



DRAMATIC
REINVENTIONS
IN TUSCANY,
PROVENCE,
MEXICO CITY,
NEW YORK,
AND MILAN

DISCOVERIES



1. FOR A HOME IN MANHATTAN BEACH, CALIFORNIA, TEO YANG GROUPED A SOFA, DAYBED, AND TABLE FROM HIS EASTERN EDITION LINE WITH PIERRE JEANNERET CHAIRS, A CHARLOTTE PERRIAND STOOL, AND A JOHN WIGMORE LAMP; RUG BY NORDIC KNOTS. 2. IN THE ENTRY, SCULPTURE BY UGO RONDINONE. 3. YANG IN THE GREAT ROOM; ARTWORK BY JOHN ZABAWA.



INTERIOR DESIGN

Quiet Wisdom

Korean design star *Teo Yang* bridges cultures and crafts for his first residential project in the United States

In Korean tradition, comfort is often found in what's left out," explains the Seoul-based designer Teo Yang. "That emptiness is actually treated as a presence, not a void." This was a guiding ethos for his first residential commission in the United States: a family home in Manhattan Beach, California, where restrained interiors and furnishings catalyze cross-cultural dialogue. Yang says his longtime, down-to-earth clients wanted someplace that could "harmonize eastern and western sensibilities."

Visit Seoul and you're likely to encounter some of Yang's work: He's designed the Birkenstock flagship store, several Blue Bottle Coffee cafés, and multiple hospitality spaces for Kukje Gallery. His sleek skin-care line, Eath Library, is used in the spa at the city's Four Seasons hotel. And the traditional hanok where he lives and works is known among tastemakers as

ART: JOHN ZABAWA/FRANCIS GALLERY, LUCY DODD/SPRUTH MAGERS. © UGO RONDINONE/GLADSTONE. INTERIORS: JONATHAN LEJONHUFVUD, PORTRAIT: JUSTIN CHUNG.

DISCOVERIES



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“The goal wasn’t to juxtapose two cultures, but to align their shared values.” — *Teo Yang*

one of the most stylish houses in town (*AD*, May 2021). Whatever the assignment—he also collaborates with the likes of Chanel, de Gournay, and Fendi—his reverence for nature, craft, and Korean tradition prevails.

Yang joined the Manhattan Beach project before construction started on the house, designed by the Orange County firm Forest Studio. He made it his first matter of business. “Koreans are very discreet about showing their private space,” he explains. “Often, you come into a small reception room, there’s a courtyard, and then you navigate into the living areas.” Here, he espoused a similar approach: Visitors are greeted by entrance views of the seaside landscape before taking a corridor into larger spaces.

It’s not so different from the considerations of the 1922 Schindler House, one of several references that informed Yang’s concept. “We were really fascinated with its aesthetics,” Yang says of the once-radical live-work space for two families, which drew inspiration from eastern architecture. “The small courtyard is the essence of the house, tying everything together.”

In Manhattan Beach, Yang let the landscape do the talking. “The best luxury to enjoy from this house is the nature, so we wanted to select everything based on that,” he says, explaining how his neutral palette of warm woods and bisque hues defers to the crashing



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1. THE GROUND-UP RESIDENCE FEATURES ARCHITECTURE BY THE ORANGE COUNTY-BASED FIRM FOREST STUDIO. 2. THE MEDIA ROOM’S SOFA, TABLES, AND CHAIR ARE ALL BY EASTERN EDITION; PAINTING BY JEAN-BAPTISTE BESANÇON. 3. CHARRED-WOOD SCULPTURES BY PARK HONG-GU ARE DISPLAYED IN THE STAIRWELL.

ART: JEAN-BAPTISTE BESANÇON/FRANCIS GALLERY

DISCOVERIES



1. THE HOME'S EXPANSIVE VIEWS OF THE PACIFIC OCEAN WERE CENTRAL TO YANG'S DESIGN PHILOSOPHY. 2. CUSTOM MILLWORK NODS TO MIDCENTURY L.A. HOMES, ANOTHER SOURCE OF INSPIRATION FOR YANG. 3. A CHARLOTTE PERRIAND STOOL, HANSGRÖHE FITTINGS, AND KOHLER SINK IN A BATH.

“The best luxury to enjoy in this house is nature, so we wanted to select everything based on that.”

waves of the Pacific. Sliding paper screens are used in the media room to temper the light and disguise a TV.

Twentieth-century icons by Charlotte Perriand and Pierre Jeanneret converse with pieces from Yang's own line of Eastern Edition furniture, several of them custom-made, like the low cocktail table in stone and Korean walnut. “The goal wasn't to juxtapose two cultures,” he says, “but to align their shared values, particularly their approaches to comfort and essential living.”

Yang's collector clients had two rules for the art: They didn't want anything purely decorative, and they wanted to live with works that transcend any single tradition. Thus, a work by John Zabawa that evokes an ink painting anchors the great room, and a totem-like sculpture by Ugo Rondinone stands in the foyer. Meanwhile, Mike Kelley's *Mobile Homestead Swag Lamp Edition* lends what Yang calls “a conceptual rhythm.” It all sits in dialogue with traditional Korean crafts like charred, hand-carved wood bowls by Park Hong-Gu and porcelain dinnerware.

Some expanses, Yang notes, remain intentionally bare. “We just loved having nature come into the space—casting light and shadows,” he explains. “Sometimes an empty wall is just as beautiful as one with artwork.” —HANNAH MARTIN