

AN INTERIOR

A magazine by
The Architect's
Newspaper

Spring 2018



COS

New Affiliates

Dzek in Hawaii

3-D-Printed Cabin of Curiosities

Instagrammable Spaces

Sean Griffiths: Post-FAT

Russel Wright at Manitoga

AN
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50





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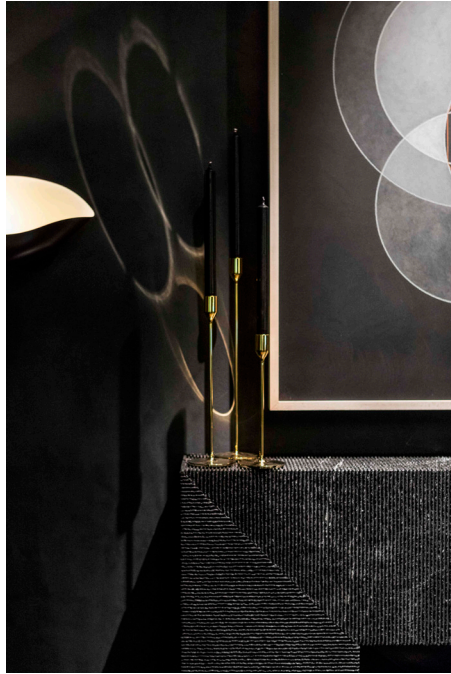
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Editors' Note



The Sleeve House by actual/office, page 84.

As we embarked on our ninth issue of AN Interior, we wanted to make something that reflects the great design community that we see across the United States. This is how our first annual AN Interior 50 list came to fruition. While much of the media spotlight is on New York's and, more recently, Chicago's design scenes, we have found robust examples all over the country, most notably in L.A., which is strongly represented in these pages.

The people and firms here are not necessarily interior architects, but they are architects and designers who do interiors, and do them very well. From the latest furniture and fittings to custom details and materials, the work is simultaneously at the forefronts

of design and architecture. Of course, it is impossible to rank firms with any fair logic, so we present the list of 50 non-hierarchically and with no regard for geography. Therefore, we take ourselves out of the equation and let the readers find their own way around the people and work that make the list.

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

Matt Shaw and Olivia Martin

MICHAEL MORAN



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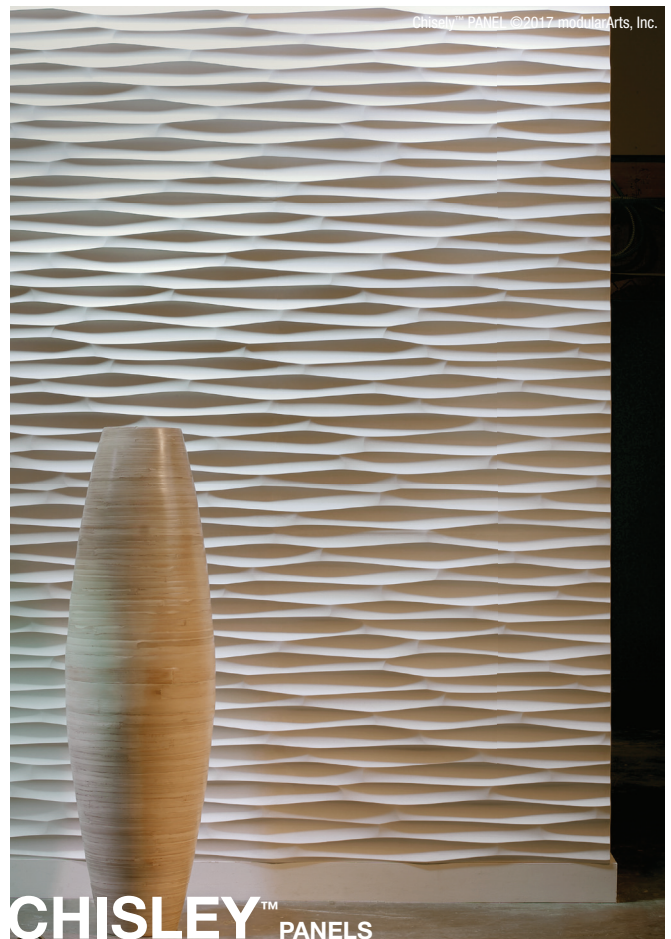
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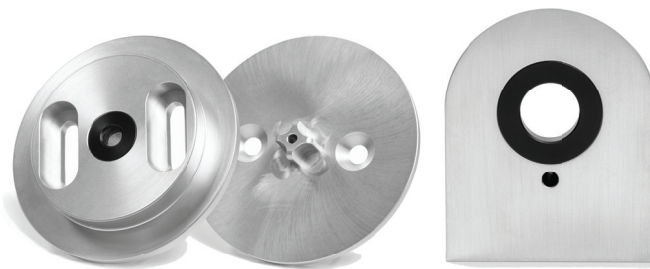
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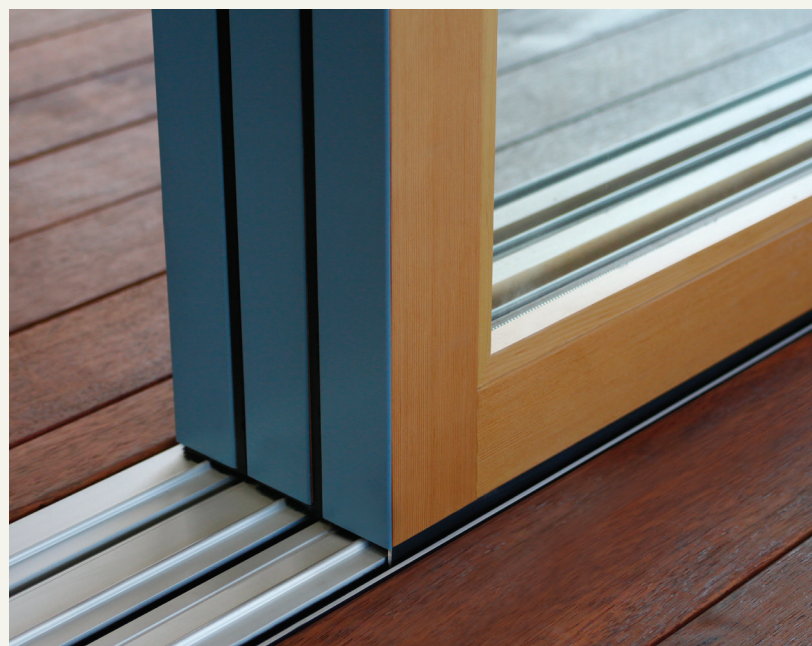


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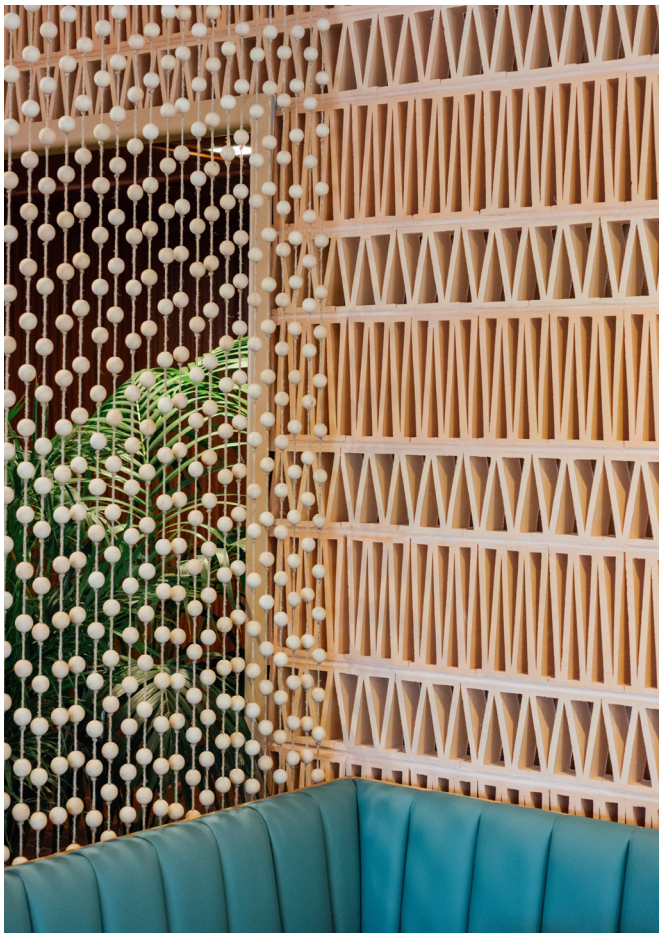
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Hulava Bar

With a tropical twist on Marmoreal by Dzek, the new Hideout bar by creative design agency OMFGCO at the Laylow hotel in Waikiki, Hawaii, is simply this: a riot.

By Antonio Pacheco





Left: The Hideout bar brings together a bevy of vintage and midcentury-inspired elements—including salvaged and restored furniture scoured from across the globe as well as newly designed furnishings by OMFGCO—with rowdy wallpaper prints to craft a contemporary take on Hawaiian modernism and the tiki lounge.

Above: The 800-square-foot bar and restaurant is divided from the outdoors and along public areas by a 100-foot-long wall built out of Mutina's line of terra-cotta breeze-blocks.

Next page: The organic breeze-block echoes the shapes and patterns of traditional Hawaiian Kapa weaving and makes an appearance in the hotel entry, where custom furniture by OMFGCO, bamboo parquet flooring, and tropical plants create a shaded, lush atmosphere.

A riot of textures. A riot of patterns. A riot of stylistic references wrapped up and rolled into one indoor-outdoor bar and restaurant that surfs a tropicalia-tinged wave of maximal eclecticism. The watering hole is set in a revamped 1960s-era modernist hotel that was renovated and rebranded by OMFGCO with help from San Francisco-based Randolph Designs, who collaborated on the interiors and created furniture for the hotel's 251 guest rooms.

OMFGCO handled branding, interior design, and art direction for the project's public spaces, deploying a highly curated set of self-consciously referential design elements to promote familiarity and style. Using playful repetition and a no-holds-barred, mood board-focused approach for the project, the designers generated spaces that pay tribute to popular tropical tropes, like birds of paradise, hula bobblehead dolls, and straw-backed chairs, in playful, raucous ways.

The project, according to Fritz Mesenbrink, cofounder and creative director at OMFGCO, is heavily inspired by the work of Hawaiian modernist architect Vladimir Ossipoff—and it shows in the crisp, low lines of the bar, the peek-through screened entry, and the rough-hewn materiality of each of the spaces. A bamboo entry deck is situated at the face of the Hideout, where a bobblehead-backed reception desk and waiting lounge also sit. Here, a 100-foot-long terra-cotta breezeblock wall designed by Spanish architect Patricia Urquiola for Mutina and collections of potted tropical plants create an area that sits both outside and within the hotel tower. The lounge areas, like the remaining parts of the bar and restaurant located beyond, are scattered with lounge furniture, some of the pieces hand-picked by OMFGCO's design team from vintage collections, others were specifically made for the project.

The bar and restaurant spaces within hold even more special furniture, including vintage Arthur Unano barstools that run parallel to beadboard paneling and countertops made out of Marmoreal—an engineered marble stone aggregate that resembles terrazzo—along the bar. The L-shaped bar is backed by cabinets that incorporate Marmoreal shelving as well, serving to highlight the “modern tiki” theme the designers sought.

Mesenbrink said, “The Umanoff barstools are probably my personal favorite piece of furniture at the Laylow. We had to gather them from all over the country and a few from overseas, then had them touched up to feel new again.”

Leafy, hand-painted wallpaper murals by Michael Paulus and an accent wall populated by a field of drink umbrellas fill out the lobby areas, which connect the bar to a small restaurant packed with wicker seats and a wraparound booth. Beyond the restaurant? A poolside veranda—called a *lanai*—containing conical fire pits, drink stands, and sand-filled floors.







COURTESY OMFGCO



Facing page, top: The project features a large-aggregate, precast Marmoreal slab-topped bar backed by maple tambour shelving that can be found in the hotel's interiors and outdoor lanai.

Facing page, bottom: For the project, OMFGCO principal and creative director Fritz Mesenbrink repurposed barstools designed by Arthur Umanoff, restoring the midcentury-era chairs to almost new.

Above: A brightly lit dining room filled with two-top tables and wicker chairs is framed by large windows and a wraparound leather booth.

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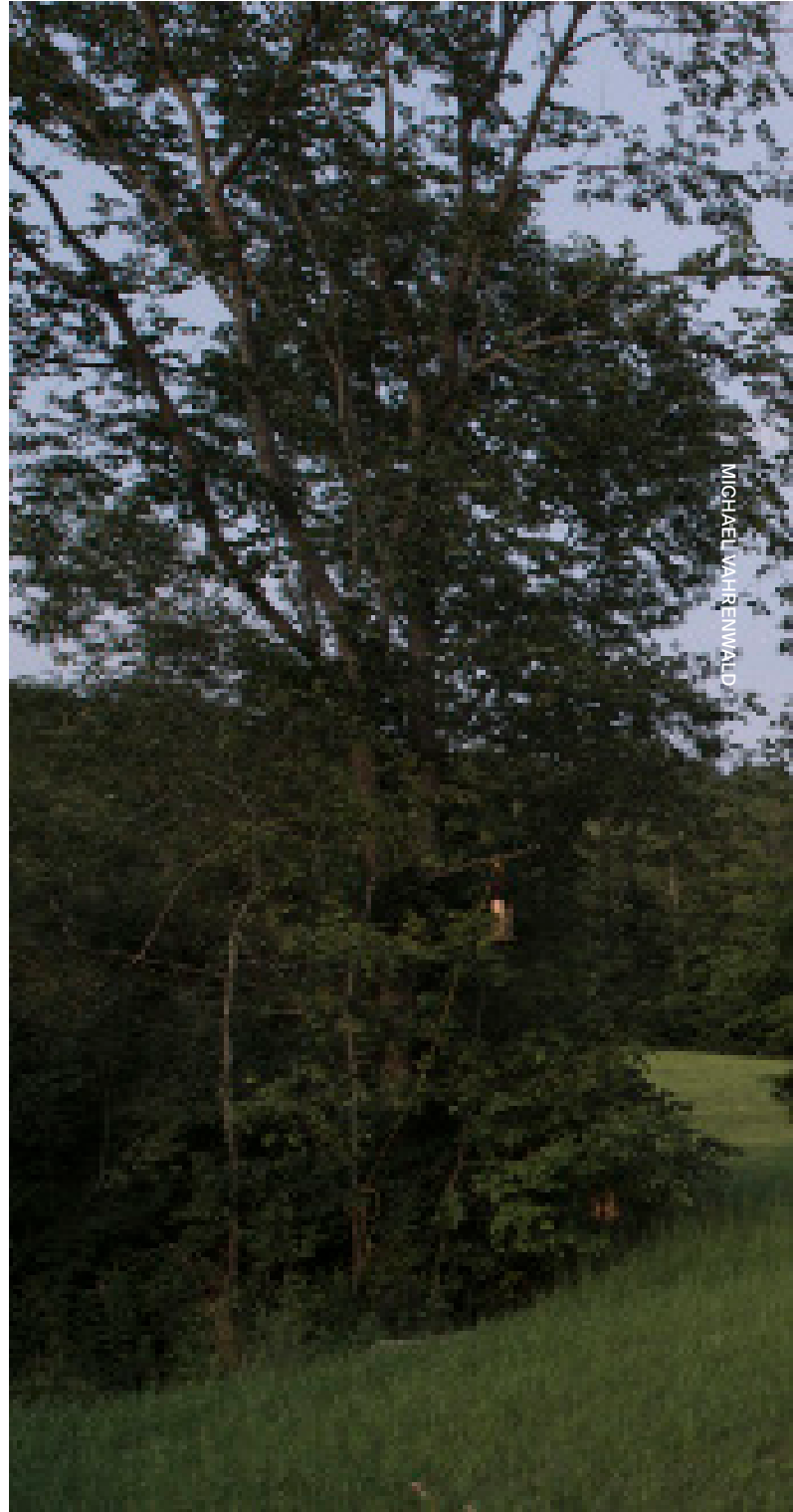
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In Conversation: New Affiliates

Although design studio New Affiliates has only been in existence a short while, its list of bona fides is long: Jaffer Kolb recently worked on major exhibitions at the Jewish Museum and the Metropolitan Museum of Art for Diller Scofidio + Renfro, and Ivi Diamantopoulou spent time as an associate at MOS designing off-the-grid residences and a number of high-design interior projects—including, notably, the short-lived design gallery Chamber. These experiences set them up well as one of the most promising up-and-coming New York architecture studios and one of AN Interior's top 50 interior architects (page 42). Jesse Seegers visited the duo in their NoHo, Manhattan, studio.



MICHAEL WAHRENWALD

New Affiliates' recently completed cabin in Tunbridge, Vermont, is clad in pine barn board siding, which was installed with the inner surface facing outward to create a richly textured effect.







Facing page: The upstairs sleeping area holds three pipes (on the left) for the cabin's passive ventilation system. The chimney on the right leads to a wood-burning stove downstairs. The entire house was painted in Benjamin Moore's "Ice Mist," an off-white with a green tint. The floors are topped with a high-gloss, super-white paint.

Above: Ivi Diamantopoulou and Jaffer Kolb, founders of New Affiliates.

New Affiliates officially started in August 2016, and yet you've already completed a house in Vermont, the Tunbridge Winter Cabin. How did that happen?

Jaffer Kolb

Well, we really started designing that in March 2016, and it was done nine months later. It was very fast. It was in this empty field, on a 65-acre property, and there was no infrastructure, so we had to build a 2,000-foot-long road, install phone lines, septic, etc.

Ivi Diamantopoulou

As we were about to finish Tunbridge, we got our client for the Bed-Stuy loft. A fashion designer came to us through her real estate broker and asked, "What does your work look like?" At the time, the cabin was mostly finished, so we thought it would answer the question. But the finishes were not in yet. As soon as it was completed and photographed, she said, "OK, yes, let's do it."

Kolb

But it's true the clients that we're working with now primarily want to know about a level of aesthetic taste. They're less interested in the form of the cabin, so while someone might find these two intersecting volumes interesting in an architectural context, they're just like, "What are the floors? What kind of counters are you using?" Fortunately for us, she liked them.

That's pretty funny because I was noticing that there is a real attention to light in a lot of the photographs, which really makes the interior seem much bigger and accentuates the carefully considered material palette. Also, it helps that your photographer, Michael Vahrenwald, is great.

Diamantopoulou

Yes! Michael is a gem. But we also studied how light would hit these two angled volumes and deliberately oriented elevations in all directions.

The vignettes of the cabinet-handle detail and the baseboard seem like particularly important moments.

Kolb

It was one of many instances where we really tried not to reinvent the house and its parts, but instead to twist inherited details into something strangely simple yet fun. You know, we get it—we designed a dumb form that looks like a Monopoly block.

The plan is basically two squares, and then two angles where the two squares meet, but playing with a pitched roof is the thing that makes it really interesting.



Diamantopoulou

What we worked toward with this project is a general idea of asymmetry and imperfection. It does come from two identical parts, but the way the interior is organized, it's never a perfectly mirrored plan. You don't stand in the middle of the space and see the same thing on both sides. There's always something that's off, and even with the cabinet pulls you mentioned: They're not circles, they're kind of a circle.

Kolb

This was Ivi's idea, which I think is a brilliant one, because we didn't want hardware. We drew it out on the actual, original cabinets for the contractor and he immediately started to plan uninstalling them to take them to his shop.

Diamantopoulou

And we stopped him and told him to do it on-site!

Kolb

He warned us he wasn't going to be able to make a perfect circle, and we said we would much prefer a wobbly, funny, quasi-crafty thing than something that looks like it came from a catalogue. Not only were we fine with that, but we think it contributes a lot to the design.

Diamantopoulou

The exposed steel pipes are similar: They are not aligned with one another; they are not centered. Nothing in this project is trying to be at a specific location; everything is kind of relaxed.

Kolb

Yeah, it's loose. We try to keep things informal.

Diamantopoulou

Designed but not design-y.

There's something refreshing about that attitude of open-endedness and relaxed acceptance of quote-unquote "imperfection."

Kolb

It's funny you say that, because we're writing a text on imperfection and openness, and it's not about the openness we took from the '60s—let's just make an open field and we can occupy it. It's more like, "Why don't we just make a thing and leave enough that is unsettled?"

Diamantopoulou

There's this idea of an economy of means that comes from the world at large.



Facing page, top: The kitchen is in the foreground and the living room is in the back toward the loft area. The wood used throughout is radiata pine, and the sides of the kitchen island are painted with a green lacquer.

Facing page, bottom: The study and guest room are situated beneath the lofted area. The midcentury furnishings were found at flea markets.

Above: New Affiliates also create small, freestanding objects that Kolb and Diamantopoulou call “gnomes.” The gnomes are playful, abstract forms that riff on the “unoriginally figural, unapologetically kitsch” of the traditional garden gnome, and “occupy the line between useless and functional, decorative and sculptural.”

I think also particularly our generation, living through the aftermath of 2008 and having to just do whatever you can with what you have.

Kolb

But there is a practical value to this. I think fussiness is out. I really do think that everyone we know works hard, but everyone we know also rejects the idea of working hard at the same time. I think it's a new kind of labor politics around trying to resist the 24/7 work cycle we have been taught by the generations that preceded us—to let go a little, to engage architecture without trying to overly control it.

Diamantopoulou

And that inevitably translates into an aesthetic project—the implications of which become “making it work” with things we've inherited, from shapes to construction techniques.

Kolb

In some ways, the easiest thing to do is to make everything out of these inheritances. Design with circles and squares, but not even difficult circles and squares! Easy, flexible ones!

Diamantopoulou

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The background is a vibrant, abstract composition of thick, expressive brushstrokes. The primary color is a rich, saturated red, which covers most of the frame. Interspersed within this red field are several strokes of a lighter, dusty rose or pink hue. On the far left edge, there is a vertical strip of a bright, sky-blue color, also rendered with a textured, brush-like quality. The overall effect is one of dynamic energy and artistic spontaneity.

AN INTERIOR

TOP 50 ARCHITECTS

Welcome to AN Interior's inaugural top 50 interior architect list featuring emerging and established firms across the U.S. While these architects' and designers' talents certainly go beyond interior work, they are deftly pushing the boundaries of residential, retail, workplace, and hospitality spaces and cleverly reimagining the spaces we inhabit.

AN INTERIOR TOP 50 ARCHITECTS

Ensamble Studio
Boston, Madrid

With a distinct focus on the process of making, Ensamble Studio leverages material technologies to produce dramatic spaces and forms.

64North
Los Angeles

Multidisciplinary studio 64North provides branding, interiors, website, and product design services.

Amazebowls restaurant in Los Angeles by 64North.



COURTESY 64NORTH

Architecture Is Fun
Chicago

As the name implies, Architecture Is Fun produces playful designs, frequently working with children's museums; it won AIA Chicago's 2017 Firm of the Year award.

UrbanLab
Chicago, Los Angeles

UrbanLab's highly graphic design sensibility brings together smart solutions and visual identity in projects ranging from small storefronts to urban infrastructures.

Design, Bitches
Los Angeles

The irreverent work of Design, Bitches employs layers of color, light, and material to build engaging interior spaces across Southern California.

AN INTERIOR TOP 50 ARCHITECTS

LADG Los Angeles

LADG principals Claus Benjamin Freyinger and Andrew Holder.

LADG produces uncanny forms and clever spaces by leveraging common construction materials.



Toshiko Mori Architect New York

The minimal interiors of Toshiko Mori belie their complexity, framing dramatic landscapes and challenging notions of craft.

Young Projects New York

The formally expressive interiors and objects by Bryan Young utilize smooth geometries and refined materials.

tacklebox architecture New York

Tacklebox's interiors are filled with "ordinary" materials deployed in unexpected ways, recontextualizing the quotidian.

Michael K Chen Architecture New York

MKCA's puzzle-like built-ins make the most of tiny living spaces.

NADAAA New York, Boston

NADAAA's work engages with high-tech material investigations and form finding.

LOT New York, Athens

The influence of LOT's Greek office is clear in its mellow, refined interiors and the firm's furniture line, Objects of Common Interest.

MOS Architects New York

The highly intellectual work of MOS plays on contemporary and historical architectural philosophies.

AN INTERIOR TOP 50 ARCHITECTS

Norman Kelley Chicago, New York

A self-described superficial practice, Carrie Norman and Thomas Kelley explore the concepts of play, illusion, and flatness, all within an often tongue-in-cheek understanding of historical precedent.

Norman Kelley principals Carrie Norman and Thomas Kelley.



Snarkitecture New York

It should be no surprise that a firm named Snarkitecture produces works that are often outlandish—tempered by clean, white color palettes.

INABA Williams New York

Part think tank and part design firm, every INABA Williams project is rooted in an in-depth research process.

Elliott + Associates Architects Oklahoma City

Rand Elliott has been focusing the country's attention on Oklahoman design for the past 40 years.

ImageNet Consulting office renovation in Carrollton, Texas, by Elliott Associates.



SPAN Architecture New York

SPAN creates high-finish spaces full of carefully chosen materials and details.

AN INTERIOR TOP 50 ARCHITECTS

Home Studios New York

Bibo Ergo Sum bar in West Hollywood by Home Studios.

Home Studios produces polished, finely detailed commercial and hospitality interiors filled with fine wood, stone, and metal detailing.



Architecture in Formation New York

AiF brings together eclectic styles for a wide range of projects, from large hospitality to urban lofts.

Only If— New York

Only If— fuses smart geometries with clever materials for striking interiors.

Ezequiel Farca + Cristina Grappin Los Angeles, Mexico City, Milan

Partners Ezequiel Farca and Cristina Grappin of Ezequiel Farca.



AN INTERIOR TOP 50 ARCHITECTS

Bureau Spectacular Los Angeles

Frankie clothing boutique in
Downtown Los Angeles, by Bureau
Spectacular.

The comic book sensibility of Bureau Spectacular delves beyond the superficial with spaces that encourage the occupants to live a less ordinary life.



Barbara Bestor Los Angeles

Principal Barbara Bestor.

Between her many residential and commercial projects across L.A. and her book, *Bohemian Modern: Living in Silver Lake*, Barbara Bestor is an influential force on Southern Californian design.



AN INTERIOR TOP 50 ARCHITECTS

**Johnsen Schmaling
Architects**
Milwaukee

Johnsen Schmaling translates the beauty of the rural upper Midwest into site-specific residential projects.

**Morris Adjmi
Architects**
New York

Carefully proportioned spaces and forms—and a sensitivity to history—define Morris Adjmi’s elegant work.

Founder Morris Adjmi.



**Neil M. Denari
Architects**
Los Angeles

Teaching at UCLA in addition to running his practice, Neil Denari is a perennial thought leader in the space where technology and architectural form meet.

WORKac
New York

With clever twists on typical programs, WORKac’s interiors are unexpected and playful.

archimania
Memphis

The progressive Memphis-based firm is taking a leading role in redefining what architecture can be in the Southeast through its numerous projects and help in redeveloping its city’s waterfront.

**Shulman +
Associates**
Miami

Shulman + Associates draw on the history, materials, and culture of South Florida to formulate vibrant, innovative commercial and residential interiors.

AN INTERIOR TOP 50 ARCHITECTS

Clive Wilkinson Architects Los Angeles

President Clive Wilkinson.

Focusing on workplace and educational facilities, Clive Wilkinson has helped define the aesthetics of contemporary creative professional and learning spaces.



Rafael de Cárdenas Architecture at Large New York

The Manor House Pool Pavilion by Rafael de Cárdenas in London.

Native New Yorker Rafael de Cárdenas incorporates '80s and '90s glamour and pop culture into his high-profile endeavors.



AN INTERIOR TOP 50 ARCHITECTS

Studio O+A
San Francisco

The workspaces designed by Studio O+A express its clients' stories and personalities, pushing the envelope of the modern office.

New Affiliates
New York

New Affiliates works in "loose forms and rough materials" to create elegant spaces. Read their interview with *AN* on page 24.

Biber Architects
New York

James Biber approaches every project with a fresh vision, letting design and function guide the form.

Olson Kundig
Seattle

With a dedicated interiors studio, Olson Kundig has redefined the Pacific Northwest architectural typology.

OFFICIAL
Dallas

OFFICIAL designs bright interiors with pops of color and custom furnishings. The two-person studio also has its own furniture line.

Houndstooth Coffee in Dallas, Texas, by OFFICIAL.



Aidlin Darling Design
San Francisco

Materials are at the forefront of and celebrated in each project by Aidlin Darling Design.

Leong Leong
New York

Brothers Christopher and Dominic Leong use broad, decisive formal moves to organize space into crisp, refined interiors.

Alexander Gorlin Architects
New York

For the past two decades, even when minimalism reigned, Alexander Gorlin has been layering colors and patterns with great success.

AN INTERIOR TOP 50 ARCHITECTS

Craig Steely
Architecture
San Francisco

Principal Craig Steely.

Craig Steely celebrates the tropical locales of his projects with interiors that reflect and embrace the native flora.



MARKUS SPIERING

Aranda\Lasch
New York, Tuscon

Truly experimental, Aranda\Lasch explores pattern and fabrications as easily as space and form.

Andre Kikoski
Architect
New York

Known for creating everything from architectural interiors to furniture and finishes, Andre Kikoski consistently delivers refined designs.

SO-IL
New York

Airy and ethereal, yet highly programmatic, the formal and material exercises by SO-IL are unmistakable.

Peter Marino
Architect
New York

Leather-clad Peter Marino is the go-to for sumptuous interiors in high-end retail and hospitality around the world.

Slade Architecture
New York

Slade's lighthearted approach brings together form, color, pattern, and material.

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Flooring: Neolith IRON MOSS | Lobby 535W, New York (USA)

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AN INTERIOR TOP 50 ARCHITECTS

Charlap Hyman & Herrero Los Angeles, New York

Patrick Parrish Gallery's booth at
The Salon Art + Design in New York
by Charlap Hyman & Herrero.

Bold interior forms with a refined material palette typify the work of RISD graduates Andre Herrero and Adam Charlap Hyman.



BarlisWedlick Architects New York

BarlisWedlick produces super-efficient, passive projects without neglecting aesthetics.

Schiller Projects New York

Schiller Projects works through analytic research to design everything from architecture to branding.

Reddymade Design New York

Principal Suchi Reddy.

Reddymade's interiors are influenced by founder Suchi Reddy's Indian upbringing, with lush colors, patterns, and rich materials.





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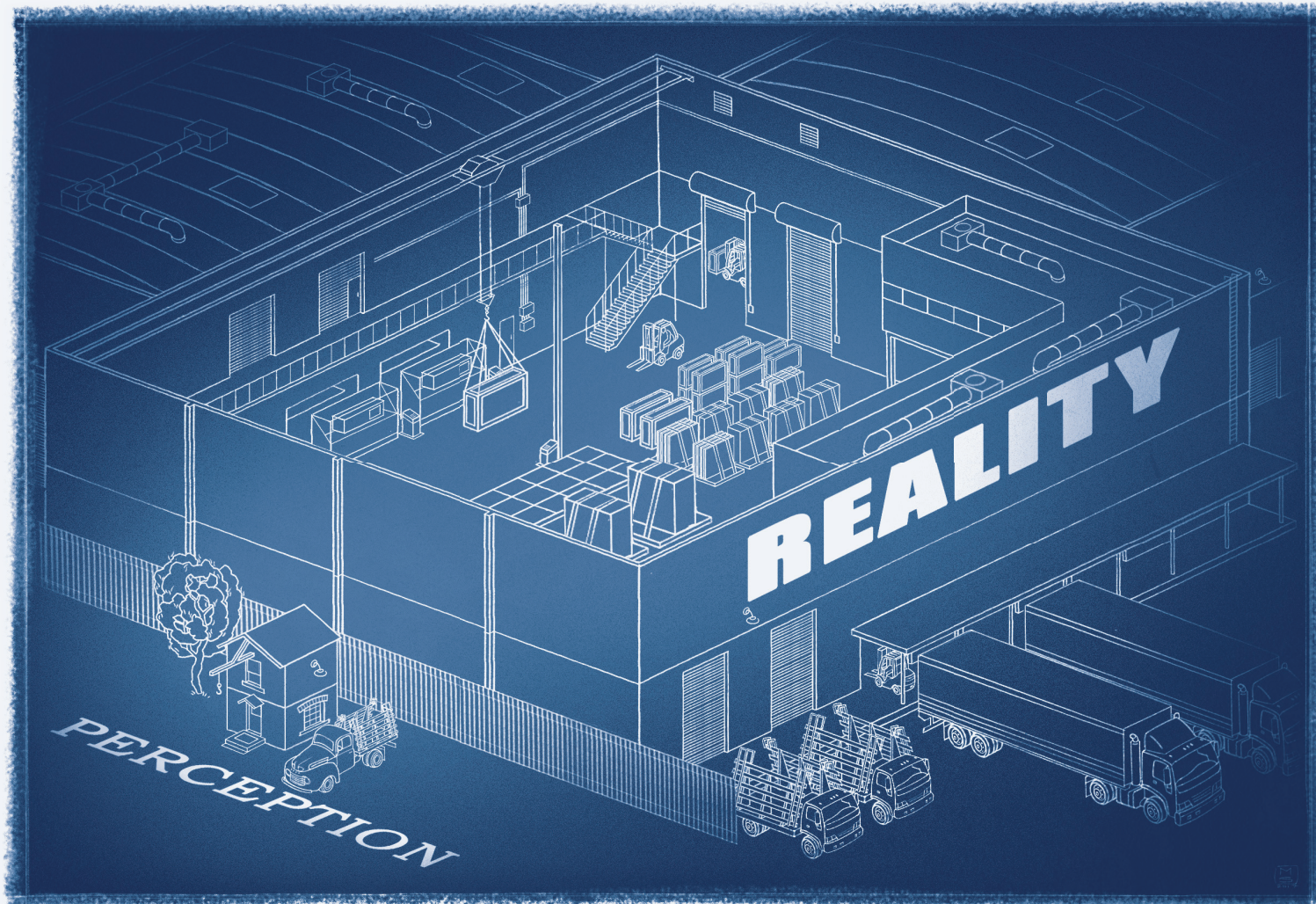
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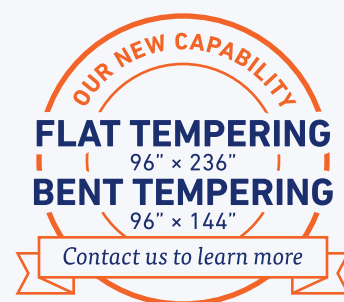


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Designer Favorites



ALPI

AN surveyed this issue's Top 50 Interior Architects and asked them to reveal their favorite building materials and products. See what makes the grade.

By Gabrielle Golenda

Benjamin Aranda ¹

Principal, Aranda\Lasch

“Technically sophisticated and visually shocking, the ALPI Lignum Wood Laminate by Ettore Sottsass is still, years later, so much fun to use.”

Andre Herrero ²

Principal, Charlap Hyman Herrero

“Sisal is a stiff fiber made from an agave plant of the same name, most commonly used to make rope or twine, but also found in fabrics, rugs, and wall coverings. For us, sisal is a subtle yet compelling material in interiors, lending a natural, summery feel to a given space. In a booth for Patrick Parrish Gallery at the Salon Art + Design fair, we covered both the floors and the walls with it for complete effect. Sisal has a way of visually situating the works of art and furniture; it supports them and gives them a warm backdrop.”

Andrew Holder ³

Co-Principal, LADG

“Plywood is a beautiful product because it embodies so many contradictions. It can appear to be very refined and highbrow, but at the same time it is a ubiquitous component used in the roughest kind of ad hoc construction. The exterior surface is monolithic and continuous, but the cross section at the edge is exactly the opposite—clearly made of many trees in thin slices all oriented in different directions. It has the appearance of being effortless and low-cost, but is in fact a very difficult material with finicky tolerances, especially as you approach the limits of bending or machining it at a small scale. The big stacks of sheets at the lumberyard look like they are already buildings.”



Toshiko Mori ⁴

Principal, Toshiko Mori Architect

“By designing sheet lights instead of bulbs, Kaneka OLED creates products that emit light evenly, softly, and with excellent color rendition—close to natural light. The LUCE Rotatable Floor Light’s ability to move allows for the creation of different atmospheres. The ambient glow is also bright enough for reading.”

Leonidas Trampoukis and Eleni

Petaloti ⁵

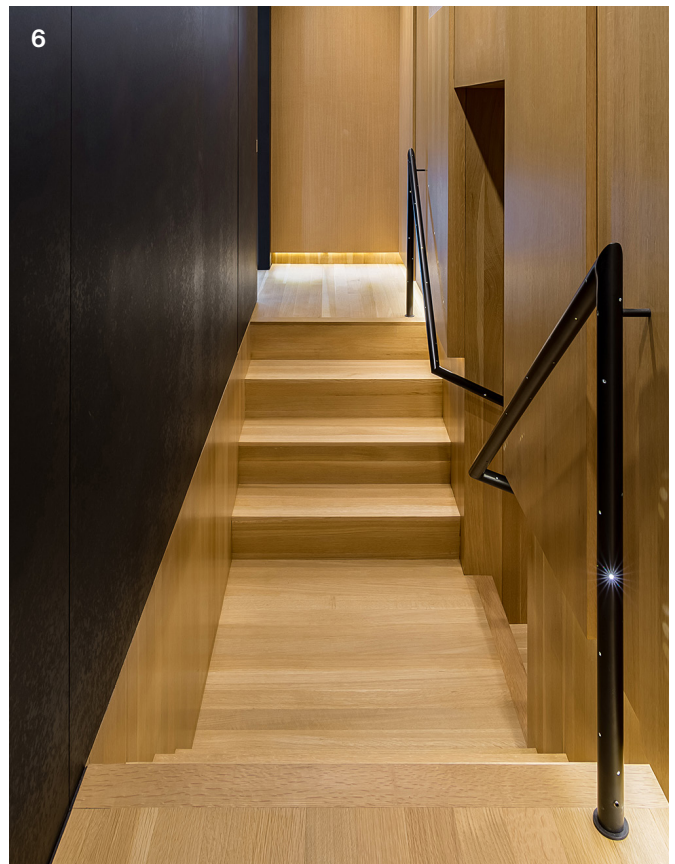
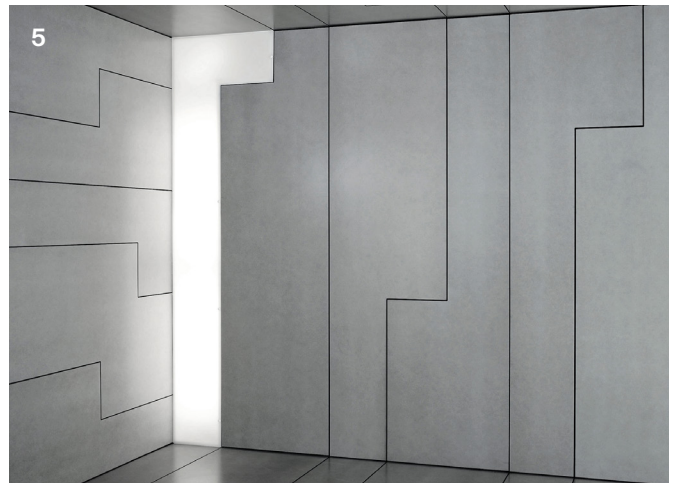
Founders, LOT

“We needed a lightweight product to renovate an existing facade on a townhouse in Brooklyn that could be more than just paint, but also an extension of the interior materiality. We were amazed by the texture, availability, duration, fast installation, and clarity of Equitone fiber cement panels.”

Kayce Williford ⁶

Architect, archimania

“One of our favorite building materials is Richlite, a composite panel material made from post-consumer recycled paper. We recently used it as a wall and door material for renovations to the attic of the Tobias Residence, a home on the historic register. We envisioned a modern material that amplified the contrast between old and new construction, as well as something structurally sound that offered color all the way through and had finished edges. Once the product was coated with a sealer, the material produced an enhanced tactile quality that reflected natural light throughout the day.”

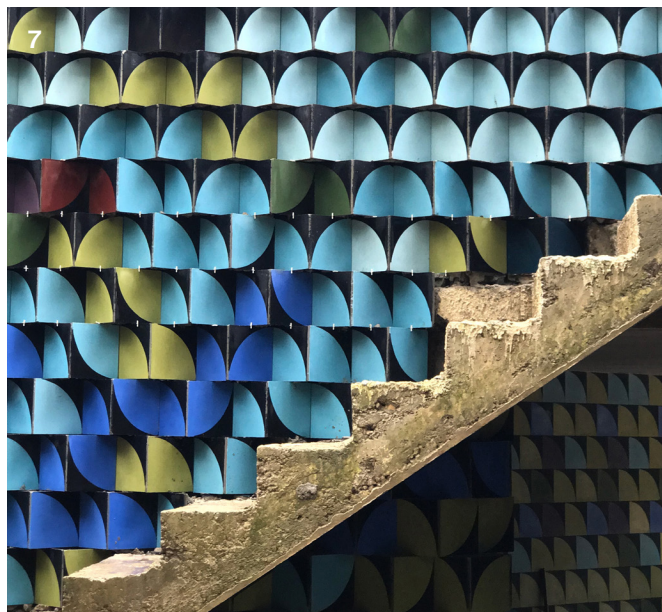


FROM LEFT: MAIRELLI STUDIO, EQUITONE, HANK MARDUKAS

Bryan Young⁷

Principal, Young Projects

“We have worked with encaustic cement tiles in multiple scenarios, but recently have found success making custom colors and patterns through a partnership with a fabricator in the Dominican Republic. Locally, these tiles are very common and therefore are an economical selection for a custom finish. On our Playa Grande Retreat project, we created a custom pattern and color palettes for the bathroom floors throughout the building. More interestingly, we applied a different selection of tiles to clad the exterior facades of the Glitch House. The tiles create a shifting graphic pattern that visually reverberates with the physical geometry of the pixelated concrete block walls to create some really interesting optical effects.”



David Darling⁸

Founder, Aidlin Darling Design

“In the Bay Area, we are fortunate to have a handful of incredible ornamental metal fabricators that coax life out of seemingly innocuous metals. A favorite of ours is cold-rolled steel plate with a blackened patina. A great metal finisher can bring a subtlety and warmth out of this traditionally utilitarian material, affording us the ability to use it in more intimate, as well as communal spaces.”



Clive Wilkinson⁹

President, Clive Wilkinson Architects

“We often use rubber flooring on our projects for circulation and amenity spaces due to its excellent durability and sustainability. It’s also very comfortable and quiet underfoot. For the Shirley Ryan AbilityLab, we worked with nora systems’ rubber to develop custom colors, which are much more saturated than the company’s standard offering. The bright, bold colors bring an incredible amount of energy into the labs and really encourage the patients to get up and move.”



Brian Johnsen¹⁰

Principal, Johnsen Schmalig Architects

“Much of our interior work exploits the tactility and inherent textures of wood, concrete, and stone. We often use sheets of back-painted glass as an aesthetic counterpoint, one that contrasts the haptic qualities of these materials with a perfectly smooth, highly reflective finish. To avoid the green tint of regular float glass, we usually specify low-iron glass, which allows us to achieve the exact chromatic hue to complement the overall interior palette. Large sheets eliminate visible joints, further enhancing the appearance of immaterial perfection.”

Rafael de Cárdenas¹¹

Founder, Architecture at Large

“When working with hard surfaces, anodized aluminum is our preferred treatment for adding a saturated color. It has the ability to create a sense of refinement and contemporaneity, here, on the ceiling of Au Pont Rouge department store, it enhances other unusual materials and colors in the space.”

Ezequiel Farca and Cristina Grappin¹²

Founder and partner, Ezequiel Farca + Cristina Grappin

“Recinto stone is a volcanic stone of great hardness, different types of porosity, and a special tradition in the colonial architecture of Mexico. We use recinto stone because it adapts to the chromatic and textural palette used in the studio. The material has allowed us to apply it in floors and walls, and consolidate objects of our own design. It achieves interesting finishes depending on its use, from honed surface for terraces and outdoor furniture to polished gloss for design objects, or natural finish in innovative pieces that celebrate the aesthetics of the raw element.”



FROM LEFT: JOHN J. MACAULAY, ALEXEY BOGOLEPOV, EZEQUIEL FARCA + CHRISTINA GRAPPIN

Mark and Amy Leveno¹³

Principals, OFFICIAL

“We like Filzfelt because of its quality and well-curated colors. For the Civitas Capital Group headquarters in Dallas, we used the Filzfelt ARO Plank system in the conference room niches both for sound absorption and as a backrest for the integrated bench. The deep grooves of the plank system added texture to assist in visually breaking up a large space.”

Aaron Schiller¹⁴

Principal, Schiller Projects

“In the Chilmark project, I collaborated with the principals of Gray Organschi Architecture. We were very interested in utilizing the structural walls of the house and the retaining walls of the property to express the nature of the rural ecology, slicing into the landscape itself. To that end, we went to Pennsylvania and bought a huge amount of throwaway wood used in large-scale farming. The wood appears extremely weathered due to the nature of the enzymes that leak into the boards during the faring processes. We upcycled this stock, milled it into usable mushroom boards, and then used it to line the walls of our formwork. I was on-site assisting in the carpentry and overseeing the proper layouts for weeks at a time. When the lining finally came off the wood, it revealed this deeply embedded graining and wood patterning on the face of the concrete. It was as if we were able to freeze the exposed landscape and use it as part of our building process.”

Alex Mustonen¹⁵

Partner and cofounder, Snarkitecture

“We’re interested in the idea of a sphere as an architectural material to infill a space. The glass marble sphere is inherently playful and can be unpredictable in its movement.”



Collective Design Preview

This year the Collective returns to New York for its sixth edition, much earlier than previous years, relocating from the May NYCxDDesign itinerary to Armory Arts Week. From March 9 through 11, a curated selection of design-focused galleries from around the world will occupy their booths with site-specific installations by local designers and museums. This year's theme is the design process and study of objects.

By Gabrielle Golenda



The Qualia Collection

Azadeh Shladovsky

The Qualia Collection was named after the word's definition; the internal or subjective component of perception that arises from stimulating the senses. Conceptual, yet empirical, the series explores the importance of touch in visual cognition. Each piece is represented by a letter from the braille alphabet, metaphorically denoting the palpable raised dots.

azadehshladovsky.com



"Carré Rive Gauche" antiques

Chahan Gallery

Renaissance man Chahan Minassian—interior designer, decorator, collector, gallery owner, antique dealer, and designer—will put on view his very own found treasures: Midcentury furniture and individual works from artists he represents, straight from the heart of Paris's prestigious Carré Rive Gauche antiques area. The lineup includes works by Brooklyn ceramicist Peter Lane, Los Angeles-based ceramic artist Antoinette Faragallah, Belgian conceptual artist Arne Quinze, and Minassian's own designs.

chahan.com

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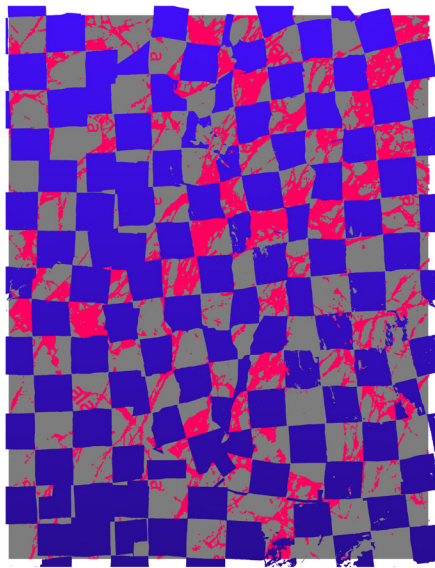


Mid Century Design

Lost City Arts

The New York-based gallery famous for its collection of Harry Bertoia works will showcase several pieces by that Italian-American artist, in addition to other postwar American Craft furniture and midcentury Danish and Italian furniture and decorative arts. Select artists include Wendell Castle, George Nakashima, Paul Evans, Louise Nevelson, and Nanna Ditzel.

lostcityarts.com



Moore X Odabashian

Nina Johnson

An ode to positive and negative space, rug company Odabashian teamed up with Miami-based artist Emmett Moore on a collection of tapestries that combine a curious amalgam of digitally altered and collaged stripes or checkers with natural materials. Each rug is embellished with a unique pattern that was derived from marble, granite, or terrazzo. Some works retain a text watermark or digital signature that indicates the computer-aided design process.

ninajohnson.com



My Reality

Crosby Studios

Reminiscing on the traditional carousels of his childhood, Russian-born artist Harry Nuriev created an installation of four chairs that connect to a spinning table, like a carousel. The interactive is intentionally saturated in violet, a spectral color that occupies its own place at the end of the light spectrum.

crosby-studios.com

Stockholm Design Week

From February 5 through 11, Stockholm hosted the annual week dedicated to Scandinavian design. Showcasing furniture and lighting, the festival dazzled visitors with hundreds of events and diverse exhibitors, showrooms, galleries, residences, hotels, and studios throughout the city.

By Gabrielle Golenda



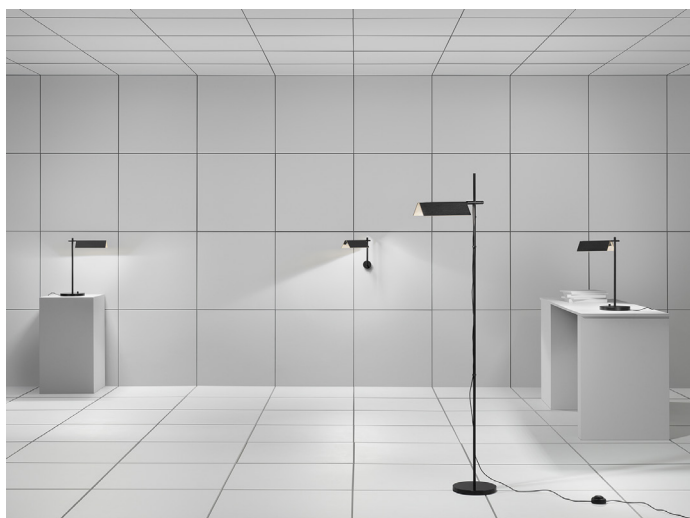
STAFFAN SUNDSTRÖM

2018 Collection

Fogia

Seven designers and architects created seven 1970s-inspired buttery-hued furniture collection. Works were designed by Stefan Borselius, Note, Diiis studio, Andreas Engesvik, Norm Architects, and Nina Jobs.

notedesignstudio.se



Flik Flak

ateljé Lyktan

For Snøhetta's first lighting collection, the design firm devised charred timber lamps fitted with a suspended eave. The series, initially developed for the Treehotel in Harads, Sweden, comprises a wall-mounted lamp, a table lamp, and a floor lamp.

a0414.ateljelyktan.com



The New Order 2.0 Collection

HAY

In its new workplace accessories collection with the Finnish furniture-maker, HAY transformed the Gullted showroom into an office space. The vibrant collection includes vases, polychromatic glass containers, and a host of storage trays bathed in radiant colorways.

hay.dk



Vienna Throws

by Arthur Arbesser
Hem

Inspired by historical Austrian patternmaking, most notably that of Wiener Werkstätte, the Vienna-born fashion designer created a collection of three throws with stylistic geometric patterns that look like the block-printed variations from the turn of the 20th century.

hem.com

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Milan Design Week Preview

The world's largest showcase of design, the Salone del Mobile furniture fair, is returning for the 57th edition April 17 through 22 with more than 2,000 exhibitors presenting furniture, art installations, and pavilions in addition to numerous satellite shows throughout the city.

By Gabrielle Golenda



Mimic Mirror by Normal Studio
Muuto

Normal Studio was inspired by the pattern on the back of ordinary plastic mirrors partners Jean-François Dingjian and Eloi Chafai saw in Paris barber shops. Their interpretation is a design with a sculpted cement pillar with a plastic-coated mirror playfully positioned on one side.

muuto.com



Limited Editions
Cassina

In honor of Patricia Urquiola's recent redesign of its company showrooms, Cassina added new material pairings to iconic furniture in its collection. Notably, Gerrit T. Rietveld's Utrecht armchair is playfully upholstered in Friesian pony hair.

cassina.com



Tim Rundle Collection
SP01

London-based Tim Rundle collaborated with SP01 on the latest collection, which integrates various industrial materials (primarily tubular steel) with sumptuous upholstery and notes of glass, brass, and pewter. All ten products are influenced by design tropes associated with different eras.

sp01design.com



Mila
Matthew McCormick

The Canadian lighting designer will launch a new collection based on Gestalt figure-ground theory. Three pendants create a graphic interplay of overlapping light and shadow in a geometric composition.

matthewmccormick.ca

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Art de Triomphe

In a peculiar yet perfect pairing, the vibrant textiles, fabrics, upholstery, and wallpaper in situ are either original works of art or inspired facsimiles.

Either way, the results are gallery-worthy.

By Gabrielle Golenda



Aventine Collection

Dedar

By integrating glittery metallic pigment into a diagonal woven twill, Dedar has created a sumptuous upholstery fabric. Silky and lightweight, the cloth is offered in shades of gray, yellow, beige, violet, red, pink, orange, blue, and of course, black and white.

dedar.com



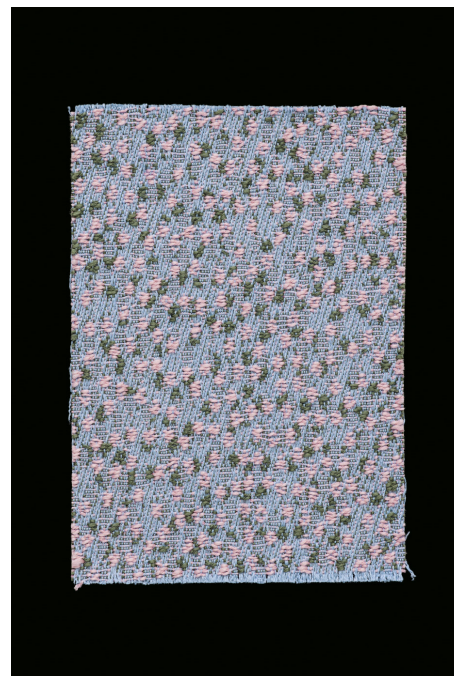
ADAM RYDER

Palette

Cope

Calico Wallpaper's new sister company, Cope, has created a painterly textile with a soft splashed-water motif. The fluid brushstroke-like pattern—printed on natural Belgian linen—is a nod to the Brooklyn-based studio's hands-on process.

studiocope.com



Upholstery Collection

Kvadrat / Raf Simons

Belgian fashion designer Raf Simons collaborated with the Danish textile brand for the fourth time to create a range of textiles inspired by Pointillism, a 19th-century painting technique in which small distinct dots of color optically coalesce to form an image (think Georges Seurat's *A Sunday on La Grande Jatte*).

kvadratrafsimons.com

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Au Naturelle

These wall coverings conjure visions of fanciful landscapes, including neutral hues, florals, abstract organic forms, and materials that emulate naturally occurring aggregates.

By Gabrielle Golenda



Airbloom

Abstracta

Inspired by how forms in nature change through shifting seasons, Swedish designer Stefan Borselius abstracted botany and devised floating, full-bloomed flowers. The hanging felt acoustic partitions diffuse distracting sounds and create dynamic visual spaces.

abstracta.se



Albemarle by Paul Smith

Maharam

This textile is inspired by the cast-iron facade of Paul Smith's No. 9 Albemarle Street shop in London. The store, designed with 6a Architects, is an interpretation of Georgian architecture found in the city's Mayfair district. The same motif of interlocking ellipses that wraps the storefront is etched in three color variations on tightly woven cotton.

maharam.com



Déchirer XL by Patricia Urquiola

Mutina

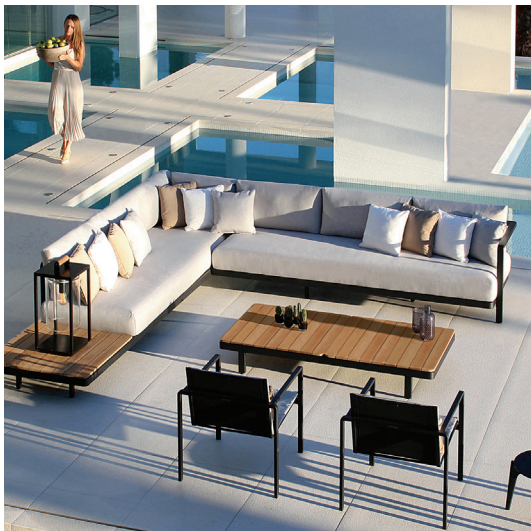
Déchirer pairs the rough, tactile surface of concrete with the delicate patterns associated with ceramics. The new XL size combines textures from different materials, marrying porcelain and 80 percent recycled glass mosaic with the grout for the joints. The barely perceptible relief can be used in both floor and wall coverings and is available in three stone-hued colorways.

mutina.it

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EXTREMIS

In Berkeley, cutting-edge 3-D printing research becomes reality via a comfortable accessory dwelling unit that pushes the boundaries of construction.

By John Stoughton

3-Delight





MATTHEW MILLMAN

The 3-D-Printed Cabin of Curiosities is a research endeavor and "proof of concept" investigation into the architectural possibilities of upcycling and custom 3-D-printed claddings as a response to 21st-century housing needs.

This exploratory project is an output of Bay Area based additive manufacturing startup Emerging Objects, founded by Ronald Rael and Virginia San Fratello, who are professors at the University of California Berkeley and San Jose State University, respectively. They also cofounded the architecture studio Rael San Fratello, who's work primarily focuses on architecture as a cultural endeavor.

The Cabin of Curiosities is exemplary of Emerging Objects' work, which dives deep into the material science of additive manufacturing while utilizing open-source tools and standard off-the-shelf printers.

Due to a housing emergency in the Bay Area, the Oakland City Council eased restrictions on the construction of secondary housing units, or backyard cottages. The new rules promote more rental housing by easing parking requirements, allowing homeowners to transform existing backyard buildings like sheds and garages into living spaces, and relaxing height and setback requirements.

Thusly located in a residential backyard, the one-room gabled structure brings together a collection of performative tile products, from interior translucent glowing wall assemblies to exterior rain screens composed of integrated succulent planters and textural "shingles" that push the boundaries of how quickly one can mass produce 3-D-printed architectural components.

Over 4,500 3-D-printed ceramic tiles clad the exterior of the building. The firm is committed to focusing on upcycling agricultural and industrial waste products, and at

times its custom materials sound more like tasting notes from a nearby Napa or Sonoma wine. Grape skins, salt, cement, and sawdust, among others, have been integrated into Emerging Objects' products to create variety among the tiles.

The project integrates two types of tiles on the exterior: a "planter" tile on the gable ends, and a shingled "seed stitch" tile wrapping the side walls and roof. The planter tiles offer 3-D-printed ceramic shapes that include pockets for vegetation to grow. The seed stitch tiles, borrowing from knitting terminology, are produced through a deliberately rapid printing process that utilizes G-code processing to control each line of clay for a more "handmade" aesthetic. No two tiles are the same, offering unique shadow lines across the facade.

The cabin interior features translucent white Chroma Curl wall tiles, made of a bio-based plastic derived from corn. These tiles offer a customized relief texture inspired by the tradition of pressed metal ceilings, which historically relied on mass production through mold-making.

It might be too soon to tell, but the 3-D-Printed Cabin might be our generation's version of Muuratsalo, Alvar Aalto's classic house circa 1953 experimenting with textured material and architectural form through its construction. "We're building this from our kitchen table, printing parts and testing solutions in real time," said San Fratello.

The cabin is a departure from other investigations in 3-D-printed dwellings, many of which are unlivable and not aesthetically considered. "These are not just investigations into testing materials for longevity or for structure, but also a study of aesthetics. We see the future as being elegant, optimistic, and beautiful," said Rael.



First page: A corner detail shows 3-D-printed ceramic "seed stitch" tiles overlapping on the facade corner. The "planter tiles," which hold succulents and air plants, face forward.

Previous page: Color variation is achieved using different upcycled and innovative 3-D-printable materials invented by Emerging Objects, including recycled chardonnay grape skins from Sonoma, cement, sawdust, and coffee grounds.

Above: Over 4,500 3-D-printed ceramic tiles clad the majority of the building. The calibrated inconsistencies and material behavior make each tile unique. Ever changing shadows transform the cabin's surface throughout the day as each seed stitch tile is gently curved to receive the sun and cast shadows.

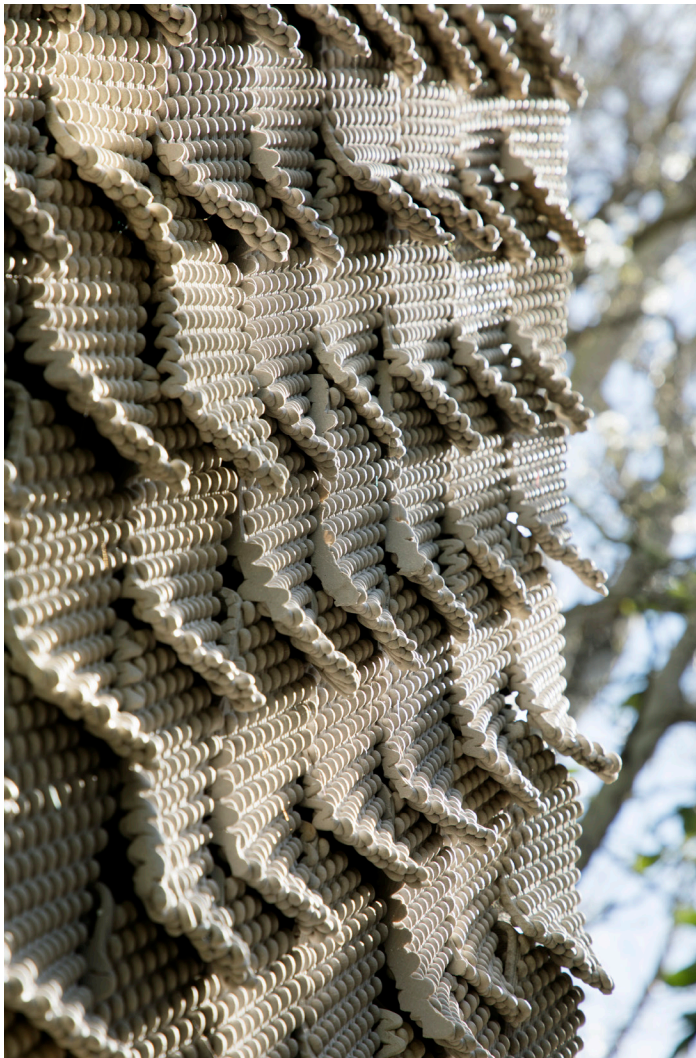
Opposite: The interior displays 3-D printed curiosities, from ceramic vessels, material experiments, and studies. Color changing LED lights, which illuminate the interior through the 3-D-printed bio-plastic interior cladding, set a playful mood. 3-D-printed furniture and accessories include a pink Picoroco Lamp, coffee table, Coffee-Coffee kettle and cup, and a chair.



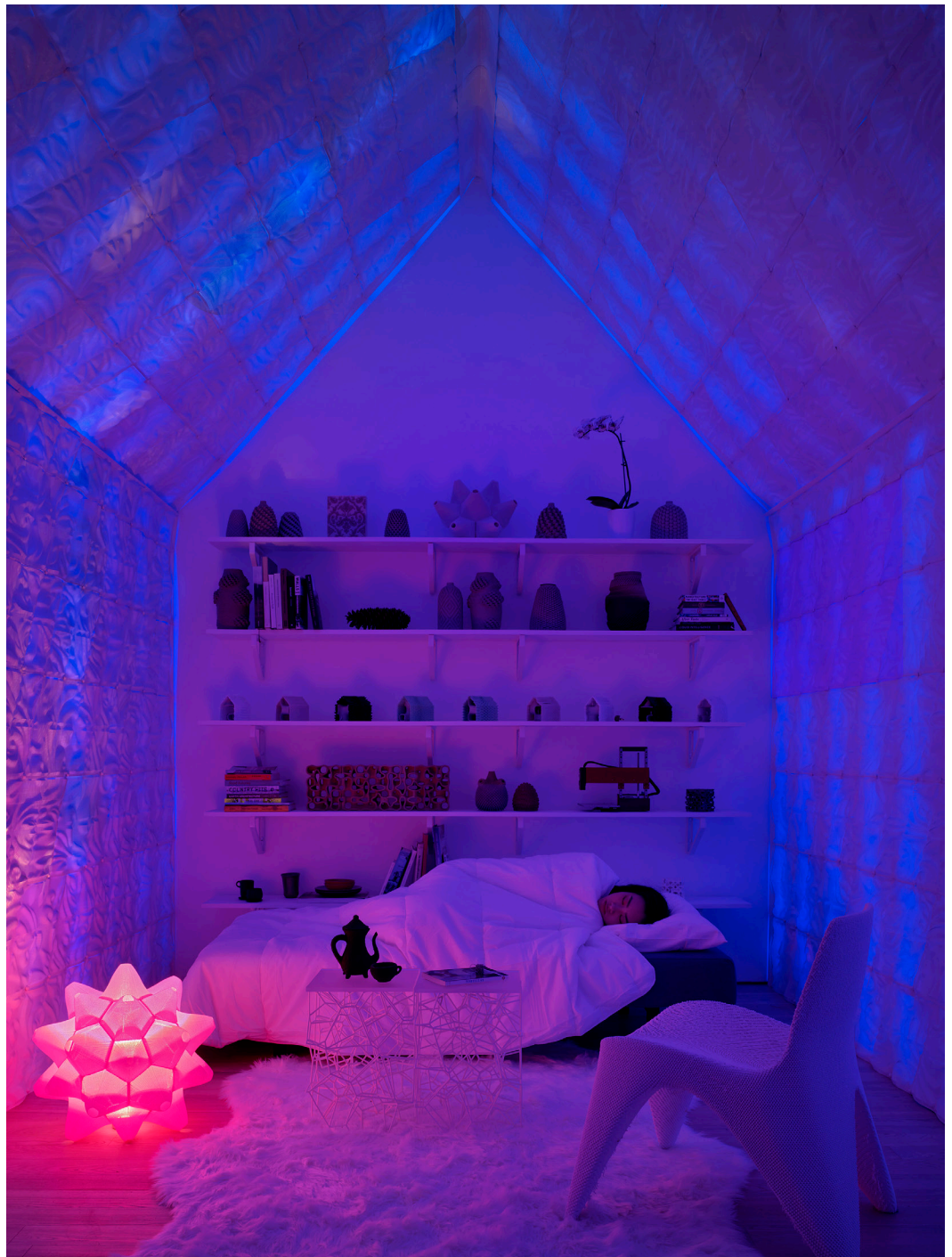
The cabin is integrated into the landscape thanks to the hundreds of succulents and air plants that comprise the facade and are held by the 3-D-printed hexagonal planter tiles. 3-D-printed chairs and tables, also designed by Emerging Objects, serve as both indoor and outdoor furniture.







MATTHEW MILLMAN



Opposite left: The clays used for the tiles are fired at a high temperature resulting in low porosity. Because the clay is recycled from a pottery studio, there is color differentiation in the surface. The seed stitch tiles explore the use of custom code to form a textured pattern that creates a micro-shading effect.

Opposite right: The Chroma Curl wall is made of 3-D-printed bio-plastic derived from corn. The textured surface creates a floral pattern throughout the interior.

Above: At night, the color shifting Chroma Curl skin gives the space a dreamy atmosphere. The pink Pi-coroco lamp is a night light, and the walls reflect a midnight blue.

Two in One



New York–based actual/office builds a secluded home of intersecting volumes in rural upstate New York.

By Matthew Messner

MICHEAL MORAN





MICHAEL MORAN

Previous page: The Sleeve House is situated on a remote hill in upstate New York. Large expanses of glass frame views of a lush landscape of rolling foothills.

Above: Wrapping the interior volume in the same special charred wood that encases the main envelope creates a seamless transition from indoors to out.

Sitting alone in a dense forest clearing, the Sleeve House is composed of two simple intersecting volumes whose relationship produces a series of complex interior spaces and experiences. Designed for urban clients by New York–based actual/office (a/o), the home, two hours north of Manhattan in the Hudson Valley, offers an escape. With expansive views of the Catskill and Taconic mountain ranges, and generous spaces provided for art display, the Sleeve House provides a certain lifestyle through architectural moves and a selective material palette.

The 2,500-square-foot house is composed of one small and elongated prism slipping into a larger but stouter one. The irregular spaces produced between the two provide for the public programs of the house. An entry gallery leads guests to a large living area, the home's grandest space. The remainder of this in-between is used for a stair leading to the smaller inner volume, which is mounted in the middle of the house upon concrete supports. Neatly arranged within this volume are the private spaces—bedrooms, a bath, and a study—distinctly separate (formally and metaphorically) from the home's public areas.

"The project is interested in being contemporary, yet having some reference to its context and its site," explained a/o founder Adam Dayem. "One of the references is old agricultural buildings, barns, and silos you find in upstate New York. They are very simple volumes sitting in the landscape and have these rough and weathered facades from sitting in the elements for one hundred years."

Throughout, a selective palette of materials emphasizes the formal moves of the project while enforcing the separation of public and private. Inside and out, both

volumes are clad in shou sugi ban—charred wood siding. Through alternating the orientation and spacing of the continuous black boards, the geometry of the house is emphasized, while at the same time, its surface is activated with depth and pattern. Along with structurally supporting the house, large concrete walls provide space to hang art. Exposed concrete and glass further accentuate the form, appearing on both the exterior and interior. The ends of the volumes are capped with massive glass walls, framing views of the countryside for enjoyment of which the house was sited.

The high level of detail is carried through to the mechanical systems, which are meant to provide comfort while addressing sustainability concerns. The house's entire electrical system is supplied by solar energy, a true advantage, considering the building's relatively remote location. Triple-paned glass and radiant heat embedded in the foundational slab keep in as much heat as possible during often brutal Northeast winters, and a heat and energy recovery ventilation system efficiently heats and cools the home all year.

Finding a contractor to build a leaning house with unconventional detailing presented its own challenges, but the project's location in upstate New York helped. "I found that there is a serious culture of high-end design and construction up there. Some contractors did say no, but the contractor I went with, Lorne Dawes, is maybe not a typical contractor. He won't say no; he will say, 'Let's figure this out.'"



MICHAEL MORAN



Left: The kitchen and other utility spaces are carefully tucked under the black volume in between the massive concrete piers.

Above: Every detail of the Sleeve House is custom designed and fabricated. Shou sugi ban-charred wood is a prominent material finish.

Point of View

Sean Griffiths plays with color, material, and graphics to turn a small kitchen into a big project.

By Matthew Messner



Designing for friends has its advantages. More trusting than an anonymous client, a friend will often let you get away with a lot when it comes to pushing creative boundaries. This was the case when Sean Griffiths started work on the Hearn Hill House in South London. Griffiths, head of London-based Modern Architect, and once a member of the now-disbanded FAT, has been taking such opportunities to work out what exactly it means to run a post-FAT firm—experimenting with color, geometry, materials, and illusion.

Despite its limited scope—a small ground-floor kitchen expansion—the project immediately faced strict building restrictions due to its location in a conservation area. The area’s restrictive code prevented the addition from wrapping around the rear to the side of the building, but did allow for extensions out from both faces separately. Rather than fighting this condition, Griffiths opted to take the code quite literally and make two glazed extensions, achieving needed natural lighting, maximizing floor space, and exploring some spatial ideas.

“With this project I was aiming at a kind of realism. That partly has to do with the way planning constraints shape a project like this; there are certain structural issues and a sense of materiality,” explained Griffiths. “So in the first instance, the plan is almost completely (and absurdly) determined by planning rules. This led to structural and spatial issues that resulted in the odd placement of the column (which also made it interesting) and the use of mirrors to resolve the spatial problems in the largely predetermined plan.”

In order to rationalize the kitchen’s new, slightly awkward footprint, Griffiths deployed a number material and graphic techniques. Drawing on a time-honored trick, two floor-

to-ceiling mirrors double the perceived size and brightness of the room. The mirrors also produce a visual symmetry, negating the effect of the code-determined floor plan. Columns in the space are pebble-dashed, a nod to Brutalism, as well as the facade of next-door neighbor’s home, visible from the space.

“The client wanted something Brutalist, but we couldn’t afford that so we pebble-dashed the column. In the UK this is thought of as a tacky finish that poor people with no taste apply to their houses and that middle-class people spend a lot of money on having removed when they buy houses covered in it.”

With limited budget and space, color and pattern would have a significant impact on the project. Undeniably, the most striking feature of the room are two large designs painted on the floor, wall, and ceiling. Continuing the geometric motif of the columns, these graphics produce a forced perspective, which once again challenges the shape and size of the room. Distorted from all but one angle, when the viewer is properly positioned the shapes snap into perspectival alignment, appearing to be 3-D. For color, a rich green and a series of grays were pulled from Andreas Gursky’s photograph *Rhein II*, which is one of the most expensive photographs ever sold, and a favorite of the clients.

With the Hearn Hill House addition, Griffiths takes the project’s challenges, legal limits, and limited budget, and turns them to his advantage. A play on representation and reality, flatness and form, the space realizes ideas far beyond its humble programming.



Previous spread: Striking effects are achieved on a limited budget through the use of paint, tile, mirrors, and unexpected finishes.

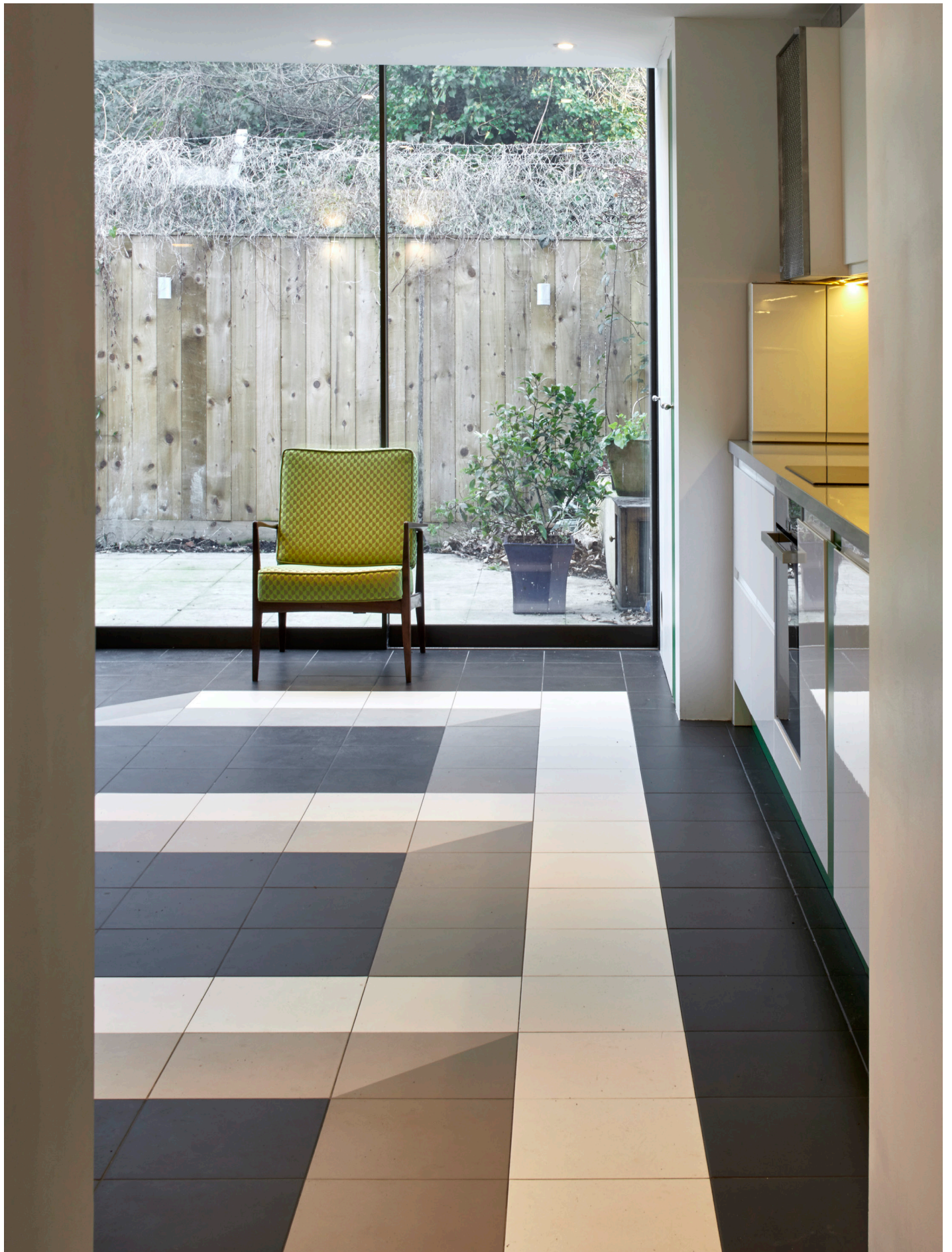
Above: Deploying full-length mirrors, the architect gave the small kitchen space the appearance of symmetry and space.



Above: A repetitive formal motif is achieved through construction, graphics, and reflections.

Right: Bringing light into the space involved some inventive structural solutions in order to introduce as much glazing as possible.

Facing page: The color palette of the space was drawn from the famed photograph *Rhein II*, by Andreas Gursky.





EDMUND SUMNER



NICOLEHOLLIS studio designs an office
for itself in San Francisco.

By Audrey Wachs

New Digs





Previous page: For the entrance, Nicole Hollis crafted a brass reception desk that tips its hat to Donald Judd's minimal but weighty sculptures.

Above: The entry of the firm's office is kitted out with a sofa by Matthew Hilton for De La Espada, a vintage Pierre Jeanneret chair, and an overhead fixture by Bec Brittain. The hand-applied integral color plaster wall is by TBC Plaster.

Almost every architect has horror stories about the Client from Hell, the unpleasant entity whose capriciousness or bad taste leaves the designer fuming. Arguably, though, the hardest client to design for is yourself.

San Francisco's NICOLEHOLLIS studio took on the tough task of designing an office for itself, in an old loft in the city's South of Market (SoMa) neighborhood. Whereas it formerly ran its business in an old machine shop, the studio now operates out of a 5,000-square-foot single-floor office in a building that could command a corner in SoHo or Tribeca. The build-out, led by Hollis, takes advantage of "terrific" natural light and gorgeous views across the city to offer its designers (and visiting clients) an elegant, high-contrast office that's both a lab for deep focus and a collaborative, social workspace.

The office is a study in black, white, and light. Working with Inna Baranova, the studio director for interior architecture, and Adele Cunningham, the studio director for residential projects, Hollis crafted custom white central workstations with built-in standing desks that are both naturally lit and illuminated with FontanaArte's Avico pendants. Although it's often tough for light to reach the center of the floor plate in converted 19th-century factory buildings, NICOLEHOLLIS had the opposite problem—windows on all four sides. Hollis said she and her team used window treatments and UV filters on all the window panes. Conference rooms occupy prime window real estate, because clients like to soak up the views, she added.

NICOLEHOLLIS carefully considered employee areas, too. Office kitchens are often drab afterthought spaces, decorated only with break-room signage and passive-aggressive Post-it notes. Hollis designed an island that encourages her

staff to socialize, and there's a large table for family style lunches. Back at work, the materials library is divided by boards charred using shou sugi ban, a Japanese technique that burns wood to preserve it. Throughout, the office is sandwiched by gray poured-concrete floors and a white concrete ceiling.

"The white allows us to clear our heads and take a fresh look at our work," Hollis said in an email. "Black is grounding and adds depth and shadow in contrast to bright light."

Hollis's custom piece near the entrance exemplifies the NICOLEHOLLIS approach. "The reception desk is my ode to Donald Judd," she said. "I take a lot of my cues from fine art. I love Judd's work—its spatiality and relationship to context. The desk is also mirror polished brass and makes a strong statement about the studio's ties to materiality and craftsmanship."

The studio works mostly in California, on residential and commercial projects, including plenty of offices. Hollis said the firm recently completed a Silicon Valley office, and it designed an office for HALL Wines, in the Napa Valley.

But there's another office project closer to home. NICOLEHOLLIS now boasts more than 50 employees, so Hollis and her team are looking to expand the space they're in now with individual work spaces, as well as more conference rooms, materials libraries, and dining areas.



Laure Joliet

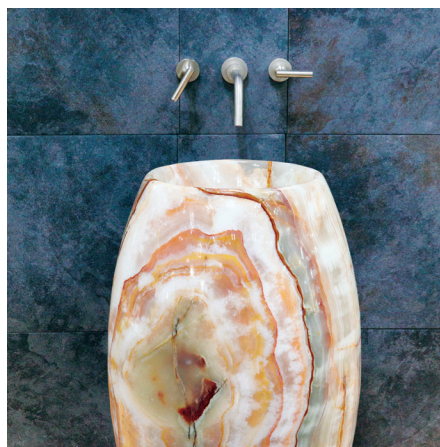




Top left: Sitting in their Knoll chairs around a table custom-designed by Christian Hummler, conference room visitors can take in expansive views of San Francisco (when it's not foggy). The black pendant lights are Piet Boon (for Moooi), and the floor is made cozy by a Kyle Bunting hair rug.

Bottom left: The seating area sports two chairs by Michael Boyd.

Above: The office kitchen is designed for socializing, with a custom island by Chris French Metal topped by Cooritalia Calacatta Marble. The tile backsplash above the Belgian Bluestone countertop is from clé tile.



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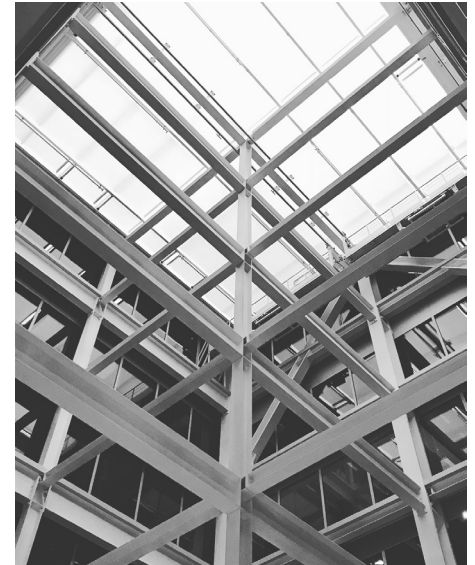
How is the practice of publicly sharing images making an architectural impact?

By Olivia Martin

With 800 million active users and 95 million photos and videos shared each day, Instagram is affecting our visual perception like no other platform. Users distribute literally millions of photos, spreading trends, popularizing places, and ultimately, influencing built and designed environments.

Although it is still early for major buildings to outwardly reflect Instagram's impact, architecture is rapidly becoming saturated from the inside out. Philippe Maidenbergh, known for his interior work in hotels across Paris and the UK, including the Holiday House London, is very aware of how social media has altered clients' expectations. "Clients have shifted from thinking about design to envisioning new ways of life," he explained. "Hotel owners want public spaces that are more alive and more comfortable than ever before; office owners want spaces that look like hotels. The standards are getting higher and higher for the greater good."

In New York, firms like Paperwhite Studio and Home Studios have made veritable reputations from crafting "Instagrammable interiors" for restaurants such as Jack's



Rather than share professional photography on its landing page, OMA displays a photostream of Instagrams taken by passersby in front of its work.

Wife Freda and Cha Cha Matcha (Paperwhite) and Elsa, Ramona, Sisters, and The Spaniard (Home Studios). Rich, memorable colors, personal touches—down to the custom sugar packets—and dramatic moments such as sweeping brass lamps and neon signs all apparently contribute to the restaurants' Instagram popularity.

Maidenberg believes the portmanteau “Instagrammable” merely means *photogenic*: “In reality, every space inside a project has to be ‘Instagrammable.’ There is a similar way of thinking among architects, directors, and photographers. On the top of their minds, they’re always considering, ‘What will visitors see when they see the building? When they go inside the building? How can we surprise them?’”

Obviously, the basic notion of creating photogenic architecture is not new. It can almost be simplified to a 21st-century version of Robert Venturi and Denise Scott Brown’s “ducks” versus “decorated sheds” in *Learning From Las Vegas*. But although there are definite parallels to postmodernism replacing modernism and maximalism writ large in pastel whimsy



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Restaurants and hospitality spaces quickly learned that an “Instagrammable” space will draw in customers and generate free marketing. Paperwhite Studio, based out of Brooklyn, Chicago, and Graz, Austria, has earned a name for itself by distilling trendy vignettes into popular restaurants like Cha Cha Matcha (shown). Instagram users collect these photo opportunities in the same way one might collect popular fashion items, contributing to a faster trend cycle and changing how people react to the spaces around them.

replacing high-minded minimalism, new equivalent definitions of ducks and decorated sheds remain murky.

Somewhere in this vague category is the plethora of “museums” that opened in 2017. More pop-up galleries than actual museums, these repositories of vibrant *mise-en-scènes* provide opportunities for snap-happy visitors to create totally next-level selfies to share with their friends. The most notable are the Museum of Ice Cream (New York, Los Angeles, San Francisco, and Miami), the Color Factory (San Francisco), and 29 Rooms (Los Angeles and Brooklyn). And by notable, we mean that going up against museums such as the Louvre, the Tate Modern, and the Museum of Modern Art, the Museum of Ice Cream landed the tenth spot on Instagram’s “Most Instagrammed Museums” list in 2017, and its Los Angeles location alone claimed the sixth top spot in “Most Instagrammed Museums in the U.S.”

Legitimate museums have taken note, crafting photo-worthy installations and creating hashtags to promote sharing across social media. “It’s a level of feedback that we have never really had before,” said Andrea Lipps, assistant curator of contemporary design at Cooper Hewitt Smithsonian Design Museum. “People do use the hashtags, and then we notice the trends of where people are taking these photos and how they are accessing the information and what they are interested in. It’s become a really valuable tool.”

But those whose work is on display may see it differently. Brooklyn-based artist and designer Sebastian Errazuriz believes that the best name for these spaces and our new era of obsessive image sharing is “prop art.” “It is very disappointing to see work being misused as a prop for a self-portrait because when that happens, it stops being seen,” Errazuriz said. “And when more content is created just to be shared and to function as a prop, more people will see that as successful content to create and will emulate it.” At the same time, Errazuriz learned to harness the power of Instagram early when he created the entrance installation for the Collective Design Fair in 2013: a series of box fans that had “Blow Me” written across them in neon. “The ‘Blow Me’ fan, if you see it just by itself, is a funny association that



COURTESY SEBASTIAN ERRAZURIZ STUDIO

Artist and designer Sebastian Errazuriz was concerned about the implications of the Snapchat x Jeff Koons *Balloon Dog* in Central Park. "There is a very real risk of corporations like Snapchat taking over the digital art space and dictating new representations of what art is, like Jeff Koons's *Balloon Dog*," Errazuriz said. "So when I saw that, everyone in my studio stopped what we were doing and in 24 hours managed to recreate an exact replica of the dog, tagged it with graffiti, uploaded it, geotagged it to the same destination, submitted it to Snapchat, and sent out the press release. I think it generated a lot of interested articles about public space and the notion of virtual vandalizing."

Errazuriz's "Blow Me" installation at the 2013 Collective Design Fair.

is provocative and sexual in nature. But, when I get commissioned to design something like an entry piece in an art fair, I am essentially being told, 'Go, Sebastian, do that thing you do, do the monkey dance, show me something impressive.' So, in this case, I made a fan that literally blows them away. It takes a lot of balls for the artist to say 'blow me,' and it takes a lot of balls for the client to tell everyone to 'blow me.' Then, it has the neon pink which is the cliché of every art fair and was designed as a square precisely to be as Instagrammable as possible. It generated more press than the whole fair combined; and I did the monkey dance and it undermined the effects of the fair.... It was all about distilling enormous amount of stuff in one thing."

This is the inherent irony in Instagram: Even as designers and architects decry its influence, they are aware that they rely on it. Consider OMA: When it updated its website in 2014, the firm opted to change its landing page to an Instagram feed with software that picked up the geotagged images in a certain perimeter around OMA's buildings and projects. "We've discovered that amateur pictures tell a different story," said OMA partner Ippolito Pestellini Laparelli. "There are a lot of unexpected surprises and beautiful moments that are not as present in staged photography."

Shifting the power of perspective to boundless viewers creates possibilities, but also engenders limitations. The art, design, and fashion worlds have already begun to chafe against the effects of shortened trend cycles, altered client demands, and distorted design priorities. Will architecture follow suit? #maybe.

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Why is mass-market fashion brand
COS engaging the design world?
By Matt Shaw

Just be-COS



COURTESY COS

Facing page: At Design Miami/ in 2017, Studio Swine presented *New Spring*, a tree-like structure that emitted vapor-filled bubbles.

Right: At Salone del Mobile in 2016, Sou Fujimoto was commissioned to make a spectacular light installation.



What does it say about London-based clothing brand COS that it is targeting architects and designers? Its price points (\$99 to \$225 for a men's dress shirt) are relatively accessible when compared to many other boutique or more explicitly luxury-oriented brands. At the same time, within the mass-market fast-fashion sector, COS has a different approach than other stores like Uniqlo or H&M (where dress shirts are more in the \$30 range), which can tell us something about the brand and its ethos. Working in this sector, where does COS find its niche?

For COS, engagement has come through the design sphere; its target is the attendees of selective, high-end gatherings. In contrast, Uniqlo has partnered with MoMA, an institution that is trying harder everyday to cast as wide a net as possible, with celebrity-driven events like its controversial 2015 Bjork exhibition, or its apparent decision to get rid of permanent, discipline-specific galleries like architecture and design, in favor of cross-disciplinary shows with wider appeal. The Uniqlo-MoMA relationship includes the Japanese fashion brand's sponsorship of free Fridays at the museum, as well as a line of collaborative T-shirts that are sold at the Fifth Avenue Uniqlo flagship store just a few doors down from MoMA in New York City.

COS's involvement ranges from sponsoring Park Nights at London's Serpentine, a series of programs in the annual pavilion, to site-specific installations at global design events such as Design Miami/ and Milan Design Week. A recent string of projects has moved the brand away from earlier collaborations that were simpler and fairly vague—such as a 2014 project at Salone del Mobile with Japanese design stu-

dio Nendo—toward more interactive, experiential installations that activate space and merge into the architectural.

In November 2017, COS and New York-based Snarkitecture presented *Loop*, where visitors to Seoul's Gana Art Center gallery could place a white glass marble on a light-blue metal track, where it would descend to the gallery floor below. Similarly, London designers Studio Swine brought their Salone del Mobile installation *New Spring* to Miami for Design Miami/. There, visitors could play with special bubbles that fell from an arched sculpture and were filled with one of five scented mists. Next up is a collaboration with the Palm Springs-based artist Phillip K. Smith III in Milan, for which details are still pending.

While these installations might seem random, they make sense as an outreach and audience-building strategy for COS. Material and geometry are an important part of the COS brand, and in this sense, it shares DNA with modernism in architecture and design.

"Ornament and Crime," by Austrian architect Adolf Loos, is one of the most important treatises on the role of decoration after the industrial revolution. Personally, Loos preferred to wear very simple English wools suits. "When the English set it upon themselves to rule the world, they freed themselves from the imitation of silly costumes that they had been condemned to by other nations, and imposed the primeval dress around the globe," he once said, albeit extremely problematically by today's standards. But as a material analysis of post-national modernism, it can be applied to understanding his work.



COURTESY COS

Facing page: Part of the Studio Swine installation included a large bubble in a tile-clad pool at the venue.

Right and below: At Seoul's Gana Art Center, Snarkitecture built a network of light blue tracks that deliver white glass marbles to the gallery floor.





COURTESY COS

In his architecture, such as the iconic Villa Müller and its rich marble and wood surfaces that layer over one another through adjacent spaces in a raumplan, Loos preferred simple geometries with rich materials that let the texture become the ornament—one of the major tenets of Miesian modernism and the International Style. Similarly, for COS Creative Director Karin Gustafsson, “We are interested in research such as materials or finishes. We also talk a lot about tactility.”

But simplicity wasn’t just a stylistic choice for Loos. He also famously said in 1908 that “when I look back over past centuries and ask myself in which age I would prefer to have lived, my answer is, ‘in the present age.’” He believed that fashion and the reuse of older styles were an unnecessary infatuation with the past. Not surprisingly, he also was one of the pioneers of the modernist aesthetic, which abandoned ornament that he felt harkened back to a premodern sentimentality. To be thoroughly modern, one had to move beyond the past. For COS, modernity also comes from the timeless. “We are a fashion brand the focuses on well-made design and design that is made to last. It is timeless, it is about modernity,” Gustafsson said.

But Loos’s criticisms of older styles were also part of his commitment to the International project and his disdain for ornament, which he thought represented antiquated nationalism. As for COS, “We are a global brand,” COS CEO Marie Honda said. “We want to always represent this through our projects and activations.”

Recently, the brand released *Creating Shapes*, a book about fashion designer Usha Doshi, one of Gustafsson’s teachers at the Royal College of Art in London. “She is one of the links between the designers and pattern cutters,” Gustafsson told *The Architect’s Newspaper*. Here, we see another connection between the COS brand and the design world, where making and materials are in a constant feedback loop, and often designers become the connection between the world of material innovation and the world of form-making. Designers and architects alike are always in search of the newest things to form into a chair or the latest glass technique that might lead to a beautiful window.

Facing page and right: As part of its sponsorship of the Guggenheim's 2016 Agnes Martin show, COS made a special capsule collection inspired by Martin's understated work, as well as a series of photographs that frame the museum's architecture as abstract, geometric pictures.



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WHITNEY COX

A photo essay by Whitney Cox
Text by William Menking

In 1942, the industrial designer Russel Wright and his wife, Mary Small Einstein, purchased a 75-acre abandoned stone quarry in Garrison, New York, on the eastern side of the Hudson River. The wooded site has a spectacular view down to the river, and Wright lived on the property until his death in 1976. He chose a dramatic spot above and adjacent to the deep stone quarry to build a home he called Dragon Rock and spent the rest of his life refining and redesigning the terrain. For example, he redirected a stream to fill the quarry with water, creating an idyllic swimming pond.

The house itself, designed by the architect David L. Leavitt, is a straightforward midcentury-modern glass-and-wood-frame structure tucked into the steep stone hillside

with an early green roof, but it is in its details, surfaces, and wall treatments that one can sense Wright's creative genius as a designer. He found iron tools and large stones in the quarry and used them as door handles. The house has a distinctive Japanese sensibility in its handcrafted details and choice of materials. We examine nine of Wright's handmade details in order to better understand the famous designer. The house, now called Manitoga, The Russel Wright Design Center, is open for public tours May 18 to November 12.

Check visitmanitoga.org for details.



← The entrance to Manitoga features this intricate carving of the Vietnamese fairy *Âu Cơ* displayed on a rough, hand-plastered wall. The object was acquired on an official government-consulting visit to Asia, but more importantly it suggests the strong influence that Asian domestic aesthetics had on American house design in the mid 20th century.

↑ Many of Wright's personal designs in the house utilize off-the-shelf industrial materials and are hand-operated. This intimate but open family room welcomes dappled light through curtains Wright fashioned from fireplace screens. The wooden-leg table is also a Wright design. He placed a sliding burlap cover for the florescent light fixtures above it, while the day sofa hides storage.



WHITNEY COX



← The house is a constant play of materials and textures. Wright considered the design of the house and its siting “organic,” and he often used found materials on the property, like the iron door fixture in the background. The conservators of the house believe this was an implement used by the stone carvers in the quarry. The birch bark covering this door is one example of Wright’s attempts to utilize a natural material as a tactile surface veneer. It has been replaced once by the Russel Wright Design Center staff.

↑ Wright created unique door handles and fixtures for every room of the house. This rock handle, like all other natural materials in the house, comes from the grounds. He carefully fitted the rock to work with an off-the-shelf brass fitting and key lock.



WHITNEY COX



↑ Like in many modern houses of the 1950s and 1960s, seating is close to the floor, a Japanese influence. The stones on the floor come from the site and emphasize the house's easy transition from inside to outside. In this case a natural deck platform leads down to the quarry swimming pond.



← This hallway of contrasting wood grains also features a selection of Wright's walking sticks made into decorative wall elements. The Honeywell Regulator Company light fixtures were custom-installed by Wright.

↑ This handmade pin supports large pocket windows in Wright's studio. When the pin is disengaged, the window entirely disappears down into the wall, and the room becomes an open-air studio. The Cedar Green coffee pot is a classic Wright piece manufactured by Steubenville.



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