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FALL/WINTER 2023

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AN INTERIOR TOP 50

Special Section

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Issue 24

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This issue's cover spotlights an installation at Collectible Fair, Brussels by Paf atelier. See more of its work on page 114. Photo by Ligia Poplawska.

Darren Bradley

Editor's Note
by Jack Murphy

The postpandemic state of the office is a topic that has launched a thousand op-eds. Responses have varied between professions: For some, workers may never return to the offices they knew in the before times; for others, they never left. With a focus on what designers can do to enhance these spaces of creativity and collaboration, this issue of *AN Interior* takes a deep dive into the project type. Starting on page 50, we present a range of case studies, from Lake|Flato's reimagining of its longtime office in downtown San Antonio to Karamuk Kuo's delivery of a shedlike facility for archaeology outside of Basel, Switzerland. And, of course, a range of products is on display for consideration in your next workplace commission.

Following this office content, four features explore residences in California, Oaxaca, and Toronto. Each takes on the ambitions of its clients and meets them with striking proposals that turn these spaces into memorable interiors.

A major highlight of every *AN Interior* Fall/Winter issue is our Top 50 Architects & Designers listing. Like last year, we spotlight the best and brightest in North America through a mix of familiar names and newcomers. Check out who's who beginning on page 36.

At the beginning and end of the issue, a range of offerings captures a diverse set of design stories. Read about the furniture made by Office of Tangible Space (page 18) and witness an interview with James and Suzan Wines about their design of a showroom for Off-White (page 122). Of particular interest are installations by Paf atelier, which creates strange and wonderful pop-up environments for fashion events, trade shows, and storefronts (page 114).

The collected work sums up another eclectic issue of *AN Interior*. As a publication of interiors by and for architects, we showcase efforts we think will inspire and challenge readers. The ambition is less about the comforts of luxury and more about the pursuit of expert vision. I hope you discover something unexpected on the pages that follow. ●

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Contributors

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Katya Borkov

Katya Borkov is an independent researcher and multimedia artist. They review the newest exhibition on view at the Cooper Hewitt, honoring textile art icon Dorothy Liebes.

Page 90

Jesse Dorris

Jesse Dorris is a writer in New York City. He reviews new Mexican Brutalist vernacular.

Page 98

Elizabeth Fazzare

Elizabeth Fazzare is a New York–based editor and journalist who covers architecture, design, and culture. She visits a midcentury L.A. bungalow.

Page 32

Hannah Fredericks

Hannah Fredricks is a writer and architect based in San Francisco. She gives us an inside look at Síol Studio's new offering: concierge services.

Page 34

Lauren Gallow

Lauren Gallow is a Seattle-based writer and editor covering art, architecture, and design. She reports on four restaurants along the Atlantic coast.

Page 122

Josh Itiola

Josh Itiola is a designer and writer based in New York City. He interviews James and Suzan Wines.

Page 66

Alaina Griffin

Alaina Griffin is a practicing educator, writer, and designer based in Chicago. She shows us the Chicago skyline from the terrace of a new contemporary office by SOM.

Page 18

Adrian Madlener

Adrian Madlener is a New York–based writer and curator. He checks out custom designs by Office of Tangible Space for a bespoke home.

AN Interior

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Maiarelli Studio

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In the Know

Dima Srouji

Working with the mediums of glass, text, archives, maps, plaster casts, and film, London-based Dima Srouji investigates cultural heritage and public space within the larger context of the Middle East, particularly Palestine. Architect, visual artist, and currently the lead of the MA City Design studio at the Royal College of Art in London, Srouji explores the ground as a deep space of cultural weight, looking for ruptures where imaginary liberation is possible. Her work is developed closely with archaeologists and anthropologists and is part of the permanent collections at the Corning Museum of Glass and the Stedelijk Museum Amsterdam.
dimasrouji.com

Cian Oba-Smith

BAS Atelier

Kian Greiner

BAS Atelier is a creative practice founded in 2021 by architect duo Luis Ignacio Figallo and Patrisa Pruthi. Now led predominantly by Figallo, the Miami-based studio hand-paints and carves sculptural wall pieces that are inspired by the ancient decorative technique of low–or bas–relief sculpture. Figallo's background as a practicing architect in New York City as well his passion for music inform his sculptures' architectural contours, shapes, and forms. The compositions of each relief, at times geometric and other times organic, capture the room's natural daylight at different times of the day. Each is a quiet yet impactful addition to the space. **basatelier.com**

Garza

Sean Davidson

After working on the first Tadao Ando project in Latin America, Mexican architect and designer Leonardo Garza, inspired by Ando's sensitive and minimalist aesthetic, began his own design practice, GARZA. Based in Mexico City, the studio explores restraint within furniture and lighting design. The clean curvature of its Ambient modular system, a table and seating set made from stainless steel and inspired by ambient music, exemplifies GARZA's ability to locate warmth and art within the industrial. His work—which has been exhibited in Pink Essay, Mexico Design Fair, and more—underscores simplicity, both in a visual sense and in the manufacturing process. **garzastudio.com**

In the Know

Nik Bentel Studio

A graduate of the Brown–RISD Dual Degree program and Columbia University's Master of Architecture program, Nikolas Bentel is an artist and designer who creates products and performances that engage viewers to reimagine everyday objects. Through his eponymous New York–based studio, Bentel releases limited-edition clothing, furniture, accessories, and homewares that focus on narrative as much as function. Humor and surrealism unite the work, which varies from furniture molded after Bentel's naked body to a macaroni box–shaped bag to a puzzle of the iconic Microsoft XP background. The studio's episodic product releases emphasize the object's performative nature and are constantly venturing into new themes. **nikolasbentelstudio.com**

Courtesy the designer

In Fabrication

The Full Package

For New York practice Office of Tangible Space, furniture is as important as spatial intervention.

Text by Adrian Madlener

ABOVE A custom-built wooden handrail guides you upstairs with a delightfully ergonomic feel.

UP UNTIL a few decades ago, those endeavoring to develop product and furniture design trained as architects. There's little difference in the conceptualization and application of a complex structure and a credenza—other than the practicalities of safety and code, of course. For New York–based studio Office of Tangible Space, upholding this tradition is key.

"In our projects, architecture, interiors, and furniture result from the same design process," says cofounder Kelly Perumbeti. "Our approach revolves around every piece—be it a floor material, chair, or piece of building structure. While the necessary skills and means of production of architecture can be quite different than furniture, the thought process is similar across scales."

This multidisciplinary method is especially critical to developing site-specific concepts. The studio's recent outfit of an East Hampton vacation home stands testament to this "no disciplinary" mindset. For the refurbishment of the 1980s property, Perumbeti and her partner, Michael Yarinsky, chose to double down on the postmodern application of pastiche iconographic signifiers. Much of this was achieved by introducing custom-built, sculptural furnishings throughout the home.

The edgy firm prides itself on amplifying human-centric principles through materiality and warmth. It playfully riffs on different stylistic references: Projects like Brooklyn's Restaurant Norman and the Dwelling in Critical Space store, at now-defunct incubator a/d/o, were each appointed with custom furniture pieces that drove home a singular vision. "The design of custom furniture is often driven by a desire for the furniture to feel as an extension of the architecture of a space or for it to have a unique and specific effect," says Perumbeti. "Instances when off-the-shelf furniture doesn't serve the need of the space can become an opportunity to create a one-off piece that is equal parts inventive and impactful."

The "soft brutalistic" aesthetic chosen here by Office of Tangible Space was expressed through a material palette of steel and concrete. "It appears heavy and architectural in the kitchen, but at a furniture-like scale that feels light and airy," Yarinsky says. The design of custom furnishings and millwork like a wooden dining table, living room shelving, head-

Charlie Schuck

ABOVE A custom bookshelf is both a functional display and a visual anchor for the entire room.

RIGHT The soft curves of the bespoke pieces come full circle in this dotted headboard designed by the office.

boards, and handrails are "meant to feel grand and heavy, but also organic enough to encourage human touch. The curves ask to be handled."

The rise of the art furniture and collectible design gallery market in the past few decades has led noted architects to developed stand-alone furnishings inspired by their career-defining projects. The pieces function as more attainable extensions of their distinguishable aesthetic and formal vocabularies. Though a few have featured in Perumbeti and Yarinsky's past spatial interventions (the particularly amoebic Likeminds Camp Display system, for example), most of the furnishings they design are developed outside of client briefs. "What makes these works different is that we don't control the space around them, so we want to make sure that they have a use that is versatile and conveys an essential feeling," says Perumbeti.

Launched with maverick Finnish producer Made by Choice during this year's New York Design Week, the Sieni collection is a great example of furniture pieces that can create a dialogue with any surrounding they might occupy. Named after the Finnish word for mushroom, the collection of chairs, tables, and lamps evokes the growth of fungal structures. But perhaps more importantly, the pieces are modular and can adapt to different living, working, and hospitality scenarios. It'll be interesting to see whether or not any of these dynamic layered wood and organically contoured designs make their way into Office of Tangible Space's latest architecture projects. ●

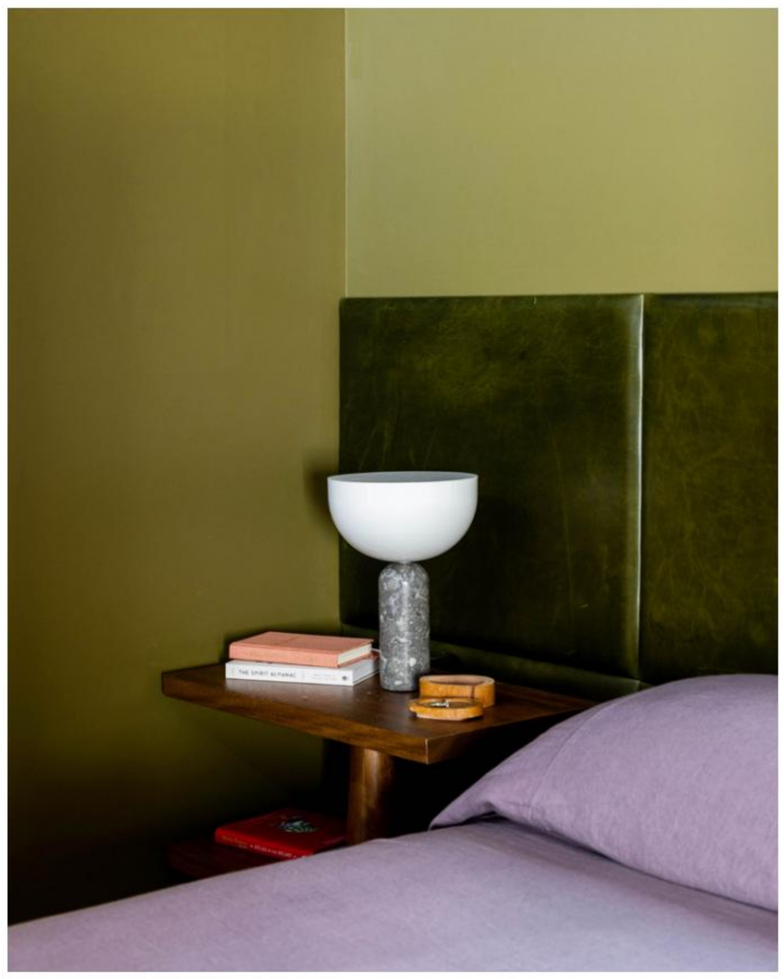
Charlie Schuck

In Residence

Art-chitecture

Electric Bowery wields art and architecture in tandem at a Venice townhome.

Text by Kelly Pau



NEW YORK OR LOS ANGELES? The two cities have long been competing anchors of the American arts scene, but for Los Angeles–based art collectors Cecily Chambers and Tristan Robinson, the choice was obvious. As inspiration for the design of their 2,500-square-foot Venice townhome, they drew on Hunter Drohojowska-Philp's book *Rebels in Paradise: The Los Angeles Art Scene and the 1960s*. And they called on an emerging local design firm, Electric Bowery, to make their vision a reality.

"We were looking at how the art and the architecture integrate," the firm's cofounder and principal Lucia Bartholomew told *AN Interior*. "The building is formed to house this art in a custom way." Rather than simply seeking to showcase art on empty gallery walls, the firm transformed the boxy condo into a modernist piece itself, playing into tonal relationships like pop art's forebears.

The collection informs the very structure of the building, starting with the first floor. Bartholomew and her team opened up the space by removing walls (which proved a challenge, as it then required the addition of industrial posts) so that spatial delineation was left to an original plaster-wrapped and limestone fireplace. This centerpiece is double-sided, creating contrasting vignettes: On one side,

FACING PAGE A sensual, yet bold eye for color defines the work of Electric Bowery.

ABOVE No moment goes unnoticed here, with considered details enlivening even the most intimate corners.

Kate Berry

clean lines converge into a sculptural, recessed shelving solution, while the other houses artist Fay Ray's sculptural ball-and-chain work, *Guardian*, bolted into its seat.

While designs like the home's bold banquette take after the forms of the client's abstract expressionist pieces, color and materiality are informed by the couple's plethora of works by Los Angeles artists. Green Brazilian quartzite acts as a bold backsplash for black-and-white photography in the kitchen, while slightly weathered leather and chartreuse-covered bedroom walls bring a Wendell Gladstone painting to life.

The bathroom is all Hugh Holland in its palette and nostalgia. The L.A. skate photographer's *Down on the Corner* is at home among warm terra-cotta floors, plaster walls, and gold trim.

The surprisingly colorful townhome doesn't look like the rest of Electric Bowery's oeuvre, and that's precisely the point. The one unifying ethos? "Being good listeners and letting the client's personality drive the aesthetic approach," answered Bartholomew. "We're not the type of designer where every project looks like an 'Electric Bowery' project, because we let each one evolve and click on its own identity." ●

ABOVE, LEFT An art collector's home wouldn't be complete without carefully curated statements, like this light fixture.

ABOVE The bathroom, too, is a place for art display.

Kate Berry

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In Residence

Captured by Frames

FAME reimagines a Hong Kong apartment to create a materially sophisticated journey across thresholds.

Text by Emily Conklin

RESIDING IN HONG KONG, one of the densest cities in the world, means that a 1,300-square-foot apartment is palatial.

Still, for FAME, designing this family residence meant that the space had to not only blend the husband and wife's diverse aesthetic preferences. She wanted a sun-kissed, beachy glow reminiscent of her Southern California hometown, while he wanted a moody, cosmopolitan oasis—but it also had to allow the family room to move and grow.

FAME, a California-based architecture and interior design office led by Marina Bourderonnet and David Bruce Lee,

ABOVE The great room introduces the idea of frames in tension, moving from light to dark tones.

FACING PAGE The calm white palette of the dining area is encountered first. The table is reminiscent of sea glass.

Gary Ng

ABOVE Architectural elements emerge in the form of custom built-ins that add presence and maximize space.

took the organizational strategy of “framing” as the starting point for this apartment renovation. “The frames wrap the space in *L* shapes, resulting in this magnetic tension,” said Lee. These formal design interventions elevated what was originally a standard Hong Kong apartment defined by deep soffits, recessed lighting, and a closed kitchen and shaped it into a light and airy space with a natural flow.

The first “white” frame is anchored by a sculptural white table and custom built-in seating. “The table worked perfectly with the coastal feel, as it resembles a piece of sea glass. But those soft curves also mean that children won’t bump any edges when running from place to place,” said Bourderonnet.

Next, a thickened wall creates an opportunity for a built-in shelf system that displays art, objects, and books that personalize the interior. Lightness and white tones still characterize this area, which is peppered by deeper taupes and earthy tones.

Finally, the third frame introduces a pattern of stria-

Gary Ng

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ABOVE The pattern of striation draws the eye in and up, hiding, yet then revealing, a new portal.

tion. The small and enclosed kitchen entrance began as a constraint for the architects and client alike. “What was originally an eyesore was retooled to fit the new space,” said Lee. “We took the door and moved it instead,” hiding it behind a wooden-slat pattern. To tie it all together, a white, floating bar cantilevers in front of this lined texture. Whether acting as a place to throw your keys or to pour freshly shaken cocktails for guests, it anchors the entire frame.

After resolving issues in the great room area, the architects focused on the long, dark corridor that led to the bedrooms and master suite. The architects chose to lower the ceiling and recess the doorframes: when closed, the subtle edges resemble fine line work.

FAME delivered a warm envelope that makes the entire apartment feel contiguous and identifiable. Nothing exists without intention, and everything is envisioned as part of a larger apparatus. This family home benefits from intelligent formal design that creates the perfect urban oasis. ●

Gary Ng

DESIGNED BY ALDA LY ARCHITECTURE (ALA)

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In Practice

The Long Haul

Síol Studios revamped an existing project to meet the client's needs during the pandemic. Its concierge-services program helped get it done.

Text by Hannah Fredericks

BUILT IN SAN FRANCISCO IN 1926, the El Camino del Mar House has lived several lives. This three-story Mediterranean revival home went through a series of renovations, both inside and out, before its current owners called upon Síol Studios in 2015.

Longtime clients of the design studio, the family needed a welcoming space to stay between visits to and from China. While they loved their home's historic exterior, they preferred a more modern interior. Síol was tasked with restoring the building's exterior to its original glory while simultaneously gutting the interior to make room for a modern oasis within.

To revive the exterior, Síol Studios had to reverse changes made during a 1985 renovation. The architects chose to remove an oddly proportioned bay window and restore the historic arched windows it had replaced. The resulting facade has a series of distinctive diptych and triptych windows true to its original design.

As for the interior, Síol opted to remove all interior walls, creating an open, flowing layout with a central stair dividing the space into two sides: west and east. The west side of the house is fit for entertaining guests, with views to the Golden Gate Bridge, while the east side provides a more private atmosphere. The stair in between lets light into all three floors, leading the architects to call it a "glass bridge" linking the two sides of the house.

Transition is a motif throughout El Camino del Mar, as finishes, light, and curated pieces of furniture define spaces, rather than walls. For instance, in the master suite, leather tiles envelop the sleeping area, while the sitting area is

Project photos by Joe Fletcher; Portrait courtesy Síol Studio

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PREVIOUS PAGE, LEFT Light, earth-toned palettes take center stage.

PREVIOUS, RIGHT The design team behind Síol Studios, from left to right: Robo Gerson, Kevin Hackett, and Jessica Weigley

LEFT Mixing neutrals with warm wood materials results in luminous elegance.

Joe Fletcher

marked with bright white plaster walls. The change in material alone evokes a change in program. Both in architecture and interior design, the home has fluid transitions between spaces rather than stark divisions.

After finishing the project, the client opted to participate in Síol's concierge service program. A personal assistant role, which is uncommon in the industry, allows Siol to stay involved in their projects long after construction is over to manage the maintenance and upkeep, forming an ongoing partnership between client and architect. "Concierge is ingrained in who we are," said Robo Gerson, a partner at Síol Studio. "From the inception of the El Camino del Mar project, it [felt] almost inevitable that we would maintain a post-occupancy relationship with the clients because we know so much about the project. We create their maintenance schedules, we create their material palette, care manuals... It behooves anybody that invests this much in their home to keep us on."

Síol Studio's concierge role was put to the test when the COVID-19 pandemic hit and their clients' needs changed dramatically. Rather than just a part-time vacation house, El Camino del Mar now needed to be a full-time home for all three generations of the family, including young grandchildren. The ground floor was converted to include an at-home gym and kids' playrooms, and furniture was swapped out and reconfigured to allow for working from home. The open floorplan and preestablished concierge relationship with the designers made these post-occupancy changes much easier than they otherwise would have been. The clients were able to work with Síol to make the needed changes and weather the pandemic as a family in their home.

Overall, concierge service allows Síol to get an immense amount of feedback about what has and hasn't worked in its past architecture projects, which informs its current work. Additionally, the architects are often able to continue caring for the building even if it changes owners, handling continued maintenance. While most architects leave after the paint has dried, Síol is in for the long haul. ●

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In the Know

East Coast Eats

Restaurant designs by AAmp Studio, Office of Things, KTISMAstudio, and Drummond Projects map a varied foodie experience.

Text by Lauren Gallow

THE DANFORTH, PORTLAND, MAINE

The Danforth is a local cafe in the residential West End of Portland designed by AAmp Studio for all occasions. “It has versatile spaces that foster a sense of belonging across various events–both celebratory and common-day,” said designer Andrew Ashey. Divided into a dining area, a bar, and an outdoor patio, the venue features soft furnishings and rich textures throughout the space that invite guests to linger.

DOUBLES, AMAGANSETT, NEW YORK

The name Doubles is apt for this new Caribbean-inspired eatery in Amagansett, designed by Office of Things. Created in collaboration with Franceso Galetto, it serves double-duty as both a summer destination and and local watering hole. “The role of the restaurant as an anchor of the community is critical here,” explained codesign principal Can Vu Bui. An open kitchen wrapped with a long mahogany counter rests on hand-cast terra-cotta tiles. The result is also “double:” informal and refined.

BRONZE, WASHINGTON, D.C.
For the design of this moody, futuristic eatery in D.C., Drummond Projects began with a sci-fi story. “The menu is a nod to a fictional character, Alonzo Bronze, a Black 14th-century visionary and traveler,” explained principal designer Jimmie Drummond. The result is an immersive spatial expression of an Afro-futurist culinary experience—one that transports diners to a fantastical and richly textural world. Everything from upholstery to floor tiles references themes central to the African diaspora.

MCCARREN PARK HOUSE, BROOKLYN, NEW YORK
Built in 1911, the Park House in McCarren Park was originally a locker room. Now, an expansion designed by local firm KTISMAstudio has transformed the building into a stylish and functional new public amenity. Besides new bars fabricated from locally sourced oak, the redesign also added two glazed wings complete with operable windows that open onto a generous patio. The transparency is suitable for all seasons and visually connects the building to the park.

From left to right: Erin Little; Nicholas Venezia; Nicholas Venezia; Arseni Khamzin

AN INTE

TOP 50

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&

DES

RIOR

For the past six years, *AN Interior* has recognized the Top 50 North American architecture and design firms working in interiors, and this year is no exception. As always, the lineup considers diversity in all its iterations, from ethnicity to location to budgets to scale. The companies in this year's roster demonstrate more than imagination and creativity—they are motivated by praxis, implementing their individual philosophies into every detail of the design. Many of these outfits demonstrate a commitment to architecture as an instrument of change, for the sake of the environment, for mental health, or even inclusivity. There are a variety of styles and typologies represented here, but if there's one thing that unites them, it's their pursuit of a better future for architecture and thus the world at large.

ECTS
SIGNERS

AND AND AND STUDIO

Los Angeles; Toronto

And And And Studio is a collaboration between principals Daniel Rabin and Annie Ritz. The duo champion a playful, open-minded vision that collapses the divide between architecture, interiors, and design.

↗ andandand.studio

ANYA MORYOUSSEF ARCHITECT

Toronto

Anya Moryoussef Architect was founded to pursue the deliberate and imaginative application of design to everyday life. As such, the firm strives to reinvent typologies, focusing on the dialectical relationship between space and its inhabitants' well-being.

↗ amarch.ca

Brooklyn, New York

Alda Ly Architecture

Alda Ly's eponymous office is a full-service architecture and interior design firm whose vision for inclusivity runs deep. As a recognized leader in biophilic design, the office often rethinks and improves traditional healthcare, office, retail, and cultural spaces.

↗ alda-ly.com

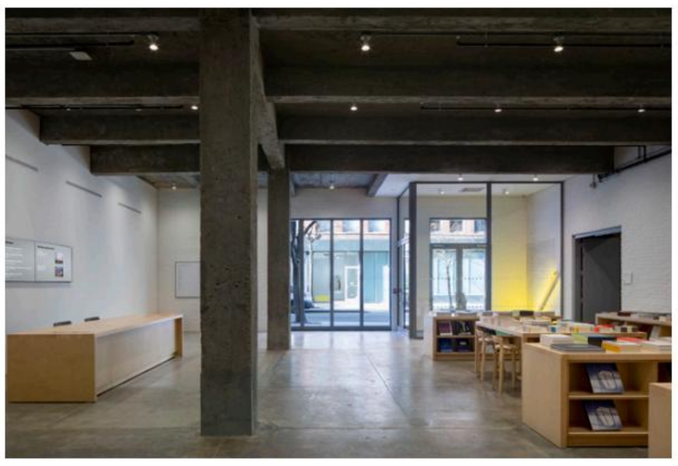
ARCHIMANIA

Memphis, Tennessee

A mission to design places that are authentic runs throughout archimania, a collective of architects and designers led by Todd Walker and Barry Alan Yoakum. Founded in 1995, the office practices progressive architecture that approaches each project as an opportunity to shape the community's understanding of the built environment.

↗ archimania.com

Chris Mottalini; Doublespace Photography; Pippa Drummond; Courtesy Archimania



ARCHITECTURE RESEARCH OFFICE

New York

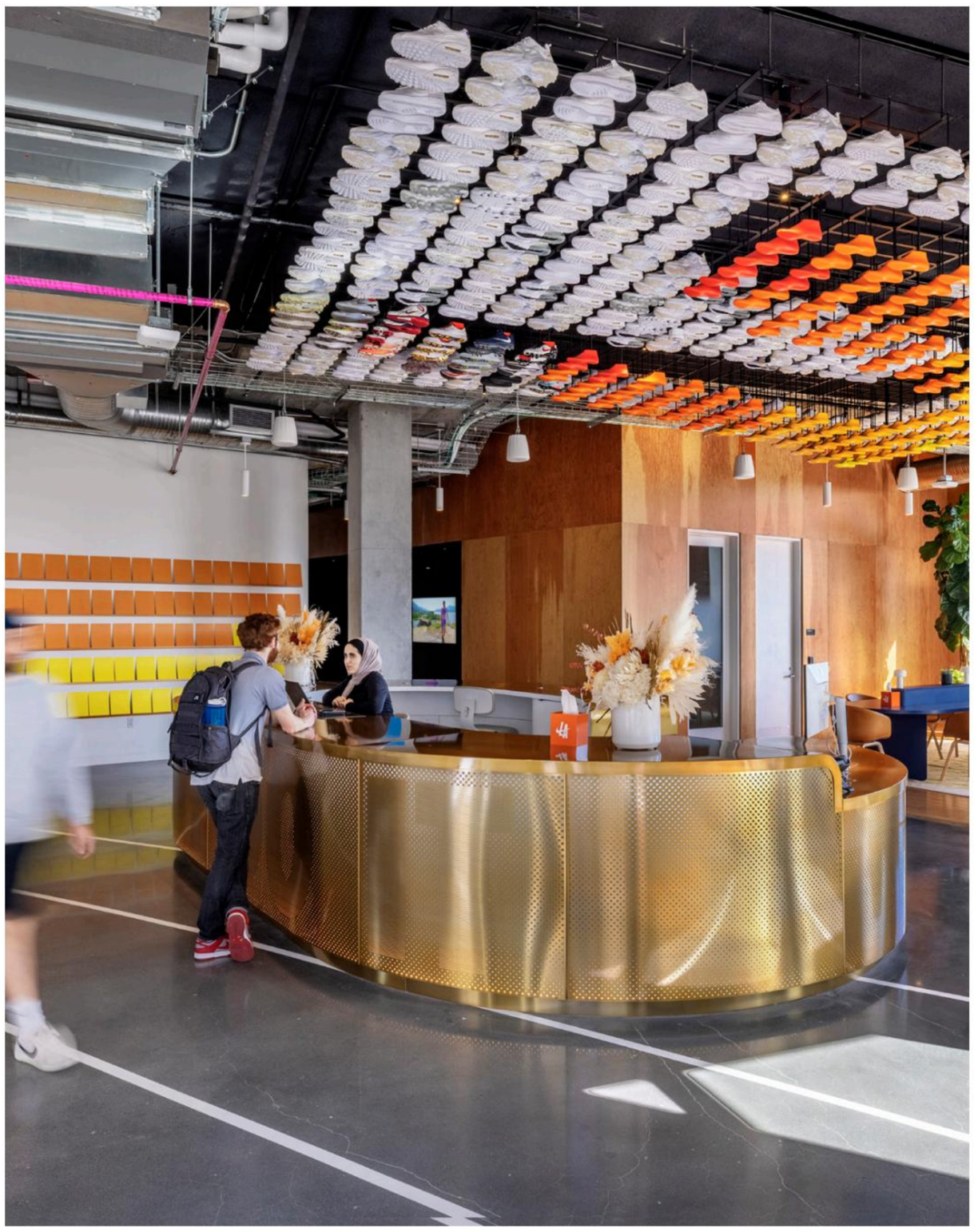
Helmed by Stephen Cassell, Kim Yao, and Adam Yarinsky, Architecture Research Office works with leaders and communities to design projects that are committed to accountable action, social good, and environmental responsibility. The office's projects are united in its goal to inspire people, further institutional missions, and advance equity and resilience.

↗ aro.net

B ⇩

Los Angeles

Bestor Architecture



Bestor Architecture inventively integrates architecture, urbanism, infrastructure, and landscape. Bestor is recognized for its pursuit of experimental designs that enhance urban life and expand the category of architecture into atmospheric urbanism.

↗ bestorarchitecture.com

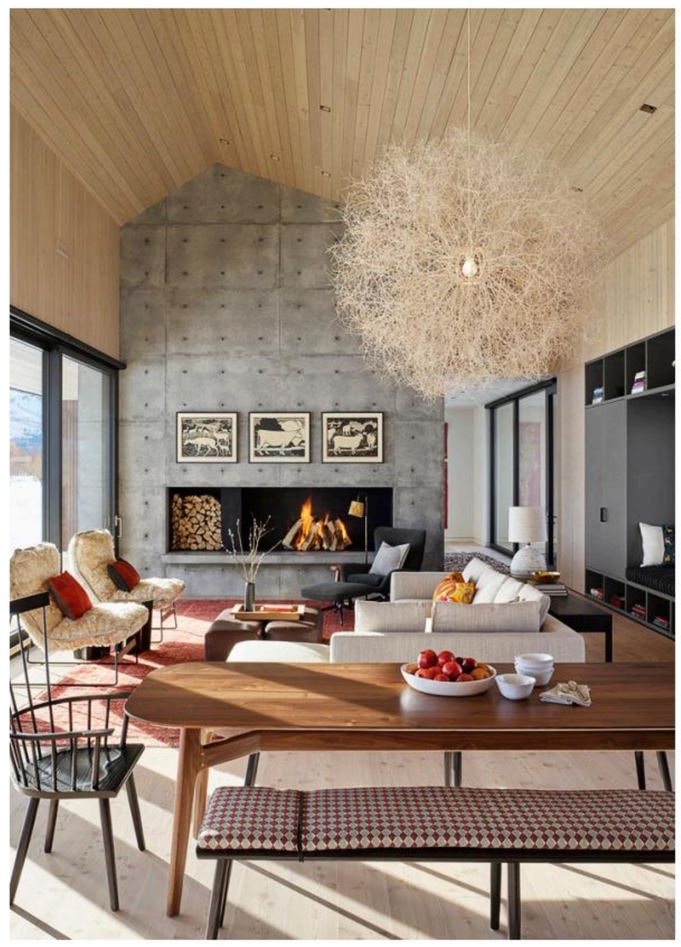
C ⇩

CIVILIAN

Brooklyn, New York

Civilian works across scales and disciplines to curate environments and objects that convey a sense of care and mood. Founded in 2018 by Nicko Elliott and Ksenia Kagner, the studio crafts a tailored design language in response to each project's social, historical, and material context.

↗ civilianprojects.com



CLB ARCHITECTS

Jackson Hole, Wyoming; Bozeman, Montana

Power of landscape, the quality of light, and the honesty of vernacular architecture inform the design language behind CLB Architects. This philosophy, inspired by place, has guided the firm since its inception in 1992.

↗ clbarchitects.com

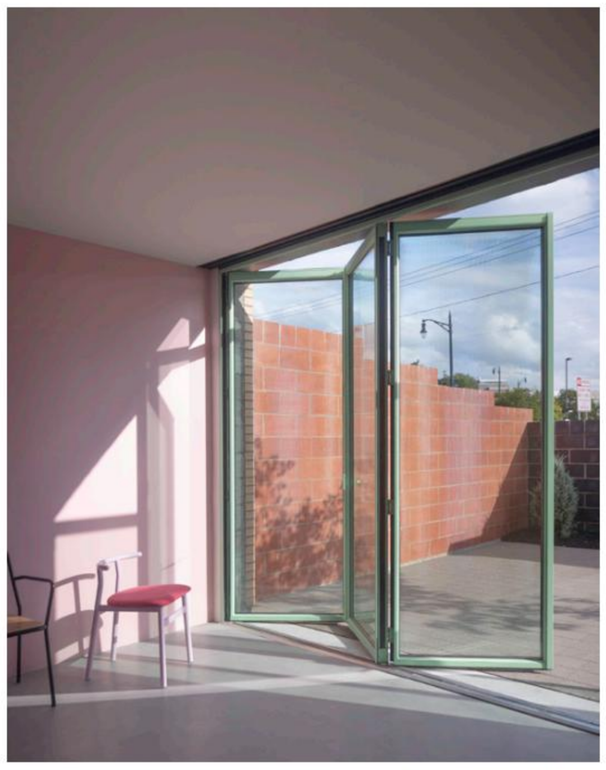
Elizabeth Felicella; Dorothy Hong; Brian W. Ferry; Matthew Millman

New York; Los Angeles

Charlap Hyman & Herrero

Gesamtkunstwerk makes up the core of Charlap Hyman & Herrero. Led by principals Adam Charlap Hyman and Andre Herrero, the firm is recognized for its fantastical, playful vision, executed through research and a keen feel for interaction.

↗ ch-herrero.com



DAVIDSON RAFAILIDIS

Fort Erie, Ontario, Canada

Co-founded by Stephanie Davidson and Georg Rafailidis, Davidson Rafailidis takes inspiration from the quotidian. As both teach architecture, the duo integrates their research and education to build flexible and autonomous typologies.

↗ davidsonrafailidis.net

DESIGN, BITCHES

Los Angeles

Catherine Johnson and Rebecca Rudolph draw from their eccentric background in design, art, and pop culture to inform the vision of their firm Design, Bitches. Since its inception in 2010, the office champions highly social building concepts that challenge assumptions about how spaces should look.

↗ designbitches.com

COMMUNE DESIGN

Los Angeles

Spanning disciplines—residential, commercial, and hospitality architecture, as well as graphics, and products—Commune Design integrates community and material consciousness in all their endeavors. The office follows a collaborative approach under the ethos that true creativity comes from the collective.

↗ communedesign.com

Andre Herrero; Anthony Tahlier; Florian Holzherr; Yoshihiro Makino

E ⇩

FUTURE FIRM

Chicago

Founded by Ann Lui and Craig Reschke in 2015, Future Firm uses design to synthesize the aims and efforts of multiple stakeholders, catalyze transformation for individuals and groups, and create flexible space for diverse needs. Lui and Reschke value challenging the status quo by developing novel approaches towards community and belonging.

↗ future-firm.org

ELIZABETH ROBERTS ARCHITECTS

Brooklyn, New York

Architect and founder of her eponymous studio, Elizabeth Roberts garnered a cult following for her refined style and glamorous renovation of classic brownstones. Since 1998, the firm has integrated architecture and interior design, evolving Roberts's aspirational urban aesthetic.

↗ elizabethroberts.com

F ⇩

FREDERICK TANG ARCHITECTURE

Brooklyn, New York

From concept to design to permitting to bidding, Frederick Tang Architecture is a holistic practice following an iterative process. The firm's nimble yet optimistic design is a result of its pursuit of experimentation and curiosity, executed through collaboration.

↗ fredericktang.com

San Francisco

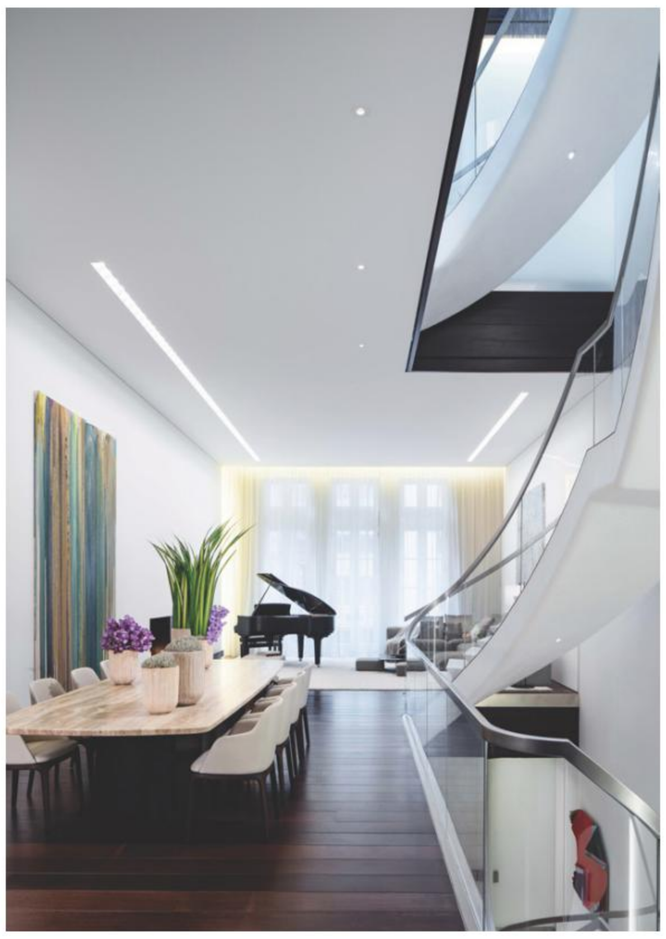
Figure

Led by James Leng and Jennifer Ly, Figure is a collective which explores the intersections of art, architecture, and community. It functions as an open studio, often working with a network of international architects, designers, and creatives.

↗ figure.us

Gieves Anderson; Daniel Kelleghan; James Leng

G ⇩



GABELLINI SHEPPARD
New York

Gabellini Sheppard distinguishes itself through its sculptural finesse of space, light, and materials. The firm, founded in 1991, balances needs and desires, viewing each project as a frame through which perception is enhanced.

↗ gabellinisheppard.com

GRT ARCHITECTS
Brooklyn, New York

When GRT Architects was established in 2014, it focused on adapting historic buildings in New York. The firm has evolved since then, but this early commitment to context remains visible in experiments with materials and hands-on construction.

↗ grtarchitects.com

H ⇩

HASTINGS
Nashville, Tennessee

HASTINGS services are multifold, from architecture to interior design to planning to sustainability consulting. Throughout, the firm produces award-winning sustainable architecture that positively impacts clients and society at large.

↗ hastingsarchitecture.com

HOWELER + YOON
Boston

Architecture and urbanism practice Howeler + Yoon has built a reputation for work that is formally and technologically innovative, socially engaged, and conceptually rigorous. With each project, it seeks to investigate how design fits into contemporary culture, and how it can affect social standards.

↗ howeleryoon.com

Brooklyn, New York

Home Studios

Home Studios designs for outsiders, the playful, and the curious. The team of 15, led by Oliver Haslegrave, is recognized for crafting cult-favorite bars and restaurants by tapping their collective backgrounds in custom fabrication and fine art.

↗ homestudios.nyc

Paul Warchol; Dan Martensen; Jeff Wolfram; Brian W. Ferry

I

IVY STUDIO
Montreal

Ivy Studio reimagines the boundary of design. The office works collaboratively to challenge industry standards and create unique spaces that celebrate the identity of each client.

↗ ivystudio.ca

K

KWONG VON GLINOW
Chicago

Founded in 2017 by Lap Chi Kwong and Alison Von Glinow, Kwong Von Glinow champions a forward-looking, optimistic vision. Its work focuses on creating innovative living environments, places for cultural engagement, urban public space, and contemporary workspaces.

↗ kwongvonglinow.com

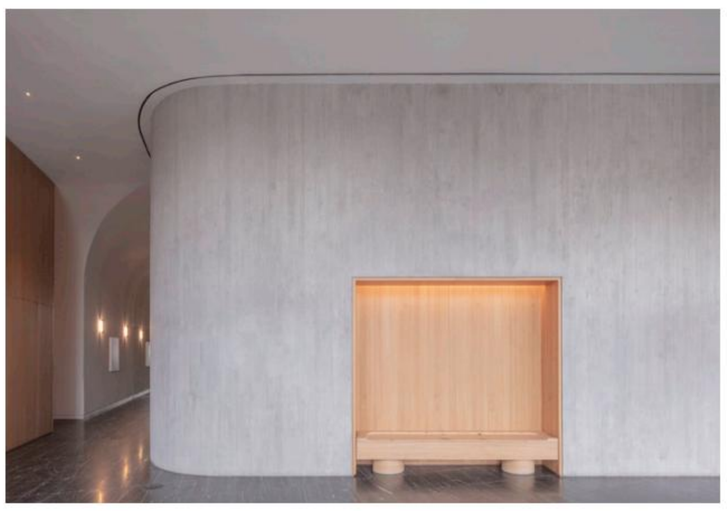
L

Vancouver

Leckie Studio Architecture + Design

Leckie Studio Architecture + Design's residential and commercial projects are informed by an environmental sensitivity that includes an emphasis on passive solar design, sustainability, and a scenario-based approach to program and form.

↗ leckiestudio.com



LEONG LEONG
New York; Los Angeles

Leong Leong works with forward-thinking clients, cultural enterprises, and institutions to build cultural resonance and advance social agendas within the built environment. Founded in 2009, the firm operates globally and at many scales, including buildings, interiors, exhibitions, and furniture.

↗ leong-leong.com

Alex Lesage; HAASHAAS; Ema Peter; Naho Kubota

LUDWIG GODEFROY
Mexico City

For French-born Mexican architect Ludwig Godefroy's eponymous practice, concordance, a resonance between two elements, is key. This philosophy defines the firm's unique unification of Godefroy's cultural background and vision.

↗ ludwiggodefroy.com

M ⇩

MARLON BLACKWELL ARCHITECTS
Fayetteville, Arkansas

Marlon Blackwell Architects uses an economy of means to deliver maximum meaning. Since 1990, the award-winning, environmentally responsible firm has operated with the belief that architecture can happen anywhere, at any budget.

↗ marlonblackwell.com

Austin; Houston

Michael Hsu Office of Architecture

Michael Hsu Office of Architecture is concerned with creating work that is functional, optimistic, and honest. The firm, founded in 2005, sets out to build livable, neighborhood-oriented spaces with an emphasis on available materials and simple design palettes.

↗ hsuoffice.com

MICHAEL K CHEN ARCHITECTURE
New York

Recognized for expertise in creating complex urban projects, Michael K Chen Architecture strives to produce work that is unexpected, hyper-useful, intelligent, and full of delight. The office integrates architecture, interior design, and product design through a cohesive, coordinated, and collaborative process.

↗ mkca.com

Rory Gardiner; Philip Thomas Novo Studio; Chase Daniel; Alan Tansey

MODELLUS NOVUS
New York

Modellus Novus prioritizes inclusivity, not just in their design ethos but in the firm as a whole. The firm champions a new business model that serves to challenge the exclusivity of architecture and promote its capabilities for change.

↗ mndpc.com

N ⇩

_NATUREHUMAINE
Montreal

_naturehumaine believes architecture is an immersive medium with the power to affect mental states. The office's positive and thoughtful design stems from this belief and runs throughout their projects, from large to small, to affordable to lavish.

↗ naturehumaine.com

NORMAN KELLEY
Chicago

Norman Kelley focuses on residential architecture, commercial interiors, furniture design, exhibition design, and design criticism. The firm, founded by Carrie Norman and Thomas Kelley, work collaboratively with a sensitivity towards place and the nontraditional.

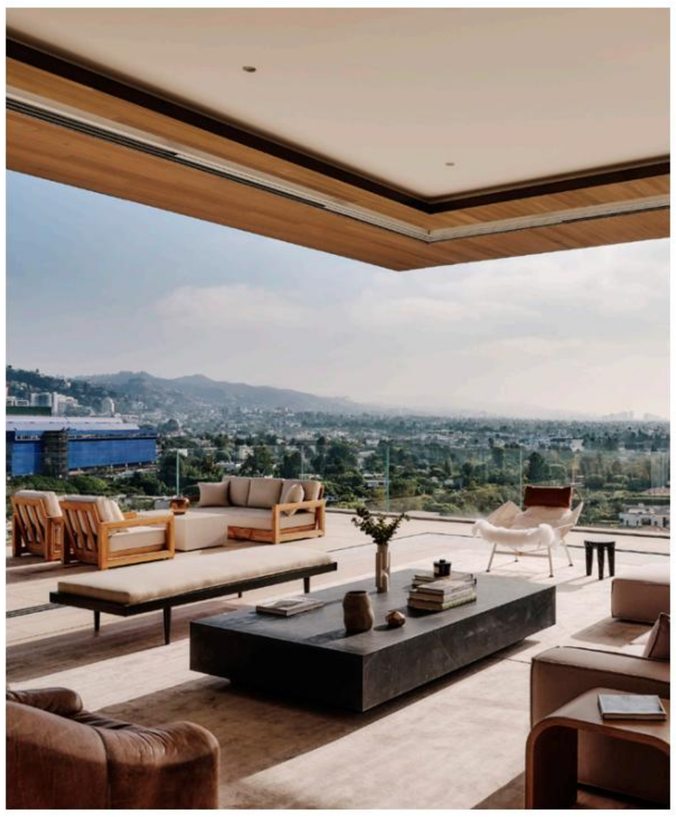
↗ normankelley.us

O ⇩

Toronto
Odami

Founded in 2017 by architect Aránzazu González Bernardo and designer Michael Fohring, Odami focuses on creating buildings and spaces that resonate with their place, story, and clients. The firm playfully explores typology, materiality, craft, and light.

↗ odami.ca



OLSON KUNDIG
Seattle

Olson Kundig is a collaborative global design practice whose work expands the context of built and natural landscapes. Led by 13 principals and owners, the firm carefully considers the environment, local materials, and culture for each project, often seeking out the expertise and contributions of craftspeople and artists.

↗ olsonkundig.com

Jonathan Mannion; Rafael Gamo; Kendall McCaugherty; Joe Fletcher

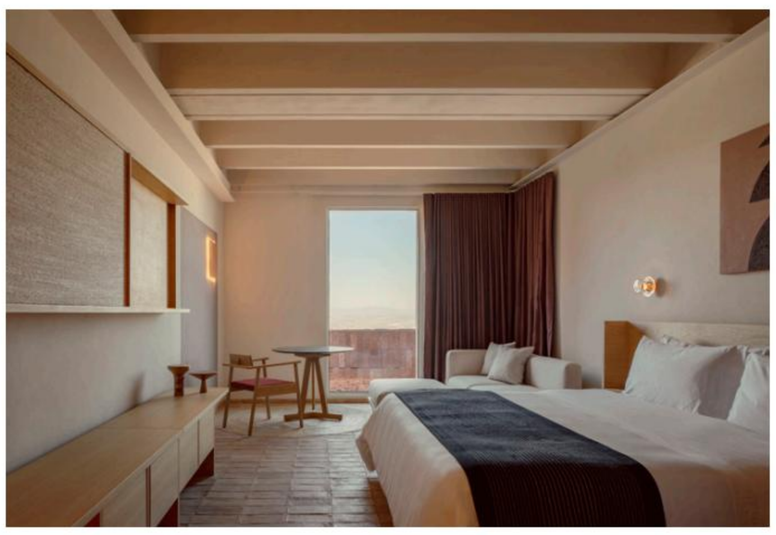
P ⇩

Ann Arbor, Michigan

PLY+

Collaborative practice PLY+ combines rigorous research and creative invention to produce work recognized for its experiential complexity, geometric experimentation, and discipline. It is guided by three inputs: collaboration, research, and implementation.

↗ plyplus.com



PRODUCTORA

Mexico City

Projects by PRODUCTORA are identifiable by their precise geometries and clearly legible gestures. The office was founded by Abel Perles, Carlos Bedoya, Victor Jaime, and Wonne Ickx.

↗ productora-df.com

R ⇩

RINGO STUDIO

New York

Ringo Studio designs visionary environments where the customer journey is as strategically considered as the architecture that embodies it. Founded by Madelynn Ringo, the company prioritizes eye-opening, beautiful spaces that articulate nuanced experiences.

↗ ringo-studio.com

ROCKWELL GROUP

New York; Los Angeles

Driven by a deep curiosity about the world, Rockwell Group works across luxury hospitality, cultural, and healthcare projects in addition to educational, product, and set design. Individual narratives, interactive technology, and handmade objects inform each project.

↗ rockwellgroup.com

Jason Keen; Cesar Bejar; Jenna Peffley; Emily Andrews

S ⇩

SHIN SHIN

Los Angeles; Detroit

Shin Shin operates under the ethos that architecture and design can have a lasting positive impact on social and built environments. Led by principal Melissa Shin, the firm is committed to building long-term collaborative relationships with their clients and community partners.

↗ shinshinarch.com

SHAMSHIRI STUDIO

Los Angeles

Pamela and Ramin Shamshiri founded Studio Shamshiri in 2016. The duo uses their background in production, art direction, and set design to oversee their wide range of projects, including residential, commercial, and hospitality projects, as well as home restoration.

↗ studioshamshiri.com

SOM

Chicago

An early dedication to sustainability, equitable spaces, and research has awarded Skidmore, Owings and Merrill significant achievements in architecture and engineering.

↗ som.com

San Francisco

Spiegel Aihara Workshop

At the intersection of architecture, landscape, and urban design, Spiegel Aihara Workshop (SAW) identifies blind spots between disciplines and takes advantage of the hidden opportunities therein. Design emerges collaboratively through a research-based process.

↗ sawinc.com

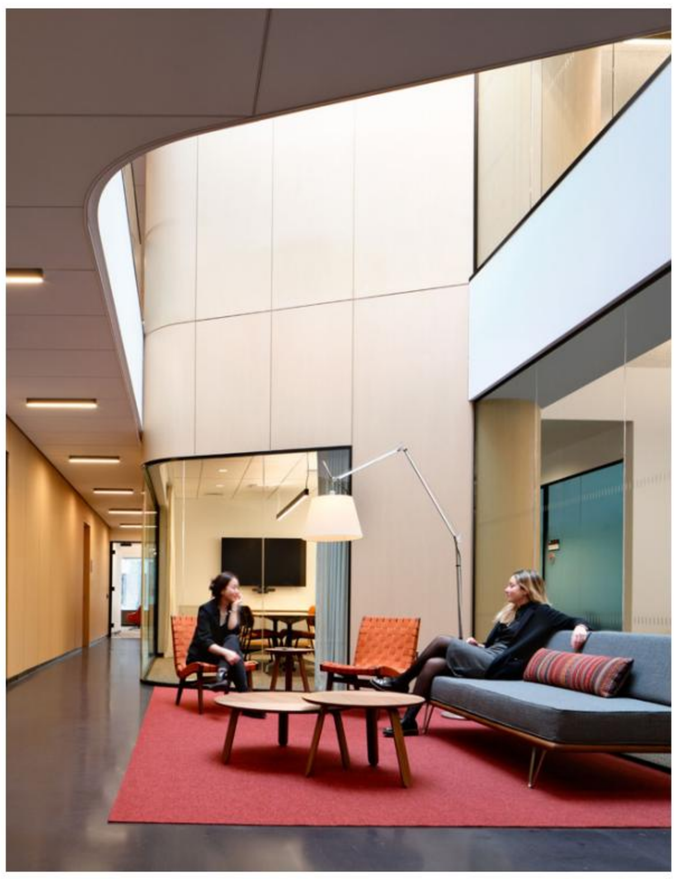
Dave Burk; Eric Staudenmaier; Mikiko Kikuyama

STUDIO J. JIH
Boston

Studio J. Jih is concerned with figure, both in the sense of architectural form and the bodies that choreograph and inhabit it. Engaged in difference, the studio finds solutions that are pragmatic, efficient, and rigorous yet ambitiously sculptural.

↗ j.jih.studio

T ⇩



TENBERKE
New York

TenBerke is united in the belief that architecture is not an end in itself, but a tool that turns what we have into what we need. The firm executes this with a design that fulfills three pillars: sustainability, imagination, and delightfulness.

↗ tenberke.com

W ⇩

Los Angeles; Portland, Oregon

West of West

Established in 2014 by Jai Kumaran and Clayton Taylor, West of West engages the worlds of design, art, culture, and technology to shape contemporary life and the built environment. The duo collaborates with others to develop environmentally and socially responsive buildings that interweave innovation and craft.

↗ westofwest.com

WAECHTER ARCHITECTURE
Portland, Oregon

Waechter Architecture transforms complex conditions into buildings of elemental beauty and enduring value. The team pursues architectural projects that are inclusive, working with clients and partners to solve problems and uncover insights.

↗ waechterarchitecture.com

Adam Krauth; Chris Cooper; Brian Ferry; Lara Swimmer

WOODS + DANGARAN

Los Angeles

Woods + Dangaran create modern homes through dialogue and exploration. The office works holistically to integrate architecture, interiors, custom furnishings in a quietly luxurious yet warmly modern fashion.

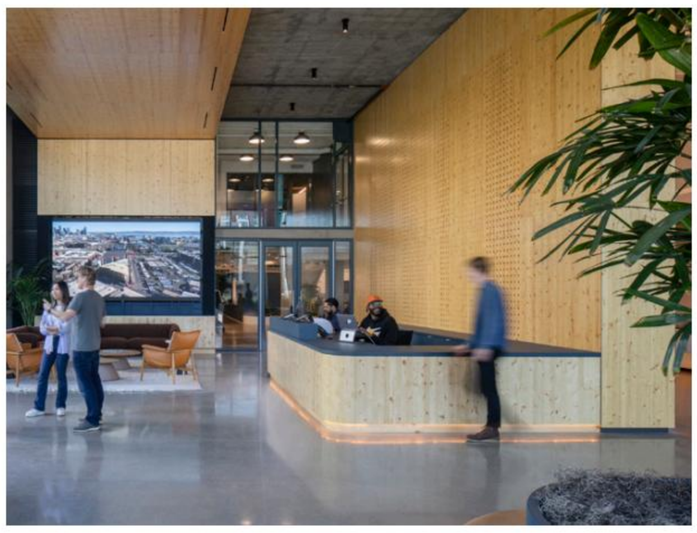
↗ woodsdangaran.com

WORKAC

New York

Co-founded by Amale Andraos and Dan Wood, WORKac specializes in public, cultural, and civic projects that reinvent how we live, work, and experience the world. The work integrates architecture, landscape, and ecological systems to uncover a pragmatic, optimistic future.

↗ work.ac



WRNS STUDIO

San Francisco

Three ideals inform WRNS Studio's approach to each project: beauty, sustainability, and a positive contribution to the public realm. This commitment to the social good runs beyond the work, implemented in the company's conduct and practices, too.

↗ wrnsstudio.com

Brooklyn, New York

Worrell Yeung

Concise, poetic pragmatism lies at the heart of Max Worrell and Jejon Yeung's practice, Worrell Yeung. The office approaches conceptualization and construction with equal importance, making work that appears simple and unembellished but is rooted in a rigorous and innovative design process.

↗ worrellyeung.com

Joe Fletcher; Andrew Boyle; Lara Swimmer/Esto; Naho Kubota

Workplaces aren't what they used to be. The pandemic has irrevocably altered the way people work, and interior architecture reflects this. Now, as companies push to get people back to the office, the function and feelings of workplaces have evolved. The following case studies exemplify this in different ways. A furniture company's New York showroom caters to flexibility of functions, from working to hosting events to staging exhibits. In Texas, an insurance company's modern office bucks workplace trends with bold hues and an open layout. Meanwhile, in Switzerland, an open system of structural bands unites offices, laboratories, workshops, and archives while allowing them to expand and contract. The following section considers how architects are challenging and shaping the future of work for a digital-first world that nevertheless still relies on successful physical space. Finally, we highlight the products that help realize these visions.

Workplace Today

52 Lake|Flato in San Antonio
56 Karamuk Kuo in Basel, Switzerland
62 Trend: Productivity Pods
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70 Alda Ly Architecture in New York
72 Textiles
74 Floor coverings
76 Runa Workshop in Austin
78 Surfaces
80 Lighting

Robert Gomez

On Site

Good Bones

Lake|Flato transforms its San Antonio office into a flexible, materially rich headquarters.

By Jack Murphy

DETAILS:

PROJECT NAME
311 Third Street

ARCHITECT
Lake|Flato

LOCATION
San Antonio

In Texas and beyond, Lake|Flato is known for a portfolio of contextually sensitive homes and larger projects across hospitality, institutional, and cultural sectors. Since its founding by David Lake and Ted Flato in 1984, the firm's designers have worked from a 1920s-era office building in downtown San Antonio, blocks from the Alamo. Previously it was home to a Black gospel radio station, a law firm, an investment banking firm, and an interior design firm. Lake|Flato began on the second floor, and as the team grew, it gradually took over the entirety of the structure's three stories, occupying the interior with a maze of cluttered offices. Today the office numbers over 150 people: How could the team improve its

Robert Gomez

FACING PAGE The original 1920's structure still commands a street level presence.

RIGHT Space for communal gathering and sharing meals connects indoors and out.

Robert Gomez

workplace to better accommodate its growth and reflect its design philosophy?

A scheme to do just this was in place before the pandemic, but the realities of remote and, later, hybrid work shaped Lake|Flato's decisions. The time apart provided "clarity and value about the importance of working together," Flato told *AN Interior.* "It was clear that our profession, and the way we design, is a collaborative sport, and you can't do it any other way than to be together in an office."

Rather than building more square footage, the firm consolidated its operations and found a more creative solution. Evan Morris, an associate at Lake|Flato who worked on the redesign, noted that it was important to design "right-size work environments for the task at hand." As teams move from conceptual, collaborative project beginnings to the quieter, more precise work of delivering construction documents, their spatial needs change. Rather than relying on just two typologies—desks and conference rooms—now the interior has open desks, phone booths, Zoom rooms, and meeting areas of all sizes, including a communal kitchen that can host more than 70 people.

Brandi Rickels, a Lake|Flato partner who also worked on the redesign, noted that the effort was largely to celebrate the structure and to create more continuity across its

5,000-square-foot floor plates. New inserts within the concrete frame are realized in wood, steel, and glass. These additions demonstrate an attention to craft that communicates the firm's interest in material expression and tectonics. Art, including rotating pieces by regional artists, further evidences these values: The lobby sports a large wall mural composed of wooden scraps by Peter Glassford, a maker who works between South Texas and Mexico.

The office's new courtyard is the most attractive amenity. The plot was previously a garage that Lake|Flato used for parking, but new openings and a landscape designed by Ten Eyck Landscape Architects have transformed it into the office's front door and a gathering space. The team designed big custom dining tables and benches for the courtyard and worked with local artisans on their fabrication, but they also sourced older furniture or fashioned items out of reclaimed materials to have patinaed pieces in the mix. The nearby communal kitchen means that meals can be easily served. Flato said that during the pandemic, the area functioned as a distribution center for supplies and then a farmers market. Now it supports regular office lunches on Wednesdays, which can happen outdoors almost all year thanks to its shade structure. Today, the improved building and courtyard stand as a fitting repository for Lake|Flato's office culture. ●

BELOW The outdoor courtyard is a key feature, complete with a sculptural shade structure for use year-round.

FACING PAGE A wall-mounted sculpture by Peter Glassford adds texture to the office's lobby.

Robert Gomez

On Site

New Typologies

Karamuk Kuo delivers an archaeological workplace that mixes scientists and artifact storage.

By Emily Conklin

DETAILS:

PROJECT NAME
Archaeological Center
Augusta Raurica

ARCHITECT
Karamuk Kuo

LOCATION
Basel, Switzerland

For an emerging studio, a competition win can be just the catalyst you need to put yourself on the map. For Karamuk Kuo, cofounded by Ünal Karamuk and Jeannette Kuo, a quick succession of not one but three project wins propelled them into the limelight. The most recent of these is the new Archaeological Center Augusta Raurica, just outside of Basel, Switzerland. Its attention to detail and elegant massing almost make you forget it's a 100,000-square-foot facility that houses 1.3 million artifacts from one of the most important Roman archaeological sites in the world.

Maxime Delvaux

PREVIOUS SPREAD, LEFT The exterior is light in both material and color, with a gabled roof that recalls both domestic and industrial architectures.

PREVIOUS SPREAD, RIGHT In the research library, color comes from its books and furniture.

BELOW Cabinetry designed by Karamuk Kuo offers a muted color within the overall space, indicating a place of gathering.

RIGHT Glass partitions offer visual connection between advanced laboratory spaces, putting scientific work on display.

Maxime Delvaux

“We were drawn to this competition because it was full of quirks: There were interesting constraints, like the building had to sit lightly atop the ground so as to not disturb the ancient ruins below. There were also no 3D representations or renderings allowed,” Kuo said. “That, and it’s an internationally celebrated site of scholarship, with over 500 years of excavation progress at its feet.”

The competition brief asked designers to unite what was previously a loose, ad hoc community of professionals with a broad spectrum of expertise, from gardeners and facilities maintenance workers to scientists and marketing coordinators. How might a piece of architecture organize such a diverse professional community with no prior feeling of connection or identity?

Kuo and Karamuk began conceptualizing the Augusta Raurica workplace by studying its infrastructural origins. Diagrams that began as scattered striations depicting columns and central services went through formal iteration: After layering on more elements, the designers saw a system emerge for crafting staggered yet thoughtful nodes for the entire community.

The few double-height spaces that interrupt the two-story section of the building are striking departures; these feel like miniature internal courtyards that represent places where interdisciplinary collaboration happens.

Below a ceiling speckled with skylights reminiscent of industrial rooflines, laboratories came into focus. Then dining areas with round tables for sharing meals and communal kitchens, complete with custom dusty-blue cabinetry designed by the studio.

“The idea behind the white-and-glass palette of the space is that the people, and their work, add the color,” Kuo offered. While a laboratory is stereotypically gleaming white, like a clean slate or blank canvas, the life emerges in the spines of the books lining library shelves or the samples out on the table, readied for study.

The building is light in both material and aesthetic impact. Glass partitions define workspaces and gathering nooks without isolating employees, but the interior remains comfortable with sensor-based natural ventilation systems. Humidity control in the collections depot is achieved by using clay plaster on the walls in specially designed shelving. Complete with solar panels on the roof, all of this energy innovation translates into an energy surplus without compromising on design. Karamuk Kuo’s attention to every detail of this novel architectural typology is a blueprint for careful and considerate work. ●

RIGHT The meticulously organized archival storage space is passively controlled for both temperature and humidity.

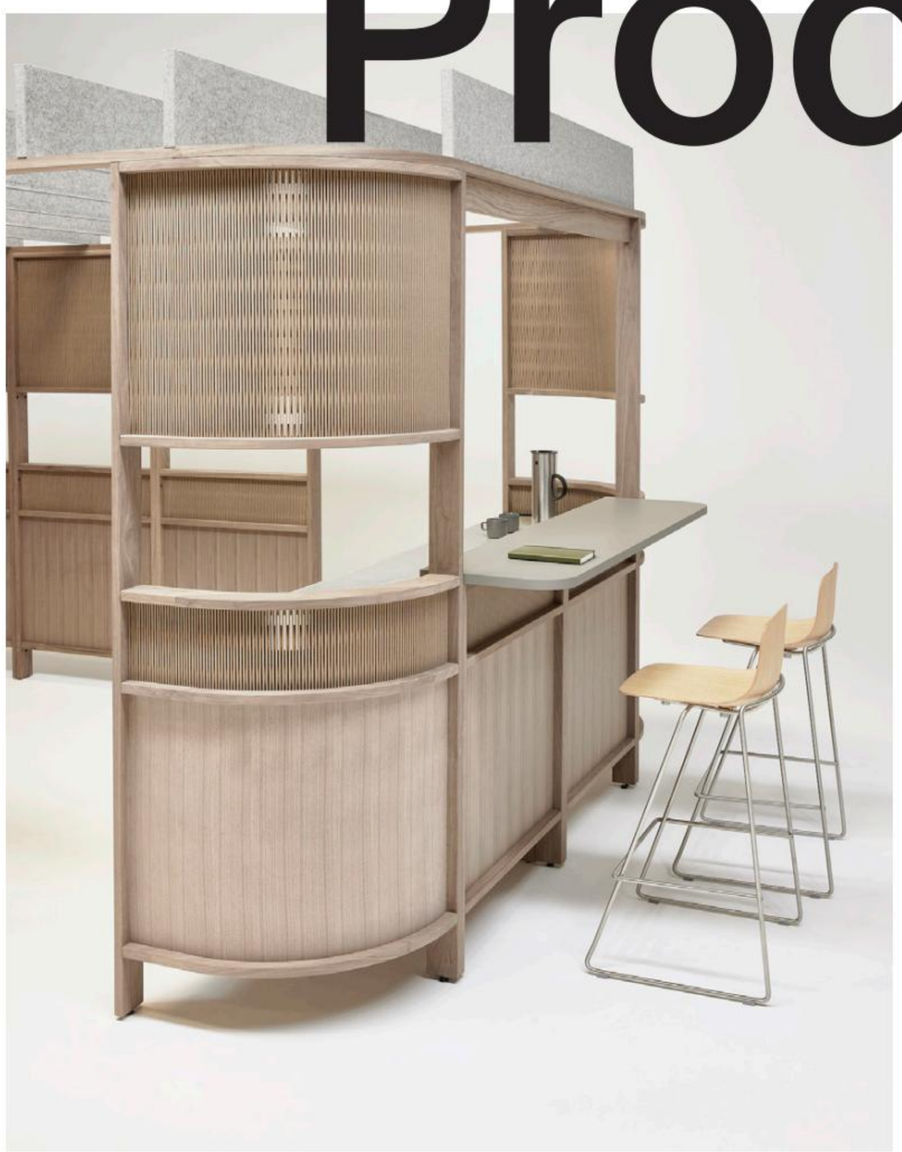
A06

Trend **Workplace Booths**

Office interiors will continue to evolve as leaders try to find the right balance between remote and in-office work requirements for employees. One way that companies have responded to the changing roster of onsite workers each day is adding work booths or pods to their layouts. While smaller workspaces and other hot-desking options allow for privacy, focus, and productivity for solo work, larger structures can meet ADA compliance and foster small group collaboration. The functionality of these open or closed spaces continues to improve, with amenities like switchable privacy glass fronts, occupancy lighting, and height-adjustable desks. Booths developed with improved ventilation and acoustic capabilities are even popping up in the noisy industrial sector to help create much-needed quiet work zones.

SNAPCAB
SnapCab LinkPro Pod
snapcab.com

Productivity



NIENKÄMPER
Toko Meeting Pod
nienkamper.com

ROOM
Meeting Room
room.com

Courtesy the product manufacturers

STEELCASE
On the QT
steelcase.com

SILEN
Silen Space Hybrid
silenspace.com

Pods

BUZZISPACE
BuzziNest
buzzi.space

SILENTLAB
Microoffice Spark
silent-lab.com

Courtesy the product manufacturers

Even the best-designed office spaces can benefit from additional noise reduction. The latest acoustic innovations for walls and ceilings offer an updated roster of shapes, sizes, and textures, including a new quilted acoustic material technology. Many acoustic baffles, room dividers, and clouds can be arranged to create dynamic groups and pattern arrangements that not only capture sound but can also define work zones. At the same time, these products provide high recycled content, impressive NRCs, and easy installation for customizing or updating office interiors.

Loftwall, **TEMPO**
loftwall.com

Mio Culture, **MIO QUILTFORMS**
mioculture.com

Kirei, **POLYGON CLOUD**
kireiusa.com

Falcon, **DULCET PANEL**
falconproducts.com

Courtesy the product manufacturers

Plaid Ceiling Scapes, image by Imperfct*

TURF

In workplaces outfitted with Turf acoustic solutions, the values we want to inspire are quite literally in the air. Learn more about **Plaid** at **turf.design**

On Site

At Home in the City

SOM designs a downtown hub for John Deere.

By Alaina Griffin

DETAILS:

PROJECT NAME
John Deere HQ

ARCHITECT
SOM

LOCATION
Chicago

After spending almost 200 years inventing and innovating, John Deere has earned its place as a household name. The company has strong associations with rural America, particularly in the Midwest, but its technology-forward approach to industry and business extends beyond the fields where its machines are designed to work. Most recently, Deere & Company has been investing in its architectural presence.

This is not the first time the company has taken an interest in architecture—its world headquarters, in Moline, Illinois, were designed by Eero Saarinen in the mid-1950s. Following in these footsteps, Deere is recommitting to its architectural legacy in the 21st century: The company's first urban headquarters has just opened in the Fulton Market neighborhood of Chicago.

Designed by architectural giant SOM, the building is full of smart, state-of-the-art design, with a focus on natural materials, employee wellness, and flexible programming. Lead designer and head of interiors at SOM Julie Michiels commented on the collaboration between the two companies in an interview with *AN Interior:* "I think we were a good fit in a lot

FACING PAGE The expansive terrace offers sweeping views of the Chicago skyline.

RIGHT Interiors are punctuated by natural wood details and warm textile tones.

Dave Burk

of ways. I think both of our businesses are these kind of iconic companies built on solid foundations, but we're both always looking to do something new."

The new mixed-use building at 800 Fulton Market hosts 200 employees within 35,000 square feet. Its distinctive brick facade blends with the surrounding industrial buildings despite its grander scale.

Through design, SOM communicates Deere's refreshed focus on contemporary issues like sustainability, equity, and wellness. The result is an atmosphere that is flexible, comfortable, healthy, and green. One of the key interior elements is a central thoroughfare, commonly called Main Street, that runs the length of the floor plate. This is the primary way employees connect to amenities like a coffee shop and lounge.

Main Street also ultimately leads to the office's most beloved feature—a 30-foot sliding glass door that opens onto a 200-foot-long outdoor terrace with sweeping views of the Chicago skyline. It's populated with native plants and furnishings, encouraging employees to relax between tasks. And these double informal gathering spaces, making it an ideal spot to either collaborate or take a break during the workday.

While John Deere is an established firm with years of experience, collaborating with SOM propelled its understanding of what an office can, or should, be. ●

Furniture makers continue to innovate for more flexible office cultures and work styles through collaborations with outside design firms like Gensler, jens+laub, and EOOS. Looking ahead, many companies are focused on reaching net-zero emissions in their manufacturing and creating catalogues of certified carbon-neutral products.

Martin Brattrud, **CODIGO STOOL SERIES**
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On Site

Shape-Shifting Space

Alda Ly Architecture activates the perimeter for HBF's ever-changing showroom and office.

By Kelly Pau

DETAILS:

PROJECT NAME
HBF Showroom

ARCHITECT
Alda Ly Architecture

LOCATION
New York City

Far from the cold, corporate workspaces that line New York's Fifth Avenue, the Manhattan showroom for furniture and textile company HBF is warm and welcoming. Newly reimagined by New York–based firm Alda Ly Architecture (ALA) in collaboration with HBF and Travis Clifton from T Clifton Design, the modern space is defined by a calm, neutral palette, soft corners and rounded soffits, as well as a cove ceiling.

Part events space, part office, and part gallery, the showroom juggles various programs. Key to this is a central, open-concept lounge: Beautifully daylit via skylight, it's complete with decorative columns that recall palm courts of yore.

ALA began with this room as inspiration for the overall space. Tania Chau, ALA's director of design, describes it as "an oasis in the city." To maximize the impact of the skylight, they compressed the foyer, making it minimal and sparse for greater dramatic effect when rounding the corner.

But opening the floorplan to accommodate changing furniture collections created another challenge for ALA: Chau asked questions like "How can we create a space that is easy to change but still feels like it has structure?" The solution: activating the perimeter of the lounge with vignettes. There is a ceramic-tiled bar for socializing and hosting, a textile niche, conference rooms partitioned by Allsteel's Beyond glass walls, and a raised gallery platform to exhibit HBF's newest furnishings.

Given that ALA collaborated with HBF on their own seating collection, Bao, the architects were intimately familiar with the company, and were able to cleverly design for the anticipated needs of designers. Nowhere is this more apparent than in the textile corner, where ALA installed custom millwork niches and trays that can be pulled out to view palettes curated for different seasons. Another custom piece is a tunable light fixture that provides varying levels of brightness, allowing designers to see what materials will look like under different conditions.

The new showroom also includes a welcome departure from the typical office: a thoughtfully designed mothers' room. "It was really important that there's a place for mothers to pump or nurse. At work, we've often found that in many offices those are converted closets and really miserable places to be," said Chau. In contrast, this mothers' room, clad in Flat Veracular's Swallowtail Jungle Evening wallpaper, offers respite, a sink to clean pump parts, and even a private place to work while pumping.

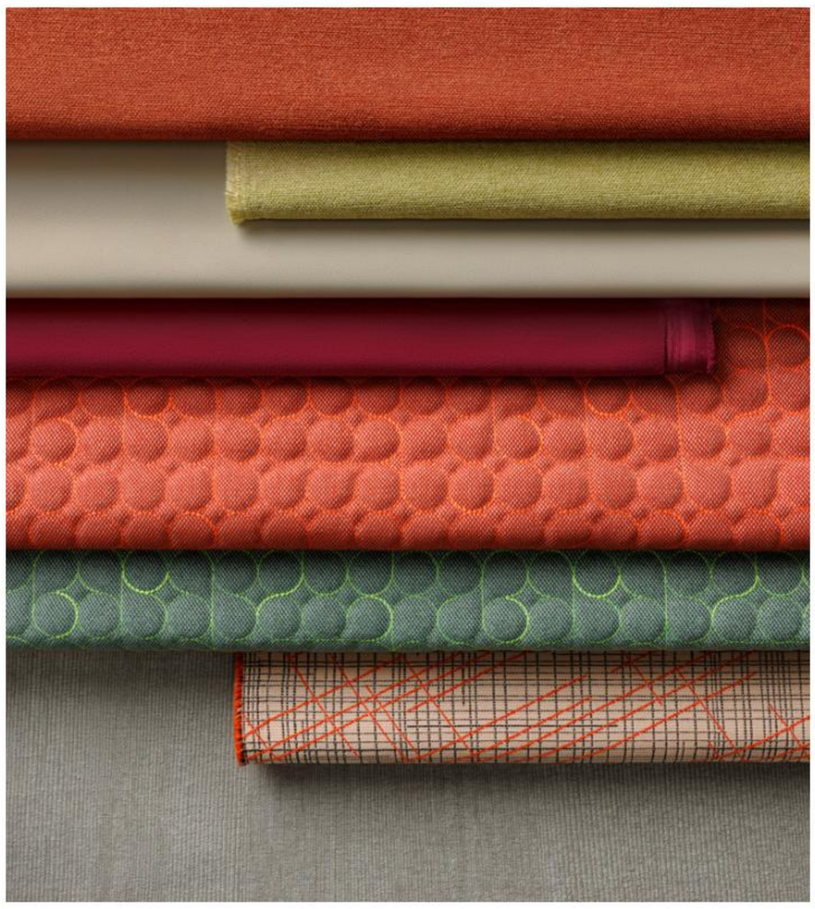
ALA's careful attention to natural light, color, and the needs of its workers creates a multipurpose showroom, inclusive of its functionalities as much as its inhabitants. The result isn't your standard work office, and it's all the better for it. ●

Pippa Drummond

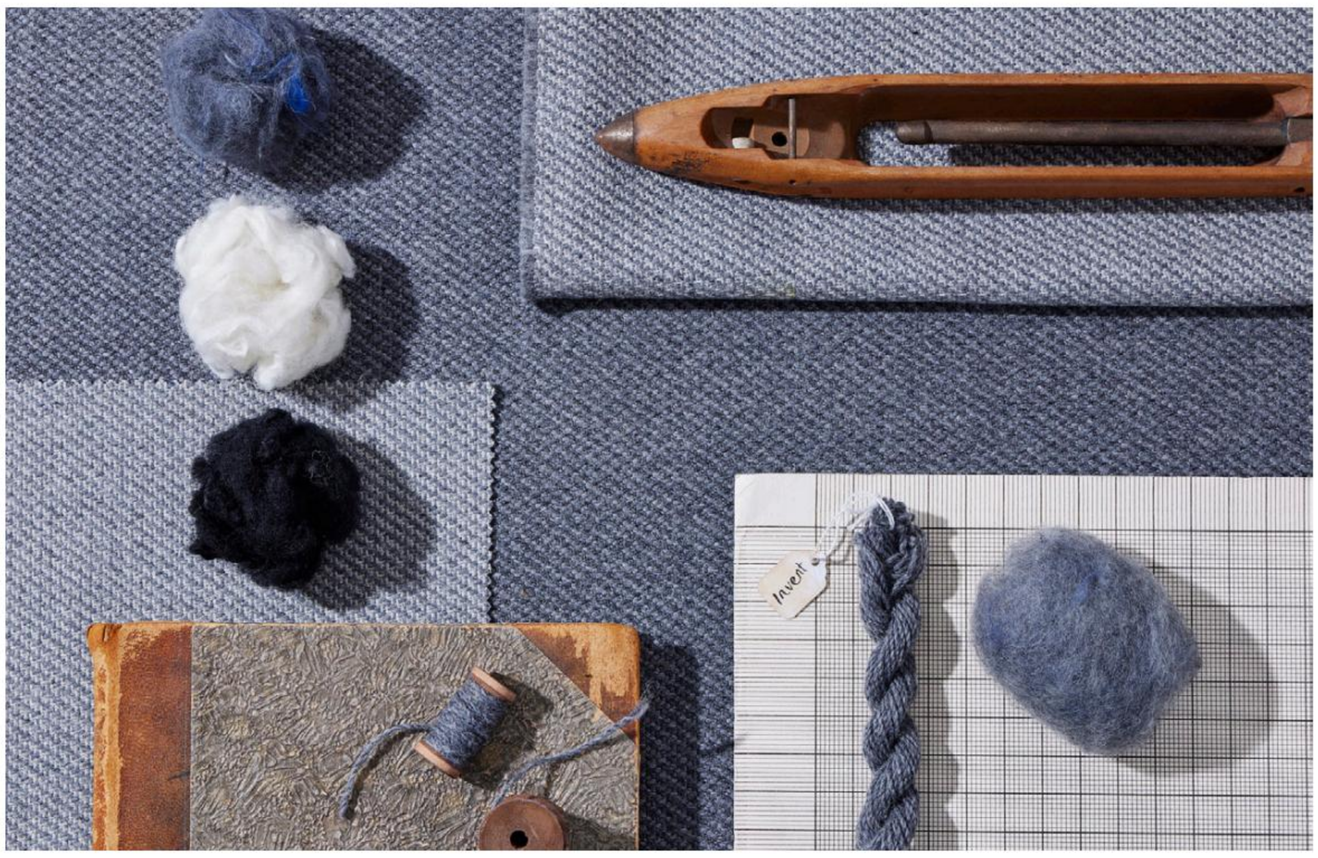
FACING PAGE The lounge is the heart of the space, located directly beneath a generous skylight.

RIGHT An elegant ceramic-tiled bar becomes a hub for socializing during showroom events.

Advancements in fabrics for office walls, partitions, and upholstery include closed-loop manufacturing processes, increased recycled content, biodegradable fibers, and other inventive ways to reduce waste without compromising performance. The colors and patterns of the new textiles shown here are at the forefront of contemporary design though often inspired by vintage classics.



Luum Textiles, **ORGANIZED COMPLEXITY**
luumtextiles.com



Camira, **REVOLUTION**
camirafabrics.com

Kvadrat, **NAVELI BY DOSHI LEVIEN**
kvadrat.dk

HBF, **REUNION**
hbftextiles.com

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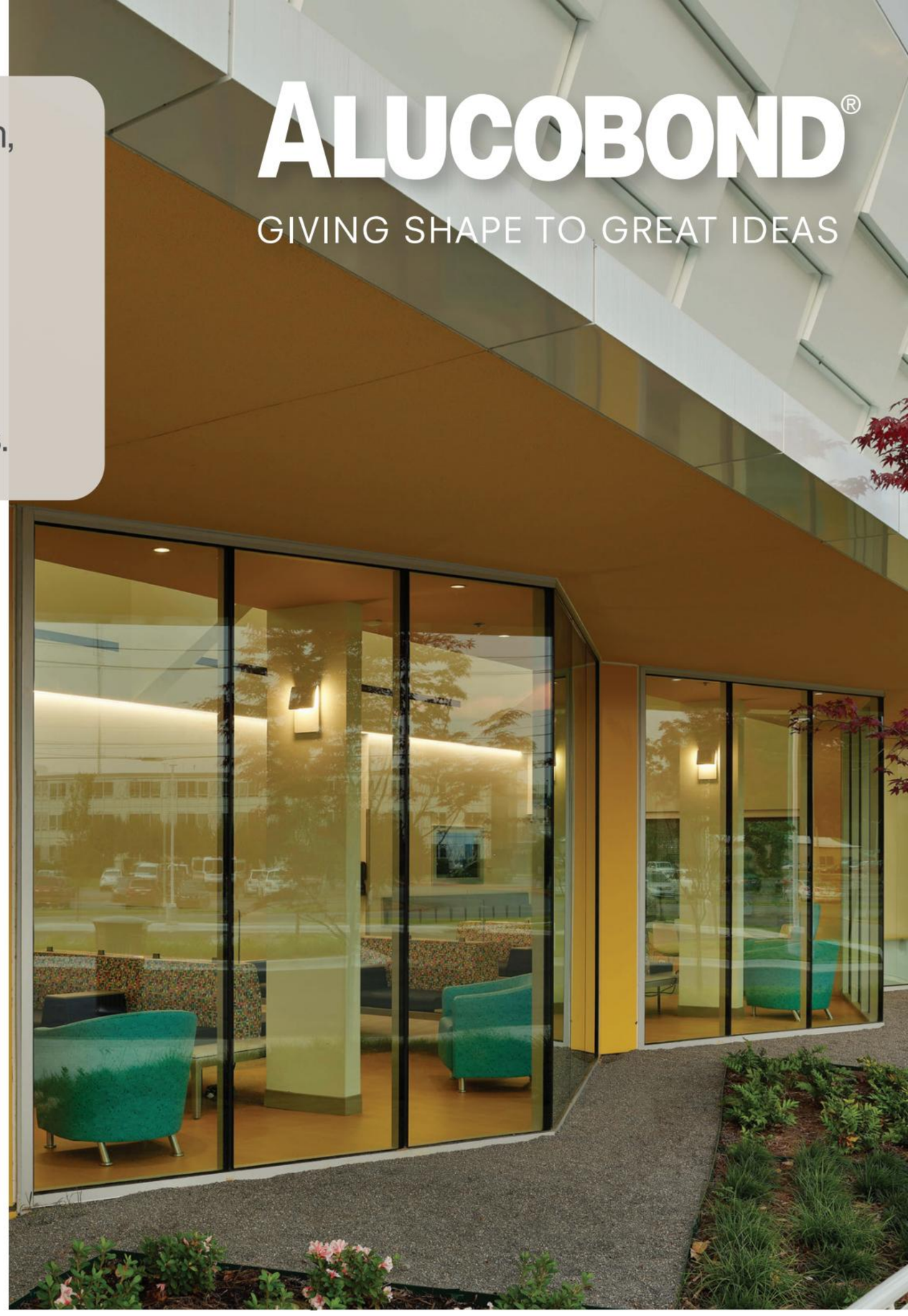

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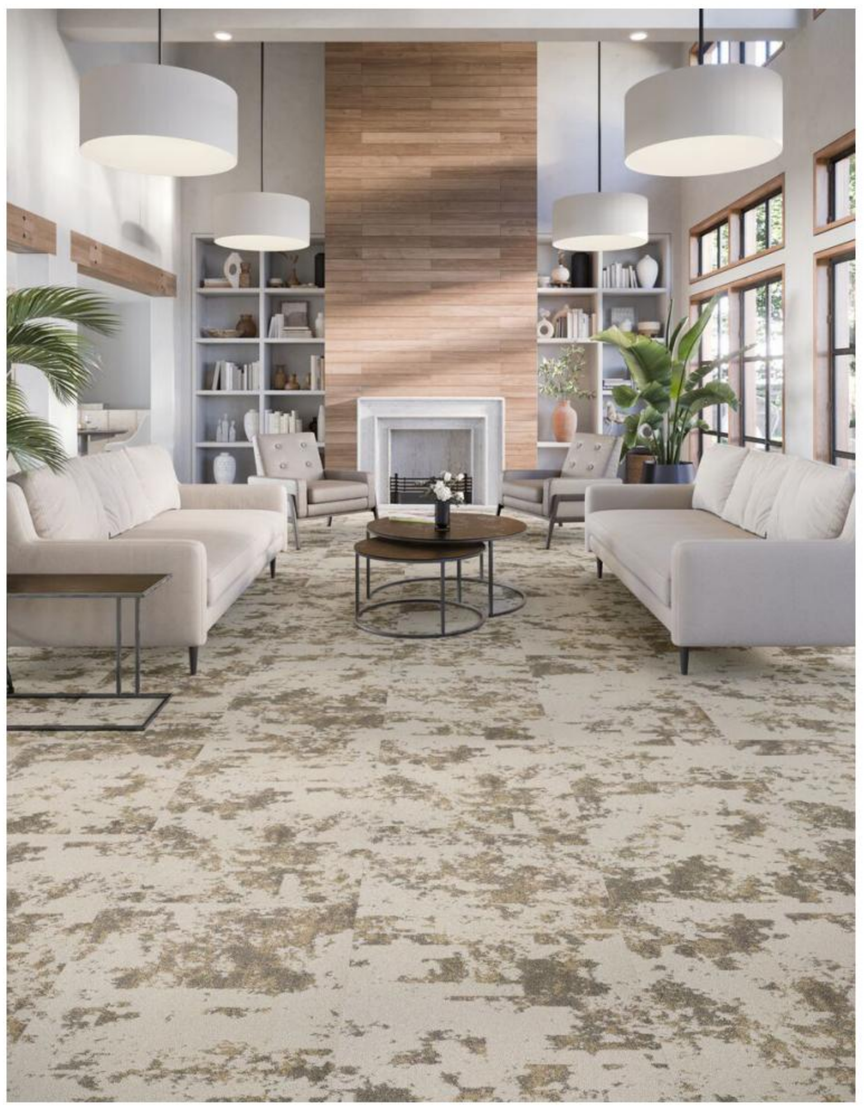
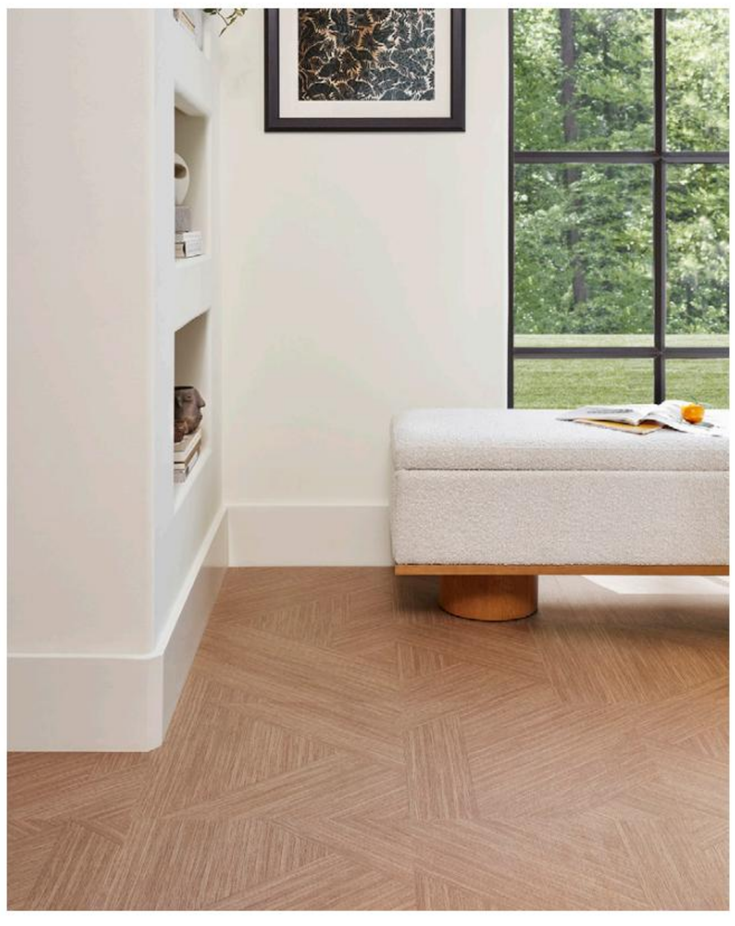


Tarkett Contract, **RENEWAL SERIES**
commercial.tarkett.com



Shaw Contract, **CULTURA COLLECTION**
shawcontract.com

Bolon, **BOLON STUDIO**
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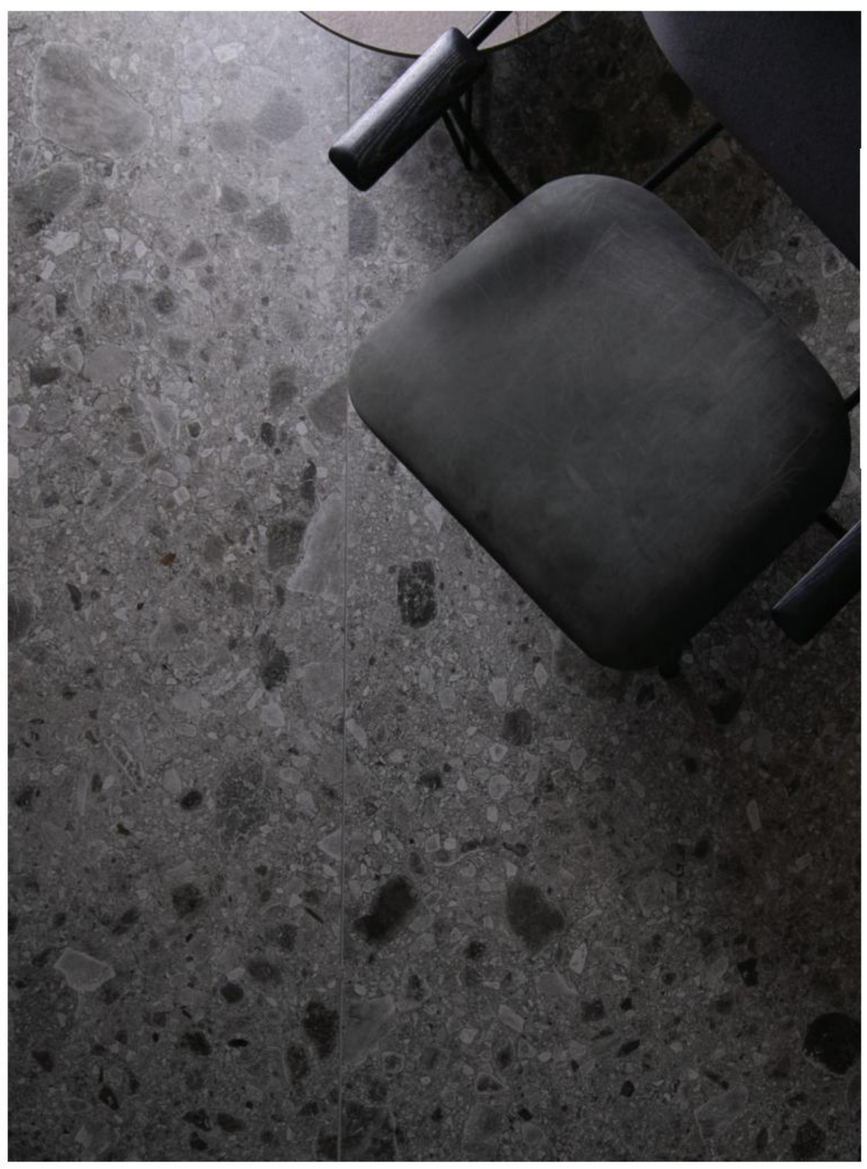

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On Site

Design Trends, Reimagined

Runa Workshop leads the collaborative design of a new office interior in Austin.

By Dan Jonas Roche

DETAILS:

PROJECT NAME
Waterloo Central

ARCHITECT
Runa Workshop

LOCATION
Austin

BELOW Flexible furnishings allow for changes in workflow, while natural materials and colorful accents add warmth.

FACING PAGE The entry plays with light and dark as well as strong, abstract material expressions on its exterior.

Dror Baldinger

Innovation at Waterloo Central was driven by intricate site parameters that yielded stunning results. Located in the heart of downtown Austin, at the intersection of the Waterloo and Palm districts, it's a fresh new office building for Hippo Insurance, with clean, modernist sensibilities. The minimal glass-and-concrete building designed by Austin-based Runa Workshop is congruent with the city's entrepreneurial spirit.

Bucking the COVID-era trend of partitioning workspaces, Runa Workshop and Elevate Development Partners chose an open floorplan. Dana Design Studio—an office in Berkeley, California, founded by Dana Ben Shushan that's worked with Hippo in the past—collaborated on the interior finishes, specifying a palette of exquisite materials and bold hues to enrich the quotidian workday experience.

The project is located on a tight site, which challenged designers to conceive spatial arrangements and material assemblies that maximized daylight and provided comfortable environs for everyone on the floor.

"Every inch of the building has a dual purpose," said Aaron Vollmer, founding principal at Runa Workshop. "We wanted the space to feel big even though it's physically very small." To that end, Runa Workshop designed and engineered columnless floorplans so the light from the enveloping floor-to-ceiling windows is uninterrupted.

The final product at Waterloo Central is reimagination of the market trends shaping today's workforce. "When we started working together, we immediately realized that we had a lot in common," Vollmer said. "We strongly feel materiality really matters and adds value to the space."

As such, much of Waterloo Central's construction is left exposed. The steel of the building's elevator core was kept visible. So was the concrete poured into the walls and floor slabs. Adding even more variety, traces of stone can be found throughout the building. At the basement level, the architects got creative by adding an evocative gathering space with a wine bar. "This style is something we've found that the tech market actually responds really well to," Vollmer said.

Waterloo Central builds on Runa Workshop's track record of delivering excellent workspaces for tech workers in Austin. Victory Plaza, another Runa design, located in the city's Burnett Road corridor, provides users with top-notch, flexible, Class A office space. Zilker Point, also in Austin, offers inhabitants an expansive view of Lady Bird Lake, leveraging the building's glass exterior to provide serene vignettes from within. Looking ahead, the firm's newest project in Austin can be understood as a case study for doing a lot with a little. ●

Dror Baldinger

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ceramicasantagostino.it

Neolith, **CALACATTA LUXE**
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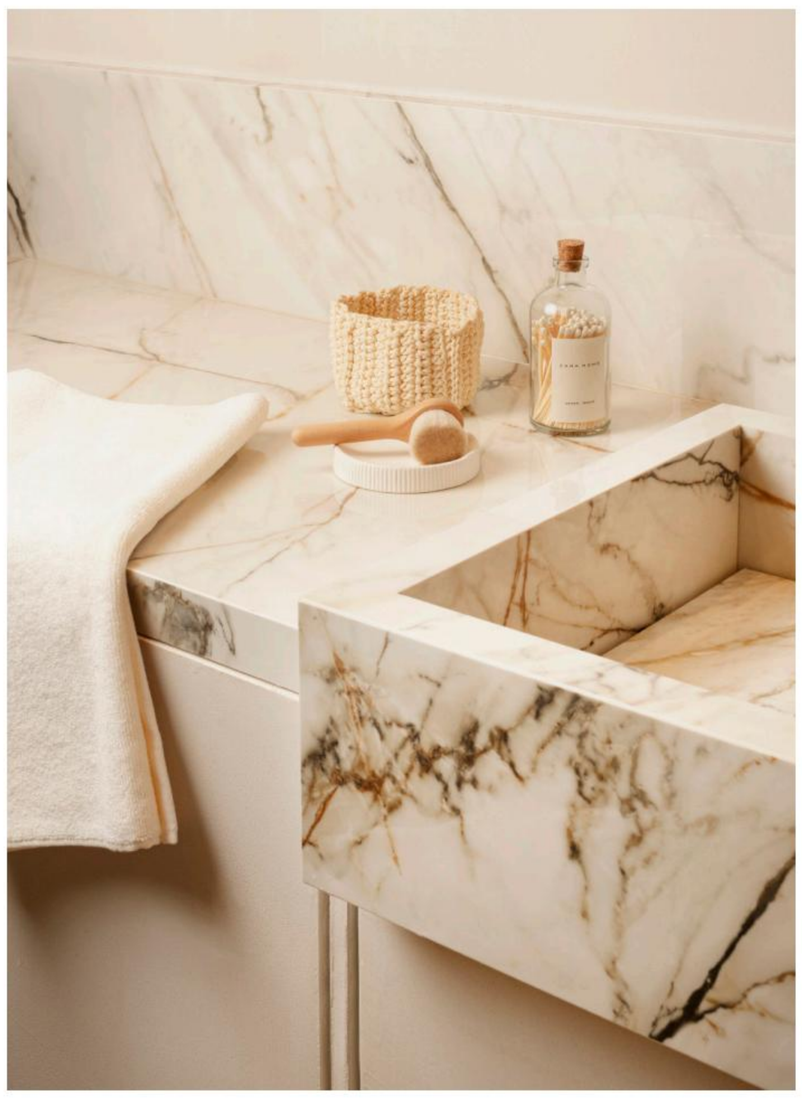

Durasein, **KNIGHT WHITE**
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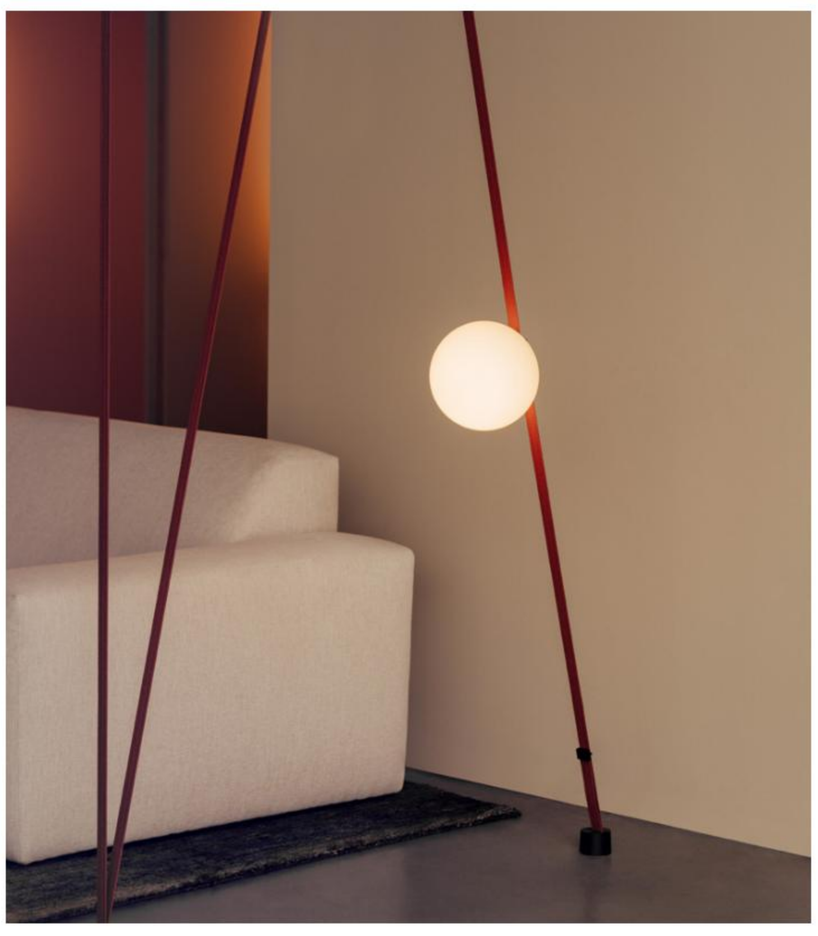

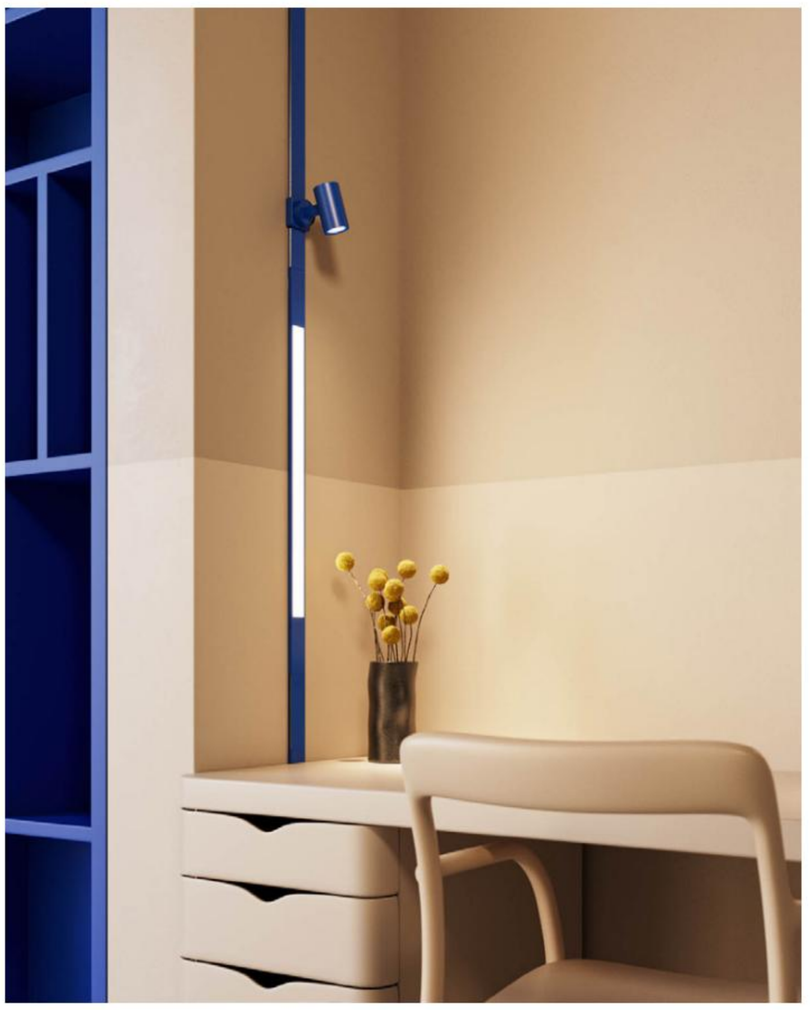

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Flower

Power

Craig Steely Architecture designs an open-plan home in San Francisco around a central, floral figure.

Text by Kelly Pau
Photography by Darren Bradley

FACING PAGE The "flower" becomes a sculptural protagonist of the home, both visually and functionally. Its wooden cladding contrasts with surrounding whites.

BELOW Strategic slices within the flower make clever spaces for the kitchen. Here, shelves are inset and a cantilevered ceiling leaves room for a vent,

BELOW The motif of the circular window is used throughout, but always with adaptations to the context of each room. Here, half-moon shades offer privacy.

FACING PAGE A larger circular window also graces the top floor, adapted with an inset operable window and split between two floors.

RIGHT This corner was occupied by a popular bodega realized in a simple A-frame as seen in this photo from 1975. The designers chose to reference this history in the new building.

FACING PAGE Seen from above, the home combines strong geometries of circles, triangles, and rectangles all in one legible form.

CALIFORNIA- and Hawaii-based architecture firm Craig Steely doesn't often do remodels, but it made an exception when clients Stefanie Wenk and Markus Spiering approached with a boxy, gable-roofed building. It was once a bodega, so designers chose to preserve a shadow of that original form during its conversion into a live–work space. Its strong geometry inspired the firm's founder, Craig Steely, to play up these clean forms. A gable in the front flows into the exterior, extended upward. But what truly makes the home unique is the floral tower concealed within.

"It's kind of like a house within a house," Steely told *AN Interior*. After experimenting with a few different shapes, he landed on the floral tower for its compounded curves and wooden material, organic properties that offset the white walls of the modern interior. The space flows around this tower. On the lower level, walking around it leads from the double-height living room to the kitchen, where pops of color appear via its yellow Avonite countertop. Inside the structure is the white-tiled bathroom.

The tower is an unconventional way to establish different zones in the house. Without any doors or hallways to delineate space, the walls of the tower flow between areas, keeping the open floorplan from the preexisting design. This also means the home can be engaged at different scales, from a wall while on the ground floor to viewing it in plan on the upper deck to feeling its elevation while on the roof deck. "It changes as you move through it," explained the architect, "which I think is what good architecture does."

The Steely design team added a freestanding staircase to access the second floor and an encased one to reach the third. On the second landing, the structure's flower shade blends into a bedroom for the client's two children. On the other side, it connects to a small guest bedroom that doubles as an office space, courtesy of its built-in white desk. Up the second staircase and through a wood-clad sliding barn door lies the master bedroom. Sans dividing walls, it flows into the bathroom via an acacia wood headboard that becomes the sink vanity on its other side.

Windows serve as another opportunity to play into the building's strong shapes. In the bedroom, a circular aperture transitions from one bedroom to another. Just as the tower is viewed in different perspectives, the window appears as an arch from the bedrooms and then a full circle with a clear line of separate floors from the outside. In the office, a window, encased by perpendicular lines that meet a curve, falls adjacent to a large rectangular one. Downstairs, triangular windows form a gable frame, while the glass portal in the kitchen lifts up into a bar.

The furniture continues this motif. Steely worked with Studio Ahead to curate the furniture and art, all selected to complement the geometric forms and overall intentional feel of rooms and shapes. The spherical Moooi's Random pendant and curving Arc floor lamp in the living room, the cloud-shaped Nemo Nuvola in the kitchen, and rounded Hewi cabinet handles add more geometry to the house while tying together the various shapes.

The dynamic spatial navigation eschews traditional residential design trends, especially for a family of four. The clients were not concerned with norms, Steely explained, as Spiering himself studied architecture. Instead, he continued, the Flower House accomplishes what the family was more concerned with: "how architecture can create a life in place of life creating architecture." ●

Ludwig Godefroy delivers four residences which offer a Brutalist take on Oaxacan vernacular architecture.

A Concrete Swoop

Text by Jesse Dorris
Photography by Rory Gardiner

ABOVE Bold cut-outs in the concrete allow for angled apertures that seemingly defy gravity while letting in sunlight.

FACING PAGE Beneath the main skylight aperture, the swimming pool emerges as a central feature and gathering place.

FACING PAGE The concrete theme continues throughout the interiors, with even kitchen islands and sinks elegantly sculpted with the material.

BELOW The freestanding shower is an immediately recognizable object which encircles the bather in an open-topped concrete shell for privacy.

PUERTO ESCONDIDO, a tropical expanse of steep hills and big waves on the Pacific coast of Oaxaca, is blossoming into a veritable design destination. A growing local and international artistic community is coalescing around the Mexico Design Fair, Bosco Sodi's Casa Wabi Arts Center, and Meridiano, a new gallery devoted to durational, site-specific work. All these surfers, artists, and collectors need places to stay, of course. And architect Ludwig Godefroy has led creative new design for innovative hotels and residences amid the region's lush landscape.

"This is a tropical area of Mexico," Godefroy said. "We don't need to protect ourselves from the cold." Nor, he added, from air pollution or other "contamination that comes from a city." To his mind, a local vernacular requires shade from the sun and shelter from the rain. "So why should we have the mythic facade and live the way you live in Mexico City or New York?"

Instead, he's moving in circles. Last year, he opened Casa TO in Puerto Escondido's fashionable La Punta neighborhood, just a few minutes from the bustling beaches. Its concrete-forward aesthetic is a Brutalist take on Oaxacan vernacular. This year, he's completed Casa VO and Casa WO, a series of rentable dwellings radiating around interior gardens. Enormous round skylights let in enough sunlight to nourish the plantings without frying the residents. These circles also form walls and doorways throughout the *V*-shaped structure and the central courtyard, as well as passageways that organize the interiors.

All that arching architecture is concrete. "I'm getting very interested in getting rid of the unnecessary noise and concentrating on only a few simple materials," Godefroy said. "They have to be timeless, and they have to be massive." His material choices include brick for the floors and weighty woods for the doors, but still, concrete is the star: Its bulk creates much-needed shadows as temperatures climb throughout the day, and cleverly executed angles guide the area's ample rain through a roof garden. Excess falls carefully onto lower plant beds and a reflecting pool. As opposed to the city, Godefroy said, "it's a warm rain, and a clean one."

Visitors can dry off in any of the four identical residences within Casas VO and WO. At the top of the *V*-shaped form are a nested bedroom and restroom. Below that there's another bedroom, living and dining areas, and a kitchen ready for entertaining. Party walls perforated with large geometric voids visually connect the complex. Revelers come year-round to Puerto Escondido, and Casas VO and WO are ready for them. Yet Godefroy is thinking longer term than somebody's next vacation spot. "Instead of getting damaged," he said, the massive materials he favors "get even better-looking under the action of time. It's stepping back to this idea of the patina, the old churches and haciendas of Mexico. You like it when it's not brand-new. You like the patina of time." ●

FACING PAGE Intentional material juxtapositions, shown here with brick and concrete, add variety to the monolithic space.

Midcentury

Xag Designs reworks a Newport Beach bungalow
into a spacious, textural home for indoor-outdoor living.

Meets

Text by Elizabeth Fazzare
Photography by Michael Clifford

Contemporary

FACING PAGE When renovating, walls were removed so sightlines like this are made possible between rooms and to the outdoors.

BELOW The designers wanted to stay true to many authentic midcentury details, like this working fireplace.

FACING PAGE The tiled fireplace is a focal point, as its prominent solidity anchors the open-plan spaces.

NEIGHBORS KNOW THIS 1957 HOUSE in Newport Beach, California, for the large Brazilian peppertree that stands in its front yard. But surprisingly, from the inside, that natural monument could be enjoyed only through a small kitchen window. When the current owners bought the four-bedroom home in spring 2020, they called on local interior designer Shannon McLaren of Prairie and architect Denise Xagorarakis of Xag Designs to transform a 4,419-square-foot midcentury modern bungalow into a light-filled, material-forward space for contemporary living–and to give that landmark tree the focus it deserves.

"We were looking for a forever home, an indoor/outdoor space to raise a family, and something with character," said the clients, who were moving from Mill Valley to Southern California. Portions of the midcentury floorplan were entirely original, though many of the finishes were not, and many were quite dark. The homeowners wanted to "maintain the history" but felt more inspired by the region's light and airy Richard Neutra–like architectural influences than the darker bungalow character. To fit their wellness-focused lifestyle and love for entertaining, plans were drawn up for a more open interior flow and larger windows.

The redesign started in the kitchen. Reenvisioning it as a focal point for the house, the design team added a picture window for sightlines to the peppertree and views of the newly refreshed garden by landscape designer Whitney Baderian of Cactus and Fern. Infilling an exterior atrium at the entry created a cooking area large enough to share space with the new dining room, where natural leather armchairs by Mario Bellini and a vintage table sit underneath a chandelier by Lumfardo.

The interiors also had to balance the couple's individual design tastes. The husband likes a more industrial style, so steel jambs on new floor-to-ceiling sliding glass doors now pull light into most rooms–and provide direct access to the L-shaped yard, where Baderian chose heat-tolerant plants like pink and orange bougainvillea, banana trees, aloes, agaves, and Helichrysum. Throughout, McLaren played with textures–concrete, marble, glazed tiles, and colored plaster finishes add a bespoke, cozy feel. She also took her clients vintage shopping to choose their accent colors: white, red, and baby blue were chosen to complement the existing soothing, neutral undertone.

"Because we were touching every inch of the house, the clients were adamant about keeping the purity of the midcentury period," said McLaren. Thus, the adjacent living room is separated by a monumental two-sided fireplace, for which she sourced a thin brick inspired by the original masonry exterior wall, that greets visitors at the front gate. Low-slung, organically shaped furniture, some vintage, some customized with textured fabrics, creates a relaxed, lived-in vibe.

For the bedroom designs, Jack-and-Jill configurations appropriate to the time period were created to provide the clients' desired en suites, while an additional powder room was made to accommodate guests in the newly redone central spaces. "We also made a beautiful wine cellar and converted a dead space into a breakfast nook," McLaren added. Despite all these changes, the gut renovation largely maintained the original footprint of the home, adding only 80 square feet.

It was also important that large blank walls be included to display the couple's art collection, including an abstract work by Ali Beletic that hangs over the leather sectional by Mårten Claesson, Eero Koivisto, and Ola Rune. Several pieces by celebrated wildlife photographer Susan Middleton, a family member, are also on display.

"So many remodels tear down every single wall, and they just feel naked," said McLaren. "In this house, each moment has its time." ●

Camera

Anya Moryoussef Architect transforms a Victorian home in Toronto with a series of apertures.

Lucida

Text by Jack Murphy
Photography by Doubespace

FACING PAGE A pop of fresh periwinkle highlights a rebuilt and reimagined Victorian staircase. Metal handrails and a newel post were added atop the original wooden base.

ABOVE Subtle details reference a restrained color palette continually throughout the home.

BELOW Dark-toned furnishings pop against a canvas of white and neutral base tones.

FACING PAGE A new kitchen opens up the space for eating, entertaining, and display.

STATELY SEMIDETACHED VICTORIANS LINE Markham Street in Toronto's Little Italy neighborhood. But often their narrow, elongated plans, set between party walls, make them difficult subjects for noteworthy architectural interventions. Yet when an older couple approached Anya Moryoussef to update their home after their children moved out, it was a great pairing: "I love renovation work," Moryoussef told *AN Interior*. "I think it can be a meaningful way to probe cultural ideas."

The claim is both pragmatic and environmentally minded. After studying and working internationally, Moryoussef founded her eponymous, Toronto-based office in 2016. Small-scale residential renos are often bread-and-butter projects for younger practitioners: While she also teaches at the University of Toronto's John H. Daniels Faculty of Architecture, Landscape, and Design and the University of Waterloo's School of Architecture, to date, nearly all the architect's commissions have been alterations. Still, the lowest-carbon building is the one that is already built, so retention of existing structures is important when acknowledging architecture's contribution to climate change.

Rather than hollowing out the interior into one loftlike space, Moryoussef's intellectual clients—he worked in finance and enjoys philosophy, while she is an editor—wanted to make changes but were conflicted as to how much to strip away. "They weren't able to use all the spaces, because some of them were too dark, some were too drafty, and they felt like they were disconnected," Moryoussef recalled. But they were also hesitant to lose the home where they had lived for over 30 years, full of family history and memories.

The solution was surgical. Moryoussef kept the walls in their enfilade configuration but cut new openings finished with wood sills, which read like internal apertures. "Thresholds were retained, but they started to break down," she said. Part of the scope here was an energy retrofit, which meant that the walls were stripped to the studs and reinsulated, windows were replaced, and new HVAC equipment, including radiant in-floor heating, was installed so that the house would be more comfortable and efficient. Most of the floors were replaced with white-washed pine sliced out of salvaged logs.

Light-directing materials were added: In multiple rooms, mirrors bounce views in uncanny ways. The back-room kitchen was totally redone; its layout was changed to support entertaining, and tall windows facing the yard were added. The stainless-steel cabinets are topped with matte Fenix laminate counters, and the floor is lined in manganese ironspot bricks manufactured by Endicott, which bounce light deeper into the home.

Moryoussef introduced a blue color, somewhere between periwinkle and cornflower, for the stairways, a grander front stair and a more compressed back one. The former is painted and features a light steel balustrade that twists above a traditional-looking (but still new) newel post; the latter, which had to be rebuilt to meet code, is now enclosed by a metal screen. James Swain, a designer who worked with Moryoussef on the project, said the color selection was inspired by the bricks' gasoline-like, iridescent sheen. "We wanted to pick up hints of their red clay and purple undertones," he related, "and then it became this rare and special blue."

Documenting the project was another adventure. "I don't want to photograph matter," Moryoussef said. "I want to photograph space, air, and atmosphere. I tell my photographers that I don't like wedding shots; I don't care if you can't get the whole space or tell the whole story. I just want the photograph to evoke the feeling of the home; they don't have to explain the space." Here, the atmospheric and moody images by Doublespace Photography contain signs of life (stacks of books, scattered chairs, a trio of mangoes) while still leaving space for the viewer's imagination to occupy the scenes.

The home had been partially renovated previously, so it wasn't in any "original" state worth preserving. Moryoussef's sensitive work adds another layer to the structure's ongoing material history. "We wanted to get away from old–new dialogue and create something that was blurrier," she stated. The result displays traces of its Victorian provenance while delivering an improved interior that is unexpected, precise, and full of light. ●

FACING PAGE The architectural insertions of apertures in existing walls offer new vistas, connecting spaces.

Resources

Augusta Raurica [56]

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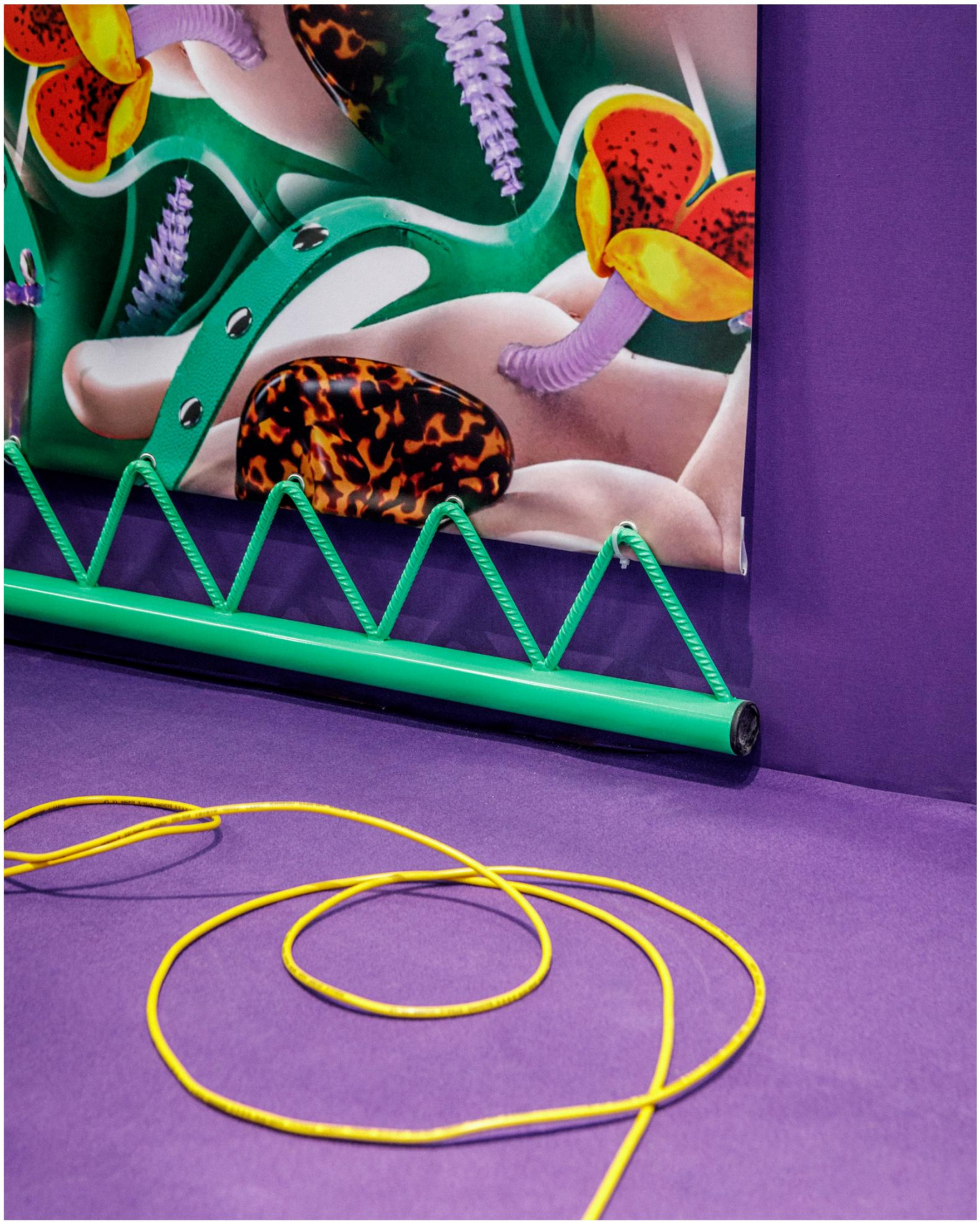
In Pictures

Paf atelier

The French design studio creates one-of-a-kind experiences by spatializing high-art concepts, putting its work at the forefront of scenography's avant-garde.

THIS SPREAD Paf atelier makes interior architecture that places you inside an art object. For the 2022 iteration of Collectible Fair, Paf presented custom-made objects representative of its design process. The designs are enveloped in electric orange blinds that function as a backlit canvas for the stainless-steel forms to reflect. Each piece is meant to be deprogrammed and reprogrammed continuously, changing function until, eventually, dismantled.

Ligia Poplawska



Florent Michel

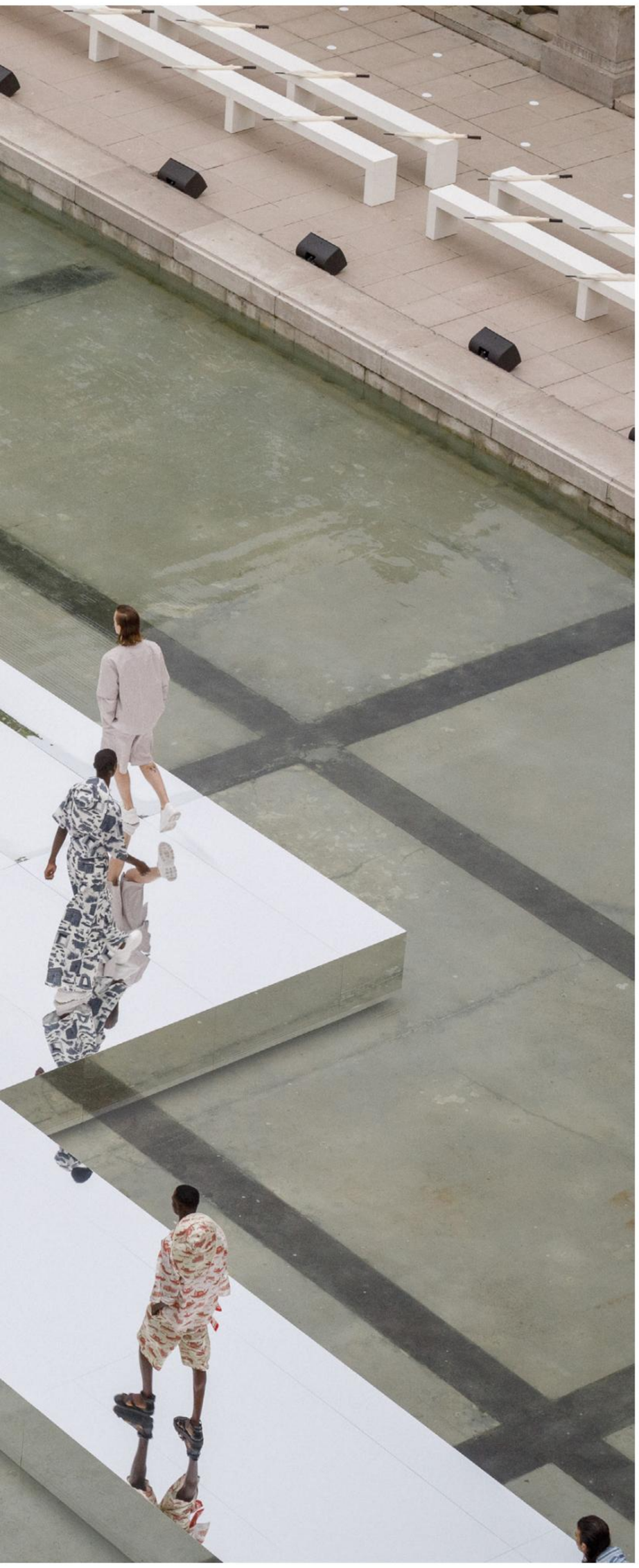
THIS SPREAD First Class 2023. A surrealist's paradise erupted in Paf's pavilion located in the Jardin de Tuileries in Paris. Tarpaulins printed with dreamlike AI-generated images and patterns disrupted viewers' sense of space and continuity, accented with neon lights along a central "spine." The design was inspired by the typology of the tent itself and the basic materials that make the material a 3D envelope: the tarpaulin, the rope, and the metal frame. The result blurs the lines as to what it means to make an environment.

THIS SPREAD Tasked with the scenographic design for both the 2022 and 2023 Collectible Fairs at the Tour & Taxis building in Brussels, Paf's creative challenge was to initiate impactful moments that nevertheless wouldn't interfere with the exhibitor's works on display. The careful curation of white and orange inflatable elements tied together and hung as "a game between repetition and gravity," successfully mark the fair's beginning and end, and also made its way to SoHo House, albeit in black.

Luc Bertrand; Christopher Barraja and Charles Duc

THIS SPREAD LGN SS24 June 2023. Paf atelier is a collection of designers from an architectural background, but they specialize in scenography. This emerging design genre blends the best of exhibition, set, and runway design with graphic sophistication and sculpture. Paf atelier activated the iconic Palais de Tokyo in Paris for Louis Gabriel Nouchi's 2023 runway. Hovering above the fountains and streaming down the steps beloved by Parisian skaters, Paf's installation of mirrors is as reflective as the water the models walked upon.

Pablo Latorre and André Lucat



Pablo Latorre and André Lucat

In Conversation

Brick by Brick

James and Suzan Wines share how they designed an Off-White store in Ginza, Tokyo, for Virgil Abloh.

Interview by Josh Itiola

BELOW The exterior of the store, glimpsed through SITE and I-Beam's structure of wire and intentionally deconstructed bricks.

Courtesy Off-White, SITE, and I-Beam

Architects working in contemporary retail design realize projects through a potent mixture of architecture, art, and business. This approach attempts to create a space that relays the retailer's vision and ethos through space and material. Though clients near and far have been affected by the "retail apocalypse," which saw a shift in focus from in-person shopping to online, recently there's been a veritable renaissance. Again, art and architecture meet.

I spoke with James Wines, founder of New York–based SITE environmental arts studio, and his daughter, Suzan Wines (SITE, I-Beam Architecture & Design), about their recent collaboration with Off-White and the late Virgil Abloh, and the importance of architecture within retail design.

Josh Itiola (JI): Just the idea that SITE did not one but two showrooms for Virgil Abloh is interesting to designers. How did things first start between you and Virgil?

Suzan Wines (SW): It started with an email I missed and found late one night while catching up. Off-White? I knew that the company designed cool sneakers, but not much else. I wrote back and then Abloh set up a WhatsApp call for the first store at the end of 2019. Retail projects are quick; James did sketches, we talked about the theme, which was about the color off-white and the softness of things like fabric and walls. Construction had just started when the pandemic hit. At the time, we were working on the Willie Smith exhibit at the Cooper Hewitt, which was actually supposed to open on the day the pandemic shut everything down.

James Wines (JW): When we had our first conversation with Virgil, it was like we were already in the middle of a sentence. We clicked right away: I like to work with the street, and he liked to work with common objects. He liked collage, too. We agreed on these and many other things. I noticed a real parallel between my previous work with Willie Smith's then-emerging concept of streetwear and Virgil's work, though Off-White was much more expensive! Virgil's great virtue was that he wanted to get on with the creative idea. He was very optimistic in that sense.

With Willie, it was all about street collage: His showroom used recycled materials, junk from the street, and torn-down buildings, that sort of thing. That's how I started with Virgil, but because he had gone corporate with Louis Vuitton, he had a more international feel. The power he had in this luxury fashion space was unbelievable.

At the opening of our Ginza store, I couldn't believe the $700 sneakers were just being snatched up. It made me think, "Where did I go wrong in life?" It was a real ceremony.

I enjoyed his energy and invention. The saddest part was that we never had the chance for real dialogue.

JI What conversations or concepts sparked the design for the Ginza store? Did Off-White have a lot of input?

JW We were guided by the question of "What is the least expensive and least intrusive industrial material we can use here?" We started with scrim wire, and the effect is that you can see through everything. The Ginza store is in this supermall, so we knew we had to do something radically different from the other nearby stores.

It ended up being a process of layering, which I thought was nice. You don't even have to go inside; you can be tempted before even entering. You're always seeing the merchandise. It's not a window case, as it's all actually on display. It's organic, and you see the people moving around.

Japanese culture isn't necessarily well

FACING PAGE Industrial materials make their way even into the display of clothing, like these racks for shoes.

versed in the concepts of looseness or indeterminacy that I've used throughout my career. We were thinking of something imprecise, yet we then had to offer our contractors and partners with the Off-White brand a precise design. They would ask, "Is that really going to be a crack in the wall?" And we had to say yes.

JI Can you tell me a bit more about the details of the store?

SW We knew from the start that we were interested in playing with the Off-White logo. The name struck us, first of all: Off-white is neither black nor white, it's a gray something. It's imprecise.

The setting was also important. At first, Virgil said, "I want something like a warehouse." We asked Virgil, "So you want us to put a warehouse in a fancy shopping mall?" He replied, "I'm not going to tell you what to do; I want to see what you come up with."

We pivoted, and that's how we began to play with the idea of exposing the store so you see the wire mesh, rebar, and concrete. These things, which architects normally cover up, are now all exposed. Everything that is usually hidden in the shopping mall now becomes a place to display luxury clothing.

We quickly modeled the concept and worked with New Guards Group and the Japanese client on construction drawings that show the construction/deconstruction process. The pandemic posed extra challenges. We would send drawings and specs for bid, and they'd say, "That material is currently not available." The project is about process, which is always in flux.

JW Probably the most complex thing for them to do was to make the bricks, and especially the open ones. That was not an easy thing to do. But otherwise, it was off-the-shelf stuff.

SW All the monogrammed bricks were made in Italy.

JI Since you weren't on the ground there, was it difficult to get construction companies to create this vision of an incomplete store? Was it hard to translate that idea?

SW I think the contractors had a lot of fun because their craft was being celebrated. The way the clothes hide and reveal the body was translated directly to the construction and into the store that worked to both reveal and hide itself.

JW There were many times where it was difficult. Whenever we wanted to just knock off a brick here or there, there had to be a digital version of the change. If I was just standing there, on-site, I'd be able to do it manually, just like that. But to do it by diagram and on the computer. I was struggling with each wire, assembly, and brick.

SW We had initially modeled every single brick, which caused my computer to crash. But soon the construction team was sending us photographs with the entire wall laid out on the floor. They followed our model and drawings line by line, brick by brick. When they asked, "How many bricks should we take away here and at what angle?" We were like, "Just take a hammer to it!" But the contractors were very precise and insisted on having every crack and chink precast as drawn.

JI I'm thinking about Virgil's idea of warehouse surrealism and your ideas of narrative architecture. How did those ideas play together?

SW Virgil knew a lot about engineering and architecture. But he also knew about clothes and music; he understood all the ingredients and where the subliminal appeal of things springs from.

Virgil's work and SITE both use humor to make ideas accessible to everyone. If you're an average person that can't afford the clothes in this store, it doesn't matter—you're still welcome. I think Virgil's genius was in realizing that a lot of the instincts behind luxury are the same instincts that draw people to records or sneakers. He was able to make those highbrow/lowbrow connections. This is a celebration of that, that happens to use the place itself as an opportunity for that exchange.

JI Previously, a lot of showrooms were designed by architects. Then when the internet allowed everyone to shop online, many retailers just adopted the model of the white-box store. How important is retail design now?

JW Virgil's success really depended on people showing up. Because then people talk to each other, and they try things on; there's interaction. It's a conflict now for architects: On the one hand, everyone is ordering everything from Amazon. But on the other hand, it's not a very exhilarating experience. You're trying to dress yourself or ask someone's opinion, but you get no feedback when you shop online—Virgil understood the desire for interaction between people very well.

SW Both SITE and I-Beam have designed lots of restaurants and bars, and the task is like set design. It's fun because you're designing the place where someone's going to go and pretend that they're not living their regular life for two or three hours. The experience temporarily takes one somewhere else. It's similar with fashion: When you're wearing Off-White's clothes, you can try out different personas. ●

Courtesy Off-White, SITE, and I-Beam

"EXTERNAL OWNER'S LABEL
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In Show

Shaping Space, Searching for Thread

A retrospective of midcentury textile pioneer Dorothy Liebes on view at the Cooper Hewitt.

By Katya Borkov

Matt Flynn

Ascending the regal staircase of what was once Andrew Carnegie's mansion, I fear for a moment I may be trespassing in an affluent Upper East Sider's residence. But upstairs the dimly lit halls are quiet, lined with samples of curtains and clothing, glinting behind glass. A little red loom sits alone in a room.

The second floor of New York's Cooper Hewitt Museum hosts *A Dark, a Light, a Bright: The Designs of Dorothy Liebes,* the first retrospective of the iconic midcentury textile artist and entrepreneur.

Wandering through the quiet aisles, I peer into the folds of tall, shimmering drapes, scouring the edges of fabrics for a confession. My gaze follows reeds and fibers across the material, arriving at a hodgepodge of contrasting textures. The work's impressive effect is the result of an intricate network of aesthetic and technical decisions. Frays and folds illuminate the delicate patterns by which textiles shape a room, a body, an era. On view until February 4, the exhibition is a Lurex-gilded gateway to the transformative power of textiles.

Throughout her career, Liebes was commissioned to create fabrics and upholstery for a multitude of opulent settings. These includ-

FACING PAGE, RIGHT AND LEFT Two examples of Liebes's well-known colorful patterns, inspired by Mexican and South American textile culture.

ABOVE Installation view of Liebes's patterns and historic photographs, brought together in one display.

Courtesy Cooper Hewitt

ed the dramatic red drapes of the Waldorf Astoria's Marco Polo club and the silver curtains that frame Lucille Ball in *Lover Come Back.* She designed for prolific architects like Frank Lloyd Wright and garment makers such as Bonnie Cashin. But she consistently leveraged her tastemaker status to generate more affordable and widely accessible reproductions of her work.

As a pre-internet influencer, Liebes worked as celebrity ambassador across luxury and mass-produced markets. In partnership with Lurex, she created a plethora of materials showcasing the brand's metallic threads. One piece, a bronze drape that adorned the walls of a bank's boardroom was made to shine like polished pennies.

Since the Industrial Revolution bore the technology to mass-produce synthetic fibers, reproductions have allowed those with less to embody an illusion of wealth. All of this came under the guise of accessible self-expression. In a 1963 commercial, Liebes stands before her wall of yarn, claiming thanks to "the wonderful new Prestige Nylon from Dupont ... there are new ways to express yourself in the fabrics you choose." An issue of *Collier's Weekly* from April 1946 dubs Liebes "A Weaver of Dreams." I

LEFT Historic photographs in the Cooper Hewitt collection illustrate Liebes's collaborative process.

BELOW At her studio in San Francisco, many long tables were installed for weavers to come and work alongside each other.

Courtesy Cooper Hewitt

ABOVE Narrative display cases put Liebes's pattern work alongside realized fashion designs of the time.

Courtesy Cooper Hewitt

might call her a polisher of pennies.

The reproduction of plastic glamor has unfortunately resulted in dire environmental consequences, and while Liebes's legacy is not exempt from the evils of industry, it's also rich with the tradition of weaving's communal spirit. In images of Liebes's weaving studios in San Francisco and New York, craftspeople sit along either side of a large loom and lend us a feeling of this convivial atmosphere. Her studio in San Francisco's Chinatown was a central gathering place for aspiring textile artists, but it mainly strived to integrate the local community through hiring and educational offerings. Many women who worked and studied with her, including Mary Walker Philips, championed textiles as fine art.

The curatorial text attributes Liebes's work to "visual interest" patterns that pique the Western eye. Yet the "clashing colors" she became known for—close chromatic combinations like blue and green or pink and orange—visually evoke the bright palettes of Latin American textiles. Seventeenth-century texts describe Inca rulers wearing tunics of blue, white, and green. There are also records of red and pink ensembles. Garments were likely colored with natural dyes like indigo and *cochineal*, its color derived from a parasitic cactus-eater native to tropical and subtropical regions of South and North America. Unique color codes communicated social class distinctions before forced assimilation to colonial dress contributed to the suppression of cultural symbols.

A "house apron" on display mimics patterns of traditional *enredos*; a material titled "Mexican Plaid" could use additional context. While the exhibit offers a thorough investigation into Liebes's legacy, I left inspired to uncover the roots of her stylistic influences.

Delving into creative influences whose cultures have been overlooked is at the heart of the philosophy that drives historic textile studies. This retrospective inspires one to explore these nuances of representation. We're searching for the threads that bind together histories and movements at the edges of the fabric. ●

In Stock

Layer State

Current Objects is an online shop that offers collectible designs by architecturally minded creators. The shop is an imprint of Object Projects, a California-based, women-owned architectural practice founded by Sarah Hirschman and Ann Worth. The operation describes itself as "a publication of small things; a digital (and sometimes physical) store; and a forum for experimentation, production, and extension of architectural practice and research." Its drops are organized into thematic issues. The first, under the heading *Reflect*, included offerings like the Space Tote pictured above—a mylar handbag by Alicia Moreira—among other obejcts by MR Studio, office ca, and rockpaperscissors. *Layer*, the second issue, is a smaller release, with items by the Iowa State University Ceramics and Computation and Construction Lab, Labo-d', and obj. Stay tuned for the forthcoming issue, *Contain/Hold*. ●

Courtesy Current Objects

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