

# AN Interior

Spring/Summer 2025

Issue 27

Tenth Anniversary Issue

\$15

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of Vision

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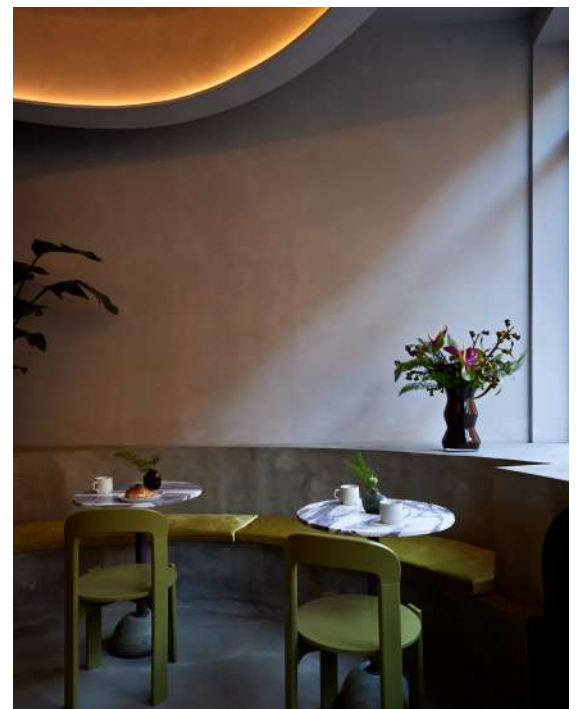


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From top: Félix Michaud, New Archive, Anna Morgowicz/Esto

## EDITOR'S NOTE LOOKING FORWARD

“Today we experience chaos. The waste of human and material resources and the canalization of almost all creative effort into blind alleys bear witness to the fact that our common life has lost its coherency.” This feels accurate, but surprise: These are the opening lines to György Kepes’s *The Language of Vision*, published in 1944. The book, written in a mystical, prophetic voice, is a fascinating primer of composition; it makes the case that “optical communication” is the most effective form of transmitting knowledge. The image has killed the text.

Eighty years later, in our overstimulated, doomscrolling, AI-saturated era, Kepes’s obvious observation has intensified into a pressurized state of hyperconsumption. We are beset by content. Knowing this, *AN Interior* attempts a certain edgy tack through the maelstrom. The publication, founded in 2015 largely to showcase design work by architects that went underappreciated in *The Architect’s Newspaper*, gathers evocative contemporary interiors, furniture, and products from around the world for an audience of discerning and curious readers within the design community. We publish compelling projects, often by emerging talent, and look for striking photography, while keeping an eye out for the unexpected. Each issue aims to equip designers with ideas and images that will inspire them in their creative work.

We mark this milestone of ten years in print with a special section that responds to Kepes’s book: The Future of Vision gathers leading photographers and thinkers to show us and tell us, respectively, where we ought to be directing our attention. Check it out on page 85.

Reading through the contributions, it is clear that sweeping changes are needed to respond to the climate crisis and other urgencies—and that the responsibility of design media is to shape the conversation around the topics that matter. (“Public taste today is formed mainly by publicity and the articles of daily use. By these it can be educated or corrupted,” the architecture historian Siegfried Giedion wrote in his introduction to *The Language of Vision*.) Similarly, the submissions from world-class architecture photographers give us a glimpse of how they see space, a collection that balances between lived-in, everyday casualness and a more epic sense of grandeur.

Beyond, the issue is stocked with goodies. With our features, visit four projects that center restorative retreat (page 101). See what caught our eyes at the recent Milan Design Week (page 45). And check out a fun focus on kitchen and bath products and case studies (page 53). Up front, there are still more projects to absorb, from a new nightclub in a Williamsburg basement to a spare rework of an architecture-school interior. (I knew its previous configuration all too well, as I went to graduate school there.)

Ten years in, *AN Interior* has some momentum as a design magazine for designers. My hope is that this issue is another step in the right direction. As with hiking, sometimes taking a pause and looking around is the best way to see how far you’ve come—and how far you have to go.

Talk soon,



Jack Murphy  
Executive Editor

See Kwong Von  
Glinow’s renovation of  
MD Anderson Hall on  
page 36.



Mikael Olsson

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Elizabeth Fazzare is a New York-based editor and journalist who covers architecture, design, culture, and travel for publications including *Architectural Digest*, *Dwell*, and *Interior Design*. She was previously the senior architecture and design editor at *Cultured* magazine, and an editor at *Architectural Digest*.

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Gay Gassmann is an art historian, writer, and art advisor based in Europe. She contributes to numerous publications and has recently launched a monograph on French artist Guy de Rougemont with Norma Editions.

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## The Future of Vision

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This issue's cover features an interior view looking up towards the sky within the atrium of a Paris house designed by Holzrausch. The arcs of the ascending staircase create layers of space. The photograph was made by Salva López. Read Gay Gassmann's feature on page 114.



Edmund Sumner is one of 24 photographers who contributed to *The Future of Vision*. His 2018 photo of a cemetery in Japan designed by David Chipperfield Architects appears on the cover flap. It is sourced from the section celebrating *AN Interior*'s tenth anniversary, which starts on page 85.



## ISSUE 27 SPRING/SUMMER 2025

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*AN Interior* is published twice a year  
as part of *The Architect's Newspaper*  
(ISSN 2476-1532), which is published  
7 times a year by The Architect's  
Newspaper, LLC, 25 Park Place,  
Floor 2, New York, NY 10007.

Presort-standard postage paid  
in New York, NY. Postmaster,  
send address change to:  
25 Park Place, Floor 2,  
New York, NY 10007.

For subscriber service, email  
[subscribe@archpaper.com](mailto:subscribe@archpaper.com).

\$15.00 per copy, \$45.00 one year  
(2 issues of *AN Interior* and our  
Best of 2025 issue). Entire contents  
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# REST, RECOVER, REPEAT

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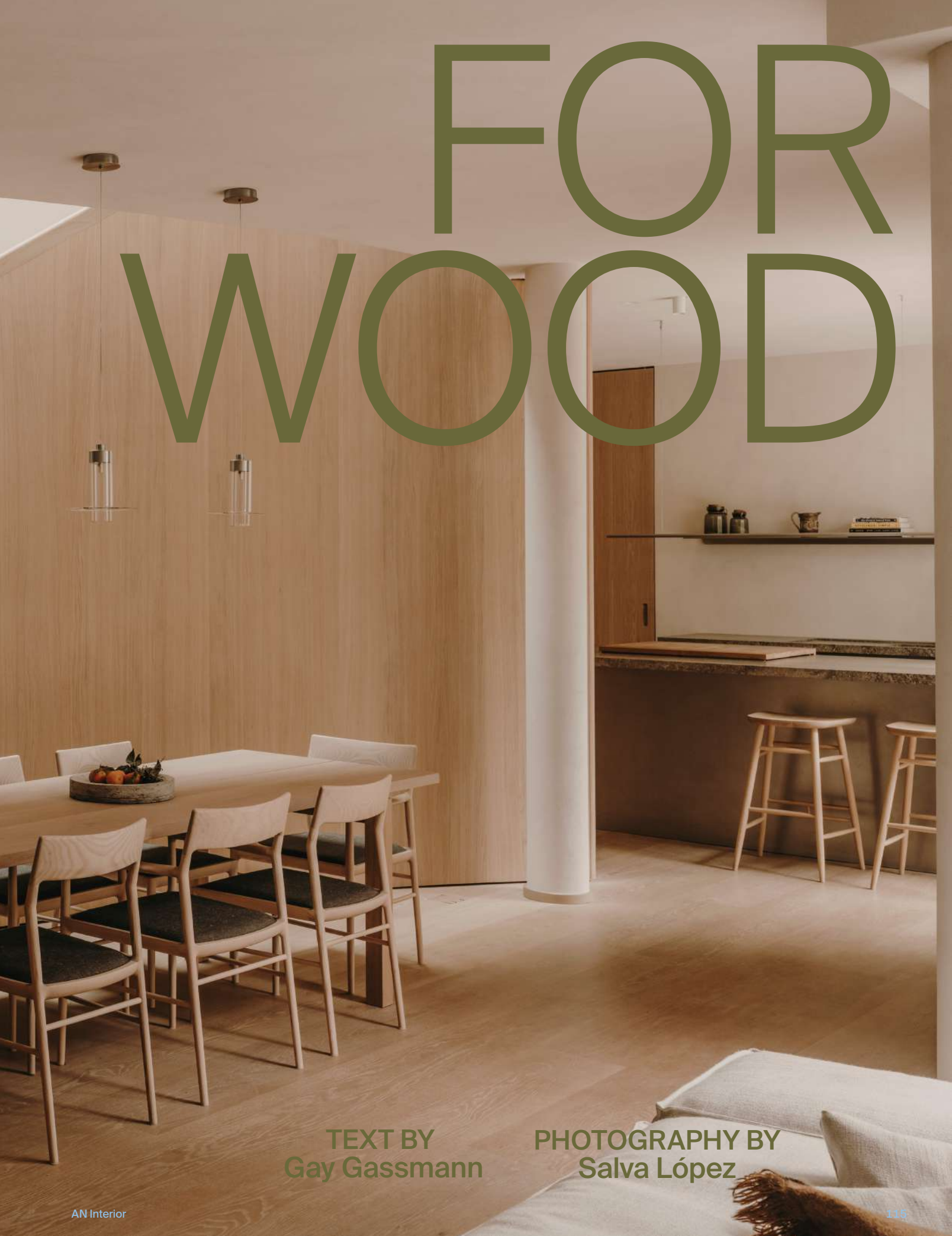
# CRAZY

A modern interior space with a minimalist design. On the left, a wooden staircase with three steps leads up. To the right, a wooden dining table is set with four chairs that have dark seats. The wall behind the table is made of vertical wood panels. A single pendant light hangs from the ceiling. The floor is also made of wood. The word 'CRAZY' is written in large, light blue, sans-serif capital letters across the top of the image.

Holzrausch brings a sense of calm to a vibrant Paris neighborhood, creating a retreat that doubles as a tribute to woodworking.



# FOR WOOD



TEXT BY  
Gay Gassmann

PHOTOGRAPHY BY  
Salva López





**PREVIOUS SPREAD**  
The dining area abuts the custom staircase. Pendant lighting from ONE A augments natural light from a skylight above the staircase.

**ABOVE**  
Peering into the salon from the courtyard

**FACING PAGE**  
The staircase and wall panels in oak align with elegant flooring by Dinesen.

Behind a closed gate and past a winding path through a long courtyard, this hidden family house with a lovely garden at the end is not only unexpected but unusual for Paris. Located in the bustling and densely populated 11th arrondissement, here is an oasis of peace and quiet living by German firm Holzrausch, a rhapsody in wood that stands in serene contrast to the world outside.

The homeowners, who learned of Holzrausch through design publications and wanted an entire interior concept, sought out the firm. Tobias Petri, cofounder of Holzrausch, told *AN Interior*, “We didn’t know the clients. They are a couple, and she contacted us when they bought the existing house. The brief was for something very calm, nothing trendy, and not a typical, Instagram interior.”

The clients—a former fashion model who owns and runs an art gallery and her husband, also a creative—had clearly done their homework, as Holzrausch is known for designs with an emphasis on simplicity, materials, and quality.

The work started as the pandemic was winding down. “We demolished more or less 80 percent of the existing structure,” said Petri. “We kept the concrete floors, but the facade is new [as well as] the skylights, as all the windows of this L-shaped building are only on the courtyard side.” It was important to bring in natural light from the roof, which dictated the design and shape of the showstopping staircase. Petri explained that the staircase was manufactured in a special workshop in Bavaria and delivered to Paris to be assembled. The wood is the same elegant oak used for the furniture and wall panels.

The house covers 4 floors, including a small basement, approximately 3,800 square feet in all, and includes the private garden in front. The main attraction is the central undulating, sculptural staircase, which serves as the spine of the house and brings in natural light from the skylight. One enters onto the main salon area to the left and the kitchen on the right with a communal long table for meals and conversation. Once the weather gets nice, the doors are open and it is all about indoor/outdoor living. There are four bedrooms and four bathrooms for this family of four, which includes a young child and a teenager. The project took approximately one-and-a-half years from beginning to end, and the family moved in in 2023.

The project didn’t present any noteworthy challenges, Petri said. In other words, there weren’t obstacles, per se, but it all took time to meet the exacting expectations of the designers and their clients. “What was crazy was all the coordination between the craftsmen, the electricians [and other workers]. We had a plaster blaster from Italy, the massive oak floors from Denmark....We produced the staircase in Bavaria and the lighting from Denmark.”

What is immediately noticeable is that very few materials were used: all oak, plaster, stone, and stainless steel in the kitchen. And why did the client avoid incorporating art? Petri explained, “This is unusual, as she owns an art gallery, but they decided to have this Japanese Zen style—nothing to disturb the calmness of the interior. No decorative elements, no art.” True to form, all the lighting is recessed, and most of the furniture is built in, with appliances hidden behind wooden doors.

Petri and his cofounder, Sven Petzold, who together started the firm in 1998, are both master woodworkers. Their partnership began as a modest wood workshop, and then they decided to expand into interior design, using everything that came out of their workshop. A few years later, they opened their design studio—now their main activity—and the two companies coexist under one roof. Petri said, “A lot of clients come directly to us because they know that if we design the interior, we are a very short distance to the woodwork!”

When asked to describe Holzrausch, Petri stated, “We are interior designers. We are interior architects and master carpenters.” And the Paris project is completely in sync with their design aesthetic, he added—an important point, since they refuse to take on work that doesn’t complement their design philosophy of simplicity, minimalism, and timelessness.

With his strong point of view, it’s a bit surprising that when asked about the meaning of his firm’s name, Holzrausch, there was a long pause. Petri eventually laughed and said coyly, “It is a crazy word and difficult to translate. It is a fantasy word. It means we are addicted to materials, and not only wood!” *Holz* means “wood” and *Rausch* translates as “intoxicating.” Not easily translated, perhaps, but the meaning is clearly seen in Holzrausch’s work.









**FACING PAGE**  
The design firm Holzrausch's name translates as "Intoxicating wood," an apt description of the custom staircase.

**ABOVE LEFT**  
Looking down on the custom long table.

**ABOVE RIGHT**  
Holzrausch worked intensively with contractors and suppliers to meet exacting requirements.

**LEFT**  
The skylight reveals a glimpse of the Paris skyline.











**FACING PAGE**  
On warm days, the windows open onto the courtyard for indoor/outdoor living.

**ABOVE**  
The minimalist kitchen features Gaggenau appliances and Vola fixtures.





FACING PAGE  
A bedroom with a  
ONE A surface-mount  
wall light.

RIGHT AND BELOW  
The washroom and  
shower feature Vola  
fixtures and Vaselli  
stone.

FOLLOWING SPREAD  
A view of the salon,  
courtyard, and kitchen









