



MICHAEL VAHRENWALD / ESTO

> VOYAGER ESPRESSO

110 William Street
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Architect: Only If

Voyager Espresso, a 550-square-foot coffee bar, brings the perks of artisanal coffee to New York's perpetually caffeine craving Financial District in the new Fulton Center.

The coffee bar was crafted by New York-based design practice Only If, a team of five architects and designers. The clients wanted the space to look distinct from the ubiquitous white tile, reclaimed wood, and Edison bulb aesthetic and had ambitious design plans despite their tight budget. With this in mind, Adam Frampton, principal at Only If, opted for an "inexpensive but futuristic" material palette of black marble, perforated aluminum and copper, and black rubber; with walls made of aluminum enamel painted oriented strand board.

"In such a small and constrained space, our first intuition was to be very pragmatic with the layout and articulate the design through the materials and details. However, we didn't want to simply decorate the space," Frampton said.

He devised a layout based on two circles: The positive volume, a barista station, allows two baristas to work simultaneously and a negative volume, the "grotto," is a seating space carved out of the surrounding walls. "What's really interesting about the layout is how it activates different social settings and creates different types of seating." **OLIVIA MARTIN**

LIMBURG Collection

A new series of LED pendants pairing velvet black finish and LED technology.

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INTERPRETABLE TRANSPARENCIES

When *New York Magazine* art critic Jerry Saltz isn't posting vintage (and I mean vintage, like Medieval) erotica on Instagram, he is busy making fun of architects and the bad museums that they design. One of his main punching bags is Diller Scofidio + Renfro, which is slated to design both the Culture Shed and MoMA's new controversial expansion. He recently mocked them for their slippery language and vague proposals, capping it off with an anecdote about "interpretable transparencies." Saltz claimed that he was in a three-hour meeting with them, and he had to stop them to ask if "interpretable transparencies" meant windows. He said, "They looked at me blankly and said, 'Yes.'"

BAUHAUS CHINA SET

China's culture of copying is well documented, but the recent sale of Berlin-based art dealer and collector Torsten Bröhan's, large collection of 19th and 20th century design objects to the city of Hangzhou, China. The "Bauhaus Collection" deal was allegedly made for tens of millions of dollars and contains over 7,000 pieces of design from the modernist period. Scholars have questioned the use of Bauhaus, but argue that in China, they understand Bauhaus as modernism, not just the products of the seminal school. The curious case is compounded by a lawsuit that charges that Bröhan never gave business consultant Stephan Balzer his 10 percent cut of the purchase price.

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COURTESY MIAMI DESIGN DISTRICT

UNVEILED

(Keenen/Riley Architects), Clavel Arquitectos, J. Mayer H., and Nicolas Buffe.

Together, these facades will be part of a seven-story floor and retail space, with a garage (hence the name) being able to accommodate for 800 cars.

Clavel Arquitectos, based in Murcia, Spain, and Miami, drew on the vicinity's urban growth with a facade named *Urban Jam*. Subsequently the design will feature 45 reused cars, all of which have been painted silver and gold.

New York-based WORKac incorporated what appears to be an enormous cut-out "ant farm" or a stylized Rorschach Test into the design for its program that includes a library, playground, and a pop-up art space.

Serious Play comes from Paris- and Tokyo-based Nicolas Buffe. Taking inspiration from retro video games, cartoons fill the facade in juxtaposition with baroque decoration detailing.

The so-called Museum Garage will be clad with six radically different facades, all designed by different practices. Due for completion by the end of this year, the garage's display was curated by Terence Riley of K/R Architects and will feature a postmodern mix of facade designs ranging from a wall of used cars, human-scale ant farm-esque cut outs, and partially tessellating oversized corner detail.

The teams working on the designs include Sagmeister & Walsh, WORKac, K/R

From Berlin, J. Mayer H. introduced *XOX*, featuring an embedded lighting system. While it sounds a little like a Miami club, it is anything but, and will probably be the only part with tessellating corner components painted with car stripes in the area.

Also from New York is Sagmeister & Walsh. *But I Only Want You* is a mural with burning candles at each ends implying that, despite being at extremes, love can find a way.

Finally, curators K/R Architects, from New York and Miami, use mockup traffic barriers for the facade. Dispersed among the "barricades" are light fittings which will draw attention to the barriers at night, as they are able to spin with the wind. **JASON SAYER**

Designers: Sagmeister & Walsh, WORKac, K/R, Clavel Arquitectos, J. Mayer H., and Nicolas Buffe

Location: Philadelphia, PA
Completion Date: 2018