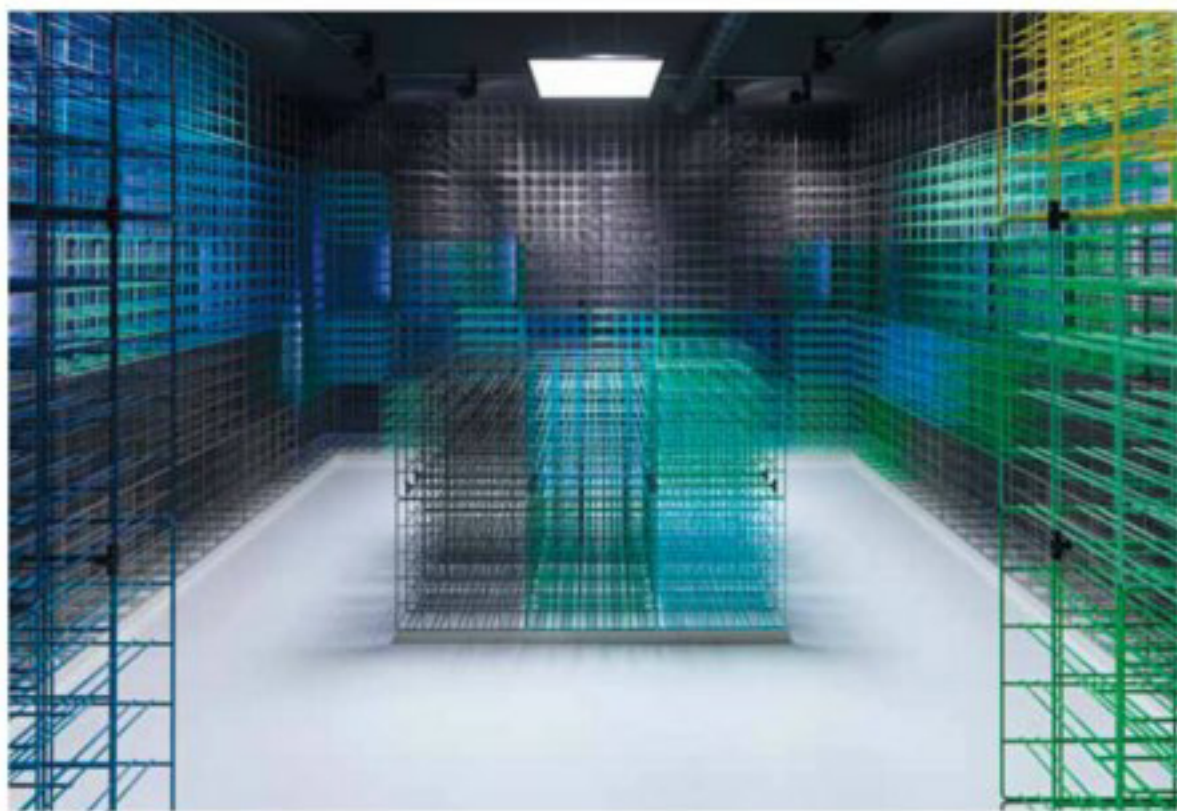


## WEINHANDLUNG KREIS

LOCATION: Stuttgart, Germany  
DESIGN: Furch Design + Production

When the high-profile sommelier Bernd Kreis hired German studio Furch Design + Production—a fourth-generation firm known for its high-end interiors and furniture pieces—to create a wine store in Stuttgart, he gave them a rather ambitious brief: to fit 12,000 bottles into less than 750 square feet of space. And he asked them to do “something that represented the new self-perception of young winemakers throughout the world,” says architect Philipp Dittus, who led the project with Matthias Furch. Casting away the shelving and décor that typically accompany wine and liquor stores, the firm built a custom-made storage and display system of powder-coated steel cubes in 21 different colors. Each cube can be stacked and joined in a variety of combinations. The system ultimately functions as a tantalizing vehicle to store and display wine. “The idea was to create a visual backdrop,” Dittus says. “That way, the environment becomes more ‘explore-able’ for the customers.” —BENE LOCHTENBERG



## ALMA HOTEL & LOUNGE

LOCATION: Tel Aviv, Israel  
DESIGN: Shaltiel Kastiel and Lauri Recanati

When Shaltiel Kastiel Architecture and mosaic artist Lauri Recanati first came to the building that would become Tel Aviv's Alma Hotel, they found the 1925 structure in disrepair. “It was a place for squatters and junkies,” Recanati says, “but the bones were there.” As they revived the building, they found that each of the rooms had been painted with unique frescoes. Imagining the families from different parts of the world who had inhabited each room, Recanati set out to design suites that would tell their stories. Downstairs, there's what she calls “the pasha room,” painted in vibrant purples, greens, and reds, and decorated with the iconography of the spice trail. Another room, which she calls “the naughty library,” has the feel of “an English boarding school on acid,” with turquoise and black walls, diamond-shaped mirrors, and shelves full of model dinosaurs and art books.

Recanati approached the project much as she does her mosaic work. “Instead of using ceramics and buttons and cut glass, I took fabric and upholstery and paint and objects and layered them in the same way I'd layer a mosaic,” she says. “The colors aren't standard; they just worked well together.” The playfully eccentric décor includes Georgian furniture, Bokja chairs from Lebanon, and tapestries from the Tel Aviv *souk*. “I looked at each room as a piece in itself,” says Recanati, who developed a new term for her style during the project: “I'm an *arterior* designer.” —JOSH DZIEZA

