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# ART & DESIGN





Above: Designer Renata Pfuner. Below: A customized workstation in white lacquer flows out from a side wall. Opposite: The studio's conference room was enhanced visually with a second ceiling of sorts that delineates the area. The art on the wall is by Italian artist Rosaria Pugliese. Blue and clear Eros chairs by Philippe Starck.

# MINIMALIST APPROACH

A Gulf Coast designer embraces modernist design at her gallery-like studio in Wynwood

DESIGN BY RENATA PFUNER PHOTOGRAPHY BY MICHAEL STAVARIDIS TEXT BY LUIS R. RIGUAL

After five years of traditional work on the Gulf Coast, Heinz and Renata Pfuner decided they'd had enough Mediterranean design to last them a lifetime. The couple packed its bags and portfolio, and headed east to Miami to pursue their contemporary dreams. In August of last year, they opened Pfuner Design, a boutique studio right smack in the middle of Wynwood that's a brick-and-mortar testament to their minimalist vision. And ever since, they've dedicated themselves to residential and commercial design that adheres to their artistically minimalist principles — with some transitional work here and there.

Proof of their dedication can be seen live in all its fuss-free glory at the company's headquarters. As a nod to her art world neighbors, Renata Pfuner, who oversees all design duties for the firm, opted to stay true to the building's gallery spirit.

"The good thing about our studio is that it's like a retail space," she says. "There's a big glass front so people can see all the way through from the outside and we didn't change that in any way."

What did change was just about everything else. Pfuner reconfigured the layout of the interior for a completely transparent configuration. There are almost no opaque walls to speak of throughout the studio, but rather glass partitions that delineate the different areas.

But Pfuner's minimalist approach doesn't mean there isn't any ornamentation to speak of. In the bubble

that serves as the conference room, a sculptural division made of drywall covered in a white and black floral motif wallpaper envelops the nook as a second ceiling. The room divider doesn't offer much in terms of privacy, but it certainly marks its territory.

In terms of art selection, Pfuner opted for a series of paintings from Italian artist Rosaria Pugliese, whose three-dimensional works on canvas mix clumps of paint with plaster, wood and even fur. Texture aside, Pfuner chose the pieces primarily for their bold primary colors. Three in red hang in a hallway while a fourth one in blue provides a focal point in the conference room.

The openness of the studio mandated furniture that was of equal character. Workstations that flow from the side walls outward to form desks and seating surfaces were customized in white lacquer. The exception to this is in the conference room with a raw slate-top table with a stainless steel base surrounded by blue and clear Eros chairs from Philippe Starck. The austere, gallery-like quality of the studio (complete with echo) goes beyond design: all work equipment is wireless, making for a virtually paperless office, and every client presentation is done digitally to avoid clutter. For Pfuner, the colors provided by the art and sculptural elements were more than enough.

"The space is a complete reflection of our esthetic," adds Pfuner. And as visually stimulating as minimalism gets. □



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