

AN Interior

Special Section

**Kitchen
& Bath** ⁵²



CIVILIAN Designs for Detroit ²⁴
The Best from Salone del Mobile ³⁰
Edition Office Adds On in Melbourne ⁸⁰
Space for Something by Davidson Rafailidis ¹⁰⁴

Issue 23





Poliform



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

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Table of Contents

20



35



19

12 **Editor's Note**

16 **In Demand**
Tatjana von Stein, In Common With, Orior, and APPARATUS

The spotlight burns bright on these four design practices.

20 **In Residence**
Live-Perform Space

Four designers configure a Brooklyn loft for artful inhabitation and exhibition.

24 **In Practice**
New Tricks

Brooklyn-based CIVILIAN's biggest project yet, for Newlab Detroit.

30
Milano Normale

The leading ladies and products from Milan Design Week.

44
Designer Favorites

Six North American practices dish on the materials they've been specifying.

52
Kitchen & Bath

Innovative projects and products that inspire in the kitchen and bathroom space.

80
Tumbled and Refined

Edition Office reimagines an existing home for indoor-outdoor family life.



80

88
Subtle Thresholds

Leong Leong realizes a suite of textural amenity spaces in Brooklyn.

96
Back to Work

And And And retools a West Coast law office into a warm, inviting interior.

104
Limbo State

Davidson Rafailidis play the long game when retrofitting a restaurant in Buffalo.

112
Art Forward

Michael Hsu Office of Architecture designs a colorful, collaborative hub for its Austin headquarters.

118 Resources

122 In Show
Country Show

Avant-garde design takes over England's Chatsworth House for the summer.

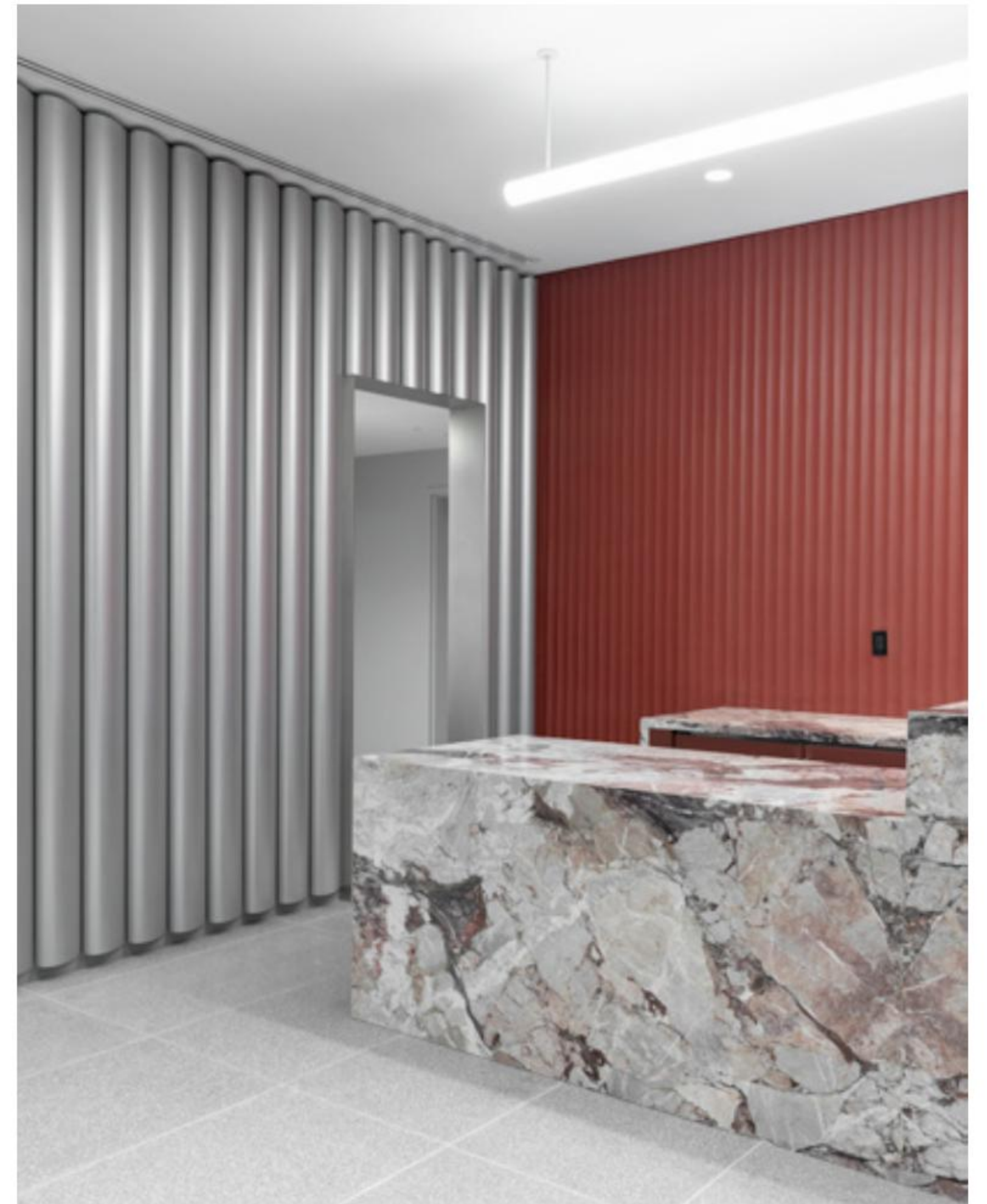
126 In Pictures
Dust to Dust

A new book of photographs by architect Herman Ellis Dyal explores his childhood church in Texas.

130 In Conclusion
Now Is Better

A project by Austrian designer Stefan Sagmeister, now on view at Patrick Parrish in New York.

88



Editor's Note by Jack Murphy

I'm writing this note to you with a mind full of visions from the latest Venice Architecture Biennale. Curated by Lesley Lokko and focused on Africa as *The Laboratory of the Future*, the two main shows present a wide set of objects, installations, architectures, and stories. Importantly, the biennale centers the contributions of Black designers from across the African diaspora. Check out *The Architect's Newspaper's* June issue and website for thorough coverage of this event.

Many of the installations make worlds built from the experiences and imaginations of their designers. As such, their *interiority* is central: The works invite viewers to witness history, see things differently, and construct a better future. Perhaps more than architecture, interiors create spaces for personal expression and collective encounter.

A related Italian mood of discovery directly informs the content of this Spring/Summer issue of *AN Interior*: Turn to page 30 to read *AN* market editor Sophie Aliece Hollis's coverage of Milan's Salone del Mobile. After a couple of off years during the pandemic, the festival returned to its classic form this spring. Hollis spotlights four women designers before offering noteworthy new products across four categories.

The features in this issue, sourced from architects working from Melbourne to New York, oscillate between material richness and conceptual spareness. Witness how this spectrum is navigated when you start in, on page 80. That range is also visible in the issue's Kitchen & Bath special section (page 52), in which case studies and products show varied treatments for creating wet rooms that embody the sensitivities of their respective designers and clients. For more specification tips, turn to the Designer Favorites section (page 44), where six practitioners share their current material obsessions, as seen in recent projects.

This issue begins with a trio of pieces about contemporary practices and concludes with a handful of art-focused items. All in all, it's a six-course meal that offers the latest interior flavors cooked up by today's leading architects. *Buon appetito.* ●

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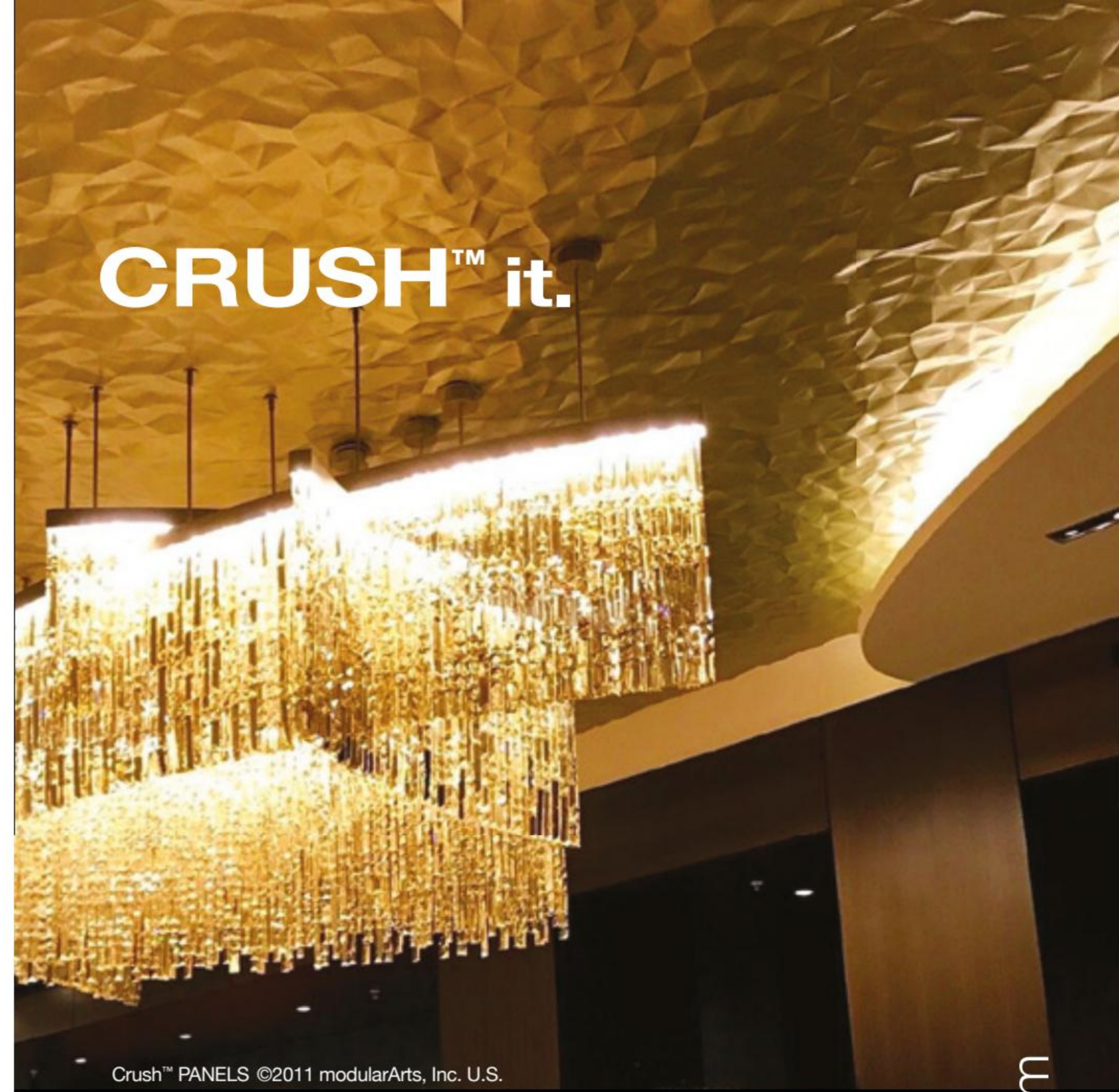


This issue's cover spotlights a renovation and extension in Melbourne, Australia. Designed by Edition Office, the project appears in the features section. *Photograph by Rory Gardiner.*

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Tatjana von Stein



TATJANA VON STEIN
tatjanavonstein.com

Since founding interior architecture and design studio Sella Concept in 2016, Tatjana von Stein has garnered considerable experience in furniture and product design through her firm's hyper-tailored and intricately formal, textural, and colorful approach. Nearly a decade of practice has culminated in the production of the Mise en Scène collection, the first of many to come for von Stein's new eponymous brand. For this debut, the London-based designer is tapping into her French heritage to present eight

original pieces, from seating and tables to a statement screen and bar cabinet. Each piece includes a unique juxtaposition of classic and modern materials that, as is standard of Sella Concept interiors, unites an unexpected palette into a sophisticated, harmonious whole.

In Common With



**NICK OZEMBA
AND FELICIA HUNG**
incommonwith.com

On the heels of the brand's fifth birthday, the buzz around Brooklyn-based lighting studio In Common With is palpable. Founded in 2017 out of a friendship forged between Nick Ozemba and Felicia Hung while students of furniture design at RISD, In Common With has expanded its Gowanus studio not one, but two times over the last year to keep up with demand for their simple yet striking fixtures. After smashingly successful collaborations with fellow young creatives like ceramicist Danny Kaplan and

glass artist Sophie Lou Jacobsen, In Common With has been cropping up all over New York's hottest hospitality settings. As temperatures rise and diners begin to spill out onto the streets and sidewalks, the brand will be releasing portable brass renditions of beloved designs from last year's Flora Collection, suitable for both indoor and outdoor use.

Orior



CIARAN MCGUIGAN
oriorfurniture.com

Last spring, Irish furnishings brand Orior made its U.S. presence known with the introduction of a 4,500-square-foot showroom just off the bustling intersection of Manhattan's Mercer and Grand. The space dazzled in its personification of the unique and memorable Irish materials, details, and craftsmanship that have underpinned the family-operated brand since its founding in 1979. Under the helm of Creative Director Ciaran McGuigan, the momentum continued building with the release of a color-

ful, limited-edition capsule collaboration with fashion designer and fellow Savannah College of Art and Design graduate Christopher John Rogers. To keep the ball rolling, Orior debuted another, more permanent collection on the occasion of this year's NYCx-Design. Consisting of a lounge chair and sofa, Néad, derived from the Irish term for "nestle," employs deep seating and plush fabrics that hearken back to the company's origins in upholstery.

Apparatus



GABRIEL HENDIFAR
apparatusstudio.com

New York-based interdisciplinary design studio APPARATUS has opened its first overseas gallery within a richly detailed 19th-century building in London's Mayfair district. The two-story space was imagined by the company's cofounder and artistic director, Gabriel Hendifar, as a full immersion into the world of APPARATUS. Drawing from his background in scenic design and fashion, Hendifar has cemented the brand's striking furnishings and fixtures into the upper echelons of luxury design through carefully con-

sidered collections with dramatic, episodic rollouts. The new space will serve as the perfect backdrop to continue such productions with its choice contextual references (a sweeping burl-clad staircase is a nod to the modernism found at Eltham Palace in South London) and sensual materials—patinaed brass, Calacatta Classico marble, hand-troweled plaster, and textured suede, to name a few.



In Residence

Live-Perform Space

Four designers configure a Brooklyn loft for artful inhabitation and exhibition.

Text by Davis Richardson

A HAT FACTORY turned live-work space for an artist in Brooklyn's Williamsburg neighborhood challenges notions of domesticity in its flipping of the quintessential New York City artist's loft. "Live-work" isn't an accurate descriptor; this project is more like a live-perform community gallery where the director just so happens to reside.

Designed by Ignacio G. Galán, Jesse McCormick, and Future Projects (Khoi Nguyen and Julie Tran), the apartment-meets-performance space occupies a 2,000-square-foot residence in one of the last remaining 19th-century cast-iron lofts in Brooklyn. The layout of the space is relatively

straightforward, if highly calibrated. The residential rooms are all banked toward the loft's entrance, leaving half the floor area open against a triptych of large, filleted windows, which allows it to transform from living room to gallery.

Is it an open-plan apartment for a client to throw occasional artistic parties? Or a performing arts space where the "artists in residence" happen to also live? In discussing the brief from the client, McCormick told *AN Interior* that "the legitimate program and desire of the client [is] to have performance and community space be fully integrated into the whole space." Following the tradition of artist lofts that chal-



FACING PAGE A couch on casters makes for easy removal for performances.

ABOVE The uninhibited open plan creates a blank canvas, easily transformed by objects and lighting adjustments.

lenge norms of personal property, the client intends to lend the space out to other artists who, in their own right, become hosts to appropriate it as they see fit.

“It’s difficult to know how the space is going to operate, and I don’t think we want to control that,” Galán explained. “We were very interested in the tensions that the complex program elicits between the intimate and the public, what’s shown and what’s not. Rather than trying to resolve them in a clear-cut division, we decided to distribute a number of pockets of equipment throughout the space and explore and choreograph the tensions between them.”

The newly inserted elements display these tensions, suggesting a duality of interpretations. The enclosures for the bedroom, bathroom, and kitchen emerge from the loft’s walls as forms that encroach on an otherwise open floorplan. Yet in three dimensions, the carved forms and material for each room—red-stained pine plywood, rough clay plaster, colored MDF, and smoked polycarbonate—appear more like discrete objects, individual buildings along a streetscape, scaled down and stuffed inside an apartment.

These volumes containing the domestic components are minimized as much as possible, trimmed to allow light to

BELOW The enclosures for the bedroom, bathroom, and kitchen are wrapped in red-stained pine plywood topped with smoked polycarbonate transom windows.

permeate the space. “The luxury of the space that facilitates the ambitions of the project is the maintenance of the huge openness,” McCormick said. “There is just enough texture to what surrounds that open space to allow for these different scenes and pockets to be appropriated as they so desire.”

Nguyen, of Future Projects, describes the design for multiple configurations as “scenes.” He offered that the designers’ role was different than in normal projects: “We had to act like set designers, blocking different scenes and accommodating different scenarios. It was really interesting in terms of a typical role an architect would take versus how this project ended up.”

The result embraces the ambiguities of domesticity and hospitality and the architect as problem-solver, as opposed to designer as interrogator. Building from a rich New York City history of loft spaces as sites of performance, the stage is now set for the particular story of this project to begin. ●



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New Tricks

Brooklyn-based CIVILIAN completes its biggest project yet, for Newlab Detroit.

Text by Natalia Torija Nieto



“WE HAVE MOVED THROUGH many different postures towards the husband-and-wife architect-duo archetype, but we’re embodying that vibe now, and we’re happy with it,” said Nicko Elliott, principal and cofounder, with his partner and wife, Ksenia Kagner, of CIVILIAN. “I mean, we’re new, right? In the timeline of the architecture or design career, we’re still infants.”

After establishing their practice five years ago, Elliott and Kagner only recently began to feel they were picking up as a proper studio, thanks in part to their biggest commercial commission yet: the interior design of Newlab Detroit, the latest outpost of the innovation hub founded seven years ago in the Brooklyn Navy Yard. The project was realized in collaboration with Michigan Central, a Ford Motor Company

initiative for mobility innovation, with Ghafari as the interior architect of record. After Elliott’s decade-long connection with Newlab’s cofounder David Belt through the latter’s development company, Macro Sea, CIVILIAN was presented with a renovated 270,000-square-foot art deco building from 1936, the Albert Kahn-designed former Book Depository building, which was revitalized in 2020 by Gensler Detroit. The architectural renovation relied on glass and blackened steel throughout and included the addition of a pillow-top skylight, creating an atrium that connects all three floors.

“We wanted to create an indoor park space and not go with a ‘palm-core’ vibe but do something that was more deciduous,” Elliott said of the tree ferns the duo sourced from Florida. The move ensures that the interior’s dappled light is



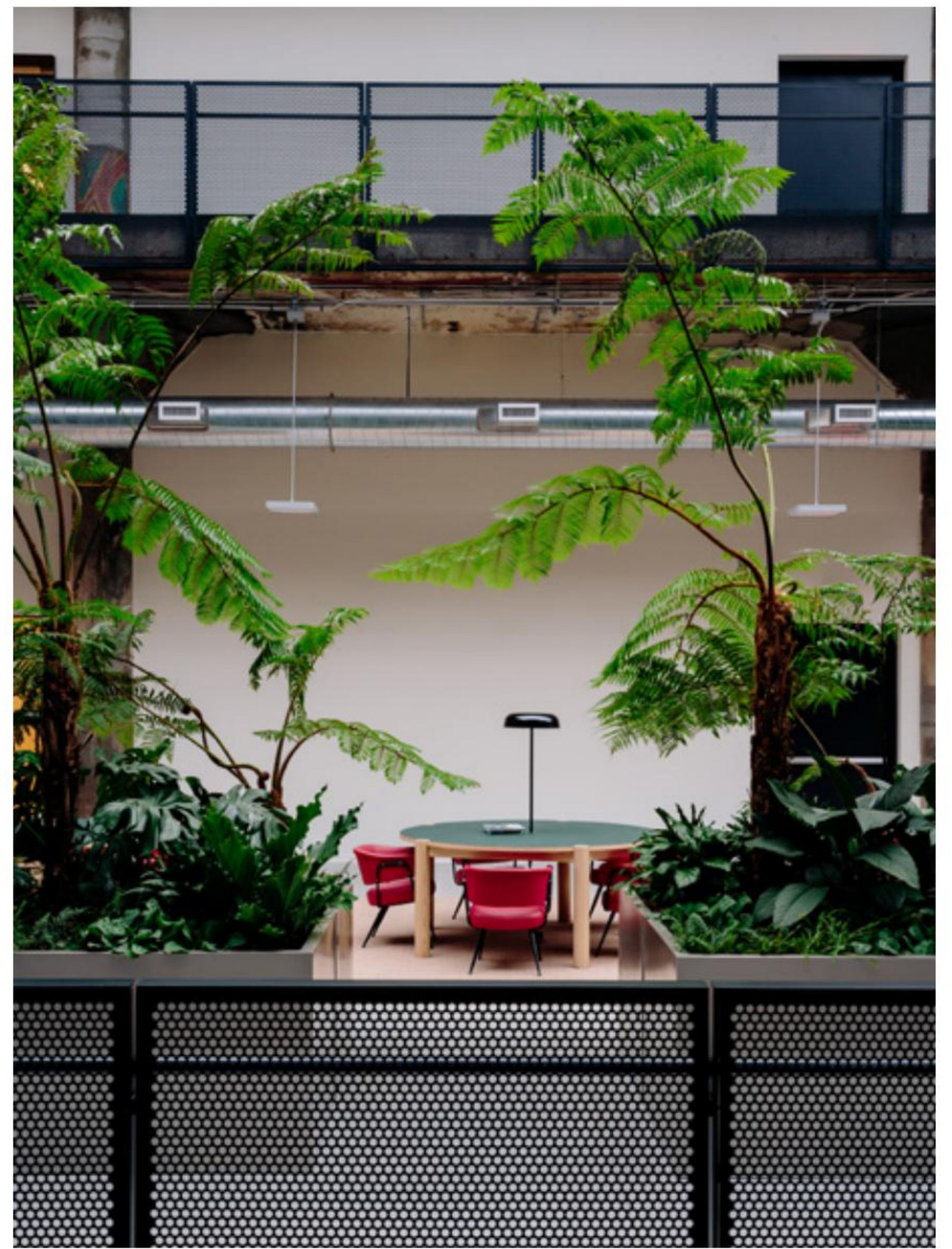
FACING PAGE In reverence to early modern industrial architects and designers, CIVILIAN incorporated primary colors, warm woods, and contrasting metal finishes.

Evidence of the Newlab's innovation is on display throughout the headquarters.

BELOW A row of tree ferns sourced from Florida fares well in the direct natural sunlight penetrating from the pillow-top skylight, added by Gensler in 2020.

RIGHT CIVILIAN designed custom tables for the project. Made from solid ash and available in three sizes, the tables were fabricated locally by Ganas.





the main attraction. The first floor houses a 200-seat event space with silent, roll-up lift doors that open to workshops and studio spaces. On the two upper levels, the workspaces become more private and serene, but not less communal or porous.

Kahn was the preeminent architect of the modern factory model, as he designed a series of manufacturing plants for Cadillac, Packard, Ford, and other automobile start-ups as early as 1905. The structures are notable for their reinforced-concrete, load-bearing columns, and glass curtain walls. Inspired by Kahn's buildings, like the 1924 River Rouge Glass Plant in Dearborn, Michigan, and honoring material explorations of interiors at the time, CIVILIAN used metallic finishes and warm wood tones together with primary colors in rugs and upholstery, moves that reference early modern industrial designers and architects like Charlotte Perriand. A cafe at the entrance was designed with an almost Jean Prouvé-inspired prefabricated joist-and-scaffolding system that screens the view toward the train station.

Inside, CIVILIAN designed cabinets finished in ash and aluminum laminate to complement MillerKnoll desks. Custom solid ash tables, fabricated locally by Ganas in three sizes, are topped with Forbo linoleum in contrasting conifer and burgundy colors. "We found out, if you have enough quantity, making your own furniture is actually more cost effective than going corporate for purchasing, [and we're] conscious of how we always spend the client's money," Kagner said. In addition, close to half a million pieces of vintage furniture were sourced from Morentz Gallery in the Netherlands and reupholstered in Kvadrat fabrics. "We were influenced by Susan



ABOVE Exposed ceilings celebrate the highly technical work that takes place at Newlab.

Ressler's Executive Order photography, [it has] this hot, corporate vibe," said Elliott.

During a visit to CIVILIAN's new studio space in Fort Greene, Brooklyn, Elliott shared recent and upcoming projects and offered insights on how the duo designed the space. Inspired by Achille Castiglioni's studio in Milan, Elliott and Kagner designed "super tall" shelving units and put up short curtains to conceal products from their home-ware brand, Civilian Objects. Visible below is a selection of current models and material samples like aluminum finishes for an artist's home and studio in Ridgewood, Queens, a move inspired by Kazuo Shinohara's use of corrugated cladding.

The sunlit room is finished with solutions like custom-made Enzo Mari-style tables for the workstations; the company's carpentry team put them together using primed and painted 2-by-4s and MDF tops. CIVILIAN purchased off-the-shelf cabinetry to pair with a sink of its own design, added vintage elements for lighting, and elevated the space with sheepskin-lined bentwood armchairs and rolling Maarten van Severen chairs. Artwork by their friend Tony Mullin

hangs on one of the walls. Nearby, samples from an upcoming hardware line with Australian brand Bankston reveal art deco details in polished stone and metal.

How do Kagner and Elliott make it work? While Elliott is more nerdy and dreamy—qualities that work well for presentations—Kagner handles the business side. "I negotiate more contracts, I set up our fee structure, I make sure everyone's paid," she said. At first she shied away from that role because it is a fairly typical division of labor in which women complete administrative work and men handle more design-forward tasks. "But at some point," Kagner shared, "I just had to come to terms with it because it doesn't drain me; it makes me happy."

Despite the growing resume of work for more established clients, CIVILIAN's partners retain a healthy perspective on life. "Your allegiance is only to being yourself," Elliott said. "We like to relate to people and avoid hierarchies. We're all civilians at the end of the day when we kiss our kids to put them to bed. In the most important moments, it's not your job or your title [that matter]." ●



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MILANO
NORMALE

M KASSAR
RISITES
CONCELOS
DOOR (33)
HAPED BY
MARCELIS
35)
6-43)

Text and curation by
Sophie Aliece Hollis

Illustrations by
Christina Gransow

After three years of postponements, cancellations, abridged and delayed editions, Milan Design Week returned to its usual April interval, bringing with it a sorely missed concentration of creative energy and inspiring design. Read on to learn about four of our favorite installations, fueled and formed by leading female architects and designers, as well as the standout seating, lighting, outdoor, and textile products we can't stop thinking about.

ANNABEL KARIM KASSAR CABINET DE CURIOSITÉS



Annabel's firm, AKK Architects, has offices in Beirut, Dubai, and London.

As part of the annual INTERNI *Design Re-Evolution* exhibition at Università degli Studi di Milano Statale, French-Lebanese architect Annabel Karim Kassar presented Cabinet de Curiosités, an interactive installation constructed of plywood, honeycomb acrylic panels, and undulated polycarbonate sheets. Inspired by the pre-museum Wunderkammer, or cabinets of curiosities, collected by 16th- and 17th-century aristocrats for display, the multilevel design consists of a series of stairways and viewing platforms, revealing maps, decorative engravings, and hidden objects at every turn.



Nicolo Camfranchi

To celebrate her new collection for French luxury furnishings retailer Roche Bobois, Portuguese artist Joana Vasconcelos designed a vibrant, suspended art piece, or “Valkyrie,” that snaked nearly 150 feet through the brand’s flagship showroom in Milan’s Durini Design District. The intricately woven work incorporated many of the same pastels found in Vasconcelos’s new BomBom Outdoor collection. Inspired by colorful homes in Lisbon’s Old Town, the collection includes organically shaped sofas, rugs, and cushions for outdoor use.



Joana works from her studio, Atelier Joana Vasconcelos, in Lisbon, Portugal.



JOANA VASCONCELOS BOMBOM OUTDOOR

New York City-based architect and artist Suchi Reddy expanded her impressive exhibition design portfolio with *Shaped by Air*, an experiential collaboration with Lexus on view at Superstudio in Milan's Tortona neighborhood. This reimagined iteration (the original was presented during Miami Art Week in December) obscures a scale interpretation of the Lexus Electrified Sport concept vehicle with suspended, leaflike shapes made from postconsumer material. Dappled lighting and a custom soundscape were used to evoke harmony with nature as a symbol for the brand's commitment to carbon-neutrality and craftsmanship.



Suchi's practice, Reddymade Architecture and Design, is based in New York City.



SUCHI REDDY

SHAPED BY AIR

Studio Sabine Marcelis operates out of Rotterdam in the Netherlands.



SABINE MARCELIS SOLIDNATURE

After a popular showing at Alcova in 2022, the collaboration between a Dutch trio of designer Sabine Marcelis, architecture firm OMA, and natural stone supplier SolidNature returned for a stand-alone presentation in the basement and gardens of neo-Romanesque Casa Maveri. Marcelis's contribution was a dining table composed of six different types of SolidNature travertine topped with a plane of her signature treated glass that spanned over 20 feet. Folding in another female creative, Marcelis partnered with food artist Laila Gohar to activate the tabletop with an eye-grabbing display of local foods for cocktail snacking at the onset of the busy week.



LIGHTING WORLDLY GLOW

From the halls of Euroluca to the palazzos and showrooms of the city center, these luminous introductions lit up Milan Design Week.



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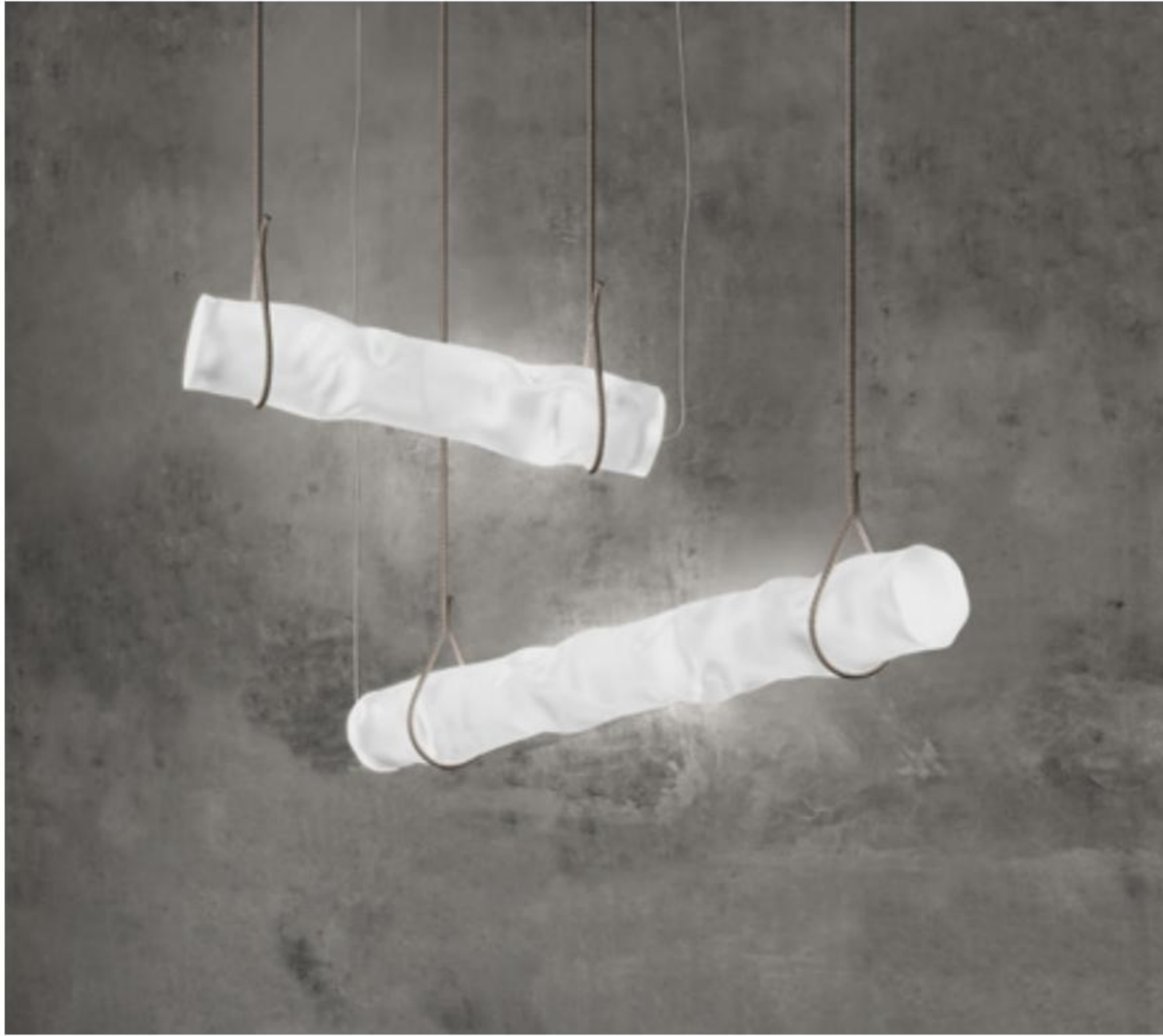
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OUTDOOR AL FRESCO

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GUBI
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Talenti Outdoor Living
Tressé by Carlo Colombo

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Knoll
Lissoni Outdoor Sofa by Piero Lissoni

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SEATING

The week's seating introductions place curves, cushion, and comfort front and center.

LAY, LEAN, LOUNGE



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Ample by Luca Nichetto

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Porta Volta chair by Herzog & de Meuron

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Muuto
Wrap Lounge Chair by Normal Studio

muuto.com ↗



Wittmann
VUELTA Modular Sofa by Jaime Jayon

wittmann.at ↗



TEXTILES KNOTTED AND STITCHED

Presenting as a varied visual array, these new tactile textiles are united by precision, texture, detailing, and craftsmanship.



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Kasthall

Tegel by David Chipperfield

kasthall.com



Liberty Fabrics

FuturLiberty Interiors

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Courtesy the manufacturers

nanimarquina
Haze by Begüm Candaş Özgür

nanimarquina.com ↗



Moroso
Forest Wandering

moroso.it ↗



Kvadrat
Alle, Sone and Tero Outdoor
by Ronan Bouroullec

kvadrat.dk ↗

Our annual survey checks in with leading architects and designers across North America to see which materials they're specifying and why. Influenced by numerous factors, including geographic location, budget, and aesthetic preference, the results yield a snapshot of the moment's design sensibilities. This year, metal has taken center stage. In various forms—mesh, chain, oxidized, and polished—the material is lauded for its versatility, malleability, and contemporary sophistication. Revisiting the classics for moments of reinvention

continues to trend, with MDF (medium-density fiberboard) making a somewhat surprising appearance. Often obscured behind more desirable finishes, the product is having its day in the sun thanks to modern technology. The newcomer in the lineup is timber terrazzo, which offers a sustainable twist on a trendy surface. Throughout, the value in the exercise is not in the materials themselves, but in how talented designers put them to creative use.

By Sophie Aliece Hollis

Designer

Favorites

| | |
|-------------------------------|----|
| Charlap Hyman & Herrero | 46 |
| Mattaforma | 47 |
| Future Firm | 48 |
| Modellus Novus | 49 |
| OJT | 50 |
| Valerie Schweitzer Architects | 51 |



Almost Nothing

ideaindex
layoutindex
colorindex

CHICAGO ARCHITECTURE AND DESIGN
THE TRAVEL BOOK

BANKSY

CRASH

Essential David S. Laibman

CRASH KNOX
WILLIE
WYBARK

Black hats

Sneakers

Blue bag

Orange bag

BELOW The reflectivity of the stainless steel panels in Charlap Hyman & Herrero's Los Angeles office amplifies natural light.



Designer Favorites

Charlap Hyman & Herrero

Adam Charlap Hyman and Andre Herrero, founders, Charlap Hyman & Herrero



“Stainless steel has been a material that we have been incorporating a lot recently. In our Los Angeles office we used 430 stainless steel panels to divide the space between the utility zone and the open bay of desks. The steel’s reflections amplify the exterior lighting conditions and help to bring in the verdant landscaping in an abstract way. 430 stainless is a ferritic grade, which makes it very magnetic, so it also doubles as a pinup presentation wall. It’s especially beautiful when paired with a softer, more natural material, like an abaca rug.”

Courtesy Charlap Hyman & Herrero

Mattaforma

Lindsey Wikstrom
and Jean Suh,
founders,
Mattaforma



“Foresso’s timber terrazzo combines wood waste produced by manufacturing processes and demolition to create a new material. We love innovations like this that reduce the amount of mineral-based materials in the world, because those materials usually require a lot more energy to manufacture and ship. Plant-based materials require less processing in a factory, reducing the amount of fossil fuels used to turn them into a useful product. They also tend to be lighter weight, reducing the amount of fossil fuel used during shipping. And not only is timber terrazzo plant-based, but it upcycles material that would have otherwise ended up in the landfill. We’re using it in Bar Cicchetti, a small bar in Soho which will also feature laminated timber and reclaimed industrial timber. Using open corners, the design creates a space that’s both small and expansive, cozy and explorative, like discovering the small streets of Venice.”



LEFT AND ABOVE Plans for timber-soaked Bar Cicchetti include a curving bar topped with recycled timber terrazzo from Foresso.

Future Firm

Ann Lui and Craig Reschke, founders, Future Firm



“Last summer, one of our interns jokingly said, ‘Future Firm never met a metal mesh they didn’t like.’ On one hand, this was an excellent example of his dry humor. On the other hand, like all good jokes, it captured a fundamental truth about our design aesthetic. ‘What is it about perforated metals that is irresistible?’ we wondered. Mildly reflective, obscuring and revealing, structurally stiff but still fabric-like. We realized we always seek out materials that don’t create fixed boundaries. Ones that blur, distort, and layer, rather than separate. To this end, we use McNichols’s wide variety of perforated metals on almost all our projects as furniture, partitions, and exterior wallcoverings. At Nike School Chicago, no. 18 carbon steel expanded metal mesh with quarter-inch openings contributes to a reimagining of a collegiate Gothic-style reading room in bold, minimal materials for an unconventional learning space.”



BELOW AND RIGHT The Nike School Chicago employs no. 18 carbon steel expanded metal mesh with quarter-inch openings as a means of transparent space delineation.



BELOW AND RIGHT Satin bronze chains from Kriskadecor complement the deep palette of beiges, browns, purples, and blacks used throughout the interior of Tatiana by chef Kwame Onwuachi, Lincoln Center's latest culinary destination.



Designer Favorites

Modellus Novus

Jonathan Garnett,
partner/creative
director, Modellus
Novus



“We have used Kriskadecor metal chain curtains in several of our projects because we’re inspired by the material’s distinctive ability to achieve varied effects, depending upon its exact application. The options for link sizes, finishes, densities, and other custom effects mean that we can use the material to shape privacy and transparency in elegant and highly nuanced fashions. In one of our recent hospitality projects, Tatiana by Kwame Onwuachi at Lincoln Center, we covered expanses of floor-to-ceiling glazing with Kriskadecor chain curtains to provide privacy for guests while also preserving the ability to see out to the public spaces beyond. As much as we love the glow of the satin bronze finish, the sound it makes when it sways makes the product all the more multidimensional and surprising.”



LEFT OJT demonstrates that beauty can be achieved on a budget by crafting elegant details from cost-conscious MDF.

Designer Favorites

OJT

Jonathan Tate,
founder, OJT



“Of late, when opportunities for particularizing materials, surfaces, or details in our work emerge, we routinely find ourselves reaching for the humble, ubiquitous, infinitely adaptable wonder board: MDF. Instead of background—or backer—roles, it is a center-stage material for us. Appliqué, filigree, customized trim and detailing, railings, even minor structural components—we’ve used MDF for any and all of these uses and many more. With a bit of imagination and a CNC router, what are often rote moments in a project can be expressive, finessed, and, we think, special.”

William Crocker

Valerie Schweitzer Architects

Valerie Schweitzer,
founder, Valerie
Schweitzer Architects



“I love working with Corten steel, both on exterior facades and in interior spaces. It changes and becomes more saturated with orange color as it oxidizes, reflecting time’s imprint. The material is thus dynamic and connected to its weathering environment. Also, when cold-rolled, it can be cut into various shapes to draw out a surprising elegance. It’s as if it has multiple dimensions, from industrial to refined.”



ABOVE The Hide and Seek Apartments in West Los Angeles employ curving Corten steel members, faintly reminiscent of the area's famous palm trees.

When it comes to designing for kitchen and bathroom spaces, the emphasis on utility does not have to equate to a limitation of beauty. In fact, the challenge of delivering elegance in the face of this functionality has made these spaces some of the most enticing for architects and designers. In the melding of multiple systems—plumbing, electri-

cal, lighting, ventilation—tremendous attention to detail is critical to accomplishing a cohesive whole. This section will focus on three projects that achieve this outcome as well as the latest products that can assist with successful delivery.

By Sophie Aliece Hollis

Kitchen & Bath

| | |
|---|----|
| West 53rd Street | 54 |
| Hingham House | 58 |
| The Bagel House | 64 |
| Trend: Water Conservation | 68 |
| Sinks & Vanities, Surfaces, Tile, Hardware, Outdoor Kitchens, and Ranges | 70 |





On Site

Media Pad

Messana O'Rorke reshapes an apartment into an open, materially sophisticated loft.

By Stephen Zacks

DETAILS:

PROJECT NAME

West 53rd Street

ARCHITECT

Messana O'Rorke

LOCATION

New York

Nested on the seventh floor of a midrise building in Hell's Kitchen, the apartment of Chris McCarthy, president and CEO of Showtime/MTV Entertainment Studios and Paramount Media Networks, is a free-flowing retreat above New York City.

The apartment was a boxy, three-bedroom unit when McCarthy purchased it in 2018. Given new life by Messana O'Rorke's cofounder Brian Messana, the renovated space allows light from the southern window wall to reach nearly every room, creating an open layout of interconnected zones with distinct uses. Wet rooms are pushed into the interior, leaving views unobstructed. Their finishes balance

David Mitchell

FACING PAGE The Carrara marble island includes a hidden stovetop and can comfortably seat up to eight diners.

RIGHT The three wet rooms are located in the apartment's most interior spaces, leaving circulation uninterrupted around them.



modern lines with classic materials like marble countertops and brass fixtures.

McCarthy started following the office's work on Instagram and was soon a fan. "I love the way that Brian has always used timeless lines," McCarthy told AN Interior. "Everything had really clean lines, lots of marble and natural textures without being over the top."

He wanted his home to be as open as possible, which meant gutting the place and reconfiguring the floorplan. "The biggest design criteria he had for us was that he didn't want doors," Messina said. "He wanted to be able to walk

smoothly through the space and not find a dead end. There are really only three dead ends, and those are the three bathrooms." Wall-like pocket doors establish some privacy when McCarthy is entertaining.

The bathrooms are outfitted with gray-veined white Carrara marble tiles, counters, and sinks, and sport walk-in showers with charcoal Basaltina stone floors and unlacquered brass fixtures. With this mix of minimal detailing and rich materials, these rooms feel intimate but not overwhelming.

McCarthy likes to cook for guests in his open kitchen, which features a marble sink top and splashboard. It is com-



fortably informal: Up to eight stools can fit around the Carrara marble-faced island with a hidden Miele cooktop. All the shelves and appliances are concealed behind nearly seamless, hardwareless white cabinetry.

Breaking up the interior into distinct but related zones brought a sense of dynamism to the 2,050-square-foot space, Messina said. The firm designed the residence pre-pandemic, but its realization froze in 2020 as supply chains stalled and a labor shortage brought construction to

a halt. By the time McCarthy moved in, he was working largely from home at a custom, trapezoidal desk in a study overlooking Midtown and made ample use of his media room with curtains for screenings and the heated open-air dining room on the balcony.

“We knew it could be spectacular because it has a clear view all the way down to the World Trade Center,” McCarthy said, with the verve of an entertainment mogul. “We took down all the walls and rebuilt it from the ground up.” ●



FACING PAGE The division of spaces within the apartment was kept to a minimum, leaving no dead ends.

RIGHT Curving brass hardware stands out against the rectilinear expanses of marble in the materially subdued master bathroom.

David Mitchell

Exhale

CO–G's Hingham House establishes calmness through repetition.

By Paige Davidson

DETAILS:
PROJECT NAME

Hingham House

ARCHITECT

CO–G

LOCATION

Hingham, Massachusetts



How to create a serene, modern cocoon within an existing Colonial-style home? That was the question that powered CO–G's work on a residence southeast of Boston for a family of four. In response, principal Elle Gerdeman prepared a subtle, contemporary treatment that transformed the dark interior into a warm, welcoming expanse.

Gerdeman opened the main floorplan to create more flow between rooms and enlarged windows in existing locations. The kitchen is a primary hub of family life, and its island, finished in a custom terrazzo countertop from Concrete Col-

laborative and lined with HAY stools, is the command center. Here, parents cook, children complete homework, and friends are entertained. The same terrazzo specified for the island is also used to line the shower in the second-floor bathroom. The kitchen counter, set under a long window, uses black soapstone accompanied by black Brizo kitchen plumbing fixtures, which can also be found in the bathrooms, set above Kast concrete sinks.

Other repeated details further tie the rooms together. Throughout, oversized wooden circular pulls fabricated by Au-

FACING PAGE A custom terrazzo countertop from Concrete Collaborative anchors the kitchen as the center of activity in the house.

Circular wooden handles from Auburn Woodturning complement the gridded expanses of cabinetry.

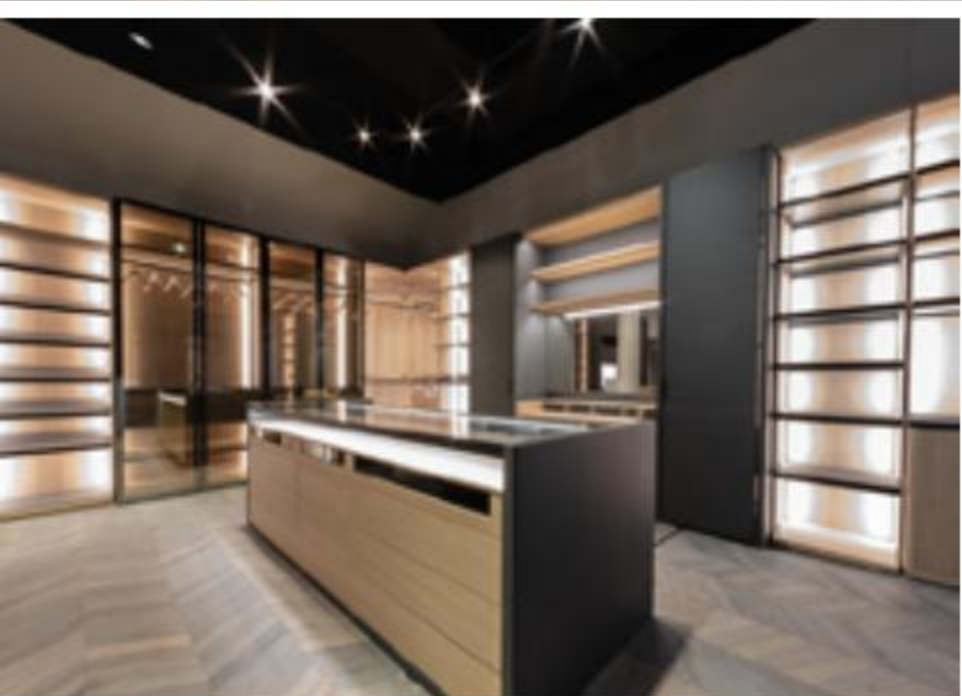


BELOW Finishing colors are repeated between the bathroom and kitchen, establishing visual connections across programmatic functions.

burn Woodturning offer a playful moment. They are split both horizontally and vertically to allow access to drawers and cabinets, respectively, and are solid in locations where they open single compartments. Located at varying heights within the kitchen and living room, the pulls form a constellation across the residence. The circle is repeated in the Artemide globe lights overhead. Above the dining table, a Verner Panton VP1 Flowerpot pendant—two nested spheres—adds a warm-red accent.

Color was a major component of the home's calming effects: The interior is wrapped in a soft, muted green throughout. "This kind of color is actually historically accurate; it was a popular color from the era when this house was built," Gerdeman told AN Interior on a recent visit. CO-G tried "to keep the color tones extremely close" between surfaces. The same soft green used for the walls is replicated in the kitchen, which includes lined cabinets from SemiHandmade. The light vertical banding in the cabinet fronts is picked up in the stair guard and room divider, which opens above a fireplace clad in stacked white tile. These adjustments unite the interior through subtle and geometric relationships; their arrangements are easy on the eyes and offer the home a distinctive design that can be admired—and lived in—for years to come. ●



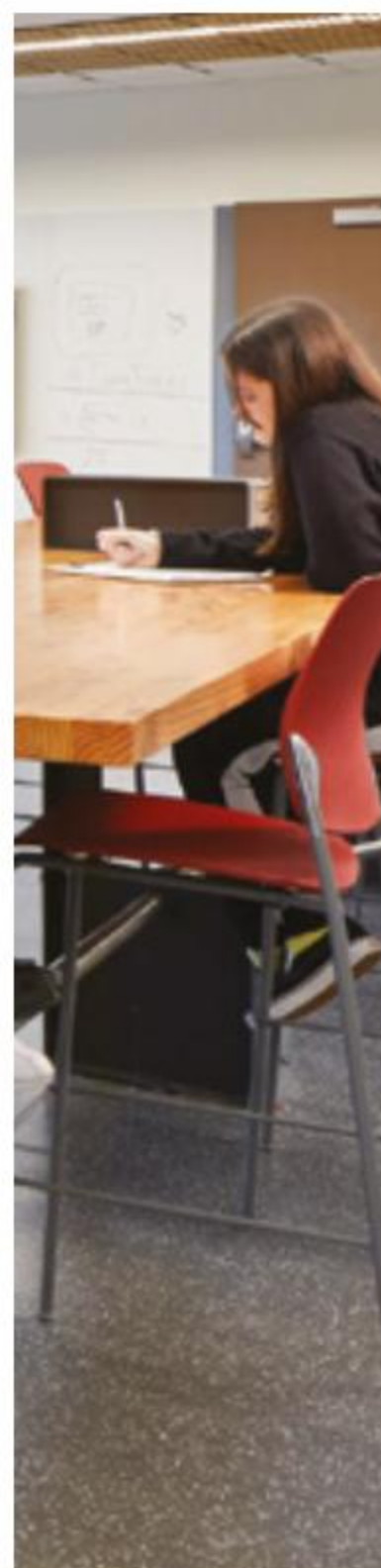


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On Site

House of Illusions

Byben’s renovation of a modest L.A. bungalow invites opportunity for whimsy in every corner.

By Shane Reiner-Roth



| |
|--|
| DETAILS: |
| PROJECT NAME The Bagel House |
| ARCHITECT Byben |
| LOCATION Los Angeles |

On a plot between a sportswear store and an art gallery along a busy thoroughfare in Los Angeles’s Glassell Park neighborhood, local architecture and design firm Byben renovated a holdout 1921 bungalow-style home with a constellation of humorous design details. Referred to as “The Bagel House”—named after a bagel-shaped addition to the exterior dormer that might raise the eyebrows of passersby—it was originally built with several internal divisions to mitigate sunlight and divide each room by function. Opening up the front half of the 1,220-square-foot home gave rise to a playful dialogue between its past and present.

Taiyo Watanabe

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PREVIOUS SPREAD The kitchen's quarter-circle corners are set in conversation with the spherical pendants and sconces.

RIGHT Baby-blue tiles, inspired by a theoretical ray of sunlight, play with the widow angle to break the border between large and small white tiles.



Byben altered the peak of the ceiling, allowing views from the open living room and kitchen to the backyard off to the side. Removing interior walls gave the kitchen room to perform visual tricks: Black laminate strips applied to the kicks of the white-oak cabinets make the kitchen appear to float above the flooring, which is a slightly different shade of white oak. “The Caesarstone countertops and large Daltile squares on the backsplash are both as nontextured as possible to bring out the natural wood grain,” Byben founder Ben Warwas told *AN Interior*.

Custom millwork by Cabinets Quick plays with quarter-circle geometry in multiple directions to perform optical illusions in the kitchen. “We wanted the millwork to produce curves in two- and three-dimensional space as opportunities for little surprises,” added Warwas. Another illusion happens overhead, where the cabinets appear to dissolve into a large, white-oak panel.

In one shared bathroom, the white tiles (also from Daltile) shrink in size as they transition across the room, producing the illusion of foreshortening. A surface game plays out along the edges of the bathroom window, where light blue

tiles are arranged in the direction of an imagined sunbeam, suggesting a permanent 45-degree illuminated patch. The mirrored doors of the medicine cabinet extend several inches above the boundary of the cabinet, similar to false fronts used in movie sets—with the added benefit of additional storage. To resolve the awkward dimensions of the bathroom, the unused space that once existed between the tub and the wall now contains a bench and a shelf for native plants, lined in forage terrazzo panels by Clé.

The second, smaller bathroom is made more practical with a pocket door leading to the office and a small swinging door to the larger bedroom. An arched opening foregrounds an amply sized shower lined with stacked green tiles that appear to glow in the sunlight. The floor is surfaced in black-and-white cement arc tiles, also from Clé, that are arranged in a randomized pattern to offer one more visual treat within the bathroom's spartan footprint.

Without losing sight of the aged home's original charms, Byben's curve-obsessed improvements unite the bold and whimsical interior.



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As temperatures around the globe continue to creep upward, the conversation around water scarcity and usage grows more urgent every day. A defining facet of both kitchen and bathroom functions, water is often unconsciously wasted in these spaces due to outdated appliances and fixtures. In an effort to avoid unnecessary depletion, the following companies have delivered these innovative products to ensure that your home is doing its part for the planet.



CORNERINTENSE DISHWASHERS

Beko
beko.com

Waste



NEOREST RS SMART BIDET TOILET

TOTO
totousa.com

NUMI 2.0
Kohler
kohler.com





BESPOKE AI WASHING MACHINE

Samsung
samsung.com

Watch



WT7900HBA TOP-LOAD WASHING MACHINE

LG
lg.com



MAGNETIX VERSO COMBINATION SHOWER

Moen
moen.com

Utility and design go hand in hand within these recently released sink and vanity products. Whether you're seeking sleek and spacious storage in the bathroom or a functional and sculptural basin in the kitchen, the following manufacturers draw from decades of expertise to deliver refinement and reliability within every curve and detail.

Durasein, **THE EURO**
durasein.com



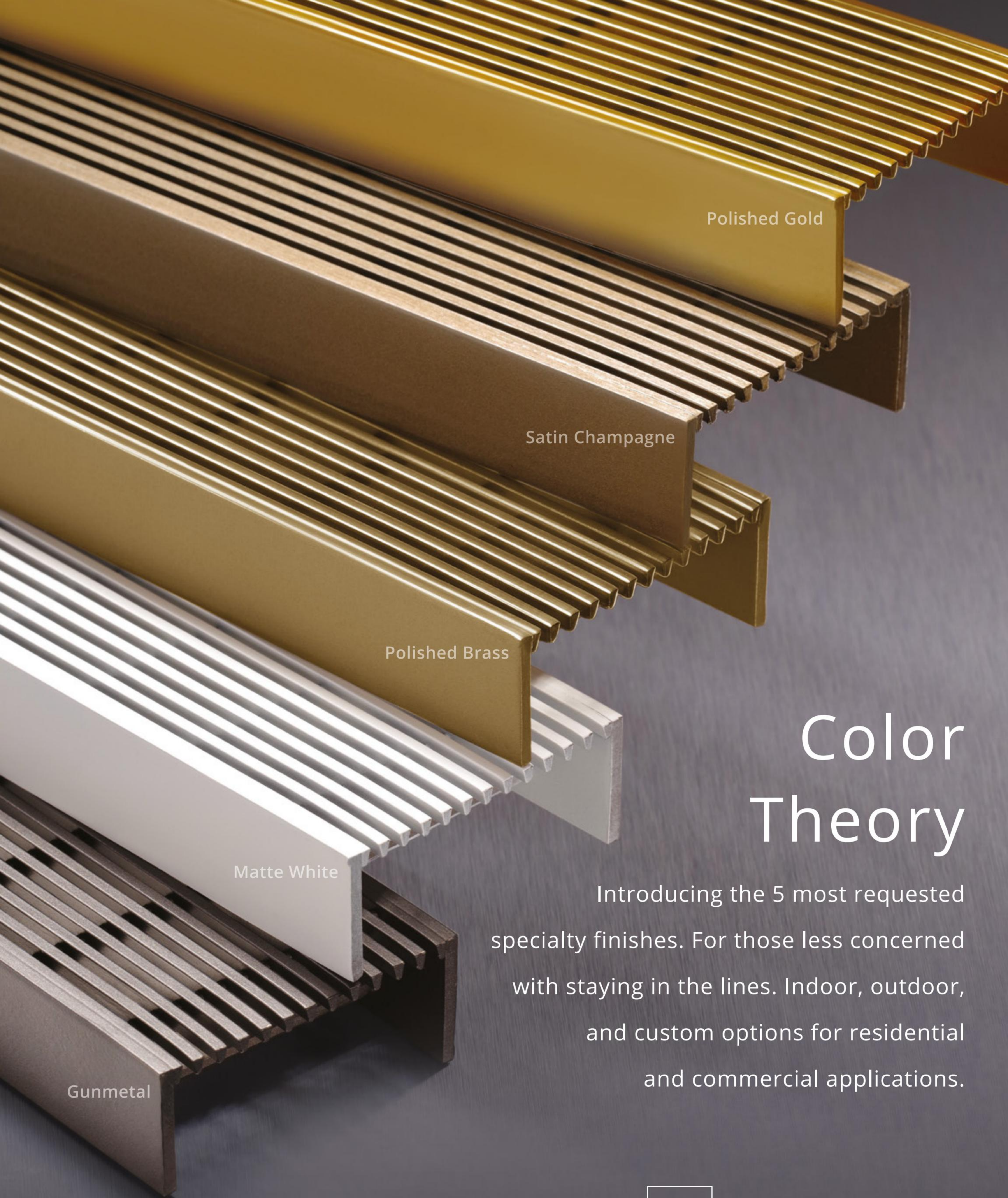
Salvatori, **HITO BY PIERO LISSONI**
salvatoriofficial.com



Stone Forest, **ELEMENTAL FACET VANITY**
stoneforest.com



Hastings Tile & Bath, **TRICOT**
hastingstilebath.com



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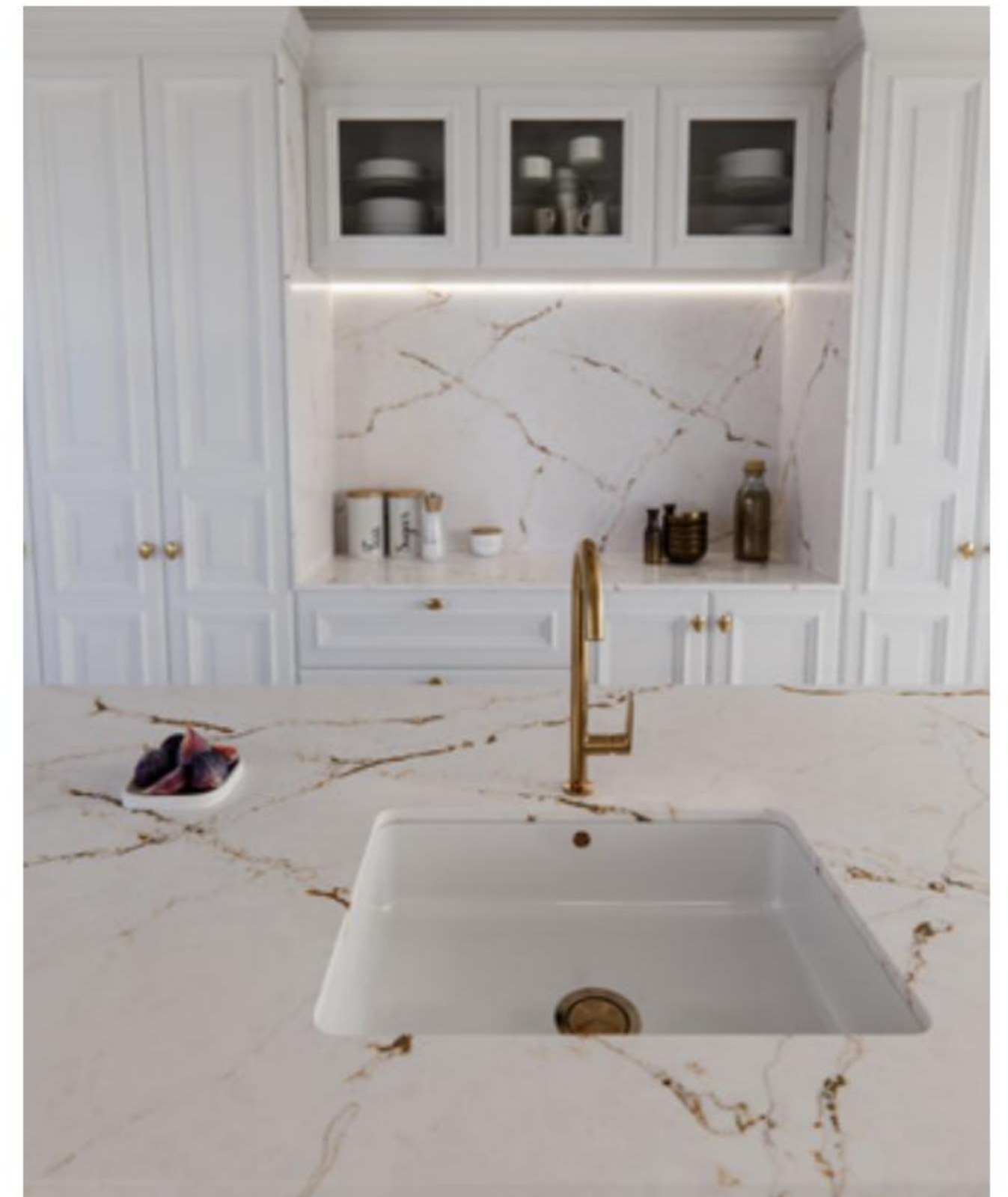
MANHATTAN
SOUTHAMPTON
GREENVALE
MT KISCO
MAHWAH

When selecting the finishes for your kitchen or bathroom, balancing look, feel, cost, and performance can be a difficult task. Fortunately, these varied new offerings from the following manufacturers provide a wide range of aesthetic and material options without breaking the bank. Whether your preference is natural stone, porcelain, plaster, or composite, these expansive and thoughtfully manufactured surfaces are sure to deliver.



Florim, **FLORIM STONE**
florim.com

Cosentino, **SILESTONE LE CHIC**
cosentino.com



Atlas Concorde, **3D WALL PLASTER**
atlasconcorde.com

Caesarstone, **LUMENA PORCELAIN**
caesarstoneus.com



Small but mighty elements of design, tiles are terrific tools for creating visual interest in a space. As they offer endless possibilities in terms of color, texture, shape, and pattern, making selections for your kitchen or bathroom can be overwhelming. Whether your sensibilities favor the bold and geometric or soft and rounded, consider these new offerings to add intrigue to your next project.

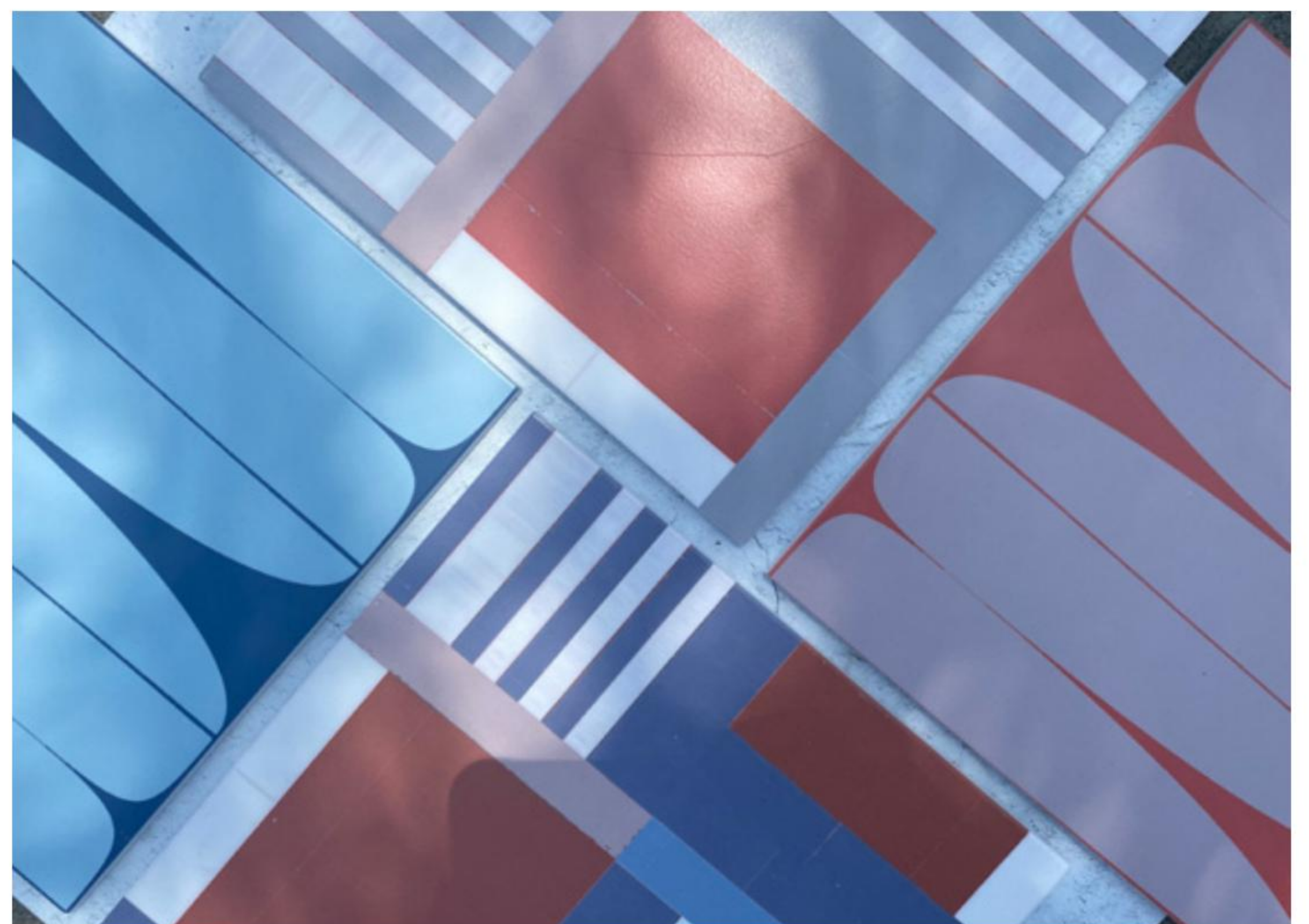


Artistic Tile, **SFERA BY ALISON ROSE**
artisticictile.com

Domus, **YINKA ILORI X DOMUS**
domus.com



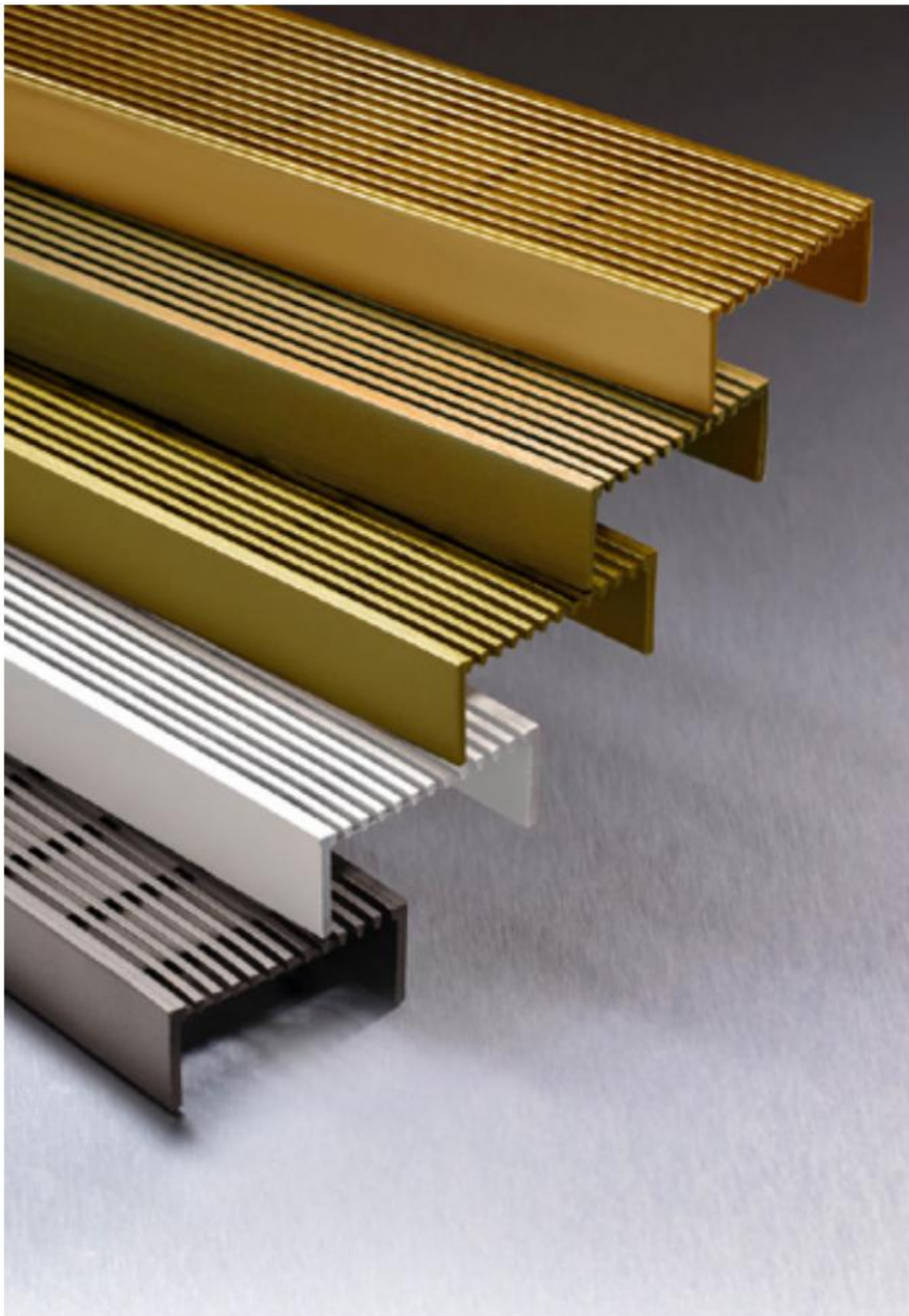
Daltile, **OUTLANDER**
daltile.com



LIVDEN, **DEL MAR**
livden.com

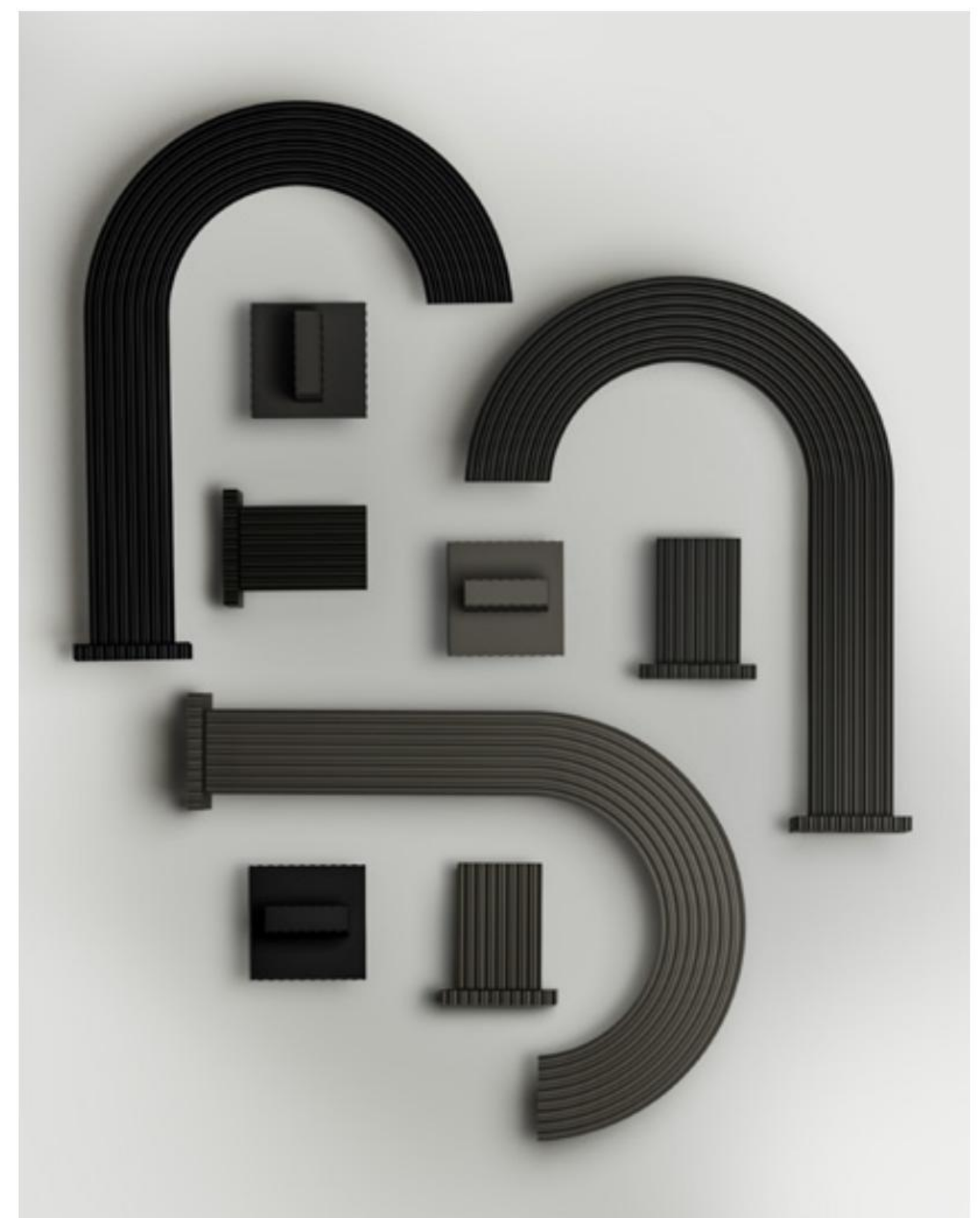
As a moment for multisensory experience, hardware performs far beyond beauty. For aesthetic reasons, carefully selected pulls, knobs, handles, and fixtures ought to contribute to a room’s cohesion, but they must also provide reliable functionality and commensurate tactile experience. To deliver the best of all worlds, consider the following new additions to the wide world of kitchen and bathroom hardware.

Infinity Drain, **SPECIALTY FINISH COLLECTION**
infinitydrain.com



Emtek, **HOLLYWOOD REGENCY COLLECTION**
emtek.com

Watermark Designs, **JAMES COLLECTION BY BARRY GORALNICK**
watermark-designs.com



Franz Viegener, **GROOVY**
franzviegener.com

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The pandemic-induced push for improved outdoor spaces prompted manufacturers of all kinds to ramp up their offerings. After a few years of thoughtful research and development, the product rollouts for the spring and summer seasons have been noteworthy, particularly in the kitchen space. Formerly limited in variety and creativity, outdoor kitchens have grown to rival their indoor counterparts in terms of functionality, sophistication, and aesthetics. These latest offerings demonstrate that evolution.



Aihaus, **OUTDOOR ALUMINUM MODULAR KITCHEN**
aihaus.com



Danver, **COSMOPOLITAN STORE**
danver.com



Room & Board, **GRANGER OUTDOOR COLLECTION**
roomandboard.com

Talenti Outdoor Living, **TIKAL BY NICOLA DE PELLEGRINI**
talentispa.com



Courtesy the product manufacturers

Induction cooking technology, long standard in European countries, has been spreading swiftly across the U.S. as recently passed legislation in some states mandates implementation of all electric appliances new builds. Major appliance brands have answered the call, introducing induction versions of their beloved range products. However, there are still homeowners and chefs who oppose this electric method and remain loyal to natural gas cooking either by choice or necessity. Wherever you land in this heated debate, these new range products use elegant design as a vehicle for top-of-the-line cooking technology, which will certainly enhance your kitchen experience.

BlueStar, **BLUESTAR DUAL FUEL**
 bluestarcooking.com



Fisher & Paykel, **INDUCTION COOKTOP, 36-INCH, 4 ZONES WITH INTEGRATED VENTILATION**
 fisherpaykel.com



Dacor, **48-INCH DUAL FUEL RANGE - TRANSITIONAL**
 dacor.com



Big Chill, **30-INCH CLASSIC INDUCTION STOVE**
 bigchill.com

Tumbled



An expansion by Edition Office reimagines an existing home for indoor-outdoor contemporary family life.

Text by Jesse Dorris
Photography by Rory Gardiner

and Refined





FACING PAGE Edition Office responded to client requests to remove the disconnect that existed between interior spaces and the outdoors.

BELOW, LEFT Intricate Federation style details demarcate the transition from the historic home to the new addition.

BELOW, RIGHT The exposed concrete slab is cut in select locations for lighting via skylights and fixtures.







AROUND THE TURN OF THE 20TH CENTURY, when Australia became a commonwealth, houses sporting terra-cotta roof tiles, brick chimneys, clay pots, and prominent verandas sprouted up across the country's burgeoning suburbs. A kind of down-under take on the Queen Anne style, Federation architecture was aesthetically dominant for decades.

The style's charms are still evident today. But so are its limitations, particularly the way traditional examples all-too-successfully separated the inside from the outside. At least, that's what a family of five thought when they commissioned Edition Office to rethink their circa-1907 house. The structure felt distinctly disconnected from its surroundings, at once too dark and too visible from the bustling street before it.

"What we wanted to do," Kim Bridgland, a director of the Melbourne-based Edition Office, told *AN Interior*, "was to visually stitch the project into the fabric of its neighborhood." Perhaps counterintuitively, this involved walling off the original house via a discreet expanse of recycled brick that rises just high enough to offer a glimpse of the domestic zones behind it. The brick wall wraps around the property, embracing the heritage architecture while encompassing newly built forms. These include a wing of social spaces and a pair of volumes atop the new structure's concrete roof, dramatically upping the area of the home while also offering punctuation to the nearby rows of Victorian houses. (And respectfully not cutting off any of their neighbors' access to sunlight.) The brickwork has a custom finish that is scraped on with a trowel and dry rubbed with a sponge, which unifies the wall. It continues inside and is also used for the kitchen island.

"The brickwork language," Bridgland said, "makes the kitchen and dining room, the lounge and courtyard, and even the pool space feel like rooms of their house whether they're indoors or outside. Whatever is behind the perimeter wall becomes a room of the house."

A different material unites the kitchen with the private rooms, some ringed in circular walls, in the upstairs volumes. "We wanted the parents' bedroom and their studio space to be quiet, fully immersive sanctuaries," Bridgland remarked. The spaces are fully enveloped in warm, grainy spotted-gum plywood, the same species used for the ample kitchen cabinetry. Well, not *exactly* the same: "Our intention was to use the same material everywhere," he remembered. But as construction began, so did the bushfire tragedy in eastern Australia. "It burned out literally billions of hectares of the forests that were the resource for this product," he says. "We got the last few sheets of the plywood. It was vital that we used it upstairs so it could be a holistic space." Luckily, they had enough strips left over so that workers could affix them onto kitchen cabinets.

Resources elsewhere were recycled, including the brick and the tiles on the original front porch. "We had to reset the whole terrace," Bridgland said, "because it was all sunken and some of the tiles were missing. We sourced them from salvage yards so that they're all the same."

From the concrete floors and ceilings to the galvanized steel ground-floor staircase, all other materials are heavy-duty but look lighter than air and will look better as they wear. "The family has three boys, all of them fully active in sports," he shared. "It's a refined and rough-and-tumble house, I suppose—one that will age gracefully." ●

PREVIOUS SPREAD Kitchen cabinets were remade with spotted-gum plywood, which was difficult to source, as the Australian wildfires decimated supplies.

RIGHT The spotted gum continues to the second level, where it is employed as the primary surface material. This move creates a connection to the first level while establishing a contrasting experience on the second.





Leong Leong realizes a suite of textural amenity spaces in Brooklyn.

Subtle

Text by Jack Murphy, Photography by Naho Kubota

Thresholds

RIGHT Adjoining the publicly accessible entrance, a red-walled coffee shop offers something different from the cooler-hued areas elsewhere.

AFTER A STRETCH OF WATERFRONT in Brooklyn's Greenpoint and Williamsburg neighborhoods was rezoned in 2005, a crop of residential towers bloomed in what was previously an industrial area. One of them—The Bellslip, developed by Brookfield and designed by Handel Architects—is set along the banks of Newtown Creek as it empties into the East River. (The area is now called Greenpoint Landing.) Leong Leong joined the project to lead the design of The Bellslip's amenities. The effort included the building's ground-floor lobbies, workout spaces, a shared dining area, a pool lounge, co-working suites, and exterior terraces.

A sunlit, publicly accessible urban room greets all visitors. "When we developed the project, we were thinking through questions like 'Who's going to use this building?' and 'How do we really make this public space?'" Christopher Leong, partner at Leong Leong, told *AN Interior* on a recent visit. (He leads the office with his brother Dominic Leong.) Large, pill-shaped partitions with integrated seating rotate, offering flexibility. Tailored to the project, the pills can be moved by one person to resize the room for gatherings of different sizes, additionally supported by furniture from Muuto and a curving Osaka sofa designed by Pierre Paulin for La Cividina. Long, tubular custom light fixtures designed by Dot Dash run overhead. On the opposite side of the entry, a coffee shop features a lively stone counter with a fluted red back wall.

The processional entrance into the main lobby is marked by a threshold between two curving walls lined in aluminum extrusions. Custom-manufactured by Zahner based on early designs that came from bending sheets of paper, the airplane wing-like profile catches light with its rolled surface. A bathroom is hidden behind one wall, accessed by a motorized door clad in matched aluminum pieces. The walls read as thick shapes; they help negotiate a shift in the building's structure, in addition to delineating a public area from a private one.

Within, the main lobby is cooler and sleeker. A formal staging of green chairs and sofas designed by Philippe Malouin for SCP is

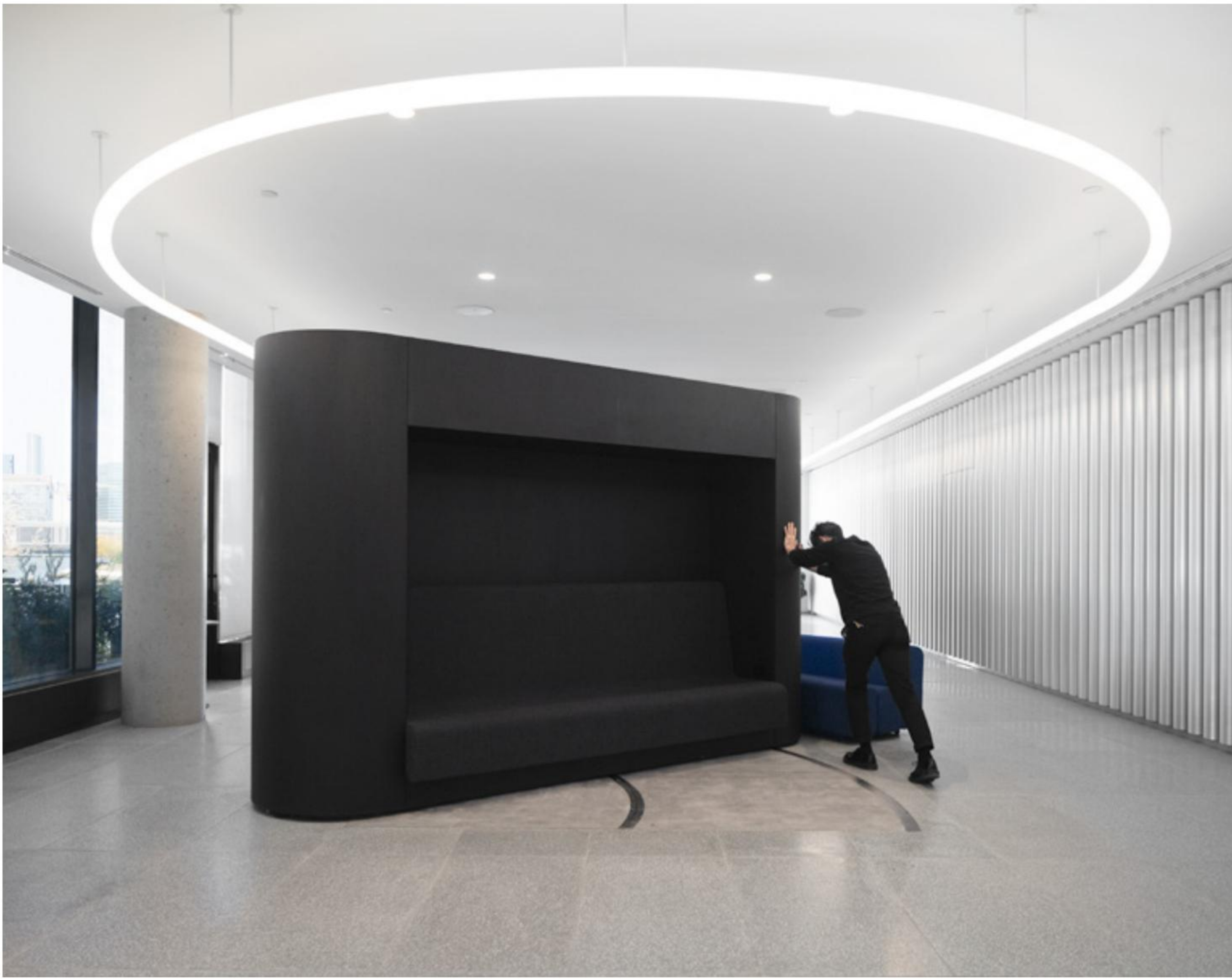
the space's focus. A metal circular stair leads to upper-level amenities and conceals the residents' entrance, and the mail room—dark and populated with mint-green mailboxes—is set within the thick aluminum-clad wall. Above, a second-floor gym suite offers bright workout spaces and grids of lights also realized with Dot Dash.

On the third floor, two suites offer spaces for work and play. The co-working area was designed before the pandemic, but its conference rooms, lined in deep green fabric, are a hot commodity for the building's WFH warriors. A communal living room stages cobalt-blue sofas from HAY alongside plants, the room's light softened by sheer curtains. The pool lounge opens to the aquatic terrace; it doubles as another desirable workspace, as its curvy interior, lined in white-oak slats, is a comfy place to camp out. At the end of the suite, the kitchen in the reservable room is lined in amazonite quartz slabs, and a long, communal table anchors the dining area. Here, a new emerald-velvet modular sofa from Paustian mixes with vintage Charlotte Perriand chairs. Throughout, a perforated OSB ceiling controls sound and establishes another visual texture. The spaces, airily open, are anchored by vibrant furniture and material choices.

Over the years, Leong Leong has developed its interior-design expertise through a series of object, furniture, exhibition, gallery, and showroom commissions. Leong remembers prior eras when environments weren't discussed in holistic terms: Modernist designers produced both space and objects—architecture and interiors, broadly—but then, somehow, the disciplines bifurcated along the way. Interior design requires a "different sensibility to think about atmosphere, texture, and color," Leong reflected. To make good interiors, you "have to think much more about human behavior and interaction."

With its color-blocked furniture layouts supported by neutral, textural backdrops, The Bellslip's amenities offer zones for activity and solace. The project was a bit of an experiment for Leong Leong, but it paid off: "It has opened a new world of possibilities," Leong said. ●





ABOVE Movable black partitions moderate lobby space while offering seating. The tubular lighting throughout is custom designed by Dot Dash.

FACING PAGE The fabric-lined coworking spaces have been popular among residents—fortunate considering that they were designed before the pandemic.

FOLLOWING SPREAD Aluminum extrusions manufactured by Zahner demarcate the processional entrance and main lobby.







Back

to

Work

And And And retools a West Coast law office into a warm, inviting interior.

Text by Stephen Zacks
Photography by Chris Mottalini





ABOVE Tan oak furthers the 1970s feel created by rounded corners and an Angelo M marble table from Alinea Designs.

FACING PAGE Plush communal lounge areas are part of a larger attempt to lure employees back into the office.







PREVIOUS SPREAD A green quartzite countertop and backsplash stretch horizontally against the vertical grain of the cabinetry.

FACING PAGE And And And prioritized natural light, a welcome contrast to the firm's previous artificially lit spaces.

IN LOS ANGELES'S CENTURY CITY COMMERCIAL DISTRICT, an entertainment law firm approached boutique design office And And And to renovate its dreary, high-rise corporate office. It wanted a more homey place where it might lure all those reluctant remote workers seeking work-life balance back to the office. With its medium-toned, white-oak wall paneling; custom office dividers; wool carpets; plush sofas and chairs; brick-tiled library; and pine-green accent walls, the office took on the color palette of a dark-hued 1970s living room.

"We were hired in part because there was this reevaluation of what is office space," And And And principal Annie Ritz told AN Interior. "We wanted to bring a totally different feeling to what an office could be. We wanted to bring some of that warm home feel to it. But especially in the lounge, for example, there's a little bit of almost a hotel lobby as a reference."

Here, the customarily prized spot of the corner office has been converted into a welcoming place for gathering: Ritz and coprincipal Daniel Rabin convinced the firm to dedicate the most prized views, best light, and most concrete symbol of power to wider occupation. It's a bit of Silver Lake transferred to the upper echelons of corporate-law hierarchy.

"Their former offices were all closed off," Ritz remembered. "The interior had no natural light connection. Just getting them into those window perimeter areas was a big achievement because, of course, those are coveted office spaces, but for everybody's access to natural light, that was huge."

The entry is finished with chevron-patterned, white-oak floors; Bassam Fellows sling lounge chairs; and an Angelo M marble table from Alinea Designs. A ruby-tiled reception desk with rounded

corners greets staff and visitors. Beyond, a long hall of glass-walled offices with tan-oak millwork still offers plenty of room for privacy and hierarchy, while allowing daylight to filter in from the outdoors.

The law office is "well established, and some people definitely were reluctant to see their space get downsized," Rabin said. "but then once it was all completed, everybody kind of got on board."

The ceilings in the lounge and library are all lined in beige oak. The L-shaped lounge with a kitchenette and round lunch table has a green quartzite countertop and backsplash with pronounced veining and matching medium-toned oak cabinetry. Bullnose Rombini tiles cover the structural columns in the conference room, which is bordered with a modern wraparound sofa. It resembles the firm's California modern, single-family-home domestic interiors, but it deliberately resisted the vogue for Danish-style light wood finishes.

"The lounge area was a big triumph. We were able to work with the client and show them how that fabulous corner space could be transformed into a group space with the ability to section off for more informal meetings" Rabin said. "Everybody now agrees that's a lovely space and an important part of the project."

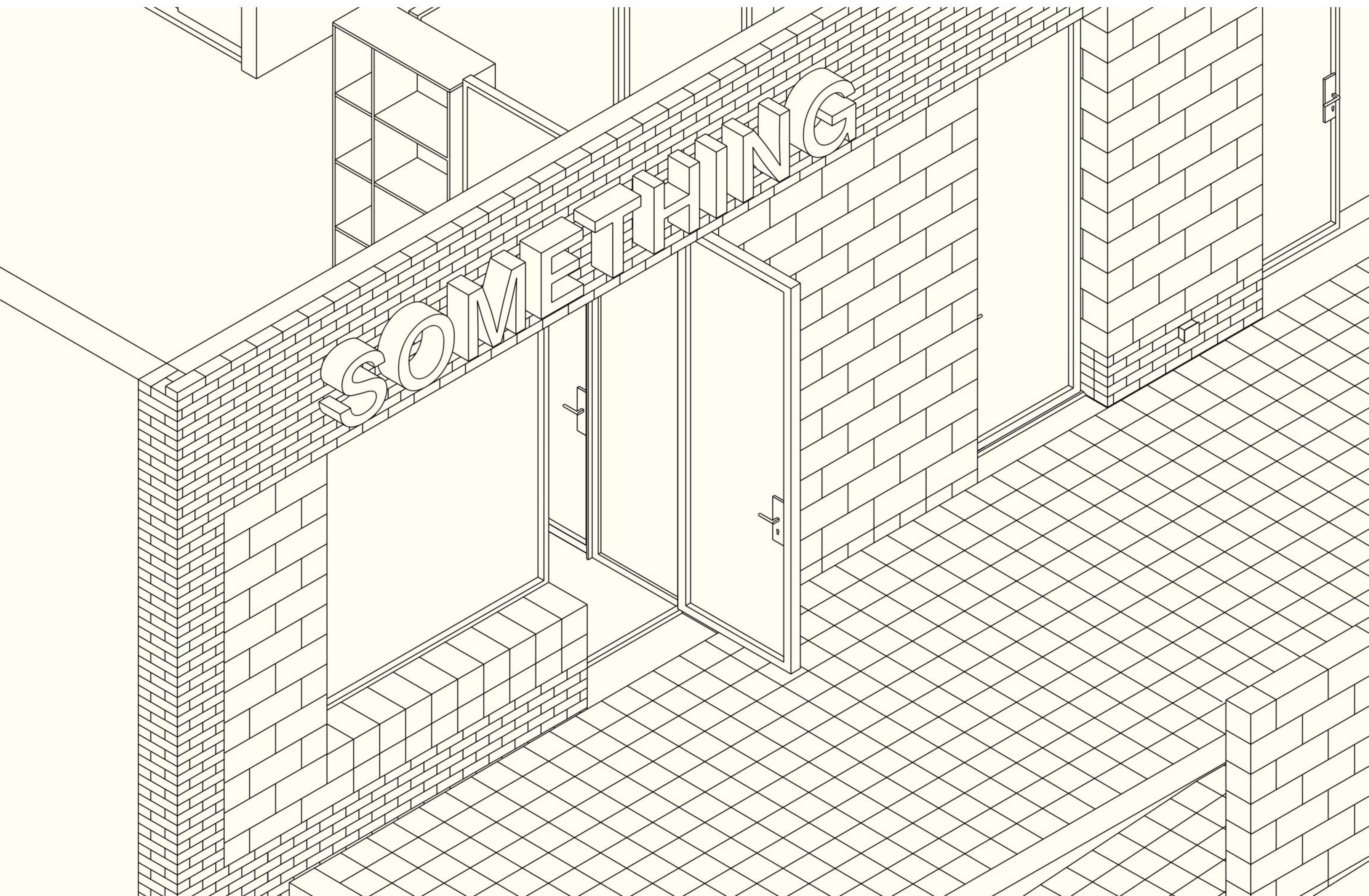
The library decor is the pièce de résistance in this homage to the values of another age: Its pine-colored walls, puffy Brasília chairs from Menu, Arflex sofas, and Philippe Malouin sofa for SCP all suggest a nod to the ideas of comfort and well-being that have become the new norm for commercial office space.

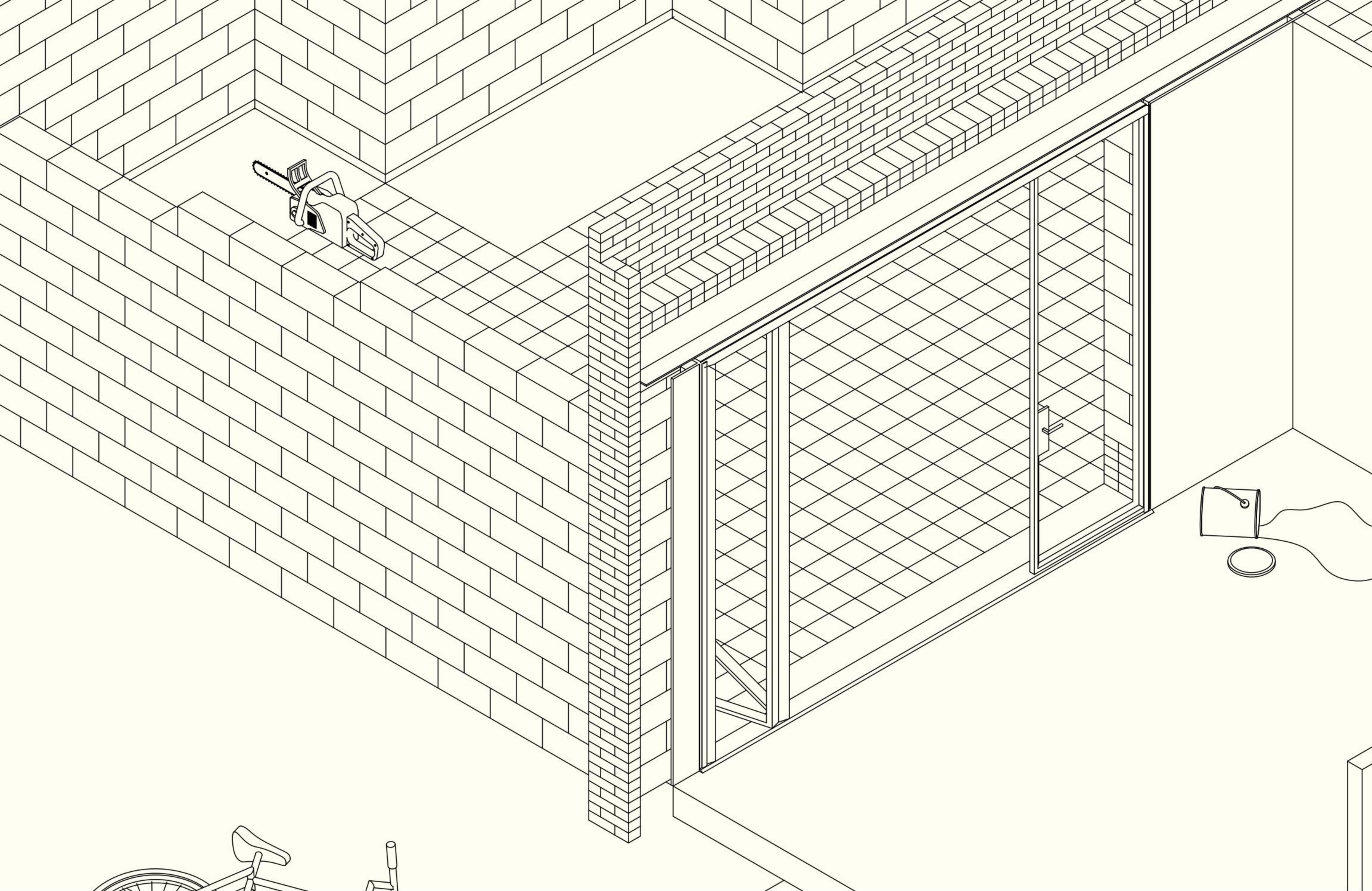
Will And And And's materially rich interior nurse the nostalgia of all those midcareer Gen X-, Y-, and Zers and lure them back to the workplace? The answer is to be determined, but for now, at least, this office offers ample natural light, a touch of greenery, and comfortable spaces for working. ●



Davidson Rafailidis play the long game
when retrofitting a Buffalo restaurant.

Limbo





State

Text by Samuel Medina
Photography by Naho Kubota



FACING PAGE A folding, mint-colored glass wall opens the dining room to an interior courtyard addition.

BELOW Skylights bring ample sun into the pastel-hued room.



PHOTOGRAPHY IN THE HANDS OF AN ARCHITECT can tend toward hyperrealism. The documentation of a space becomes an opportunity to “restore” fidelity to a situation that has devolved from the project ideal. Perceived imperfections are weeded out, surfaces are touched up, and people, if they appear at all, affect un-peopled mannerisms.

“There’s something that starts to become unconvincing or flat in staged architectural photographs,” Stephanie Davidson, who runs a design studio with her partner, Georg Rafailidis, in Buffalo, New York, told *AN Interior*. “Our projects don’t have that ‘moment,’ because we are more desirous of the unknown. We try to cultivate an intentional ambiguity.”

Ambiguity of use is an apt way to describe the conversions, retrofits, and additions that the couple has completed in the past few years, a handful of which were examined in a studio visit in *The Architect’s Newspaper* last year. Even so, the conceit of *Space for Something*, as the architects named the project, is open-ended to the point of woolly uncertainty. Project photographs, shot by Naho Kubota, depict a limpid interior from odd heights and angles. Where pastel trim delineates thresholds, pink, baby blue, and yellow walls indicate zones of activity, and a few minimalist chairs are scattered about. Wedges of light and the shadowy bend of an exterior railing rhyme with the acute angles of notched cupboard doors. Everything is still, and you could be forgiven for thinking that Kubota’s lens has been set to soft-focus.

It transpires that this empty interior, which could be put to use as a boutique shop or a community rec room and anything else in between, belongs to a Chinese restaurant in northeast Buffalo. In the patron-submitted images uploaded to the business’s Yelp profile, the gentle, ice-cream-parlor color palette is shown up by worn bits of chinoiserie and wholesaler two- and-four-tops. Its Google profile displays images of the same and also a panorama of the restaurant’s

former self, captured before a kitchen fire rendered the structure unusable. The profuseness of the original decor (redolent of a retirement-home canteen), the presence of drop ceilings, the almost defensive disposition evidenced by the slit windows set into the primary facade all underscore the extent of Davidson Rafailidis’s intervention.

Why the insistence on the evasive project moniker? “We became very interested in ‘limbo space,’ or the condition of vacancy and the stripped-down quality you get for free. It made us realize that the immediacy of a space can prevail regardless of what it’s used for and long after it ceases to be used in that way,” Rafailidis said.

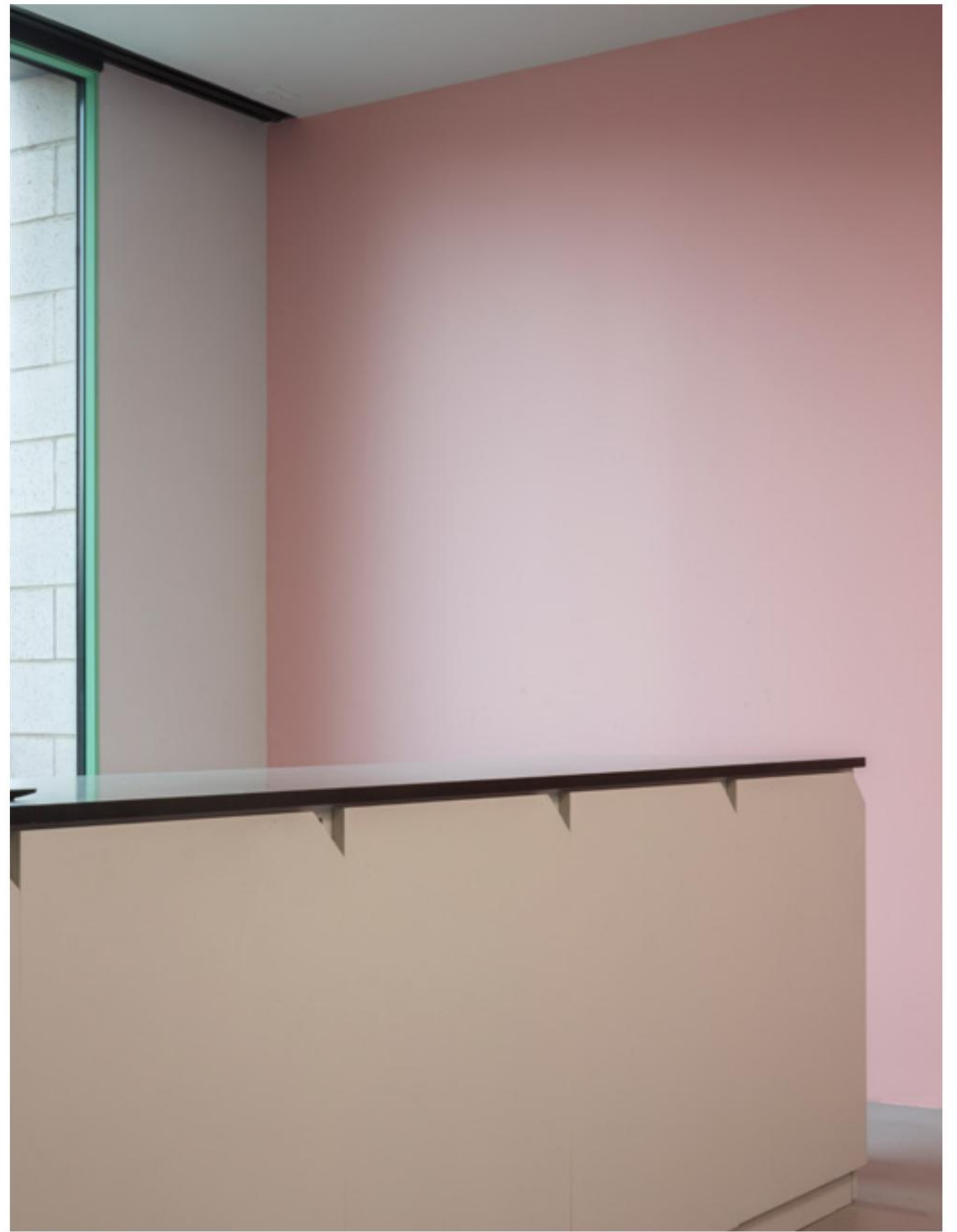
Long-term thinking inspired the changes he and Davidson made to the property’s exterior. The prior EIFS facade, which puckered into a pagoda shape over the entrance, was unsalvageable after the fire; in its place, the architects devised a new frontage with CMUs and blond bricks arranged around large windows. They also created a small court for outdoor dining, accessible to the dining room via accordion doors, and enclosed the area with a protective wall of dark clay blocks. But they kept the height of the wall low enough so that Kenmore Avenue, a major east-west road that merges with Main Street a few blocks away, and a “busy bus stop that attracts a grab-bag of activity” remained visible, Davidson said. “It’s a pretty unloved spot, but that urban condition isn’t going away. We thought, ‘Let’s give this corner a chance.’ People waiting for the bus lean against the wall now.”

You wouldn’t know it from Kubota’s photographs, which are more impressionistic than *vérité*. Still, her lens doesn’t completely shy away from the everyday. In one picture of the interior, perspectival bounding lines converge toward the outdoor court and its chocolate clay-block wrapper. The lighting is artfully framed, and there, looming in the background, is the cursive font of a Walgreens sign—a studied incongruity that convinces you of the architects’ modest polemics. Or as Davidson put it, “We try not to mask anything.” ●

RIGHT A line of cabinets uses angled corner openings as pulls, omitting the need for hardware.

BELOW, LEFT The narrow stiles of the doors allow details to stand out where desired and for its finish color to contrast the glass.

BELOW, RIGHT Masonry replaces the former EIFS facade and brings an exterior rigidity that contrasts interior softness.





Walgreen's



FACING PAGE While the restaurant feels like an environment of its own, it does not escape its context.

ABOVE For architectural photography, carefully curated furnishings and fixtures are staged in conversation with the project's interiors.

Art

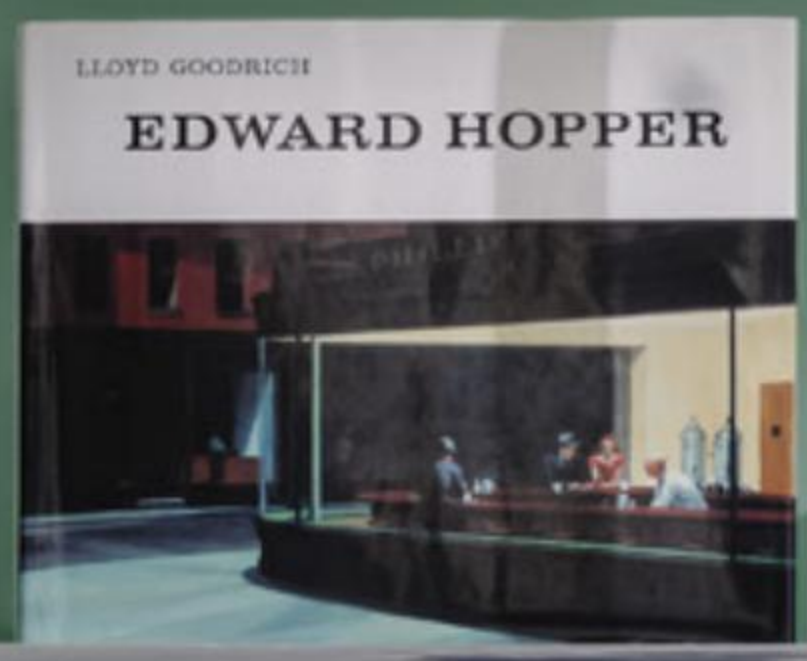
Michael Hsu Office of Architecture designs a colorful, collaborative hub for its Austin headquarters.

Text by Lauren Jones
Photography by Chase Daniel



Forward







FACING PAGE A variety of finishes, chairs, resources, and plants can be found throughout the office, where no space was left unconsidered.

ABOVE Except for singular phone booths and a few private workspaces, the office is left open, encouraging collaborative work.

FACING PAGE Deep-blue, mohair-lined walls materially soften and acoustically separate the office.

WALLS CLAD IN MOHAIR FOR STYLE AND SONIC ISOLATION, oversize greenery, impressive virtual-reality tech, and a yellow vintage Ducati motorcycle are just some of the features of Michael Hsu Office of Architecture's new digs. Sited in Austin's Rosedale neighborhood, the industrial office building, which was initially crafted as a spec commercial space, provided "a fun challenge," said principal Michael Hsu, whose firm does everything from residential and hospitality to multifamily and adaptive reuse. "The studio is the result of a great deal of collaboration and features the work of many of our favorite fabricators and artists." In addition to this location, the practice also works from a smaller office in Houston and supports employees in Dallas, Denver, Louisville, and Nashville.

Large windows, terra-cotta block, a verdant stairwell, and an expansive yet residential sensibility combine to offer a "physical representation" of the architecture and interior design firm's process. Spanning two levels, the first floor's formality, intended to serve as a backdrop for entertaining clients, is juxtaposed with the more casual zone for creativity upstairs. "As hospitality designers, it's important for us to have an inspiring space, not just for clients but for ourselves," Hsu remarked.

The entry lounge features a commanding and playful painting from Patrick Puckett, which is set against gray-routed wood walls. There's a custom spalted maple and polished aluminum reception desk and a custom light fixture designed with regular collaborators Warbach Lighting and Design and multidisciplinary artist Brandon Mike.

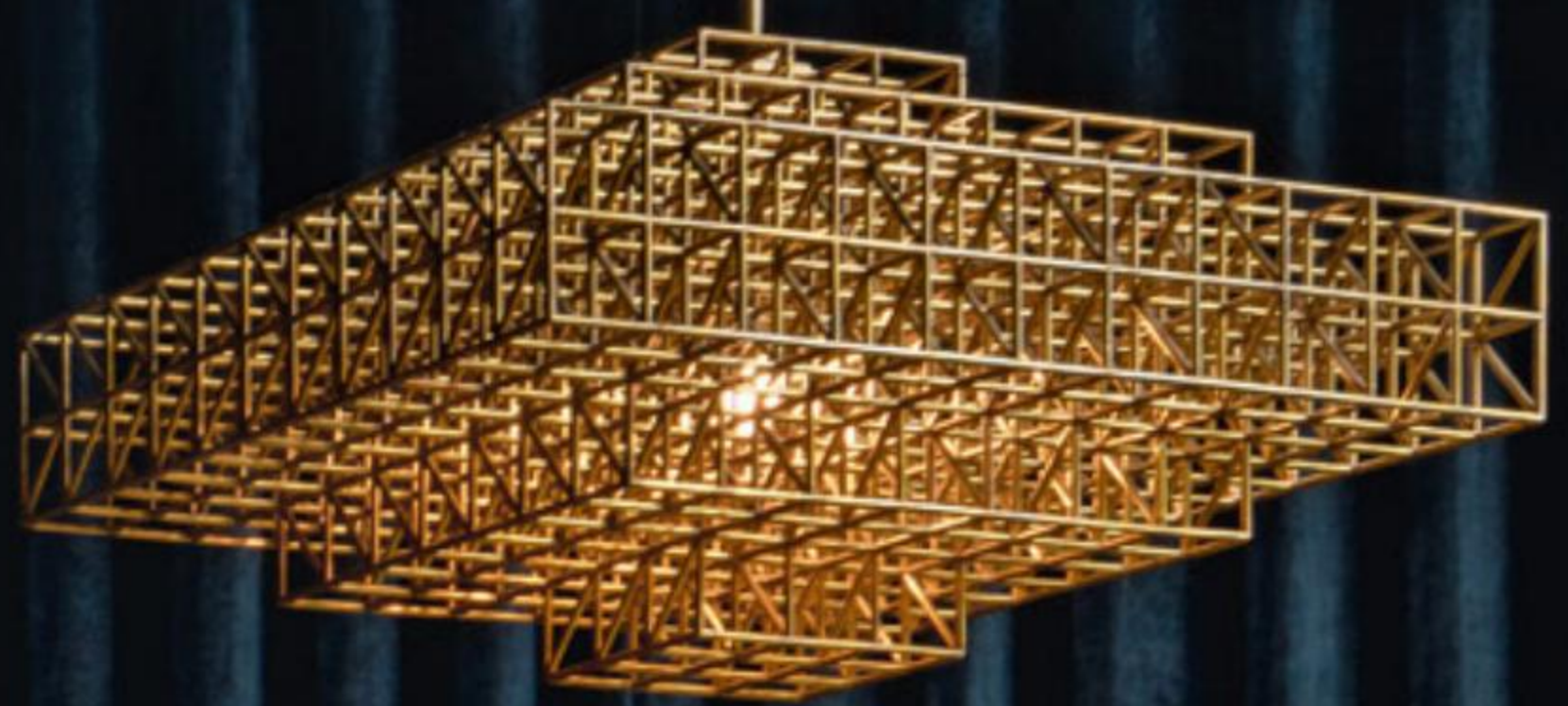
When it comes to the conference rooms, which double as formal dining spaces, the luxe touches of the vintage chairs and custom tables from local fabricator Drothouse come as no surprise. While

conference rooms in the firm's previous home were a hot commodity, introducing a multitude of private workspaces and phone rooms was an important factor in making the place their own, noted Beth Sims, the office's client engagement director.

If the first floor shows off the firm's residential expertise, the second level is where the creative magic happens. Employees work side-by-side in a plan carved out with a lounge, materials lab (a favorite space for designers), white-tiled kitchen, and more expansive botanicals. "The spaces are designed to facilitate how we work now, allowing for different modes, sizes, and shapes of collaboration," Hsu added.

As on the ground floor, art has been placed throughout an otherwise neutral backdrop. There's a pixelated deer head sculpture from Shawn Smith, a unique green millwork cabinet, and works from Denise Prince, Clare Grill, Hugo Pernet, and Paolo Arao (some are sourced from Hsu's personal collection). The most delightful design touch accents the often-neglected space of the bathroom: A wavy, black-and-white bathroom mural by Austin artist Jana Swec runs across all of the surfaces. "Even the toilet and toilet paper dispenser are covered," Sims said. "It's very unexpected."

Hsu and fellow principal Maija Kreishman have set up shop on either side of the floor, as there are no closed-in offices here except for human resources. "The new studio provides a space for [the office's] team to develop curiosity and creativity while being surrounded by a community of talented people," Hsu said. As seen on a recent visit, it is clear that plenty of natural light, minimalist desks, and a bevy of design details—from tile to fabric and more—will keep the inspiration coming as the office realizes its growing portfolio of commissions. ●



Designer Profiles ¹⁶

APPARATUS
apparatusstudio.com

In Common With
incommonwith.com

Orior
oriorfurniture.com

Tatjana von Stein
tatjanavonstein.com

Newlab Detroit ²⁴

Civilian Objects
civilianobjects.com

Forbo
forbo.com

Kvadrat
kvadrat.dk

MillerKnoll
millerknoll.com

Designer Favorites ⁴⁴

Foresso
foresso.co.uk

Krskadecor
krskadecor.com

West 53rd Street ⁵⁴

Armadillo
armadillo-co.com

BassamFellows
bassamfellows.com

Blu Bathworks
blubathworks.com

Jenni Kayne
jennikayne.com

John Derian
johnderian.com

reGeneration
regenerationfurniture.com

Restoration Hardware
rh.com

The Hudson Company
thehudsonco.com

Viabizzuno
viabizzuno.com

VOLA
vola.com

Hingham House ⁵⁸

Artemide
artemide.com

Auburn Woodturning
auburnwoodturning.com.au

Brizo
brizo.com

Concrete Collaborative
concrete-collaborative.com

HAY
hay.com

Kast
kastconcretebasins.com

SemiHandmade
semihandmade.com

The Bagel House ⁶⁴

Caesarstone
caesarstoneus.com

Clé
cletile.com

Daltile
daltile.com

The Bellslip ⁸⁸

Christian Woo
christianwoo.com

e15
e15.com

Fort Standard
fortstandard.com

HAY
hay.com

Hem
hem.com

La Cividina
lacividina.com

Ligne Roset
ligne-roset.com

Muuto
muuto.com

Paustian
paustian.com

SCP
scp.co.uk

Vitra
vitra.com

Century City Law Office ⁹⁶

Alinea
alineadesignobjects.com

Arflex
arflex.it

Farrow & Ball
farrow-ball.com

GUBI
gubi.com

Maharam
maharam.com

Menu
menudesignshop.com

Mutina
mutina.it

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ruemmler.us

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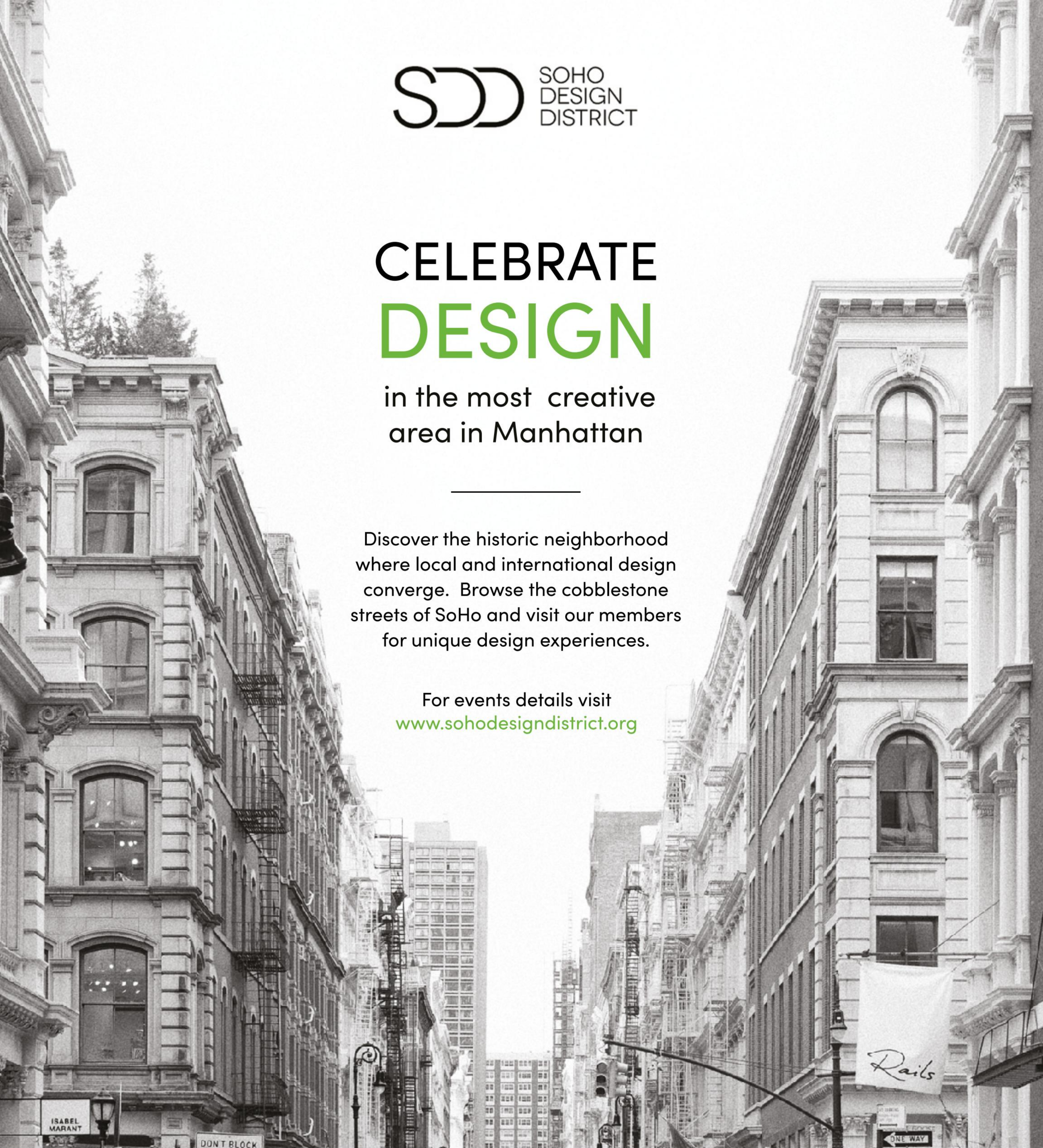
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109 Greene St, Suite 1D

CARL HANSEN & SØN
150 Wooster St

DANESE MILANO
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In Show

Country Show

Avant-garde design takes over England's Chatsworth House for the summer.

By Ella Jessel



Photography by India Hobson. Courtesy Friedman Benda and Chatsworth



FACING PAGE "Cryo III,"
Chris Schank, 2022.

ABOVE "Maker Bench
(Hexagon)," Joris
Laarman, 2018.

WITH A COLLECTION that includes a crimson damask bed likely made for King George II and David Roentgen cabinetry, England's Chatsworth House in Derbyshire has no shortage of historic furniture.

Yet despite its 500-year history, Chatsworth refuses to look backward. For its latest exhibition, the stately home has opened its doors to a troupe of 16 contemporary furniture designers from around the world.

Mirror Mirror: Reflections on Design at Chatsworth, running until October 1, is cocurated by Alex Hodby, senior curator of programme at Chatsworth, and writer, historian, and curator Glenn Adamson.

The show's title, explained Adamson, illustrates the intention to "look both ways" and create dialogue across the Chatsworth's immense art collection, amassed by 16 generations of the Cavendish family.

Yet it's also a reference to fairy-tale illusions, and indeed, in this show, nothing is quite what it seems. In Chatsworth's state music room, one of the property's most famous works of art, a trompe l'oeil painting of a violin, appears to hang from a real metal peg on the door itself.

The curators commissioned a site-specific artwork by Jay Sae Jung Oh, a Seattle-based designer from South Korea, to re-

spond to the state music room. Her answer was a musical throne, complete with French horn and a drum. The seat looks like solid wood, yet up close it's clear the instruments have been muffled, shrink-wrapped in leather cord.

Meanwhile, in the house's grand state bedchamber, London-based Mexican designer Fernando Laposse enhances the room's moody opulence with a 2-meter-high cabinet wearing a shaggy white coat. Laposse created the fur-like shroud from sisal fibers with local craftspeople in the Mexican village of Tonahuixtla.

In this rethinking and elevation of everyday objects like benches, chairs, and ves-





sels, the Chatsworth show celebrates a cross section of what Adamson called today's "design avant-garde."

"It's about plumbing the depths of what these familiar design typologies can be made to do and a real sense of discovery and possibility," he said.

Outside on the mansion's sprawling grounds, a seating sculpture by Lebanese designer Najla El carved from Iranian red travertine is installed, as are two living benches from Dutch designer Joris Laarman. Made of gritrock from a local quarry, the same material used to build Chatsworth's main house, Laarman's seats are inlaid with planted moss and lichens. Nearby, an impressive trio of bronze sculptures by the late American furniture designer Wendell Castle are gathered at the edge of the Ring Pond.

In one of the exhibition's biggest moments, British artist Faye Toogood commandeered the chapel for *Standing Stones*, a series of monolithic forms made out of Purbeck marble, a limestone found in Dorset. "I felt like I was revealing something that had always been there—something almost prehistoric that had been lost to time, and it was my job to find it again," Toogood stated.

Another British artist, Samuel Ross, injected his marble and bright orange steel sculptures with a modernism heavily influenced by Brutalist architecture and the housing estates he grew up in. Ross created the pieces in response to the reclining 18th-century figures of Filippo Albacini and Antonio Canova in Chatsworth's sculpture gallery.

Other exhibits include works by Detroit-based designer Chris Schank, a chandelier by the U.S.-born, Switzerland-based industrial designer Ini Archibong, and a series of abstract pots by South African ceramicist Andile Dyalvane.

Contemporary shows in historic spaces are often described as "interventions," but Adamson conceived of *Mirror Mirror* as adding another layer to Chatsworth's existing collection. "It felt for me like being invited to sit down and add one melody line to an existing orchestral composition," he said. ●

Mirror Mirror: Reflections on Design at Chatsworth is on display at Chatsworth House in Derbyshire, England, through October 1.

LEFT "Amnesia or platelet apparition?" Samuel Ross, 2021 (left); "Jut, impale, emerge," Samuel Ross, 2021 (right)

Dust to Dust

A new book of photographs by architect Herman Ellis Dyal explores his childhood church in Texas.

By Brantley Hightower



Herman Ellis Dyal

FACING PAGE The empty Riverside Baptist Church in San Antonio, Texas

BELOW An archival image demonstrates Riverside Baptist Church in its heyday.



LOCATED A FEW MILES from the Alamo on San Antonio's south side, Riverside Baptist Church consists of a modest complex of brick structures built over the course of several decades. The sanctuary's engaged portico expresses vaguely classical details and is flanked by an educational building and a fellowship hall that more explicitly reflect the eras of their construction. But the photographs collected in *The Things Not Seen Are Eternal* do not dwell on the exterior of these buildings. Instead, they explore the seen and unseen arti-

facts found in their vast, depopulated interiors.

The photographer, Herman Ellis Dyal, spent much of his childhood inside Riverside Baptist Church. As explained in a concise essay appended to the collection of documentary photos published by GOST Books in April, the 1950s of his youth was "the high-water mark of institutional Christianity in Eisenhower's America, and we were in one of the city's largest and fastest-growing churches."

But just as Dyal's own beliefs have changed since then, so too has the promi-

nence of community churches like the one he attended. As its congregation dwindled in the second half of the 20th century, the faithful retreated into ever-smaller portions of the large complex of buildings it once saw fit to build. Even so, the disused portions of the church retained evidence of their past use, and these semiabandoned spaces became the focus of Dyal's photographic study.

Although he trained and worked as an architect (with early stints at both SOM and in Philip Johnson's office), Dyal spent most



TOP LEFT Dim natural lighting contributes to the sense of abandonment within the photos.

TOP RIGHT An eerie message of desertion is communicated through the observation of strange alignments.

FACING PAGE Dyal's photography manages to simultaneously capture both vibrancy and dullness.

of his career exploring the intersection of graphic design and the built environment. His firms—fd2s, Dyal and Partners, and Page/Dyal Branding and Graphics—brought together the disciplines of architectural design, industrial design, and experiential design. This interdisciplinary approach is reflected in the images collected in this monograph, as they possess an indelible quality that is at once both graphic and spatial, objective and impressionistic. The liminal spaces they depict sit similarly between worlds: They contain artifacts of human occupation while being completely devoid of people.

Even though the project was deeply personal for Dyal—he admits this in the concluding essay—the evocative images speak to the universal experience of loss. Presented without captions or other descriptive text, the

photographs generate questions that engage more than frustrate. Was the bouquet of plastic flowers left behind after a funeral service? Is that a baptismal pool drained of its holy water? Is this what the world will look like after the rapture and/or the next pandemic?

The book's final photographs were not captured by Dyal but are instead reproduced vintage photographs of Riverside Baptist Church in its heyday. These images answer some of the questions asked by Dyal's photographs—yes, that was a baptismal pool—but they leave the viewer to continue to ponder larger issues of meaning, memory, and mortality.

Is a church a building, or the people who worship there? What is to be done with relics of the past when no one is left to remember that past? What, besides bouquets of plastic flowers, is truly eternal? ●





Getting Better All the Time

With today's headlines, it is easy to assume that the world is headed downhill fast. But with a longer view of humanity's course, things look brighter. This is the cheery premise of Austrian designer Stefan Sagmeister's *Now Is Better* project, currently on view at Patrick Parrish in New York. In addition to lenticular pieces that morph as one orbits them, Sagmeister has made a set of works that translate data trends (life expectancy, homeownership rates, etc.) into visualizations. The colorful shapes are incised into old canvases and feel

like thickened versions of John Baldessari's dot-obsessed productions. In person, the inserts glimmer like shiny pills. The layouts and hues are expertly composed, though one should expect nothing less from such a renowned designer. Sagmeister began the project during the pandemic in 2020; today, its hopefulness matches the sense of relief that arrived to many as typical civic life resumed. The exhibition runs through June 16, but don't fear if you miss it: Phaidon will publish a book about the project in October. ●

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AN Interior

Kitchen & Bath



David Mitchell

| | |
|---|----|
| West 53rd Street | 54 |
| Hingham House | 58 |
| The Bagel House | 64 |
| Trend: Water Conservation | 68 |
| Sinks & Vanities, Surfaces, Tile, Hardware, Outdoor Kitchens, and Ranges | 70 |

When it comes to designing for kitchen and bathroom spaces, the emphasis on utility does not have to equate to a limitation of beauty. This section will focus on three projects that achieve elegance in the face of functionality as well as the latest products that can assist with successful delivery.



On Site

Media Pad

Messana O'Rorke reshapes an apartment into an open, materially sophisticated loft.

By Stephen Zacks

DETAILS:

PROJECT NAME

West 53rd Street

ARCHITECT

Messana O'Rorke

LOCATION

New York

Nested on the seventh floor of a midrise building in Hell's Kitchen, the apartment of Chris McCarthy, president and CEO of Showtime/MTV Entertainment Studios and Paramount Media Networks, is a free-flowing retreat above New York City.

The apartment was a boxy, three-bedroom unit when McCarthy purchased it in 2018. Given new life by Messana O'Rorke's cofounder Brian Messana, the renovated space allows light from the southern window wall to reach nearly every room, creating an open layout of interconnected zones with distinct uses. Wet rooms are pushed into the interior, leaving views unobstructed. Their finishes balance

David Mitchell

FACING PAGE The Carrara marble island includes a hidden stovetop and can comfortably seat up to eight diners.

RIGHT The three wet rooms are located in the apartment's most interior spaces, leaving circulation uninterrupted around them.



modern lines with classic materials like marble countertops and brass fixtures.

McCarthy started following the office's work on Instagram and was soon a fan. "I love the way that Brian has always used timeless lines," McCarthy told AN Interior. "Everything had really clean lines, lots of marble and natural textures without being over the top."

He wanted his home to be as open as possible, which meant gutting the place and reconfiguring the floorplan. "The biggest design criteria he had for us was that he didn't want doors," Messina said. "He wanted to be able to walk

smoothly through the space and not find a dead end. There are really only three dead ends, and those are the three bathrooms." Wall-like pocket doors establish some privacy when McCarthy is entertaining.

The bathrooms are outfitted with gray-veined white Carrara marble tiles, counters, and sinks, and sport walk-in showers with charcoal Basaltina stone floors and unlacquered brass fixtures. With this mix of minimal detailing and rich materials, these rooms feel intimate but not overwhelming.

McCarthy likes to cook for guests in his open kitchen, which features a marble sink top and splashboard. It is com-



fortably informal: Up to eight stools can fit around the Carrara marble-faced island with a hidden Miele cooktop. All the shelves and appliances are concealed behind nearly seamless, hardwareless white cabinetry.

Breaking up the interior into distinct but related zones brought a sense of dynamism to the 2,050-square-foot space, Messina said. The firm designed the residence pre-pandemic, but its realization froze in 2020 as supply chains stalled and a labor shortage brought construction to

a halt. By the time McCarthy moved in, he was working largely from home at a custom, trapezoidal desk in a study overlooking Midtown and made ample use of his media room with curtains for screenings and the heated open-air dining room on the balcony.

“We knew it could be spectacular because it has a clear view all the way down to the World Trade Center,” McCarthy said, with the verve of an entertainment mogul. “We took down all the walls and rebuilt it from the ground up.” ●



FACING PAGE The division of spaces within the apartment was kept to a minimum, leaving no dead ends.

RIGHT Curving brass hardware stands out against the rectilinear expanses of marble in the materially subdued master bathroom.

Exhale

CO–G’s Hingham House establishes calmness through repetition.

By Paige Davidson

DETAILS:

PROJECT NAME

Hingham House

ARCHITECT

CO–G

LOCATION

Hingham, Massachusetts



How to create a serene, modern cocoon within an existing Colonial-style home? That was the question that powered CO–G’s work on a residence southeast of Boston for a family of four. In response, principal Elle Gerdeman prepared a subtle, contemporary treatment that transformed the dark interior into a warm, welcoming expanse.

Gerdeman opened the main floorplan to create more flow between rooms and enlarged windows in existing locations. The kitchen is a primary hub of family life, and its island, finished in a custom terrazzo countertop from Concrete Col-

laborative and lined with HAY stools, is the command center. Here, parents cook, children complete homework, and friends are entertained. The same terrazzo specified for the island is also used to line the shower in the second-floor bathroom. The kitchen counter, set under a long window, uses black soapstone accompanied by black Brizo kitchen plumbing fixtures, which can also be found in the bathrooms, set above Kast concrete sinks.

Other repeated details further tie the rooms together. Throughout, oversized wooden circular pulls fabricated by Au-

FACING PAGE A custom terrazzo countertop from Concrete Collaborative anchors the kitchen as the center of activity in the house.

Circular wooden handles from Auburn Woodturning complement the gridded expanses of cabinetry.



BELOW Finishing colors are repeated between the bathroom and kitchen, establishing visual connections across programmatic functions.

burn Woodturning offer a playful moment. They are split both horizontally and vertically to allow access to drawers and cabinets, respectively, and are solid in locations where they open single compartments. Located at varying heights within the kitchen and living room, the pulls form a constellation across the residence. The circle is repeated in the Artemide globe lights overhead. Above the dining table, a Verner Panton VP1 Flowerpot pendant—two nested spheres—adds a warm-red accent.

Color was a major component of the home's calming effects: The interior is wrapped in a soft, muted green throughout. "This kind of color is actually historically accurate; it was a popular color from the era when this house was built," Gerdeman told AN Interior on a recent visit. CO-G tried "to keep the color tones extremely close" between surfaces. The same soft green used for the walls is replicated in the kitchen, which includes lined cabinets from SemiHandmade. The light vertical banding in the cabinet fronts is picked up in the stair guard and room divider, which opens above a fireplace clad in stacked white tile. These adjustments unite the interior through subtle and geometric relationships; their arrangements are easy on the eyes and offer the home a distinctive design that can be admired—and lived in—for years to come. ●



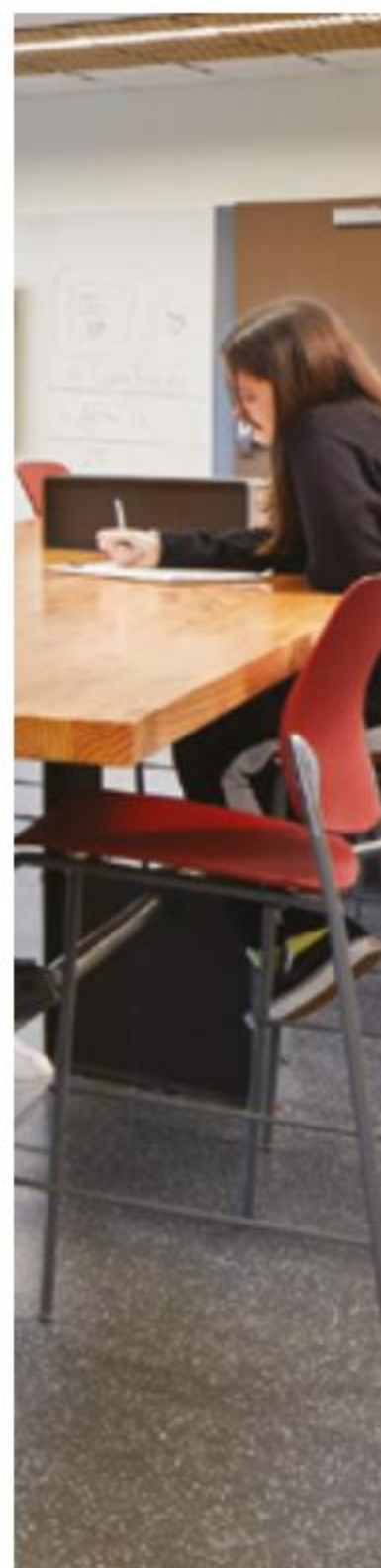


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On Site

House of Illusions

Byben’s renovation of a modest L.A. bungalow invites opportunity for whimsy in every corner.

By Shane Reiner-Roth



| |
|--|
| DETAILS: |
| PROJECT NAME The Bagel House |
| ARCHITECT Byben |
| LOCATION Los Angeles |

On a plot between a sportswear store and an art gallery along a busy thoroughfare in Los Angeles’s Glassell Park neighborhood, local architecture and design firm Byben renovated a holdout 1921 bungalow-style home with a constellation of humorous design details. Referred to as “The Bagel House”—named after a bagel-shaped addition to the exterior dormer that might raise the eyebrows of passersby—it was originally built with several internal divisions to mitigate sunlight and divide each room by function. Opening up the front half of the 1,220-square-foot home gave rise to a playful dialogue between its past and present.

Taiyo Watanabe

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PREVIOUS SPREAD The kitchen's quarter-circle corners are set in conversation with the spherical pendants and sconces.

RIGHT Baby-blue tiles, inspired by a theoretical ray of sunlight, play with the widow angle to break the border between large and small white tiles.



Byben altered the peak of the ceiling, allowing views from the open living room and kitchen to the backyard off to the side. Removing interior walls gave the kitchen room to perform visual tricks: Black laminate strips applied to the kicks of the white-oak cabinets make the kitchen appear to float above the flooring, which is a slightly different shade of white oak. “The Caesarstone countertops and large Daltile squares on the backsplash are both as nontextured as possible to bring out the natural wood grain,” Byben founder Ben Warwas told *AN Interior*.

Custom millwork by Cabinets Quick plays with quarter-circle geometry in multiple directions to perform optical illusions in the kitchen. “We wanted the millwork to produce curves in two- and three-dimensional space as opportunities for little surprises,” added Warwas. Another illusion happens overhead, where the cabinets appear to dissolve into a large, white-oak panel.

In one shared bathroom, the white tiles (also from Daltile) shrink in size as they transition across the room, producing the illusion of foreshortening. A surface game plays out along the edges of the bathroom window, where light blue

tiles are arranged in the direction of an imagined sunbeam, suggesting a permanent 45-degree illuminated patch. The mirrored doors of the medicine cabinet extend several inches above the boundary of the cabinet, similar to false fronts used in movie sets—with the added benefit of additional storage. To resolve the awkward dimensions of the bathroom, the unused space that once existed between the tub and the wall now contains a bench and a shelf for native plants, lined in forage terrazzo panels by Clé.

The second, smaller bathroom is made more practical with a pocket door leading to the office and a small swinging door to the larger bedroom. An arched opening foregrounds an amply sized shower lined with stacked green tiles that appear to glow in the sunlight. The floor is surfaced in black-and-white cement arc tiles, also from Clé, that are arranged in a randomized pattern to offer one more visual treat within the bathroom's spartan footprint.

Without losing sight of the aged home's original charms, Byben's curve-obsessed improvements unite the bold and whimsical interior.



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As temperatures around the globe continue to creep upward, the conversation around water scarcity and usage grows more urgent every day. A defining facet of both kitchen and bathroom functions, water is often unconsciously wasted in these spaces due to outdated appliances and fixtures. In an effort to avoid unnecessary depletion, the following companies have delivered these innovative products to ensure that your home is doing its part for the planet.



CORNERINTENSE DISHWASHERS

Beko
beko.com

Waste



NEOREST RS SMART BIDET TOILET

TOTO
totousa.com

NUMI 2.0
Kohler
kohler.com



Courtesy the product manufacturers



BESPOKE AI WASHING MACHINE

Samsung
samsung.com

Watch



WT7900HBA TOP-LOAD WASHING MACHINE

LG
lg.com



MAGNETIX VERSO COMBINATION SHOWER

Moen
moen.com

Utility and design go hand in hand within these recently released sink and vanity products. Whether you're seeking sleek and spacious storage in the bathroom or a functional and sculptural basin in the kitchen, the following manufacturers draw from decades of expertise to deliver refinement and reliability within every curve and detail.

Durasein, **THE EURO**
durasein.com



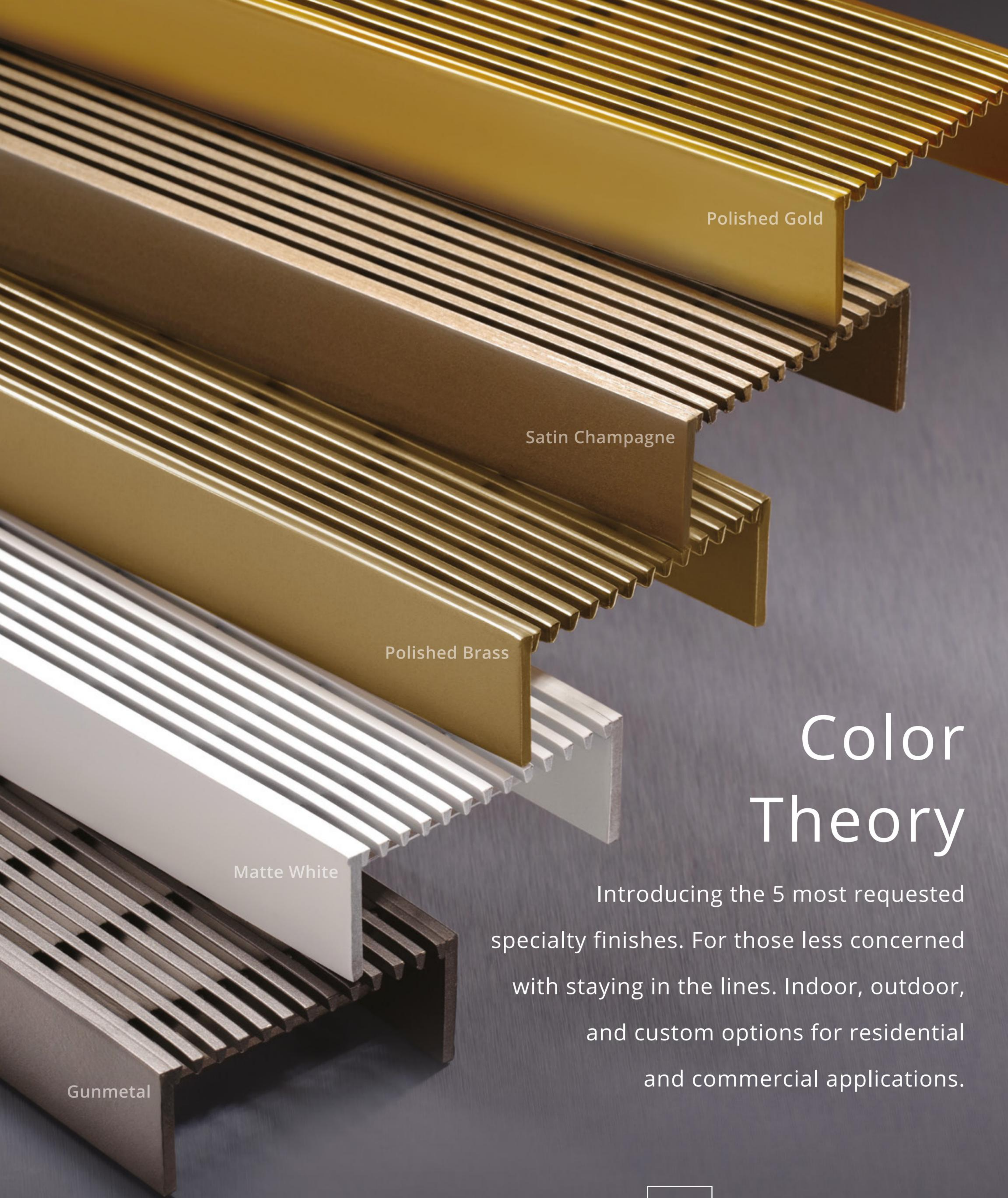
Salvatori, **HITO BY PIERO LISSONI**
salvatoriofficial.com



Stone Forest, **ELEMENTAL FACET VANITY**
stoneforest.com



Hastings Tile & Bath, **TRICOT**
hastingstilebath.com



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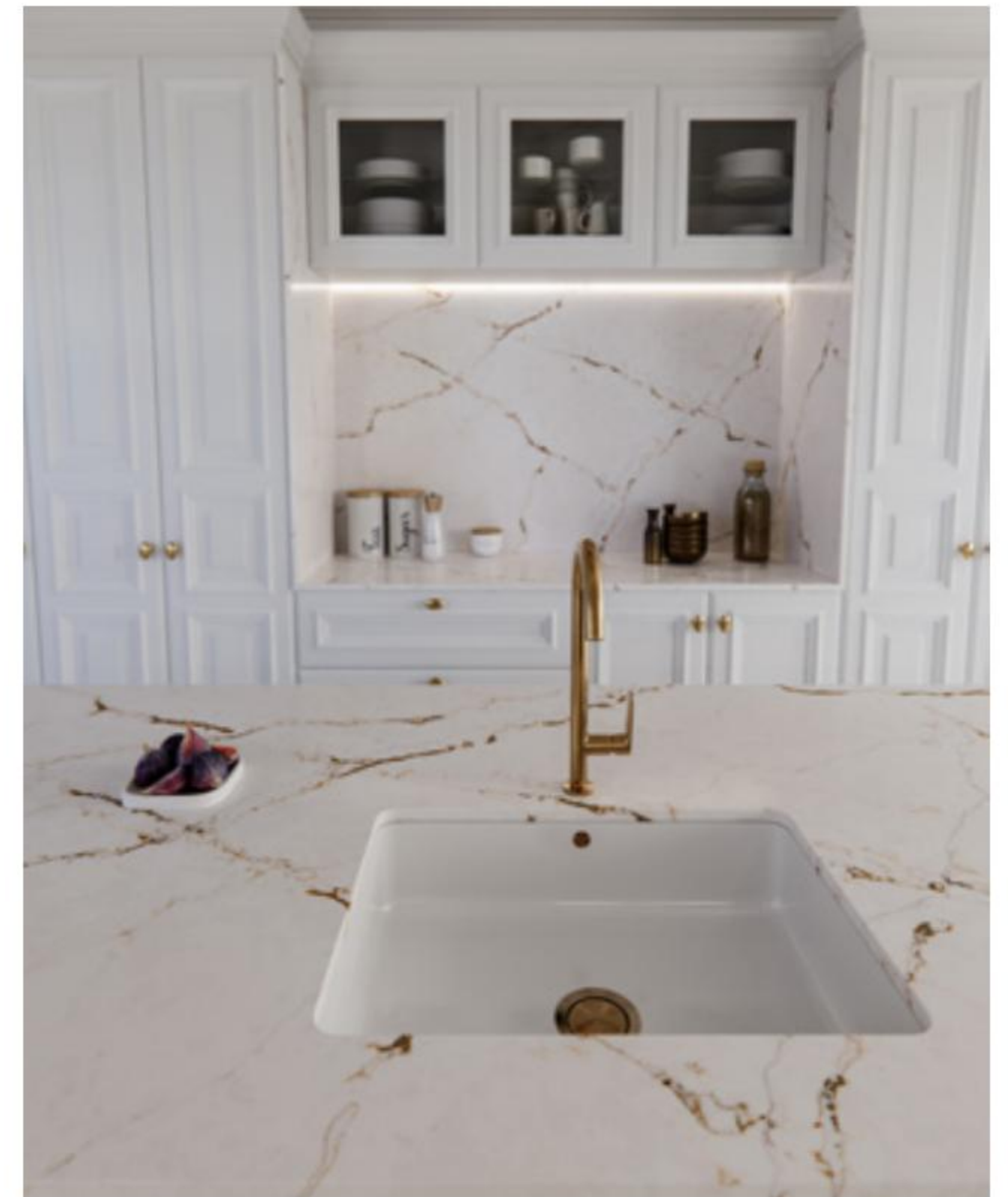
MANHATTAN
SOUTHAMPTON
GREENVALE
MT KISCO
MAHWAH

When selecting the finishes for your kitchen or bathroom, balancing look, feel, cost, and performance can be a difficult task. Fortunately, these varied new offerings from the following manufacturers provide a wide range of aesthetic and material options without breaking the bank. Whether your preference is natural stone, porcelain, plaster, or composite, these expansive and thoughtfully manufactured surfaces are sure to deliver.



Florim, **FLORIM STONE**
florim.com

Cosentino, **SILESTONE LE CHIC**
cosentino.com



Atlas Concorde, **3D WALL PLASTER**
atlasconcorde.com

Caesarstone, **LUMENA PORCELAIN**
caesarstoneus.com



Small but mighty elements of design, tiles are terrific tools for creating visual interest in a space. As they offer endless possibilities in terms of color, texture, shape, and pattern, making selections for your kitchen or bathroom can be overwhelming. Whether your sensibilities favor the bold and geometric or soft and rounded, consider these new offerings to add intrigue to your next project.

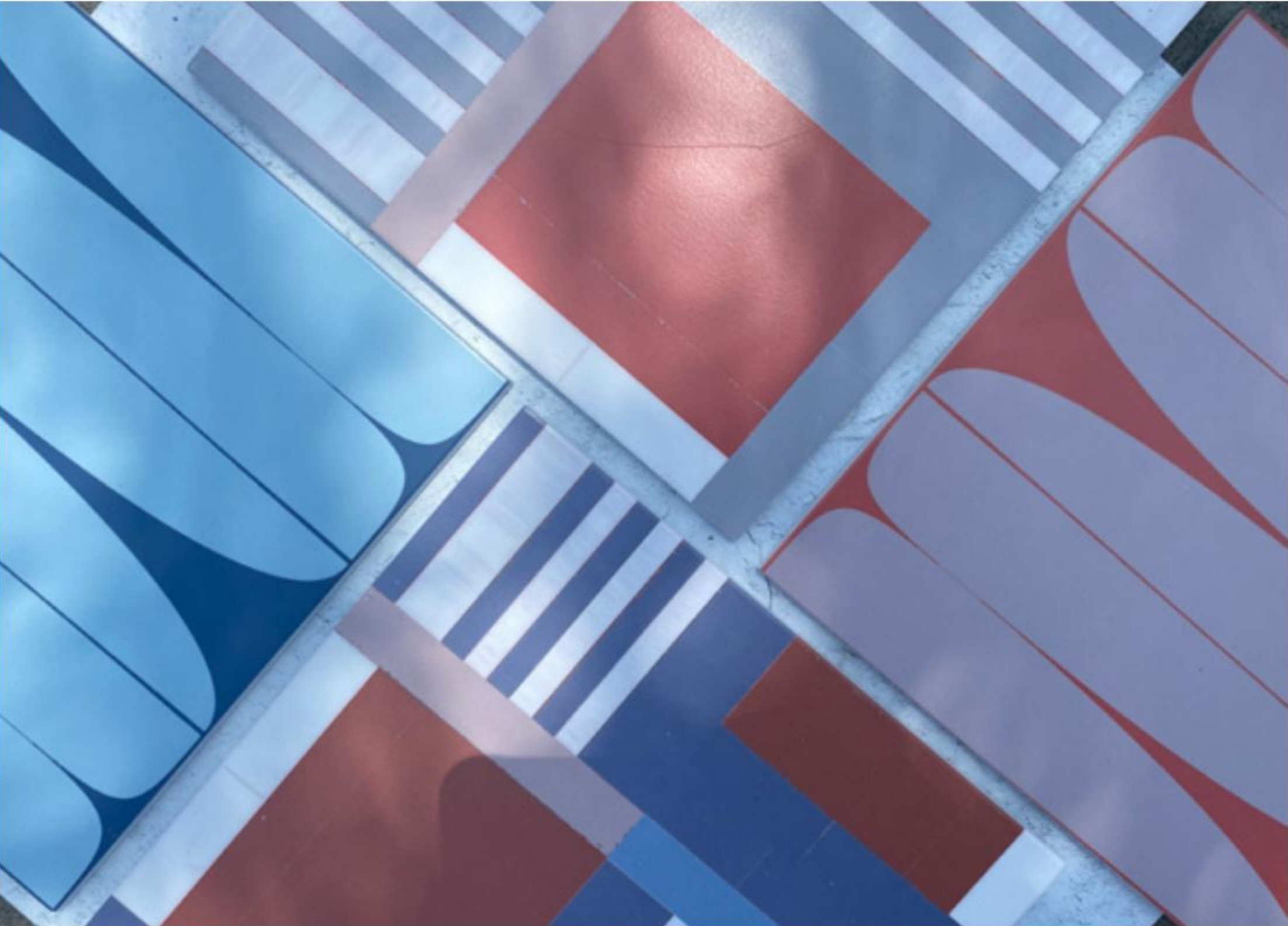


Artistic Tile, **SFERA BY ALISON ROSE**
artisticictile.com

Domus, **YINKA ILORI X DOMUS**
domus.com



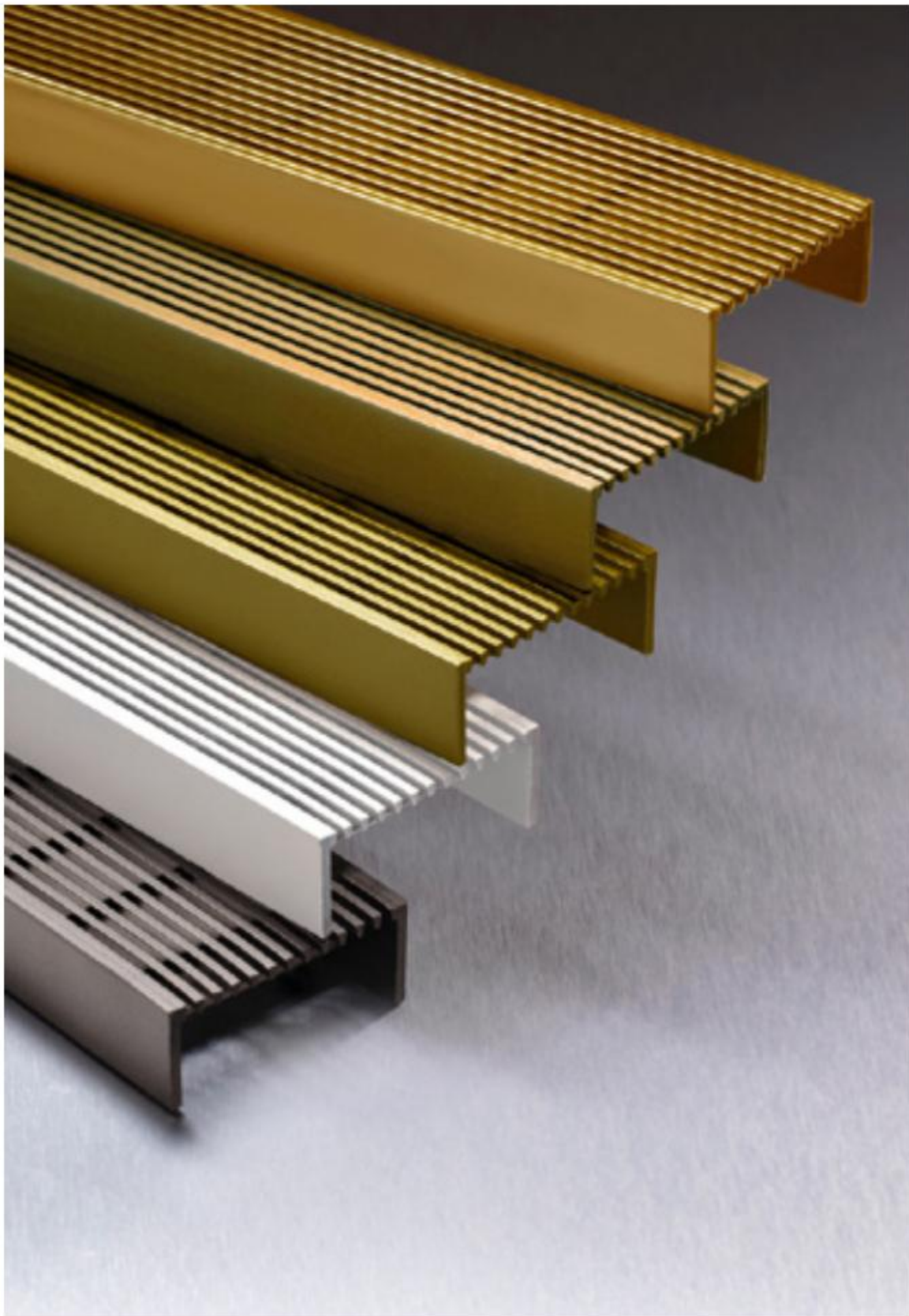
Daltile, **OUTLANDER**
daltile.com



LIVDEN, **DEL MAR**
livden.com

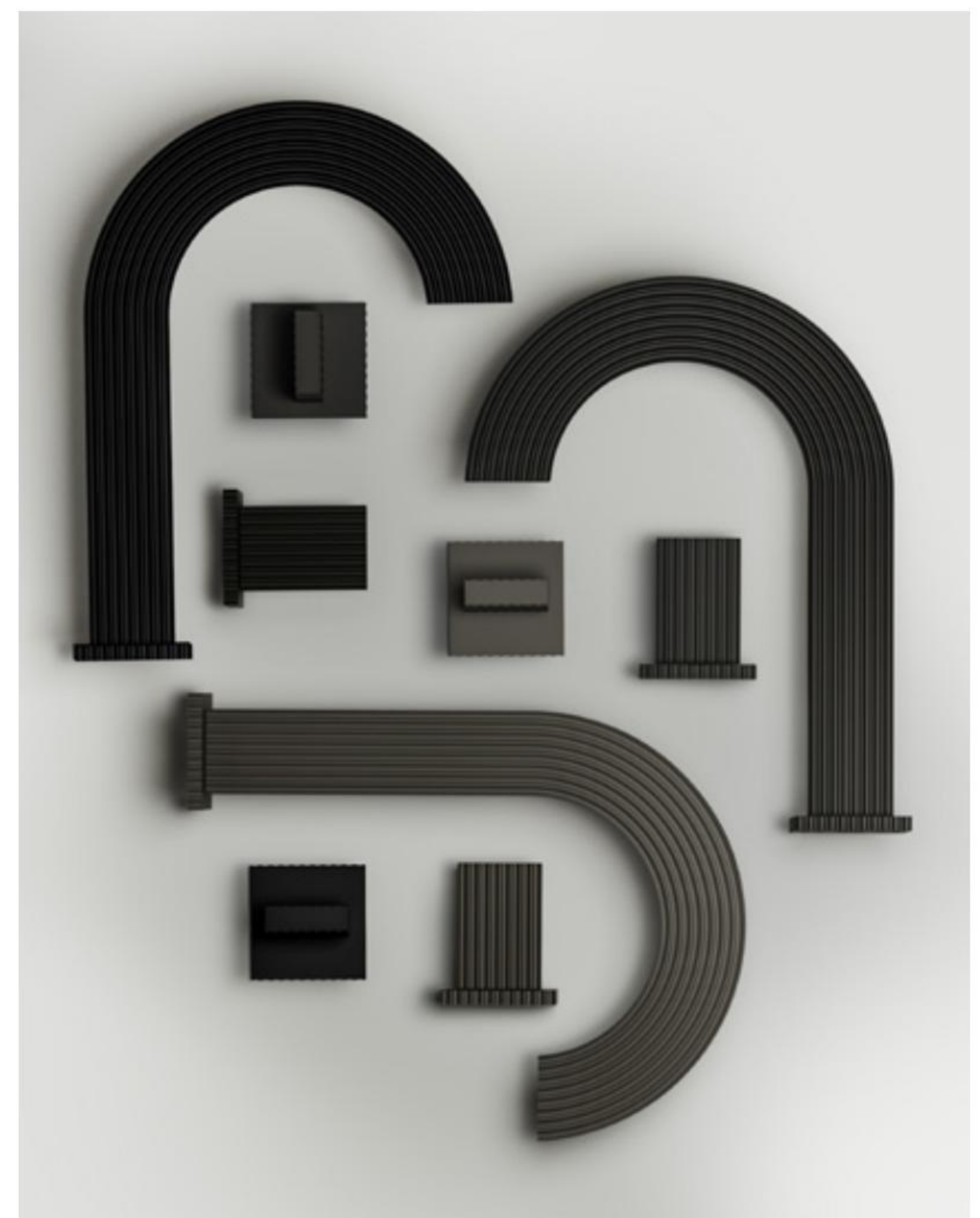
As a moment for multisensory experience, hardware performs far beyond beauty. For aesthetic reasons, carefully selected pulls, knobs, handles, and fixtures ought to contribute to a room’s cohesion, but they must also provide reliable functionality and commensurate tactile experience. To deliver the best of all worlds, consider the following new additions to the wide world of kitchen and bathroom hardware.

Infinity Drain, **SPECIALTY FINISH COLLECTION**
infinitydrain.com



Emtek, **HOLLYWOOD REGENCY COLLECTION**
emtek.com

Watermark Designs, **JAMES COLLECTION BY BARRY GORALNICK**
watermark-designs.com



Franz Viegener, **GROOVY**
franzviegener.com

Courtesy the product manufacturers

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The pandemic-induced push for improved outdoor spaces prompted manufacturers of all kinds to ramp up their offerings. After a few years of thoughtful research and development, the product rollouts for the spring and summer seasons have been noteworthy, particularly in the kitchen space. Formerly limited in variety and creativity, outdoor kitchens have grown to rival their indoor counterparts in terms of functionality, sophistication, and aesthetics. These latest offerings demonstrate that evolution.



Aihaus, **OUTDOOR ALUMINUM MODULAR KITCHEN**
aihaus.com



Danver, **COSMOPOLITAN STORE**
danver.com



Room & Board, **GRANGER OUTDOOR COLLECTION**
roomandboard.com

Talenti Outdoor Living, **TIKAL BY NICOLA DE PELLEGRINI**
talentispa.com



Courtesy the product manufacturers

Induction cooking technology, long standard in European countries, has been spreading swiftly across the U.S. as recently passed legislation in some states mandates implementation of all electric appliances new builds. Major appliance brands have answered the call, introducing induction versions of their beloved range products. However, there are still homeowners and chefs who oppose this electric method and remain loyal to natural gas cooking either by choice or necessity. Wherever you land in this heated debate, these new range products use elegant design as a vehicle for top-of-the-line cooking technology, which will certainly enhance your kitchen experience.

BlueStar, **BLUESTAR DUAL FUEL**
bluestarcooking.com



Fisher & Paykel, **INDUCTION COOKTOP, 36-INCH, 4 ZONES WITH INTEGRATED VENTILATION**
fisherpaykel.com



Dacor, **48-INCH DUAL FUEL RANGE - TRANSITIONAL**
dacor.com



Big Chill, **30-INCH CLASSIC INDUCTION STOVE**
bigchill.com