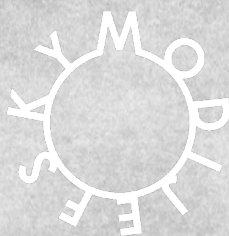


STUDIO MODIJEFSKY

# MAKING SPACE



from 2021 till present



# Van Stapele

AMS . 2024

## LOCATION

Amsterdam, The Netherlands

## PROGRAM

Retail & bakery

## SIZE

300 m<sup>2</sup> interior

## ASSIGNMENT

Interior design

## CLIENT

Vera van Stapele

## STATUS

Realised in 2024

# VAN STAPELE

Van Stapele: Studio Modijefsky recreates the enchanting atmosphere of a tiny shop of wonders on a grander scale

Since 2013 Van Stapele has been baking the best cookies in Amsterdam: a single brown chocolate cookie with a heart of white chocolate. The secret recipe creates an irresistible delicacy that draws epic queues every day. Originally nestled in a tiny alley in the heart of the city, the bakery's popularity led to it moving to a larger store a stone's throw away. Studio Modijefsky was entrusted with ensuring that none of Van Stapele's charm was lost in the expansion.

Even though it was only ten years old, everything in the original location felt like it had been there much longer. The new design effortlessly captures this timelessness with a carefully considered choice of natural materials in a colour palette of brown shades and cream white colours inspired by the famous cookie. Classic charm meets modern allure in a symphony of warm brown wood, antique brass, and intricate detailing. Elements from the old shop return in new form, like the wallpaper that is now represented in weathered stucco, as well as a curtain in the brand's signature colours, cream white and desaturated mint. The brand's history is further told through design elements such as the playful and interactive automated window displays showing how the cookies are made inside.

Just as importantly, the new Van Stapele retains its predecessor's most captivating feature: proximity to the baking process. The old shop's cramped proportions meant that every customer got as close to this as possible without stepping into the oven. Studio Modijefsky has now woven its own spell so that customers in the new store can still feel that way.

An open and inclusive set-up transports customers into the journey of every cookie from oven to hand. The store's magic is woven into every aspect, evoking a Willy Wonka style atmosphere that creates a truly enchanting experience. Upon entering, the baking area on the left side is immediately visible thanks to a gigantic glass wall. It showcases the marble tables where the cookies are rolled, with an oven wall adorned entirely in antique brass serving as the backdrop.

After being baked to perfection, each batch of cookies is carefully placed onto a tray in a custom-made cabinet that runs the width of the store. It contains a tapis-roulant that rolls the cookies into the shop. Once a tray is lifted off the conveyor belt, it is replaced by a fresh one from the bakery, a hypnotic procession that customers can observe while waiting for their orders to be packed.

As you follow the cookie on its voyage, you edge closer to the focal point of the store: a long counter, whose white beige marble, offset by dark brown wood, signals the point where customers can get their hands on the delicious cookies, still warm from the oven.

On the right-hand side of the store is a special treat for children: a grab cabinet, for which they receive a coin upon entering. After inserting the coin, a golden cookie dough ball is set in motion on a track that curls through a model of the old shop building. When the coin reaches the end of the track, a small present appears, forging an unforgettable memory for each child.

Despite the store's size, the cookies' popularity means there are still likely to be queues. Therefore, Studio Modijefsky took care to provide something to attract attention wherever your position in the queue. Look up, and you'll see the flat ceiling has been enhanced with a series of stepped ceiling cassettes, adorned with antique mirrors and softly glowing sphere lights. Three further chandeliers hang above the counter for a spacious effect. Look down, and you'll see a bespoke floor that embellishes and enhances all these design elements. Inspired by nearby Dam Square and Rokin, custom-made terrazzo tile+, in a mix of different brown marbles in cream-coloured cement, form a fan pattern in tune with the local context.

This attention to detail is inspired by the bakery's founder, Vera van Stapele, who spent months developing the perfect recipe. She created a world full of awe-inspiring details that combine imagination and ingenuity, like

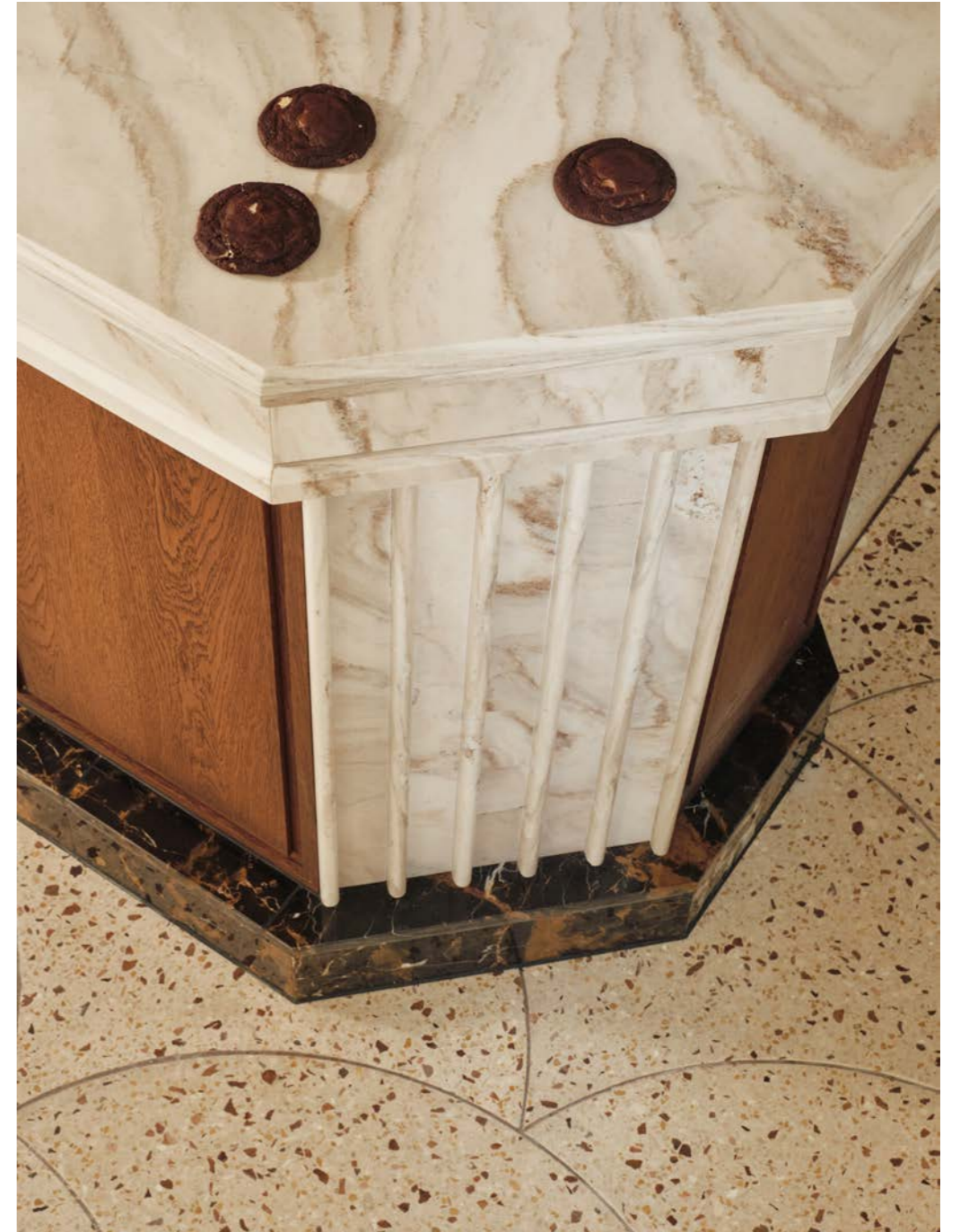




imagination and ingenuity, like integrating timers into the oven walls so that cookies can be removed and cooled at exactly the right moment to achieve the perfect combination of crunchy and chewy, and baking trays with lights on them to indicate where each cookie should be to be placed.

The new incarnation of Van Staple's cookie heaven is a testament to the fusion of tradition and modernity. With enchanting design principles at play, it radiates wonder and delight throughout, inviting customers into a world where every visit is an adventure. As a final touch, there's a big custom-made bronze cookie on the front door. So, when all the cookies are sold out, and the store closes its doors, there will still be one beautiful cookie for everyone to enjoy







# Van Stapele



Van Stapele  
KOEKMAKERIJ

17

Van Stapele  
KOEKMAKERIJ





# De Witt

DOR. 2023

## LOCATION

Dordrecht, The Netherlands

## SIZE

1.115 m<sup>2</sup> interior & 525 m<sup>2</sup> exterior

## CLIENT

Dennis van Buuren

Architect: Lugten Malschaert Architecten

## PROGRAM

Brasserie & Cinema spaces

## ASSIGNMENT

Interior design

## STATUS

Realised in 2023

# DE WITT

De Witt: Studio Modijefsky revives a building's history to create a glamorous destination for food and film

De Witt is the latest addition to Dordrecht's growing cultural scene. It used to be The Movies, a large cinema located on a square in the heart of Dordrecht. By adding an all-day brasserie and interactive garden to the three existing screens, De Witt transforms into a cultural destination that combines the magic of film, food and fun for all the family. Furthermore, as it's located opposite the Kunstkerk ('The Art Church'), a platform for artistic development and innovation, it helps establish a new cultural hub in the city. Studio Modijefsky was commissioned to breathe new life into what had become a dilapidated space.

The design concept captures the building's rich history. Before settling as a cinema, it served as a convent, school and laboratory. Studio Modijefsky wove these historical layers into a timeless visual language with expressive shapes, warm colours and materials that incorporate and evoke echoes of the past. From the convent the iconic motifs are: the cloister (the secluded walkways that nuns use for meditations); the wimples (the head covering nuns wear); and the habits, the nuns' clothing. The school's presence is felt in the corridors, with tiled walls, windows looking into classrooms, bulletin boards and class benches. Chemistry sets represent the laboratory in the shape of test tube and their holders, and protective glass screens. Finally, for the cinema, Studio Modijefsky evokes the old-school glamour of the silver screen with curtains, luxurious drapery and spotlights.

To firmly root De Witt in its community, the colour palette developed by Studio Modijefsky adheres to the 'Dordtse kleuren'. This the city's official colour palette, based on Dordrecht's historic buildings. As Dordrecht was the first city in the Netherlands to adopt its own palette, it's a further symbol of civic pride. It marks De Witt out as a Dordrecht icon, rooted in the past, that will offer everyone pleasure for years to come, open to the whole city, whether for a film, food or a coffee.

## Grand Entrance

In De Witt's old guise as The Movies, there were two entrances to the building. Studio Modijefsky blocked off the side entrance to route visitors through a new main entrance designed by Lugten Malschaert Architects. The old façade was broken through to uncover old windows and create access to new ones, allowing natural light to fill the interior via the stunning floor to ceiling glass façade.

Upon entering you see the ticket booth, which is encased in light blue velvet curtains hanging floor to ceiling and a huge wall of movie posters behind them. Spotlights add a dramatic edge to the booth and mark the beginning of a journey that will immerse you in the glamour of the silver screen.

## Brasserie

Studio Modijefsky connected the former café and restaurant to create one larger brasserie boasting a main area, three smaller areas and a bar. They're all connected by clear sightlines that allow light to flood in from outside. To make the space more welcoming, the orientation was rotated to face the square outside and invite the city inside.





You enter the main brasserie by turning right immediately after entering the building. Here'll you find an open kitchen with a long vermillion bench opposite, at which diners can sit at to watch their food being prepared.

The kitchen features tiles and windows that recall the building's past as a school, as well as custom lights inspired by the time it was a laboratory. These lights consist of layers of bronze mirrors, lights and glass panels that allude to the protective screens used during experiments. The long bench opposite has lighting integrated under the leather back rests that reflect the speckled tiles and glass panelling above it – another reference to the old school inspiration. Further lighting in this area is provided by wooden hanging lights. The shape of these strip lights alludes to the test tubes that used in the laboratory and come in three dynamic forms: with the oak pan on top; in the middle; or at the bottom.

While the chairs in the brasserie are vintage chairs given a new life, the tables are custom-made. There are two types: round and square, made with two types of wood with different edgings and interiors. These feature a cross piece in the base that pays tribute to the nunnery, as do the stools that line the bar.

Two parts of the brasserie have been elevated to play with height: one corner of the brasserie has been elevated so that you can now look out of the high windows, which were previously too high; while the main space opposite the kitchen is also elevated. They both stand on a warm-coloured, chess-patterned stone floor consisting of Aigües tiles handmade in Mallorca. The elevated parts of the brasserie are differentiated by an alternative floor pattern that has square instead of diagonal floor tiles.

Seating in the three smaller areas is provided by custom benches in the same shade of vermillion as in the main brasserie, but with leather back rests and seats. The presence of the school is felt in the wooden divisions that demarcate where you should sit – however nobody will mind if you break the rules here. The softening of etiquette is indicated by the rounded details at the edge of the seating where the bench meets the wall.

Windows in these spaces, and throughout the ground floor feature wimple frames. This shape is inspired by the head covering of the nuns who used to live here, and they're made of made of dark thick linen and a warmer shade of grey. Wimples also surround a series of 'fake windows' that mirror door openings in the brasserie. These are made of recycled canvas and have been painted in shades of ivory, off-white and subtle power dues to create new artworks that capture the interplay of light and shadow throughout the interior. Between these windows are handcrafted alabaster lights, in two shapes, spheres and flattened spheres, which decorate the entire interior of De Witt.

All the areas of the brasserie are visually connected by hanging lights in the shape of cloister arches given extra depth by aged brass mesh crowns above them. The lights reflect gently off the darker walls and ceilings surrounding them to create an intimate atmosphere and lead you to the heart of the brasserie: the dramatic bar. It's an ode to cinema and the performing arts: a stage with a majestic three-layered velvet curtain in three shades of indigo, from which delicious cocktails are served under a spotlight. You can enjoy this performance from all around the bar thanks to seating that extends the bar space and offers direct access to the brasserie around you and the terrace outside.

The bar itself is crafted like a curtain, with waves carved into its wooden base. The veins of the oak travel in two directions to form an eye-catching contrast: vertical on the bar, horizontal on the base. The bar top is made of zinc, above an oak relief with rounded edges.

Columns in the corners of the bar have been tiled with pale blue tiles and handmade aged mirrors, designed to fit in precisely with the city's colour scheme. As a final allusion to the performing arts, the feet of wine glasses have been positioned to hang just beneath the curtain, appearing like a ballerina's dress beneath the curtain.

As you make your way around the bar, you'll notice three standing tables in the walls between the door openings. These feature stunning Italian marble tops set above two layers of dark oiled oak, and are perfect for enjoying an intimate drink while waiting for a film or in anticipation of a delicious meal.

An event space can be created in one corner of the brasserie by closing off the impressive yellow curtains that fall 4 metres from floor to ceiling. These are the only curtains in De Witt that are not made entirely out of velvet: they are velvet on one side and linen on the other, to create an eye-catching visual contrast.

#### Upstairs

There are two staircases leading upstairs, both of which are lined with custom made boards for movie posters that have alabaster sphere lights above them, and wimple shapes around them, to raise the excitement on the way to the two large cinema screens upstairs.

At the top of the stairs, you'll find a film lounge with a bar and ticketing area. The floor pattern is the same as downstairs, but up here's the floor is made of two shades of oak instead of tiles. Routing between the lounge and the two cinema screens is conducted by a simpler version of the cloister arch lights without the aged brass mesh crowns.

The film lounge is split by a wall, with a ticket booth on one side and a bar on the other. The bar seemingly travels between the wall – it's the same wavy shape as its counterpart downstairs but different colours on each side of the wall: dark oak for the ticket booth, painted blue for the bar.

The bar area has a blue velvet curtain backdrop, in front of which stands the bar itself, which is topped with brushed stainless steel and has a relief on one side. It stands proudly against a back wall filled with mirrors placed vertically and 3 layers of velvet curtains in different sizes. The bar on for the ticket booth is the shape and material, but in dark oak, and is surrounded by curtains in a darker shade of blue.

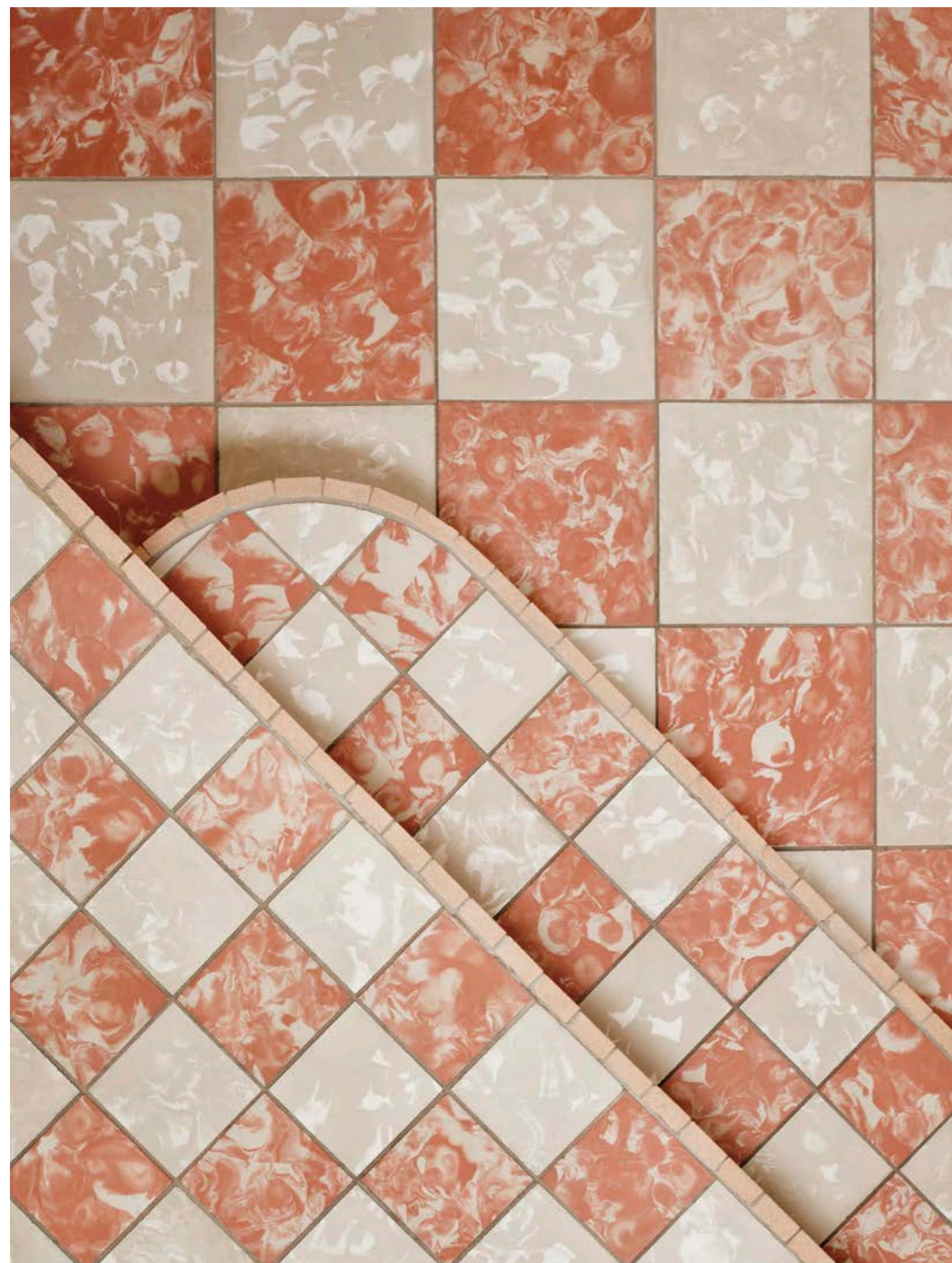
If you move to the terrace side of the lounge, you can take a seat in one of the luxurious loungers with vermillion suede seats positioned between the windows and enjoy a view over the Kunstkerk and the square opposite.

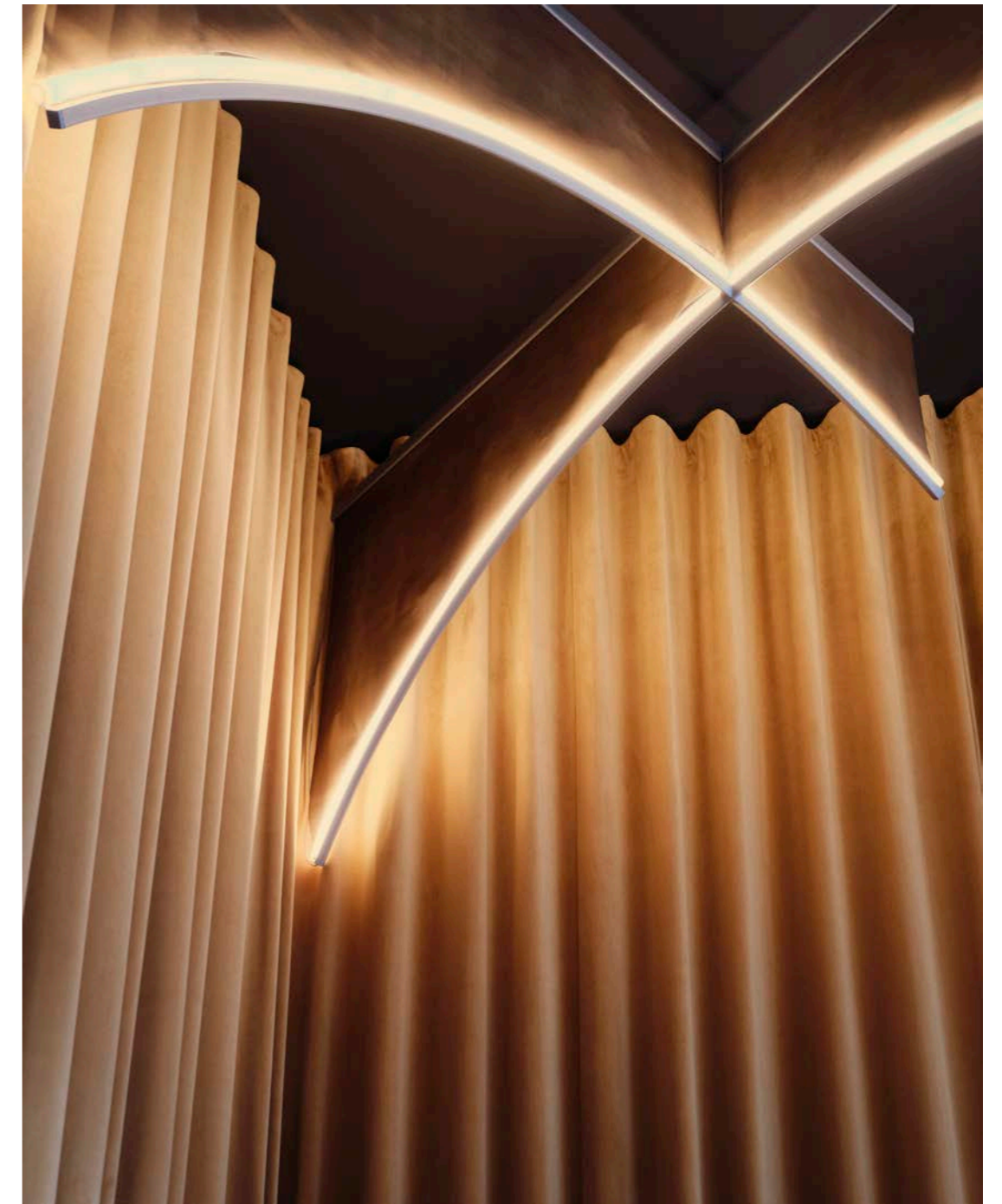
#### Event Room

This multifunctional event room is perfect for hosting anything from poetry recitals to dance performances. Dark brown and taupe velvet curtains hang all around the worlds, concealing a door to a kitchen which allows events to be fully catered. Lighting is provided by coloured glass hanging lights that hang like planets from the ceiling, and the De Witt signature alabaster lights on the walls. The windows frames here are darker to better frame the view over the picturesque houses on the other side of the street.



























# Gitane

AMS . 2023

## LOCATION

Amsterdam, The Netherlands

## PROGRAM

Cafe, bar & restaurant

## SIZE

100 m<sup>2</sup> interior & 35 m<sup>2</sup> exterior

## ASSIGNMENT

Interior design & Identity & Branding

## CLIENT

Angelo Kremmydas

## STATUS

Realised in 2023

# GITANE

Studio Modijefsky creates a home from home for Amsterdam's hottest young chef's debut restaurant. Angelo Kremmydas is a chef whose name has been on the lips of the food in-crowd in Amsterdam for the last couple of years. After establishing his reputation across the city, he's finally opening his first restaurant in West Amsterdam: Gitane. Angelo wanted it to embody his culinary signature: refined food that reflects a mix of cultures and flavours, served without fuss. Studio Modijefsky translated this vision into a casual but elegant spatial design that radiates a welcoming atmosphere from inside to out. At Gitane you become a guest at Angelo's table, where you'll enjoy food and wine carefully selected from local producers and small companies. Studio Modijefsky applied the same ethos by working with specialists who can produce the truly extraordinary, like a terrazzo that had never been made before by the company, or anyone else in the world.

The interior of Gitane is divided into three areas: ground floor; mezzanine; bar. The restaurant is hosted on the ground floor and mezzanine, with the bar two steps down from the ground floor. After the kitchen closes, the ground floor gradually turns into a wine and cocktail bar. Each area has a unique atmosphere to suit a different mood, activity and time of day. Together they compose a drinking and dining destination where everyone from food connoisseurs to local residents will feel at home.

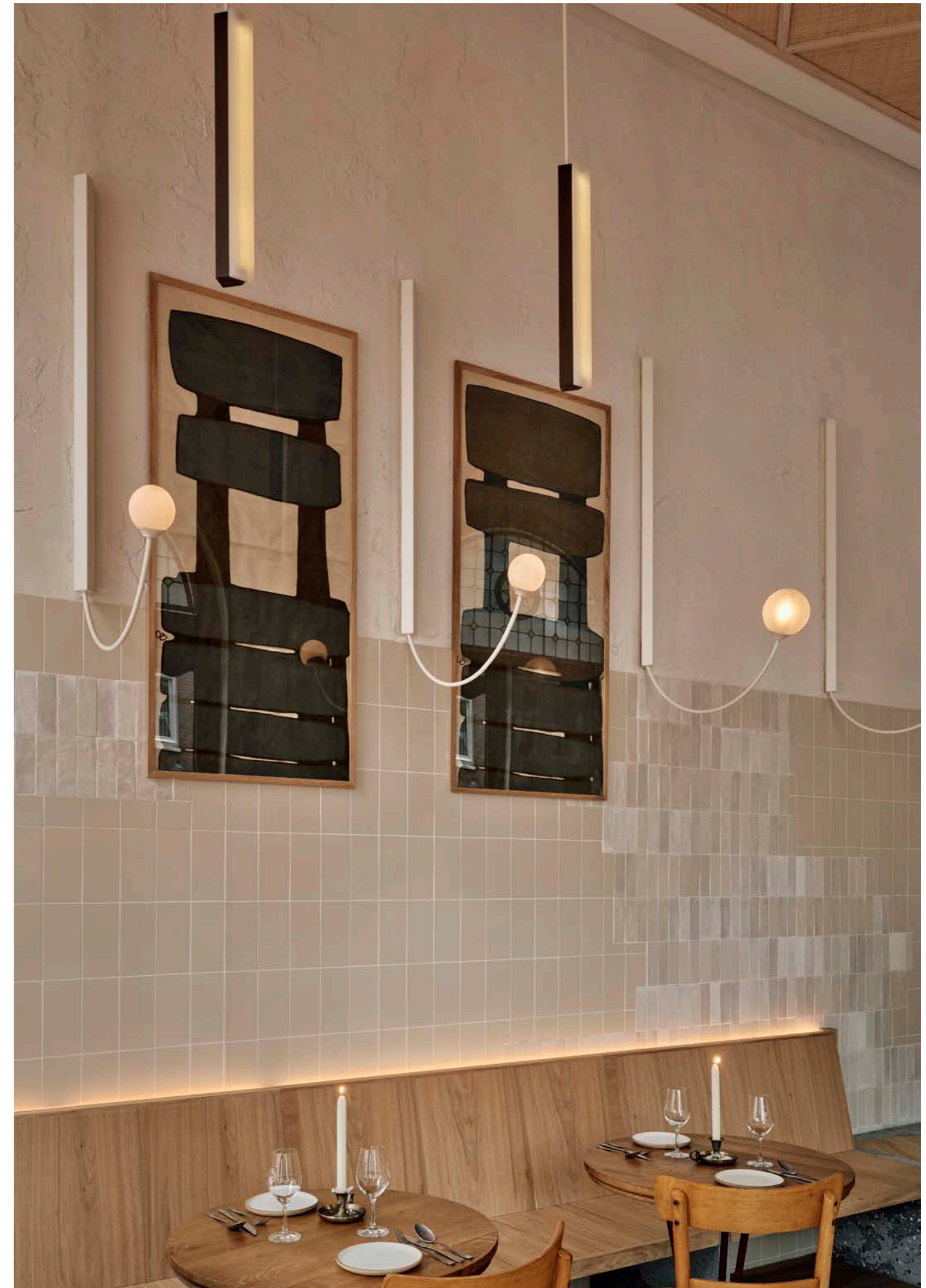
## Ground Floor

The main entrance is through a wooden vestibule with coloured glass. It brings you into the double-height restaurant space, over which large dark orange neon letters spelling 'BAR' spread a warm glow from the top of the vestibule.

The warmth of the light and the wood of the vestibule set the tone for the ground floor. You're surrounded by classic and custom wooden furniture: vintage café chairs, some with dark orange leather seating; custom barstools with a leather finish; tabletops with refined details; flooring made of repurposed wooden planks; and long custom benches that constitute the main spatial element on the ground floor and mezzanine. These benches have a unique character thanks to integrated terrazzo surfaces and a combination of clear lines and subtle details.

Tall custom lamps hanging from the ceiling enhance the room's height, while curved lamps in the same style, but with playful light spheres, grow from the wall behind a long custom banquette on the left. This side hosts an abstract tiled landscape where lightly coloured rough stucco meets a pattern of white tiles. Together they form a patchwork of textures and shades that meanders from the front of the restaurant, past the bar, all the way to the kitchen. It has a timeless feel, thanks to the layered finishes and materials that give the impression of revealing how the room has previously been decorated.

On the opposite side of the ground floor small tables offer a more intimate setting next to tall arched windows. The windows are defined by faded soft red outlines and enhanced by conic ceramic wall lamps. The background has been given a weathered appearance, and clouds of different beiges mix and match across the length of the wall.







#### The Bar

Two steps down from the ground floor you'll find the bar. It's a sculptural showstopper in an eye-catching zigzag shape, made with a unique terrazzo mix of greys with pink accents. The zigzag shape echoes the geometry of the exterior brick façade, and returns in the seating elements inside.

A marbled tiled floor contrasts with the neutral colours of the delicate back bar, which stands on a wooden base. The back bar follows the ceiling geometry and develops symmetrically on the back wall. At one end a large fridge invites guests to peruse the carefully curated assortment of natural wines, while at the other they can get a glimpse of what's cooking in the kitchen.

This intimate space is elevated by a dark brown, aged mirrored ceiling. It reflects the light spheres on the ceiling and the patterns of the sculptural bar beneath, capturing the play between robust, weathered materials and the fresh tiles and terrazzo. The bar ceiling is supported by a column. By finishing it in rich textured lava tiles and giving it small lights as accents, Studio Modijefsky turned a humble structural piece into a vertical design feature. As the column rises from the souterrain all the way up to the railing of the mezzanine staircase, it visually connects all three areas of Gitane.

#### Mezzanine

A rattan ceiling with a spectacular geometric pattern of slats unites the ground floor and mezzanine, which you climb up to via an original wooden staircase. Large windows next to the steps define the position of the glass partitions of the mezzanine railing, subtly bringing the facade indoors while extending the visual lines from the street to the interior. A railing of metallic brown vertical elements runs along the mezzanine edge. Once upstairs you'll find a service area, tables, benches and a banquette, all with zigzag details. The length and shape of the banquette naturally establish smaller seating areas which are complemented by simple shelves exhibiting vases and plates found in obscure French bazaars. A table next to the railing offers the chance to enjoy a view over the whole dining and drinking area.

#### Terrace

A terrace runs along the façade of Gitane, with custom wooden love seats in a warm red colour sitting underneath striped orange and red awnings. On the other side of the building you can take a seat at a half-round bench to enjoy an aperitivo and watch the world go by, before enjoying a special meal inside.











Gitane

Gitane

Gitane  
CAFÉ · RESTAURANT

Gitane



# Booking.com HQ Restaurant

AMS . 2023

#### LOCATION

Amsterdam, The Netherlands

#### PROGRAM

Restaurant 5th floor

#### SIZE

1.543 m<sup>2</sup>interior

#### ASSIGNMENT

Interior design & identity (name & logo)

#### CLIENT

Booking.com

#### STATUS

Realised in 2023

Architect HQ campus: UNStudio  
Lead Interior Architect HQ campus:  
HofmanDujardin

# BOOKING.COM HQ RESTAURANT

At 65,000m<sup>2</sup> the Booking.com Campus in the heart of Amsterdam is one of the largest urban projects in Western Europe. It's situated on the tip of Oosterdokseiland, a small island nestled between Central Station and the river IJ. The building was designed by UNStudio, with HofmanDujardin as lead interior architect. To match the client's ambition for an inclusive and diverse environment, HofmanDujardin embarked on a collaborative approach, in which they developed the masterplan for the interior and invited other designers to fill in individual areas. Studio Modijefsky was commissioned to carry out two projects, including the interior of the 5th floor restaurant.

There are three restaurants in the gigantic campus. On the 5th floor is the Chef's Restaurant, where every season an expert chef is invited to create a special menu to be served here. The first is Joris Bijdendijk, of Michelin starred restaurants Rijks and Wils. To set the Chef's Restaurant apart from the other choices available to employees, Studio Modijefsky created a spatial design concept that translates the joy of travelling into a collection of islands, each of which offers a destination for a new experience and atmosphere. Studio Modijefsky created the name, logo and interior for the restaurant and themes for each of the five island groups: View; Fire; Canyon; Flight; and Treasure Islands.

Together they offer more than a spot to drink a coffee, enjoy a business dinner or a really good lunch: they enable employees to truly disconnect from work, daydream and take themselves back to cherished moments in faraway countries or fantasize about new destinations. Just as importantly, the islands break up what was originally a large, open area into smaller, more intimate and welcoming zones. Spatial interventions – a wall, a curtain, a lowered ceiling and an elevated floor – establish new areas without blocking sightlines, so a glimpse of the next adventure is always in view.

Diners can choose somewhere that matches their mood, whether they're looking to enjoy a break surrounded by greenery on a remote island, or get close to the action near the large open-plan kitchen. Each island zone plays with flooring, lighting and partitions, as well as colour, texture, and material to create a distinct environment and atmosphere.

All the islands of the archipelago are subtly linked to form a natural flow between them: colours slowly merge from one to another; a texture introduces itself in one zone before popping up elsewhere; and materials pass you by when you move to the kitchen and reappear where you sit down to eat. Chairs by Maarten Baas are spread out like pebbles to add a playful note and give the colour palette of each zone an extra boost. A natural stone floor acts as the sea of the archipelago that all the islands float in.

## The Islands

### View Islands

The View Islands are the first you see when entering the restaurant. As the name suggests, they're a place to sit, relax and enjoy the magnificent views in- and outside the building. A bright material palette welcomes diners with yellow dyed upholstery, special powder coated shades, ash grey wood for the custom-made benches and table tops and terrazzo tiled tops for the healthy snack bars. An open layout, with a variety of low and high seating, lets employees make the most of the views over the atrium on one side, and the city waterfront on another. Coloured metal frames and panels form a semi-transparent partition between the path and seating zones to give people privacy while they eat and quite literally frame the view outside.







#### Fire Islands

If the View Islands seem too sedate upon entering, raised flooring will take you up to the more dynamic. Fire Islands. These form the centre of food preparation and presentation, centred around the large open-plan kitchen. This is where diners can sit at what we believe is the largest chef's table in Amsterdam to marvel at the culinary artists bringing the Chef's Menu to life. If it's fully occupied, there's still a good view at special seating spread between curving railings, lit by vertical and uneven custom-made lighting. Fire is present in the interior (not literally) in burned dark and red tones that spread across morass wood, travertine stones, soft eco leather and glossy ceramic textures. The coffee bar is a fire island in itself. A volcanic edge is added to the smooth wooden walls by rocky dark red group tables, irregular shapes, while reflective zig-zag shapes resemble the texture of black lava.

#### Canyon Islands

Next to the Fire Islands, you'll find the calmer Canyon Islands. These are marked by a canyon wall that follows the outline of the elevated floor. Openings in the wall allow people to glimpse, and pass through to, the more intimate islands on the other side. The passage between the two zones is marked by the transformation of the rough shapes and surfaces of the Fire Islands into smoothness and greenery, where rocky hills sculpted out of cork are balanced by recycled and eco leather in two shades of beige. The colour palette evokes sand and desert rocks, with accents of glossy pastel pink and bright orange. A touch of tranquillity is provided by a gradient of earthy colours and plants that merge into the ravine landscape. Coloured printed foil on the glass window façade offers a smooth transition from the office to this stony zone of the restaurant.

#### Flight Islands

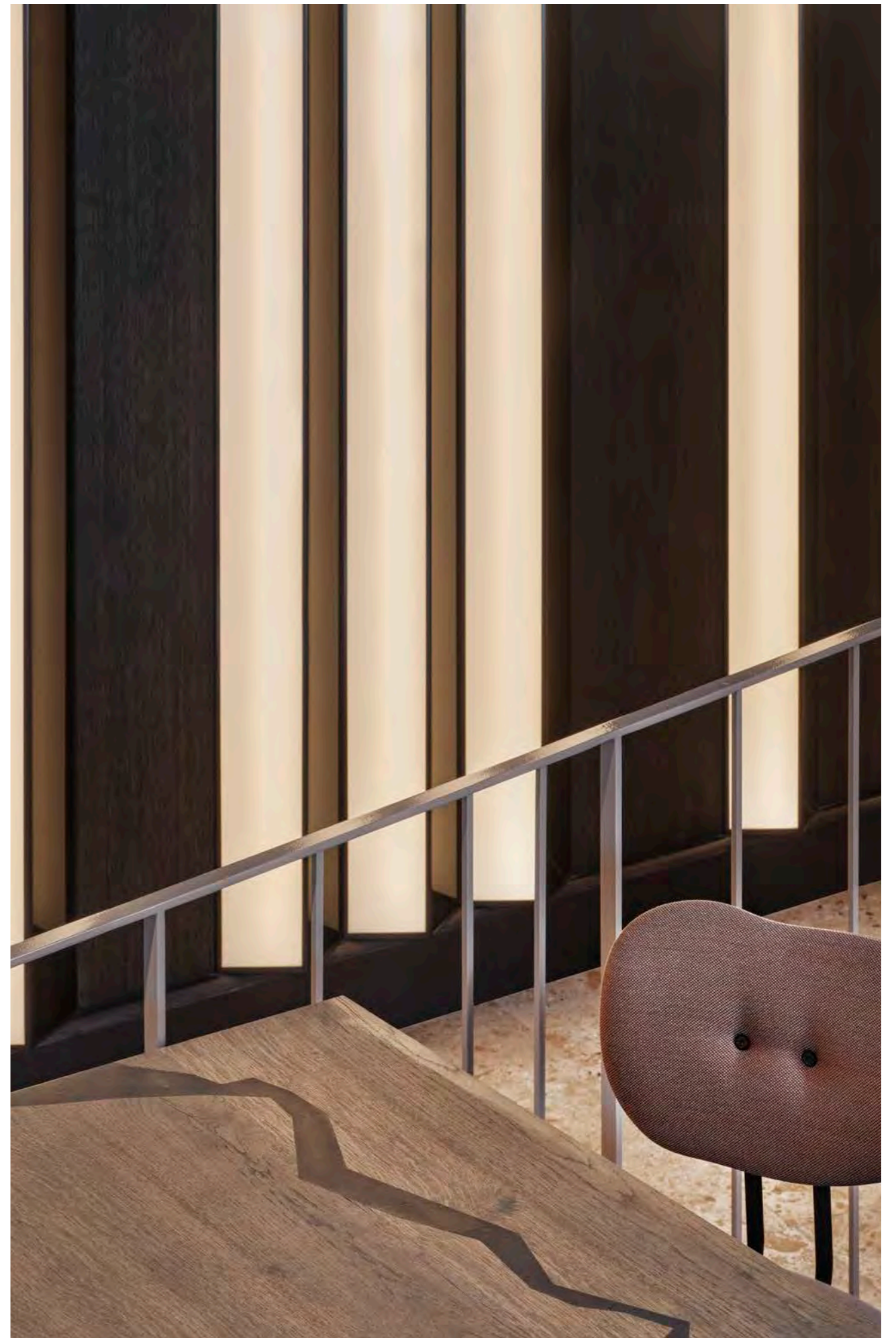
This corner of the restaurant brings the outside view of sky and water indoors. You float through the Flight Islands surrounded by soft blue tints and distinctive shades of off-white leather, clear natural burl wood veneer, and silver wooden coatings. The colours of the sky are recreated by blue triangular wooden slats on the walls, while see-through asymmetric drapes flow like clouds – and define paths around the circular seating elements. Transparent curtains, reflective materials, and a blue palette form an irresistible invitation to sit on top of the world and escape the daily grind. A reflective ceiling, with integrated circles of light, extends and enlightens the space by mirroring the glittering water outside and lengthening the lines of the curtains into infinity.

#### Treasure Islands

The remote Treasure Islands are a final surprise to be discovered on the outer edges of the restaurant. These hidden gems reward intrepid explorers with a peaceful refuge flooded by natural sunlight. Plenty of plants, wavy moss curtains and warm wooden tones combine to create a sanctuary where employees can get away from it all, even for a couple of minutes. The print for the moss curtains was designed by Studio Modijefsky and is repeated on the glass wall that separates office life from the green paradise of the Treasure Islands. This is not somewhere to just have a meal, but to relax and sink into comfortable seating. Blue felt waves run across the ceiling, playing off the mossy curtains and forming hypnotic circles. They form part of the organic lines that set the boundaries of the ceiling and the floor, and establish a serene atmosphere enhanced by mobiles, tropical plants and lounge furniture that rise from hexagonal dark brown and green oak flooring. The effect is even stronger at night, when custom light objects hanging from the ceiling seemingly transform into a field of fireflies casting a warm glow above the seating and tables.











# Booking.com HQ Connectors

AMS . 2023

## LOCATION

Amsterdam, The Netherlands

## SIZE

1.015 m<sup>2</sup> interior

## CLIENT

Booking.com

Architect HQ campus: UNStudio  
Lead Interior Architect HQ campus:  
HofmanDujardin

## PROGRAM

Connector Spaces - floor 6-8  
meeting rooms & spaces to connect

## ASSIGNMENT

Interior design

## STATUS

Realised in 2023

## BOOKING.COM HQ CONNECTORS

At 65,000m<sup>2</sup> the Booking.com Campus in the heart of Amsterdam is one of the largest urban projects in Western Europe. It's situated on the tip of Oosterdokseiland, a small island nestled between Central Station and the river IJ. The building was designed by UNStudio, with HofmanDujardin as lead interior architect. To match the client's ambition for an inclusive and diverse environment, HofmanDujardin embarked on a collaborative approach, in which they developed the masterplan for the interior and invited other designers to fill in individual areas. Studio Modijefsky was commissioned to carry out two projects, including the Connectors, three areas that double as meeting room and spaces to unwind on the 6th, 7th and 8th floors.

The Connectors positioned on the southeast edges of the building are bright spaces with direct sunlight and expansive views over East Amsterdam. Their dual function reflects the fact that an office is no longer just a place to work, it is somewhere to be at your best. What might have been plain meeting rooms close to staircases have been transformed by Studio Modijefsky into dynamic spaces that challenge employees to break out of their routines: to reboot by switching off their minds and moving their bodies instead. But these aren't gyms: fun is the goal here. By filling the Connectors with unusual but enticing tools for movement, play and interaction, employees are just a hop, skip and a jump from a positive and physical mindstate. As with every area in the campus, each Connector is named after a different travel destination, which has been recreated with a haptic texture palette and clean lines.

In addition to the interior design, Studio Modijefsky was asked to curate the styling for the Connectors. Each Connector has objets trouvés sprinkled throughout. These are both aesthetic and functional in purpose, inspiring employees with beauty and tactility to either simply admire or play with.

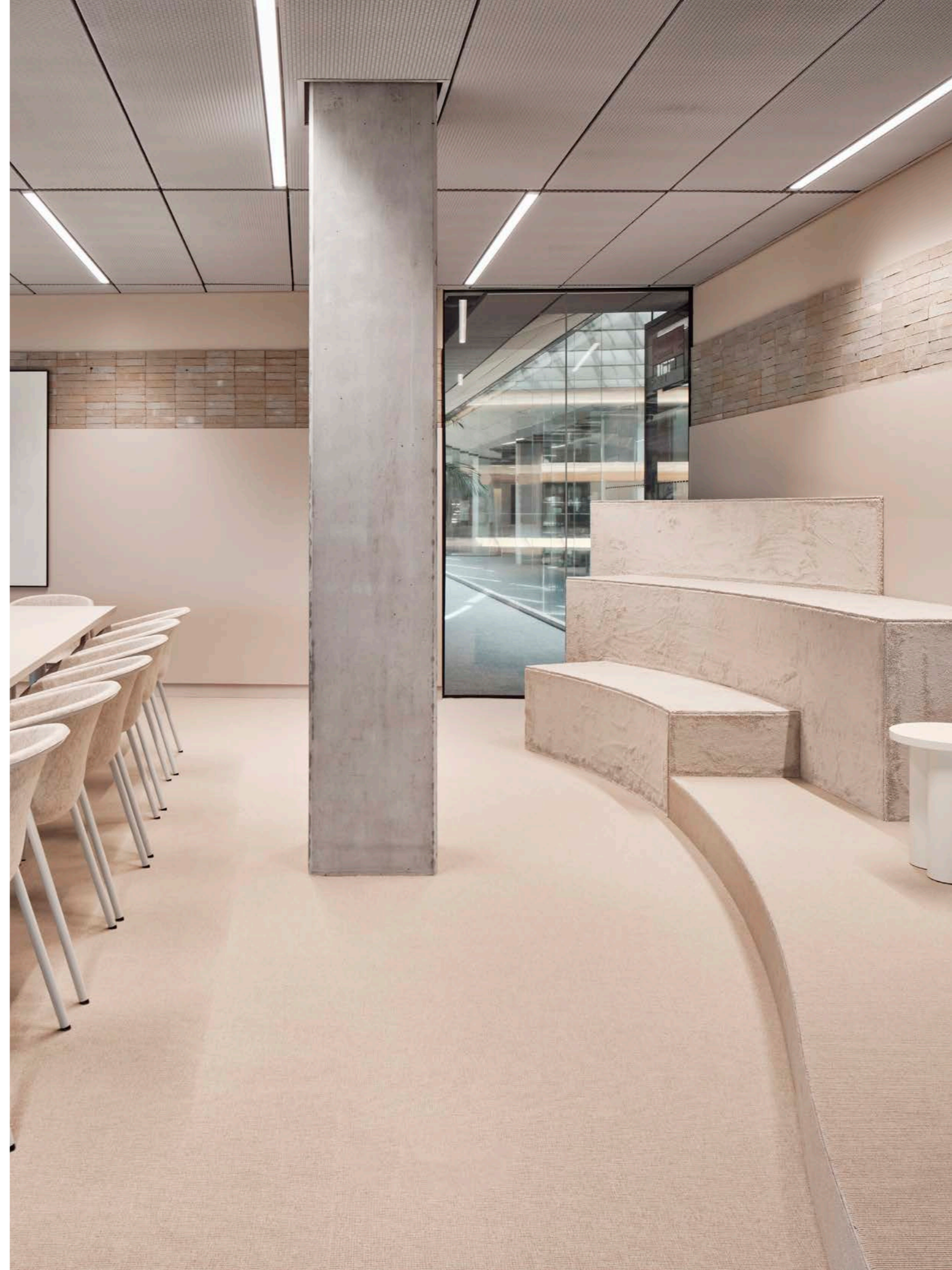
### 6th floor Connector: Tuscany

Picture Tuscany, and images come to mind of golden fields marked by tall green cypress trees, rolling hills dotted with bales of hay and picturesque villages filled with terracotta houses. This iconic landscape is recreated in the 6th floor connector along a curved line outlined by parquet flooring.

Walls in both parts of the Connector are finished with warm earthy colours and layered textures that mimic the region's sloping hills. Bricks made from construction waste material and recycled felt panels are also used in the meeting area, where deeper-coloured terracotta shades are used on the floor and wall claddings. Foil in the windows blends in with the surrounding colours and obscure the view of the play area, giving the meeting room a more intimate character and enabling the Connector to fulfil both its functions simultaneously.

The tools for play include geometric seating elements that can be interpreted however you want as you stand, stretch, roll, balance, or lay upside down on them. The shape of the playground area furniture returns in the meeting room, where half circle units join to form the big round meeting table. Further tests of your balance await on a slack line and custom-designed balancing tools that stimulate the imagination and promote creative movement.

If you're feeling more playful there are rings to throw, and seating elements resembling bales of hay to sit jump or lie on. A further Tuscan touch is present in the vertical dark green poles, inspired by cypress trees, which grow from the floor until the ceiling and you can climb, hang on and jump between.





#### 7th floor Connector: Cape Town

Taking the staircase up one floor transports you from tranquil Tuscany to buzzing Cape Town. This urban playground is the most physical of the three Connectors, with a punch bag and a bouldering wall looking right over Amsterdam and the water surrounding the building.

This Connector is a colourful urban landscape of geometric apartment blocks, concrete playgrounds, painted facades and bright city lights. Just as in Amsterdam, water is never far away in Cape Town and the energy of the city pulses everywhere you look. Employees can let their energy loose on a bouldering wall, benches for pull ups and a gymnastic structure made out of a grid of bars that they can climb and play in, do pull ups or hang upside down.

Peach rubber flooring with dark blue and red accents forms a canvas for the bright yellow gymnastic structures and purple blocks. Recycled blue marine felt, sustainable wooden waste panels. Thick structural-plywood walls with colourful grips and the gymnastic bars on one side, and a giant checkers board integrated into the wall on the other side of the space, awaken the senses for play and amusement. Ping-pong and football tables pop up in the middle of the space, while the deep blue palette is extended into the meeting room. Here orthogonal modules compose the meeting table, while the wooden waste panels turn into steps, which serve as a platform for anything from informal conversations between colleagues to company presentations. Pin boards, screens and toolboxes are seamlessly integrated in the design to support creativity.

#### 8th floor Connector: Dead Sea

The third and final Connector designed by Studio Modijefsky captures the unique feeling of floating in the Dead Sea while drinking in its dreamy landscape. The focus here is letting go and transcending to a meditative state while putting your body to work.

Calm and comfort emanate throughout thanks to pastel colours, graceful round shapes and linear patterns, with an undercurrent of playfulness represented by skippy balls. White lines make abstract water ripples on the floor simulating a circular wave emanating from the sea surface. Soft rugs and rubber flooring recur throughout the interior.

While the Dead Sea Connector might look less physically demanding than Cape Town, it challenges your body to move in new ways. There's an aerial hoop (which is not as easy as it looks to master) and a series of rings, poles and gymnastic devices that inspire employees to find a new way to unwind or try some more advanced exercises. For those seeking to clear their mind, this bright and elevating area offers space for contemplation and relaxation.

The flooring is paired with recycled felt panels and anthracite bricks made from waste materials. Together they form a palette of soft-hued colours laid out linearly on the walls. Large curved smooth shapes mould steps as seating that connect the playground with the meeting room. A sense of calm reigns here as well, with a high degree tactility area including a sculpted oval table.







# Home Zandpad

NWS . 2023

LOCATION

Nieuwersluis, The Netherlands

PROGRAM

Residential

SIZE

221 m<sup>2</sup> interior

ASSIGNMENT

Interior design

CLIENT

Private

STATUS

Realised in 2023

Design and execution of the extension by  
Architecten Bureau Jules Zwijzen

## HOME ZANDPAD

Home Zandpad is a 17th century building in the middle of a green oasis, with a river on one side and an orchard and garden on the other. In its previous incarnations it has been an inn, bakery, and café, resulting in lots of small rooms spread across different levels. A desire to transform it into a modern family home required a rebuild from the ground up. All that would remain would be the 17th century façade. As it was impossible to extend the boundaries of the house, Studio Modijefsky, together with architect Jules Zwijsen, involved from the start to ensure the space's maximum potential could be realised for a family that loves gardening, cooking and entertaining.

The small rooms have been replaced with an open design that makes the most of the views around the house, culminating in a floor-to-ceiling glass façade at the back done by the architect. This stunning vista reveals the heart of the creative concept: the lush, verdant fields enveloping Home Zandpad. Everything has been done to bring their natural beauty indoors, whether through one of the many windows or via green accents in the terrazzo, tiles or painted walls. As the house enjoys uninterrupted 360 degree views of its surroundings, windows were positioned to ensure that natural light flows in at every part of the day. A neutral colour palette compliments the greenery, in a small range of materials and colours that create a coherent interior with subtle differences across the rooms and floors.

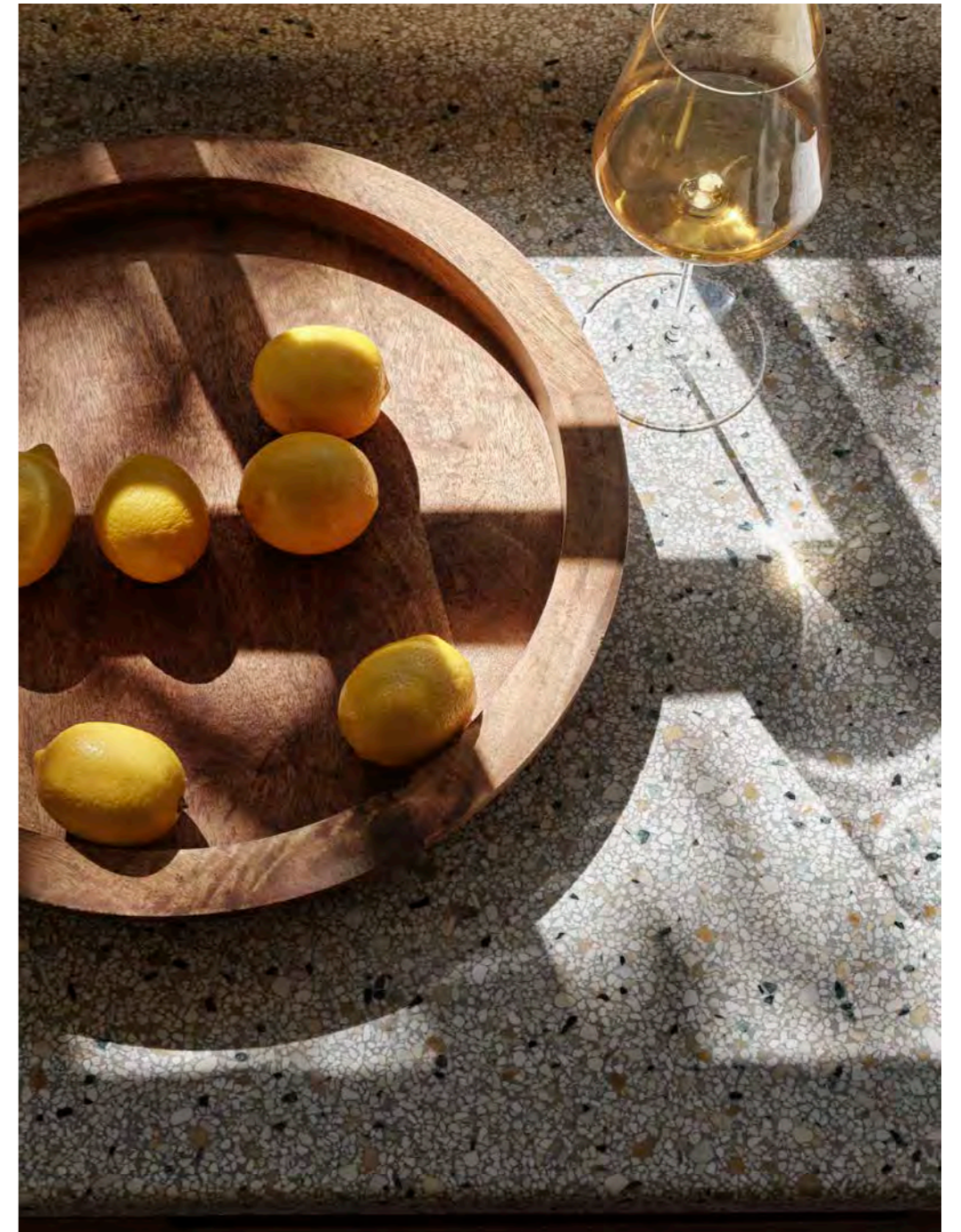
### Ground Floor

Open the main door to Home Zandpad and you'll find yourself in the central hallway. This offers an immediate overview of the home's split levels: a large staircase leads upstairs; a small stairway descends to the wine cellar in the basement; a chimney, covered with handmade cream-coloured tiles, climbs all the way up to the roof to connect all three levels. The hallway's height, reaching up to two storeys, gives this wide corridor an intimate feel, before it narrows into a small passage that leads to the main living space.

In line with the design concept, the first thing you see when arriving in the hallway is a wall in a dark bottle green shade. Light flowing in from the back façade entices you to turn the corner and enter the heart of the home: the cooking and dining area. To reach it, you cross a poured floor, which is a warm grey colour. It's the same throughout the entire ground floor, connecting each space and establishing a welcoming atmosphere.

The kitchen is an inviting open-plan space with a cooking island that has a terrazzo top. As with the terrazzo for every Studio Modijefsky project, this is a carefully composed blend for which the colour, cement and stones are chosen to create a different result every time. The kitchen walls and the counter positioned against the back wall are lined with the same terrazzo blend, which is also used to frame the windows here.

The kitchen merges seamlessly into a dining area next to the floor-to-ceiling glass façade. A couch is furnished in a heavier, more outspoken shade of green to distinguish it from the kitchen. All the doors in the façade can be opened, so on a summer's day it feels like you're in the middle of nature. In a few seconds you can pop outside to pick some herbs from the garden while cooking, go for a stroll to look at boats on the river, or enjoy a dinner party on the terrace.





The more private areas of the home are located behind the living room wall, which also features a large custom cabinet.

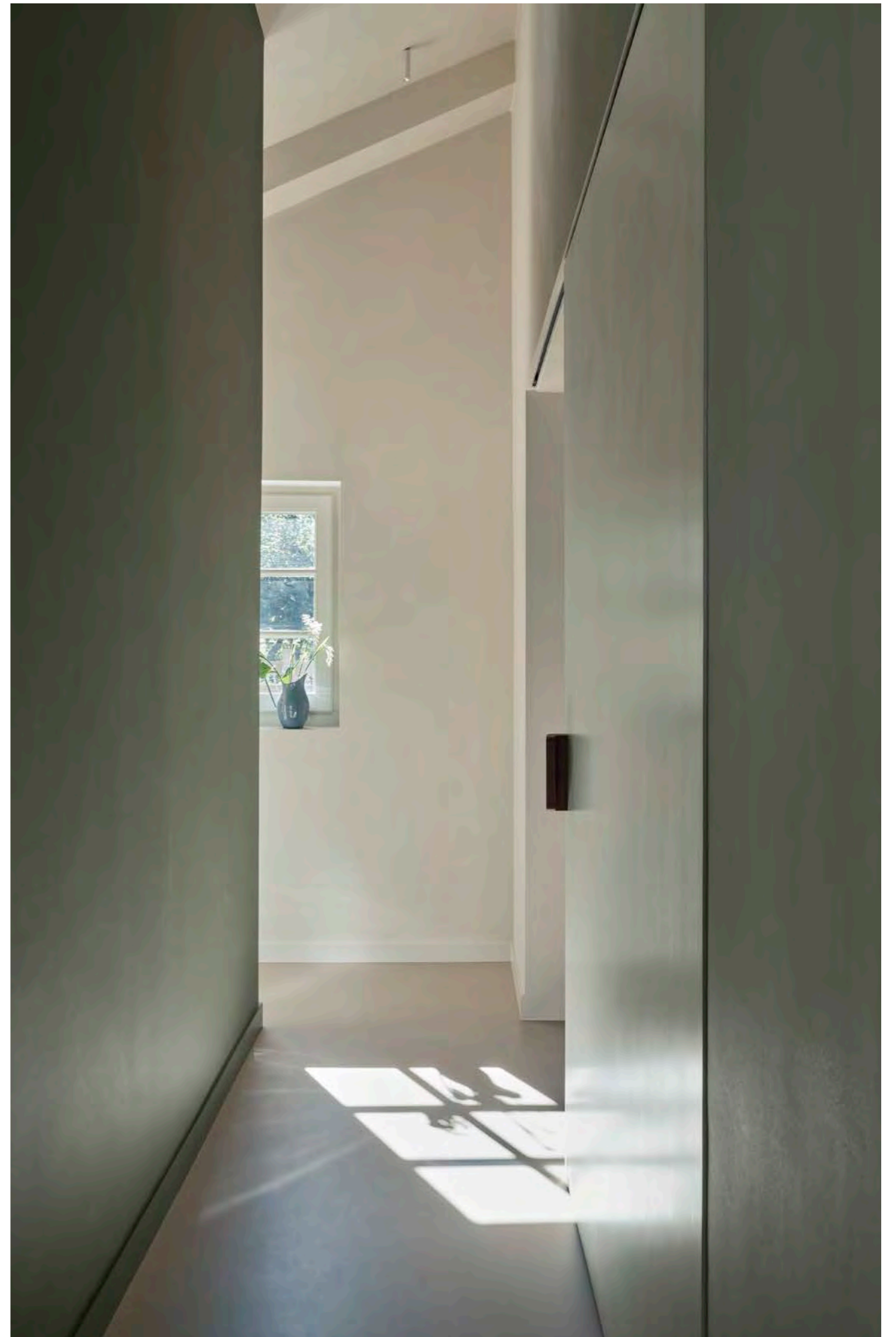
The master bedroom and bathroom are finished in a palette of subtle greens, two tones of wood and hand-made tiles. The bathroom features a different terrazzo blend than the kitchen, with green, warm white and pink pastel marbles that blend nicely with the surrounding colours. It's used for the sink and counter-top of an eye-catching block that serves as washbasin and countertop. In the master bedroom custom wooden cabinets, a tall mirror, rustic plaster and an elegant wooden bedframe are complimented by playful bed lights on each side of the bed.

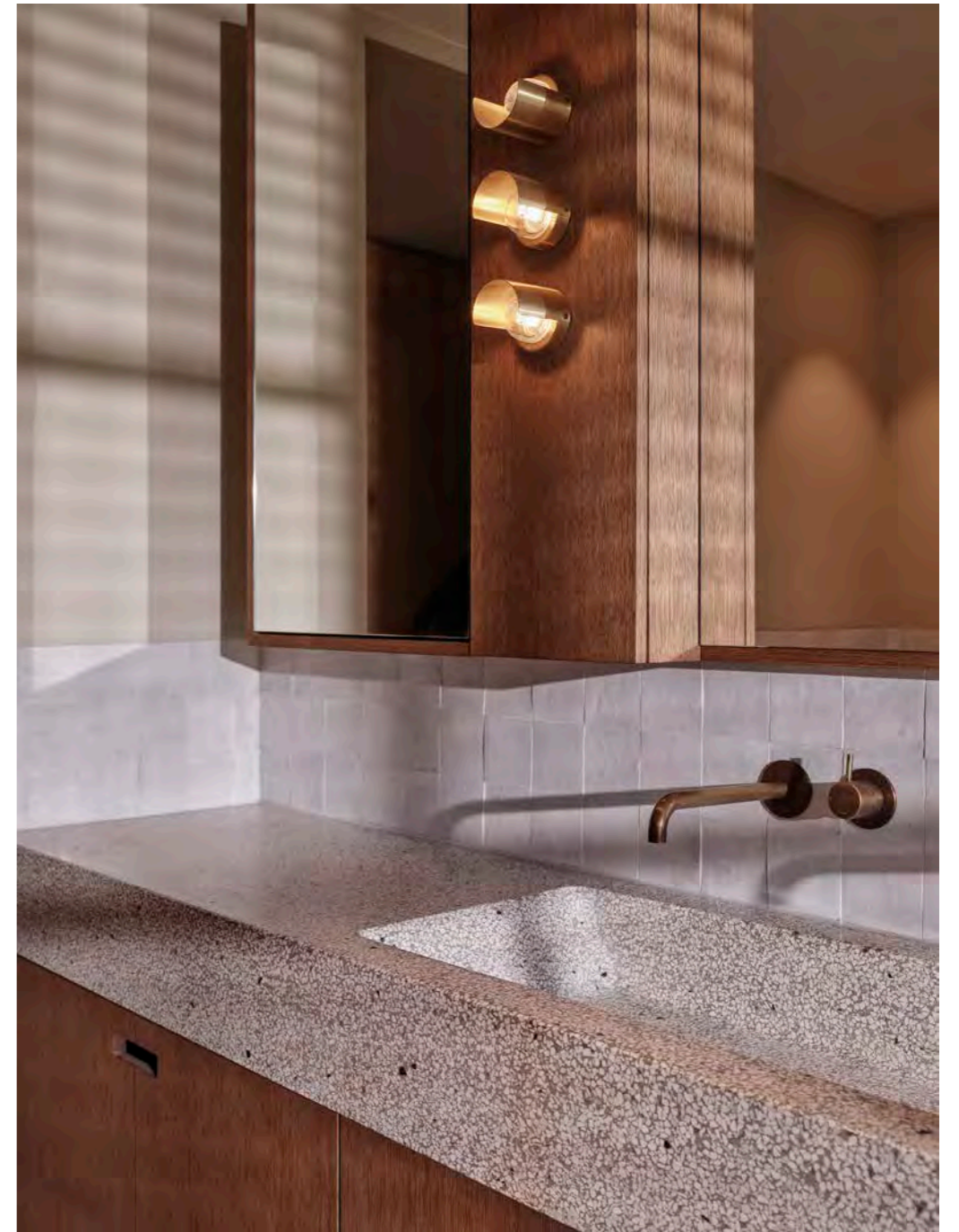
The final room on the ground floor is a study, located behind the chimney on the other side of the house. It's set on a spilt level and accessed via a wooden staircase. Unlike the rest of the ground floor, the study has a wooden floor, marking it out as a space for solitude. Custom furniture facilitates working days during the week, and contemplation and concentration the rest of the time. A built-in fireplace creates a snug mood, best enjoyed from a comfortable seat from which you can savour the fire and a peaceful view of the river Vecht.

#### Upstairs

An elegant wood-finished staircase takes you to the first floor, which hosts two children's bedrooms, a bathroom and toilet. To create a characterful atmosphere (and provide much needed storage space) Studio Modijefsky wanted to make the most of the light and height provided by a sloping roof. The angle of the roof allows light accents at the top and discreet storage cabinets beneath, which line the hallway connecting the rooms. A neutral colour palette in every room enhances the daylight streaming in. Narrow wooden planks were used for the flooring to create a more intimate feeling than the poured floor downstairs. The bathroom has a more outspoken green colour palette applied over a range of tiles and a terrazzo sink. The first bedroom has the chimney next to it and a window overlooking the void that connects the bedroom with the ground floor; the second bedroom offers elevated views over the beautiful setting of Home Zandpad.









# Museum Arnhem

ARN . 2022

## LOCATION

Arnhem, The Netherlands

## SIZE

466 m<sup>2</sup> interior

## CLIENT

Museum Arnhem

Architect: Benthem Crouwel Architects

## PROGRAM

Public spaces museum;  
entrance, cafe, bar, shop, activity room

## ASSIGNMENT

Interior design

## STATUS

Realised in 2022



# MUSEUM ARNHEM

As a museum for modern, contemporary, and applied art and design with a specific focus on female artists, Museum Arnhem has one of the most important cultural collections in The Netherlands. Studio Modijefsky was commissioned to design the new public spaces in the renovated museum: the general entrance, café, and shop on the ground floor; and an activity room plus event space on the first floor.

All these spaces rotate around the museum's iconic dome. To unite the areas spread across this cavernous expanse, Studio Modijefsky created a new design language inspired by aspects of the building's past and present: its origins as a gentleman's club; and the Magic Realism that is part of the museum's current collection. While seemingly worlds apart, both these guises have escapism at their heart, from the men who used to evade everyday life to the artists creating fantastical takes on reality. The new spaces designed by Studio Modijefsky take visitors on the same journey by playing with perspective and offering pathways into other dimensions.

With the collection moving into the new wings of the museum, the interior of this monumental building has become a work of art itself, expressing Museum Arnhem's core value: 'from the heart, looking further, from now on and with quality'.

## General entrance

An atmosphere of magic realism is established as soon as you step through the museum's entrance. A lightbox hangs above the entrance desk, mirroring the desk's shape, while floating bewitchingly above it. A further twist is added by a large mirror. It follows the outlines of the entrance door, but flipped upside down and tilted, inviting the visitors to look at themselves in their new surroundings in a different way, reflected in a new reality. Finally, a small chandelier offers a hint of the larger version that awaits on the other side of the entrance.

## Ground Floor

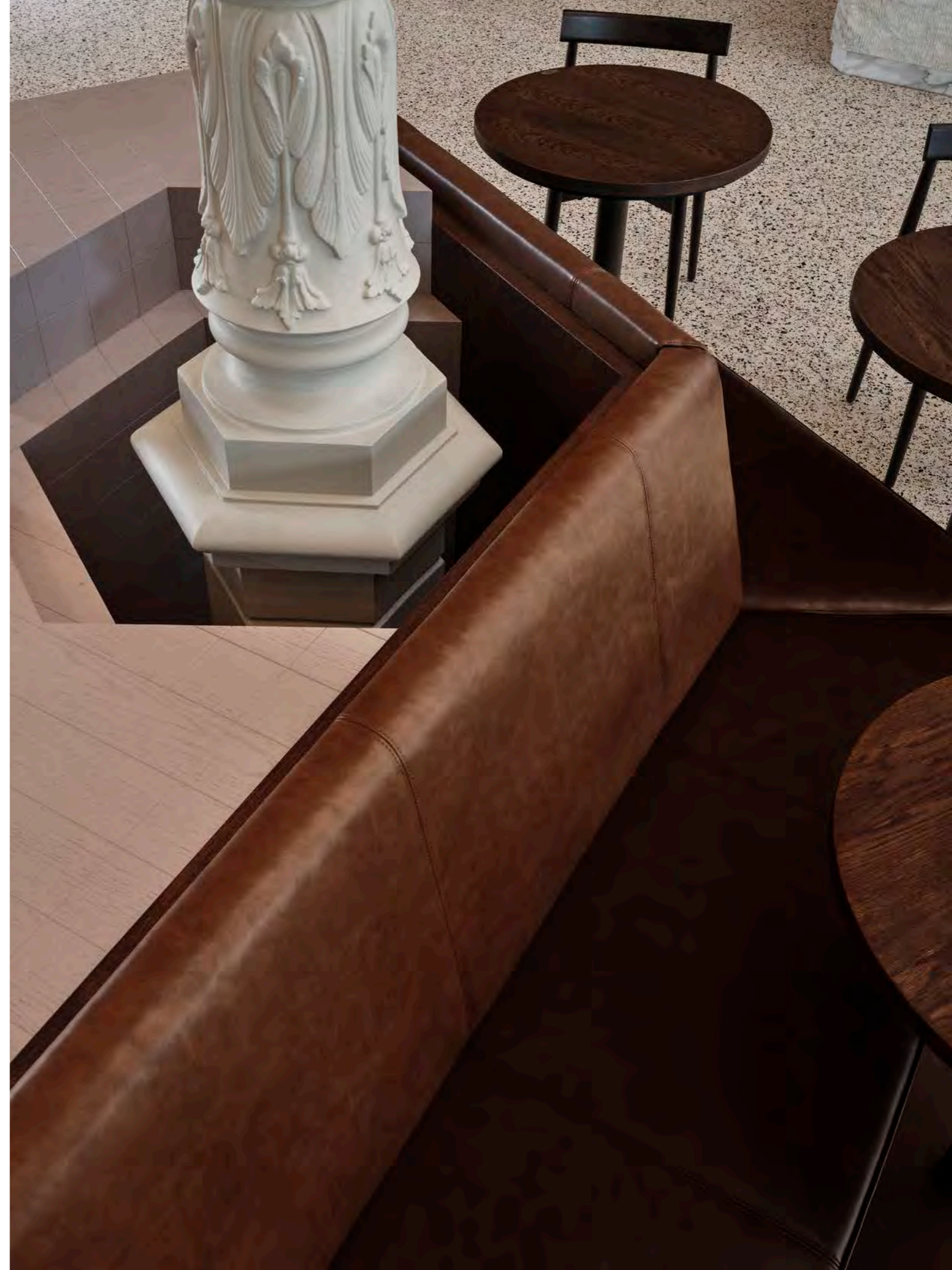
The café and museum shop are located within the enormous space underneath the museum's dome. Studio Modijefsky embraced its sheer size by creating zones for the café and shop that give direction while retaining the dome's original character. There are no boundaries - each area is distinguished by a unique identity and set of materials linked to a different theme of the museum's collection. The entire floor becomes a space to hang out and be inspired, with visitors flowing naturally between each area to enjoy a drink or browse in the shop.

All eyes will be drawn to the custom-made chandelier that makes full use of the dome's glorious height. As it falls from the top of the dome to the ground floor, the chandelier unites the entire space.

It is formed of illuminating curved shapes that hang together in a composition of different heights and clusters. Presented in different shades of white, the shapes mirror the outline of the cupola above it, and the windows in the top of the cupola. They intertwine to create a constantly shifting path of lines and light.

To bring the monumental space's height down to a more human scale, Studio Modijefsky added a low coloured plinth. Painted umber brown, it encircles the walls around the café and shop to subtly unite the two zones.

Honed terrazzo tiles create a distinctive yet subtle pattern on which every component stands out. The tiles are laid starting from the centre of the dome, following the facade walls to form a hexagon.





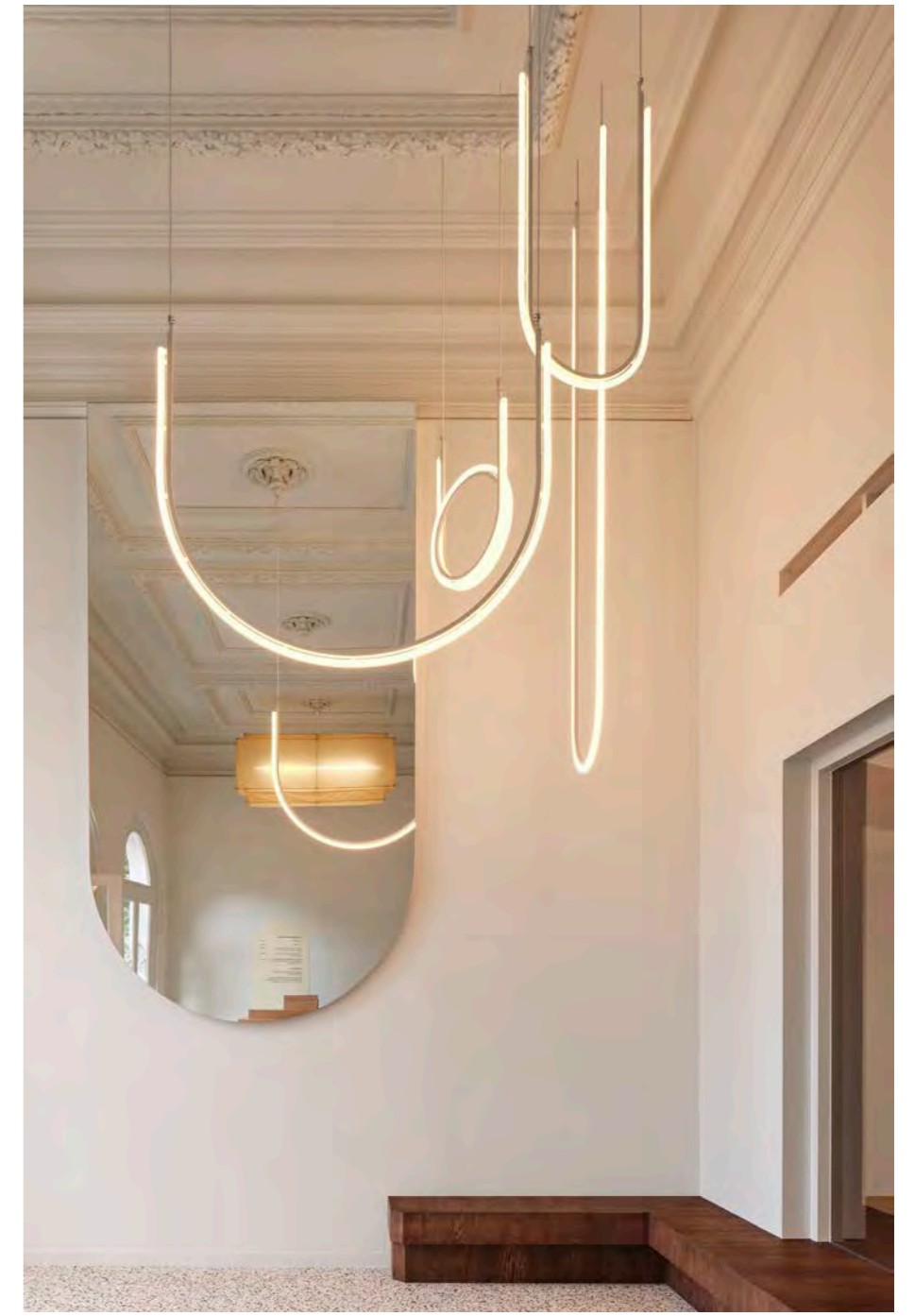
#### Café Pierre

The bar is the first thing you see upon entering the space, whether it's from the entrance or returning from the exhibition wing. In typical Modijefsky style it's a mix of different materials and sculptural elements: a marble block that faces the entrance; two towers of aged brass and bronze that stand as beacons calling visitors to quench their thirst or sate their hunger; a marble ornament on the right side of the bar top that adds a playful touch. Further materials include dark and light oiled oak, linoleum, and white crackle tiles. Café Pierre, named after the former museum director Pierre Janssen (1926-2007), encompasses a broad palette of surfaces and patterns. Inspired by *Magical Realism*, it's an intriguing juxtaposition of elements, materials and shapes placed side by side.

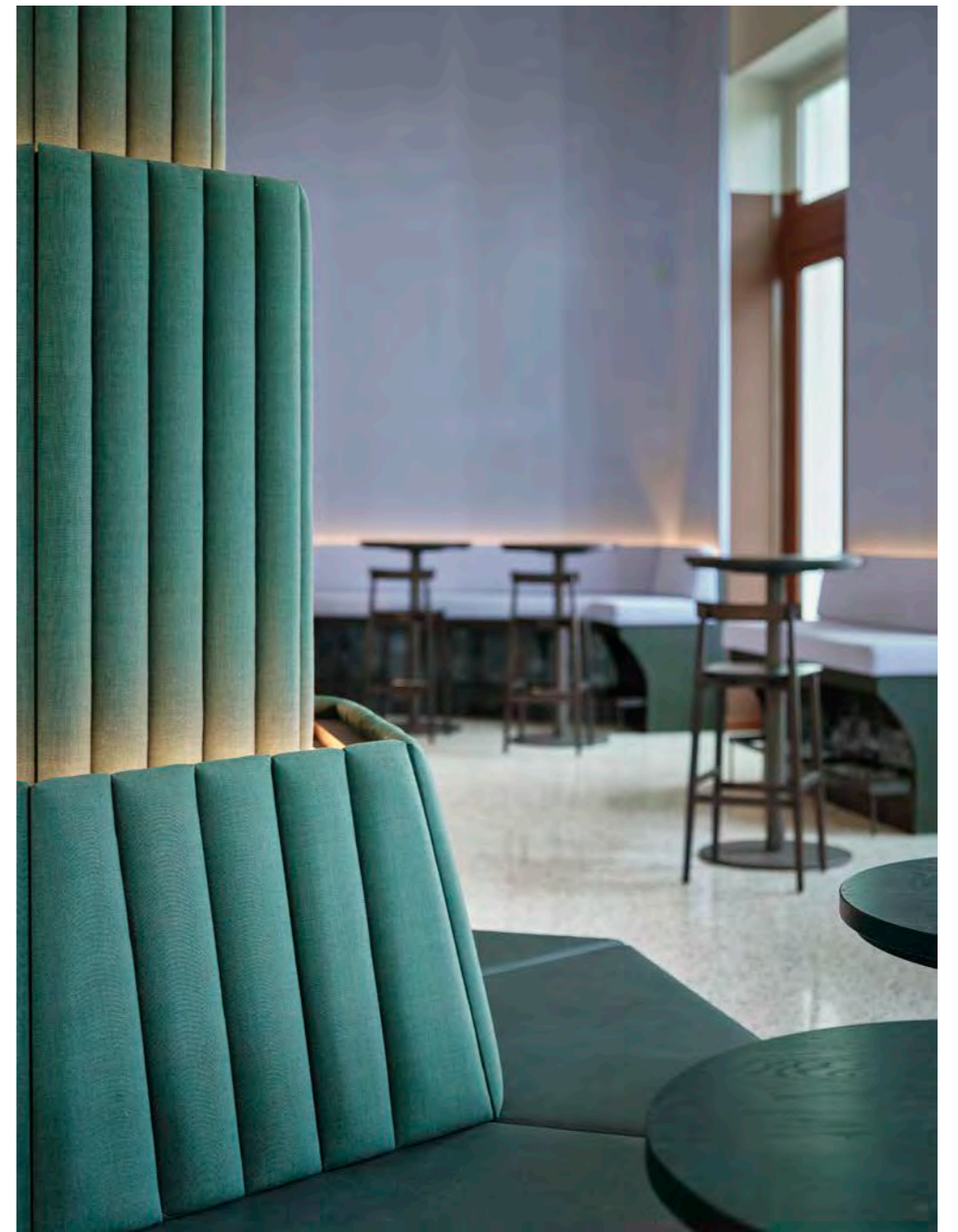
All the spatial elements relate to the space's monumental columns in the space. These were the only part of the existing structure that had to be retained, therefore all the benches, shop displays and bar are positioned around them. To counter balance the height and light of the dome, all the elements have been designed to be dark and 'heavy'. Low and high custom-made wooden tables are paired with bespoke benches that back onto four of the columns. The benches are upholstered with two types of eco-leather that contrast with the roughness of the wood.

Nature is brought into the building, not only via views of the spectacular landscape outside but with evocative colours and materials. To reflect the colours of the beautiful sculptural garden opposite the entrance, materials used for furniture become greener as they get closer to the garden outside.

The high seating area is characterized by a lilac backdrop behind the bar. Mirrors reflect all the colours and structures used in the seating area. As they are positioned higher than the dark wooden plinth, they invite the visitors to look up at the reflection of the chandelier.











a visual journey inside the process of  
creating spatial experiences

