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# from skål to sleep

*Ghislaine Viñas and a longtime client stir in Swedish inspiration at Andra Hem, a Philadelphia cocktail bar with private guest suites*



**If you can survive** the 2-hour line to get into Andra Hem, Philadelphia's chicest new night spot, you're in for a rather delicious cocktail. The recipe: An ounce of hotel, a teaspoon of art, a twist of bar, a shot of lounge. Shake vigorously! Pour over ice and garnish with honey from the rooftop bee farm. Who is the crafty mixologist behind this spirited typological concoction? Why, it's New York designer Ghislaine Viñas, teaming with her longtime friend and client/muse, art collector and dealer Paige West. The creative partners in crime have collaborated on too-many-to-count endeavors over just as many years. "Paige and I have been working together forever," Viñas happily affirms. "One day we're gonna be little old ladies, still designing projects."

Let's hope so! Each joint effort gets more intriguing. This 7,700-square-foot, four-story property, for instance, encompasses an intimate bilevel bar and, above, two one-bedroom floor-through suites. Although Andra Hem is the pair's first full-on hospitality venture, the typology is not entirely without precedent: West makes an art form of giving her houseguests the hotel treatment. "It's how Paige hosts friends and family," Viñas notes of the Philadelphia native. "There's always a minibar in the guest bedroom, a signature cocktail, branded towels, and things like that. It's what spins her wheels."

West initially purchased the Rittenhouse Square site, a quaint but derelict former apartment building with a ground-floor restaurant, intending to convert it into an exhibition space, but ultimately realized it was too small to house the program she'd envisioned. She secured another spot in the city for that purpose and hatched the idea to use this edifice as a kind of artsy micro B&B—albeit with booze instead of breakfast—maybe for rental, maybe just for use by acquaintances (so far, it's been only the latter). In search of a strong concept, designer and client dove into Philly history, and discovered that Swedes were among the first settlers. Honoring that Scandinavian heritage made sense on a personal



"A retro-meets-futurist mashup encapsulates the entire project"

**Previous spread:** The ground floor of Andra Hem in Philadelphia by Ghislaine Viñas houses a bilevel cocktail bar with an 1800's painting embellished by artist Mark Mulrone that serves as the mascot of the four-story property, which has a second bar as well as two private guest suites on the upper levels.

**Opposite top:** In the upstairs bar, vinyl upholstery dresses a banquette, serviced by marble-top tables, all custom. **Opposite bottom:** Back downstairs, custom paneling is based on a historic design Viñas saw in a Stockholm eatery.

**Top, from left:** Vintage pendant fixtures from Sweden and miniature portraits painted on crushed beer cans by Philadelphia artist Kim Alsbrooks animate a corner of the upstairs bar, with a mohair-covered banquette. Hot dog-shape cutouts create graphic pattern play in the partition alongside the staircase connecting the two bars. **Bottom:** A globe sconce and a mirror-polished brass plaque, both custom, announce the Rittenhouse Square property.



**Top:** The grout in the bathroom of the fourth-floor suite coordinates with the mirrors and the ceramic floor tile, all custom. **Center:** A mural by Mulroney brings verve to the bar's restroom. **Bottom:** Josef Frank's Hawai linen covers the ceiling and upper walls of the fourth-floor suite's bedroom, lit by a cluster of Established & Sons Torch pendants.

**Opposite:** Bentwood strips encircle David Trubridge's pendant globes in the upper bar; ottomans in both bars are the velvet-upholstered Fresno.



level, too, given that West is of Danish ancestry. The venue's name came first: "*Andra hem* means *second home* in Swedish," Viñas explains. "It sounded like a lady's name, so we conceived this as her residence." The duo embarked on a tour of Stockholm for inspiration, but ultimately decided to be more irreverent than culturally slavish. "It's not supposed to be a Swedish establishment at all," Viñas emphasizes. "If you come here expecting traditional Swedish food, you're going to be disappointed! It's more about ripping off ingredients and classics and creating something new."

That goes for the décor as well, starting with the artwork that hangs behind the ground-floor bar, an 1800's portrait from West's private collection that lacked provenance so had minimal market value. The two had the canvas doctored with a layer of painted-on iconography—a bee, flowers, stylized waves—by Mark Mulroney, another frequent collaborator. (His quirkily surrealist murals also embellish the bar's restrooms.) That retro-meets-futurist mashup encapsulates the entire project. "We juxtaposed a very traditional Swedish architecture layer with these wacky elements that tie into the overall narrative," Viñas explains. Firmly in the trad column is the custom wall paneling, a concentric-square relief pattern based on one they'd encountered in an ancient Stockholm restaurant. In the wacky column, meanwhile, is Kim Alsbrooks's framed miniature portraits painted on crushed beer cans. Lying somewhere in between classic and wack-tastic are David Trubridge's swirly bentwood pendant globe upstairs, which call to mind barber poles or maybe sinister hard candy. "I get butterflies when I see those lights," Viñas says. "Something about them ties back to a childhood memory I can't quite place. I have a very beautiful emotional connection to these." ➤





The two floors of the bar are a pas de deux of similarity and difference. Viñas used the same furniture, paneling, and floral wallpaper on both levels, but altered the color palette (peacock-blue downstairs, mustard-and-black upstairs). She performed the same sleight of hand in the stacked suites, which share an identical layout and furniture plan but feature different fabrics—all bowl-you-over botanicals by mid-century Swedish icon Josef Frank. The trippy DayGlo-toned linen tenting the fourth-floor suite's bedroom is Viñas's favorite. "I could just stare at it all day; it's so vibrant and exquisite."

The riot of color and pattern that unifies the petite property is both a constant in Vinas's work yet something of a departure. "I love when things clash, especially in small rooms," she says. "Here, I really pushed for things to live together that shouldn't, which was hard for me to do, because my design is so much about control." It was worth it, she adds. "I loved being pushed outside my comfort zone." All in the interest of putting guests into theirs, of course. 🍷



**PROJECT TEAM**

**JENNA PINO; JAIME VIÑAS; LAUREN MERCURI; ASHIKA AMARNATH; GHISLAINE VIÑAS. STOKES ARCHITECTURE + DESIGN: ARCHITECT OF RECORD. BOLD LIGHTING: LIGHTING DESIGN. WEST COLLECTION: ART CONSULTANT. HARMONY CONTRACT FURNITURE: CUSTOM FURNITURE WORKSHOP.**

**PRODUCT SOURCES**

**FROM FRONT COIL + DRIFT: GLASS PENDANT FIXTURES (BLUE BAR). VESCOM: CURTAIN FABRIC. FLAVOR PAPER: WALLPAPER. SCHUMACHER: BANQUETTE FABRIC. COLLECTOR: CUSTOM TABLES (BARS). JOSS & MAIN: OTTOMANS. AMAZON: TABLE LAMPS (YELLOW/BLACK BAR). CONTARDI: FABRIC PENDANT FIXTURES (BLUE BAR), BEDSIDE LAMPS (SUITES). LUMEN 8: CUSTOM SCONCE (EXTERIOR). SIGNS VISUAL INDUSTRIES: CUSTOM PLAQUE. IMAGINE TILE: CUSTOM TILE (BATHROOM). GROUT 360: CUSTOM GROUT. KJARTAN OSKARSSON STUDIO: CUSTOM MIRRORS. FANTINI: SINK FITTINGS. SCHOOLHOUSE: CABINET HARDWARE. P.E. GUERIN: SINK FITTINGS (RESTROOM). ESTABLISHED 8 SONS: YELLOW PENDANT FIXTURES (SUITE). DAVID TRUBRIDGE: PENDANT GLOBES (YELLOW/BLACK BAR). WOLF-GORDON: CUSTOM WALLPAPER (LOBBY). GEORGIA LACEY INTERIORS: CUSTOM DESK (SUITE). THROUGH 15TDIBS: DESK LAMP. LIGNE ROSET: SOFA. BLU DOT: COFFEE TABLE. KARDIEL: OTTOMANS. KASTHALL: CUSTOM RUG. DESIGN PUBLIC GROUP: WHITE PENDANT FIXTURE. 57ST. DESIGN: CUSTOM NIGHTSTANDS, CUSTOM MEDIA CONSOLE (SUITES). SVENSKT TENN: WALLCOVERING, OTTOMAN FABRIC. THROUGHOUT BENJAMIN MOORE & CO.: PAINT. DESIGNTEX; HBF TEXTILES: SEATING FABRIC. BEAUTIFUL BED COMPANY: BEDS.**



*Top, from left: A custom wallpaper pattern incorporating Native American iconography graces the lobby. In the entry of the third-floor suite, a custom lacquered console features a scallop design inspired by historic Swedish shelters. Bottom: Its living area has a custom desk accessorized with a 1930's typewriter.*

*Opposite top: A Do Not Disturb sofa bed and a custom dining table flank ottomans upholstered in Frank's Anakreon linen. Opposite bottom: Its bedroom has Frank's Paradiset wallpaper and a Verner Panton pendant.*

