

AN Interior



Special Section

Kitchen & Bath ³⁶


An Art Vortex in Tulum ¹⁰

Sneak Peek: Salone del Mobile ²⁰

A Guide to NYCxDESIGN ²⁴

Andrés Jaque's Domestic Eco-Machine ⁶⁰

Issue 21

The image features a dark blue, almost black, background with several bright blue, glowing lines that intersect to form a geometric, crystalline structure. The lines are sharp and have a slight gradient, giving them a three-dimensional appearance. The overall composition is minimalist and futuristic.

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Table of Contents

- 06 **Editor's Note**
- 10 **In the Know**
- 12 **In Conversation**
- 16 **In Practice**
- 20 **In the Mix**



31



70

Designer Favorites

- 28 **Six architecture studios divulge their favorite materials.**

Kitchen & Bath

- 38 **Radius House**
- 40 **Mal Paso Residence**
- 42 **Carnegie Hill Apartment**
- 46 **Cove Hollow Farm Road**
- 48 **Wraparound House**
- 50 **Trends**
- 54 **Products**

Features

- 60 **Cleanup Machine**
The Rambla Climate-House by Office for Political Innovation repairs an ecosystem.
- 66 **Get Onto My Cloud**
ARO's Casper headquarters aids collaboration and solitary work.
- 70 **Come Together**
Patricia Urquiola revamps the Haworth Hotel in Michigan.

76 Delectable Deco

Rockwell Group's Katsuya serves up a tasty take on Art Deco.

80 Down to Earth

Thomas Phifer and Partners's Ghent House takes inspiration from ancient Greek design.

- 88 **In Retrospect**
- 92 **In History**
- 94 **In Pictures**

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Over



and Above

By Aaron Seward

AN Interior is back for its Spring 2022 run with a new design by Maiarelli Studio. As *the* magazine of interiors by architects, we feel it's important to keep our look as fresh and contemporary as the work we showcase. Here you will find a new cover, updated type treatments, and a more flexible grid that allows us to constantly innovate how we present interior architecture.

But since this is also our annual Kitchen & Bath issue, it's worth repeating an old saw: What separates architecture from sculpture is that in architecture you must include a toilet. This makes architecture sound prosaic by comparison—less “pure,” as it were—than sculpture. But that's a misapprehension. Plumbing and hearths for cooking indicate the primacy of the human body in architectural design. The rooms where we perform our daily ablutions and prepare our food can in fact be conduits to spiritual calm and clarity.

In this way, architecture is not less than sculpture—it exceeds it.

As the case studies in the Kitchen & Bath section (page 36) amply illustrate, architects operate from this understanding. Similarly, the designers and manufacturers that produce the products that outfit these spaces—the surfaces, fixtures, hardware, and appliances—know that they are contributing to spaces that transcend bare utility.

Elsewhere in the issue we find architects engaging outré florists, designing immersive exhibitions, and weighing in on their favorite materials; we interview the Cooper Hewitt's new director and check out the freshly renovated Sea Ranch Lodge; we report on what to expect at NYCxDESIGN and Salone del Mobile and review a bundle of prominent architect-designed interiors. We hope you enjoy this curated selection as much as we enjoyed putting it together. ●



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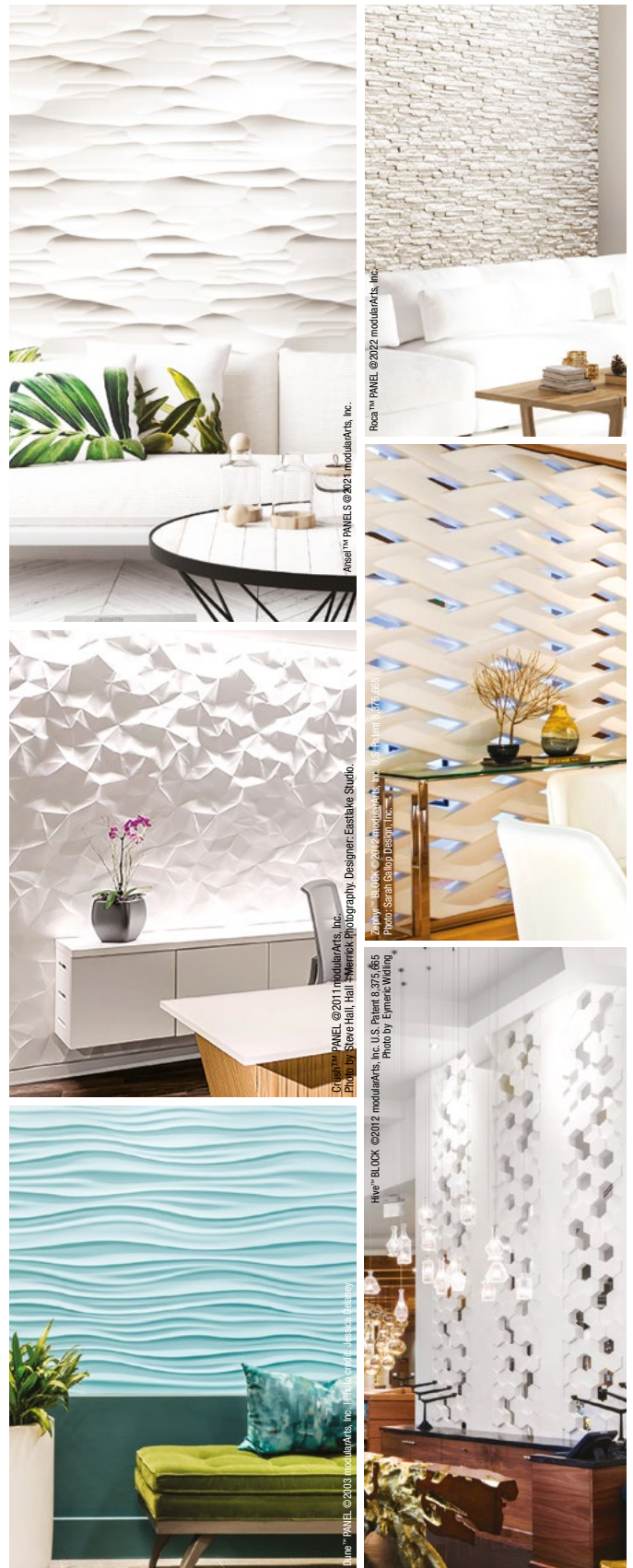
This issue's cover spotlights the Mal Paso Residence in Big Sur, California. Designed by Studio Schicketanz, the house features in our Kitchen & Bath special section. *Photograph by Joe Fletcher*

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Jungle Blossoms

Mexx, a botanical sculpture at SFER IK in Tulum, blurs the line between nature and art.

Text by Aaron Seward



Courtesy AZULIK



FACING PAGE Workers install “Mexx,” with its array of indigenous flowers, within the biophilic interior of the SFER IK Museion.

ABOVE The installation questions whether an artificial ecosystem can reach symbiosis and harmonize with nature.

NESTLED IN THE MAYAN JUNGLE, 30 miles inland from the beaches of Tulum, Mexico, SFER IK is an interdisciplinary arts center founded by Argentinean-born architect/impresario Roth. Originally opened in 2019, the ten-acre complex is an example of biomorphic architecture. Made entirely from locally sourced materials—cement, vines, and fiberglass—the structure weaves its way through the thick vegetation without a level surface or right angle in sight, offering shelter while simultaneously allowing the jungle’s flora and fauna to invade its internal spaces. This structure, halfway between a building and a garden, offers a unique environment from which to contemplate the relationships between fine art—Ernesto Neto was the first artist to exhibit there—and nature.

Shortly after opening, SFER IK was forced to close due to the COVID pandemic. This March, the *museion*, or “temple of the muses,” which has been something of a magnet for strong personalities, reopened with a new director, Marcello Dantas, who replaces Claudia Paetzold. It’s also sporting

a new installation: *Mexx* by Japanese florist and botanical sculptor Azuma Makoto.

In Japan, Makoto is known as something of a radical whose punk sensibility challenges the soft image of floral arranging. In his celebrated *EXOBOTANICA* series, for example, he launched a bouquet of flowers into space. With *Mexx*, however, Makoto comes back down to earth with a highly contextual approach. The sculpture is made from the same materials as the museum structure, with the addition of an enormous array of indigenous flowers that will bloom throughout the interior, putting the Yucatán Peninsula’s rich biodiversity on display.

“When conceptualizing *Mexx*, I was inspired by the unique architecture of SFER IK,” Makoto told *AN Interior*. “It is made by humans but done in unique dialogue with the jungle. The museum itself feels like an organism, and I wanted to make a new biophilic encounter between species within it that will naturally evolve over time.” ●

Designing the Everyday

Maria Nicanor, the Cooper Hewitt's new director, will guide the national design museum through an era of heightened social awareness.

Text by Aaron Seward



IN MARCH, Maria Nicanor assumed the directorship of the Cooper Hewitt, Smithsonian Design Museum. Born in Barcelona and raised in Madrid, Nicanor possesses an innate curiosity about how the material world works, which led her to pursue an education in art and architectural history, while her desire to tell stories about what she learned took her on a path of curatorial studies. Over the past 17 years, she has held a variety of positions at institutions in Europe and the United States that interpret and present architecture and design to the broader public. *AN* editor in chief Aaron Seward recently connected with Nicanor to discuss her new role, what makes the Cooper Hewitt special, and what might be in store for the museum's next chapter.

AS Your previous position was as director of Rice Design Alliance, the public programs and outreach arm of the Rice School of Architecture in Houston. The move in a way seems like a return to the sort of institutions you've worked for in the past, like the Guggenheim in New York and the Victoria and Albert Museum in London. Could you speak a bit about how you see the differences and similarities of these institutions and how they fit into the arc of your extraordinary career?

MN Joining the Cooper Hewitt is technically a return to museums for me after the years in higher education at Rice University. I see, however, more similarities than I see differences between the work I carried out at the Guggenheim and the V&A and Rice Design Alliance. My work at all three institutions had to do with the telling of stories about the importance [that] architecture, design, and the built environment have in our everyday lives. I didn't work with permanent collections in any of those organizations—some didn't have them—and the ideas, rather than objects, drove the pro-



FACING PAGE Maria Nicanor, director of the Cooper Hewitt, comes to the job after five years directing Rice Design Alliance in Houston.

From the collection: Milton Glaser's poster for Bob Dylan's "Greatest Hits" album (LEFT) and Braun portable hair dryers (BOTTOM) by Dieter Rams.

gramming that I was able to curate. So I think it's about ideas and formats—or, at least, I prefer to think about it that way—more than it is about drawing clear lines on the sand about what the outputs of a museum or a university are supposed to be. Museums are public-facing, and at Rice I led an organization that aimed to be the outward-looking connection between academia—an architecture school—and the city through outreach and programs. Both have a component of translation, of taking ideas, research, or collections and translating them into different formats that might better suit the different ways that people have of learning and taking in information. Sometimes it's an exhibition, but many other times it's a panel discussion, it's a blog post, it's a studio visit, or a fun party. The fluidity of these notions was even more reinforced during the pandemic, when traditional visions of what a museum is were challenged in really positive ways.

Joining the Cooper Hewitt is such a natural evolution for me at this point because it brings together what I have come to realize are the three pillars of my career that I haven't always been able to find in one single organization: my strong belief in public institutions together with my background as an architecture and design curator, as well as my knowledge and experience in museums as nonneutral, complex organizations.



AS **Where do you think the Cooper Hewitt sits within the context of other institutions that collect and exhibit design? What makes it special?**

MN I can't stress enough how crucial it is and how lucky we are that this country has a public, national museum devoted to design and architecture. Many countries don't have this or are only now—in 2022—in the process of creating such institutions. Positioning the design fields as crucial to a nation's public education through the Smithsonian network is just huge. It's a powerful message to be a public organization in today's America and to see design education as a right for everyone rather than a privilege or a consumer service. We want everybody to know that this is their museum. Now, that doesn't mean that we need to act or collect in the same ways that other institutions collect and exhibit design. There are extraordinary collections out there that we don't pretend to match. That isn't the goal. We are not MoMA, nor should we be. The richness is in how all of us complement each other's strengths.



ABOVE Poster for Knoll International 1967 designed by Massimo Vignelli.

AS I know this is early days, but can you speak at all about your plans for the museum? Or perhaps a better way to ask this question is, what do you think the Cooper Hewitt does well and where do you anticipate pushing the envelope?

MN Early days indeed. Today is, I think, day ten on the job, and I'm absorbing the deep knowledge of all of my colleagues at the Smithsonian in D.C., at the museum in New York, and of all our committed board members and friends who love and know the Cooper Hewitt so well.

The museum has a very particular DNA that I'd like to push to its limits because of the way in which it was established in the 1890s by the sisters Sarah and Eleanor Hewitt. Sarah and Eleanor were the granddaughters of industrialist and inventor Peter Cooper, founder of the Cooper Union for the Advancement of Science and Art. In 1897, they established a museum within

Cooper Union that was conceived as a "practical working laboratory" where students and designers could go to be inspired by the collection of objects they gathered and that forms the core of the museum's collection today.

Their concept of a practical working laboratory is a visionary one for their time that we are uniquely positioned to bring to its next phase in a moment when museums are being asked—demanded, practically—to reinvent themselves as more socially aware cultural institutions that are better attuned to the needs of the audiences we serve.

That desire and feeling of experimentation, translated to our own times, is an important character trait of Cooper Hewitt that I would like to see us push to its contemporary iteration, not only in the content of what we do but also in how we get there. Both are equally important. ●

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Culture Vultures

New Affiliates, a design duo based in New York, finds refuge from workaday architecture concerns in art projects.

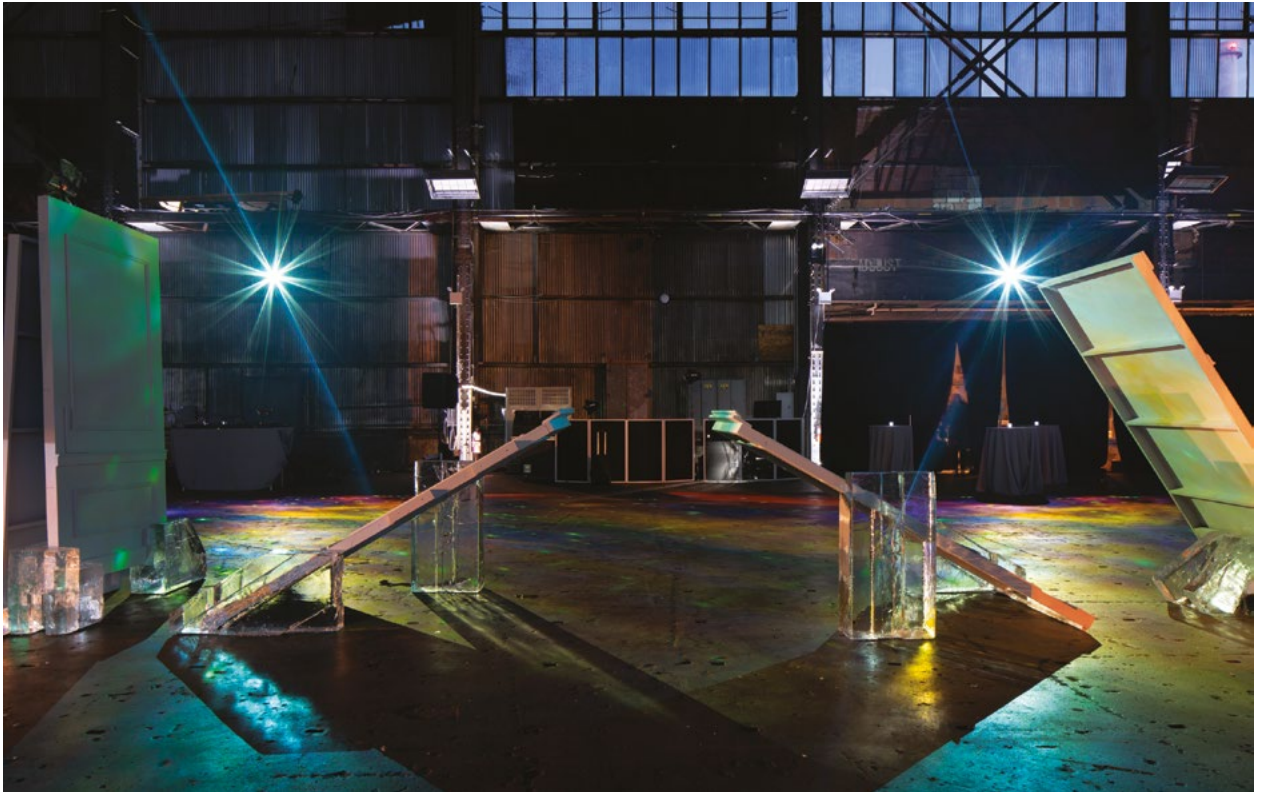
Text by Drew Zeiba

AFTER CUTTING THEIR TEETH at cerebral New York firms like DS+R and MOS, Jaffer Kolb and Ivi Diamantopoulou set out on their own, forming New Affiliates in 2016. The pair has since designed art studios, country homes, and temporary installations. One such recent project for the Architectural League's Beaux Arts Ball featured massive faux Hausmann doors recycled from a Times Square pop-up and suspended. Recyclability has emerged as a pressing concern. "As architects," Kolb said, "it's a very difficult profession to wrap our heads around ethically because we're dealing with the vast amount of construction demolition waste that goes into the industry."

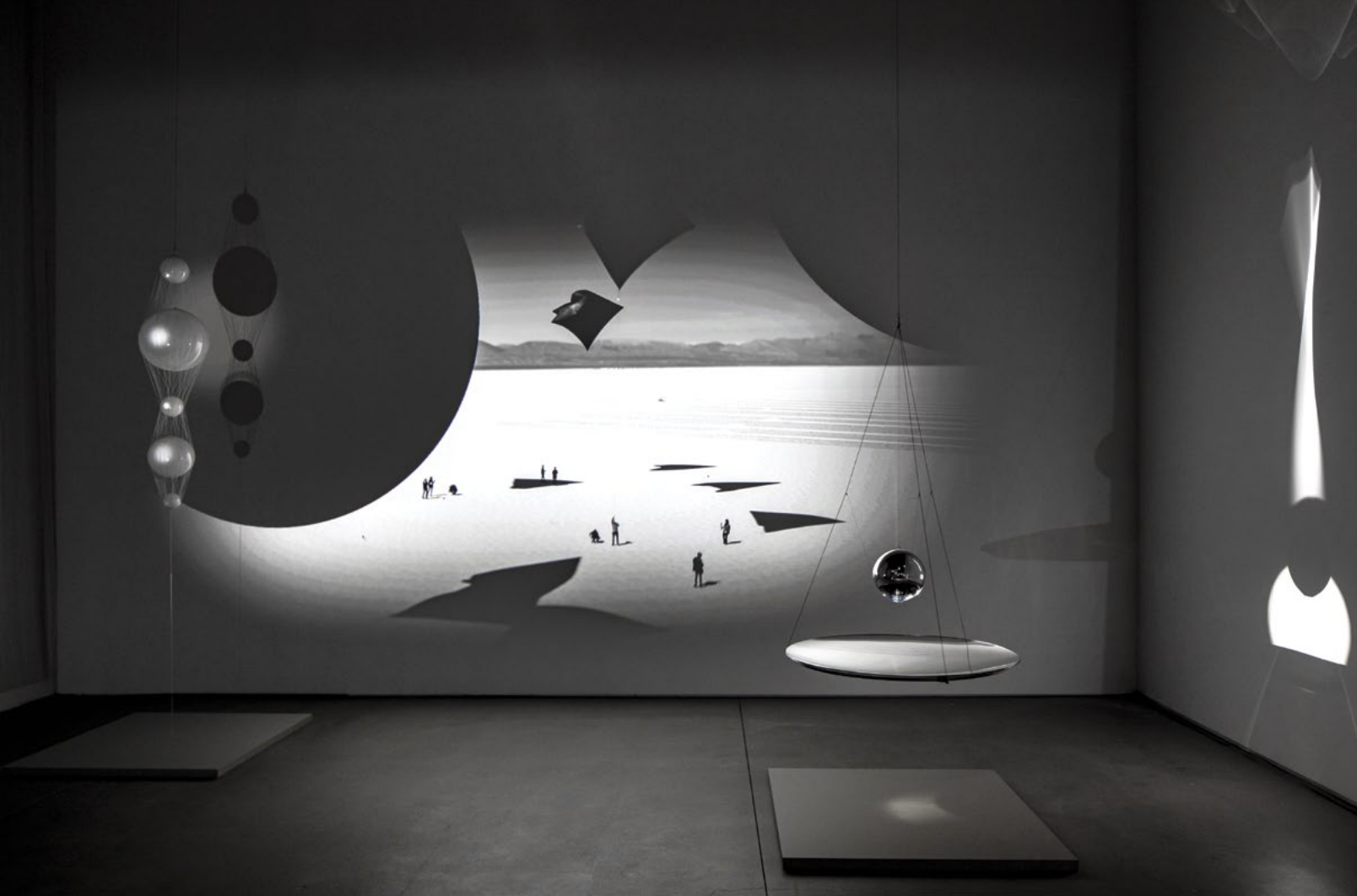
But as wide-ranging as their practice is, Kolb and Diamantopoulou feel most at home in the art world. Already this

year, New Affiliates has designed displays for three exhibitions at major New York venues. The projects present different modes of perspective to disrupt the typical gallery setup.

The exhibit schema that the architects developed for *Jonas Mekas: The Camera Was Always Running*, now open at the Jewish Museum, shatters the late filmmaker's corpus across a dozen discrete screens and allows visitors to pass in between. For Tomás Saraceno's *Particular Matter(s)*, a recent exhibition at the Shed that simulated the life of spiders, Kolb and Diamantopoulou devised a series of dark, disorienting rooms that prepared visitors for the central immersive experience within. (It involved a scaled-up "spider's web," held in tension, that enmeshed children and adults nearly 100 feet in the air.)



Michael Vahrenwald/Courtesy Esto



FACING PAGE For the 2022 Beaux Arts Ball, New Affiliates designed a time-based installation that made use of melting ice blocks.

TOP At the Shed, New Affiliates designed an exhibition environment for "Tomás Saraceno: Particular Matter(s)," which closed in April.

BOTTOM The studio also designed the exhibition, "Jonas Mekas: The Camera Was Always Running," open at the Jewish Museum.



Top: Nicholas Knight; Bottom: Darío Lasagni



ABOVE As part of Rashaad Newsome's "Assembly" at the Park Avenue Armory, New Affiliates designed towering screens on which to project visuals.

"I really like the way that they allow us to ask different questions," said Kolb, referring to the studio's cultural commissions. "They're different questions of how architecture, design, and space can be conceived."

The pair describe their practice as being "dialogic," or conversation-based, and this discursive way of working translates well to the exhibition projects. "Curators very often will reach out to us because we're good with living artists," said Diamantopoulou. "There is a back-and-forth. It's very productive and offers a kind of insight into the work."

She said she enjoys the loosening of certain strictures that such projects enable. "We have more bandwidth to kind of be intellectually curious and put things on the table that wouldn't come up otherwise—a reading, a book, an idea, a form."

There are practical consequences to this approach. Because the time scale of a museum project is very different from that of an architectural project—even factoring in planning, gallery displays have a short life span—"a lot less is put into really high-end detailing, and we can be more playful with materials," Kolb said. "The way we work on exhibitions has a lot more to do with conceiving how people work

through space, the encounter—and it feels like a very time-based design medium."

For *Rashaad Newsome: Assembly at the Park Avenue Armory*, New Affiliates pursued a slightly different course. Recognizing the sweeping scale of the *kunsthalle*, Kolb and Diamantopoulou set themselves spatial parameters to guide their work, which resulted in an intentionally delimited environment. "We were very careful to kind of never really touch the Armory and to generate a sense of autonomy between what we inserted and what was already there, being very strategic to keep it legible," Diamantopoulou said. The walls she and Kolb did add were placed about a foot from the Armory's own; monumental screens on which Newsome projected a "hologram" topped out at 40 feet—well below the buildable-height cutoff.

In the end, New Affiliates isn't just working with the material and vision of an artist or a curator. For every project, the studio also works with a preexisting set of forms—and its founders like things that way. "I don't think we're ever excited if someone, like, gives us *carte blanche*," said Kolb. "We love and thrive off the kind of friction that arises from a prompt or a person, a set of ideas or an inherited set of conditions." ●



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In the Mix

The Great Refresh

Salone del Mobile returns to its old self.

Text by Marianela D'Aprile

SALONE DEL MOBILE, the world's largest contemporary furniture expo, hasn't been itself for some time. After canceling the event outright in 2020, organizers mounted a more modest iteration, paradoxically called Supersalone, in 2021. COVID fears persisted, however, and much of the design world continued to feel adrift.

With its 2022 edition, to be held in Milan from June 7 to 12, the event is reclaiming both its venue at the Fieramilano fairgrounds and its role in creating connections between designers, architects, and other industry professionals. At a press conference in mid-March, president Maria Porro celebrated Salone's return and that of sister exhibition series Salone Satellite, which highlights newer talents. She also hinted at changes in the program direction that respond to consumer preferences, cultivated over the course of the pandemic, as well as to the growing climate crisis.

"It was a big stress test for our houses," Porro told *AN*. "Functions that were usually done outside—like working, studying, cooking—we are now doing them at the same table, sitting at the same chair. We understood that maybe we didn't dedicate the right attention to the objects surrounding us."

In that vein, the designs teased at the March launch centered upon spaces for caring for the self, like the kitchen and the bathroom. Speaking on behalf of Gessi, a 30-year-old brand based in Serravalle Sesia, northeast of Milan, commercial director Diego Romano described the bathroom as an "emotional space" where "people regenerate every morning." EuroCucina, a subset of Salone that will coincide with this year's event, promises to explore the theme in greater depth. Erika Rastelli, corporate manager of Italian furniture manufacturer ARAN World, described the company's EuroCucina exhibition (a collaboration with renowned chef

Davide Oldani) as a response to a spike in home cooking brought about by the pandemic.

Other companies stressed the importance of backyard patios, terraces, and other domestic exteriors. Monica Pedrali, CEO of the nearly 60-year-old Italian furniture company Pedrali, spoke about “paying particular attention to design so as to give even outdoor spaces a special quality”; she said the company’s history of manufacturing metal furniture has informed three new outdoor collections to be unveiled at the fair in June, including one designed by Italian studio CMP Design. On behalf of Baxter, exporter Gloria Cazzaniga presented new furniture collections designed to coordinate in style and color scheme across indoor and outdoor spaces.

In addition to reacting to the new conditions created by the pandemic, presentations by Salone organizers as well as manufacturers and designers highlighted how the looming climate crisis is changing the furniture design landscape. At the press conference, Porro emphasized Salone’s new guidelines, which encourage exhibitors to use recycled and upcycled materials for their booths; she noted how such measures helped to shrink Supersalone’s carbon footprint to nearly zero. Architect Mario Cucinella unveiled his design for an approximately 4,600-square-foot educational installation meant to showcase circular economy concepts as well as sustainable materials. Comprising thin layers of wood cut into undulating shapes and stacked to resemble topographical lines, the platform is both architecture and furniture, giving people a place to sit and subdividing the space into exhibitor stalls.

Meanwhile, companies made sure to highlight the measures they have taken to reduce their environmental impact. Marianna Fantoni, technical director of Fantoni, shared the company’s extensive energy-producing and energy-saving practices, including eight hydroelectric power plants that generate 60,000,000 kWh per year and three biomass incinerators that cover over 70 percent of the Fantoni plant’s heating needs. Dirk Wynants, CEO of Belgian furniture and design company Extremis, spoke of a different kind of sustainability, more focused on the longevity of furniture pieces. Referring to a new product for which there is no obvious market yet—a changeable-height table called AMAi—Wynants said: “Something like this will take a lot of time to be accepted by the market, but I think it’s worthwhile when it comes to discussions of ecology. We don’t want to make products that last just three years or five years—we want to make products that stay relevant for a very long time.”

Porro hopes that this year’s Salone, its 60th edition, will act like a “great piazza” and help designers, architects, and the public build bonds. The overall ethos feels optimistic and refreshed, which might be a product of Porro’s background—she is the youngest-ever president of Salone, the first woman to hold the position, and, crucially, a designer herself.

“There are great expectations about Salone,” Porro said. “In years past, Salone was becoming bigger and bigger, with more and more people coming, bigger spaces, and bigger parties. It was more a matter of quantity and size. The past three years have changed our point of view, and I think the right point of view in this moment is to think about quality and to build on the value of quality.” ●

FACING PAGE In March, Salone del Mobile invited international press to preview the contents of its 2022 edition.

BOTTOM Italian architect Mario Cucinella’s “Design with Nature” installation reflects Salone’s commitment to sustainability.





In the Mix

Goes to Show

For the heads of New York's newest design showrooms, city life has returned—for good.

Text by Sophie Aliece Hollis

LIKE MOST RETAIL-RICH DISTRICTS across the globe, Manhattan's Soho and Tribeca neighborhoods were hit hard by the pandemic, prompting the closure of many retailers and a quick pivot to the digital marketplace. This transition was particularly difficult for design showrooms, whose ultra-custom products, often considerable investments in and of themselves, require far more attention to detail than can be gleaned from a web-resolution image viewed on a smartphone. Fortunately, energy seems to have returned to downtown, as a slew of new design showrooms have cropped up alongside stalwarts that weathered the storm. We checked in with five global brands that recently debuted storefronts to hear why Soho and Tribeca felt like the right fit and what they hope to achieve in these gorgeously designed outposts.

SAH Why locate your New York flagship in Soho over the showroom-rich neighborhoods of Nomad/Flatiron and Midtown?

Knud Erik Hansen, CEO, Carl Hansen & Søn

The neighborhood has a diversity of offerings, from small restaurants to fashion shops, fostering young

FACING PAGE Designed in conjunction with Aesthetique, Juniper Design's new Soho showroom provides a full hospitality experience while displaying the company's luxury lighting products.

BOTTOM The Austrian luxury kitchen manufacturer Lanserring opened its first U.S. location in Soho this past fall.



Facing page: Nicole Frenzen; This page: Courtesy Lanserring

artists and a positive atmosphere that I think that our customers agree with and therefore love to visit in their after hours; I don't think that I have ever visited New York without going to Soho at least once. You come to Soho for leisure—to enjoy either a good meal, the company of your friends, or just to get inspired. In Soho you can relax and take in the smaller, highly specialized shops, like ours.

SAH In what ways do these two neighborhoods—Soho and Tribeca—provide your brand opportunities to interact with other creative industries?

Andrew Yang, U.S. managing director, Stellar Works

Tribeca was ideal in so many ways. It is adjacent to Soho and the neighborhood's many architecture and design firms, showrooms, and museums and galleries. In the last year alone, dozens of galleries have opened just blocks away. Soho is pleasantly commercial, so to have our showroom literally on the border of art and commerce feels right to us. Plus, the proximity to Chinatown also speaks to Stellar Works' Asian roots.

Mel Saenz, VP, relationship management, Juniper

There is an interesting mix between fashion, design, food, and art in Soho. Downtown has a neighborhood feel you just can't emulate in most other NYC districts. Soho residents and businesses have something of an open-door policy with each other. This helps in a lot of ways, not least of all when it comes to collaborating on a creative level.

SAH What are your brands' aspirations moving into this "post-pandemic" landscape?

Bernd Radaschitz, CEO, Lanserring

Our bespoke products must be touched, interacted with, and experienced to be fully appreciated, so we hope that our new second home [in Soho] will become a destination for our friends, colleagues, and clients in the city.

Marcia Speer, president, Poggenpohl U.S.

NYC is resilient, and it was only a matter of time before the city was back. We look forward to a year with a full calendar of showroom events especially targeting the architect and designer community. We offer a unique culinary experience with a live cooktop in the +MODO kitchen located in the center of the studio, where we plan to invite chefs for cooking demos during showroom events throughout the year.

Mel Saenz, VP, relationship management, Juniper

We hope to provide inspiration to our clients by showcasing our lighting in a more experiential way. We would like our clients to feel comfortable reintegrating back into a routine of sourcing and interacting physically with products and people in a more relaxed, low-pressure environment. ●

Destination Design

NYCxDESIGN is back and promises to be bigger than ever.

Text by Sophie Aliece Hollis



WantedDesign Manhattan's Look Book program acts as an in-person portfolio for high-end North American designers. Anony (TOP) and Forma Rosa Studio (BOTTOM) are among the 31 designers to display their work this year.

AFTER COVID POSTPONEMENTS, cancellations, and down-sizings, NYCxDESIGN is returning in full force this May. The tenth-anniversary edition of the festival, which runs from May 10 to 20, will flood New York's five boroughs with design in all its forms. Expectations are high, with organizers predicting pre-COVID numbers in attendance and dollars. (For reference, the 2019 festival included over 400 events, saw more than 300,000 visitors, and generated \$111 million of spending in New York City.)

The festival will serve as a test for the organization's new direction. At the end of 2020, NYCxDESIGN transitioned from a city-led initiative to a nonprofit, and it has been working ever since to establish year-round programming to engage New York's broad community of creatives. A handful of key programmatic themes will be highlighted in May—diversity and inclusion, sustainability and climate change, and resilience and equitable recovery, to name a few. Curated itineraries will enable attendees to parse these themes according to their personal interests.

"I like to view the organization as having double bottom-line value," Elissa Black, NYCxDESIGN's executive director, told *AN Interior*. "We're acting as the center of the spokes in the wheel of the design community by providing a collaborative platform for people from different areas of design to act on things with much broader social effects."



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TOP Spanish designer Gary Fernández's work will also be featured as part of the Look Book exhibition.

FACING PAGE, LEFT The Isokon Plus collection will be exhibited at ICFE 2022.

FACING PAGE, RIGHT CLB Architects's "FILTER" installation for Design Pavilion 2022 will act as a quiet oasis in Times Square.

Calendar of Events

- May 7–15 Design Pavilion "Open to the Sky"
- May 10 Unveil of IMPACTxDESIGN installations
- May 11 Design Showroom Crawl presented by *AN Interior* and *The Architect's Newspaper*
- May 15 Harlem Open Studio Crawl
- May 15–17 ICFE and WantedDesign Manhattan

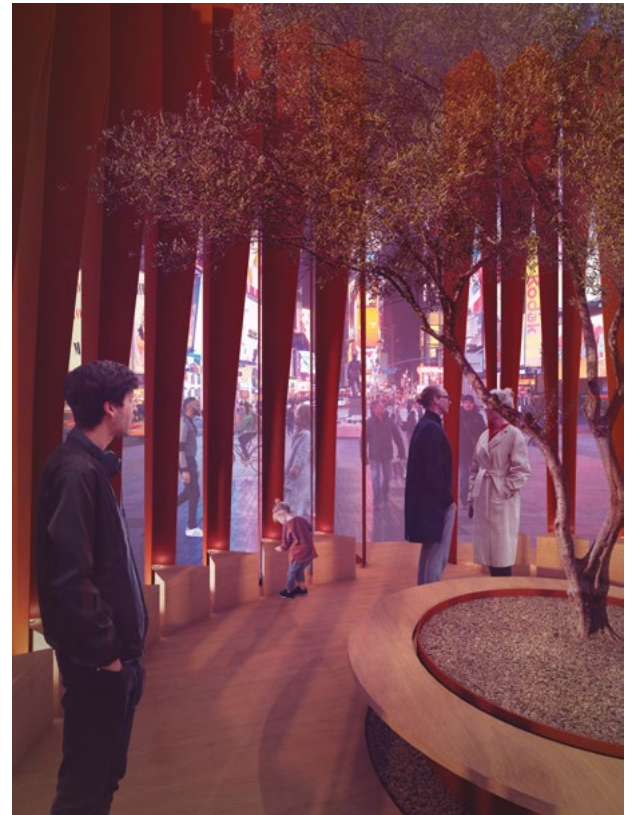
Two of the festival's anchor events—the International Contemporary Furniture Fair (ICFF) and Wanted-Design Manhattan—will once again be staged at the Javits Center. Fifteen exhibitions designed by emerging talents for the ICFF Studio competition will be displayed alongside WantedDesign's new Schools Exhibit, which presents the work of young design students from across the globe. Wanted will also bring back Launch Pad, a platform for international designers to showcase concepts and prototypes, and Look Book, a dedicated program for high-end North American designers, makers, and studios.

Another anchor event, Design Pavilion, will make design visible to the public through full-scale installations across numerous Manhattan sites. Each installation embodies the event's 2022 theme, "Open to the Sky," and will align with Design Talks NOW, a series of conversations, panels, and roundtable discussions.

In addition to its anchor events, the tenth-anniversary

edition will roll out a host of special initiatives to facilitate direct engagement with design. The new IMPACTxDESIGN competition, in partnership with Caesarstone, challenged designers to create new opportunities for public gathering; the winning proposals by Karim Rashid and Kickie Chudikova will open in downtown Manhattan and Brooklyn's DUMBO, respectively, and remain on display through winter 2023. NYCxDESIGN will also introduce the Open Studios program, a series of five guided tours through design studios in Flatiron, Red Hook, the Brooklyn Navy Yard, Long Island City, and Harlem.

And the list goes on. Hundreds of events, exhibitions, activations, and creative partnerships are planned, including *AN Interior's* own Design Showroom Cocktail Crawl that will take place throughout Manhattan's Nomad and Flatiron districts on May 11. Black hopes all of it will further NYCxDESIGN's original mission of "solidifying New York City as a design capital for the world." ●



Facing page: Courtesy Gary Fernández; This page, left: Courtesy Isokon Plus; Right: Courtesy Ilene Shaw

Architects and designers today are met with seemingly endless options when it comes to selecting materials. While news tends to favor those pushing the envelope of material science, we have also been tracking a trend among top designers who are turning to old, even ancient materials and melding them with contemporary practice. Biophilic design has entered the mainstream, and natural surfaces (or

those mimicking them) are all the rage. On social media, we find plenty of evidence for the resurgence in popularity of 20th-century products like Formica, which was innovative in its day but neglected for decades since. We checked in with leading interior architects across the country to discuss the materials they have been using to infuse classic sophistication into their latest projects. *By Sophie Aliece Hollis*

Designer

Favorites

Accoya wood from Delta Millworks	30
Brick from Old Texas Brick	31
High-pressure laminate (à la Formica)	32
Carrara marble	33
Paper Factor	34
Cypress	35



Accoya wood from Delta Millworks



ABOVE AND RIGHT The Ardmore House in Chicago, with gray and black Accoya wood cladding



Alison Von Glinow
and Lap Chi Kwong
Founders, Kwong
Von Glinow



“The exterior cladding material is the first experience that people encounter with a building. The material needs to look good, be durable, and perform in all seasons and weather conditions. We love to use sustainably harvested wood like Accoya on our projects because it balances two very different and distinct qualities—wood cladding can look monolithic, but each plank is unique and has its own grain to it. We recently exposed this effect on our Ardmore House in Chicago, stacking gray and black Accoya wood siding above a concrete exposed foundation wall.”

Brick from Old Texas Brick

Thomas Ryan
Founder, T.W. Ryan
Architecture



“With the Three Chimney House, we searched for materials that were an integral part of the local building tradition but could also speak a more contemporary visual language. Brick seemed a natural choice with these criteria in mind. After much searching, we found Old Texas Brick located in Pharr, Texas. Their ‘vintage white’ bricks are hand-coated with a lime wash prior to firing in the kiln, resulting in a rich and tactile surface. Laid in a running bond with flush mortar joints smeared across the face, we emphasized the mass of the elemental forms over the individual brick units.”



TOP AND BOTTOM The Three Chimney House
in Charlottesville, Virginia



Facing page, top: James Florio, Facing page, portrait: Matt Haas; Top and bottom: Joe Fletcher; Portrait: Luigi Grosso

LEFT AND RIGHT Richly hued layers of Formica laminate complement the Poole Tables' natural wooden structure.



Designer Favorites

High-pressure laminate (à la Formica)

Tal Schori and
Rustam-Marc Mehta
Founders, GRT Architects



"We are always looking for ways to bring color to our work using materials in lieu of paint. For our recently launched table collection—Poole Tables—we reached for a favorite in high-pressure laminate. HPL is a hardworking mainstay often known by [the] trade name Formica and available in hundreds of colors, textures, and patterns. If you page through mid-century copies of *Domus* (as we often do), you'll see the likes of Gio Ponti and Osvaldo Borsani using humble materials like Formica creatively alongside their opposites. In that spirit, we laminated each side of our plywood tabletops with a different hue and sheen and set that off with hexagonal legs in solid oak."

Carrara marble

Barbara Bestor
Founder, Bestor
Architecture



“Lately we have found ourselves returning to classic, natural materials—particularly wood (either natural or painted) and marble—because of their elemental nature and tried and tested adaptable use. We often use marble in our residential projects, but at Bettina, a restaurant on California’s coast, honed Carrara marble with a thickened edge had a dual use for both the chef and the customer. It is highly durable, natural, and almost disappears into the room.”



LEFT The Carrara marble at Bettina, a pizza restaurant in Santa Barbara, California

Paper Factor

Suchi Reddy
Founder, Reddymade



“The brainchild of Italian architect Riccardo Cavaciocchi, Paper Factor was inspired by the work of his mother, who is an expert at restoring ancient paper sculptures. Modernizing her techniques and adding inventive substrates to the mix, Riccardo created a sustainable, durable, and versatile surfacing material. We were the first to use it in the U.S., and it has since remained a go-to in our library. Its infinite versatility in color, texture, proportion, and detail allows us to create a new and innovative project every time.”



TOP AND BOTTOM 10 W 66th, an apartment renovation on Manhattan's Upper West Side



Facing page, portrait: Chloe Horseman; Facing page, top and bottom: Ball & Albanese; Top: Morris Moreno; Portrait: Courtesy Traction



Designer Favorites

Cypress

Jody Beck
Cofounder, Traction
Architecture



“We love incorporating cypress into our projects. Cypress trees are native to Florida, where much of our work is located, and cypress was a chief building material in the region’s earliest structures. We have used cypress in a variety of applications—flooring, ceiling, trim, cabinets, and built-ins. It lends a warmth to interior spaces and is one of the few wood species that is resilient enough to extend outside. Cypress contains a natural oil called cypressene, which deters insects and resists mold and mildew, making it an ideal wood for our hot, humid climate.”



The ever-present uncertainty and monumental changes of the past few years have created unique opportunities for reflection. Now more than ever, we are aware of our surroundings and the effect they have on us. After spending considerably more time at home than usual, many homeowners, designers, and architects have sought improvements that align with all we have learned. The projects and products that unfold

on the following pages are examples of thoughtful, forward-thinking design in the domestic spaces we use most: kitchens and bathrooms. Essential to daily life, these outposts for nourishment and cleansing can and should be the stars of the home. Advances in technology, unprecedented product styles, and socially conscious manufacturing in the kitchen and bath space demonstrate as much. *By Sophie Aliece Hollis*

Kitchen

& Bath

Radius House	38
Mal Paso Residence	40
Carnegie Hill Apartment	42
Cove Hollow Farm Road Residence	46
Wraparound House	48
Trend: Matte Black	50
Trend: Smart Systems	52
Trend: Eco-Forward	53
Lighting, Hardware and Fixtures & Surfaces	54

Angle, Swerve

The curvy house is anchored by a central kitchen around which flexible spaces flow.

By Alaina Griffin

PROJECT TITLE
Radius House

ARCHITECT
Pentagon

LOCATION
Los Angeles



Located in Venice, Los Angeles, Radius House doesn't adhere to the orthogonal rules that govern its neighbors. Inside the 3,700-square-foot home, designed by local architecture firm Pentagon, supple arcs and curves mingle with right angles in ways that never feel forced.

Living spaces are on the ground floor, with bedrooms on the second. The two stories are connected by a walnut-clad stairwell bathed in sun thanks to a circular skylight. The stairway leads into a generously sized kitchen that serves as the home's social hub. (Other spaces include a dining room, a den, a playroom, and an office.)

"The central atrium stair and kitchen core really never moved," said Ben Crawford, cofounder of Pentagon. "That was a pillar of this project that we were really interested in exploring from day one."

In the kitchen, venetian plaster walls, walnut-paneled built-ins, and warm concrete flooring combine to create a space that feels comfortable in its contrasts. Stainless steel appliances and marble countertops and backsplashes expand this material palette. A curved cutout in the ceiling, a picture window, a perfectly rectilinear range hood, and a waterfall island offer additional points of interest here in the heart of the house.

Since continuity of space and materials plays a significant role in the design, the four and a half bathrooms were conceived as parts of a whole. All contain white oak cabinetry that ties them together, though countertops, floor tiles, and wall colors vary. The bathrooms also feature geometry seen elsewhere in the house, including disk-shaped skylights and rounded corners. ●



FACING PAGE Skylights in the entry hall and the primary bathroom bring daylight deep into the house.

THIS PAGE Walnut cladding is used throughout, particularly in the kitchen (left and right), where it's used for cabinetry.

Sunny Shelter

This breezy home opens itself up to the drama of the Northern California coastline.

By Sophie Aliece Hollis

PROJECT TITLE
Mal Paso Residence

ARCHITECT
Studio Schicketanz

LOCATION
Big Sur, California

BELOW The central kitchen and dining space is outfitted with products from a number of high-end manufacturers: The refrigerator is Miele, dining chairs Poltrona Frau, and the barstools from Piet Boon.





LEFT Although designed to conceal the mess, the hidden pantry and scullery area maintains the high level of refinement found throughout the project.

BELOW A sculptural side table by Casey McCafferty complements the custom, free-standing concrete tub by Concreteworks.



Despite its name, the Mal Paso Residence in Big Sur, California, is anything but a misstep.

Designed by Carmel-based firm Studio Schicketanz and comprising a series of stone-clad volumes around a landscaped courtyard, the multigenerational home is thoughtfully considered and splendidly executed.

The central block houses the kitchen and living and dining areas and is flanked to the east and west by operable floor-to-ceiling window walls that allow views of both the courtyard and the ocean.

According to Mary Ann Gabriele Schicketanz, the founder of her eponymous studio, the color palette found inside the main pavilion was inspired by Rothko's *White Center*, which also informed the custom Bisazza mosaic tile backsplash. Shou sugi ban-inspired wood from Delta Millworks contrasts with the backsplash and wraps around to the dual-purpose pantry and scullery space behind.

"We have started designing these 'big back' kitchens," Schicketanz told *AN Interior*. "The social aspects—preparing

food, opening a bottle of wine—are out in the open, while the messy stuff is kept out of sight." In the hidden "working pantry," the ceiling is clad in reclaimed white oak from recycled Sonoma wine barrels. A champion of sustainability, Schicketanz was meticulous in her material selection, sourcing natural materials primarily from local manufacturers and avoiding toxic surfaces and finishes.

Custom mosaics and Brizo hardware fill out the handful of lavatories. Designed as sanctuaries for respite, these light-filled spaces are painted in relaxing, natural hues. The primary bathroom is illuminated by a circular skylight and features a custom concrete tub and sink. An exterior shower incorporates the stone wall-and-oak floor combination employed throughout much of the project.

Originally intended as a second home, the project quickly became the clients' primary residence during the pandemic and has remained so ever since. With the carefully curated furniture, natural materials, and stunning views, it's no wonder why. ●

Eye for Detail

This splashy New York apartment pops and fizzes with crafty details.

By Sophie Aliece Hollis

PROJECT TITLE
Carnegie Hill Apartment

ARCHITECT
Michael K Chen Architecture

LOCATION
New York City



In Carnegie Hill, a tony neighborhood on Manhattan's Upper East Side, prewar apartment buildings betray a grandeur and an investment in craft exceedingly rare today. So, when Michael Chen, founder of Michael K Chen Architecture (MKCA), was commissioned to renovate a 4,000-square-foot apartment in the area, he had high expectations. Unfortunately, the rich historical detailing he expected to find had been marred by a 1980s renovation.

"It felt like a Sheetrock labyrinth," said Chen, and his firm took it upon itself to make amends. MKCA devised a pinwheel circulation system that meanders about the apartment's central elevator core, creating clarity where there had previously been confusion. A poured terrazzo floor with custom curving brass spacers lines the corridor spaces, acting as a clever bit of wayfinding. Though the terrazzo stops at the threshold of the rooms (most are carpeted), it continues into the kitchen, the true centerpiece of the home.

The Henrybuilt cabinetry and island make efficient use of the relatively small kitchen footprint. To fit the island, which was important to the clients, MKCA designed a staggered block incorporating both white Cristallo quartzite and ice-gray marble. The design became a unique opportunity to introduce material variety, conceal the less aesthetic necessities (primarily electrical outlets), and introduce seating to an otherwise oversize block.

In the powder room, which Chen believes "should always be an event," similar care was taken to conceal unattractive electrical and ventilation units. Diffuse light from LED cove units travels down subtly curved venetian plaster walls. It's an elegant treatment that complements the bold, figural Cassiopeia marble vanity and sconces designed by Lindsey Adelman Studio.

Meticulous refinement is a trademark of MKCA. At the Carnegie Hill project, moments of joinery—material and thematic—can be observed at all scales. They turn a labyrinth into a sanctum. ●



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PREVIOUS PAGE The subtle curves of this bathroom's Venetian plaster walls and drop ceiling complement the custom bronze mirror by Kin and Company.

BELOW In the kitchen, an island from Henrybuilt incorporates a custom ribbed walnut base by MKCA. A Coax pendant by John Hogan for Roll and Hill hangs overhead.



Max Burkhalter

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Case Study

Home Stretch

The expansion of an East Hampton abode offers room for a multigenerational family to grow.

By Jesse Dorris

PROJECT TITLE

Cove Hollow Farm Road Residence

ARCHITECT

Architecture Outfit

LOCATION

East Hampton, New York





FACING PAGE The bathrooms features tiles from Heath Ceramics. The primary bathroom, with its plentiful travertine, is especially lush.

ABOVE Arabescato and honed stone are used extensively in the kitchen.

At 12,000 square feet, the Cove Hollow Farm Road Residence is more akin to a compound. The same family has occupied the property for generations, each one leaving its own imprint on the place. A new expansion by New York's Architecture Outfit (AO) aims to knit the old and the new.

AO principals Thaddeus Briner and Marta Sanders treated a 2,000-square-foot farmhouse, more than a century old, like a family heirloom—something to preserve but also be stowed away. “We relocated it with careful consideration for its appearance from the road as well as the integrity of the timber framing itself,” said Sanders. “We then situated a spacious contemporary home, pool house, and landscaped areas sensitively around the historic structure.”

The new buildings and gardens travel along a central axis. In keeping with Hamptons traditions, cedar shingles clad the new buildings, in this case an elegant Alaskan yellow

that doesn't darken the minimal blackened-steel framing of the glass window walls. The glass encases the living area, which sits between a formal lawn and an organic garden. A sunken lounge offers views of sumptuous perennial gardens. Yet more greenery can be found by taking the stairs to the second floor's open reading area and bedrooms resting by the rooftop's allotment of succulents.

It's not all verdancy, though the project is exceptionally green. (“The site is served by a new geothermal wall; the houses incorporate energy-efficient mechanical systems and high-performing envelopes designed to withstand seaside storm conditions,” said Briner.) The kitchen, for example, conceals its storage and appliances within invigorating cabinetry painted a bold Atlantic blue. It's the same hue as the front door. By contrast, bathrooms are clad in classic Heath Ceramics tile. ●

Moderne Family

This expansion to a 1930s Bay Area residence has flair to spare.

By Alaina Griffin

PROJECT TITLE
Wraparound House

ARCHITECT
Spiegel Aihara Workshop

LOCATION
San Francisco

BELOW The decor, selected by White Space Design, recalls an earlier era. This bathroom features patterned wallpaper, brassy hardware, and a sculptural sink.



Designed by Spiegel Aihara Workshop (SAW), the 4,800-square-foot Wraparound House in San Francisco's Marina District adapts and expands on a preexisting domicile dating to the 1930s. But it takes its name from its neo-moderne styling, which recalls the idiom prevalent at the time of the earlier home's construction.

Inside, SAW incorporated curves in plan and elevation that were extrapolated from the original arched doorways. This gave the clean, contemporary drywall finishes a sculptural presence, especially apparent in the skylit central stairwell, whose complex geometry creates a constantly shifting gradient of light and shadow.

The finishes and decor, by White Space Design, are perfectly in keeping with the moderne inspiration. The kitchen, an open social space located right off the stairs, features floor-to-ceiling cabinets painted a cool bluish gray that pairs well with a discreet copper range hood and tasteful chandeliers. The capacious island, rounded on one end, also references the arched portals found throughout; its thin marble top seems to float over the warm walnut base, which was carefully crafted to accommodate the curved geometry.

Bathrooms range widely, from a first-floor bathroom that prioritizes efficiency for three children to a powder room that could be in a speakeasy, with vintage wallpaper and a statuesque sink from Italy. Glass walls enclose the third-floor primary bathroom on two sides, and a picture window looks out onto San Francisco Bay. As Dan Spiegel, cofounder of SAW, put it, "That one, in terms of its configuration and the way it's detailed, you could almost forget that it's a bathroom." ●

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Originating in the automobile industry, matte finishes have materialized across countless branches of product design—fashion, cosmetics, tech, architecture. Inspired by this achromatic turn, many manufacturers have either expanded finish options to include matte black or rolled out exclusive new products clad in this dark, powdery finish. The following allow homeowners to incorporate matte black into their kitchens and bathrooms with varying applications and scales. *By Sophie Aliece Hollis*

48-INCH DUAL FUEL STEAM RANGE - CONTEMPORARY

Dacor
dacor.com



Matte



DRAWBAR
Dometic Home
dometic.com

ARONA 33 STEP-RIM

Bocchi
bocchiusa.com





PUNTO MIRROR
Hastings Tile & Bath
hastingstilebath.com



CENTER DRAIN PRO-SERIES
Infinity Drain
infinitydrain.com

Black



TIBURON STYLETHERM SHOWER SYSTEM
California Faucets
calfaucets.com



ALCOVE BATHTUB
Wetstyle
wetstyle.com

Gone are the days of confusing and convoluted home appliances. What used to require multiple machines and considerable know-how can now be achieved through sleek, user-friendly, and optimally efficient units at a fraction of the price. These smart kitchen and bathroom products combine cutting-edge technology and intuitive design to ensure that you are getting the most out of your kitchen and bathroom experiences.

By *Sophie Aliece Hollis*

GENERATION 7000 ARTLINE 30" COMBI-STEAM OVEN

Miele
miele.com



Smart Systems



SMART FAUCET

Moen
moen.com



**WASHLET G450
INTEGRATED SMART TOILET**

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totousa.com

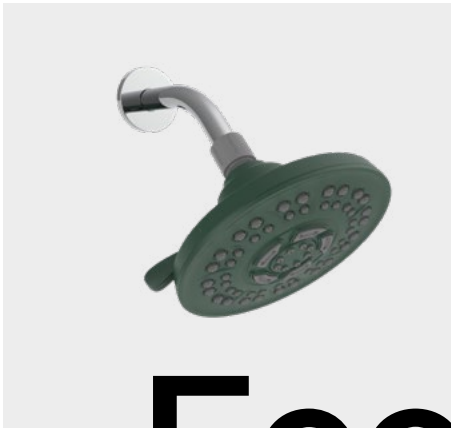
As a leading source of global greenhouse emissions, the AEC industry is at a critical juncture in the race toward carbon neutrality. Manufacturers across the board are stepping up to the challenge by incorporating sustainability at every level of production and putting forth products that are both beautiful and environmentally conscious. The following wares incorporate a breadth of sustainable initiatives to ensure your kitchen and bath are doing more for the planet.

By *Sophie Aliece Hollis*



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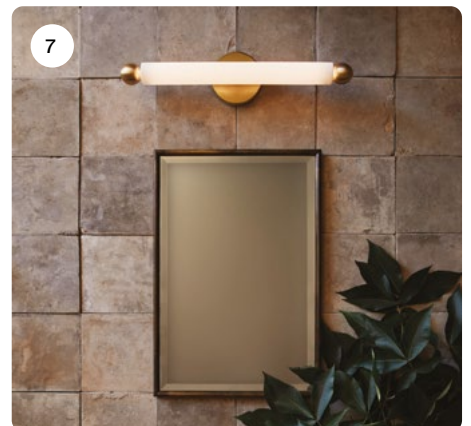
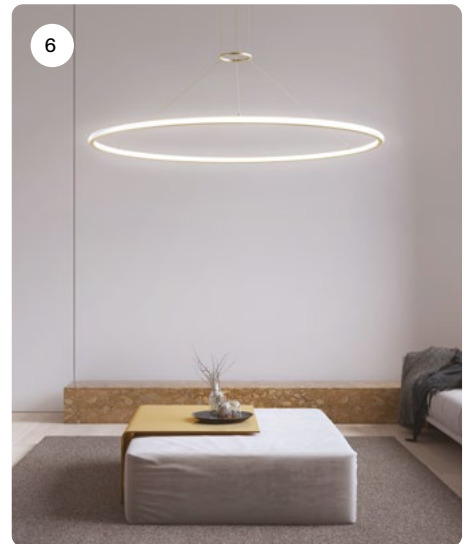
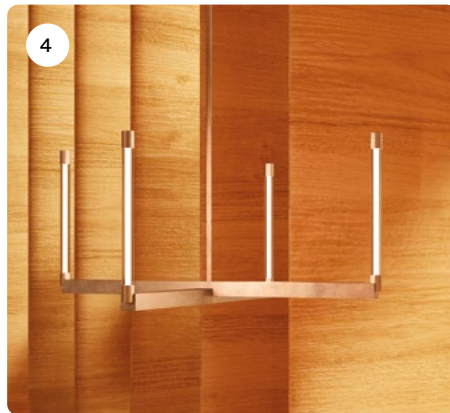
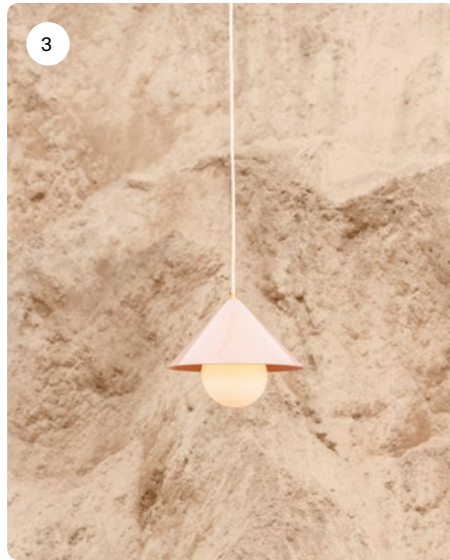
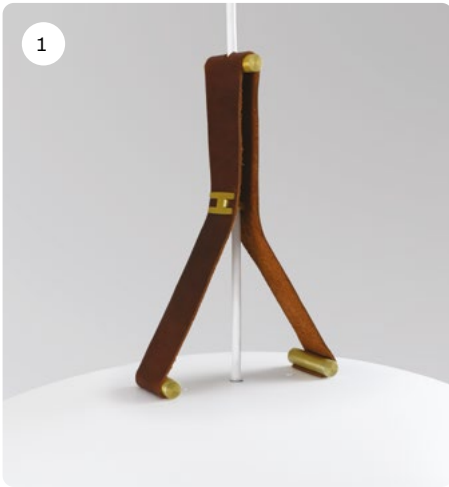
BUSTER BULB AND HEAVY METAL PENDANT
Buster + Punch
busterandpunch.com



RAINSTICK SHOWER
RainStick
rainstickshower.com

Lighting

As busy and highly functional spaces, kitchens and bathrooms rely upon adequate illumination to ensure safety and efficiency. Lighting fixtures are also excellent opportunities to introduce sophisticated design into a space. Whether you're brushing your teeth or dicing an onion, you'll find that the following fixtures will perform to your needs.
By Sophie Aliece Hollis



1. **VOLO PENDANT** Cerno. cernogroup.com • 2. **VOLUM BY SNØHETTA** Lodes. lodes.com • 3. **NOMAD COLLECTION** Luminaire Authentik. luminaireauthentik.com • 4. **PHOBOS COLLECTION** Kelly Wearstler x Tech Lighting. techlighting.com • 5. **SKY DOME** Pablo Designs. pablodesigns.com • 6. **LUNA ROUND LED PENDANT** Sonneman. sonnemanlight.com • 7. **TUBE SCONCE** Workstead. workstead.com

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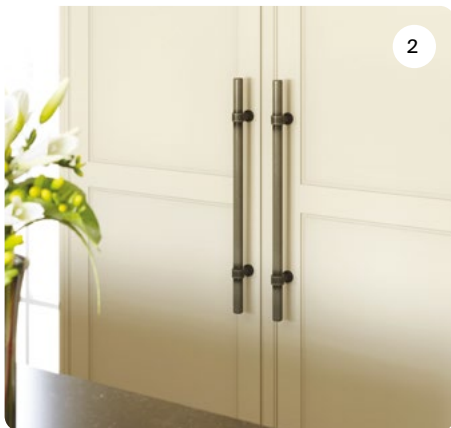
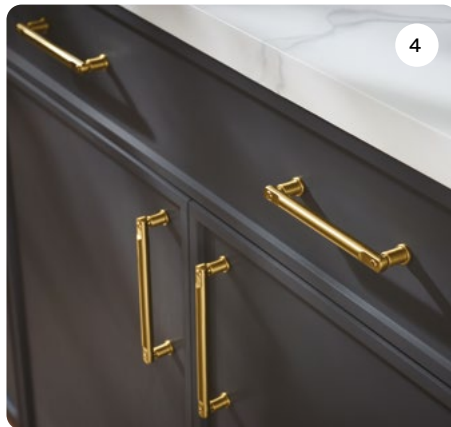
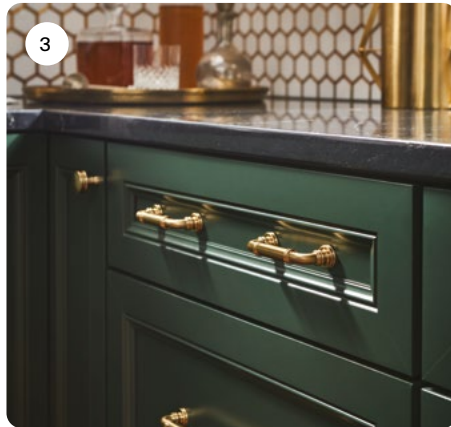
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Hardware and Fixtures

Although cabinet pulls, shower knobs, and faucets are some of the dimensionally smaller products we find around our kitchens and bathrooms, their role in a successful, overall design is crucial. Whether you are designing from the ground up or looking for a quick and easy way to update your current K&B situation, these new hardware and fixture collections are sure to pull their weight.
By Sophie Aleece Hollis



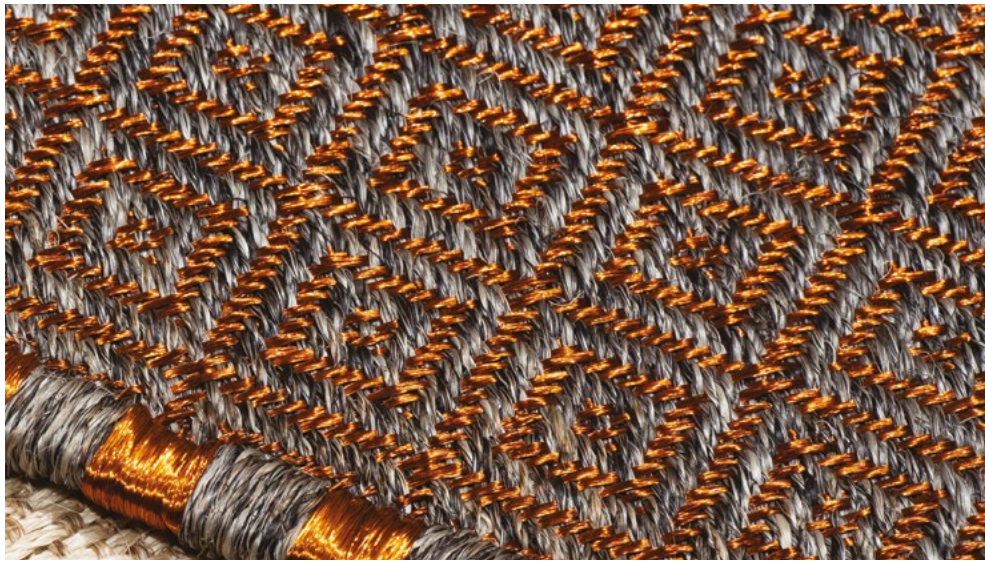
1 LUNA COLLECTION GRAFF. graff-designs.com • 2 LARGE SCALE CABINET PULLS Ashley Norton. ashleynorton.com • 3 CRANFORD COLLECTION Top Knobs. topknobs.com • 4 EVERITT COLLECTION Atlas Homewares. atlashomewares.com • 5 SYBIL RING PULL Belwith Keeler. belwith-keeler.com • 6 STATEMENT SHOWER COLLECTION Kohler. us.kohler.com • 7 SELECT CABINET PULLS Emtek. emtek.com

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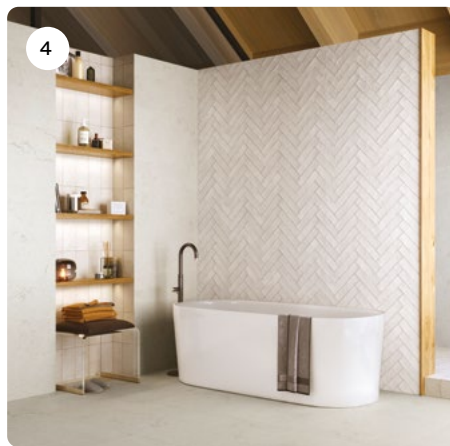
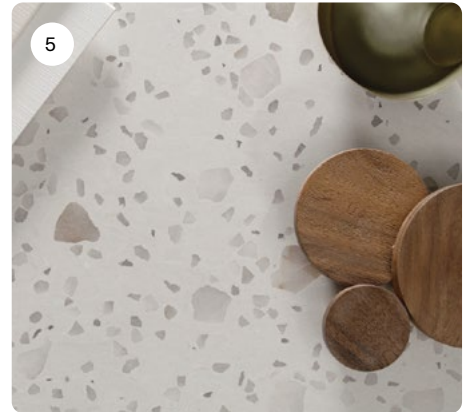
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By Sophie Aliece Hollis



1 DREAMY COLLECTION Durasein. durasein.com • **2 INVERNESS BRONZE** Cambria. cambriausa.com • **3 AURORA COCOA BY HIMACS** LX Hausys. lxhausys.com • **4 AZIZA COLLECTION** Nemo Tile + Stone. nemotile.com • **5 ALABASTER TERRAZZO** Corian Quartz. corian.com • **6 ICELLION** Caesarstone. caesarstoneus.com



Photo: Aaron Thompson

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The Rambla Climate-House, designed by the Office for Political Innovation, lands on a ravine in Spain to help repair its laurel forest ecosystem.

Text by Jack Murphy
Photography by José Hevia

Cleanup Machine





PREVIOUS PAGE The metallic, spaceship-like structure floats on steel columns above the steep terrain.

SPREAD Thanks to its misting system, the open courtyard supports brachypodiums, myrtles, oleanders, fan palms, and mastic and fire trees.





ABOVE The home is angular on its outer perimeter and elliptical on its inner ring. A dining terrace is located to the east, and the patio opens to the west.

FACING PAGE The residence's irrigation and hot water coils form a "crown" above the exterior marble walkway. Inside, a bathroom alcove is surfaced in mirrors.

AS IT DOES EVERYWHERE, suburban development in Molina de Segura, in the Murcia region of eastern Spain, flattens topography and destabilizes environments. Enter the Rambla Climate-House, which in its small way stages an act of ecological resistance.

Perched on a *rambla* (ravine), the tentlike structure circles its wagons around a planted void. The modest three-bedroom house collects, filters, and stores its gray-water, which is then sprayed, via sensor-controlled misters installed in a "crown," onto the landscape when the humidity drops. Hot water comes from a rooftop coil, and in the summer inhabitants—a family of four humans, as well as cats and rabbits—cool off through contact with a marble walkway. (The residence has no air-conditioning.) Rather than conceal its systems, the home puts them on display.

Architecture is a "climatic life support device," Andrés Jaque, founder of the Office for Political Innovation (OFFPOLINN) and associate professor of professional practice at Columbia Graduate School of Architecture, Planning and Preservation, told *AN Interior*. This particular apparatus is the result of OFFPOLINN's collaboration with architect Miguel Mesa del Castillo, edaphologist María Martínez-Mena, and ecologists Paz Parrondo Celdrán and Rubén Vives. Jaque hopes that the house's DIY implements—the solar water heater and the misting sprinklers, for example—can make an impression on neighbors,

in turn spreading ecological awareness to individuals who might otherwise see themselves as powerless within the global climate crisis.

For Jaque, politics in architecture isn't something to be added after the fact, but is embedded in its mechanical systems, structures, and shapes. Architects should consider their work a "form of expert activism," he said. The Rambla Climate-House does this through its aquatic loops, but also through design.

Far from a typical courtyard dwelling, which establishes a protected interior, the Rambla Climate-House invites the contingent and the unstable. Outside, the ringed gabled roof wobbles: At times the steel deck widens to cover indoor rooms or turns up into a tall header over the patio. Glazing opens to the southern street and terrace, with parking tucked underneath, while other facades have smaller, bubbled windows. The living spaces, uniformly painted bright green, provide a pleasant atmosphere without being precious. They're also cheap: "Interiors are where I don't want to put the money," Jaque said.

Composition has come back into architectural culture, but at the Rambla Climate-House, it's used not to make static images but to choreograph assemblages of flows. The project intervenes in the local environment to improve its conditions for human and nonhuman residents alike. It's a place where the systems of life collide. ●



Get Onto





Featuring soft touches and diverse work environments, Casper's New York headquarters is geared to collaboration and individual productivity alike.

Text by Samuel Medina
Photography by James Ewing

My Cloud



“WE LOVE FELT. We have a whole thing for felt,” admits Kim Yao, principal of ARO. The New York firm certainly has a way with the material: Over multiple collaborations with the furniture brand Knoll, ARO has turned again and again to felt, finding ways to incorporate it into architectural schema.

At Casper’s new headquarters, the matted stuff crops up in transitional spaces such as the reception area, or what Yao and coprincipal Adam Yarinsky nicknamed “the cloud.” The ethereal metaphor is very on-brand for the mattress start-up, which outgrew its previous offices on Park Avenue South almost as soon as it moved in. Casper’s marketing materials, at one point ubiquitous on subway cars, use buoyant illustrations to depict chaste bed-ins with friends. Tumbleweeds of goofy avatars, pets, and miscellanea are suggestive of drowsy withdrawal.

But this talk of “clouds” is also a more or less literal statement of description. The “global sleep company” spreads across two floors high up on 3 World Trade Center, with many of the office’s collaborative or social spaces oriented toward the west. In wood-lined common areas and the kitchen, there are uninterrupted vistas of sky, land (New Jersey), and water (the Hudson River). On a blustery afternoon, a downlike canopy seems to extend from the exposed ceiling plane, which Yao called “the site of great invention in interior architecture.”

Indeed, a reflected ceiling plan would tell you a lot about the type of work that goes on at Casper HQ. A series of linear fixtures run over the formal desking areas; each unit has a slightly curved profile that diffuses light evenly. By contrast, globe fixtures in the “commons” reveal a pointillist approach better suited to the informal feeling of these spaces. Platelike disks top the lights, acting in lighting and acoustic capacities, and their geometry echoes rounded niches, arched portals, and the shapes of pastel-hued murals.

Approached in this way, top-to-bottom as it were, the design takes on a kind of dream logic—again, fitting for a client that entices its customers with promises of better sleep. “We treated the ceiling plane as a landscape” of ductwork, pipes, and luminaires, Yao said.

Back to the felt: It’s there—the white oak and supple cutouts, too—to soften up the hard edges of the greater architectural shell. “Unlike [Casper’s] prior space which had a patina of an older building, the new space is in a modern office building that’s mostly concrete, steel, and glazing that goes right down to the floor,” Yarinsky said. “We wanted to create a sense of warmth that corresponded to those working areas that people gravitate toward, either when they want to work alone or collaborate.”

Yarinsky said he appreciates the way a formal cue or spatial idea “gets carried through the office and changes, depending on the place and scale where it appears.” ●

“The idea gets carried through the office and changes, depending on the place and scale where it appears.”
—Adam Yarinsky

PREVIOUS SPREAD The reception area of Casper's New York headquarters is lined in felt planks, custom designed by ARO.


FACING PAGE A colorful mural emblazons the space's textured concrete core. Furnishings from Muuto, Herman Miller, COR, and more appear throughout.

BELOW Drop ceilings from Armstrong are used selectively; in many spaces, particularly the “commons” (pictured), the ceiling plane has been left exposed and incorporates custom lighting fixtures by ARO. Shinnoki wood paneling warms up the office's collaborative spaces.



Come





Patricia Urquiola's revamp of
Haworth Hotel at Michigan's
Hope College bridges town
and gown with aplomb.

Text by Matt Hickman

Together



PREVIOUS SPREAD Haworth Hotel's social spaces, including this ballroom-adjacent lounge area, fuse Patricia Urquiola's playful signature style with furnishings from a range of Haworth brands

TOP Operated by regional coffeehouse chain Biggby Coffee, the hotel's cafe serves as a bustling point of interaction between guests, Hope College students and staff, and the larger community.

HOTELS PERCHED ON THE PERIPHERY of college campuses generally aren't known for being welcoming, nor do they need to be. Their goal is to move a largely seasonal flow of guests—prospective students and their parents, visiting lecturers, folks in town for the big game—in and out with efficiency, ease, and very little, if any, flair.

Haworth Hotel, which is located essentially on the campus of Hope College in downtown Holland, Michigan, upends this arrangement. Emerging from a transformative renovation led by Holland-headquartered furniture manufacturer Haworth in partnership with the Milan-based studio of designer and architect Patricia Urquiola, the 48-guestroom property (formerly the Haworth Inn and Conference Center) is a rare example of a college-adjacent hotel that doubles as a vibrant social space. It's a place where hotel guests, Hope College students and staff, Haworth clients, and the larger Holland community are compelled to linger, lounge, and interact.

As noted by Kurt Vander Schuur, global brands director at Haworth, the hotel in its previous incarnation was “beautifully maintained” but ultimately “dated and felt more like an extension of college dorm rooms than a hotel.”

The remodel, which kicked off in late 2019, extends throughout the 1990s-era building while maintaining its original architectural footprint. From a bustling, sunlit cafe to a revamped lobby anchored by a dramatic spiral staircase rendered from bent metal and oak to flexible public common areas outfitted with furnishings by the likes of Cassina, Cap-



In addition to its public spaces, Haworth Hotel's 48 guest rooms, including a new suite, have also been refreshed without undergoing major structural changes.





TOP The hotel's spacious guest suite features an attached private dining area.

FACING PAGE Spanish-born, Milan-based architect and designer Patricia Urquiola relaxes in one of Haworth Hotel's newly imagined social spaces.

Courtesy Haworth

“I think the space helps us understand the value of being together.”
—Patricia Urquiola

pellini, Poltrona Frau, and JANUS et Cie, the reimagining was exhaustive and expansive. And then there are the individual guest rooms, where color, textiles, and light come together to instill a sense of comfort and warmth—all without the need for structural overhauls.

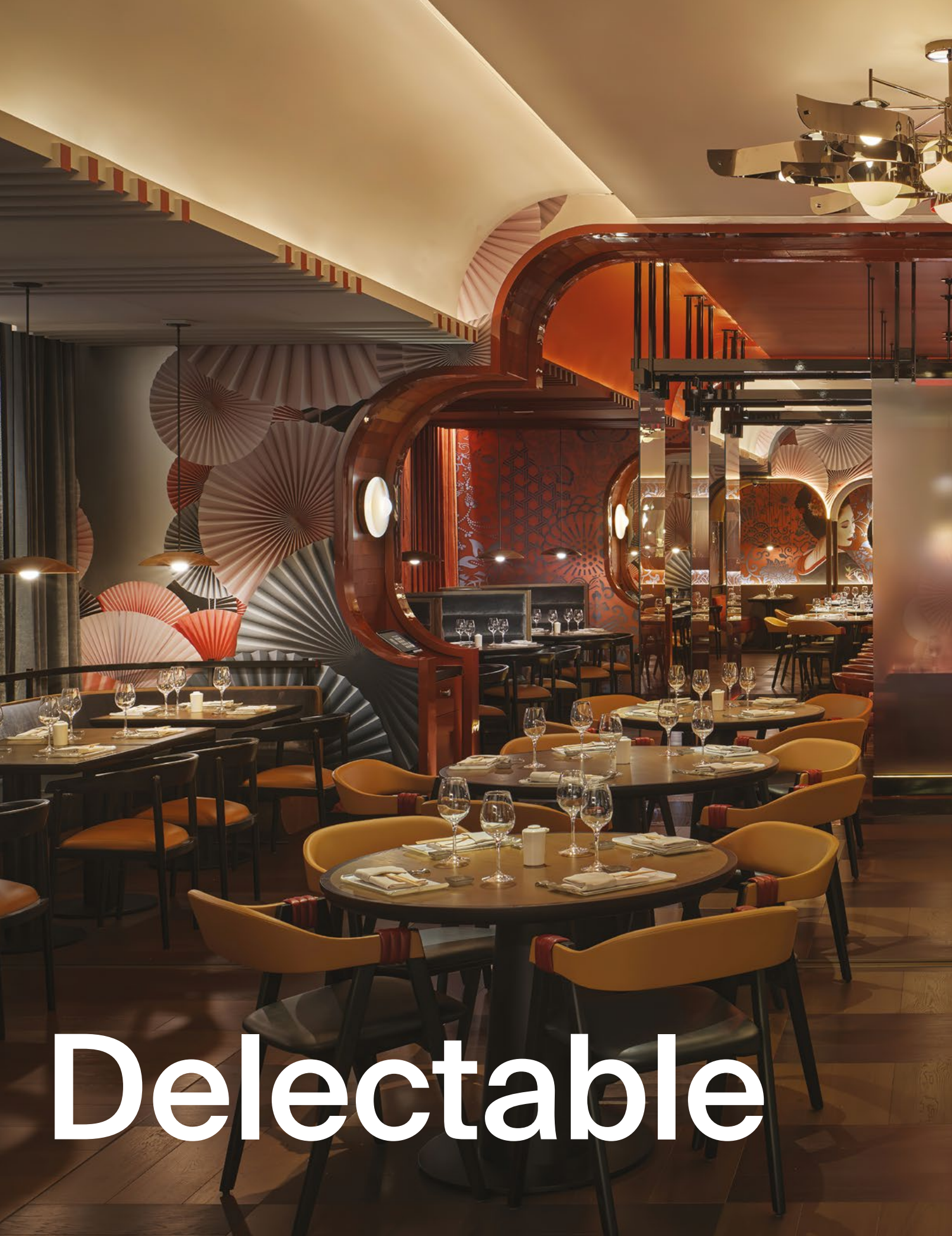
“For Haworth Hotel, we thought about new ways of working and traveling. The space is meant to be useful, flexible, and welcoming,” Urquiola explained. “To provide wellness in hospitality, taking into consideration the different guests’ typologies, as well as the evolution of our society—that is, for me, the only way to approach it.”

While products from global Haworth brands—joining the aforementioned furnishings are rugs by GAN, lighting by Pablo Designs, and textiles by Kvadrat—feature prominently throughout the revitalized hotel, their integration is a natural one, and the resultant public spaces read more like well-appointed living rooms than showroom floors. Urquiola explained the approach as a “kind of playground” where the “idea is to flow between different brands and show the relation between the companies.”

The redesign of Haworth Hotel is Urquiola’s inaugural hotel project in the United States, but it’s far from the Spanish-born designer’s first go at designing spaces for the venerable 74-year-old company. Previous collaborations include a 2017 refresh of Haworth’s corporate headquarters in Holland and the company’s Chicago showroom for NeoCon 2013, 2014, and 2015. Urquiola referred to working on the hotel project in the midst of a global pandemic as an “interesting, brave, and challenging adventure.”

“I think the space helps us understand the value of being together,” she said. ●





Delectable

A Japanese eatery by Rockwell Group offers up a tasty take on art deco.

Text by Sophie Aliche Hollis
Photography by Nikolas Koenig

The image shows the interior of a Japanese eatery with a strong art deco aesthetic. The space is characterized by dark wood paneling, large circular mirrors, and decorative elements like paper fans. The seating includes round tables with orange chairs and a bar area. The lighting is warm and focused, creating a sophisticated atmosphere.

Deco



PREVIOUS SPREAD For Katsuya, Rockwell Group specified furnishings from Eric Brand Furniture, Holly Hunt, Moroso, Rubelli, Romo, and more.

**“We decided to go
the maximalism route.”
—Greg Keffer**

IN FEBRUARY, Katsuya, a beloved California sushi institution, made its New York debut at Manhattan West, a 7-million-square-foot portion of the Hudson Yards development. The restaurant is one of two full-service fine-dining establishments within Citizens, an upscale food hall designed by Rockwell Group that occupies the entire second floor of a 17-story office building.

The outpost marked a first for Katsuya, which was founded by master sushi chef Katsuya Uechi in 2006. Because it was new to the food hall typology, the restaurant decided it needed a daring look to match. "Often times, American-Japanese restaurants are very minimalist with pared-down decor," said Greg Keffer, Rockwell's partner-in-charge of the project. "We decided to go the maximalism route instead."

Keffer's team pulled from several Japanese aesthetic traditions to drive the design, ranging from kumiki (wood joinery) and urushi (lacquer) to kabuki (theater) and sumi-e (ink painting). Bespoke spatial elements derived from these themes lend the eatery a theatrical drama, as summed up in the communal dining room at the restaurant's core. Translucent glass screens, held in place by a lattice steel structure

suspended from the ceiling, occur at spaced intervals. Diners are seen and obscured at the same time.

A 15-seat sushi bar with a wraparound countertop offers up a different mood. A mural behind the bar, set within a curved black lacquered frame, portrays a geisha surrounded by colorful fans, which repeat as a graphic motif.

Glossy lacquered portals, mirrored chandeliers, and checkered wooden floors all evoke deco aesthetics, as does the prominent crimson red applied throughout the interiors. Bold Rockwell-designed wallcoverings further enliven the space and continue the folding fan motif. In typical fashion, the firm custom-made many of the furnishings, including banquettes and light fixtures.

The kitchen, including Katsuya's signature *robata* grill, is on display in a rear dining area. Here, another curved portal leads to a private room and a sizeable outdoor terrace. Weather permitting, the terrace expands seating to 305 guests across a total 7,000 square feet. Visitors will likely flock to Katsuya for its celebrity cachet, but Rockwell Group's delectable design is sure to attract a following of its own. ●

FACING PAGE The private dining room can seat up to 10 guests and is adorned with a photographic print by Erik Madigan Heck.

BELOW Fixed to a lattice steel structure, custom light fixtures hang above the communal table like a cascading wave.





Down

to

Earth

Inspired by ancient architectural principles, Thomas Phifer and Partners burrowed this upstate home into the side of a hill.

Text by Samuel Medina
Photography by Scott Frances



The house's program is parceled out into discrete volumes embedded in the side of a hill. Each room is equipped with full-coverage operable wood shutters.





ABOVE Like every room in the house, the double galley kitchen boasts views of the Catskill Mountains in the distance.

FACING PAGE Phifer's appreciation of Constantinos Doxiadis's book "Architectural Space in Ancient Greece" informed the plan.

COMMISSIONED TO DO a small house in upstate New York with views of the Catskill Mountains, architect Thomas Phifer knew that he didn't want to spoil the natural setting. "There was this sloping field that was remarkably heroic and just precious," he recalled. "From some angles it almost looks like Ireland."

Paradoxical though it may seem, Phifer and his studio preserved the site's integrity by cutting away at it. They embedded the home—a series of discrete pavilions threaded together by low, vaulted passages—into the excavated earth and subsequently restored the grounds to their former pitch and standing. In elevation, the hill appears to wend its way through the tar-black building volumes. It's an indelible image that betrays a cunning grasp of scenography.

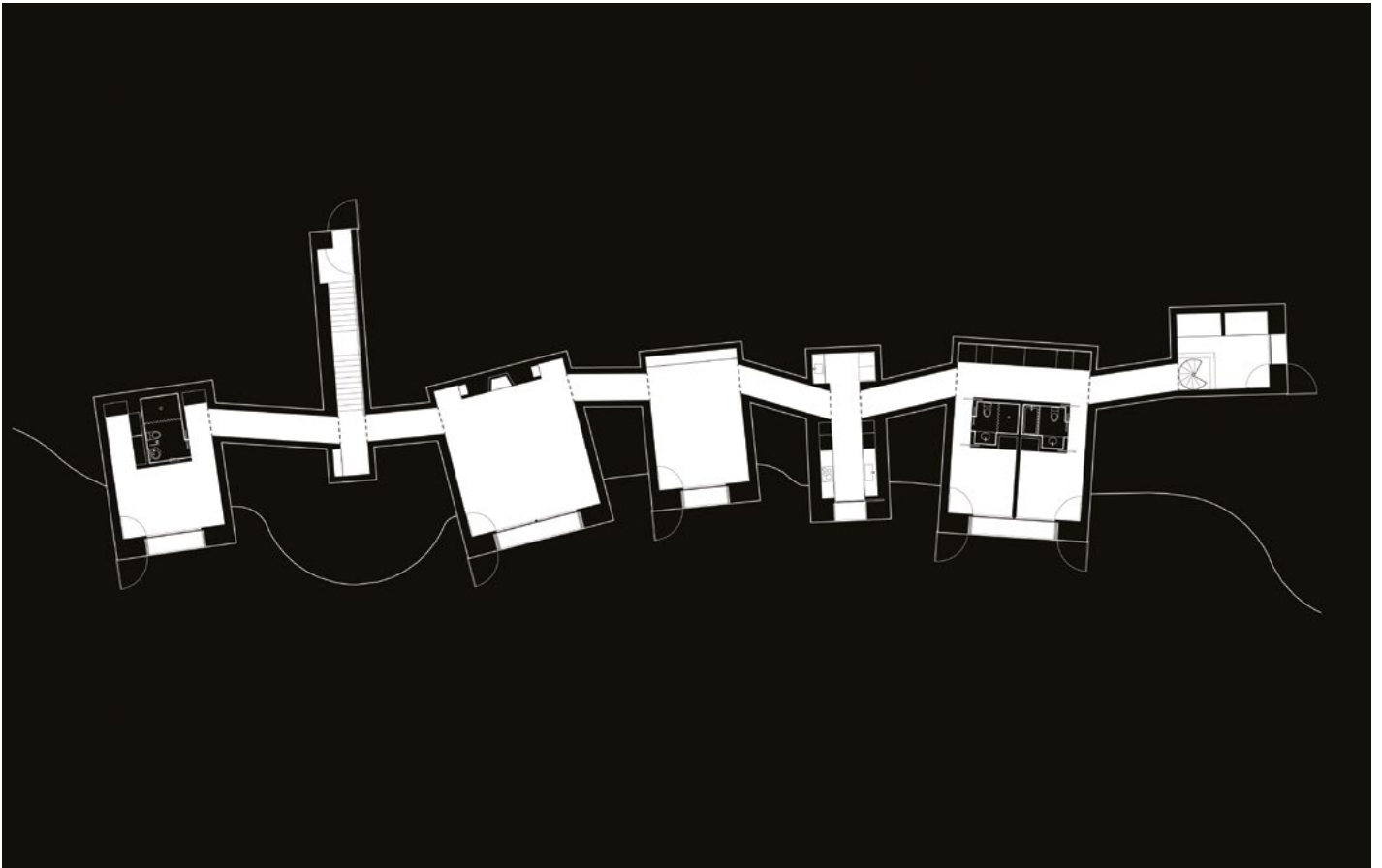
The inspiration for the plan, which arranges interconnected rooms like ants on a log, was coincidental. One day, while mulling over possible spatial configurations, Phifer reached for a worn copy of Constantinos Doxiadis's 1972 monograph *Architectural Space in Ancient Greece*. Through a comparative analysis of temples, Doxiadis purported to uncover the "secret of the system of architectural spacing," which "had the effect of satisfying man and uplifting his spirit as he entered a public space." Diagrams lay bare the geometric principles sundering solids from voids.

Phifer took these lessons to heart. Short of the alge-

braic equations that characterize Doxiadis's text, everything was done to ensure that "all these little objects landed very carefully," Phifer said. If at first the transposition from Milletus to Ghent seemed "static," subsequent refining yielded a "dynamic relationship—all of the sudden, it was like [the pavilions] were dancing around the hill."

Handed a tight budget, Phifer prescribed small, positively "petite" dimensions for the primary bedroom, guest suites, and bunk room, as well as the dining and living rooms. The entry pavilion, for instance, is barely wide enough to accommodate the staircase that leads directly to the dwelling spaces below. You wouldn't want to prepare Thanksgiving dinner in the double galley kitchen. (For the clients, a couple, that's all in the future.)

The interior finishes are spare and economical, with white Sheetrock and polished black concrete floors making up the material palette. The exception is the dining room, lined on all sides with a warm plywood. Every room is exposed to the southwest, with sunlight finding its way into the otherwise dim hallways. Phifer revels in the way deep shadow gradually gives way to brightness. As for those crooked corridors, they step up and down at arched thresholds, forcing inhabitants to constantly adjust their gait. And through these adjustments, they may cultivate deeper connections to their private temple and the world beyond. ●



Resources

New York Showrooms

Carl Hansen & Søn
carlhansen.com

Juniper
juniper-design.com

Lanserring
lanserring.com

Poggenpohl
poggenpohl.com

Stellar Works
stellarworks.com

Mal Paso Residence

Concreteworks
concreteworks.com

Miele
mieleusa.com

Carnegie Hill Apartment

Dornbracht
dornbracht.com

Henrybuilt
henrybuilt.com

Kin & Company
kinandcompany.com

Roll and Hill
rollandhill.com

Casper HQ

Armstrong Ceilings
armstrongceilings.com

Carvart
carvart.com

Herman Miller
hermanmiller.com

Magis
magisdesign.com

Poltrona Frau
poltronafrau.com

Haworth Hotel

Cappellini
cappellini.com

Cassina
cassina.com

Haworth
haworth.com

Poltrona Frau
poltronafrau.com

Katsuya

Haute Living
hauteliving.com

Holly Hunt
hollyhunt.com

Moroso
moroso.it



Courtesy Haworth

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Meanwhile, Back at The Sea Ranch

Even as it enters a new chapter, the famed coastal development is looking to its roots.

By Joseph Becker

NEARLY 60 YEARS AFTER ITS INCEPTION, The Sea Ranch continues to test the resilience of its founding ethos. Located three hours north of San Francisco along one of California's most beautiful coastlines, the famed community rose to prominence by bucking the typical development-driven imperatives and instead focusing on a "light on the land" building approach that would preserve the dramatic landscape. Here, rugged cliffs and windswept cypress abut great stands of redwood trees that climb up and over a ridge toward the slow-moving, ocean-bound Gualala River.

It's a difficult balancing act, and the environmental vision undergirding the Sea Ranch community has been repeatedly threatened over the decades. With a major restoration currently underway, the complex looks to be returning to its roots. But how deep will stakeholders be willing to go?

Key to that question is in an understanding of the radical attitudes that

brought the project to fruition. In 1962, Al Boeke, an architect turned vice president of new town developments at Oceanic Properties, a subsidiary of Castle & Cooke (the owner of Dole Food Company), bought the 5,200-acre site, which had previously served as a sheep farm, cattle ranch, and logging site. (For millennia, the land was stewarded by the Kashaya Pomo peoples.) Moved by the meditative environs, Boeke imagined an alternative to the suburban sprawl happening all over California. He would assemble a community of modest second homes with small footprints and simple forms, organized in such a way as to preserve the beauty of the landscape. It would be a weekend escape for people of all classes and backgrounds, who would opt to live with, and not against, the landscape.

Boeke enlisted a cadre of rising and established San Francisco designers to draw up the plans for the radical development. Operating as the master planner, landscape

architect Lawrence Halprin conceived a vision that drew on his communal experiences in an Israeli kibbutz and his design schooling under Walter Gropius but was imbued with a localized sensibility that had long characterized the architecture of the Bay Area. This regionalist aesthetic was informed by the simplicity of nearby redwood and cypress barns made from locally harvested timber and left unpainted to be patinated by the weather. When it opened in 1965, The Sea Ranch heralded a new architecture that expanded on this Bay Area tradition, combining vernacular forms with a modern refinement.

Following a rigorous site analysis that included soil, bioclimatic, wind, solar radiation, and flora and fauna studies, Halprin and Boeke hired Joseph Esherick, an architect known for his take on regional modernism, and the upstart firm of Charles Moore, Donlyn Lyndon, William Turnbull, and Richard Whitaker (MLTW) to design



ABOVE In renovating The Sea Ranch Lodge, Mithun removed interior walls to open up more views of the windswept landscape, such as here between the kitchen and dining room.

LEFT The lodge is nestled among cypress trees within the 7,000-acre Sea Ranch community, which is made up of private homes, meadows, and ten miles of Pacific coastline.

the first structures. Barbara Stauffacher Solomon, a Swiss-trained graphic designer who rented office space from Halprin in San Francisco, designed a logo and graphics that grew to be influential in their own right.

Esherick was responsible for the community-facing buildings, including the combined general store and post office, and the Marker Building, a slant-roofed volume that announced the southern end of the development to passing traffic. He also designed six stand-alone homes dubbed the Hedgerow Houses. These homes—the first to be built on the site—were nestled into a row of cypress trees that had been planted by ranchers to protect livestock, and their rooflines matched the wind-shaped bend of the branches. For these structures, Esherick specified unstained shingled siding that blended into the natural palette. This effectively camouflaged the residences, but the Marker Building and the general store stood out, thanks to Stauffacher Solomon's brilliant nautilus-shell/ram's-head logo and *The Sea Ranch* set in Helvetica, a then-unusual typeface she had brought from Switzerland.

MLTW's task was to experiment with a relatively new building typology for a ten-unit condominium consisting of truncated volumes parading up the bluff's edge. As with the general store, the unstained redwood cladding would quickly weather, a nod to the two old barn structures that stood nearby. With Halprin, MLTW designed the Moonraker Athletic Club, whose pool and tennis courts were sheltered from the wind by earthen berms. Inside, Stauffacher Solomon's off-the-cuff murals successfully translated her graphic arts prowess to an architectural scale. As photogenic as the landscape and new architecture were on their own, the supergraphics were instrumental in catapulting *The Sea Ranch* across the globe.

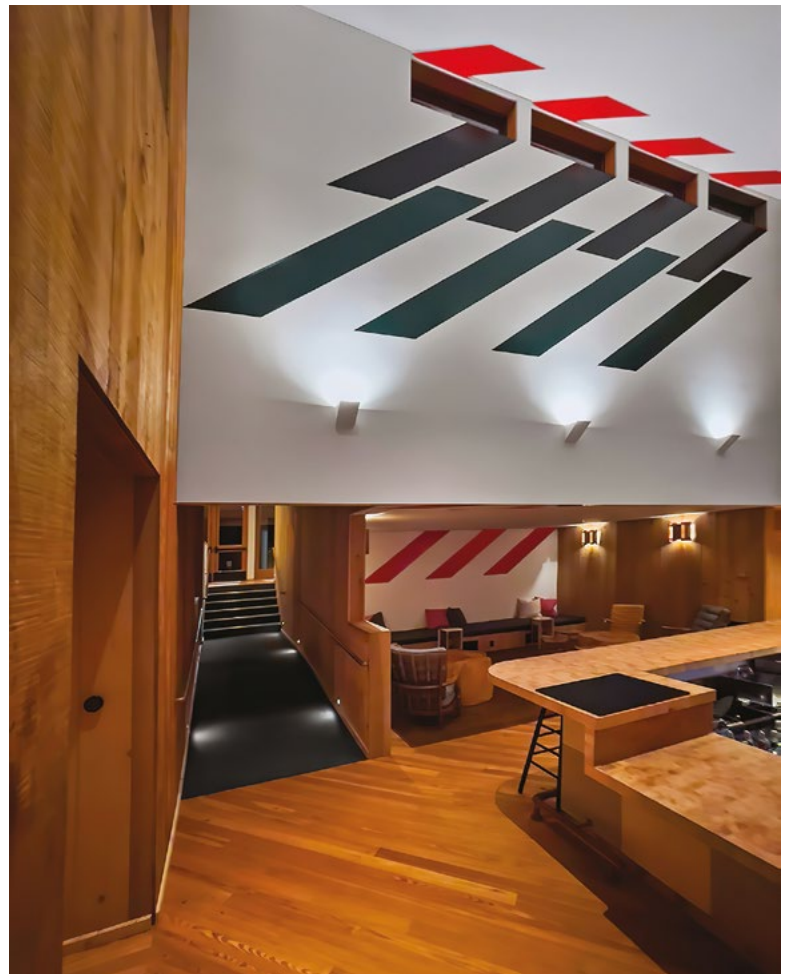
Boeke's idea for *The Sea Ranch* was to place careful stewardship and responsible architecture on an equal footing with financial returns. But almost immediately, several factors unraveled this aim. Despite its best intentions, the development would privatize miles of coast, which ran afoul of a burgeoning environmentalist movement,

and local pushback eventually forced a temporary moratorium on building. The ensuing politics would eventually create the California Coastal Commission, responsible for the "quasi-judicial control of land and public access" for the state's 1,100 miles of coastline. Five public access points were cut into *The Sea Ranch* development, and the number of salable units reduced by half. Oceanic took a major financial hit, and the viability of the entire project was called into question. Instead of selling the dream of participatory conservation, the sales team began talking up exclusivity, and what was once imagined as a second-home community open to a diverse group of weekenders grew to be beyond the reach of most.

The original architects and designers, who consulted on the development's

rigorous covenants, conditions, and restrictions, weren't keen on this turn of events. And yet, despite instituting a design committee to review future adherence to the original scheme, by 1969, few if any members of this cohort remained in the project's employ. This left Boeke as the project's sole architect, and he designed the expansion of the general store into the *Sea Ranch Lodge*, which opened the site to overnight transient guests and prospective buyers.

In 2018, a group of minor investors purchased the lodge, which had long since ceased to be a gravitational center of the community, with an eye toward reviving some of the *Sea Ranch* spirit. Following an extensive revamp, the lodge partly reopened in October 2021. The remodel, led by Mithun Architects, made some much-needed upgrades, with more on the way.



ABOVE The interior was rebuilt with new materials that match those used in the 1960s, and where the originals had been painted over, new supergraphics by Barbara Stauffacher Solomon were commissioned.

On the outside, landscaping by Terremoto is unpretentious and looks as if it had always existed—tall grasses and an occasional well-placed rock to step on or hewed log to sit on. Likewise, the interiors feel seamless and prioritize open movement and visual connections to the ocean. Crisp detailing is paired with copper accents that will age and mellow just as the freshly updated redwood siding will lose its color over time. The furnishings are playful, particularly the kelly-green sofas selected by interior designer Charles de Lisle. The fireplace recycles the original masonry into a rough aggregate concrete volume that alludes to the geology of the site. Where the lodge's previous owners painted over a large supergraphic, a new work by Stauffacher Solomon now appears over the bar and lounge. Painted in black, vibrant vermilion, and deep sea green, the graphic is a fitting

tribute to her groundbreaking contributions decades prior. The architects also refreshed the restaurant (helmed by Eric Piacentine, previously of Big Sur Bakery) and added a daytime cafe and a pleasant gallery space.

On a recent Saturday afternoon, an exhibition of paintings by area artist Keith Wilson, organized by the well-regarded product designers Lu and Maynard Lyndon, themselves Sea Ranchers, brought a crowd of locals to the lodge. They mixed with the visitors passing through for dinner at the restaurant or drinks on the deck. In that moment, the building was abuzz with a community feeling its founders had envisioned all those years ago. But that may change with the second phase of the renovation, which will focus on updating the lodge's 17 rooms and adding two meeting spaces, due to open in 2023. No details yet on what the cost per night

will be—a crucial marker for the much-touted idea of “accessibility” embedded in the original plan. And beyond that lies the potential for more buildings on their 53-acre parcel, which will surely impact the landscape one way or another.

The Sea Ranch embodied a vision unlike anything seen before. But if the idea of conservation through careful development that preserves “natural values” actually means a buy-in community that is limited to a select enriched few, then what good is it? From the get-go, the development was forced to balance financial imperatives against its stated desires for low-impact land stewardship, small homes, and wide-open commons, and for many years the former won out. The Sea Ranch Lodge will face the same equation. Let's hope it stays the course and hews close to the original ethos of broad community building and safeguarding the exquisite landscape. ●

BELOW Furnishings are playful, particularly the Kelly-green sofas in the lounge, selected by interior designer Charles de Lisle.



Courtesy The Sea Ranch

Cooking with Color

Two New York museums revive a pioneering test kitchen that put African American cuisine on the culinary map.

By Nigel F. Maynard

IN 1971, Johnson Publishing Company installed a test kitchen for *Ebony* magazine at the firm's Chicago headquarters. Used by editors to test recipes for the publication's "Date with a Dish" column, the kitchen elevated African American food to the national culinary conversation. Bonus: It was located in an equally groundbreaking office tower—the first in Chicago to be designed by an African American architect (John Warren Moutoussamy).

The kitchen was in use until 2010, when Johnson Publishing shut it down and sold the building, but a new exhibit by the Museum of Food and Drink (MOFAD) and The Africa Center in Harlem celebrates its design and gives people a chance to explore the space.

On display at Aliko Dangote Hall until

June 19, The *Ebony* Magazine Test Kitchen is part of the new exhibit *African/American: Making the Nation's Table*. As rebuilt, the kitchen is a psychedelic wonder that exudes Black style, with Afrocentric prints, leather, and ostrich feathers. "It has all kinds of orange, purple, avocado green, and rust colors," said curatorial director Catherine Piccoli.

In some ways, the kitchen was ahead of its time, Piccoli said, "with all sorts of really cool and useful state-of-the-art kitchen gadgets." The list of features originally included a microwave oven, a barbecuer, toasters, can openers built into the walls, a trash compactor, an automatic dishwasher, and a food preparation center. Many of those elements are present in the re-creation, but MOFAD elected to make minor modifications.

"When we put it back together, we expanded the kitchen by about 14 inches so that one side is accessible for visitors to walk through," Piccoli explained. "We felt it was important for people to be *in* the kitchen."

Visitors may explore, but it's a museum, after all, so portions are blocked off to protect sensitive artifacts. The public can, however, enjoy the food-themed playlist curated by singer-cum-chef/farmer Kelis, who graduated from Le Cordon Bleu culinary school.

"What I want people to take away from the exhibition and the kitchen is that the contributions of African Americans to American cuisine are foundational and ongoing," Piccoli said. "It's not just soul food or Southern cuisine, but really the showcased diversity of the African diaspora." ●



ABOVE The Ebony Test Kitchen operated in the Chicago headquarters of Johnson Publishing from the early 1970s until 2010.

BELOW The sitting room of the kitchen, which became the epicenter of African American food media in the late 20th century.



Sweet Unease

Artist Chris Schanck's homespun furniture is eerie, weird, and charming.

By Jesse Dorris

BELOW "Gold 900," 2018. Wood, burlap, polystyrene, resin, aluminum



WHEN THE ARTIST and furniture maker Chris Schanck was a kid, he used to sit around the kitchen table with his sister and mother making god's eyes of yarn and sticks collected in the backyard. "The objects held spiritual power," Schanck told *AN Interior*, "and the act of crafting together made us more familiar."

Schanck, who lives in Detroit, still makes objects from the detritus he finds lying around, but he's expanded his palette. In his latest works, now on display at New York's Museum of Arts and Design, evocative bits of refuse are augmented with particleboard, pink foam, and balls of tinfoil. With the aid of craftspeople from his neighborhood, Schanck congeals this assortment into uncanny pieces of furniture painted in shocking pops of color. The exhibition title, *Off-World*, alludes to the mid-century panic about extraterrestrials; it's an apt descriptor for these strange configurations of wonder, grief, and sweet unease.

Mortal Bench (2021) tops a borne settee with two eerie figures that nestle a glowing orb. A series of mirrors reveal disconcerting portraits, variously framed by bulbous creatures from beyond, bristly scraps of chicken wire or funeral drapery. The cast-aluminum frame of *Sorcerous (artist's proof dining chair)* (2021) has a kind of

Michelle and Chris Gerard/Courtesy Robert and the late Julie Taubman

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ABOVE "Cryo II," 2020. Steel, wood, polystyrene, polyurea, foil, resin, OSB, suede

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ABOVE “Grotto Console: Pomegranate,” 2020. Resin, steel, wood, aluminum foil, polystyrene

architectonic rigor belied by its upholstery, a hand-printed and heat-embossed velvet with a cactus pattern. To the sitter it warns: Don’t get too comfortable.

Several pieces show off Schanck’s innovative “alufoil” process of wrapping packing foam in foil and then coating the whole in resin. But it’s used to best effect in *Cryo II* (2020), a craggy mint-green cylinder concealing shelves. It’s unique in the history of furniture design, Cranbrook Art Museum director Andrew Blauvelt told *AN Interior*. He first saw Schanck’s work a decade or so ago, when the artist was finishing up his studies

at the Cranbrook Academy of Art. The foil, Blauvelt said, “is a surface treatment, which means the forms of the furniture below the skin, so to speak, are sculptural.”

These subdermal interventions lend a weight to works like *Shuddering Cabinet* (2022), which sets swells of alufoil in and around resin-covered chunks of OSB, the once-plentiful plywood used to board up the abandoned homes in Schanck’s neighborhood. (Those same homes have since been snatched up by investors.) The composition brings to mind the material play of Ettore Sottsass and Charles Long, but

with undertones of instability and dread.

Joy can be found here, if you look for it. At first glance, the pastel aquatic figuration of *Mum’s Chandelier* (2020) looks more Cthulhic than Chihuly, but in fact it’s a return to Schanck’s roots. The piece is a collaboration with his mother, who covered the steel armature with objects that recalled her own home of Florida. It’s sentimental but not mawkish, an ode to those early days of kitchen-table creation. “Looking back now,” Schanck said, “I see art and craft as a way to manifest meaning into form—if you believe it can.” ●

ALL IN.



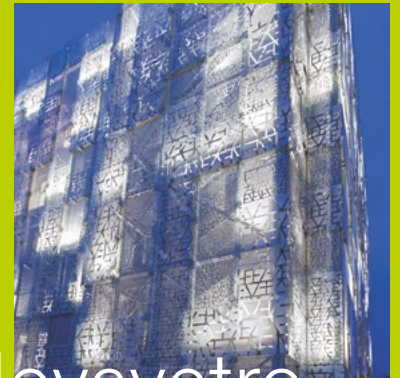
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