

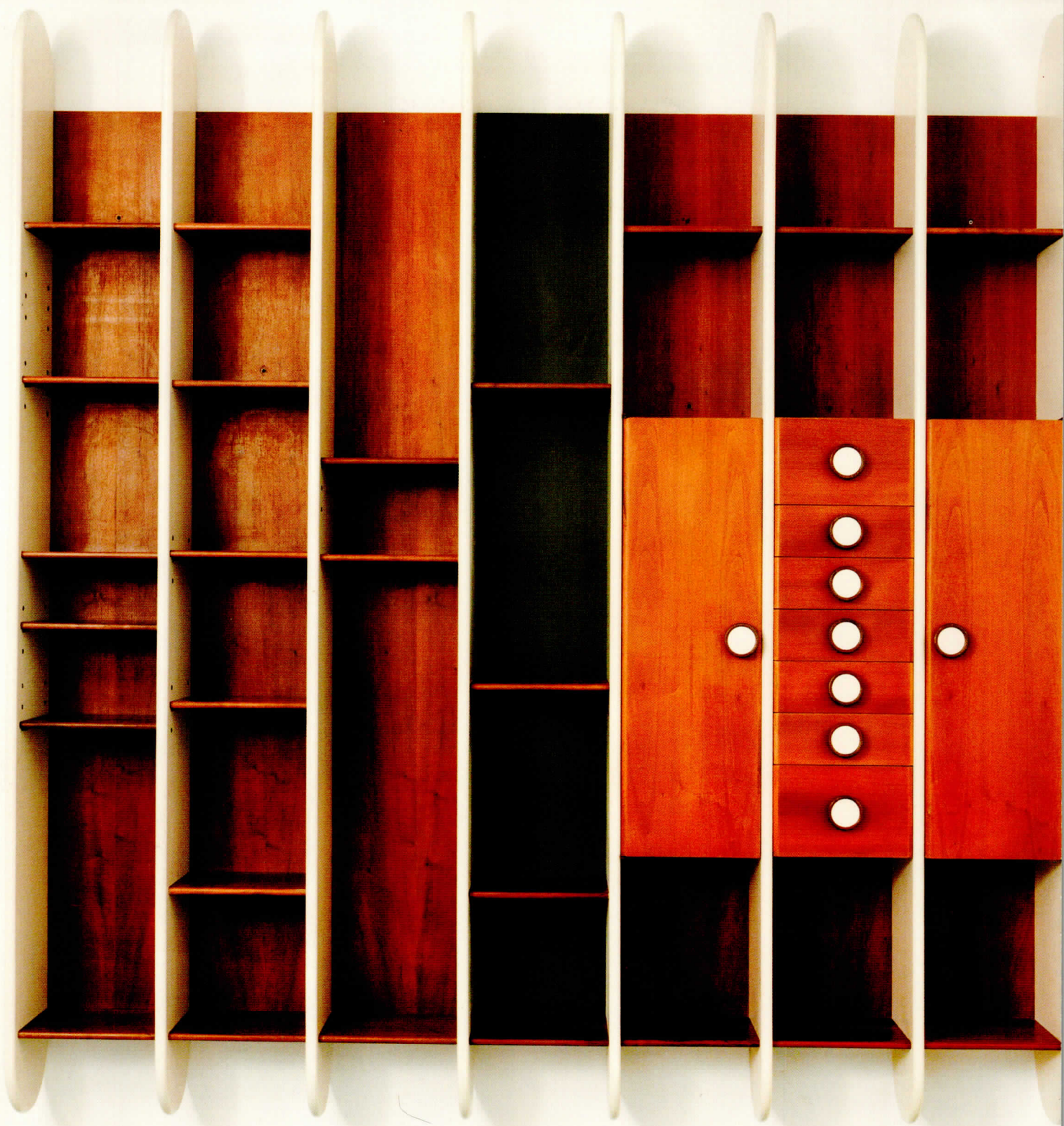
MODERN

MAGAZINE



**DECORATIVE ARTS
ARCHITECTURE
DESIGN**

FALL 2015 modernmag.com



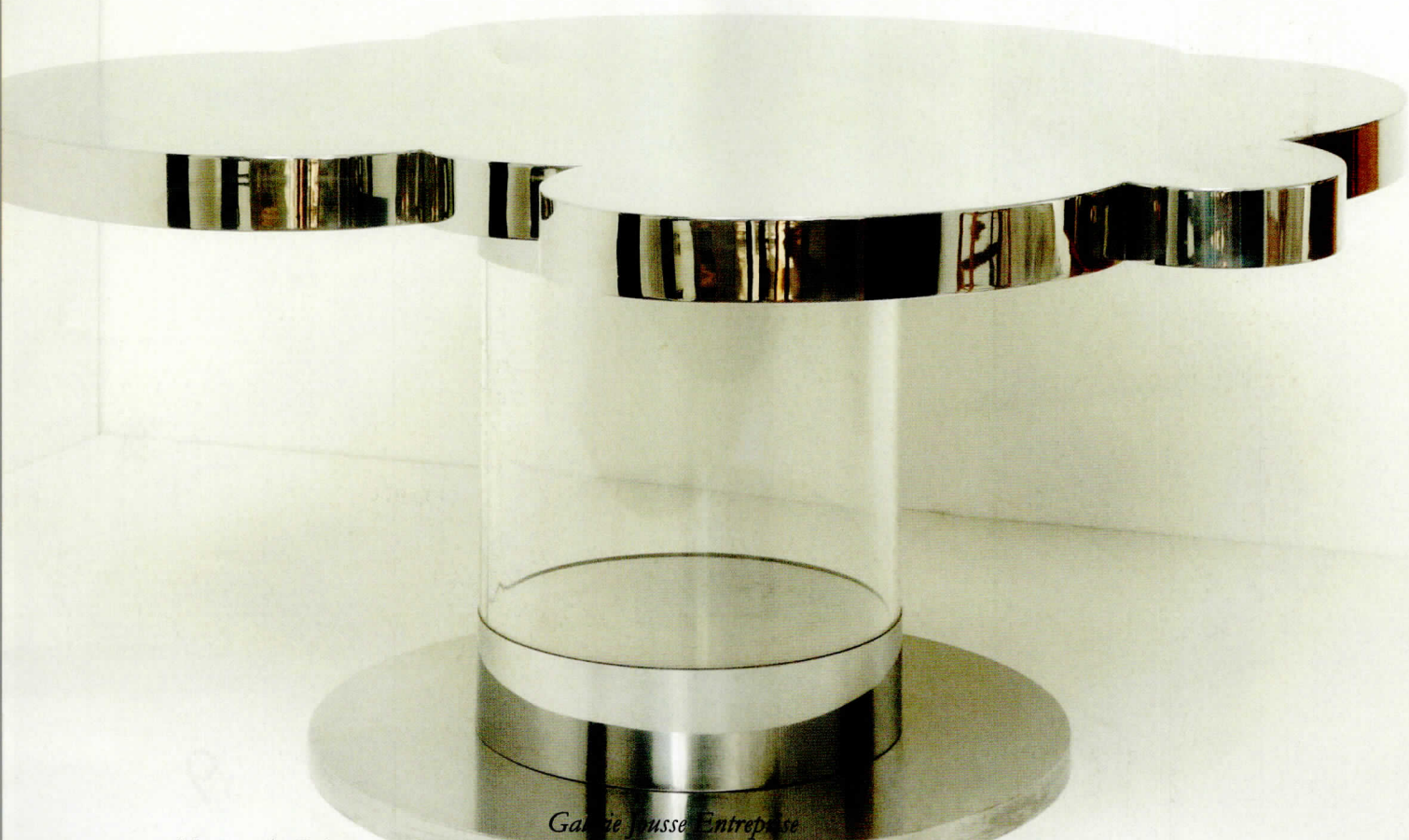
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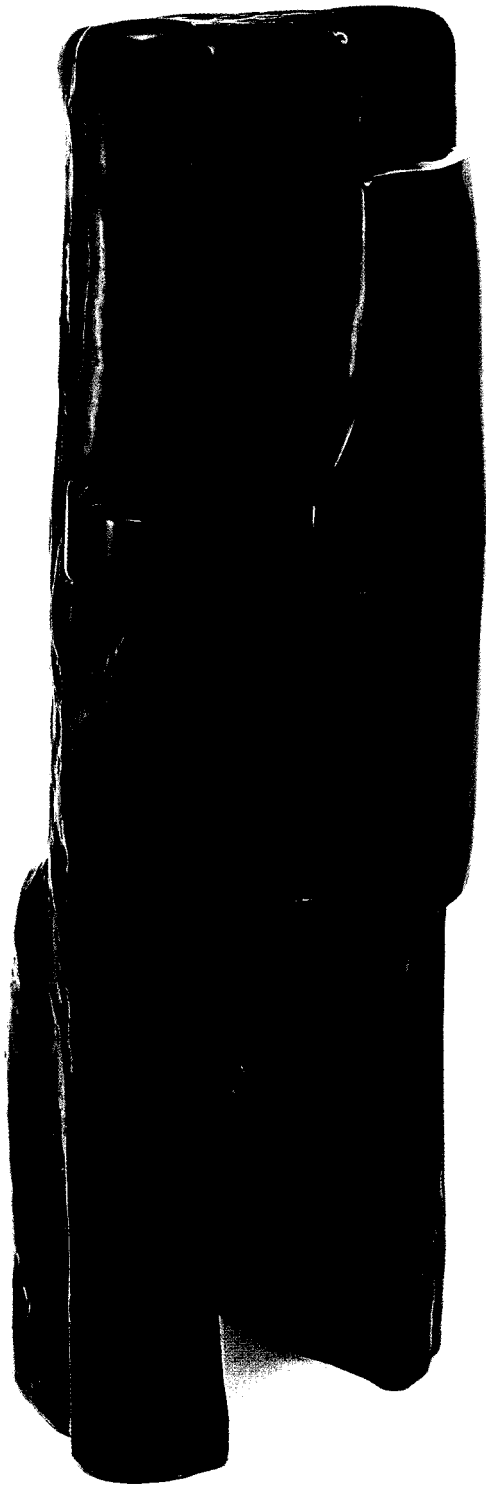
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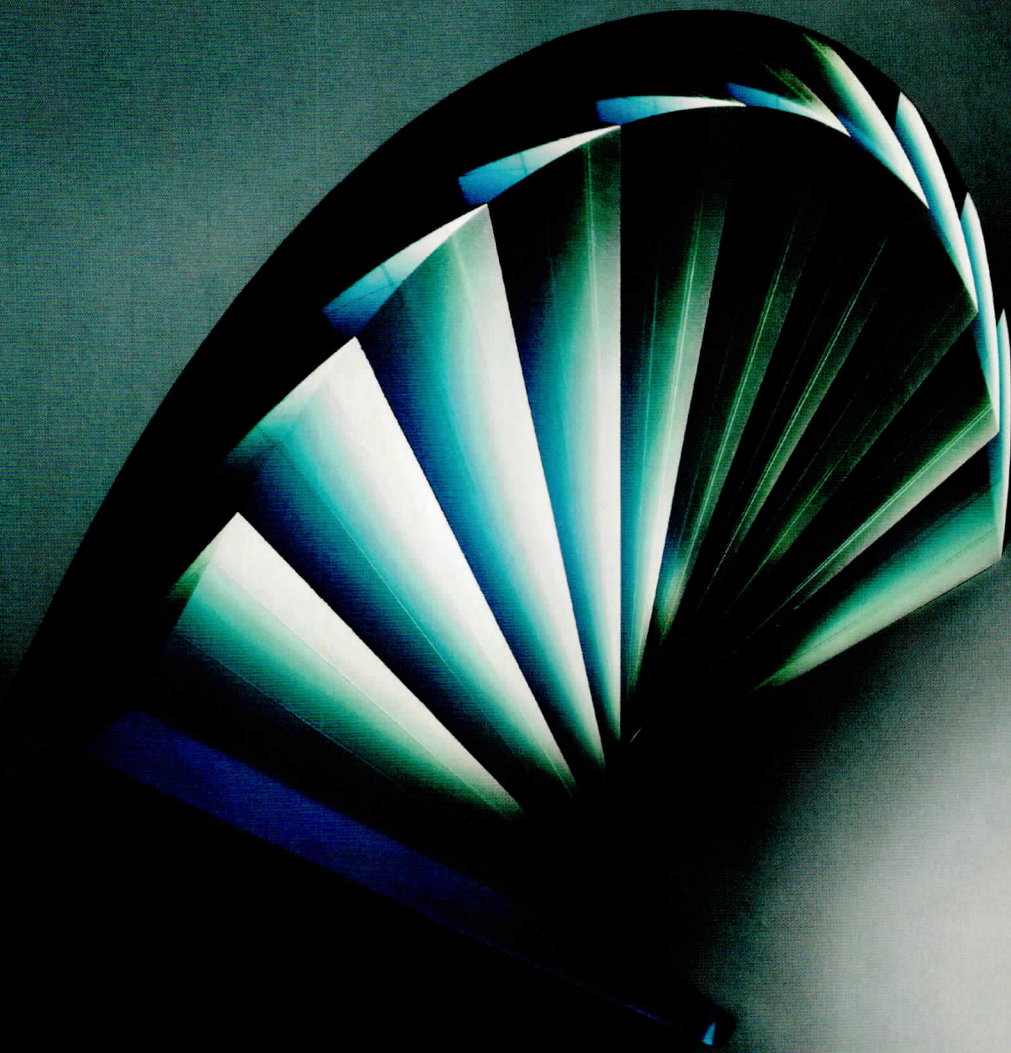
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Laszlo Lukacs
"Blue Fan", 2014
Glass, 12.5 in. h x 19 in. w x 6 in. d

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MODERN

FALL 2015

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CYNTHIA A. DRAYTON



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CHANCES ARE IF YOU ARE READING THIS LETTER, you are holding a magazine in your hands. It's an experience that is becoming ever rarer, and yet, I would argue that the visual and tactile qualities of print on paper make the experience worthwhile. I'm no Luddite. I have an iPhone, an iPad, a laptop, and a desktop—and I use them all, almost every day. I have dozens of books downloaded on my Kindle; I also listen to the “spoken word” (what we used to call books on tape) as I drive. But I also live surrounded by about twice as many books as actually fit in my house, meaning the bookshelves are full and topped with two- and even three-foot stacks of hardbacks, paperbacks, and periodicals. I don't let my family recycle the Sunday *New York Times* for weeks, because not having it nearby is somehow out of my comfort zone. I am admittedly a print addict, and I admit there have been times in my life (basically, most of it) when I didn't believe anything was true until I saw words on paper confirming it.

Please Touch

But this is not an elegy for print; rather it is a plea for something else. For experiences, for the actual over the virtual. We live in a world where we are over-stimulated and yet much too isolated. We sit in an office and text our coworkers. We run to lunch to grab a sandwich and then eat at our desk. Or, as is increasingly true in America (and presumably elsewhere, at least in the developed world) we work at home, letting there be long swathes of time when our only outer-world contact is virtual, rather than real.

Not so long ago, on a beautiful summer day, I walked the length of New York's High Line all the way south to the new Whitney Museum of American Art. The morning was young, the weather was fine, and my walk launched a flurry of thoughts about New York in particular and cities in general, about the urban experience that is within everyone's reach and the quickly evolving urban experience that is only for the elite. The High Line offers an experience that is fully democratic. We can all smell the flowers, sit on the benches, look at the view. But increasingly we are losing the New York that was the iconic city of WPA photography and photorealist painters. I am not picking on New York alone here, because it's happening in almost every major city in the U.S. and in many cities around the globe; the essayist Alain de Botton recently pronounced that London was becoming “a bad version of Shanghai or Dubai” with its glut of new towers that do not show any semblance of relationship to the British capital.

In Chelsea, in the morning, you can be awakened by the daylight, but it is more likely that you'll shoot out of bed at the sound of the first jackhammer. Construction noises are the sounds of our cities these days. It's especially true in the two cities where I spend the most time—New York and Miami Beach. And in so many cases, what is being built is the architectural expression of the hermetic, isolated lives we are crafting for ourselves—houses that cover the land and keep what's left of the outside firmly out, buildings where elevators whiz one owner at a time, opening in their apartment (no small talk about the weather needed).



At the end of the High Line is the new Whitney Museum, where the inaugural exhibition explored modern and contemporary art. After my mentally and physically energizing walk on the High Line, where I could almost (though not really) block out my thoughts about the ways our cities are losing their vibrancy, it came as no surprise that most of the museumgoers seemed to be congregating on the top floors, where the work was from the first half of the twentieth century; and though much of it contains rather harsh social commentary, it also somehow depicts rather poignantly, that very world we are rapidly wiping out. The exhibition's title is *America is Hard to See*, and that in itself is poignant, because just outside the window is a world that is getting hard to see, or hear, or touch.

Beth Dunlop

BETH DUNLOP EDITOR





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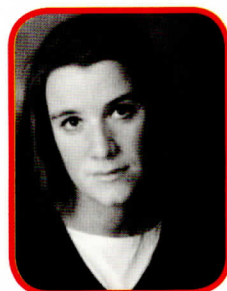
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Elizabeth (Beth) Hamilton is a New York-based writer, researcher, and decorative arts and design historian. While earning her MA in Design History from Parsons

The New School for Design/Cooper Hewitt, she developed broad interests—ranging from the aesthetic movement to American popular culture—and discovered a passion for archival research. Since then, she has focused on twentieth-century American jewelry, contributing to two publications: *The Jewels of Trabert & Hoeffler Mauboussin: A History of American Style and Innovation*, published by the Museum of Fine Arts, Boston, and a forthcoming volume on manufacturing jeweler Oscar Heyman and Brothers. Beth's love for design has also motivated her to collect modern furniture; she found her first pieces, a pair of Saarinen chairs, in an unlikely place—on the curb along Second Avenue.

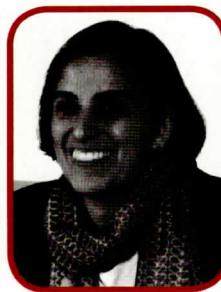


Jennifer Goff is Curator of Furniture, Silver, and the Eileen Gray Collection at the National Museum of Ireland in Dublin. Involved in both national and international exhibitions on Gray, she is also the author of the recently published book *Eileen Gray: Her Work and Her World*. Jennifer has written and lectured extensively on Irish art, architecture, and design of the mid-twentieth century forward. Raised in Dublin and London, she studied and lived in Paris—a city she considers her second home. An avid reader, she likes studying several books at the same time. She loves traveling stateside, spending time with American relatives and visiting Stockbridge, Massachusetts, the home of her favorite artist, Norman Rockwell.



Sarah A. Lichtman is an assistant professor of design history and the director of the Master's program in the History of Design and Curatorial Studies offered jointly by Parsons The New School and Cooper

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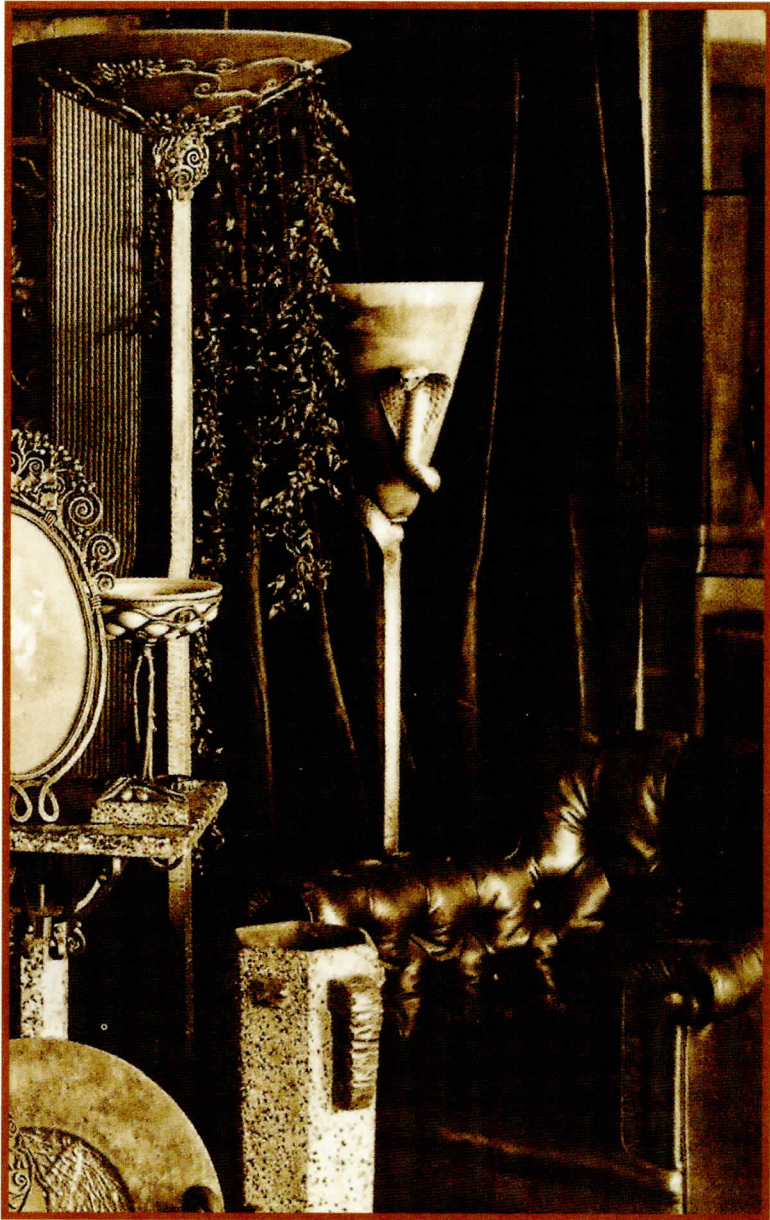
Before entering academia, she owned Astro-Turf, a Brooklyn store specializing in modern furniture and objects.

After working for nine years as a design editor for the main Belgian lifestyle magazine, *Knack Weekend*, journalist **Leen Creve** left the mother ship to work as a freelancer, interviewing people in the creative areas of design, interiors, architecture, gardening, crafts, and photography, both in Belgium and abroad. Leen loves bicycles and old-fashioned botanical drawings, and is working on an indoor jungle inside her Antwerp office.



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COBRA TABLE LAMP

A gilded bronze "Cobra" table lamp by Edgar Brandt with glass shade by Daum-Nancy. This piece was produced from 1920-1926

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A PAIR OF CUSTOM WILLIAM HAINES ARMATURE LAMPS FEATURING 19TH C CARVED AND GILT VENETIAN WINGED LIONS, CIRCA 1960. ESTATE OF DR. HERBERT & MRS. RITA LeROY ROEDLING, BEVERLY HILLS, CA
CUSTOM WILLIAM HAINES MODERNIST DINING TABLE IN ROSEWOOD WITH BONE INLAYS, CIRCA 1960

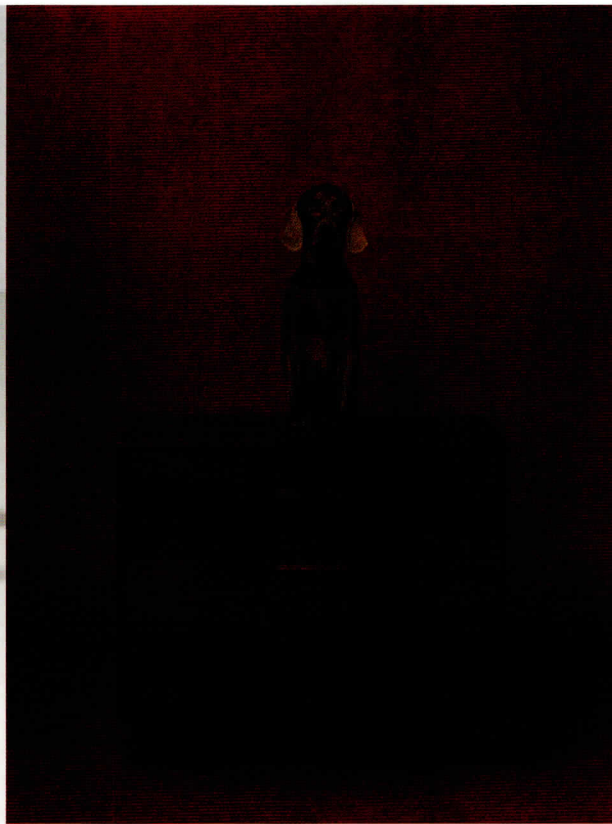
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CURATED AUCTION HOUSE IN PARIS



September 16, 2015

**GEORGE NAKASHIMA,
1905-1990)**
BACK IN PARIS



September 16, 2015

WILLIAM WEGMAN,
DOGS ON FURNITURE,
PHOTOGRAPHS



September 16, 2015

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Japanese Art. Estate of Madame X - September 30, 2015
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Supports/Surfaces, the ultimate avant-garde - October 15, 2015
Venini in Progress, from Venini Museo,
unique pieces and prototypes - October 15, 2015
Boxing, etc ... Eduardo Arroyo's collection - October 22, 2015
Collection Maurizio Pecoraro, a Milanese interior - October 29, 2015

UPCOMING AUCTIONS AND RESULTS

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Delving Deeper

A TABLE BY **PHILIP** AND **KELVIN LAVERNE** EXPRESSES THE DELICATE HARMONY THAT CAN BE ACHIEVED BETWEEN THE ARTIFACTS OF ANTIQUITY AND MODERN DESIGN

By MATTHEW KENNEDY

LOT 1030 Rago's Modern Design

sale, June 7, 2015: Chin Ying coffee table designed by Philip and Kelvin LaVerne, 1960s. Estimated at \$5,000–\$7,000, the piece sold for \$13,750. Some reasons for the high price:

LAVERNE, SURELY

The father-son design team of Philip and Kelvin LaVerne melded sculpture and furniture, often creating one-of-a-kind pieces. After training at the Art Students League in New York, Philip dabbled in businesses creating furniture and casting porcelain, brass, and bronze; Kelvin studied art history, metal sculpting, and furniture design in Paris and Florence. The two melded these skills in the 1950s, experimenting with bronze to create low-relief sculptures as decorative elements for functional pieces—"functional art," as they called it. They worked first at a studio on 100 Greene Street in New York's Soho neighborhood before moving uptown to 46 East 57th Street, the address on much of the documentation surrounding their work. What emerged from their work together is a highly distinctive aesthetic that is at once an homage to the art of the past and a celebration of modern craft and functionality.

ON THE STEPS OF THE PALACE

Much of the imagery found in LaVerne pieces is derived from the classical, with pastoral scenes from antiquity and Eastern cultures serving as popular themes. These motifs are often echoed in the structure of the furniture



pieces, from elegant architectural elements to full-relief caryatids as legs. The imperial palace of the Qin (Chin) dynasty is the site of this table's tableau. Women dressed in the garb of the Qin period decorate the steps, celebrating the rite of spring, a Confucian ritual offering of soil and grain. While not the rarest piece by the LaVerne's, the table features one of their more sophisticated shapes. Jad Attal, specialist in twentieth- and twenty-first-century design at Rago, notes that the "naïve" architectural perspective is a technique meant to draw in the viewer, but also brings into focus the hierarchical complexity of the piece as sculptural and functional.

TIME-HONORED BUT ERODING

While the beauty of a LaVerne piece is evident from a superficial glance, the process that transformed the materials into such masterpieces was deep and dirty. The pictorial scenes were cast or acid-etched into bronze, with hand-enameling for a variety of color. The pieces would then be buried for six weeks in a carefully concocted brew

of soil and chemicals—a family secret kept between the LaVerne's. While six weeks is but a micro-second compared to the thousands of years of resting experienced by much of the art of antiquity, the LaVerne's burial practice precipitated a similarly marvelous patina, eliciting warm brown hues of bronze and luscious enamel colors. For pieces that came in editions of twelve, such as the Chin Ying table, the variable nature of this process created a range of individuality within a single form.

But what chemistry gives, chemistry also takes away. Over time, experts have seen deterioration in LaVerne pieces, with wear and tear on the sealing varnish resulting in surface oxidation and the fading of the enamel colors. Because of this, condition has become a driving factor in the success of LaVerne pieces at auction.

MODERN CURRENCY

Another Chin Ying table was part of Rago's 2014 Modern Design sale, selling for an enviable \$10,000 off an estimate of \$5,000–\$7,000. This past pricing served as a conservative estimate this year, as this lot's gorgeously well-preserved colors produced some healthy competition. "When a client contacted me a couple of days prior to the auction and asked me to call him while standing in front of this table to describe its colors, it was a good sign," Attal reported. "When another asked me to do the same, I knew the table would sell well." The piece went to a private collection, appropriately housed in New York. As Attal continued, "The LaVerne's loved New York. I like that so many New Yorkers love their work in kind."



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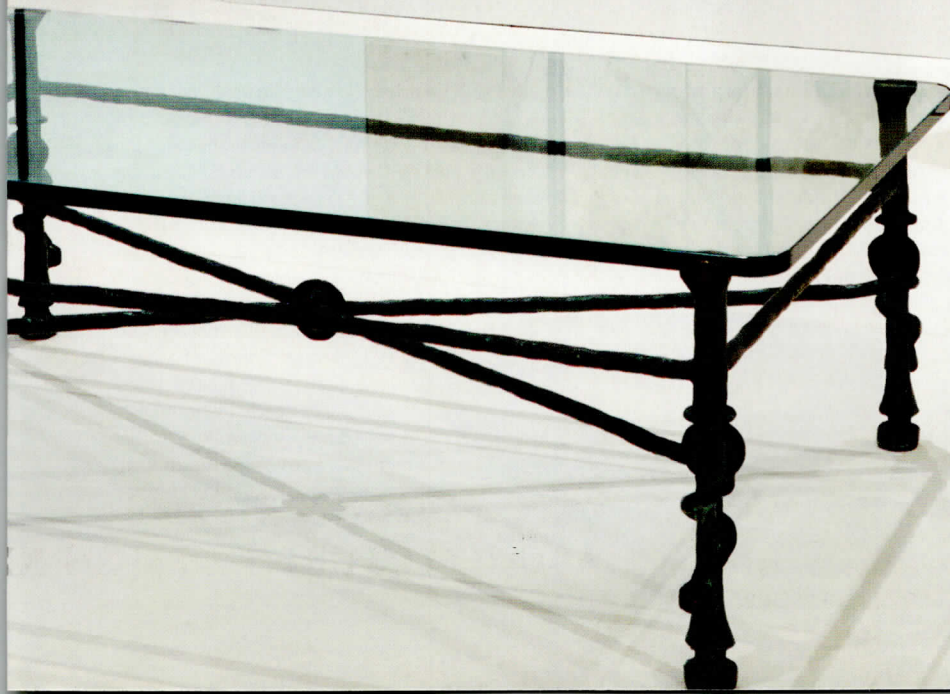
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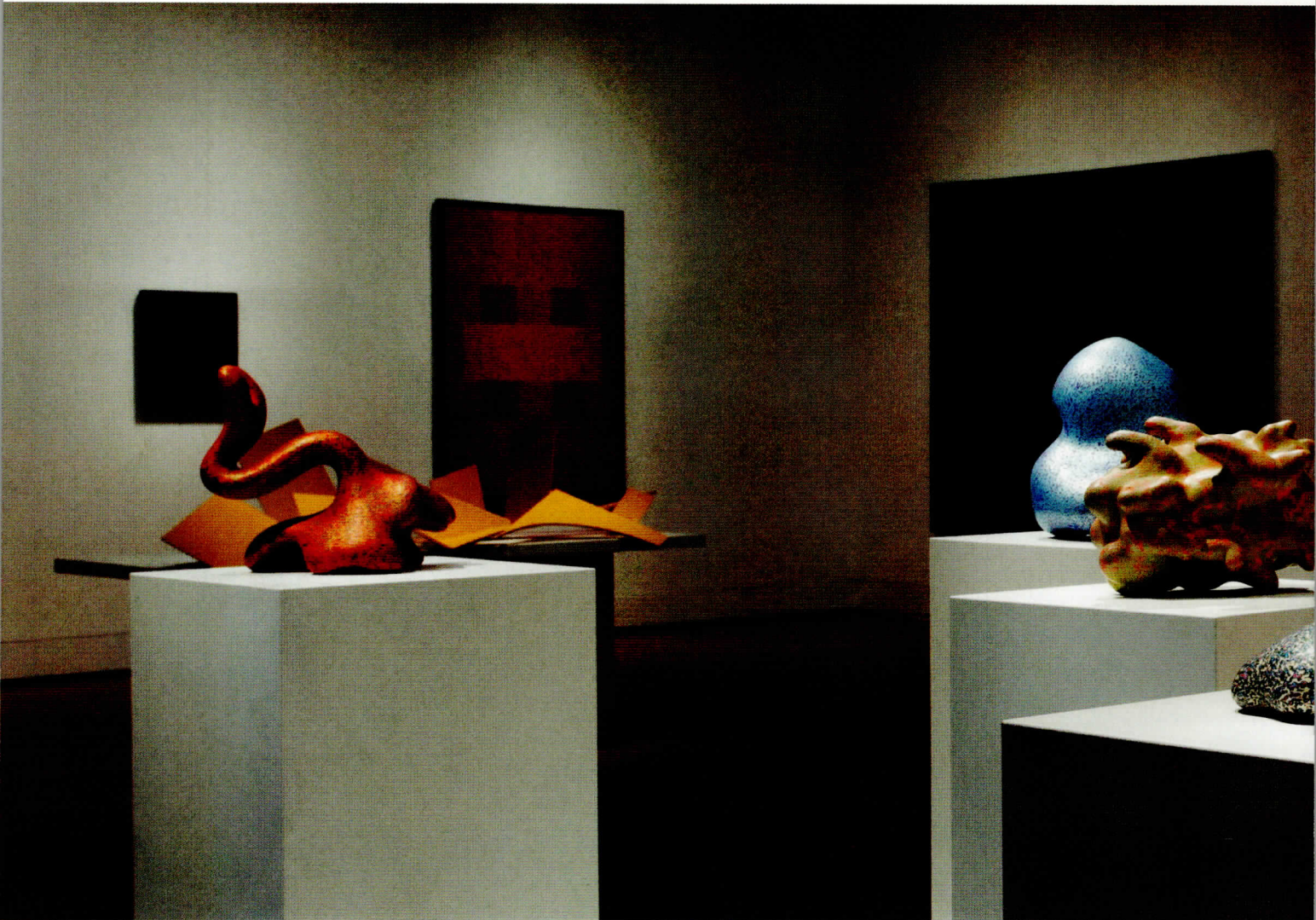
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Seeing Clay in a New Context at Yale



WHEN LINDA LEONARD SCHLENGER saw her first piece of contemporary ceramics, she fell in love; right away she knew she wanted to build a serious collection. Yet after acquiring her first piece, instead of seeking out more, she read. Schlenger spent months methodically working her way through a list of books given to her by the noted ceramics dealer and scholar Garth Clark. Now, more than twenty-five years later, her thoughtful start has led to one of the most significant collections in the country. Along the way, Schlenger has also become an advocate for the field, and a friend to some of its most important artists.

While many exhibitions have focused on postwar ceramics, few have placed them in a wider context. Conceived by Jock Reynolds, the Henry J. Heinz II Director of the Yale University Art Gallery, and co-curated by Sequoia Miller, *The Ceramic Presence in Modern Art: Selections from the Linda Leonard Schlenger Collection and the Yale University Art Gallery* aims “to draw later 20th century ceramics out of its seclusion,” Miller says, and into a “dialogue with

what was happening in the broader spectrum of visual art. “Organized as a series of conversations, the exhibition intermingles nearly 150 paintings, sculptures, and works in other mediums from Yale’s permanent collection with pieces by thirteen



LUCIE RIE, BOWL, C. 1980.



ceramic artists—more than one hundred in all—the vast majority from Schlenger's collection.

For viewers, there are innumerable points of entry. Some connections are sensory: color, for instance, expressed in the luminous surfaces of Ken Price's fluid clay sculptures contrast with the deep hues of Ad Reinhardt's flat-planed canvases. Other links are biographical: Jackson Pollock's iconic poured enamel *Number 14: Gray* is paired with Robert Arneson's tribute to Pollock, *Last of the Great Buffalo Hunters*. Abstraction is a key theme: ceramics by John Mason and Peter Voulkos break down functional objects and reassemble them into sculpture. Works are also united by line: sculptural vessels by ceramists Lucie Rie and Hans Coper are presented in front of a Sol

LeWitt wall drawing, each echoing the other's soft geometry.

Despite their fragility, almost all the works are on display without barriers, an important point not only to the curators, but also to Schlenger. Illustrating her approach to the field, the unobstructed view offers a rare chance to intimately understand the work, and the material, in context.

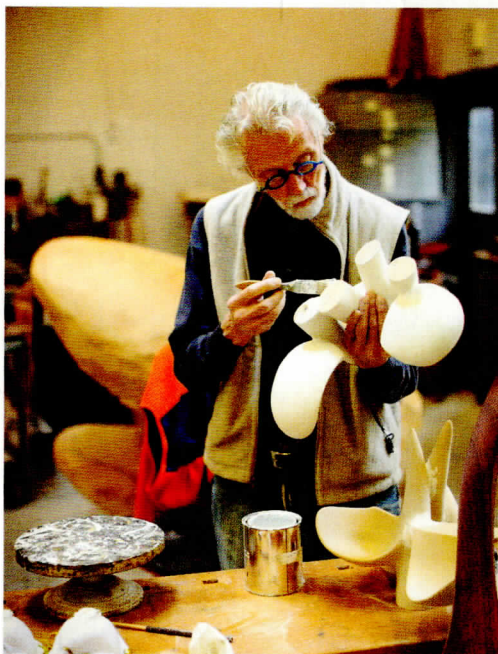
On view from September 4 to January 3, 2016, *The Ceramic Presence in Modern Art* is complemented by an in-depth catalogue available November 1 and a related symposium on November 12–13. artgallery.yale.edu

—Elizabeth Essner



ROBERT ARNESON,
*LAST OF THE GREAT
BUFFALO HUNTERS*,
1987–1988.

With New Technology Wendell Castle Takes a Look at His Own Storied Past



A RARE SOLO SHOW AT MAD

Wendell Castle, who might be termed the dean of the studio furniture movement, turned eighty the year before last, and the celebration has gone on long, justifiably so. His work has been the subject of a museum exhibition that started in Connecticut and ended in Kentucky, plus one at the Modernism Museum Mount Dora, as well as gallery exhibitions at R and Company and Friedman Benda. A monograph was published in 2013, as well.

All that being said, it is the exhibition that opens at the Museum of Arts and Design that will define Castle's career. *Wendell Castle Remastered* is a rare-for-MAD solo exhibition, in which Castle himself reflects on his early work with new works that combine the time-tested methods of carving and rasping with 3-D scanning and modeling, as well as computer-controlled milling. The exhibition will juxtapose early and recent works to show that new technologies can work to enhance his well-established vocabulary, and in fact allow Castle to come closer to sculpture in his furniture designs.

Wendell Castle Remastered is curated by Ronald T. Labaco, who is the museum's Marcia Docter Curator, and curatorial assistant Samantha De Tilio. The exhibition is to be accompanied by a 564-page catalogue raisonnée (with texts by Emily Evans Eerdmans, Glenn Adamson, and Jane Adlin). mad.org

— Beth Dunlop





GREGORY NANGLE

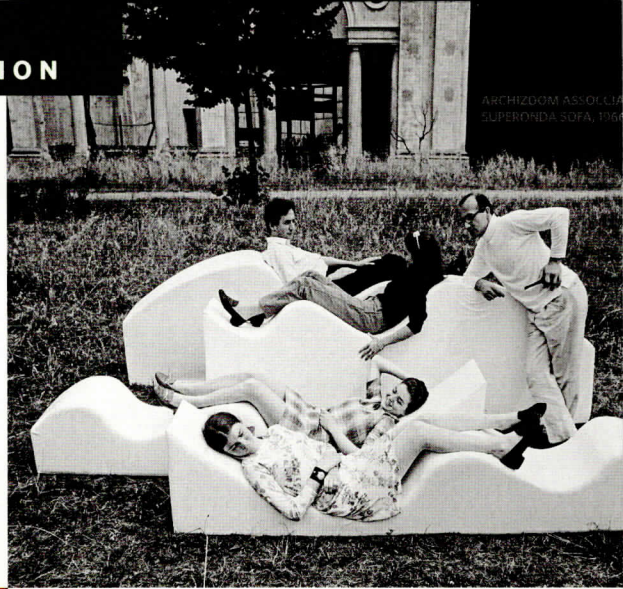
October - November, 2015

Don't Fade Away Mirror, Corduroy Cream Coffee Cone Table

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Ode to an Earlier Era, Though Not a Simpler One

ARCHIZOOM ASSOCIATI
SUPERONDA SOFA, 1966

ISAAC ABRAMS, HELLO DALI, 1965

HIPPIE MODERNISM AT THE WALKER

A new show at the Walker Art Center in Minneapolis presents works from the counterculture of the 1960s and '70s. The exhibition, *Hippie Modernism: The Struggle for Utopia* (September 10–December 31, 2016), seeks to reexamine the often marginalized and overlooked contributions of artists, designers, architects, and other experimentalists of the era. Working in conjunction with the Berkeley Art Museum and Pacific Film Archive, Walker curator Andrew Blauvelt has assembled pieces and artifacts that range from psychedelic paintings and multi-media room installations to techno-utopian design modules and early computer art. The exhibition highlights the variety of artistic disciplines and socio-political attitudes of the period, which extend far beyond the traditional stereotype of the “hippie” in popular culture. As suggested by the exhibition’s title, the inclusion of works such as the Haus-Rucker Company’s Flyhead helmet, which augments the wearer’s visual and audio perception, and John Whitney’s motion graphics videos emphasize the role of technological and media innovation towards the promise of revolutionary utopia that shaped the hippie ideal. “The goal was to liberate technology from the corporate and military users... it’s no accident that the philosophy of personal computing and figures like Steve Jobs eventually emerge from this era,” Blauvelt notes.

Although the show does rework many preconceived notions of the hippie artistic movement, it does not gloss over the importance status of sex, drugs, and rock music in presenting a holistic vision of the times. The installation *CCS Hendrixwar/Cosmococoa Programa-in-Progress* by the Brazilian artists Hélio Oiticica and Neville D’Almeida features cocaine powder drawings of Jimi Hendrix projected on the walls of a room filled with hammocks to be “occupied” in a further allusion to the protest tactics of the time. Psychedelic paintings by Isaac Abrams and the Vancouver-based Judy Williams—the latter of whom actually painted while in an altered state—pay tribute to Timothy Leary’s “turn on, tune in, drop out” mantra. On the

other hand, the mylar chamber photographs of Ira Cohen, which include another portrait of Hendrix, demonstrate how these aspects of hippie culture coincide with the application of technology in art, as Cohen augmented his studio to create a psychedelic effect.

For Blauvelt, the artistic movements of the radical '60s and '70s have always intrigued him as a designer and curator. The prints of Sister Corita Kent and Sheila Levrant de Bretteville, and even the iconic rock show flyers all laid the groundwork for contemporary graphic design; Blauvelt also cites such architects as Rem Koolhaas as drawing inspiration from this era. Yet within the art world, the hippie artists have been relegated to the status of side notes, with techniques like psychedelic painting omitted in revisions of art history texts that once included them. Blauvelt attributes this partly to the fact that other movements such as minimalism, conceptualism, and pop art take precedence over the often ephemeral, performance-based art associated with Haight-Ashbury through troupes like the activist Diggers and the gender-bending Cockettes. However, while much of the social history focuses on the failure of hippies and revolutionaries within this time period, the lasting outsider status of these artists might actually point to a kind of success. In keeping with the spirit of liberation and democratization, artists turned their focus away from material object art into cross-disciplinary and collaborative efforts such as the Company of Us (USCO), whose early experiments with lighting installation art are featured in the show. "Collectives like USCO inverted the idea of the artist as owner and sole creator," says Blauvelt, a marked contrast from an artist such as Andy Warhol, who received almost all the credit for his Factory's output. "For the hippies, art was a part of everyday life."

— Adam Dunlop-Farkas

IRA COHEN, *JIMI HENDRIX*, 1968.



A FRESH LOOK AT NAKASHIMA

"There has really not been a show like this before, at least in recent memory," says David Rago, the auctioneer who is also an advisor to the Modernism Museum Mount Dora. The typography for the title of this exhibition, *esherick to NAKASHIMA*, gives a pretty big hint of the focus. The museum's founders, Ken Mazik and Donna Brown, have a superlative collection of both Wharton Esherick's work and George Nakashima's. But, as Rago points out, this exhibition, which opens October 3, is "not simply showing off a collection. It is a comprehensive exhibition with a scholarly basis." The Modernism Museum Mount Dora relies on scholarly and curatorial input not just from Rago, but from his fellow board of advisors: Suzanne Perrault, who is Rago's wife and partner in Rago Auctions; John Sollo, a leading expert on twentieth-century design; Paul Eisenhauer, former director of the Wharton Esherick Museum; and the design scholar Robert Aibel, whose Moderne Gallery has represented Nakashima over the past several decades.

Esherrick to NAKASHIMA explores the evolution of the latter's career; born in 1905, George Nakashima was an architect by training and a furniture maker by calling, transforming fallen trees into works of organic, sculptural furniture. His Bucks County, Pennsylvania, studio—now run by his daughter Mira—became a near shrine for admirers of his work. The Mount Dora exhibition, Rago says, offers a range of work over Nakashima's life, as well as works from Mira, and includes rare and little-known pieces, among them a wine rack and a tea cart. "More importantly," Rago says, "it explores why he designed what he did. It shows the evolution of Nakashima's work in a way I've never seen expressed before." modernismmuseum.org

— Beth Dunlop

Architecture as Art and Adventure

IN LOS ANGELES, A FRANK GEHRY RETROSPECTIVE

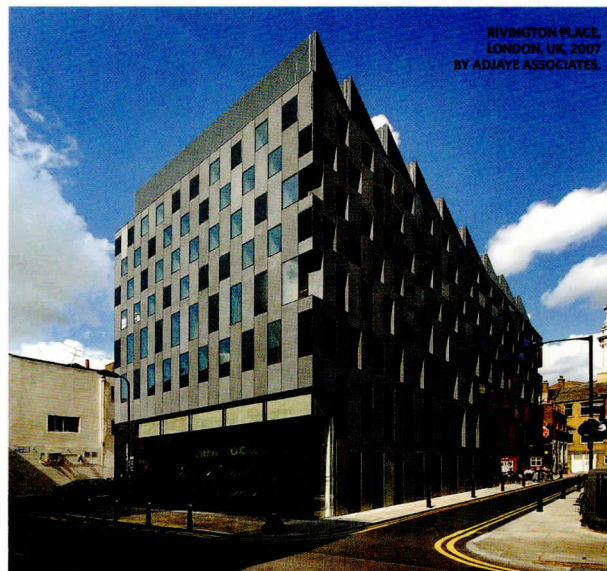
It's not often possible to speak in absolutes, but it is safe to say that no other living architect has transformed the field as much as Frank Gehry has. In more than six decades of practice (he opened his Santa Monica, California, office in 1962), Gehry has changed not just the aesthetics of architecture, but also the way in which architecture affects society. His most prominent buildings—the Guggenheim in Bilbao and the Walt Disney Concert Hall in Los Angeles (to name just two)—are powerful landmarks of our time, expressing more than the architect's particular vision by expressing the cultural aspirations of a generation.

The exhibition *Frank Gehry*, which opens September 13 at the Los Angeles County Museum of Art, offers a sweeping survey of the Pritzker Prize-winning architect's career as it has spanned the decades from his own corrugated metal and chain link-clad house in Santa Monica, which dates to 1978, to the high-profile and large-scale work of today. Born in Canada in 1929, Gehry moved to Los Angeles with his family in 1947 and has remained there since, his name in some ways becoming synonymous with the city's contemporary architecture. Gehry did not set out to become an architect, though he eventually did graduate from the University of Southern California's architecture school. "Architecture was by chance for me," he said in a 2014 interview at the time of the opening of his building for the Fondation Louis Vuitton in Paris. Indeed, though he has become the most recognized architect of his generation, he has often said that he thinks more like a sculptor. His office, on the other hand, has been instrumental in the use of technology in design and fabrication.

The retrospective exhibition—it debuted at the Centre Pompidou last year but is much expanded here—looks at more than sixty of Gehry's projects and features more than two hundred drawings, some seen publicly for the first time, as well as sixty-five scale models, and has a dual focus on urbanism and technology. It runs through March 20, 2016.

On October 25, the Museum of California Design (a museum without a permanent home) will honor Gehry with its 2015 Henry Award for Outstanding Contribution to Design by a Californian. The ceremony will take place at JF Chen at 1135, a new exhibition space in LA's emerging Highland Avenue Arts District and will be accompanied by an exhibition entitled *Frank Gehry: Forty Years of Product Design 1972-2012*. The exhibition will be on view for just a week but will provide an intriguing counterpoint to the LACMA show by displaying furniture, lighting, objects, and jewelry. lacma.org mocad.org

— Beth Dunlop



RIVINGTON PLACE,
LONDON, UK, 2007
BY ADJAYE ASSOCIATES.

DAVID ADJAYE IN CHICAGO

The Art Institute of Chicago's aptly titled exhibition, *Making Place: The Architecture of David Adjaye*, epitomizes not only architect David Adjaye's rich and varied portfolio of projects in cities around the world, but also a design ethos that is simultaneously expansive and specific. His work is guided by diverse geographic influences and styles, and yet always attuned to local context, even in today's ever-changing, globalizing world. Opening this fall, the show will be the first mid-career survey of the prolific, Ghanaian-British architect.

Adjaye's international upbringing (he grew up in Ghana, the Middle East, and England) coupled with his extensive studies of architecture, has informed his aesthetic, which draws from a heterogeneous design vocabulary and is especially responsive to place, to both its unique character and needs. His practice—located in London, New York, Berlin, and Accra—has completed more than fifty projects, with many more in the works, for renowned clients and institutions, including the Moscow School of Management, the Smithsonian's National Museum of African American History and Culture (NMAAHC), and the recently completed Sugar Hill affordable housing development in New York City.

Filling several galleries of the museum and set within an installation design conceived by Adjaye Associates, the show will feature housing, public buildings, master plans, and furniture, as well as drawings, models, and sketches. A film specially commissioned for the exhibition will include conversations with artists, curators, and art world figures who have collaborated with Adjaye. artice.edu

— Nicole Anderson



FONDATION LOUIS VUITTON
FINAL DESIGN MODEL 2004-14
BY GEHRY PARTNERS, LLP

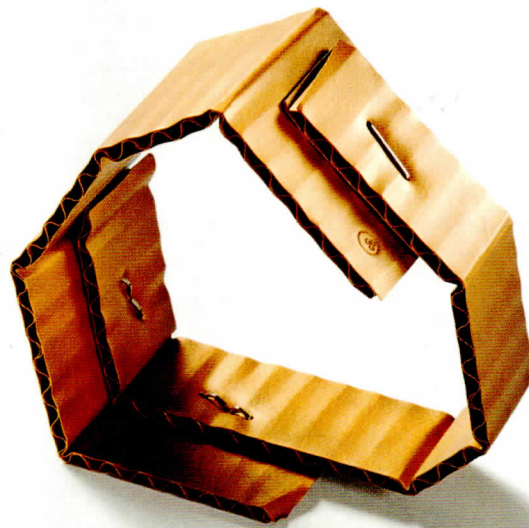
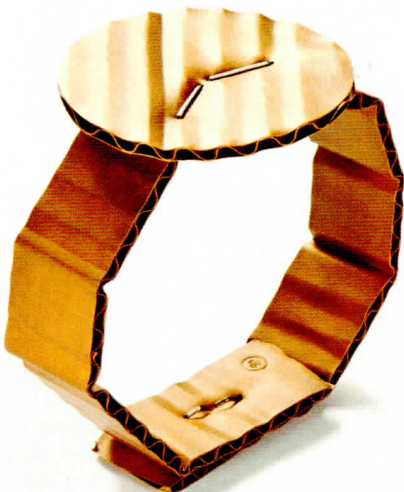
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*Pineapple, bracelet,
gold with patina*

ornamentum

DAVID BIELANDER
September 26 - October 26, 2015

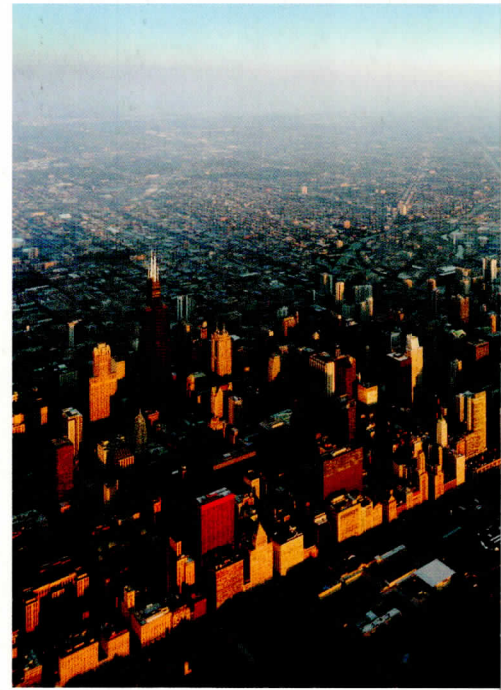


*Cardboard, bracelets,
18k gold*

**Design/
Miami**

December 2 - 6, 2015

North America's First Architecture Biennial



With the launch of the Chicago Architecture Biennial on October 3 (running to January 3, 2016), the city will once again prove itself as a locus of architectural ingenuity and discourse. Under the title “The State of the Art of Architecture,” the Biennial—the first of its kind in North America—will gather some sixty firms and practitioners from around the world to shed light on the state of the field today through new and commissioned architectural works, lectures, film series, performances, and exhibitions. Co-Artistic Director **Sarah Herda** discusses the motivation for the Biennial and her vision for the event.

What was the impetus for the Biennial?

It's really the city taking stock of something that's incredibly important and unique about Chicago, its architecture. That was a jumping off point, and we've been working for the past three years to really think about the opportunities that Chicago presents and what the field needs now.

Why is Chicago the location for the first architecture biennial in North America?

It's hands down the most important city in this country for architecture....The innovations that have been made in Chicago for over a century are the canon. They're what shaped architectural discourse. You think of people like [Daniel] Burnham and [Louis] Sullivan and [Frank Lloyd] Wright and Mies [van der Rohe] and Bertrand Goldberg. No matter where you are in the world, if you studied architecture, you learned about Chicago. With such a rich and shared history, it's the perfect launching pad to talk about what's happening now and the future of the field.

How do you see the Biennial in an international context?

The mayor [Rahm Emanuel] wanted to have a major global event, and to do that we needed to bring people from all over the world. We were also particularly interested in finding new voices to give this space over to, and we were conscious of making a new global platform for new voices. [The participants] are not the usual suspects.

What is the significance of the Biennial's title, “State of the Art of Architecture”?

It's a direct reference to a conference that the Chicago-based architect Stanley Tigerman organized in 1977 and there are a couple things that really inspired us about that. The first was that, in a way, it was bringing the world to Chicago...but what had more of an impact on us was that he had this very clear request to participants to come with a position and a project that demonstrated their ambition. Instead of choosing a theme and then selecting [architects] to prove our argument, we really wanted this to be a conversation about what's happening and



BUREAU SPECTACULAR, TOWNSHIP OF DOMESTIC PARTS, 2014

what's important in the field and we didn't want to assume that we knew what that was....There's a range of voices and positions and we want the Biennial to demonstrate that that is the state of the field today....Things could get much more focused in future years; this just felt like the right way to start the conversation.

What impact do you see the Biennial having on the field and the public's understanding of architecture?

For the public, I think it will be an expanded understanding of what architects are doing today. People deal with architecture every single day and this is a way into the ideas that are shaping architecture.... For the field, we're bringing people together that don't necessarily know each other and aren't necessarily familiar with each other's work. That's an exciting moment...to see what collaborations may spark, what discussions, what new ideas will come out of it.

The Biennial also has a broad range of public programming. Why was this important?

We're integrating all aspects of how architectural ideas could be expressed. For example, we're collaborating with the Harris Theater in Chicago, which has commissioned the architect Steven Holl and the New York-based choreographer Jessica Lang to do a new piece together. Music has long informed Holl's architectural practice, and I hadn't realized that he had never collaborated with dance before. To me it's so exciting that the Biennial is the occasion to do something you might not usually do, even for the architects. chicagoarchitecturebiennial.org

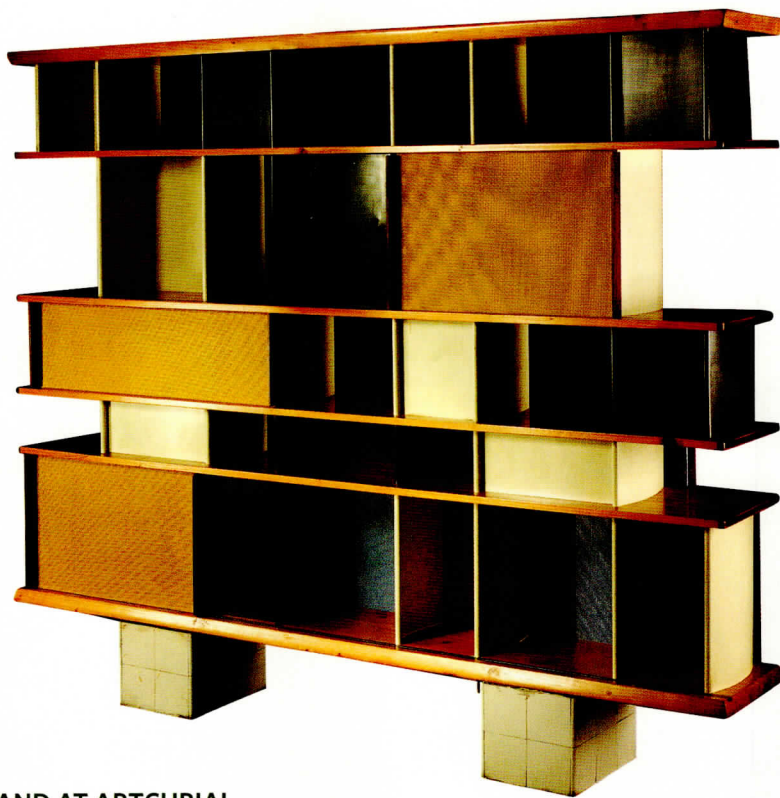
— Jenny Florence



DIDIER FAUSTINO, THIS IS NOT A LOVE SONG, 2014

BUREAU SPECTACULAR/IVAN BAANI PHOTO DIDIER FAUSTINO/ADAGIO

A Bookcase with a Back Story



CHARLOTTE PERRIAND AT ARTCURIAL

In October, Artcurial auction house will present a special sale of “ideal” design at FIAC, the International Contemporary Art Fair in Paris. Comprising twenty lots ranging from the 1920s to contemporary design, the pieces offered represent the best provenance, condition, and rarity found on the market today. In this auction, the price is subservient to the design and its story.

Featured will be a Mexico bookshelf designed by Charlotte Perriand for the Mexico House at the International University in Paris. Numerous examples of this design have sold well at auction in recent years, but this particular piece offers a compelling new foundation on which to consider the design and its history.

The Maison du Mexique was designed by Jorge L. Medellín, with furniture by Perriand and Jean Prouvé, in the 1920s to house Mexican students at the Cité Internationale. Funding issues would delay its construction until 1951. The original seventy-seven residential rooms each possessed a bookcase of Perriand’s design—popularly referred to as the Mexico bookshelf—separating the bedroom from the bathroom. Each bookshelf touted five tiers of shelving balanced on two block-like feet composed of cement cores and ceramic tiles, the tiles matching those in the adjacent bathroom.

In the 1980s, a thorough renovation of the Mexico House resulted in the extraction of the original furniture. The bookcases were separated from the ceramic feet for ease of removal, and the feet torn out and discarded. “Design history is not a science,” comments Emmanuel Berard, director of the design department at Artcurial. “The bookshelves were removed, he says, because no one really knew the designers.”

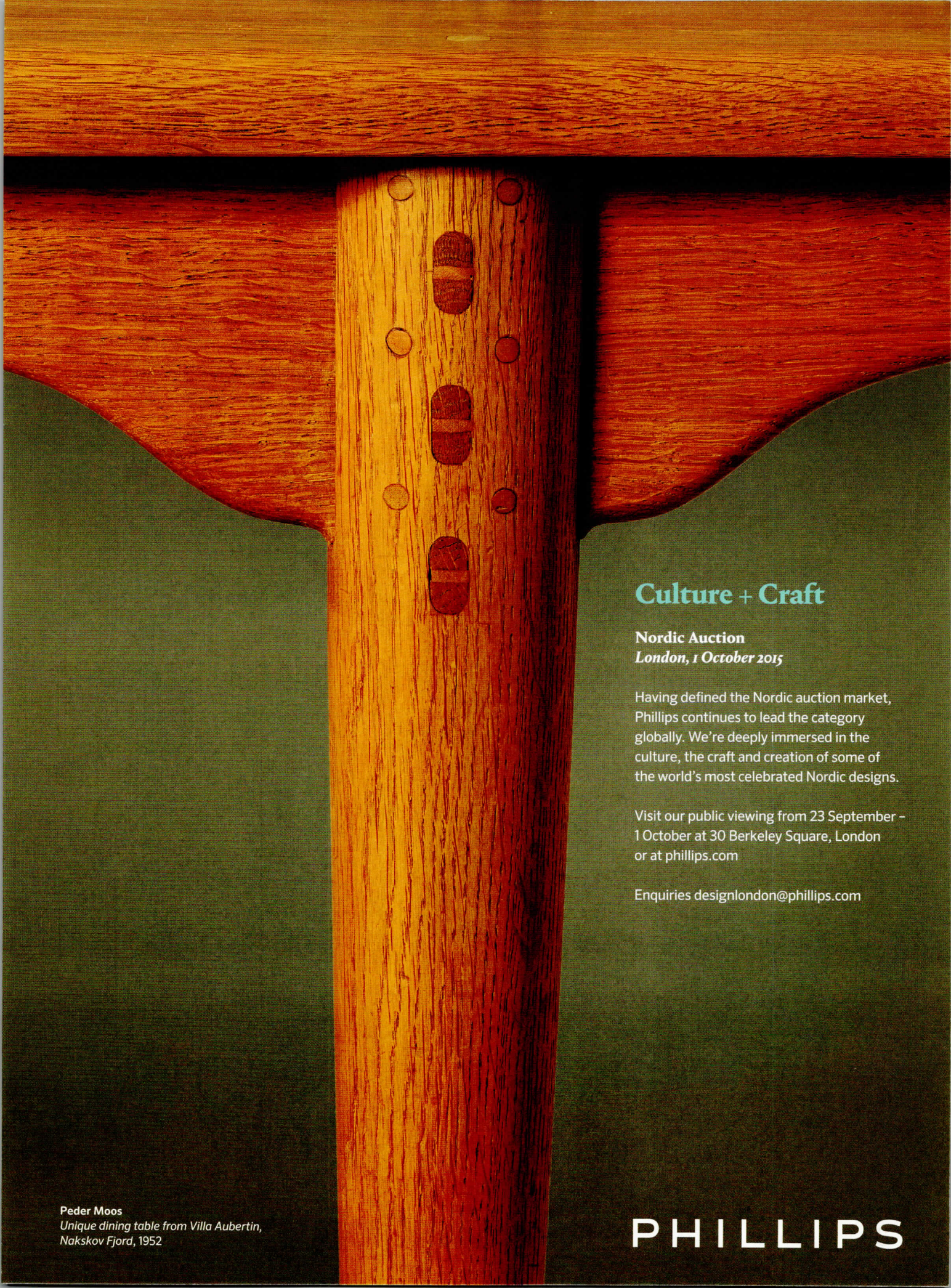
The bookcases themselves began to emerge at auctions a decade later, often featuring spindly new footwear that echoed the line weight of the upper shelving, most likely inspired by Perriand’s

bookcase design for the Tunisia House, also on the campus of the university. The myth of the original feet was known to design experts through Perriand’s drawings for the Mexico bookshelf in the catalogue raisonné of her work published in 2014, but no examples were known to exist.

The Mexico House is still an active residence for students and researchers and in the past twelve months has undergone another interior renovation. For this project, Berard was enlisted to apply a connoisseurial eye toward design and preservation. In canvassing the spaces, the renovation team happened on a fourth-floor room that had apparently evaded the severity of the gutting in the previous renovation. Innocently affixed in their original stations were pairs of feet from Mexico bookshelves. This time, they were carefully excavated to be joined with available Mexico bookshelves. Once reattached, a true understanding of Perriand’s vision is immediate. The block-like feet match the proportion of the bookcase’s shape overall, granting a visual harmony and a noticeably more stable structure than had been seen previously. And, given the original conception of the room, more clearly foundational as an architectural feature delineating space.

Of the feet salvaged in this recent discovery, one pair has been rejoined with the last existing bookshelf to reside at the Mexico House, and another with a bookshelf consigned to Artcurial for the upcoming ideal design sale. Artcurial’s estimate for the lot is somewhat modest, its € 80,000–€ 120,000 range putting it in line with other Mexico bookcases that have been up for auction in recent years. Berard’s approach is conservative, as he acknowledges the potency of familiarity in design: “People are used to design the way they know it.” But with this discovery, perhaps people will see a new ideal. artcurial.com

— Matthew Kennedy



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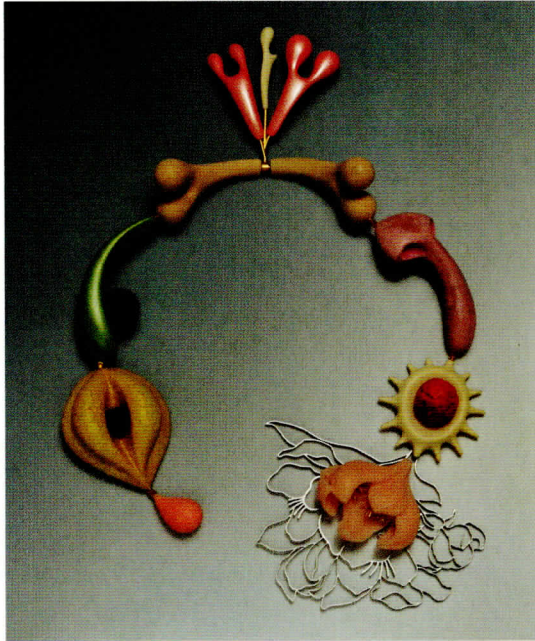
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Allusion and Illusion in Contemporary Jewelry



Contemporary jeweler Bruce Metcalf addresses the complex and historical role of jewelry in the exhibition *Sin and Sensuality* at Gallery Loupe in Montclair, New Jersey, from October 7 to November 15. His work challenges our notion of what jewelry means today while paying tribute to its longstanding significance.

Metcalf has been a leading proponent for studio craft since he first began his career in the 1970s. Through his prolific writing and teaching, he has asserted the distinction between craft and art, believing they draw from different concepts and methods. He sees himself as a meticulous craftsman, intimately engaged with the materials at hand. His work, largely constructed of wood, plastic, and resins, eschews the commercial value of jewelry. Metcalf aims to elevate the perception of craft in today's conceptual and performance art-obsessed culture, placing significance on the technique and skill of the maker.

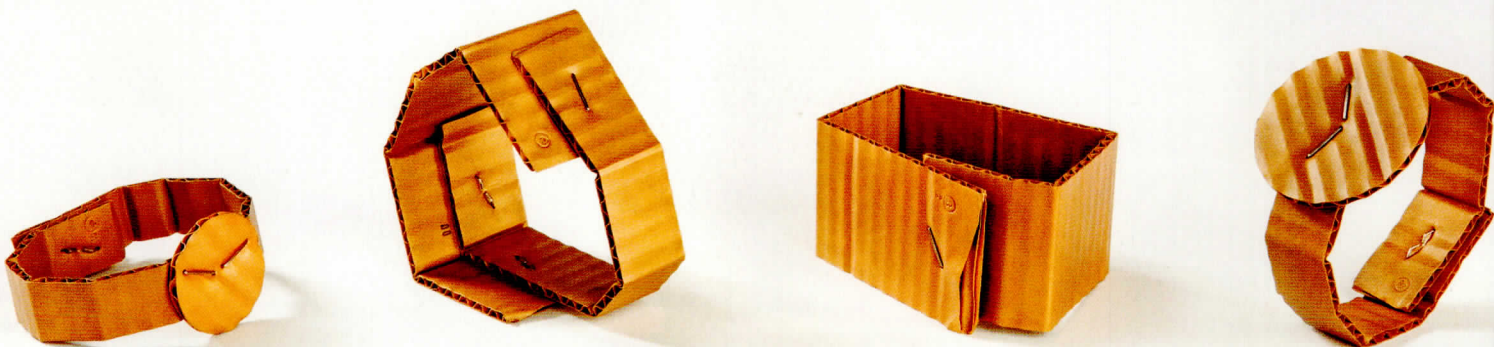
In the exhibition, Metcalf explores the singular association of adornment as fundamentally tied to sexuality. Ancient Greeks and Romans imagined Venus vulgaris, the mythological goddess of earthly love, adorned with luxurious fabrics and jeweled ornaments. Her identity was closely linked with the objects that she wore, forever associating sexuality with jewelry. Metcalf reuses this ancient ideology in his provocative necklaces and brooches whose abstract pendants resemble human body parts. The jewelry also adopts motifs from nineteenth-century pattern books and arts and crafts designs. While borrowing from the past, Metcalf makes his forms contemporary through the bubbly, cartoon-like depictions.

The wry work of Swiss-born David Bielander also questions the nature of jewelry in his exhibition *Golden Pineapple*, on view at Ornamentum Gallery in Hudson, New York, from September 6 to October 26. Bielander studied with the renowned contemporary studio jeweler Otto Künzli at the Academy of Fine Arts in Munich, where he was well exposed to his instructor's radical conceptual approach. Using metals with intrinsic value, Bielander humorously transforms familiar subjects into works of wearable art and objets d'art. A silver banana pendant suspended from a leather chain, and a spiky hedgehog brooch in gold are examples of his whimsical work made in small editions. The title piece for the *Golden Pineapple* exhibition presents a clever word play that references its material as well as its kitschy subject.

Bielander's Cardboard series will also be shown among the cheeky works at Ornamentum. The series won him the Bavarian State Prize in Munich and was first shown by Ornamentum at Design Miami/Basel in 2015. The works initially appear to be the invention of an imaginative child: necklaces, watches, and bracelets made from corrugated cardboard. However, the forms are executed by hand in 18-karat white gold, including the tiny staples that offer such exquisite realism. The patinated silver surface further tricks the eye into seeing the ruddy brown cardboard so familiar in our everyday lives. In *Cardboard*, Bielander is tapping into the innate creativity of humans making objects from scrap materials.

galleryloupe.com ornamentumgallery.com

— Elizabeth Hamilton



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Unique chair by Peder Moos
www.modernity.se

Opposites Attract: Elizabeth Turk Explores Nature and the Manmade

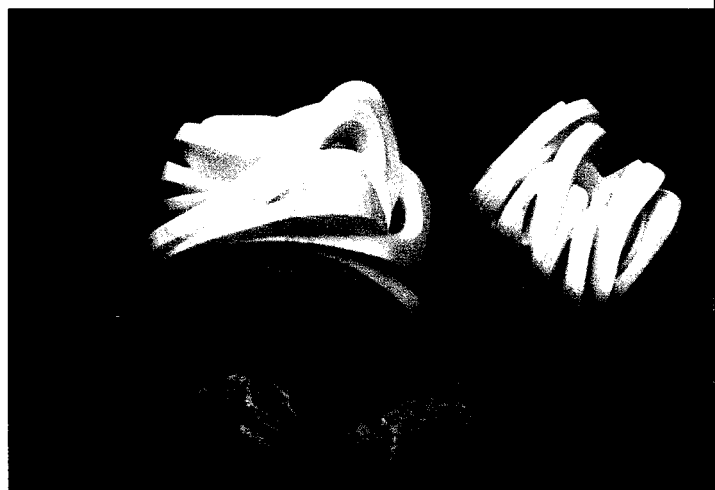


against the beautiful wonders of nature, more specifically from the West—the western part of the U.S.” The nature vs. culture theme of the new sculptures is also reflected in the title of this body of work, exhibited at New York’s Hirsch and Adler Galleries from September 17 to October 24. “Tension” broadens the reference from a single object to a relationship between elements, even a psychological or spiritual relationship between two opposing modes of existence.

There is, in addition, a newly discernible contemplative component. Turk speaks of this as purposeful, part of her continuing desire to enlarge her audience, to make work in which everyone, not just art aficionados, can find some freedom. She wants the pieces to resonate beyond the objects themselves, to be “a portal, an opening, a door...touchstones for a kind of complexity of ideas that would allow not only many personal, more intimate associations, but just the space to have even completely disparate ideas exist simultaneously.” Of course, this idea applies in some way to all great art, and these new objects certainly exhibit the same exquisite technical expertise and profound thought that put her earlier work in that category. The new pieces, however, would be equally at home in an art gallery or a Zen garden, surrounded by perfectly raked sand, receptacles for the energies of the mind as well as the hand. hirschlandadler.com

— Steffany Martz

Elizabeth Turk’s new pieces are so different visually from the critically acclaimed marble sculptures that preceded them that they may not be immediately recognizable as hers. “I’ve introduced a lot of raw elements—natural elements in their beautiful, unsculpted state as they come up against my own intentional carved work,” she says. But for Turk these raw elements, essentially unworked stones from the Baja Peninsula or green quartzite from Idaho, provide a link and allow her to see the new pieces as a continuation of her previous work. “I’ve always used marble that was a found object—you know, that had a history before I used it, and that sort of put me into situations where there were other stones. I was captivated, for instance, by the green of that Idaho quartzite, and I just wanted to find a way to integrate it into the work itself. So it’s been a continuation of that theme—it just expanded out into the natural elements of the West.” She does, however, admit to a change in emphasis. “The general idea of the show is to bring the incredibly intense, intentional [manmade] efforts on this planet right up



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A Show and a Sale For Connoisseurs and Collector

AT THE SALON IMPORTANT HISTORIC AND CONTEMPORARY DESIGN

Discriminating collectors, designers, and tastemakers eagerly await the fourth annual Salon: Art + Design fair at the Park Avenue Armory from November 12 through 16. Forty-nine exhibitors return to be joined by five new dealers. Making their second, third, or even fourth appearance

at the fair are Gabrielle Ammann, L'Arc en Seine, Todd Merrill Studio Contemporary, Modernity, Vallois, Wexler, and Hostler Burroughs.

Oscar Graf of Paris, a stalwart at the fair since the first Salon in 2012, demonstrates his ability to find historically important, well-documented American and British arts and crafts furniture and objects by such marquee names as Frank Lloyd Wright, Charles Renzie Mackintosh, Christopher Dresser, and Gustav Stickley. Returning for a second year is Berlin's Ulrich Fiedler whose booth celebrates the birth of tubular steel—including a chaise longue, armchair, and swivel chair that Le Corbusier, Pierre Jeanneret, and Charlotte Perriand introduced at the 1929 Salon d'automne.

Newcomers to the Salon include Milan's Nilufar, whose doyenne Nina Yashar is recognized for her outstanding taste. Nilufar showcases designs by such iconic mid-century and contemporary European artists as Gio Ponti, Gabriella Crespi, and Roberto Giulio Rida. First-timer Thomas Fritsch-Artrium of Paris, who specializes in mid-



century French ceramics and furniture, plans to feature Pol Chambost's superb black and white anthropomorphic vase of a woman, a Baigneuses vase by Raoul Dufy and Josep Llorens Artigas, and a double Oiseau vase by Georges Jouve as well as other ceramics and furniture. Demisch Danant of New York and Paris—another newcomer—is sure to surprise with some rare twentieth-century French designs by Maria Pergay, Pierre Paulin, and Krijn de Koning.

Jill Bokor of Sanford L. Smith and Associates, who oversees the Salon, reports that "last year's show was a resounding success with sales increasing dramatically across the board and the highest prices being paid for works by Diego Giacometti and Eileen Gray." She says that "if there is a trend to be captured, it is the horizontal nature of collecting with designers buying combinations of vintage and contemporary material for their high-end residential projects." thesalonnyc.com

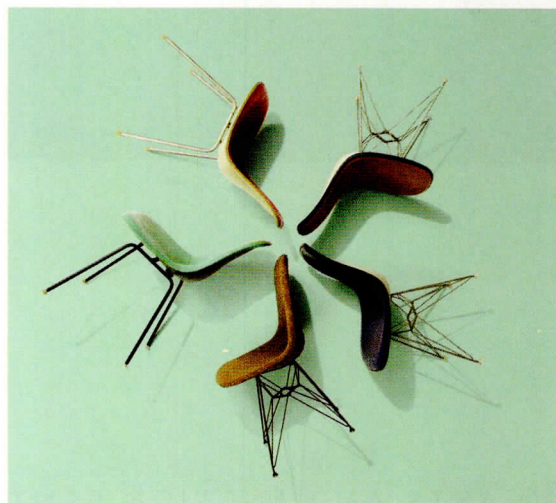
— Cynthia Drayton

A RARE EAMES SALE AT WRIGHT

Joel Chen, the L.A.-based doyen of twentieth-century and contemporary design, spent years amassing an unrivaled collection of pieces by Charles and Ray Eames. With his 2012 exhibition and book *Collecting Eames: The JF Chen Collection*, he seems to have gotten the duo out of his system, and now he's getting their work out of his storage. On September 10, the entire collection will be auctioned at Wright.

Besides an encyclopedic assortment of seating, tables, and storage units (CTM, DTM, EDU, LTR...) highlights will include a La Fonda dining suite and an ESU 400 wall unit. Rare and notable items such as some of Charles Eames and Eero Saarinen's entries into MoMA's 1940 Organic Furniture competition and case goods produced by the Red Lion Furniture Company will also appear at the sale, as well as a suite of Eames furnishings purchased by a family in 1954 and finally "deaccessioned" as a group in 2009. wright20.com

— Jenny Florence





THE SALON
New York
November 2015



OSCAR GRAF
XIX - DECORATIVE ARTS - XX

The Meticulous and Evocative Textiles of Sheila Hicks

TROY SEIDMAN LOOKS AT THE INSPIRING AND DEFINITION-DEFYING CAREER OF THE PARIS-BASED ARTIST, WHOSE WORK SPANS ROUGHLY SIX DECADES AND IS BOTH SUBTLE AND BOLD

FIRST, LET'S CONSIDER DISMISSING some of the professional titles that stalk Sheila Hicks, such as craftsperson, weaver, and textile artist. These distinctions are anachronistic, limiting, and vaguely sexist. Hicks is an artist and should be simply referred to as such. John Chamberlain, the renowned sculptor of discarded auto parts, would never be referred to as a "welder" or "metal artist." Is emphasizing an artist's choice of material or training an archaic way to reinforce gender barriers and hierarchy—a remnant of a lingering patriarchy in the art and design world?

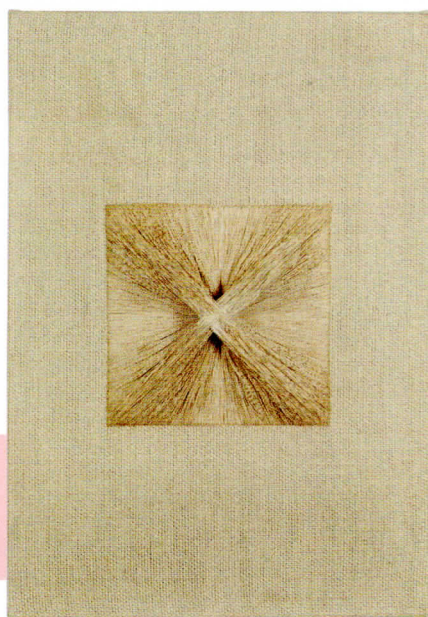
Hicks has had an astonishing global career, collaborating and contributing to projects in engineering, architecture, interior design, and fine art. Over the last decade both her reputation and her value in the marketplace have been rapidly ascending. Now in her eighties, Hicks is experiencing a golden age of re-evaluation and acclaim for both her domestically scaled artworks and the ambitious installations that coexist with their architectural surroundings.

The Addison Gallery of American Art in Andover, Massachusetts, organized a large touring retrospective of her work in 2011, accompanied by an impressive catalogue. She was also prominently featured in the 2014 Whitney Biennial, and in the spring of that year, she installed a large-scale semi-permanent "intervention" entitled *Baôli* at the Palais de Tokyo in Paris. In the commercial realm over the past decade, major examples of both her vintage and recent works have appeared at the most prestigious design and contemporary art fairs. This is particularly significant, for Hicks's output has flourished and evolved independently of the commercial

gallery world for most of her career. Her recent champions—Sikkema Jenkins and Company, the Alison Jacques Gallery, Cristina Grajales Gallery, Demisch Danant, and Todd Merrill, among others—have either offered secondary market works or presented Hicks in solo and group shows.

Based primarily in Paris, Hicks is still fully immersed in art production. Within the marketplace there is strong demand for both vintage pieces and newer creations—both are quite rare. Examples from the 1960s and 1970s do not come to auction frequently, and when they do they almost always greatly exceed their estimates. A trio of fine monochromatic works from 1966, each estimated at less than \$7,000, soared to between \$17,000 and \$27,000 apiece at Piasa in Paris in March 2014. At Frieze New York in May 2015, Sikkema Jenkins sold a large work from 2007 for just under \$300,000. Cristina Grajales and Todd Merrill have similarly sold large vintage works in the low six figures. That said, these prices, and the volume of work that has become available on the secondary market, seem at once paltry and of exceptional value in light of Hicks's many artistic contributions. John Chamberlain's auction record is currently just below \$5 million, while Hicks's is only \$93,750.

As we do not have the space to explore all her adventures and accomplishments here, we will focus on Hicks's domestically proportioned artworks—specifically those created during her most innovative period of production, between 1966 and 1972. This era not only relates best to the spirit of MODERN, but is also the period when Hicks devised her most coveted motifs and forms.



GRADE

B+

Untitled "Square Medallion"

This untitled work, which I will nickname "Square Medallion" was created about 1966 and was sold at Wright in December 2014 for \$17,500. Made of cotton embroidery on linen, it is a fine example of a Hicks creation that is a work in its own right, but can be simultaneously understood as a preparatory work or element for a larger project. It is associated with one of Hicks's most impressive American architectural commissions: the monumental dual tapestries at the Ford Foundation in New York City. At the risk of comparative trivialization, if the dual tapestries are like mosaics, this work is a prototype for an individual tile. The enormous tapestries were painstakingly re-created by the artist in 2014. They are composed of more than eleven hundred individual "medallions"—honey yellow round discs with a relief "twist" resembling a propeller in motion. In a recent video Hicks explained that she worked for several months trying to decide on the right motif for the medallions. Eventually she abandoned any "hard-edged" compositions (like this square) in favor of a round form that, installed en masse, suggests a beehive. This work measures 21 ½ by 15 inches and (like the Cord sculpture discussed below) is a rare domestically proportioned creation made during a period when Hicks was occupied with large commissions. Considering the scale of the tapestries at the Ford Foundation, this unique "Square Medallion" is a tiny treasure.



GRADE
A

Prayer Rug

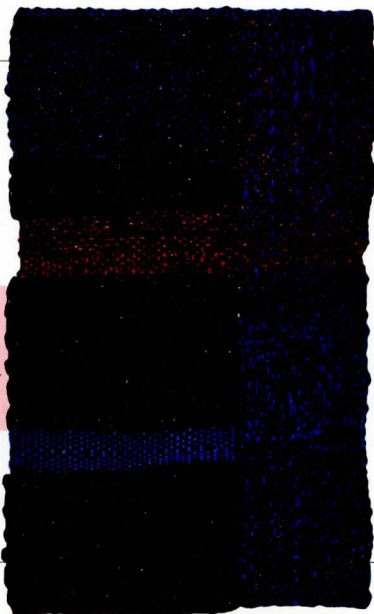
Despite their title, Hicks's "Prayer Rugs" are hung on the wall, an example of her ability to destabilize the conventions of tapestry, carpet, and sculpture. First created about 1966 in heights ranging from five to twelve feet, they represented a new scale in Hicks's work thanks to technical construction advances made while working in West Germany—a progression seen in many chapters of her career. From the late 1950s into the 1980s, Hicks traveled to a number of countries to work with local industry (or artisans) to augment their production. The (often unexpected) outcome for the artist was the enrichment and evolution of her own artistic practice. Despite obvious allusions to Islamic art and culture, Hicks created her Prayer Rugs in Europe, several years before visiting the Muslim world. They garnered immediate attention: in 1966 the Stedelijk Museum in Amsterdam displayed a primarily white example and the Museum of Modern Art in New York acquired one measuring more than seven feet tall. In 1969 Hicks was commissioned to create large-scale Prayer Rugs for a new conference center in Mecca, Saudi Arabia. The final commission, executed from abroad as non-Muslims cannot visit Mecca, included a large example executed in white and three each in blue and red. Hicks created Prayer Rugs for corporate collections and again during her sojourn in Morocco (1970-1972). Arguably, her "Cord" or "Ponytail" sculptures have aged better than the Prayer Rugs, which dodge any associations with craft/hippiness. Yet the rugs are a defining symbol of Hicks's success, global adventures, and creative evolution between 1966 and 1972.

Cord wall hanging

This is a paradigm of one of Hicks's most inventive creations—her Cord wall sculptures. Examples that have appeared on the secondary market in recent years have typically been quite large. At approximately 24 by 17 inches, this piece from 1971 is domestically proportioned. I would argue that the smaller scale lends an engagement that is sometimes lost in the larger creations. Cord is made of oatmeal-colored linen that is wrapped in threads of Hicks's favorite colors: magenta, cherry, and violet. Created during an era known for peculiar color combinations, the recent appeal of Hicks's work can be attributed to her superb understanding of color, perhaps no surprise since she studied under Josef Albers while completing her MA at Yale. She would go on to teach his legendary theory of color course in Chile.



GRADE
A



GRADE
B+

Strike to the Mind's Eye minime, 2013

Since the late 1950s "minimes" have been an essential part of Hicks's practice and represent her dedication to experimentation with color and new or unconventional materials. During her studies and later Fulbright scholarship, she traveled in Latin America (and beyond) with a miniature hand loom on which she created small woven pieces with a maximum dimension of approximately ten inches. While independent artworks, her minimes also function as sketches or inspiration for larger creations. Not surprisingly, they are the most accessible (in terms of availability, not necessarily price) to new collectors. Gallery prices range from \$25,000 to \$35,000. This example has a tight weave and a dynamic (but relatively dark) palette of colors, including some of Hicks's signature hues: a dense concord-grape purple, an Yves Klein-like blue, and dark magenta. I particularly admire its structure and solidity. Many earlier examples seem conspicuously delicate as if handled incorrectly the entire creation could unravel in a second. In 2006 the minimes were celebrated in the exhibition *Weaving As Metaphor* at the Bard Graduate Center.

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Less is Always More for Beirut's 200GrS

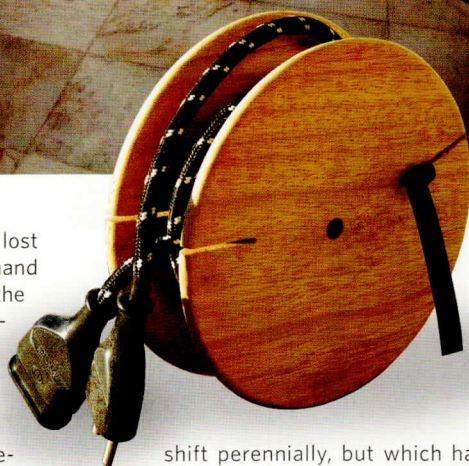
By SHONQUIS MORENO



Displayed in 200GrS' Beirut studio are two of their 198 Kg coffee tables and a 230 Kg buffet, all in walnut and brass.

200GrS upcycles wood offcuts to create minimalist objects, such as this extension-cord spool and the tape dispensers below.

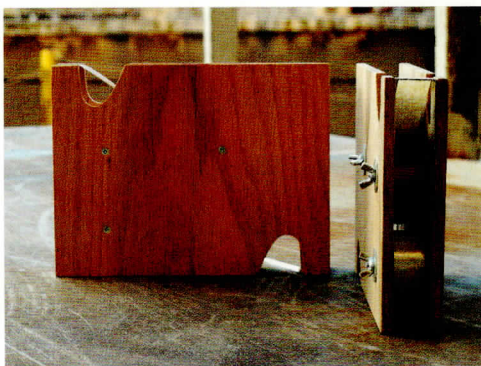
ONE OF THE OLD MARKETS that has been lost to the inhabitants of Beirut is the secondhand textiles souk al W'iyeh. Its name meant "the market of two hundred grams" because shoppers would leave laden with any number of small paper parcels. Today, 200GrS is the name of a design studio founded in 2013 by Rana Haddad, an alum of the Architectural Association School of Architecture, and interior designer Pascal Hachem, the former creative director for the Lebanese lighting label PSLAB. Nostalgic not just for a particular souk, but for a time when the human relationship with our objects felt weightier, 200GrS is predicated on returning to the crafting of basic objects. The studio uses a materials palette that promises to



shift perennially, but which has so far included wood offcuts, rubber (bands), metal, cardboard, and textiles, and has taken advantage of the expertise of local artisans, including themselves.

Their practice is a conscious return to less-is-more, one that can't help but broadcast the designers' critical approach to their surroundings and to an international design industry in which more has become far too much. Each eminently simple piece that Haddad and Hachem make—a box, a tape dispenser, nutcracker, pencil case, an extension-cord spool—takes its precise weight as its product name, with the understanding that the weight of every object will vary depending on the material used to make it. "We realized that if we are surrounded with objects that we relate to, we smile more often, our work area becomes friendlier," Haddad says.

Haddad and Hachem met when they collaborated on the branding of an architectural project; they co-founded PSLAB for Projects and Supplies and did some architectural projects before launching 200GrS. Hachem's family had a small wood shop,

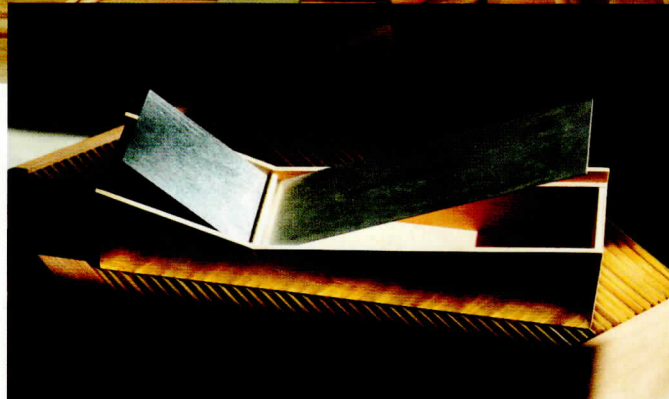


AUCTION
26 November 2015

*Venini
Rare floor lamp
Italia, 1930-1950*

DELLA ROCCA

Design



The work area in 200Gr's studio.

The 618 Grs—nicknamed the Always Open box—features a pivoting bent-metal lid that uncovers one side as it seals the other.

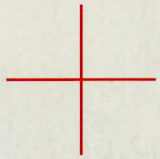
and the two were eager to work with wood offcuts, but “the real trigger was not the scrap wood,” Haddad says, “as much as needing to re-establish a tactile relationship with some of our everyday objects. Wood is warm, a living material that grows old with you. It wears, it bends, it reacts to extreme weather changes and humidity.” The two felt that mass production and a glut of generic molded plastic objects have made us lose the connection with our objects. “We forgot what it means to have an object at hand that has a certain proportion and that fits properly in our palms, that needs some of our attention. That to change a roll of Scotch tape, for example, you need to spend two minutes with the object, aware of your

own movements, feeling and discovering how it works, and if you are lucky, smelling the wood it is made from.”

Undaunted by its near obsolescence, they remade the fax machine's paper roll, creating an analog scrolling object on which one may take notes or write stories. “By giving it a different use you are giving it a new life,” Hachem points out, “so as long as a fax roll is produced, you might as well make use of it.” They also designed the Always Open, a box that uses the lid's own weight and a rudimentary pivoting element to maintain one open and one closed compartment at all times. “Each project that we start comes with its own set of rules,” Haddad says, referring to the clean architectural lines, obsessive detail and graceful economy that make an object “of the now stay in the now, even ten years from now.”

Beirut's progressive Carwan Gallery has earned international kudos since its founding several years ago, and 200Gr's has quickly become one of its rising stars. Last November, Carwan inaugurated a new gallery in the nineteenth-century Villa Paradiso in the Gemmayzeh district

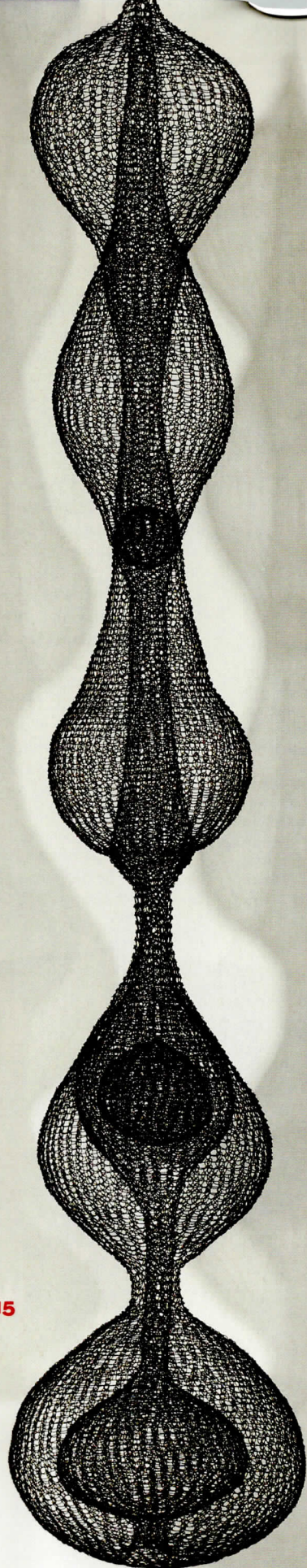
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WRIGHT

with an exhibition of 200Gr's 0,91 Cubic Meters, a limited-edition collection of brass and wood tables and other furnishings. "Pascal's background as a visual artist combined with the architectural vision of Rana seduced us," Nicolas Bellavance-Lecompte, Carwan director and co-founder, says. "They have a methodology and high precision in the way they develop their projects, and their atelier, where they produce with extreme care and passion all the wooden components, has almost a monastic feel." Haddad and Hachem moved the architectural ideas they had been containing in small objects to a larger scale, while playfully imagining them as crocodiles dressed in brass: "Playfulness is part of our approach to design. Our line is architectural and yet it sometimes reminds us of pets, animals, plants," Haddad says. "We make it lighter and we 'talk' to each piece. By naming it or referring to it, we can simplify it without losing the importance of the sleek architectural line." From the heaviest piece (a buffet) to the lightest (wall-mounted shelves), they exploited the natural rough lines of the wood while finely crafting it, allowing balance and weight to play a strong role.

To make the studio's products, the designers "exchange know-how" with local craftsmen. They fashion wooden pieces in the 200Gr's workshop, but visit shops in Beirut's industrial zone to work other materials. The designers hand-sketch and make no computer drawings: "We prefer to jump in in 3-D, to

In the studio, tension-mounted metal rods multitask with vase, mirror, and plant-holder appendages.

The 23 Kg Low table—a "crocodile dressed in brass"—is part of a limited edition series of furniture and objects designed for Beirut's Carwan Gallery.



work at a 1:1 scale," Hachem says. "Do it, then fix it' is our motto." They test prototypes quickly, modify them, and test again. Local craftsmen are skilled, but finding less and less work. However "we are not carrying the torch of safeguarding the artisans," Haddad says. Indeed, it is impossible for such a small shop to have widespread impact; but they want to generate, even at a small scale, awareness of handwork. "Not everything should be mass produced," Haddad says, "and globalization does not, and should not, mean the loss of local skills."

For Beirut Design Week in early June, the two worked with steel and brass to design a series of objects—a candleholder, plant pot, vase, mirrors—that can be mounted without piercing the ceiling, floor, or wall, but are held in place by tension, using pressure exerted by rods from ceiling to floor. Which products, techniques and materials are next is anyone's guess: "We refuse to put any limitation on our design. Next might be a handbag or a raincoat. Who knows?" Haddad says. "The sky is the limit."

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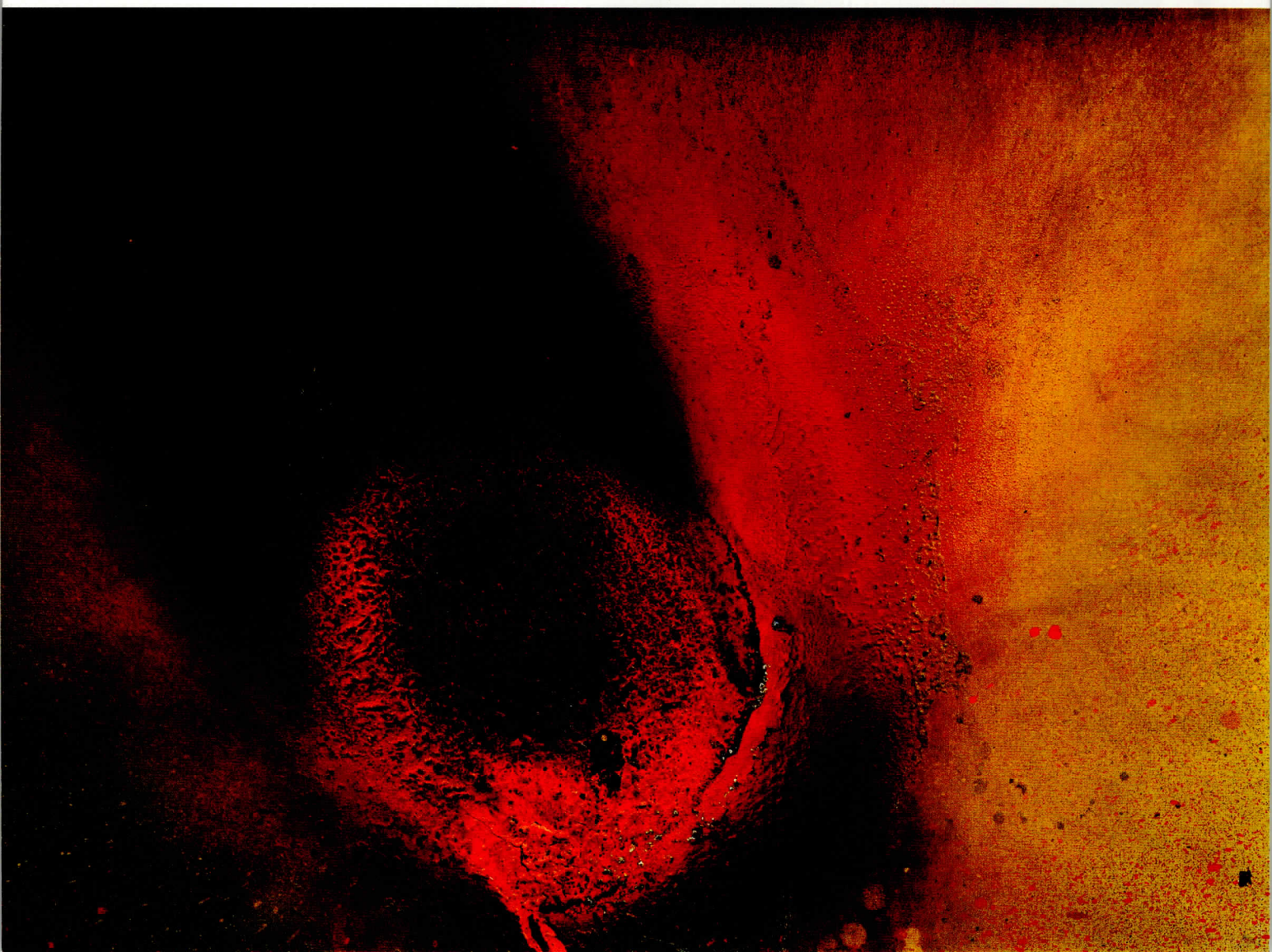
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A unique coffee table by Elizabeth Garouste, France 2008, wrought iron, gilded with gold leaf, hand painted wooden top, height 46 cm, 133 x 80 cm

A Landmark Show Examines Ceramics by Ettore Sottsass

"If there is a reason for the existence of design, it is that it manages to give—or give anew—instruments and things this sacred charge for which [...] men enter the sphere of ritual, meaning life." —Ettore Sottsass

IN PHOTOGRAPHS, ETTORE SOTTASS (1917-2007) is mustachioed, heavy-lidded, and dark, his expressions running from bored to thoroughly unimpressed. In one he sits on a stool, a cigarette between his fingers, long-haired, stone-faced. In another, among a pile-up of grinning designers in a boxing ring-shaped bed, he is against the ropes, head in hand, aloof. If ever a face masked a deep and long-standing interest in human expression, it was this one.

Over some six decades beginning in the late 1940s, Sottsass worked to restore a sense of humanity to a field that had all but sacrificed it to function. Arguably he is best known today for his central role in the Memphis group, a collective of designers that used a visual vocabulary of ungainly forms, off colors, and deliberately tasteless, clashing prints like an eye roll or ironic turn of phrase. But Sottsass's interests went far beyond visual wit and deadpan delivery. He mined human history and experience for touchstones as diverse as contemporary art, ancient architecture, traditional craft, and Eastern spiritualism to cultivate a design language that was often as sober as it was spirited, as profound as it was playful. This is most apparent in his ceramics, a medium he discovered in 1955.

By the late 1950s Sottsass was already being recognized as a formidable talent and a design polymath. He became



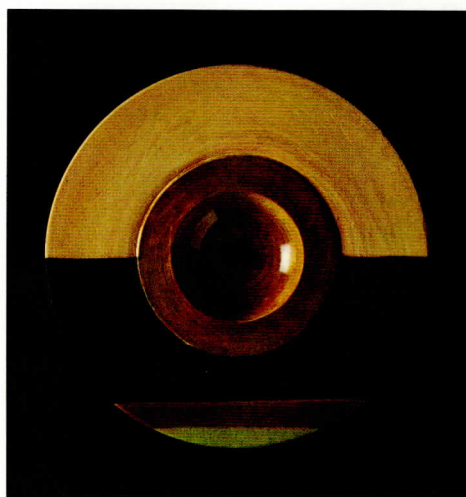
AN EXHIBITION AT
FRIEDMAN BENDA IN NEW
YORK BRINGS TOGETHER
THE MASTER DESIGNER'S
IMPORTANT CERAMICS

BY JENNY FLORENCE

Designer Ettore Sottsass.

The Ceramiche di Lava (Lava Ceramics), 1957, were the result of Sottsass's first experiments with ceramics.

Two plates from the Offerta a Shiva (Offerings to Shiva) series, handmade by the designer after recovering from a severe illness. Of the one hundred created, no two are alike.





Sottsass's second line for Italian ceramics manufacturer Bitossi, Bianco/Nero (White/Black), 1959, was based on archetypal forms, "forms discovered by humanity at the dawn of time and that are deeply embedded in its history."

An original Rocchetto (Reel) vase, 1962, in terracotta with a slick of aqua glaze.



the art director of Poltronova, a newly established Italian furniture manufacturer known for producing work by young designers associated with the Radical Design movement. The period also marked the beginning of a fruitful collaboration with Olivetti that saw Sottsass design the Elea 9003 mainframe computer, for which he would be awarded the Compasso d'Oro, Italy's highest achievement in design. In 1957 Sottsass realized his first series of ceramics for Bitossi, an Italian ceramics manufacturer, for distribution by the New York-based importer Raymor. Invited by Raymor and Bitossi to design the line in 1955, Sottsass was immediately attracted to the medium.

Marc Benda, whose gallery Friedman Benda represents Sottsass and will be showing the late designer's early work in an exhibition on view to October 17, notes that he was drawn to the immediacy and versatility of the material, as well as its history. "Ceramic, clay, earthenware, stoneware. They're materials that date back thousands of years in Italy," Benda says. "The Etruscans, the Greeks, and in the Middle Ages and the Renaissance with majolica." Sottsass spent two years experimenting with



Top and right: For ceramics in the Tantra series Sottsass translated tantric diagrams into three dimensions.

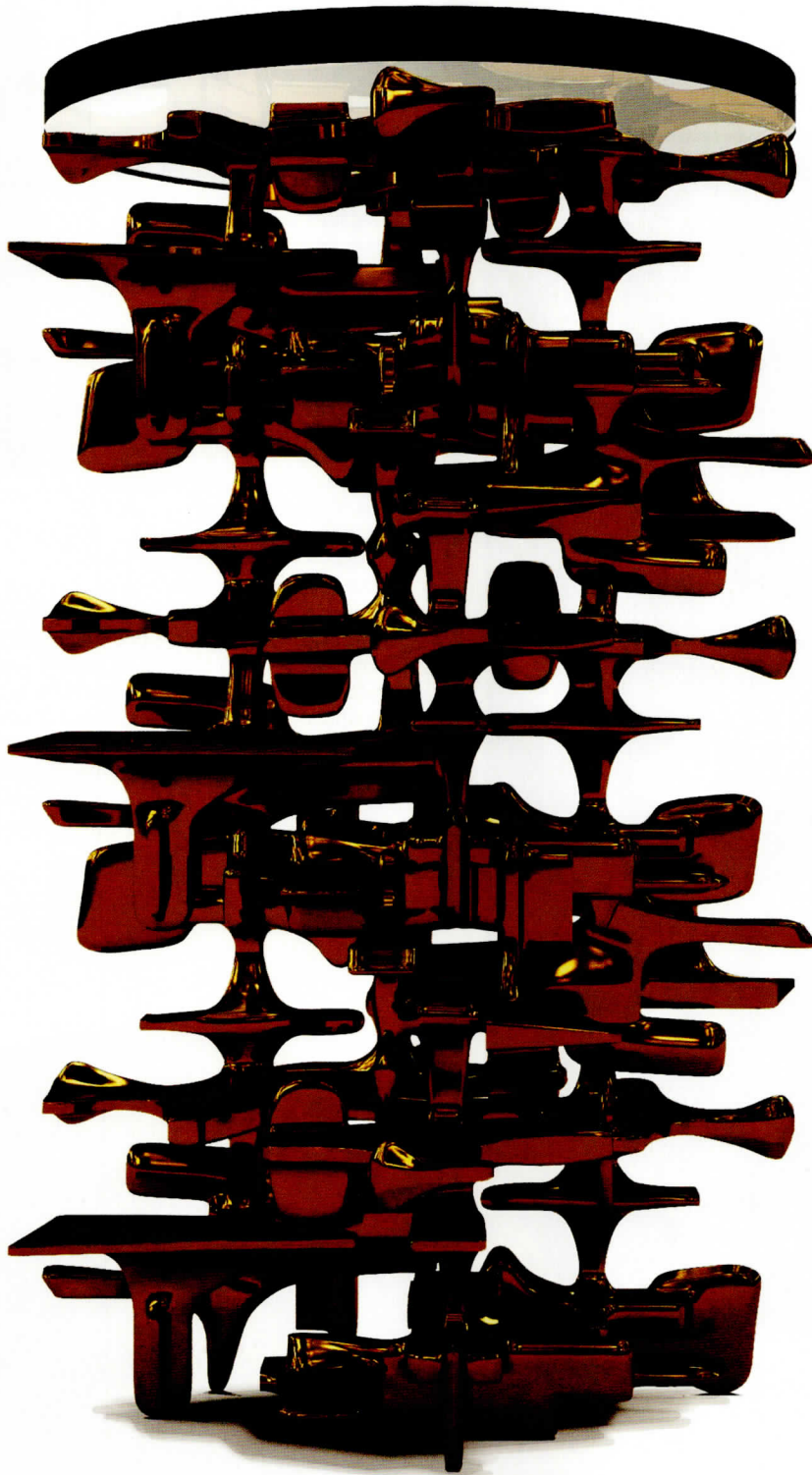
A current production Rocchetto vase made by Bitossi.

the medium before his designs were produced, and the resulting work, the Ceramiche di Lava (Lava Ceramics), established qualities that would guide his ceramics for decades.

The Lava series shows the designer manipulating the basic qualities of the clay, pairing fields of smooth glaze against sections with a coarse and porous finish resembling lava rock, and offsetting neutral tones with acid colored glaze, daubed on, edges uneven. The pieces are pleasingly curved and substantial, with a visual heft that signals durability and utilitarianism. Their forms also have a deliberately primordial character. In a 1970 issue of *Domus* Sottsass wrote of “ancient bowls with very primeval colors or ancient goblets, goblets like the ones maybe used in Mycenae or in Galilee or in Ur or any other place, to drink water gushing from a spring. It seemed to me then that it was possible to rediscover archetypal forms (and I’m not talking about essential forms, because the essence makes us think of an ideal state or a more or less Platonic metaphysical absolute, and not of archetypal forms), in other words, forms discovered by humanity at the dawn of time and that are deeply embedded in its history.”

Sottsass’s interest in archetypal forms would persist through several more series, including 1959’s Bianco/Nero (White/Black)—pieces composed of striped and gridded cylinders and bowls assembled in various combinations that resemble a child’s interpretations of bottles and cups; and *Rocchetti e Isolatori* (Reels and Insulators) in 1962, glossy ceramics inspired by spools and electrical insulators. The title of a 1967 exhibition of large-scale ceramic objects, *Menhir, Ziggurat, Stupas, Hydrants & Gas Pumps*, suggests the designer culling inspiration from a range of sources—from ancient monoliths to contemporary cityscapes—and transmuting it into large ceramic totem poles, some more than two meters tall, composed of separate discs—like giant Life Savers—in brilliant colors and graphic patterns stacked one atop another on a metal pole. For two series in the late 1960s—Tantra, 1968, and Yantra, 1969—Sottsass looked to Hindu spiritualism, translating tantric diagrams into ceramic vessels. Rendered in





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Sottsass completed seventy *Ceramiche delle Tenebre* (Darkness Ceramics) vases, "the most rarified of his series," says Marc Benda.

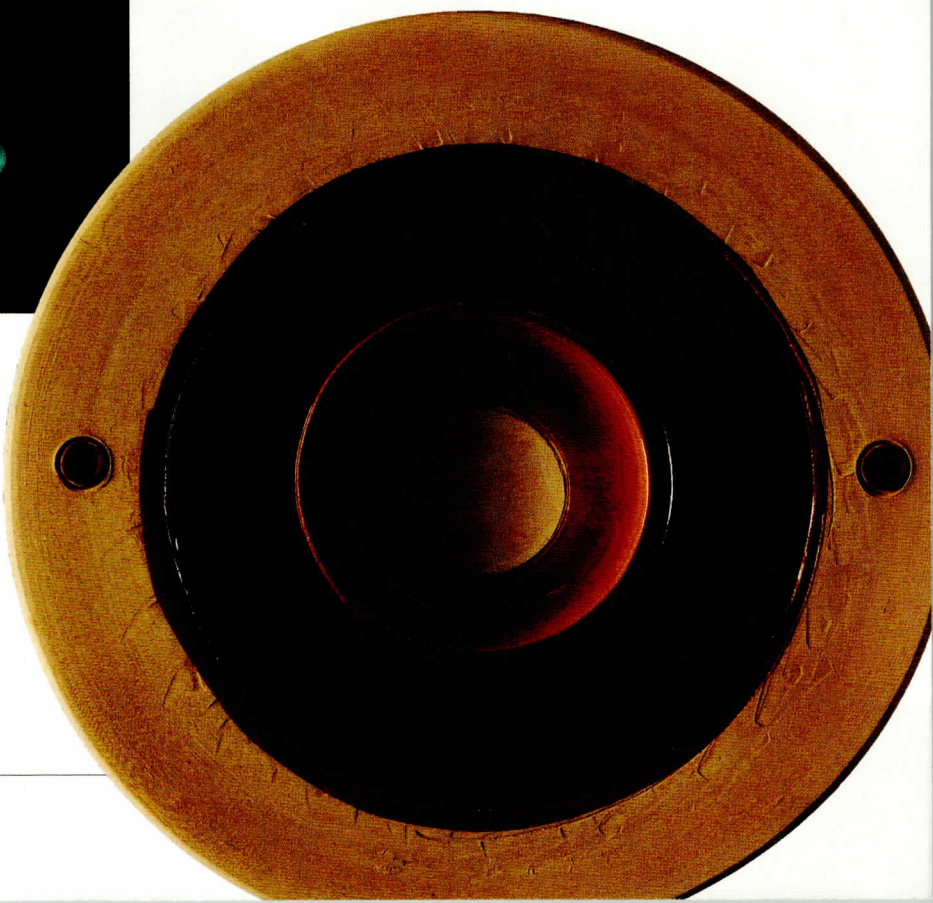
A 1962 study for a *Tenebre* vase.

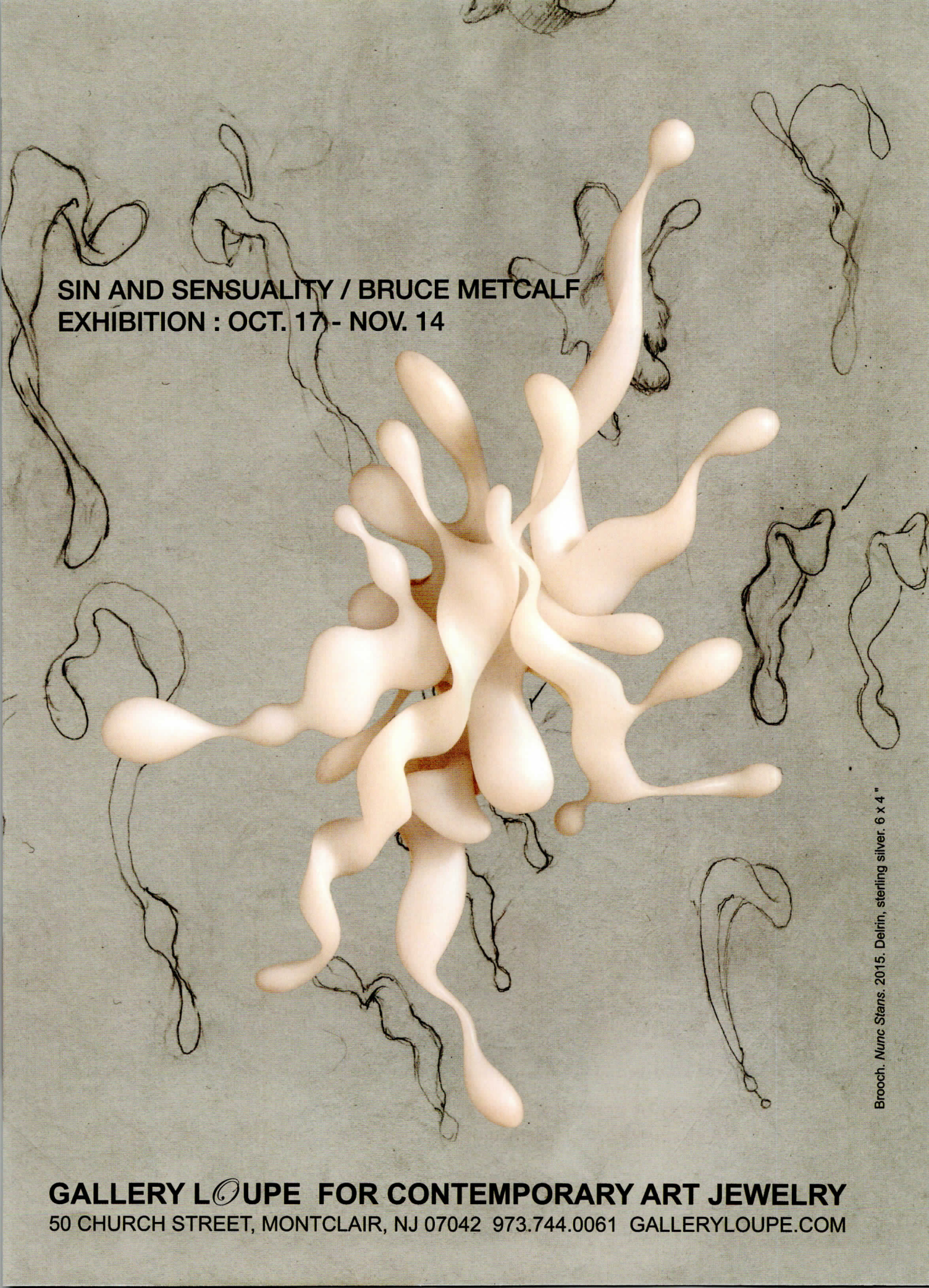
An *Offerta a Shiva* plate.

three dimensions, the concentric circles and triangles echo the steps of a ziggurat, or the radiating, reverberating forms of art deco.

While Sottsass chiefly designed for serial production, he hand-made two sets of ceramic objects that transcended formal references to express a more profound and personal spiritual outlook. He completed the first, *Ceramiche delle Tenebre* (Darkness Ceramics), in 1963 while convalescing from a severe illness contracted during a trip to India. A series of large cylinders glazed in black, muted blues, and burnished bronzes, platinums, and golds, with a motif of circles—full moon and eclipsed—the pieces are both a reflection of the bleakness of this period and a rumination on our connection to the universe. Sottsass created the following series, *Offerta a Shiva* (Offerings to Shiva), dedicated to the Hindu deity Shiva, who embodied both destruction and regeneration, to mark his return to good health. In flesh and earth tones, ochers, pinks, and oranges, with incised circles representing the cosmos, the mood of the plates is more reverent gratitude than jubilant celebration. "They're almost a meditative reflection on mandalas, on Hindu iconography," Benda says, "but at the same time, there's nothing in [the series] that seems repetitive. If you saw all of them you wouldn't once feel that you've seen that motif before."

"With my work [...] in the end I try to be the least modern possible, and as timeless and spaceless as possible to get people to acknowledge the presence of objects," Sottsass wrote in 1964, declaring his design manifesto but also his world view. "Not as consumer goods, but as instruments of a possible ritual—if we can make a ritual out of life."





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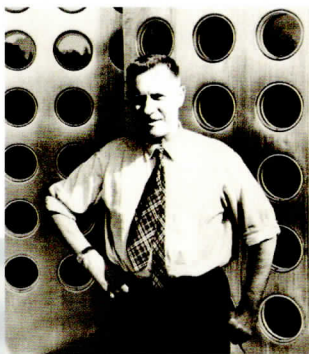
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Reclaiming Jean Prouvé Piece by Piece



IN PARIS, DESIGN DEALERS HAVE REDISCOVERED THE RADICAL ARCHITECTURE AND FURNITURE OF ONE OF THE LEADING THINKERS OF THE POSTWAR PERIOD

By CLAUDIA BARBIERI

IN 1978 FRANÇOIS LAFFANOUR, a young Sorbonne history graduate turned flea market trader, bought an old chair for a few francs from Emmaus, France's bring-and-buy charity for the homeless. The purchase "happened randomly," Laffanour, now owner of Downtown Gallery, a Paris temple of contemporary design, told MODERN in a recent interview. The chair "was industrial green with a wooden seat and white rubber feet that gave it an indefinable originality, a modernity and a strength that immediately seduced me." This was Laffanour's introduction to the work of Jean Prouvé, the art deco metalworker, industrial engineer, modernist designer, and self-taught architect whose rediscovery, after decades of neglect, has fueled and paralleled Laffanour's own rise as a top dealer in modern and contemporary design.

That rediscovery started slowly, but in the past half-dozen years has picked up extraordinary momentum. In 1984 Eric Touchaleaume, another alum of the Paris flea market, could still buy six hundred Prouvé Antony chairs, mass-produced in the early 1950s, as a job lot from a Paris university canteen. Last year a single Trapèze dining table from the same period, and same university campus, sold at the Paris auction house Artcurial for more than €1.2 million, an auction record for Prouvé furniture. In May of this year Artcurial sold a boomerang-shaped Présidence desk for more than €1.1 million, against an estimate of €200,000 to €300,000. "In the past two or three years the market has reached summits one would never have thought possible,"

Prouvé's Maison Métropole, 1949, was composed of a steel frame enveloped in aluminum panels. The house came in two sizes—8 by 8 meters and 8 by 12 meters—and could be adapted to any site.



The Antony chair, designed by Prouvé in 1954, was mass-produced but today fetches high prices at auction.

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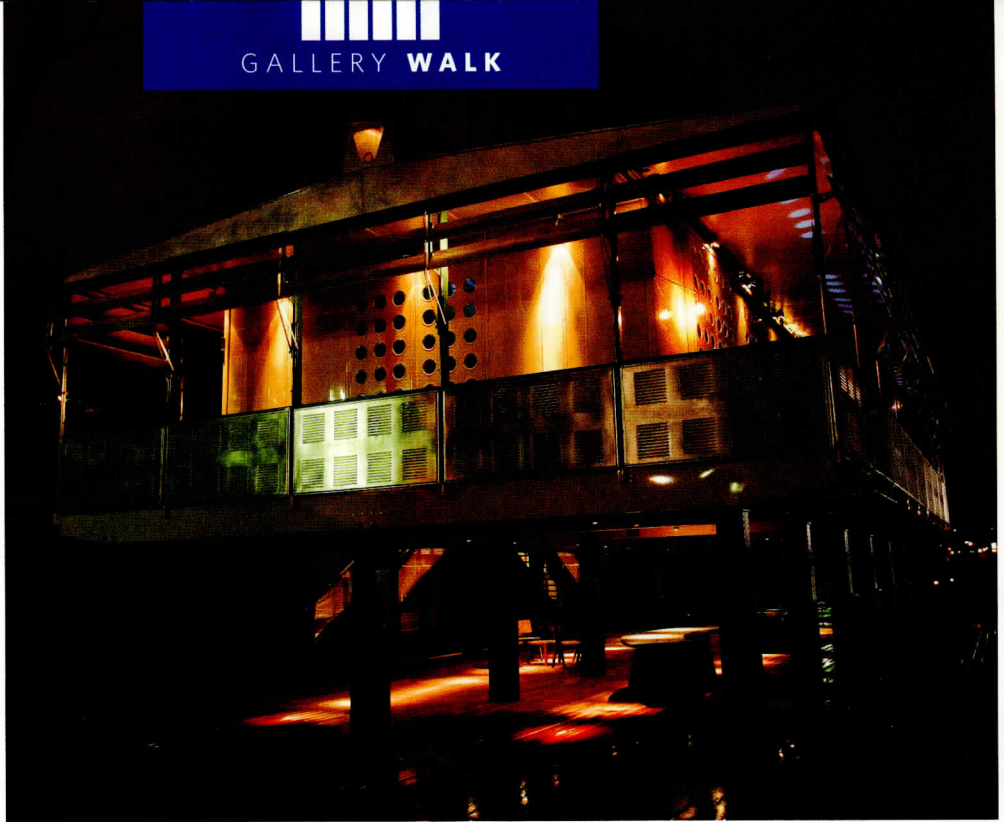
Philadelphia Museum
Craft Show
Nov. 12-15 2015

Miami Design
Ornamentum Gallery
Dec. 2-6 2015



"Leaf necklace", J.Iversen, 2015, Str.5.

John Iversen



La Maison Tropicale, 1951, was designed for deployment in the French West African colonies, although only three were produced. This example was plucked from Brazzaville, the Congo Republic, restored, and sold by Christie's New York in 2007.

Prouvé's Light conference chair, c. 1953.

says Emmanuel Berard, head of Artcurial's design department. "The collectors are more and more international. For decades they used to be mainly Western, but we're seeing more and more from Asia—mostly Japanese and Korean."

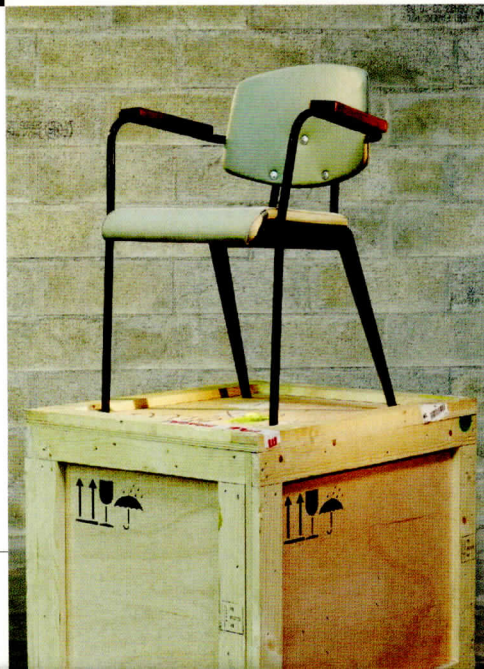
Even more dramatic than the rediscovery of Prouvé's furniture has been the recognition of his seminal influence on modern architecture. Between 1949 and 1951 he designed a prefabricated steel house, intended for industrial production and export in disassembled kit form to house officials in France's West African colonies. Stylistically uncompromising and finished with an attention to detail that raised production costs, "La Maison Tropicale" found few buyers and only three prototypes were built. But in 1999 Touchaleaume tracked those down in Congo and Niger and repatriated them,

restored and bullet-pocked, to France. After a restoration reportedly costing \$2 million one sold at Christie's New York in 2007 for \$5 million.

Specifically adapted for the tropics, with a veranda, an adjustable aluminum sunscreen, blue glass porthole windows to protect against UV rays, and a double roof structure to produce natural ventilation, the house was based on a standardized, modular "demountable" unit conceived by Prouvé in the 1930s to provide affordable accommodation for industrial workers. In the following decade the design was expanded, simplified, and tweaked to make emergency shelters for the bombed-out civilian victims of World War II. Central to each modular unit was an internal, two-legged, load-bearing steel gantry topped by a transverse beam to which were bolted the prefabricated wall and roof panels. Described as an axial portal frame, the design was patented by Prouvé in 1938—legal proof of its originality.

In the years between the two world wars Prouvé and his circle—most notably Le Corbusier but also Corbu's cousin Pierre Jeanneret and their pupil/collaborator Charlotte Perriand—were on the cutting edge of international modern architecture. But, by an irony of history, the rise of Nazism in Germany, which led to the closure of the Bauhaus in 1933, spread German modernism into the global mainstream as the likes of Walter Gropius and Ludwig Mies van der Rohe sought refuge in America. France's wartime and postwar experiences meantime fostered a certain insularity—the famous "French exception"—which left the Paris modernists (with the notable exception of the irrepressible theorist and propagandist Le Corbusier) marginalized inside something of a cultural bubble.

This year Le Corbusier has been in the spotlight, the subject of several new biographical studies and a major exhibition at the Pompidou Center in Paris to mark the fiftieth anniversary of his death in 1965.



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Rare chandelier surrounded by chiselled crystal glass screen with bronze band and white lacquered metal reflector, Fontana Arte, about 1960



Earlier this year at New York's Gagosian Gallery crushed metal sculptures by John Chamberlain were juxtaposed with two prefabricated steel structures by Prouvé: the Ferembal packing company building, 1948, and the Villejuif temporary school building, 1956.

In 2007 architect Jean Nouvel began a three-year project to adapt the Ferembal building into a detached demountable house. It is shown here as temporarily installed in the Tuileries Gardens in Paris.

Prouvé, who died in 1984, aged nearly eighty-three, has yet to receive that sort of treatment; but over the past three decades he and Perriand in particular have increasingly come back into vogue.

Among a network of dealers, curators, historians, and collectors who have worked hardest to revive their international reputation, pride of place probably goes to the French modern design specialist Patrick Seguin. Seguin told MODERN in an e-mail that he and his wife (and business partner), Laurence, "first discovered Jean Prouvé's work in the late '80s. We were immediately enthusiastic despite the fact that not many people were familiar with his work at that time." The couple opened Galerie Patrick Seguin in 1989, in a three hundred-square-meter loft near the Bastille, designed by the leading French architect Jean Nouvel. "Since then we have done everything to promote French 20th-century design—Jean Prouvé but also Charlotte Perriand, Le Corbusier, Pierre Jeanneret and Jean Royère," Seguin writes.

Prouvé came to furniture design as an extension of his training in art deco craft metalwork, and to architecture as an extension of furniture design—all marked by a clean-lined, well-engineered, structural functionality. "I didn't invent an architectural system, I made it," he once said. "I didn't invent forms, I made an architectural system that had forms."

And again: "It's not the form that makes something beautiful, it's the structure."

Seguin's insight was that the narrative could be reversed. He sells Prouvé's elegantly uncluttered structures to wealthy collectors as installation art. He bought his first Prouvé house in 1991 and sold it to the Vitra Design Museum in Germany. Buyers since then have included the American artist Richard Prince, the Italian fashion designer Miuccia Prada, the Tunisian-born Paris couturier Azzedine Alaïa, and the Northern Irish real estate investor Patrick McKillen, who has reassembled two Prouvé houses on his Château La Coste wine estate near Aix-en-Provence, France.

Seguin says he currently has twenty Prouvé buildings in stock, warehoused in Nancy, the designer-architect's hometown in eastern France. Indeed, Seguin's most recent acquisition came from the site in neighboring Maxéville where, in 1947, Prouvé set up a factory to make industrially standardized furniture and prefabricated units for houses and schools. With production long abandoned, the factory office was being used as a sex club, its signature axial portal frame hidden beneath a plasterboard partition—"but I knew what it was," Seguin says.

In March this year he joined forces with Larry Gagosian in a joint New York show that used two historically important Prouvé structures as a setting for a dozen crushed car-body sculptures by the American sculptor John Chamberlain—an exercise in contrasting uses of steel. One of the structures, a wood, steel, aluminum, and glass showroom and office block, designed in 1948 for the Ferembal packaging company in Nancy, was intended to be the last prototype before mass production of the axial portal system; the other, a 1956 steel and glass temporary schoolroom for the Paris suburb of Villejuif, used sheet-steel uprights to support a curved, cantilevered, laminated wood roof, with sheet-steel sections serving as stiffeners and ventilation elements in the glazed facade, a combination of engineering solutions since recognized as years ahead of its time.



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At Design Miami/Basel in June, Seguin teamed up with British architects Rogers Stirk Harbour and Partners to show a re-edition of the 1944 wood and metal wartime emergency housing version, updated with external kitchen and bathroom pods. With solar power and solar water-heating systems, the updated variant, proposed as a vacation retreat, could be the blueprint for a new generation of emergency and refugee housing in keeping with Prouvé's original vision, Seguin says.

Not content with showing and selling, Seguin has also turned publisher, recently producing a boxed set of five monographs tracing the development of Prouvé's demountable house from an experimental thirty-six-square-meter single room cell with tarpaper roof to a fully fledged three-bedroom house with kitchen, living, and bath rooms; to office blocks and even a circular, glass-walled gas station for the automobile age. Another ten volumes are in the pipeline, Seguin says, with publication in two further boxed sets planned for this year and next.

In the fall he plans to widen his permanent footprint with the opening of a new gallery space in Mayfair, London, to be inaugurated with a show dedicated to Prouvé's demountable architecture. "London is a strategic city for design, with many of our collectors living there," Seguin says.

Seguin is not alone in his proselytizing. "Since the early 1980s François has been interested in Prouvé's furniture in relation to his architecture," Hélène Serre, director of Laffanour's Downtown Gallery, says. "Early on he exhibited such elements as metal doors with circular windows to create ambiance, and Downtown has continued to exhibit and sell Prouvé architecture ever since. The historical houses are of enormous interest to wealthy international collectors."

Downtown Gallery has put together a summer show, running until September 25, in Issoire, the small town in central France where Prouvé, Jeanneret, and Perriand worked together in 1939 and early 1940 designing and erecting prefabricated temporary barracks for construction workers and engineers building a sheet-metal factory, part of the French war effort. The barracks, the first important commission in which Prouvé applied his axial portal system, have been restored by Downtown in partnership with local government officials.

Others, too, have gotten in on the act. The Swiss fashion brand Bally restored a 1944 Prouvé house and assembled it on the grounds of the Delano Hotel in Miami Beach during last year's Design Miami, then incorporated it into its display at the Chinese luxury trade fair Design Show Shanghai—a strange destiny for a building conceived as a refuge from the horrors of war but one that Prouvé, an adaptable pragmatist, might have appreciated. Asked how he came to the concept of a steel-frame house, his answer was disarmingly practical: "I made it using bent steel sheet because I had the steel and the presses to bend it," Seguin quotes Prouvé as saying, in his monograph on the eight-by-eight-meter demountable house. "It's as simple as that."

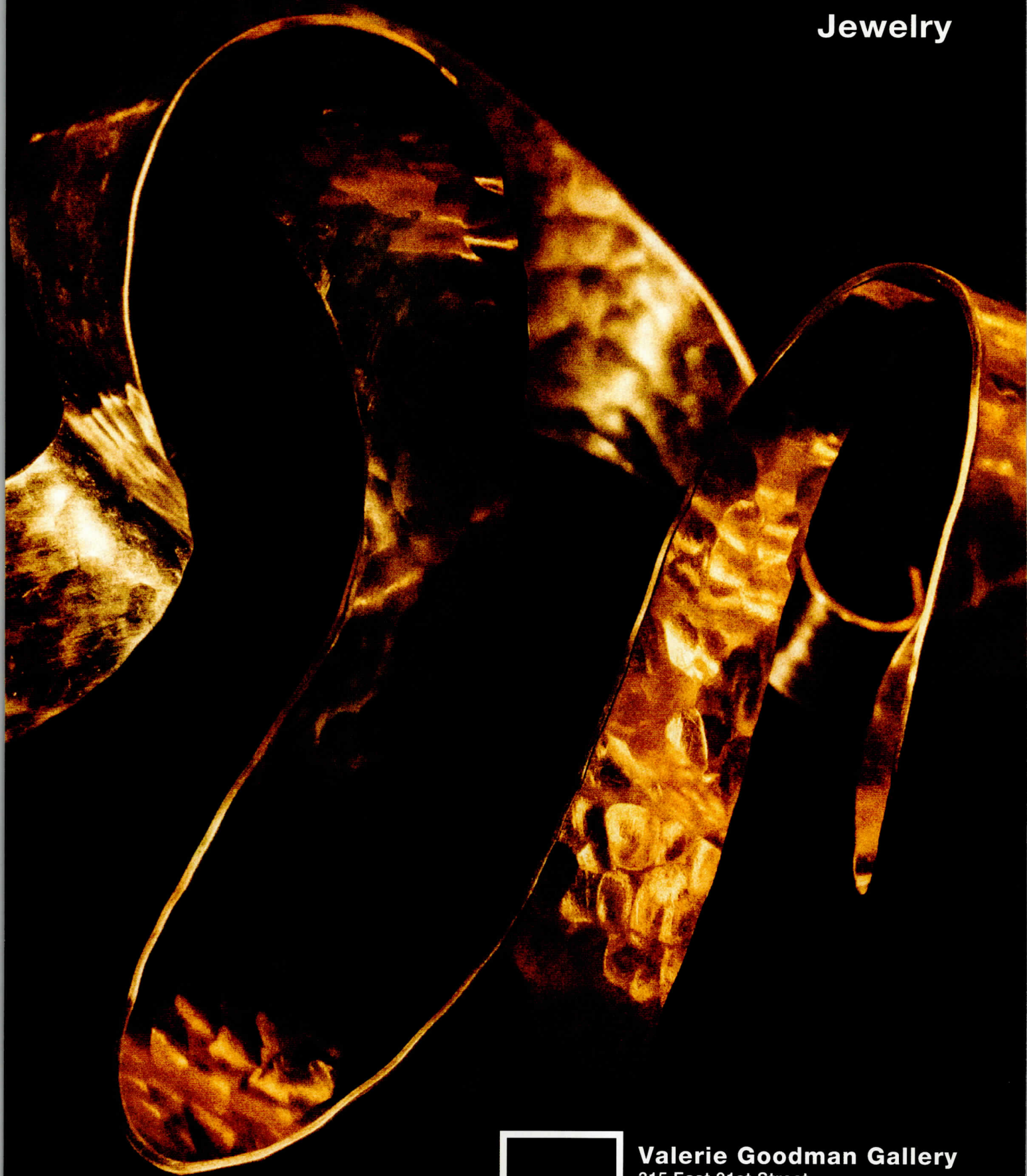
Luxury fashion label Bally used a Prouvé house as a showroom at Design Show Shanghai 2015.

The dimensions of the 8 by 8 meter demountable house, 1945, were dictated by the size of the metal bending press in Prouvé's workshop.



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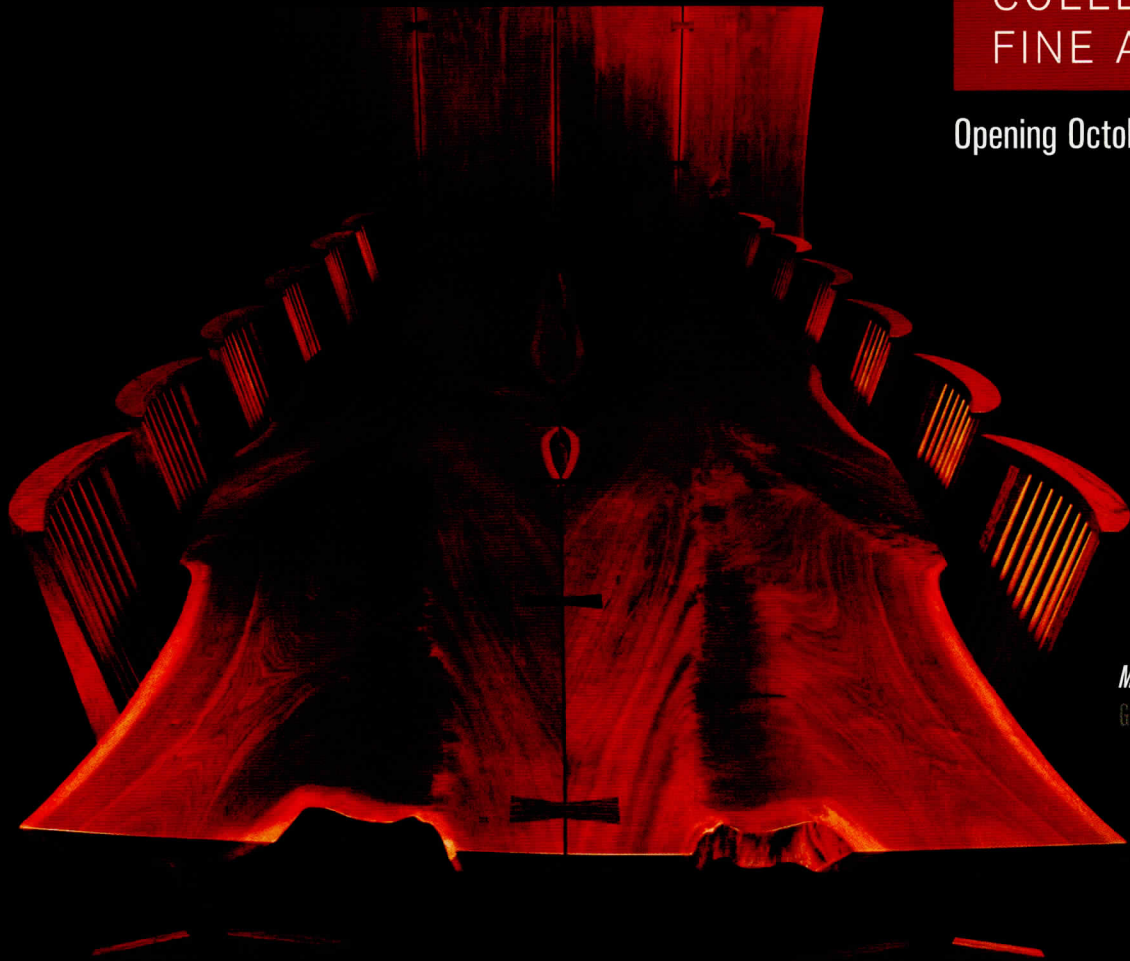
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The Many-Layered Life of Charles Zana

By AL EIBER



FRENCH ARCHITECT, DESIGNER, AND COLLECTOR CHARLES ZANA TALKS ABOUT HIS LOVE OF COMBINING THE OLD AND NEW



For AD Intérieurs 2013, Charles Zana considered the theme "Metamorphosis" for the room he designed in a seventeenth-century Parisian hôtel. The vignette includes a Jean Royère stool, a copper sculpture by Danh Võ, c. 1960 paintings by Italian artist Dadamaino, a light installation by Johanna Grawunder, Normal Studio's charred-wood Basalt coffee table, and a custom-made sofa and carpet by Zana.

Zana arranged glass vases by Ettore Sottsass, Andrea Branzi, Alessandro Mendini, and Michele De Lucchi for an exhibition at the Musée National Eugène Delacroix in Paris.

CHARLES ZANA IS NOT ONLY ONE OF FRANCE'S leading architects but an important collector of modern and contemporary design. I first met him years ago at the Artcurial auction house in Paris. I kept seeing Charles bidding on many important decorative art pieces that were unappreciated by the majority of the bidders. When we were introduced, we immediately bonded. I have grown to know him both as a designer and a collector. I recently caught up with him to talk not just about collecting design but about the way, as an architect, he combines old and new in his architecture and incorporates vintage design into his projects.

Al Eiber: Why do you collect?

Charles Zana: I think I collect mainly because of an urge to assemble sets of pieces. I really enjoy researching works. Like all collectors, what excites me most is finding pieces that have evaded me. I also collect when I have the feeling that a piece is important and not acknowledged as it should be. I was at the Milano fair when I saw a Ron Arad piece for the first time. It was his "One Off" period and I immediately had the intuition that it would be a turning point for his design.



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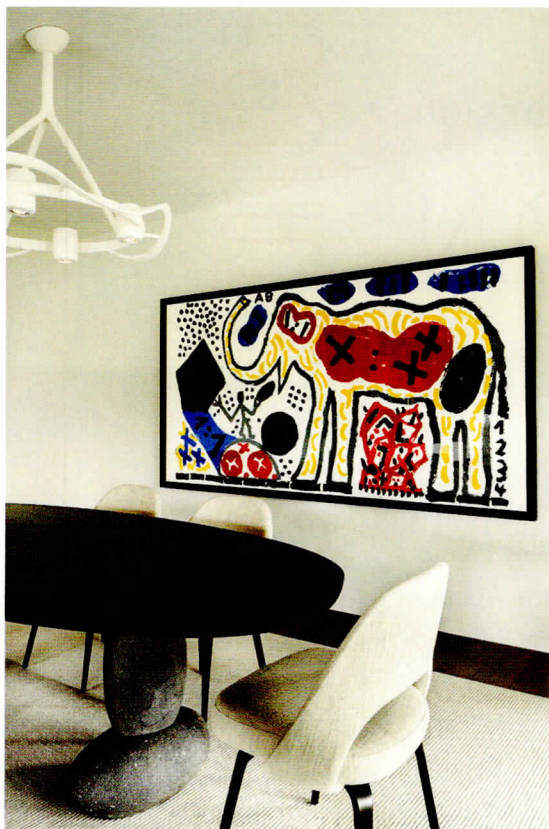


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Zana filled an all-white apartment on Geneva's Grange Canal with sculptural furnishings offset by striking artwork. Here an exuberant painting by A.R. Penck hangs above a lacquered wood and natural stone dining table by Byung Hoon Choi surrounded by cream-upholstered chairs by Eero Saarinen.

A chandelier by Branzi and a daybed by Zana anchored the architect's contribution to AD Intérieurs 2012, held at Paris auction house Artcurial.

AE: How long have you been collecting?

CZ: I started young, collecting art books that I bought from secondhand book dealers in Saint-Germain-des-Près. Then I bought my first piece of design at François Laffanour's Downtown Gallery—it was a Venini glass vase from the '50s.

AE: Who are your favorite industrial designers?

CZ: I really like French design from the '60s for its rigor and minimalism. Pierre Paulin and Roger Tallon are, for me, the important names from that era. My taste, also, always leans towards Italian design: Bruno Munari, Enzo Mari, Andrea Branzi, Ettore Sottsass, Michele De Lucci, and Formafantasma. I have followed Formafantasma's work for at least the last four years. They have integrated Italian design heritage and bring it into the present time.

AE: Do you use vintage design in your projects?

CZ: For me, it's natural to create contemporary work using old techniques. I particularly like Carlo Scarpa's architecture, which is a combination of culture and modernity. For my residential projects, I combine historical design, contemporary design, and decorative arts pieces. I particularly like a blend that personalizes projects without overdoing clichés. I think it's important to have clients understand the importance of historical design. It's a part of our culture and it's important to me not to pass it by.

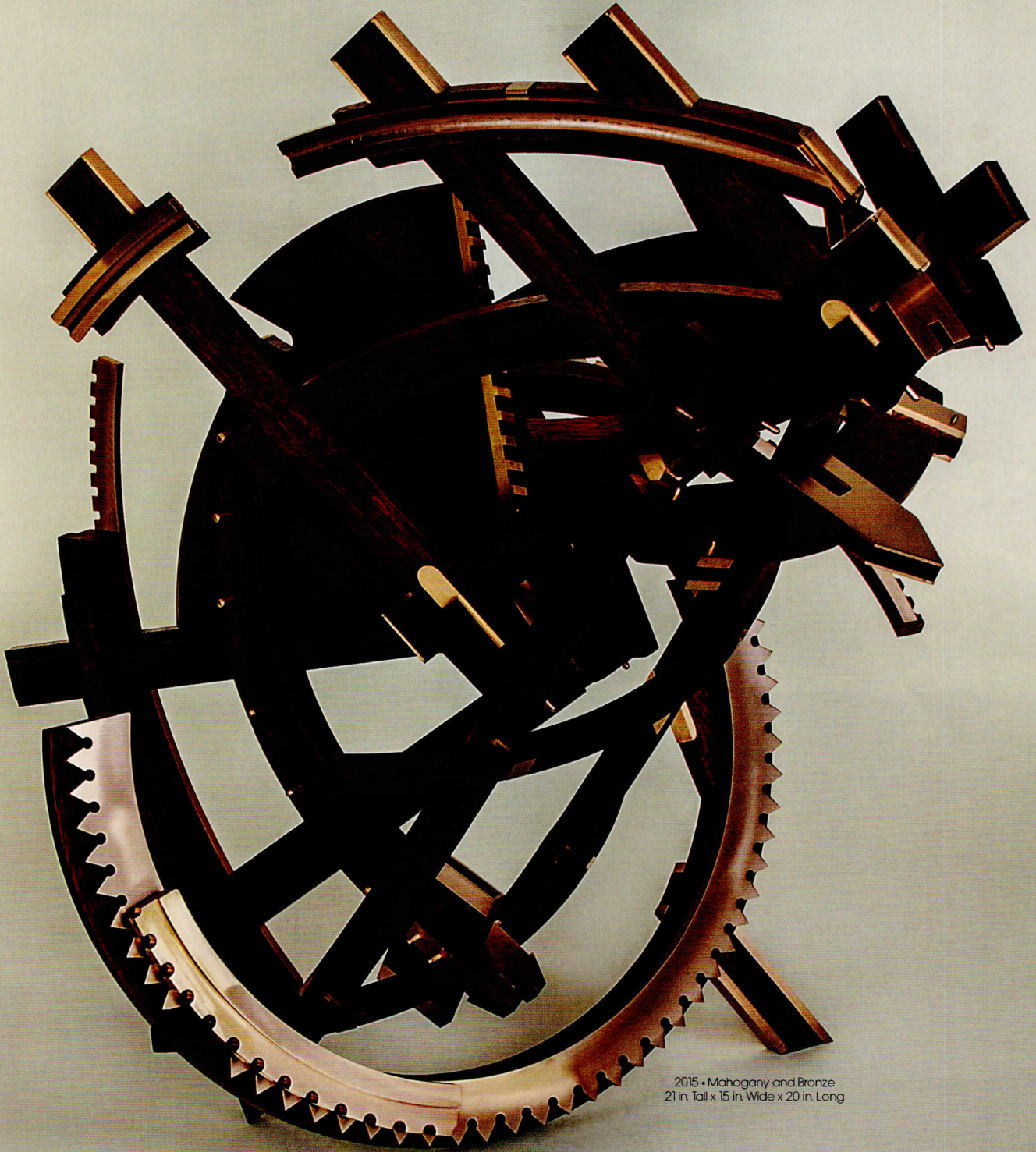
AE: Do you choose objects from the same designer or do you mix it up? Why?

CZ: I always mix eras and designers. In general, there's usually the same base and then I combine different furniture designs and objects on a project basis. In my projects there's often furniture by Gio Ponti, Luigi Caccia Dominioni, Sottsass, Tallon, Charlotte Perriand, Byung Hoon Choi, and Andrea Branzi. In general I have some iconic design pieces that I always use for all my projects, then I like to use different designers in each project to make a difference.



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Clean lines and a black, white, and gray color palette form a sedate setting for modern and contemporary objects and furnishings in a traditional Normandy residence (right and far right). Included are a pair of marble and bronze tables by Eric Schmitt, mid-century vases by Georges Jouve, Yonel Lebovici's 1978 Soucoupe lamp, and AIM lights by Ronan and Erwan Bouroullec. A life-sized (and lifelike) sculpture by Daniel Firman adds humor, as does a shaggy Franco Albini Tre Pezzi armchair (above right).

Zana included an installation of one hundred 100% Make-Up vases by Mendini at the Musée Delacroix.



AE: When you are putting old pieces amidst the newest design do you get pushback from clients who only want new objects?

CZ: I always try to make my clients understand that there are many links between designs and that you must create resonance between objects, art, and furnishings. In my opinion, it's this mixture that makes a beautiful interior!

AE: What got you interested in architecture and design?

CZ: I think that being an architect is the most complete job. It is a perfect mix of technique and art. I studied architecture at the École nationale supérieure des Beaux-Arts in Saint-Germain. Right after, I worked in luxury retail design for a few months in New York. It was a great experience. Then I worked in interior design in Paris at Asymétrie. Finally, I established my architectural practice in 1990.

AE: I know that besides using the work of others you yourself design. If you could design anything what would it be?

CZ: These days I would really like to design a flatware collection. It seems simple but in the end it is the best combination of function and aesthetics.

AE: You work around the world. Do you find that with globalization there are distinct differences in geographic tastes or are the classic designers appreciated everywhere?

CZ: I think there are still differences in taste between countries, although fairs and auctions tend to standardize and smooth these differences. In my field, it's funny to see that every client in every country wants practically the same furnishings from the same designers at the same time.

AE: What projects are you most proud of?

CZ: I'm always very proud of my upcoming projects! Right now we're working on the interior renovation of a charming house in Saint-Germain. It's a very nice project.

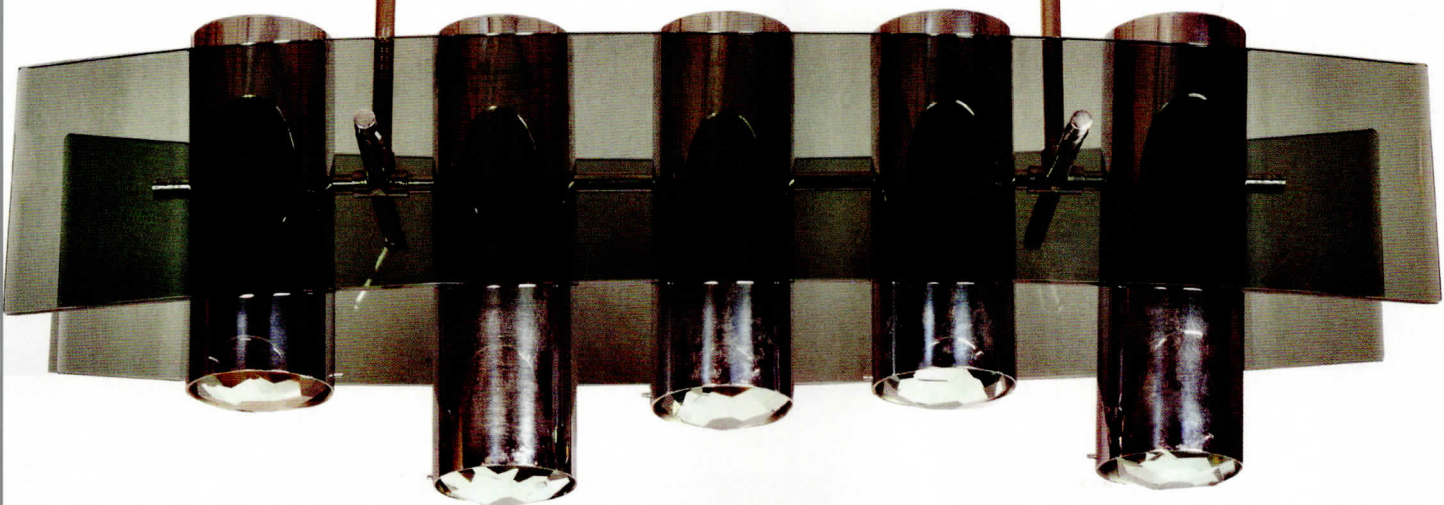


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Modern Sarasota Looks to Its Roots



THIS FALL, THE GROUNDBREAKING WORK OF PAUL RUDOLPH COMES INTO FOCUS WITH AN EXHIBITION AND A SYMPOSIUM DEVOTED TO THE GREAT MODERNIST'S ARCHITECTURE

By BETH DUNLOP



RIVERVIEW HIGH SCHOOL, completed in 1958 in Sarasota, Florida, was one of the architect Paul Rudolph's great early achievements. Passively cooled and instinctively green, it was at once modern and tropical, and for all its size (a high school after all), it had a surprisingly delicate presence, the kind of open and airy architecture that is anathema to school boards thinking about building fortresses resistant to hurricanes and school shootings. Against considerable outcry, the school was demolished in 2009, an act that began to focus much-needed national and international attention on the remarkable modernist architectural legacy of Sarasota, of Rudolph, and of his colleagues and followers.

Unlike some of America's other shrines of residential modernism (Palm Springs and New Canaan,

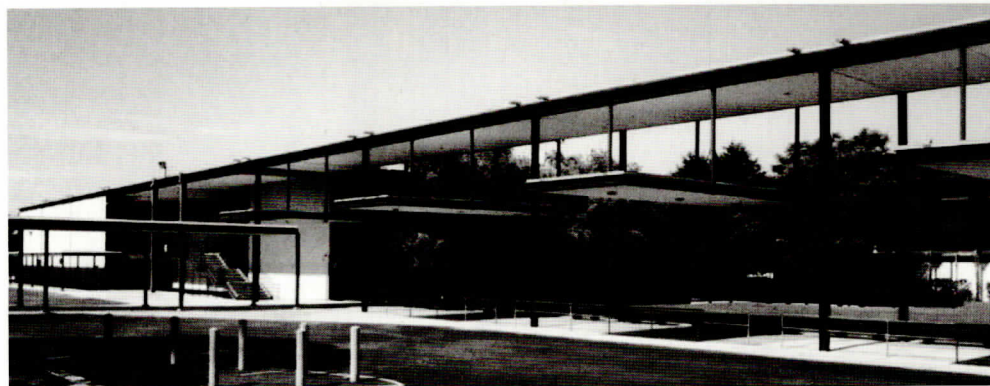
to name two), Sarasota has largely stayed out of the limelight. The reasons are many: among them, that it is not on the main tourist trails of Florida, and historically, it was settled, largely, by affluent publicity-shunning Midwesterners, though one could hardly call its most famous residents—John and Mable Ringling of circus fame—avoiders of publicity.

And yet, this Florida Gulf Coast city is one of the most important enclaves of mid-century modernism in America. Starting in the years just after World War II, when Rudolph moved there to work with Ralph Twitchell, Sarasota became home to a remarkable group of architects who worked in an idiom that one might call part-Bauhaus, part-Neutra, and all Sarasota. Much later, it was dubbed the Sarasota School of Architecture, but one can

Architect Paul Rudolph on a balcony of his Sanderling Beach Club, 1952-1953.

Cocoon House (Healy Guest House), designed by Rudolph and Ralph Twitchell, c. 1950.

Riverview High School, c. 1958.



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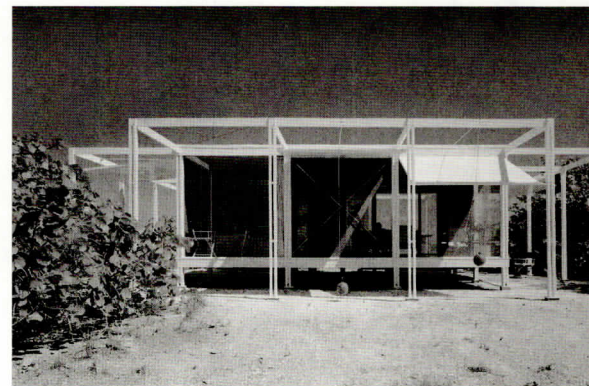
clubs and pavilions, and civic and commercial buildings. "There's no question that Rudolph was the key, but one can't really talk about Rudolph and Sarasota alone," says Carl Abbott, a Sarasota architect who studied under Rudolph at Yale. "It's not just Sarasota but the fact that Sarasota led him to the world."

A southerner by birth, the son of an itinerant preacher, Rudolph had worked briefly in Sarasota immediately after graduating from Auburn University. He then headed off to graduate school at Harvard, then home to Walter Gropius and ripe with the ideas of the Bauhaus. War intervened, but afterwards Rudolph completed his Harvard graduate degree in architecture and moved back to Sarasota to work with Twitchell, with whom he'd interned as a student.

be quite sure that at the time, the architects working there simply thought they were making modern buildings. And though he stayed in Sarasota the better part of a decade before he became dean of architecture at Yale University in 1958, Rudolph was really the linchpin of the movement.

Rudolph's Sarasota comes into focus this fall with an exhibition and a three-day conference devoted to those years and his buildings. A small exhibition entitled *Paul Rudolph: The Guest Houses* will be on view at the John and Mable Ringling Museum of Art from September 25 to December 6, centering on the small guest houses for which he became best known in Florida. The Sarasota Architectural Foundation has worked tirelessly to raise the funds to erect a replica of one of these, the Walker Guest House, on the grounds of the museum for the show. The Walker Guest House, built in 1952 for Dr. Walter Walker, is still standing on Sanibel Island, some one hundred miles to the south of Sarasota, and has been in continuous family use by Walter's widow, Elaine Walker.

The guest house reconstruction will also be the centerpiece of the second annual SarasotaMOD Weekend mounted by the Sarasota Architectural Foundation. The three-day event, running November 6-8, offers an opportunity to tour, study, and celebrate Sarasota's fine collection of houses, beach



With Twitchell, and later in his own practice, Rudolph began designing a remarkable body of work, focusing primarily on small, delicate buildings that stood like fragile pavilions in the landscape, open to the sun and breezes and yet shielded from both. The Walker Guest House was among the first of these, unpretentious and yet ingenious in the way it could open to the elements or close them out—and it is the only extant example of this early work that is not in, or near, Sarasota. Simple in both form (there were some exceptions, of course) and detail, his buildings made the most of rather basic

Sarasota High School addition, 1958.

The Walker Guest House on Sanibel Island, 1952.

Sanderling Beach Club.



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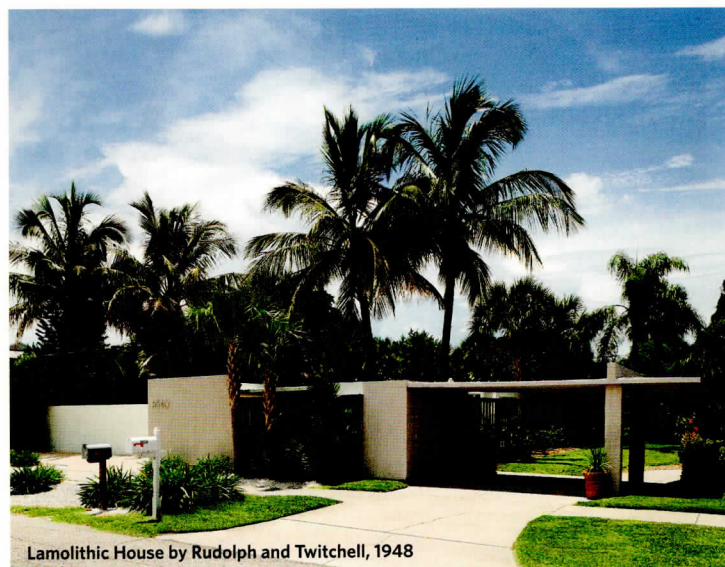
Image courtesy of Wexler Gallery



David Cohen house, 1955



Umbrella House, 1953



Lamolithic House by Rudolph and Twitchell, 1948

materials, allowing the structure to become part of the landscape and not dominate it. He experimented with plywood and concrete, pushing building materials to their newest and most creative uses.

Later, Rudolph's work would change dramatically, but in Sarasota it was delicate, light, and airy—and experimental. His Cocoon House (officially the Healy Guest House of 1950) has a concave (or catenary) roof made of a spray-on vinyl building material developed by the U.S. armed forces and called Cocoon (thus the house's name), and jalousie walls that can open and close. Rudolph's 1953 Umbrella House has a second roof suspended over both the structure and the backyard, again a response to light and heat. The Tampa architect John Howey, who wrote a major volume on Sarasota architecture, looks to the beginnings of the movement citing "respect for the land and the climate, appreciation for what was good from the past, eye for local materials, and use of new construction techniques." After Rudolph connected with Sarasota's great design patron of the time, Philip Hiss, he went on to design the two high schools, the late and still lamented Riverview and the Sarasota High School, actually a large addition to a small existing building.

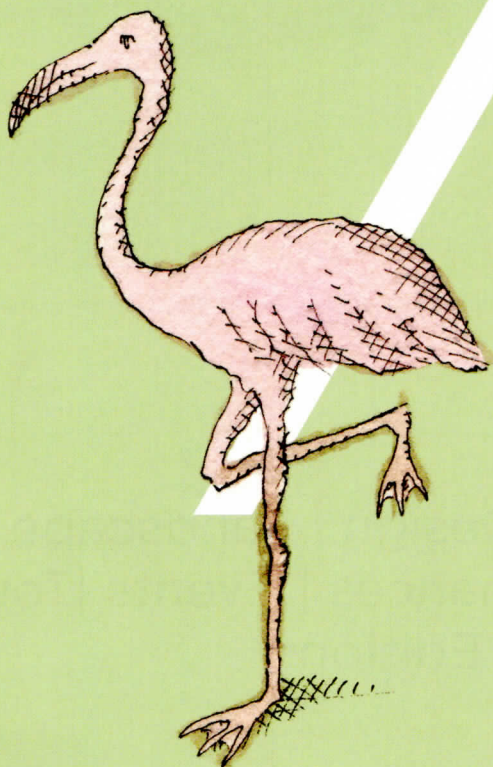
Those underlying ideas—both the philosophical and the pragmatic—would guide not just Twitchell and Rudolph but those who followed. Rudolph and Twitchell were joined in their modernist mission by a singular group of architects, including (and not limited to) Victor Lundy, Gene Leedy, Jack West, Tim Seibert, William Rupp, Bert Brosmith, Frank Folsom Smith, John Howey, Mark Hampton, and the aforementioned Carl Abbott. Some came and stayed, while others moved on but not without leaving a mark.

In a 1995 talk in Los Angeles given just two years before his death, Rudolph spoke of the driving forces behind his work; he called them "the DNA of architecture, the essences" that he said had guided his work since the early 1950s, his years in Sarasota. For Rudolph these principles were "consideration of site, of space, of scale, of structure, of function, and of spirit," a list that provides enormous insight into his approach to architecture.

The legacy of the whole Sarasota school was explored at last year's MOD Weekend, and is of course the overriding preoccupation of the Sarasota Architectural Foundation, but as Abbott has pointed out, Rudolph was the foundation. This year's program features a line-up of speakers including Joe King and Christopher Domin, authors of *Paul Rudolph: The Florida Houses*, and Timothy Rohan, whose *Architecture of Paul Rudolph* was published last year. The Los Angeles architect Lawrence Scarpa will moderate a panel entitled "We Knew Rudolph" that will feature Abbott, as well as Roberto de Alba, author of a third volume on Rudolph's work.

SarasotaMOD's biggest draw, however, is an almost full day of tours that will take in some of the city's fine modernist houses and will include a visit to an immaculately restored Rudolph masterwork, the Umbrella House and the remarkable and also just-restored Sarasota High School, which was saved through the efforts of the Sarasota Architectural Foundation and others—and really is not a consolation prize for the loss of Riverview but a triumph on its own.

Design
Miami



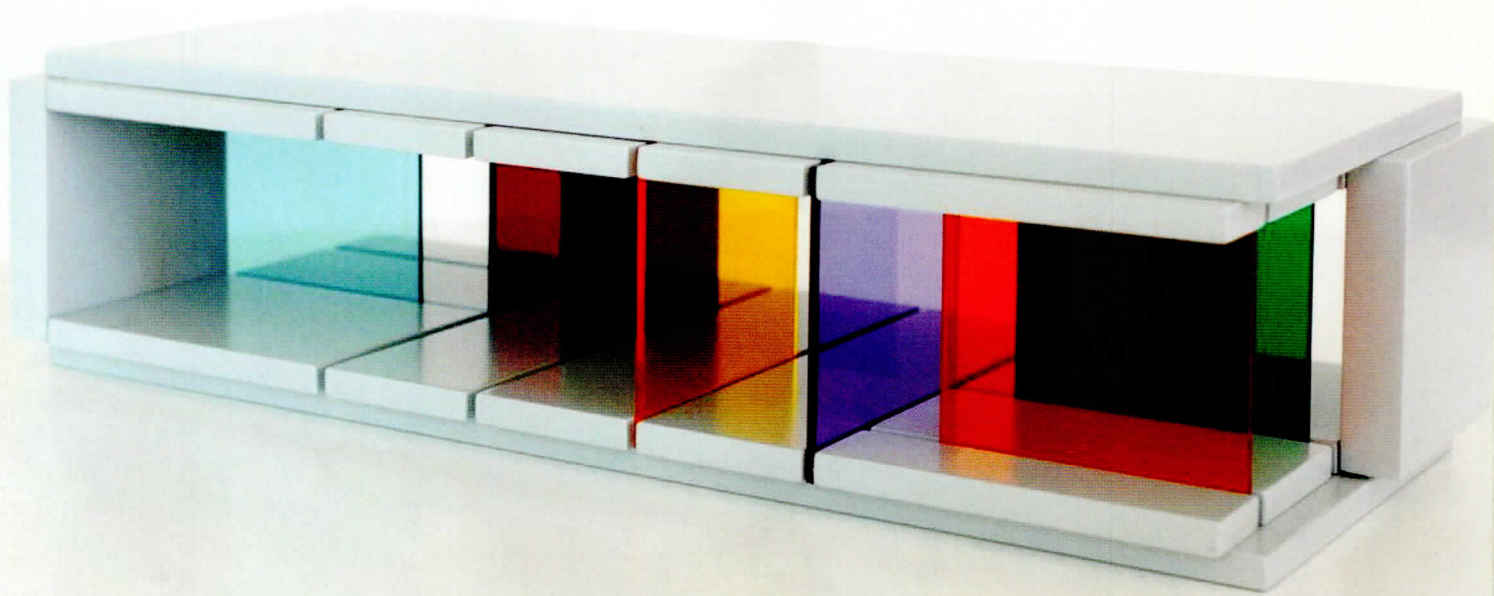
DESIGN MIAMI/
December 2-6
MMXV

The Global Forum for Design/
December 2-6, 2015
Preview Day/ December 1

Galleries/ Curio/
Commission/
Collaborations/ Talks/
Design Visionary/
Satellites/

Meridian Avenue & 19th Street
Miami Beach, USA

designmiami.com



Liam Gillick, *Recessed Discussion Stream*, 2015, plexiglas and MDF, 20 in. x 8 in. x 5 in. Edition of 30. Courtesy of the artist.



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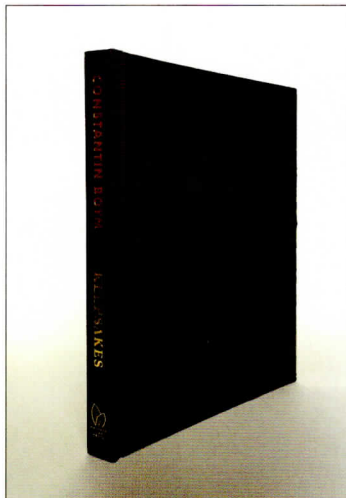
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a Haughton Fair

A Musing on Objects as Mileposts

By ARLENE HIRST



Keepsakes: A Design Memoir By Constantin Boym

Preface by Maira Kalman
Pointed Leaf Press, \$50.00

A special edition of two hundred numbered books featuring a customized artwork signed by the author will be available for \$250

CONSTANTIN BOYM BELIEVES that the objects with which we surround ourselves can tell our life stories. The newly appointed chair of industrial design at Brooklyn's Pratt Institute, Boym makes his case with wit and gentle irony in his new book, *Keepsakes: A Design Memoir*, which explores a seemingly haphazard miscellany of things that have influenced his life and work—from a bronze bust of Maxim Gorky to a telephone designed by Ettore Sottsass. He has chosen more than 130 objects, each handsomely photographed by Antoine Bootz. Every item is accompanied by a delightful history that explains its importance and role in Boym's life. The Gorky bust has great significance not because of his love of literature, but because it was where his Russian family hid their gold "in case of a rainy day"—and rainy days happened with great frequency to Russia's Jews. The Sottsass telephone was the first object designed by the Italian maestro—whom Boym idolized—that he could actually afford. And, even though he no longer uses the phone, it still has a place of honor in his home. "Obsolescence does not apply to keepsakes," he writes.

Boym has led an eventful life by anyone's standards. In his introduction to the first section he explains, "by the time I turned thirty I had managed to move through three countries, two families [he divorced his first wife Svetlana in 1985] and several occupations. The events of those restless years provided me with a trove of experiences and memories that has stayed with me to this day."

Born in Moscow in 1955, where he attended the Moscow Architectural Institute, Boym left the

motherland for America after graduation and settled in Boston, where he worked for a number of architectural offices. But he was restless. Inspired by the design magazines he read, he applied to the famous Domus Academy in Milan, where his mentors included Alessandro Mendini and Andrea Branzi. It was a life-changing experience. He earned his master's degree there in 1985 and moved back to the United States, settling in New York, where he opened a design studio and started to teach at the Parsons School of Design. That's where he met his second wife and business partner, Laurene Leon. Over the next several decades, the couple achieved success and won awards with their designs for Alessi, Authentics, and Swatch as well as for the series of miniature replicas of famous buildings for which they are perhaps best known. (A set of thirty-six sold at a Wright auction last year for \$12,500.) The project began in 1995 with "Missing Monuments"—a series of famous structures that were never built, such as Tatlin's Tower, or have been destroyed, such as London's Crystal Palace. "Buildings of Disaster," ongoing since 1998, are described as symbols of catastrophe, tragedy, or scandal and include the Unabomber's cabin, the house of Osama Bin Laden, the Twin Towers, and New Orleans's Superdome.

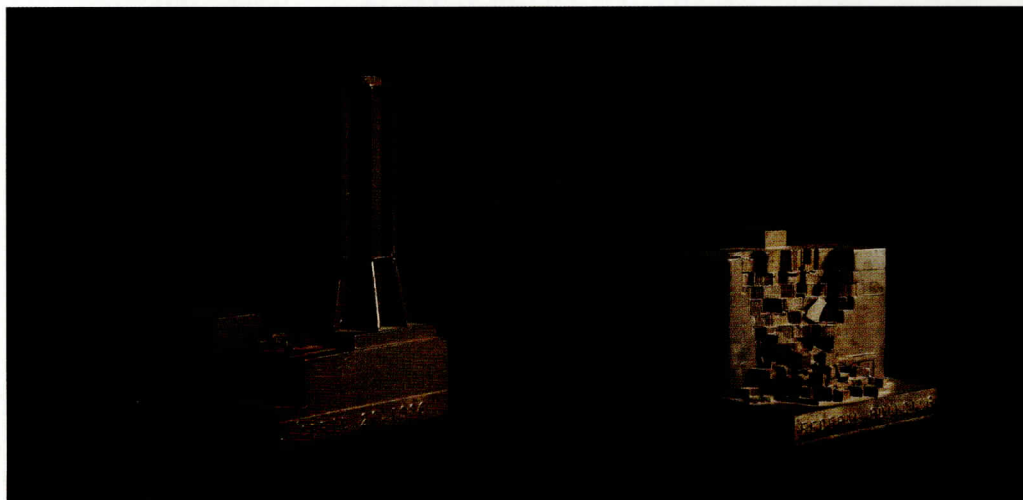
Boym Partners won the coveted National Design Award in 2009 with a citation that praised the firm for bringing a critical experimental approach to a range of products that infuse wit and humor into the everyday. That same sensibility pervades *Keepsakes*.

A number of Boym's smaller objects are currently on view at Chamber in NYC.

"Most historical calamities are related directly to their building sites.

I wanted to look at history through the prism of architectural structures, and from the point of view of people's emotional involvement with those places...the Oklahoma City bombing...

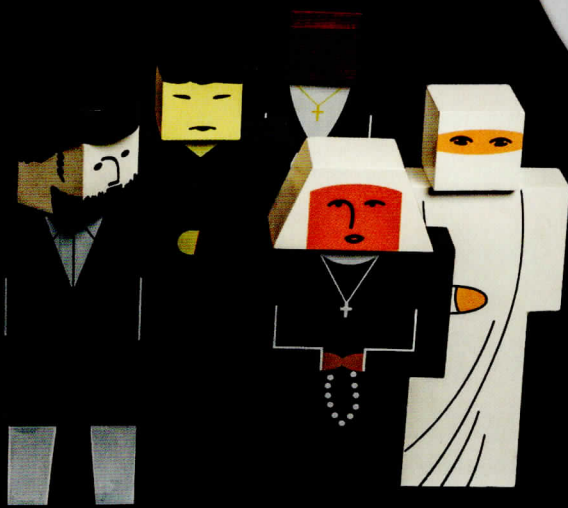
Chernobyl....[The] series was eventually made from bonded nickel, a somber material with the weight and feel of solid metal." (p. 77)



and Memories

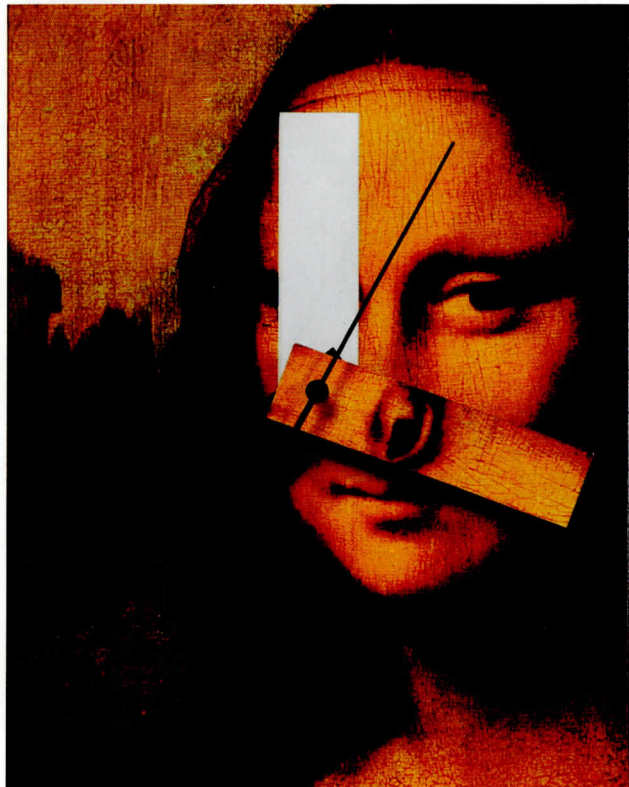


"In 1995 Laurene and I found a small country house in upstate New York.... Driving along the local roads I observed the region's understated and very American beauty, hoping to find a way to reflect on it with a design project... [which was] realized in a collection of souvenir plates....One day we learned that two sets of Upstate Plates had been purchased for the architect Philip Johnson's Glass House in Connecticut....I could not have imagined a more interesting setting." (p. 45)



"Over the years many European design interns have passed through our New York studio....Through their eyes I got to appreciate the incredibly diverse and rich mix of races, religions, and cultures that constitute our city. Thus came the concept for...a collection of characters that celebrates the city's Babel-like diversity...to highlight New Yorkers' different religions....Our message, of course, was one of tolerance....Under the different clothes and headdresses, all the figures were made of identical wood blocks." (p. 86)

"In 1988, returning home from the inspiring exhibition *Fashion and Surrealism*, I came up with an idea that gave birth to one of my studio's longest-lasting products—a Mona Lisa wall clock. Mona Lisa's iconic visage on the dial would be complete only twice a day: at noon and at midnight, and just for a moment. At all other hours, the image would appear in curious distortions, offering a visual commentary on time and timelessness, with a wink at avant-garde art history." (p. 35)



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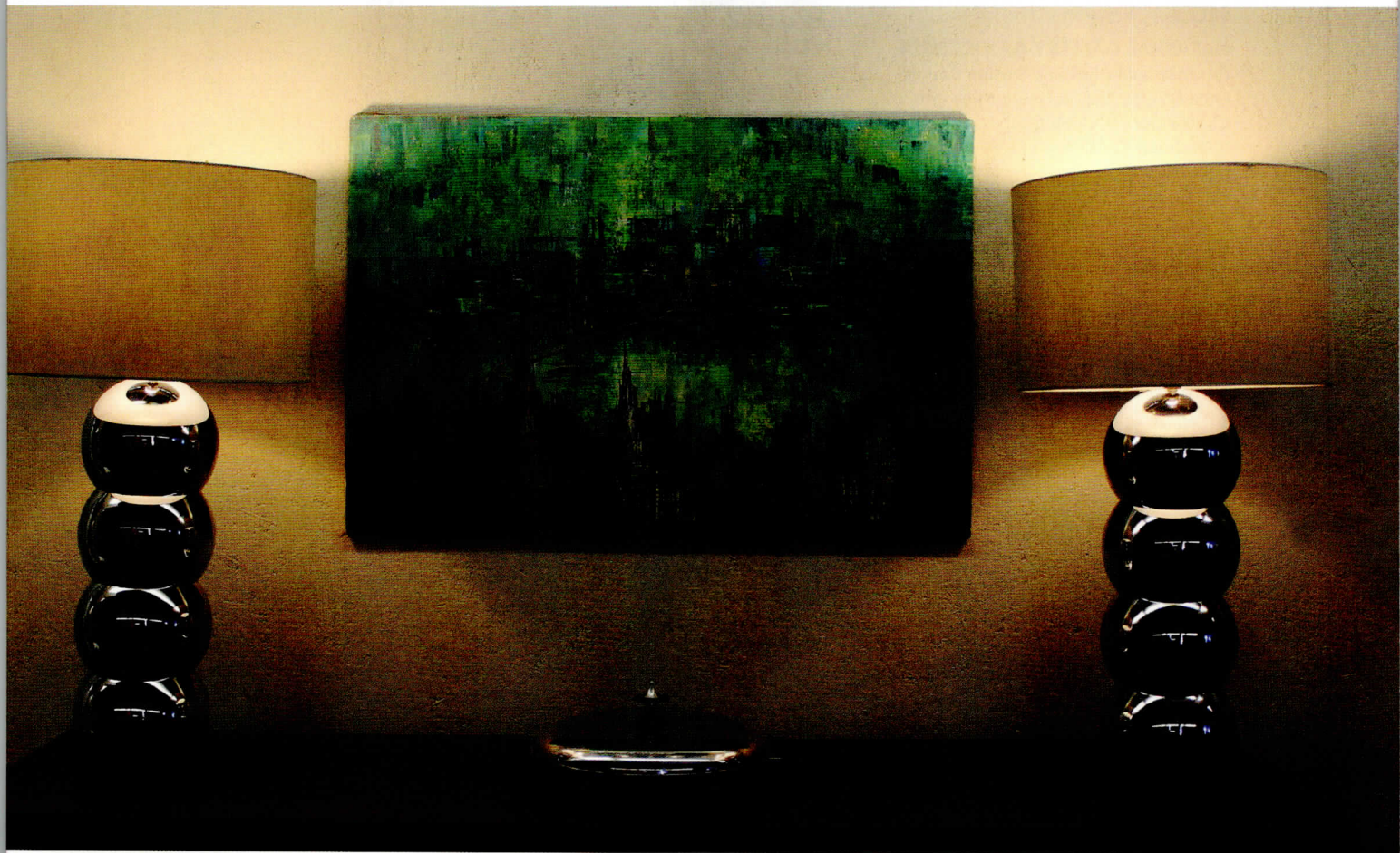
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On the Agenda

AUSTRALIA

MELBOURNE

**NATIONAL GALLERY OF VICTORIA
International Craft and Design Conference & Talks: Parallels—Journey into Contemporary Making**
September 17-18
ngv.vic.gov

An international event exploring the future of contemporary craft and design with over 25 leading contemporary makers, designers, and curators from around the world.

EUROPE

AUSTRIA

VIENNA
Dorotheum
Design
November 4
Contemporary Art, Modern Art, Silver, Jewellery, Watches
November 23-27
dorotheum.com

DENMARK

COPENHAGEN
Bruun Rasmussen Auctioneers
International paintings, antiques, and modern art
September 15-24
bruun-rasmussen.dk

FRANCE

PARIS
Bruun Rasmussen at Drouot
September 16-17
Preview of Rasmussen's sale noted above
bruun-rasmussen.dk

Design Élysées
October 22-26
designelysees.fr
20th-century design furniture fair featuring works by the greatest artists and designers.

FIAC (Foire Internationale d'Art Contemporain)
October 22-25
fiac.com/paris

The Grand Palais brings together modern and contemporary art galleries presenting solo, group, or thematic exhibitions.

Piasa
George Nakashima, *Back in Paris*
September 16
Glass and Ceramics of the XXth Century
September 23
Scandinavian Design
October 7
piasa.fr

Tajan
Design & Architecture
November 5
20th-Century Decorative Arts
November 24
tajan.com

LYON
13th Biennale de Lyon
La vie moderne, Ce fabuleux monde moderne, Rendez-vous 15, & Anish Kapoor chez Le Corbusier
September 10-January 3, 2016
biennaledelyon.com
Multiple exhibitions at three museums, new artists, and Kapoor in dialogue with Le Corbusier's la Tourette convent in Éveux

ITALY

GENOA
Cambi Auctioneers
Design
December 22
cambiaste.com

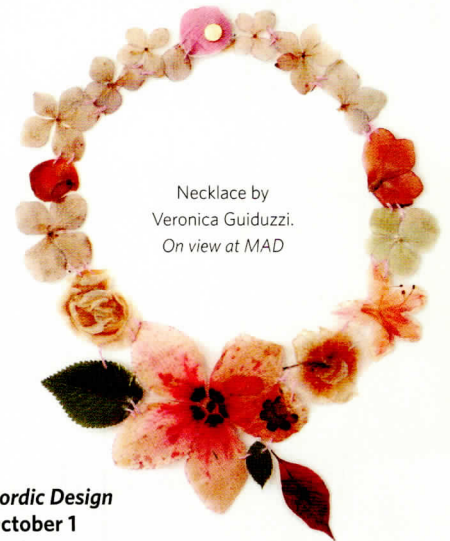
TORINO
Casa d'Aste Della Rocca
Design
November 26
dellarocca.net

Sant'Agostino Aste
Design
October 20-21
santagostinoaste.it

UNITED KINGDOM

LONDON
Barbican Art Gallery
The World of Charles and Ray Eames
October 21-February 14, 2016
barbican.org.uk

Bonhams
Design
September 30



Necklace by
Veronica Guiduzzi.
On view at MAD

Nordic Design
October 1
bonhams.com

Frieze London
October 14-17
friezelondon.com
Thirteenth edition of the contemporary art fair presenting over 160 of the world's leading contemporary galleries from almost 30 countries.

London Design Festival
September 19-27
londondesignfestival.com
Celebrating and promoting London as the design capital of the world and as the gateway to the international creative community.

PAD London
October 14-18
pad-fairs.com
London's leading fair for 20th-century art, design, and decorative arts.

Themes & Variations
Toots Zynsky
November 5-December 5
themesandvariations.com

V&A Museum
FuturePlan: Transforming the V&A
ongoing

Contemporary designers and architects are creating exciting new galleries and visitor facilities, while revealing and restoring the beauty of the original building, reintroducing modern design and innovation to the heart of the museum.

Shoes: Pleasure and Pain
to January 31, 2016
vam.ac.uk

100% Design
Design in Colour
September 23-26
100percentdesign.co.uk
UK's largest design trade event and London's iconic design showcase, attracting

Secretary by
André Arbus.

Courtesy of
Chastel-Marechal
on view at The
Salon: Art+Design



architects, specifiers, and designers from across the globe.

MIDDLE EAST

DUBAI

DUBAI DESIGN WEEK October 26-31

A 6-day event of 60 different activities and projects that celebrate the best in design both regionally and internationally.

NORTH AMERICA

CALIFORNIA

LOS ANGELES

Bonhams
Design
October 19
bonhams.com

PALM SPRINGS Modernism Week

October 9-12
modernismweek.com

Celebrating and highlighting mid-century modern design, architecture, art, fashion, and culture in the Palm Springs area of Southern California.

FLORIDA

MOUNT DORA
Modernism Museum Mount Dora
esherick to NAKASHIMA
Opens October 3
modernismmuseum.org

ILLINOIS

CHICAGO
SOFA Chicago
November 5-8
sofaexpo.com

The world-renowned art fair dedicated to Sculpture, Objects, Functional Art and Design.

Wright
Eames Design: The JF Chen Collection
September 10
Art + Design
September 24
wright20.com

NEW YORK

HUDSON
Ornamentum Gallery
David Bielander
September 26-October 26
ornamentumgallery.com

NEW YORK CITY

Doyle
Doyle + Design
November 17
doylenewyork.com

Friedman Benda
Ettore Sottsass, 1955-1969
September 10-October 17
friedmanbenda.com

Michael Rosenfeld Gallery
*Louis Eilshemius/Bob Thompson:
Naked at the Edge*
September 6-October 31
michaelrosenfeldart.com

Museum of Arts and Design
LOOT: MAD About Jewelry
September 28-October 3
Wendell Castle Remastered
October 20-February 28, 2016
madmuseum.org

**New York Art, Antique &
Jewelry Show**
November 20-24
nyfallshow.com

Pier Antique Show
November 14-15
pierantiqueshow.com

Sikkema Jenkins & Co.
Sheila Hicks
October 22-November 28
sikkemajenkinsco.com

**The International Fine Art &
Antiques Show**
October 23-29
haughton.com
New York's first vetted fair and one of the world's most prestigious art and antiques fairs offering an outstanding selection of superb works of art and featuring everything from antiquities to contemporary art.

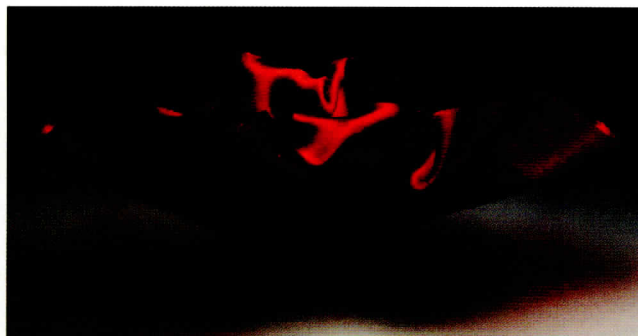
The Salon: Art + Design
November 12-16
thesalonnyc.com
The world's finest galleries in historical, modern, and contemporary art and design showcasing works from the great cabinetmakers of 18th-century France to English arts and crafts, art deco, mid-century modern, and today's newest up-and-coming designers.

NEW JERSEY

MONTCLAIR
Gallery Loupe
Sin and Sensuality/Bruce Metcalf
October 17-November 14
galleryloupe.com

PRINCETON
Princeton University Art Museum
*Cézanne and the Modern: Masterpieces of
European Art from the Pearlman Collection*
September 19-January 3, 2016
artmuseum.princeton.edu

LAMBERTVILLE
Rago Arts and Auction
20th Century Decorative Arts & Design
October 16-18
ragoarts.com



Turba (Disorder)
by Toots Zynsky, 2015.
Themes & Variations.

PENNSYLVANIA

PHILADELPHIA
Freeman's
*The Pennsylvania Sale: Important
Nakashima including the
Collection of Linda M. Abegglen*
November 10
freemansauction.com

Philadelphia Museum of Art
*Northern Lights: Scandinavian Design
To October 4*
*Audubon to Warhol: The Art of American
Still Life*
October 27-January 10, 2016
philamuseum.org

TEXAS

AUSTIN
Blanton Museum of Art, University of
Texas at Austin
*Moderno: Design for Living in Brazil,
Mexico, and Venezuela, 1940-78*
October 11-January 17, 2016
blantonmuseum.org

WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES

A RECENT ADDITION to the Modern and Contemporary Design collection at the Met, *Botanica* is a limited edition series of vases produced by the young Eindhoven-trained, Amsterdam-based Italian design firm Formafantasma. Commissioned as part of a 2011 exhibition on the future of plastics, each of the vases is fascinating as a singularly original material experiment. For the collection, the designers delved into the prehistory of plastics, and found inspiration in eighteenth-century synthetic polymers. They used plant and animal derivatives including rosin, dammar, fossilized amber extracts, natural rubber, shellac, and even *bois durci*—a form of pressed sawdust and blood—to mold, build and shape their vases into plastic-like forms. Unlike the flawless, shiny, industrialized Bakelite products that heralded an era of mass-production, the handmade, textured polymers presented by Formafantasma are both an archaeological unveiling of an age of scientific enquiry and a very contemporary, twenty-first-century investigation into both form and conceptual, critical design and material cultures. *Botanica* is a fascinating example of millennial design that is concerned with creating lineages, connections, and provocations between our oil-dependent age and a different, historic, scientific material culture.

Beatrice Galilee

Associate Curator of Architecture & Design
Metropolitan Museum of Art



**STUDIO
FORMAFANTASMA**

BOTANICA BIG VASE LEAVES
Ceramic, shellac, willow branch
2011



**art
miami**

CONTEXT
art miami

DECEMBER 1-6, 2015 VIP PREVIEW DECEMBER 1

CHRISTIE'S
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JW MARRIOTT
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WWW.ART-MIAMI.COM | WWW.CONTEXTARTMIAMI.COM

Noguchi's sofa and ottoman demonstrates his sculptural approach to designing furniture



ISAMU NOGUCHI

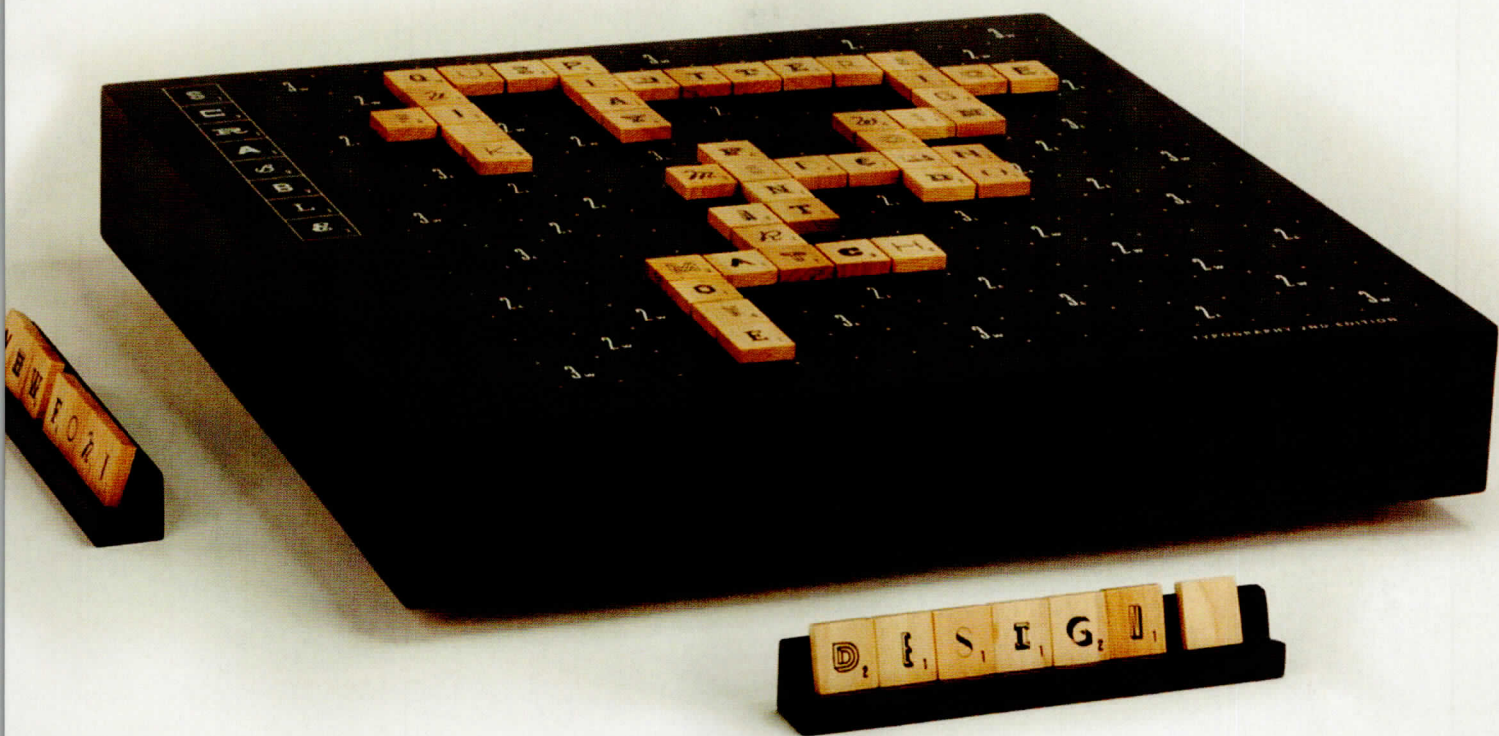
SOFA AND OTTOMAN

Produced by Herman Miller, Inc.
Wood and maple laminate with
replaced wool-blend upholstery
c. 1950

ISAMU NOGUCHI (1904–1988) experienced a peripatetic childhood between the United States and Japan before his artistic education began in New York and continued in Paris, where he worked in Constantin Brancusi's studio. Although best known as a sculptor and celebrated for his total environments (sculpture within landscapes and gardens), Noguchi expanded the boundaries of art and design through his work for the Herman Miller Furniture Company of Zeeland, Michigan. Herman Miller's Director of Design, George Nelson, commissioned Noguchi's coffee table, establishing a short-term relationship with the sculptor to design furniture for the company. This sofa and ottoman demonstrates Noguchi's sculptural approach to designing furniture as it is influenced by the biomorphic surrealism of Joan Miró and Jean Arp and the traditional Japanese respect for form and nature. The soft, curvilinear sofa and ottoman also has a low profile, reflecting the interest in open-planned postwar homes in the United States. A cherished work in the design collection of the Milwaukee Art Museum, the sofa and ottoman is rare (only a few are known to survive) and demonstrates Noguchi's predilection to sculpt in any medium.

Monica Obniski

Demmer Curator of 20th and 21st Century Design
Milwaukee Art Museum



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A to Z



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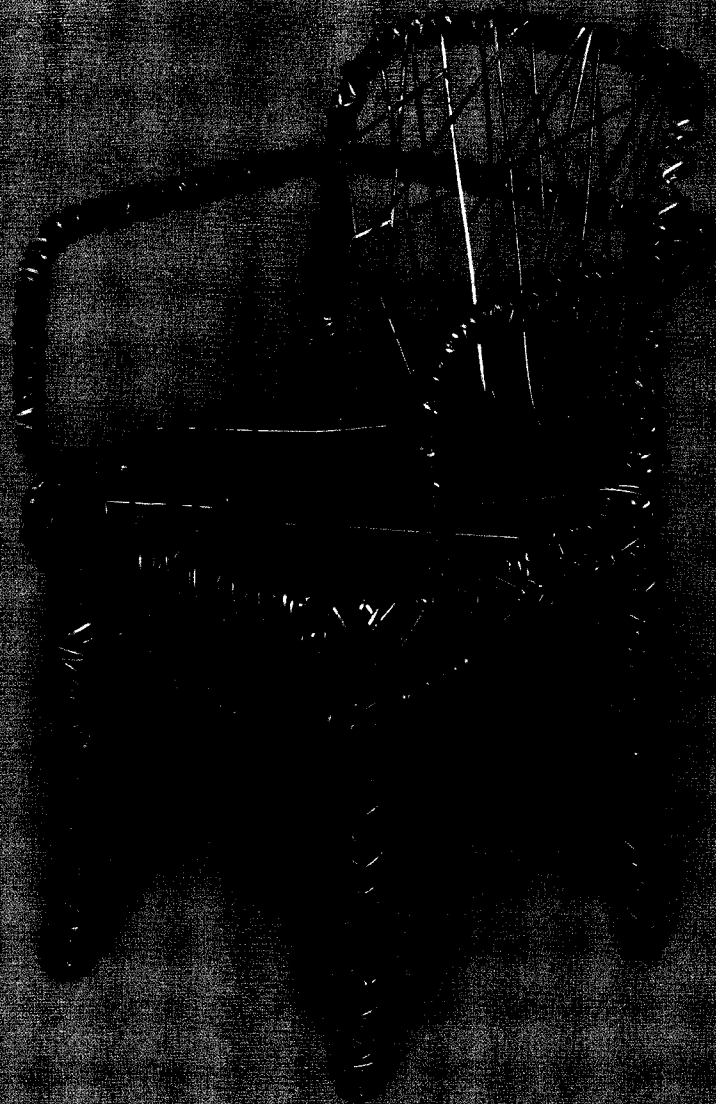
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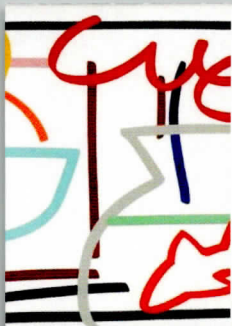
ANDREW CAPENER, SCRABBLE TYPOGRAPHY EDITION, SILK SCREEN ON SOLID WALNUT, 2014 DREWCAPENER.COM



*Kuramata's chair pleases his sense of equilibrium in design
and its relationship to the modern*



SHIRO KURAMATA
ROSEWOOD CHAIR, 1958
© 2011 KURAMATA



ECKERT FINE ART



EARLE D. VANDEKAR OF KNIGHTSBRIDGE



GEORG JENSEN A/S



HOLDEN LUNTZ GALLERY



MACKLOWE GALLERY



LILLIAN NASSAU



GLEN LEROUX ANTIQUES



OPHIR GALLERY



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2ND ANNUAL

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ART, ANTIQUE & JEWELRY SHOW

PARK AVENUE ARMORY
643 Park Avenue, NYC

NOVEMBER 20-24

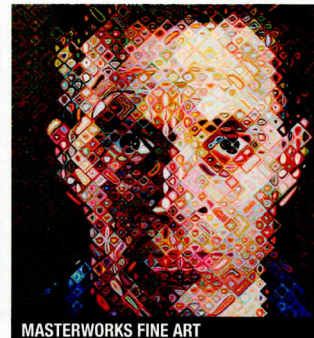
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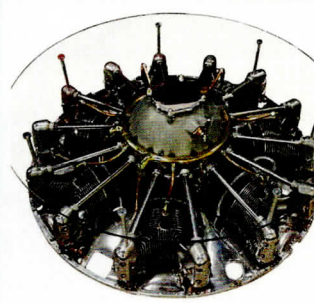
ASIAN ANTIQUITIES & CONTEMPORARY ASIAN ART • ANTIQUE &
FINE JEWELRY • PAINTINGS • SILVER • CERAMICS, PORCELAIN &
POTTERY • FURNITURE & FURNISHINGS • AMERICANA • MANUSCRIPTS
TEXTILES • WATCHES • CLOCKS • SCULPTURE • BRONZES
WORKS ON PAPER • OBJETS D'ART • FINE RUGS • ART GLASS
ANTIQUITIES THROUGH 21ST CENTURY DESIGN



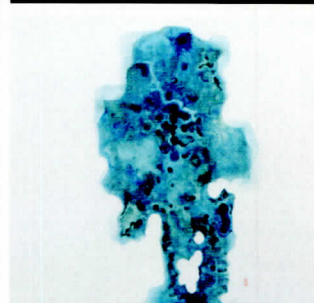
THALEN & THALEN



MASTERWORKS FINE ART

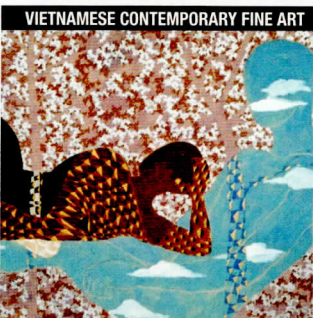


MANTIQUES MODERN

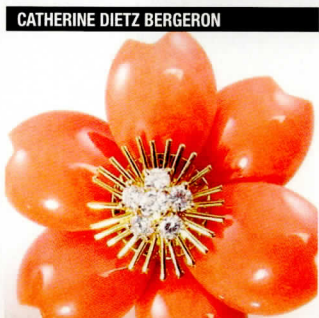


FITZGERALD FINE ARTS

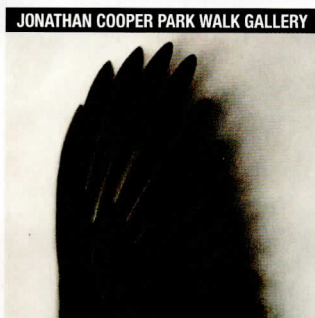
A PALM BEACH SHOW GROUP EVENT



VIETNAMESE CONTEMPORARY FINE ART



CATHERINE DIETZ BERGERON



JONATHAN COOPER PARK WALK GALLERY



TITUS OMEGA

Through the Looking Glass



Through her shimmering compositions in glass, **Beth Lipman** conjures up worlds old and new, delicate and muscular

By **FRANCES BRENT**



HOW DO YOU GET INSIDE A PICTURE

and what can you do there? These are questions a child asks and an adult struggles to answer. A picture, of course, is an illusion. You get inside through imagination. Once there, you might assume it's full of words since objects tell stories.

Beth Lipman is an artist who became interested in the world of pictures, particularly by those Italian and Dutch painters whose still lifes depict a compendium of natural and inanimate objects at rest. Her medium is glass. As she has explained, "I use blowing, solid sculpting, kiln-forming, lampworking. I paint on the glass with craft paint, I glue it together with silicone, I do whatever it takes to create the object." Inspired by the narratives of the early masters, she began making goblets, jars, cups, bottles, and bowls—traditional vessels that glassmakers have been crafting since ancient times—as well as virtuosic life-sized sculptured glass fruit and flowers, fish and fowl, which she arranges and affixes on wooden table tops. The result: giant, three-dimensional still lifes, transparent renderings of material once stuck inside a picture plane. By translating the flat painted objects and coaxing them into architectural space, the artist facilitates conversations about consumption and identity,

Beth Lipman's *Laid (Time-) Table with Cycads*, 2015.

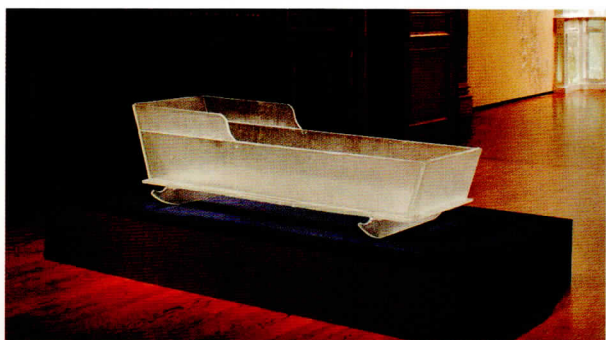
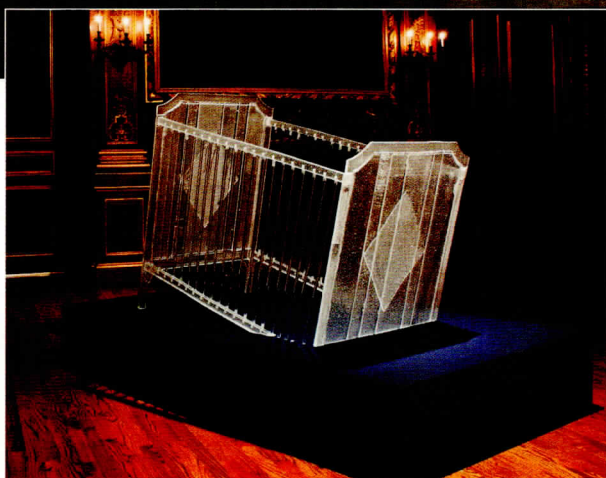
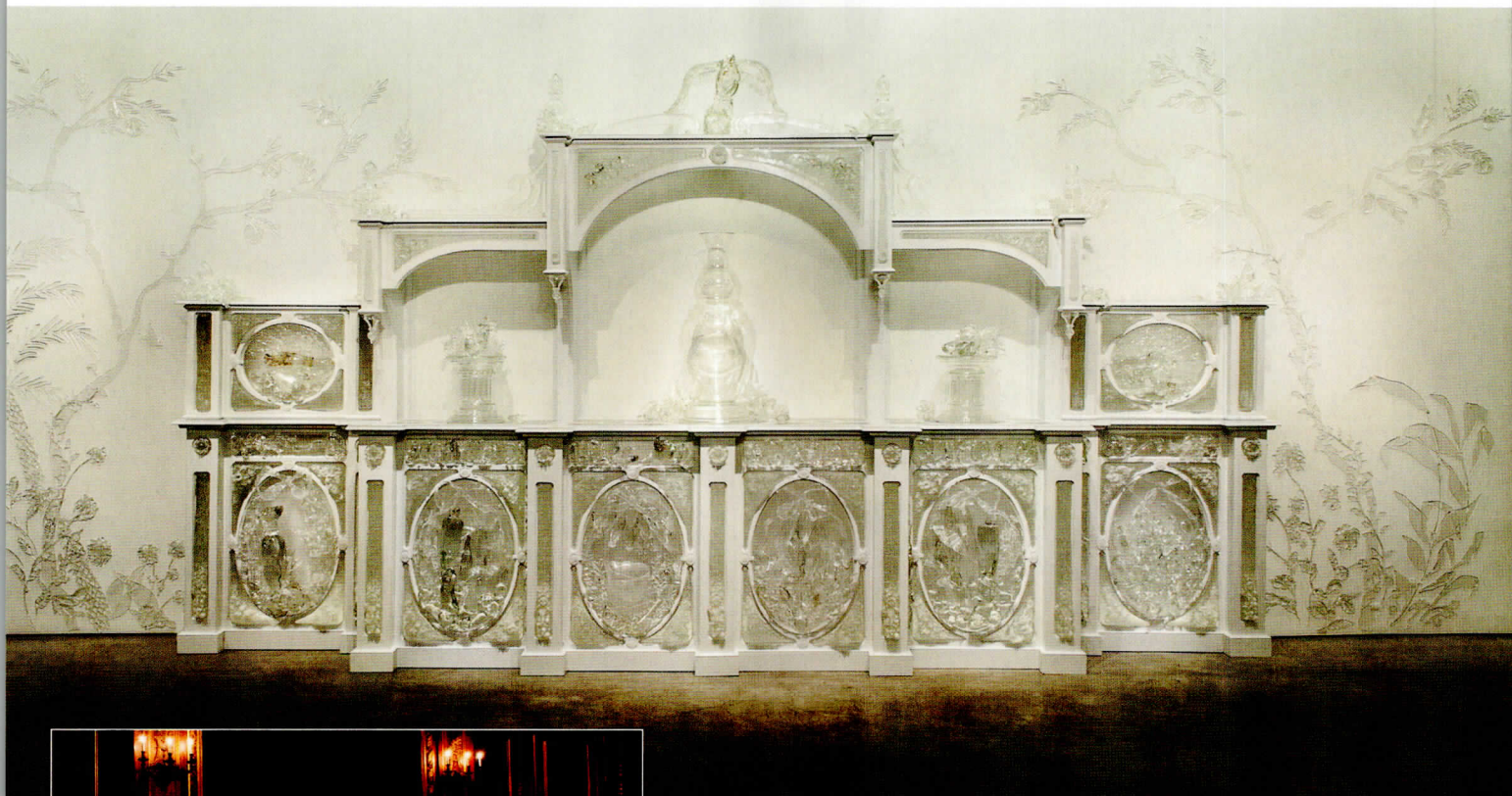




beauty and perishability, perfection and imperfection, abundance and excess, patience and cruelty.

I had the pleasure of viewing *Laid (Time-) Table with Cycads*, Lipman's tour-de-force installation at the Claire Oliver Gallery in Chelsea this spring. Planning for the work began in 2013 and it's a culmination of Lipman's exploration of the still-life form with hundreds of glass pieces referencing objects from both the Dutch golden age and the Victorian era and then going forward into our time. (I was told they unpacked 163 boxes of material for the installation, which took three and a half days to put together.) Plates and glasses, flasks, chalices, pitchers, jars and decanters, eggs, oysters, lemons, raspberries, mint sprigs, tulips, rope, books, pencils, a writing pad, swatch of cloth, a viola, a gazing ball, bread loaves, hot cross buns, keys, an ax, a gun, boxes of beads and boxes of pins, an apothecary jar—all mounded in disarray and glued in place across a sixteen-foot-wide wooden table. Diligent viewers, responding to the natural tendency of glass to refract and reflect light, must play a guessing game, decoding a mass of flowers and fruit in what the artist calls a wilted topiary, or the partially concealed gun and ax. Other objects are broken and hang over the table edges like half-destroyed artifacts of cataclysm (the plates look like broken flying saucers). Beneath the table, the floor is blanketed by a glass jungle of entwined prehistoric plants: ferns, mosses, cycads, and ginkgos, riotous patterns of fronds and leaves, some spiking, some exhibiting an almost snowflake-like symmetry. The thick trunks of the cycads appear to have pierced the table in three places so that crowns of radiating, palm-like leaves stretch above and across the chaotic collection, invading the domestic objects.

The shimmering glass, like rock crystal or icicles, is beautiful and ethereal, drawing you into a scene that might otherwise be too punishing to approach. Though the narrative is calamitous—a dramatic, almost melodramatic, meditation on material excess and the horror of extinction—you also get a sense of the artist at play (something akin to a child making vinegar and baking soda volcanoes). Asked what part of the creative process she enjoys the most, Lipman says, "It changes daily depending on the circumstances. I definitely am submerged in creating



the compositions. Sometimes I take great pleasure in creating the individual components and sometimes I don't. The most exciting times are the epiphanies, when it's apparent how to take the big step forward." Does she have the urge to change things after they're set? She thinks of the completed works as "finished drawings...but I'm open to change during the course of the lifetime of the work. Each time the work is installed it changes slightly; also if things break I tend to use those moments as opportunities to further the concept of the work, by including the components in their imperfect state or 'healing' the component by gluing it back together, although the scar always remains. All of these processes are analogies for life."

Cut Table, an installation on view at the Museum of Fine Arts, Boston, until January 10, 2016, distills some of Lipman's thoughts about a sublime grace in the ruin of things. Here she's assembled a jumble of glass objects, cylinders and spheres, candlesticks, a flute, an apothecary jar, stacked bowls and dishes, some of them already

Detail of *Laid (Time-) Table with Cycads*.

Lipman's glass reinterpretations of a nineteenth-century sideboard, a Victorian crib, and a Shaker cradle draw attention to the cycle of life and the perishability of material in *Precarious Possessions*, an installation at the John and Mable Ringling Museum of Art in Sarasota, Florida, 2014.



This page:

The dramatic force of the frontiersmen and gamblers in Thomas Hart Benton's *The Art of Life in America* murals is condensed in Lipman's *Aspects of (American) Life*, commissioned by the New Britain Museum of American Art in Connecticut, which also owns the murals, 2014.

Facing page:

Detail of *Aspects of (American) Life* in which Lipman re-created and reorganized objects from Benton's vibrant murals.

broken. At first glance, everything appears shimmering and lustrous, but as the eye adjusts, you see that the table has been cut and the glass damask-style "wallpaper" in the background is frayed. The injuries of time seem to have left their mark on the surfaces of these ordinary things, which are simultaneously shining and translucent, damaged, unstable, and impermanent.

When the New Britain Museum of American Art commissioned her to create a work of art inspired by the collection, Lipman turned to Thomas Hart Benton's *The Art of Life in America* murals, extracting a cluster of objects—playing cards, a ukelele, liquor flask, pistol, rifle, wine jug, tabor

pipe—to transfer into glass. Part of the delight of the piece comes from that initial transformation, the artistry of changing Benton's dynamic palette into clear glass. By releasing the objects from the picture frame, Lipman compresses Benton's epic tale of greed, waste, and excess into its essence. Staged on and around a roughened glass pulpit with glass wallpaper of a willow tree for scenery, the objects stand in for Benton's crowd of bootleggers, gamblers, and frontiersmen.

In a recent installation in the wood-paneled period rooms of the Ringling Museum in Florida, *Precarious Possessions: Crib, Cradle and Sideboard with Blue China*, Lipman portrays the three

stages of life with full-sized glass re-creations of furniture. The crib and cradle represent the beginning and end of life—the cradle modeled on a rocking bed once used by the Shakers to soothe the sick or elderly, protecting them from drafts and bed sores. The artist has cut off the legs and part of the side frame and slats at the footboard end of the crib so that it appears to be sinking into unstable ground. In its simplicity, the unadorned cradle is only one remove from a casket. The elusive quality, the fragility, of the glass and the juxtaposition of the empty pieces remind us that the body is mortal. Perhaps we compensate for this realization by acquiring material objects, but the furnishings are meant to raise the question that Lipman herself asks: “What kind of comfort” does that bring, or “perhaps doesn’t bring us?”

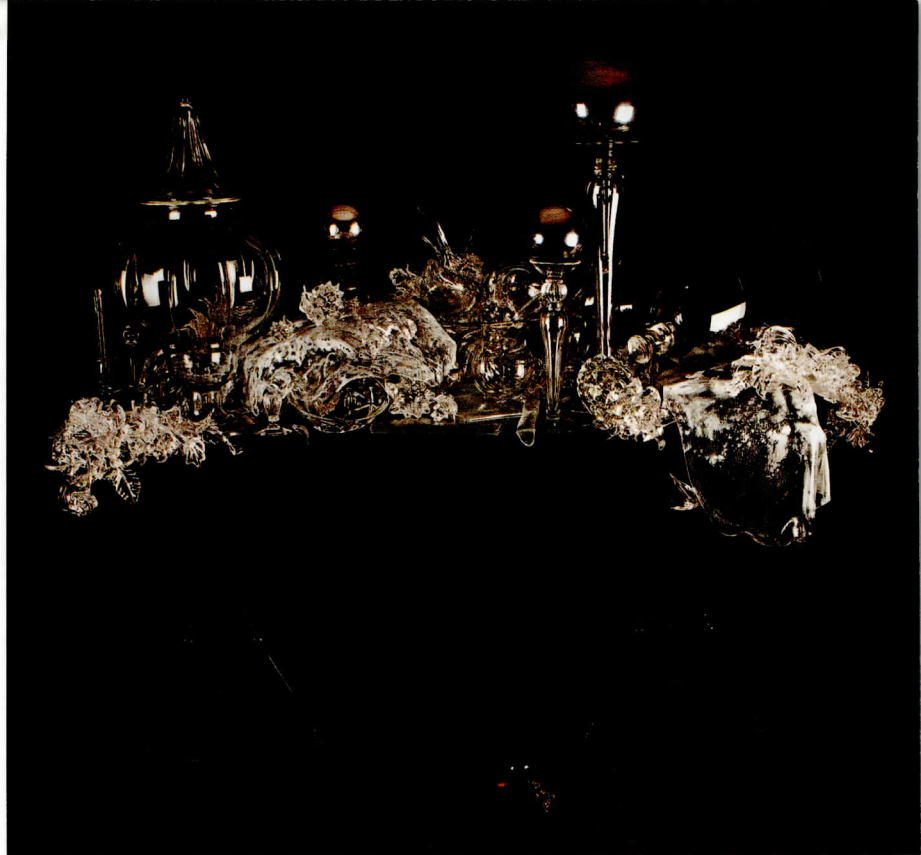
The third piece, *Sideboard with Blue China*, signifies the central period of life as a time of bounty. Inspired by a grand buffet by the nineteenth-century American furniture firm of Erastus Bulkley and Gustave Herter, the sideboard, measuring sixteen feet long, has a heroic quality to it. The wall behind it is finished with a wallpaper of flowers and branching trees made from blown, lampworked, and kiln-formed glass. Lipman talks of the sideboard as a vanity piece that traditionally symbolized the prosperity of the house. It was where the master carved the meat, and bowls would be overflowing with fruit and flowers. Historians write about the Victorian cabinet as a portrait of its owner and a projection of the family’s material prosperity, with carvings of fish, rabbits, fowl, and even guns fashioned into the ornament. Lipman has incorporated much of that iconography in her re-imagined cabinetry and even installed a glass eagle at the very top center of the piece. While the sideboard was conceived as a metaphor for splendid excess, it evolved into an examination of identity and the darker meaning of consumption and waste, of wasting and dying. With this in mind, Lipman mixed the standard Victorian iconography, symbols of the hunt and fishing, with fragments of human anatomy—hands, legs, reproductive organs, a heart, a brain. While the glass naturally confuses the eye, the conjoining of the bountiful material world with elements of the human figure is unexpected and destabilizing. The frustrated eye glances across the cabi-





net doors trying to distinguish between icons of abundance and the macabre amid surfaces that look like flattened silicified fossils.

Much of Lipman's art can be seen as a meditation and translation of the Dutch proverb "In luxury, look out," but her glasswork also reminds us of our love of looking. The Dutch artists who first inspired her laid tables were also fascinated by seeing, by optics and illusion, the lens, the mirror, and reflections in a glass ball. In recent works, Lipman has introduced the gazing ball into her collection of curiosities. Hand blown, mirrored, and varnished on the exterior, the gazing ball adds another dimension of artistic virtuosity. Historically intended to be placed in a garden for the sun to play upon, in a still life it acts as an eye that shows you what the artist has seen. It can reflect your face (or the artist's face). It can be a metaphor of the seeing self and of consciousness while playfully distorting the physical surroundings, teasing straight lines into curves and bending perspective. In *One and Others* at the Norton Museum of Art, Lipman has covered the top of a black casket with a heap of idiosyncratic glass objects—drinking vessels, pineapples, a ball and chain, flower swags, a dead rabbit, rolled-up table cloth, candelabra, and three gazing balls, here intended to ward off harmful spirits. She calls the work "a composite portrait"; the casket was measured to her own dimensions. The gazing balls, balanced in candle holders, create pyrotechnics as light bounces off them onto the heap of glass detritus and boomerangs back.



During a residency in Alaska last summer, Lipman used a gazing ball and camera to contemplate changing light and passing clouds, an enterprise the Dutch masters would have approved, and a project that took her out of domestic interiors and into open air and wilderness. As part of a series of reversals, the gazing ball, a handcrafted and imperfect glass object, became a collector of landscape. Placed on the forest floor or in a candle cup on the beach, the old describing tool proffered information about plant life, horizon, and sky—the challenge of how to get inside the picture plane turned inside out. **M**

Facing page:

Cut Table, 2014, is on view at the Museum of Fine Arts, Boston, until January 10, 2016.

This page:

In *One and Others*, in the collection of the Norton Museum of Art, West Palm Beach, Florida, 2011, Lipman has spread glass objects over a casket like a spray of funeral flowers. Three gazing balls, sometimes known as witch balls, are intended to ward off harmful spirits.

Gazing Ball in Burnt Forest, Lake Clark, Alaska, a photograph by Lipman, 2014, demonstrates how the gazing ball, capturing landscape on its surface, stands for the human eye. The c-print mounted on aluminum with gloss laminate was issued in an edition of three.





INTERIORS

Hella Jongerius

is one of the most influential designers at work today. Here in conversation with

Sarah A. Lichtman,

she discusses her thoughts on color and her collaboration with KLM Airlines

DUTCH INDUSTRIAL DESIGNER HELLA JONGERIUS

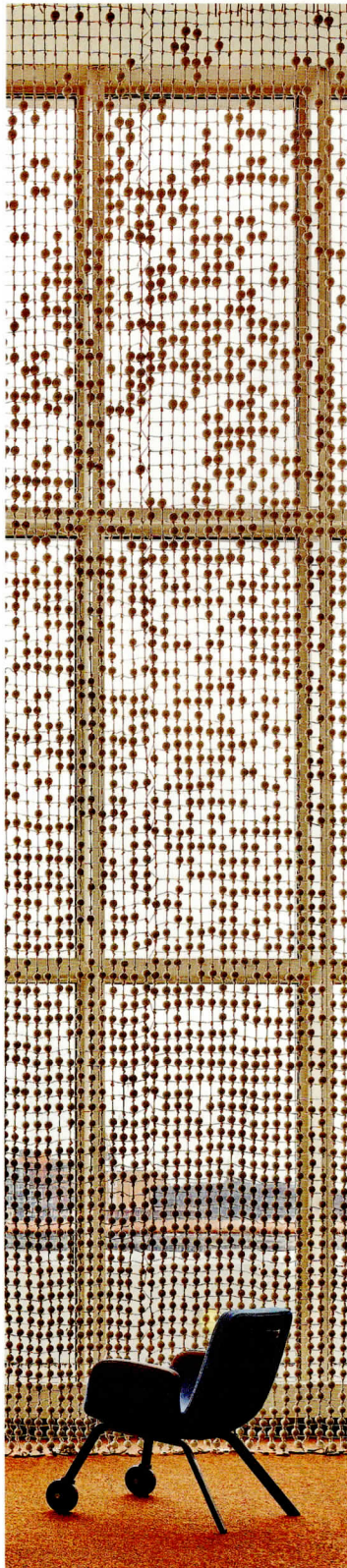
works across a variety of mediums using seemingly contradictory approaches that have won her international acclaim. Whether made for limited or mass production, Jongerius's work, including interiors, products, textiles, and ceramics, unites craft and industry, employs high and low tech, and draws on rich historical contexts to produce startlingly contemporary pieces. A graduate of the renowned Eindhoven Design Academy, an incubator in the early 1990s for new Dutch design, Jongerius participated in the first Droog exhibition, at the Milan Furniture Fair in 1993, and went on to establish her own design studio, Jongeriuslab. Clients include IKEA, Vitra, Royal Tichelaar Makkum, Maharam, and KLM Royal Dutch Airlines, whose business class cabins she extensively redesigned in 2013. In the same year she completed a commission for the Netherlands' Ministry of Foreign Affairs to form and lead a team of designers to redesign the United Nations North Delegates' Lounge.

In some of her designs, Jongerius draws inspiration from Dutch history and culture. For example, her porcelain Delft Blue B-Set translates traditional Dutch decoration into contemporary expression, while her hanging Flower Pyramid imaginatively reinterprets a seventeenth-century Dutch object in the Rijksmuseum. Jongerius's work has been exhibited at the Museum of Modern Art in New York, the Design Museum (London), the Stedelijk Museum (Amsterdam), and other well-known institutions. In April 2015 Jongerius and design theorist Louise Schouwenberg issued *Beyond the New: A Search for Ideals in Design*, an idealistic, multipoint manifesto that deplored what they deemed to be designers' "obsession" with the new for its own sake. Jongerius and Schouwenberg also lamented designers' loss of values and called for a holistic approach that would refocus and reinvigorate the profession.

Some of Jongerius's designs are featured in the exhibition *Pathmakers: Women in Art, Craft and Design, Mid-century and Today*, which is on view at the Museum of Arts and Design in New York through September 30.



In 2013 Hella Jongerius and Jongeriuslab undertook a top-to-bottom redesign of KLM Royal Dutch Airlines' business class cabins, creating a unified aesthetic and rethinking everything from the construction of the seats to travelers' onboard experience. • Jongerius's design for the North Delegates' Lounge (2013) was part of a large-scale renovation of the United Nations headquarters. Jongerius paired some of the lounge's existing furnishings, including Hans Wegner 1947 Peacock chairs, with Jongeriuslab designs, such as the Polder sofa. She also designed several pieces for the space, including a table and a chair—the UN Lounge chair produced by Vitra—carpeting, and a curtain of porcelain beads for the south window. • Jongerius's Delft Blue B-Set (2001) is a contemporary riff on traditional Dutch Delftware.



This page:

The Knots & Beads curtain for the North Delegates' Lounge, fabricated by one of the Netherlands' oldest companies, Royal Tichelaar Makkum, is composed of thirty-thousand semi-glazed porcelain beads suspended on hand-knotted yarn.

The 2008 Flower Pyramid, also produced by Royal Tichelaar Makkum, was inspired by a seventeenth-century example in the Rijksmuseum in Amsterdam.

Facing page:

For Coloured Vases (series 3) (2010), Jongerius combined historical mineral recipes with industrial color transfers to explore the perception of overlapping hues. The Vases fabric by Maharam was inspired by these experiments.



Sarah Lichtman: Much of your work celebrates color and also challenges our ideas of how color can be used in industrial as well as limited-production objects. In Coloured Vases (series 3), for example, a project produced in collaboration with the porcelain brand Royal Tichelaar Makkum in 2010, you experimented with synthetic, natural, and even historical color recipes that required considerable archival research.

Hella Jongerius: Yes, the work I do with color is a kind of unfinished research project. It will never be finished but I'm very happy because I can go on forever!

SL: What other types of research do you do that influence your color sensibility?

HJ: Well, sometimes I paint. The pigments are so much richer. I recently did this painting group just to have a sense of what happens with color and light. But I also do other types of research. I have these light boxes in my studio where you can measure the daylight and then see how the shadows change. My work with color has many, many layers.

SL: What motivates you most in your work with color?

HJ: I want to change the industrial color field. In the entire world there are only a few large companies that are producing pigments. We as designers have to work with these pigments, with these recipes, and they are

quite limited. The colors they produce are stable and keep the color consistent in different light conditions throughout the day.

SL: Why is that a problem?

HJ: Because a color is about reacting to the daylight. I would like to see a much broader and much richer array of paints and pigments that we can use as designers in our plastics and in all the lacquers that we use for metal and wood. I want to have this richness that we know from art and from nature and from the world.

SL: You once said that a single color is not a color at all; instead, colors exist when they are in concert together.

HJ: Yes, color is in so many elements, so you need to know what each surface brings to another color. You see colors reacting with one another in a collection, and the colors change with the light. I recently started researching color and three-dimensional shapes, as well as the huge topic of color and space. It has so many angles, this color thing.

SL: How do different materials affect the ways colors interact?

HJ: Take textiles for example. In textiles, how colors mix is the result of differing yarn constructions, in cotton or wool, or in a gloss. So there are so many options that we have as designers. But, honestly, I don't really see anybody researching it. In some of the oth-

er industries they don't seem to care at all. What they do care about is having millions of options in colors, but they don't come with real research or new ways of treating their recipes. Their decisions are mostly economic rather than aesthetic ones. They ask questions like "Does it scratch easily?" or "How does the UV light affect it?" It's always on this level. So I really am interested in exploring other qualities. For example, I am very interested to see if I can come up with colors in plastic objects that stay alive, that contain oxygen, so to speak. Industry is very conservative about using plastics because if you use molds and heat them, certain colors won't stay stable.

SL: Really, why does that happen?

HJ: Well, they say the colors don't hold fast, but I don't believe it. So I want to know more about that; I see that the plastic suppliers for the aviation industry are further ahead in using colors.

SL: I'm surprised to hear that because the aviation industry can be a conservative business.

HJ: Well, it's not that they use colors as much as it is that they have more options from which they can source colors than, say, the furniture industry. The car industry is also much further ahead in colors—although they don't use all the colors available—especially in terms of developing and researching this topic.



The Animal bowls in Jongerius's Nymphenburg Sketches series (2004) were based on drawings and patterns in the archives of the Nymphenburg porcelain manufactory.

Jongerius's Polder sofa in different shades of green is part of her design for the UN North Delegates' Lounge.



SL: Why do you think that is?

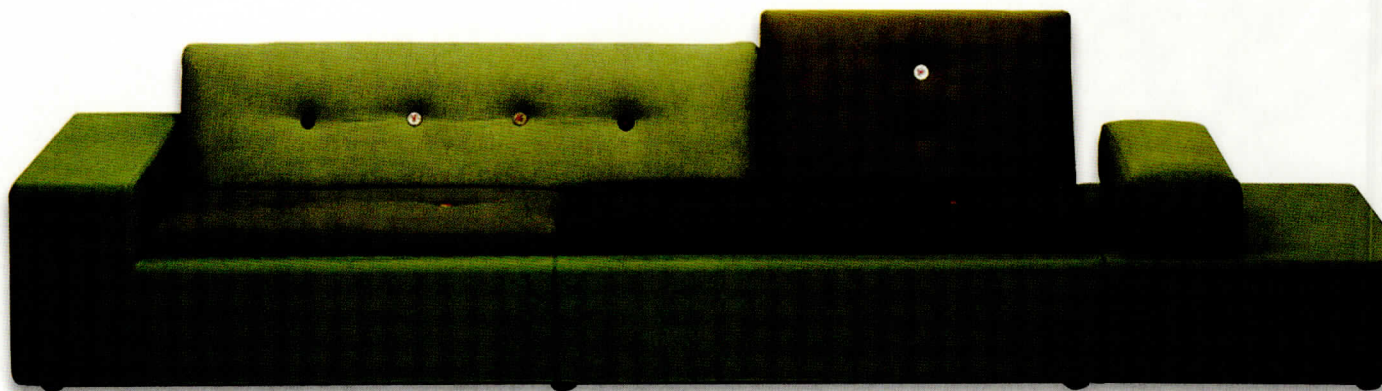
HJ: Because there is money being made in the aviation and auto industries and there is not as much money being made in furniture. In furniture, I think they think everybody is satisfied with a black office chair—a practical black plastic office chair—and nobody cares what it looks like so the industry will never develop colors because they don't think there will be any money to be made. So that's why I like to dive into this topic. To see what the possibilities are.

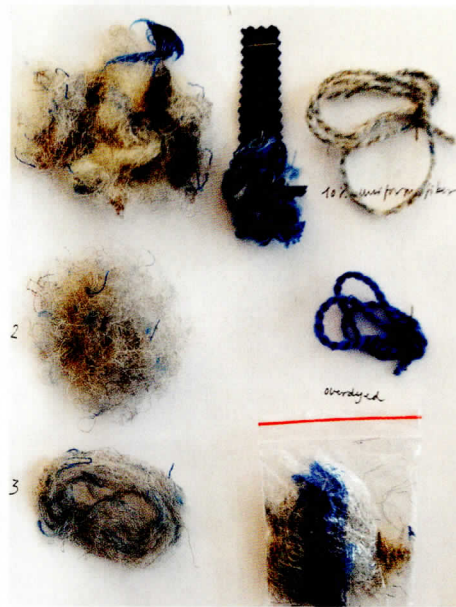
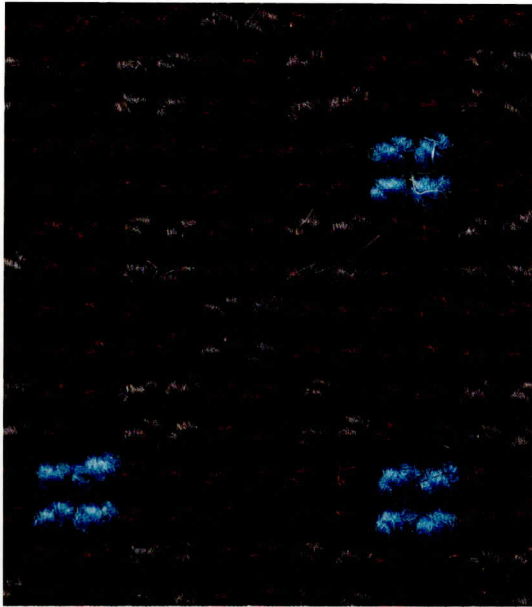
SL: One of your most recent commissions was to redesign the business class cabin of KLM's planes. What was it like working with the executives of such a large company? I don't imagine that they talk to designers that much.

HJ: No, they never talk to designers! In a sense, though, we both were new to the process since they had never met a designer before, and I had never met a corporate company. It was strange at first, but there was a very good chemistry between us because the team I worked with was also young, and the senior boss had been working at KLM for many years, so he was kind of relaxed about the whole project. There was an atmosphere where we could do something that was a bit different. Everybody wanted to have something new.

SL: In your work, decoration can function as a bridge between the user and the object. A business like KLM, like all businesses, is concerned with the bottom line. Was it difficult to convince them of the importance of spending money on decoration—something that's hard to quantify?

HJ: Yes, a corporation like KLM is not used to decoration in an airplane cabin. When I proposed using





Dots are a recurring motif in Jongerius's textiles. Here they appear in the carpet she designed for KLM.

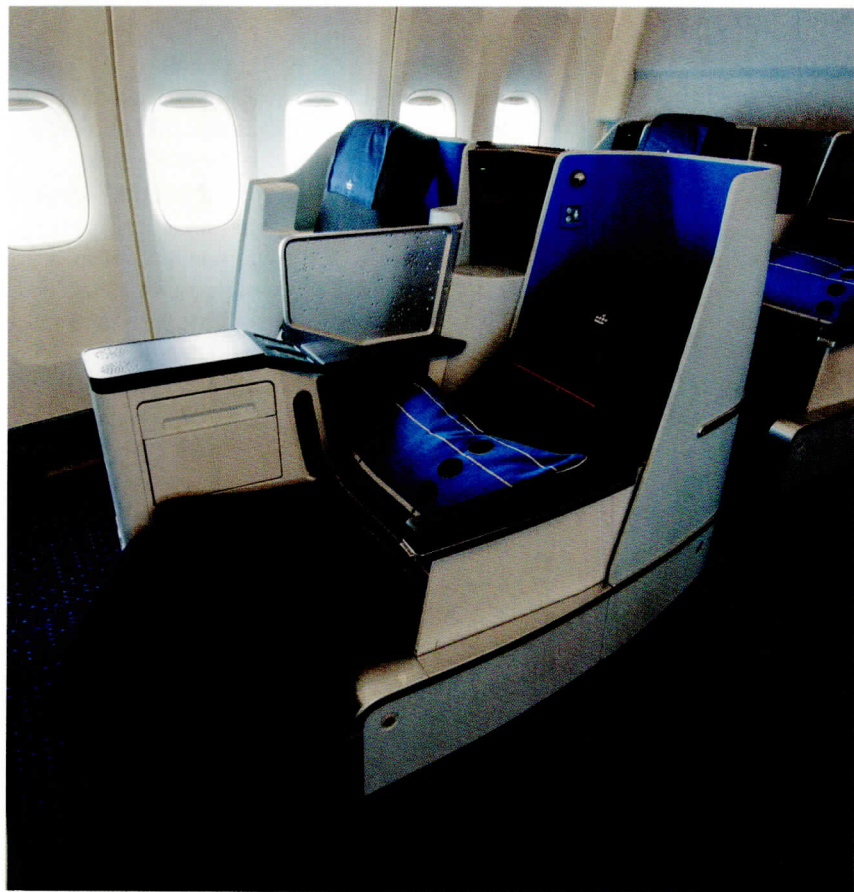
A palette of rich neutrals, with subtle pops of pink and orange, complements the KLM Blue. For the carpet, wool was combined with fibers from recycled KLM uniforms.

Each passenger's personal space is delineated by the seat's armrests, screen, and headrest, which is revealed to be KLM Blue when the seat is extended.

my dots in the cabin upholstery, I had a difficult time coming up with a reason why we needed to have decoration. With a corporate client, you can't always say, "because it's beautiful" or "people like it." You have to come with a more functional reason. But I found a reason for the dots and think it really works! I used small dots in the cabin to give the effect of sparkling little elements that bring in some poetics; they can be interpreted as stars in the galaxy. I used larger dots when I designed the cabin curtain. I do a lot with dots in other designs, so it's become my signature. I used dots when I created the Knots & Beads curtain in the Delegates' Lounge of the United Nations. The decoration really softens the space.

SL: In addition to the textiles and interior fittings for the cabin, you also designed the seats. Was that part of the original design plan?

HJ: When KLM visited my studio, they asked me if I wanted to do the seat covers and then told me I had six weeks. The seat itself was not part of the commission at that point. I said yes of course I can do the covers, but I thought to myself, "I have no idea!" But I have a lot of experience in textiles, so I said I just need to know what the constraints are and then I can work it out. Along the way KLM and I got to know each other. I knew there was a commission for the redesign of the seat coming up and since I already knew the cabin well, I asked KLM who they'd chosen to design the seat. They said,





Jongerius works with designers Edith van Berkel and Arian Brekvel on mockups of the KLM cabin. Jongerius was also responsible for the dotted pattern and logo treatment on the bulkheads.

“Oh, nobody; we just buy it from the manufacturer and let the technical engineers give them a KLM tweak.” So I said, “No! Come on! We can do so much better.”

SL: This must have been very late in the redesign process?

HJ: Yes, we were so late and we didn’t really have time, but we thought, “Come on, let’s give it a try.” So I started to design the chair and with it the whole cabin, including the loose items and the bulkheads. It became a large project, so it was not done in six weeks! We worked with a very small team—I only dealt with two other designers—and I think we worked almost non-stop on the job for two years. There was a lot of trust and a lot of meetings. It was never like I delivered an idea to KLM and they just said “yes” or “no.”

SL: Were there any miscommunications?

HJ: Well, I started to design the yarns for the seat cover but the executives never understood that it takes time. And if you dye your color, it also takes time. And if you then start to weave, you have to do the testing and all that. They thought we came from another planet! And of course a lot of ideas fell off the table because we were sometimes far, far ahead in our thinking, and perhaps too nerdy about design.

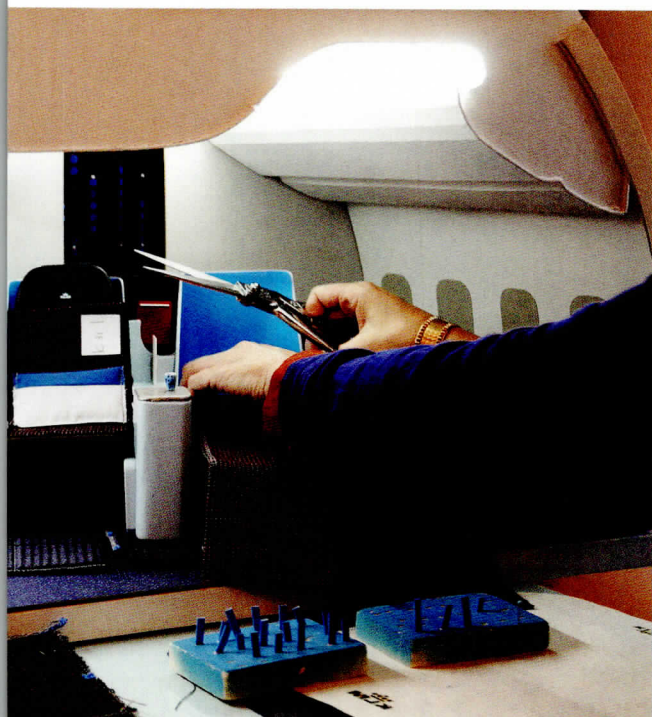
SL: In terms of color and pattern?

HJ: Well, we wanted to have things that were too

conceptual. For example, we had an idea for the carpet that was too far out for them. A challenge with airline carpets is that as soon as a spot appears—which happens a lot—the airline repairs it by cutting out the dirty spot. So I had to design a carpet with a pattern that made it easy to repair while leaving few visible seams. I thought, “Why don’t we design something that is really nice even when it has spots?” But they couldn’t understand the concept of a carpet whose design could grow over time and they thought everybody would see this and think the plane was dirtier than others, you know? But I must say KLM was very open, and I really could achieve a lot.

SL: There must have been a tremendous number of regulations to consider in designing for the aviation industry.

HJ: Yes, there were many rules and also many constraints from the providers like Boeing and Airbus. It is a monopolistic market so they come with all the rules and regulations. In a way, they have a set of rules so that you can’t use any new materials. For example, as soon as you glue fabric on existing materials—or whatever—it’s considered a new material, which then has to go through industry testing. And to start testing a new material takes a year and costs a lot of money so nobody wants to start the process. So, surprisingly, we



were really restricted by the suppliers and not by the client itself. KLM was open for a lot of things.

SL: Can you tell me some things that KLM was open about?

HJ: For example, we came up with five subtly different, but complementary, colors for seat covers, but such variety has an enormous impact on production logistics. But everyone liked it, and we all were in agreement that we wanted to make the extra effort to produce five colors. Through such variations in color you can really create your own personal space—an individual throne; my space; your space; all of it is really defined because you have your own seat color. So everybody liked the idea very much and then it went to the group of directors, and they said, “Why don’t we do three instead of five?” And I explained to them that three is nothing; if you put three in the plane, it won’t have an effect. It looks like a mistake, it doesn’t look like a design. But now we are doing a new plane, a 787, and we talked again about the seat covers, and I was the first one to say, “Listen guys, you know, I like it very much that we have five seat covers, but if you now want to change it to three, I can live with it. But everyone at KLM said, “No way! We will stick to the five.” So, you know, the design is something that they believe in. It’s not only a marketing trick in the end.



SL: So at the end of the day, it seems like both the designer and client were satisfied with the collaboration?

HJ: Yes, once we started doing the new seat, I realized how much we learned from each other—designers and clients. It was a really interesting partnership and really interesting to learn to get along.

SL: What do you think the impact of your KLM project will be on future aviation design?

HJ: I see my designs for KLM as a moment in time. Now we have designed this interior, but in ten years we can do something totally different because the aviation industry will change. In thinking about the design of the seat, for example, if you were to take out the fixed monitors and give everybody a laptop, then the furniture would look totally different. With these changes all of the conservative rules from the suppliers will not be possible. I predict that soon a new design revolution will come. Aviation is a very fast-moving industry so I have hope. Maybe the changes might happen later; but I have only just started. **M**

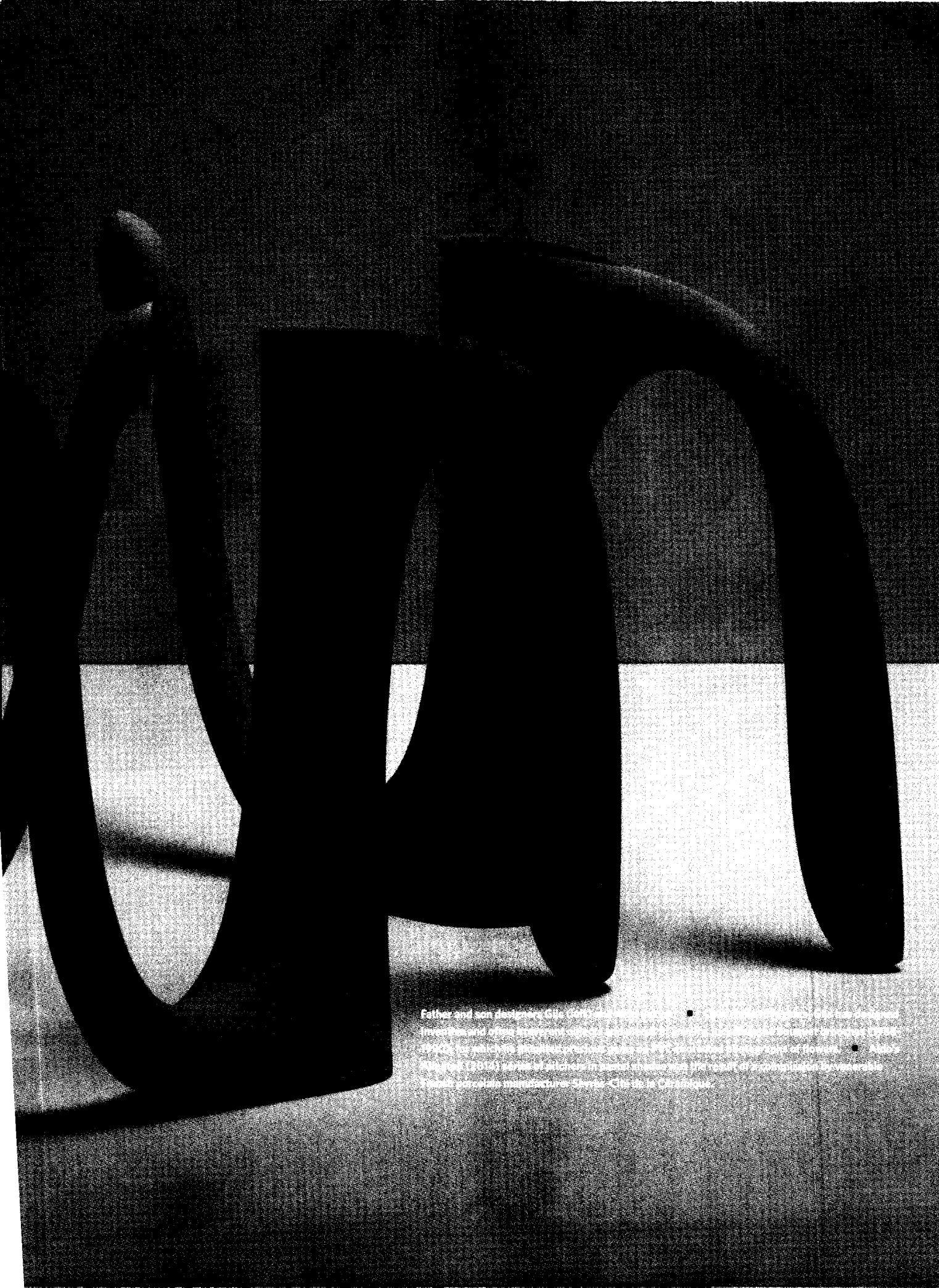


The Fabulous Bakker Boys

They are father and son. They are designers. They work within walking distance of each other in Amsterdam. We visit the studios of Gijs and Aldo Bakker and find similarities, but also differences, in the ways they work, think, and create.



By **LEEN GREVE**



Father and son joined forces to create a new line of shoes. The result is a collection of shoes that are both stylish and comfortable. The shoes are made from high-quality materials and are designed to last. The collection includes a variety of styles, from classic oxfords to more casual loafers. The shoes are available in a range of colors and finishes. The collection is a testament to the craftsmanship and attention to detail that has made the brand a leader in the industry.

These Italian-made shoes are available at www.italianshoes.com.



NO ONE HAS SEEN DUTCH DESIGN EVOLVE as closely as Gijs Bakker. Indeed, no one has had a hand in that evolution as much as Gijs Bakker. The seventy-three-year-old Dutchman is a silversmith and jewelry maker, a creator of furniture and of lighting; he was a co-founder of the ever sassy Droog Design in 1993 and, in 1996, of the jewelry brand now called “chp...?” He also taught for many years. And he still designs. He’s busy. On a sunny morning he opens the front door of his studio on the Keizersgracht in Amsterdam with a welcome question: “Coffee?”

“If I explain to strangers what I do, I never start by mentioning jewelry,” he tells me. “I first say that I make furniture, then lighting. And only then jewelry,” he says. “Why? The traditional world of jewelry is a strange world, inhabited by beautiful women with diamonds tucked in between their breasts. I don’t want to have anything to do with that.” His view on this is longstanding. In 1967 he mounted with his late wife, Emmy Van Leersum, a “catwalk



Gijs’s 3 Point 7 necklace (2014) comprises links of the same weight in various materials, including jade, aluminum, Plexiglass, titanium, tantalum, stainless steel, silver, and gold.

Gijs has explored the capabilities of plastic for several decades. He designed the Circle in Circle bracelet, shown here in transparent gray and red Perspex, in 1967 and Plastic Soup, a cuff made of silver-plated melted straws, in 2012.



show” that presented jewelry as an art form; last year he was able to reprise that at the Stedelijk Museum. “Carrying out our vision is a continuous struggle, even today.” His weapons in this struggle? The objects he continues to design and show to the world through galleries (including a recent exhibition at New York’s Atelier Courbet) and chp...?.

“Between 1993 and 2003 I spent a lot of energy—and an insane amount of pleasure and enthusiasm—on Droog Design. Chp...? was the little sister, but at the moment I am putting all of my energy in it. Now there is an exhibition that in the next couple of years will travel to China, Mexico, and possibly New York.”

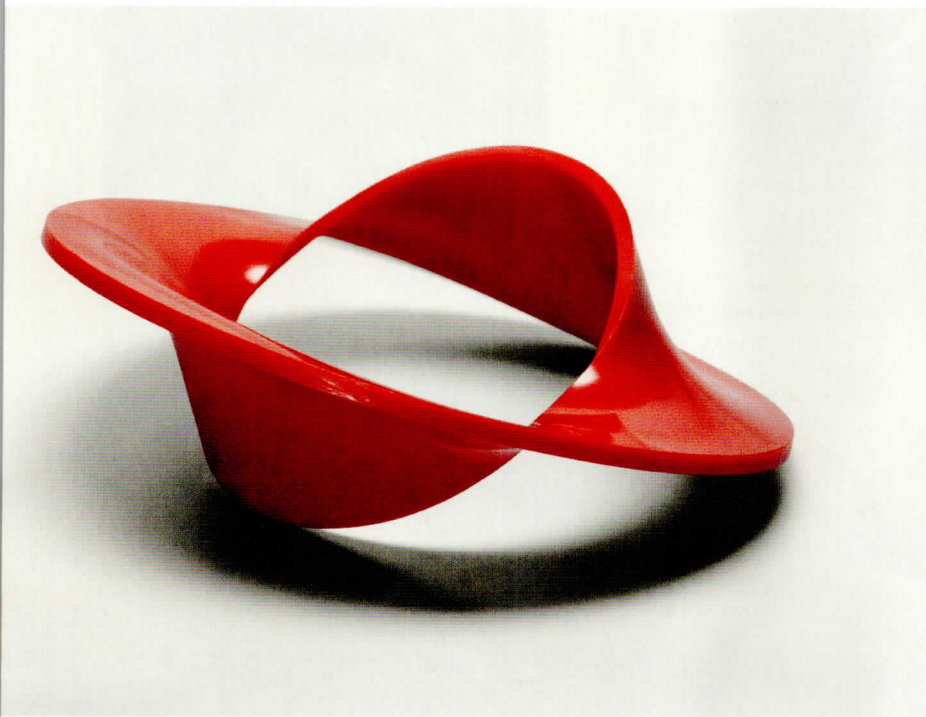
Bakker’s jewelry, furniture, and lighting can also be found in several international museums, such as the Museum of Fine Arts in Houston and the State Hermitage Museum in Russia. “I’m so happy

that my work has ended up in art museums and not in craft museums,” he says. “Let it be clear—I find that quite a victory. I owe a lot to the museum directors here in the Netherlands, but especially to the American expert Helen Drutt, who recently donated her entire collection to the Museum of Fine Arts, Houston. Ever since we met in 1974, Helen has been my biggest fan, supporter, and buyer. Always, even now when she no longer has her own gallery in Philadelphia, she can always pick out my best pieces. She understands me completely.”

Bakker’s recent jewelry designs include the 3 Point 7 necklace—shown by the Brussels-based Caroline Van Hoek Gallery at Design Miami/Basel this past summer. “This came from a very simple idea—people no longer know what materials are, what they mean and how they feel,” he says. “I wanted to make a chain link necklace

in which every link was the exact same weight—in this case 3.7 grams [about 0.13 ounce]. The smallest link in the chain is gold, and I used an array of other materials from silver to titanium and Plexiglas to jade for the other links. And of course they had to be connected to each other.” He points out that the materials and their dimensions determine the result (gold, for example, can be soldered, but a material such as jade can only be carved); such restrictions encourage creativity, he says.

“I’m a really conceptual thinker. I need to have a concept and an idea first, and from there I define the course of the rules. All the rules have to be resolved. It has nothing to do with beauty, elegance, or commercial value. They’re purely substantive requirements. But beauty and elegance may be the result. I think the chain necklace is gorgeous and it feels great in your hands.”



In spring 2015 Gijs's jewelry brand debuted *chp 75 Flower*, designed by Studio Minale-Maeda. It is an encrypted downloadable file from which an orchid is 3-D printed.

The Ear-ornament (1967) in yellow gold by Gijs.

Gijs knows the boundaries and interactions between art and design all too well. "In 1980 I created an exhibition about Dutch design. At the presentation I was asked whether I saw design as an art form. I replied: 'Yes. Design is an art form, in the same way that architecture is.' The audience protested heavily. 'Mister Bakker, you're talking nonsense,' the traditional museum directors said. But I stick to my point: if design is visionary and if it moves things forward, then you can certainly call it an art form. If it merely reproduces, we can call it craft or trade. Or industrial design."

In 2013 he devised *Plastic Soup*, a bracelet made from straws, on which pure gold or silver is melted. "Of course this is a direct comment on the plastic waste we constantly produce as a society," he says. "I'm a very curious person by nature. From time to time I'm invited to speak about history, but I'm actually more interested in the latest developments, both technically and culturally. That stimulates me. The materials and techniques have evolved so much. The technique of directly 3-D-printing gold is just around the corner—gold will then melt while it is being built. It's up to us designers to get the most out of that technology instead of making silly jewelry—the market is full of that already. No, let's not do that."

Indeed, at the latest international *Salone del Mobile* in Milan Bakker launched the *chp...?* "jewelry computer file." Customers buy a file, not a jewel, which they can then set up to 3-D print. An algorithm determines the final shape. "There are so many possibilities! Our brain doesn't stand still. We are at the eve of an evolu-





tion that we can't even see yet. We are definitely at a turning point in history."

In whatever way they materialize, we are surrounded by objects; but for Bakker, "things have a soul. And the items that don't have one, I don't want around me. To me that soul means having a certain substantial meaning, a background. I hardly need anything anymore. I would rather have less than more, but if I get new socks for my birthday and I like them, I'm happy. But I'm not just going to buy the latest decorative product. No. The last thing I bought is an amazing carafe by my son Aldo. I think that boy is so good. He redefines what beauty means to me. But there is also a concept behind it. You should ask him about it."

WITH THAT CHALLENGE I LEAVE THE KEIZERSGRACHT. After less than half an hour walking I find myself at Aldo Bakker's studio in a residential street. In front of his door neighbors are playing soccer; next to them furniture makers are varnishing, smoking, and drinking coffee. "Shall we also sit on the sidewalk?" Aldo asks. And indirectly he immediately proves his father right, even though he doesn't utter the word "beauty" throughout our conversation. "In Dutch it is easy for me to explain what I do—I simply use the word *vormgever* [literally form-giver]—because I give shape. Like an artist who paints is a painter, and someone who illustrates is an illustrator. For me it starts and ends with form: that's the common thread. If you translate *vormgever* into English it becomes designer, and that's harder for me to re-

The 2015 Urushi table and stool are part of Aldo's series of furniture employing urushi, a labor-intensive Japanese lacquer technique.



late to. Because I think my work happens in between several disciplines. There is a part of design and a part of art that I appreciate, but I also appreciate music and architecture. I know what I am doing, but the moment I have to add myself to the market, I'm confronted with certain labels that don't seem to fit."

Just like his father, Aldo works for both brands and galleries. He works with wood, metal, silver, porcelain, and urushi lacquer. His stainless steel collection for Georg Jensen includes two pitchers, a salt cellar, and a sugar bowl; he has also recently designed a series of interior accessories and tableware for the Danish brand Karakter, as well as a porcelain table line for Lyngby. He has exhibited with such galleries as Vivid (Rotterdam), Sofie Lachaert and Luc d'Hanis (Belgium), Maria Wettergren (Paris), Atelier Courbet (New York), and more recently with Pearl Lam (China). In September he is showing a new pouring vessel at Galerie MAM as part of Vienna Design Week (which actually runs from September 25 to October 4). "I haven't counted them yet, but I must have already released about thirty pitchers," he says.

It's a project that combines new technologies with traditional methods. "The Vienna pouring vessel will be a combination of traditional galvanization and 3-D printing. Both are 'growth processes' but lead to very different possibilities. The pot, handle, and lid are each made from different materials. It's definitely a piece that belongs in a gallery."

In the coming year, he is also working on a project for Pearl Lam that evolved after he visited a number of Chinese craftsmen's workshops. Also for next year, he is preparing a book and a major retrospective of his work at CID (Centre d'Innovation et de Design) at Grand-Hornu in Belgium.

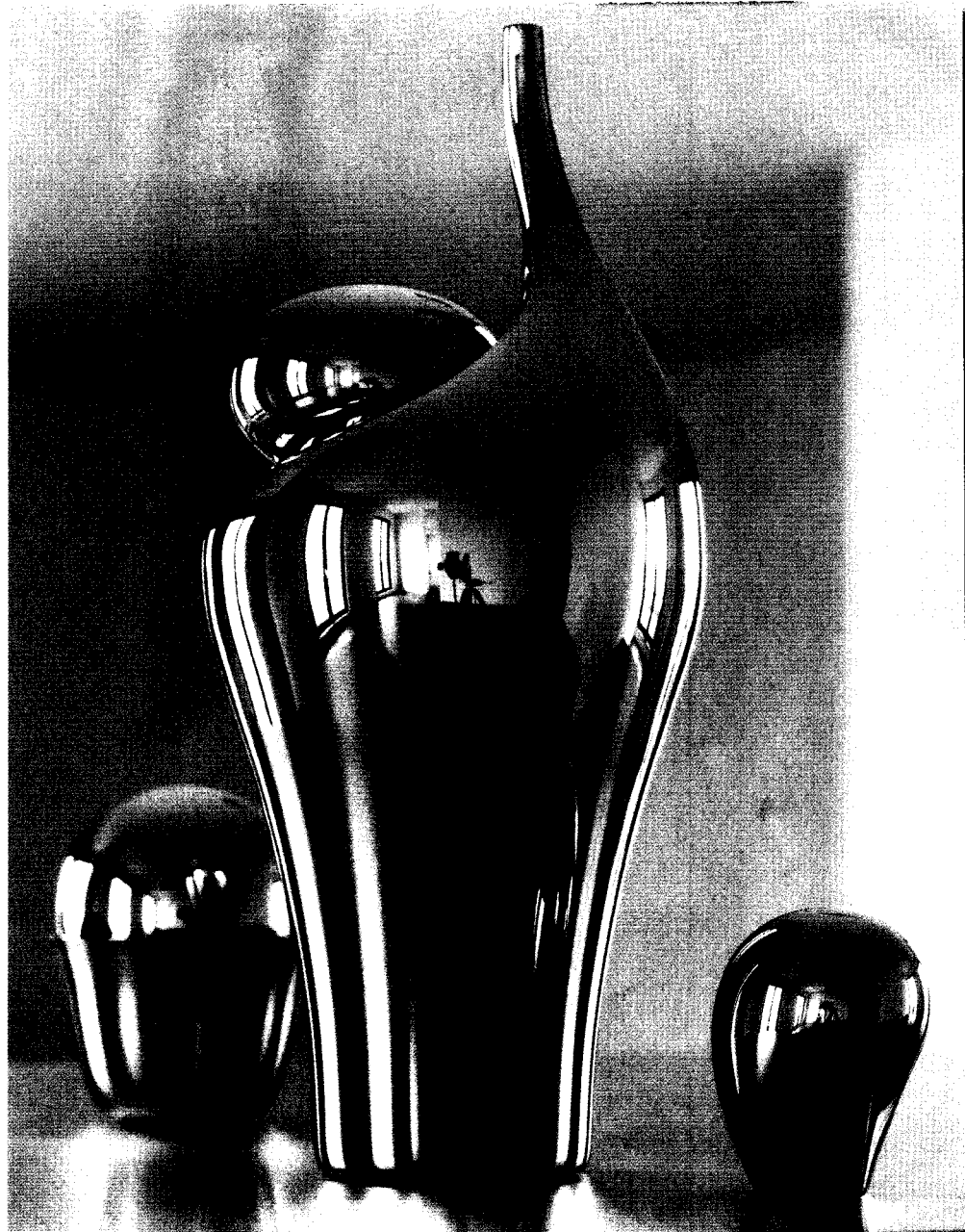
Aldo sees his way of working as mostly instinctive. "The work sort of creates itself. I can't and don't want to influence it too much myself. It's this *modus operandi* that distinguishes me from my colleagues the most. I look around a lot and collect images in my head. And those images present themselves at a certain moment—they decide when they are ready for a critical view. I usually walk around with an image in my head for a long time while trying to translate it. Only at a relatively late stage do I make a sketch



to see if it could become something. There is a great advantage to keeping images in my head. In there, nothing's determined yet. It's flexible. It's unreal. When I'm ready to draw a sketch, I often realize that what seemed finished and perfect in my head is actually far from it on paper. It's crazy to find out that I can fool myself so well. That's when reason comes into play. Then I have to finish the puzzle. I will know if it's a good design when I have grasped the logistics of it. Only when everything is correct does the object leave the studio. And not any sooner."

Like his father, Aldo has ideas about the boundary between art and design. "Most of my work ends up with collectors and in museums. Some objects are very legible and immediately useful. But more often the function is not directly visible. In those cases you gradually find out how to handle the thing—and this may differ from one person to another." For example, at the 2014 Design Miami/Basel, Galerie Vivid showed (among other pieces) a somewhat amorphous (and enigmatic) metal sculptural piece. Aldo says it "manifests itself entirely as itself, but we did give it the size of a side table. I think it's essential that an object has character—that's paramount to me. But if I can also give it a functional use—making it possible and desirable to interact with it—that's fantastic. In other words, I love making something that is perceived valuable as art, but that also possesses the functional properties of design.

Although he never completed his own design education, Aldo has taught since 2002 at the Design Academy Eindhoven. "At a young age I was able to see a lot all over the world with my parents. At the time I didn't always like it, though in retrospect it was great. When I was sixteen, my dad took me to an expo with glasswork from Leerdam.



It was love at first sight. Sparks flew. The shapes, the colors, the materials—I thought it was all wonderful. I immediately started drawing; I saw hundreds of possibilities. That eventually resulted in my first glass champagne goblet. I felt in my entire being that it was right, but I couldn't explain why. It was the first time that I experienced something like that, and that experience is still the benchmark. It's a bit like being in love. Something very nice happens to you, but it's also confusing and hard to interpret. And then, of course, you have to do something with it." **M**

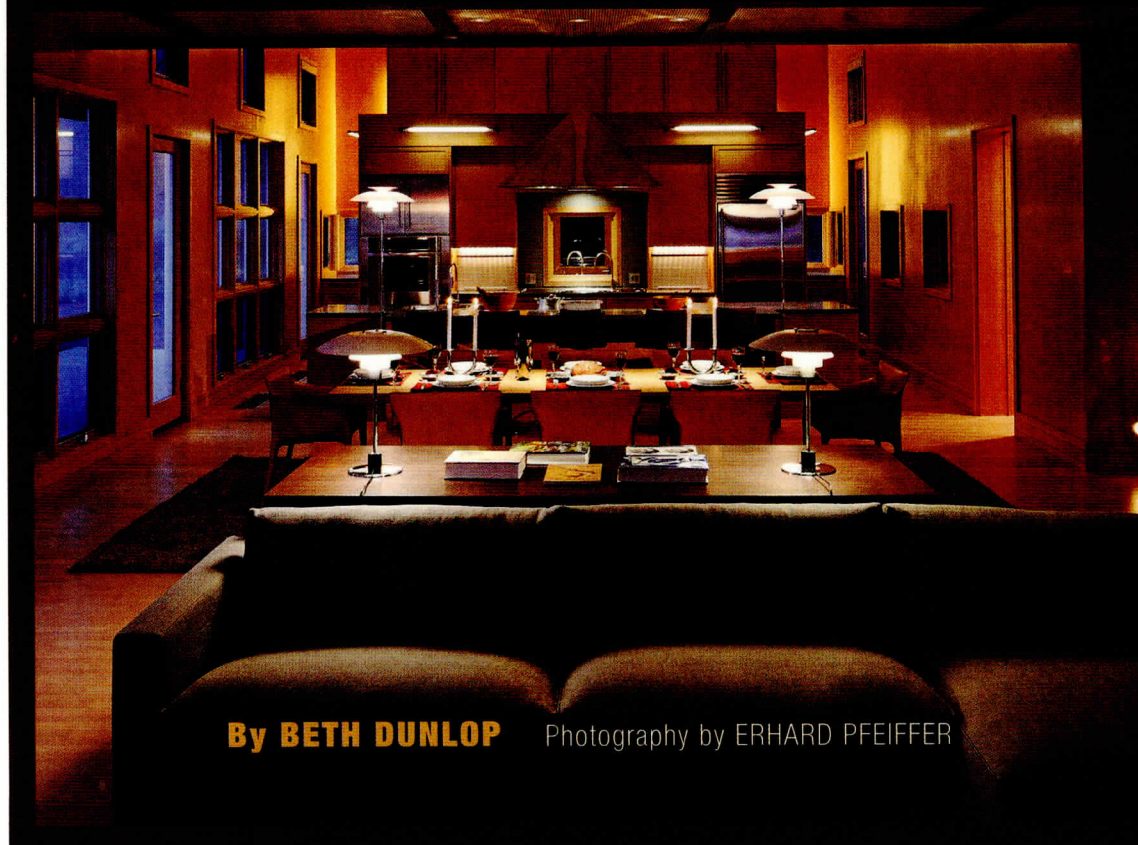
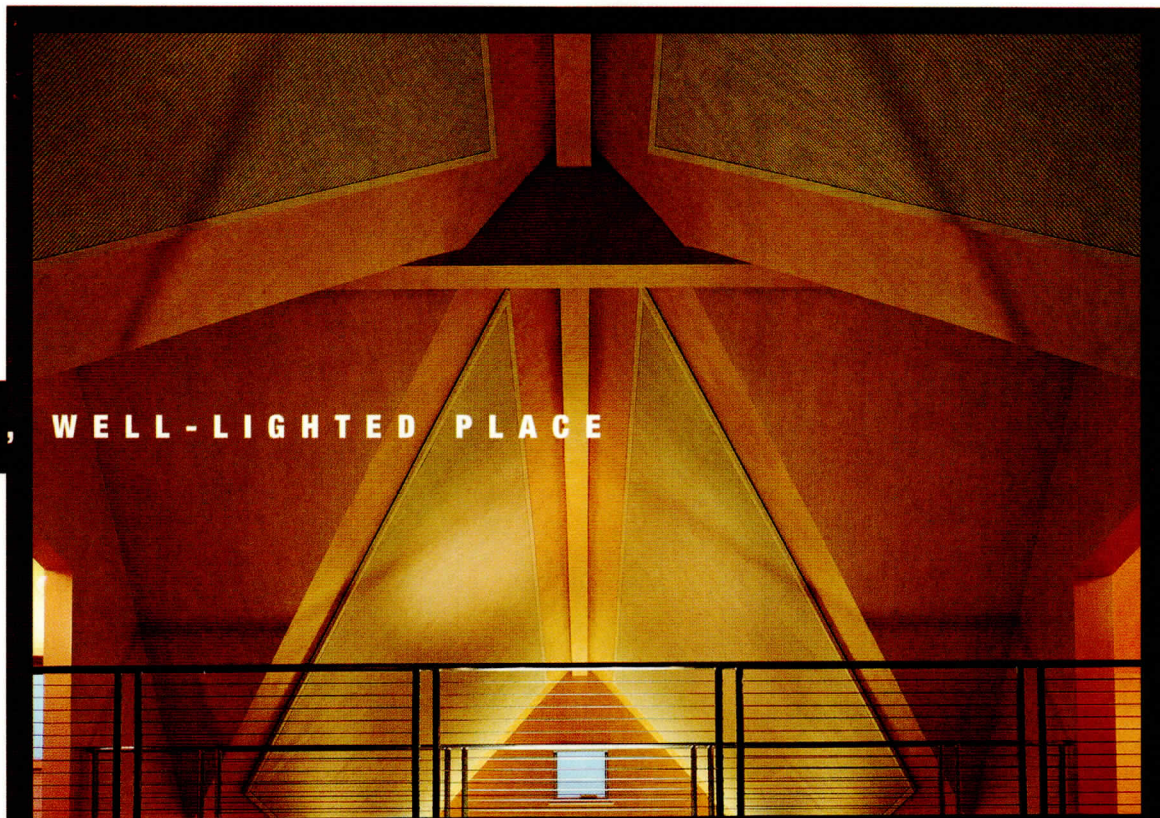
Facing page: Aldo's *Pivot* (2014) is a gold-plated silver vessel that opens when inverted.

The 2006 *Urushi* stool was recently added to the design collection of the Stedelijk Museum, Amsterdam.

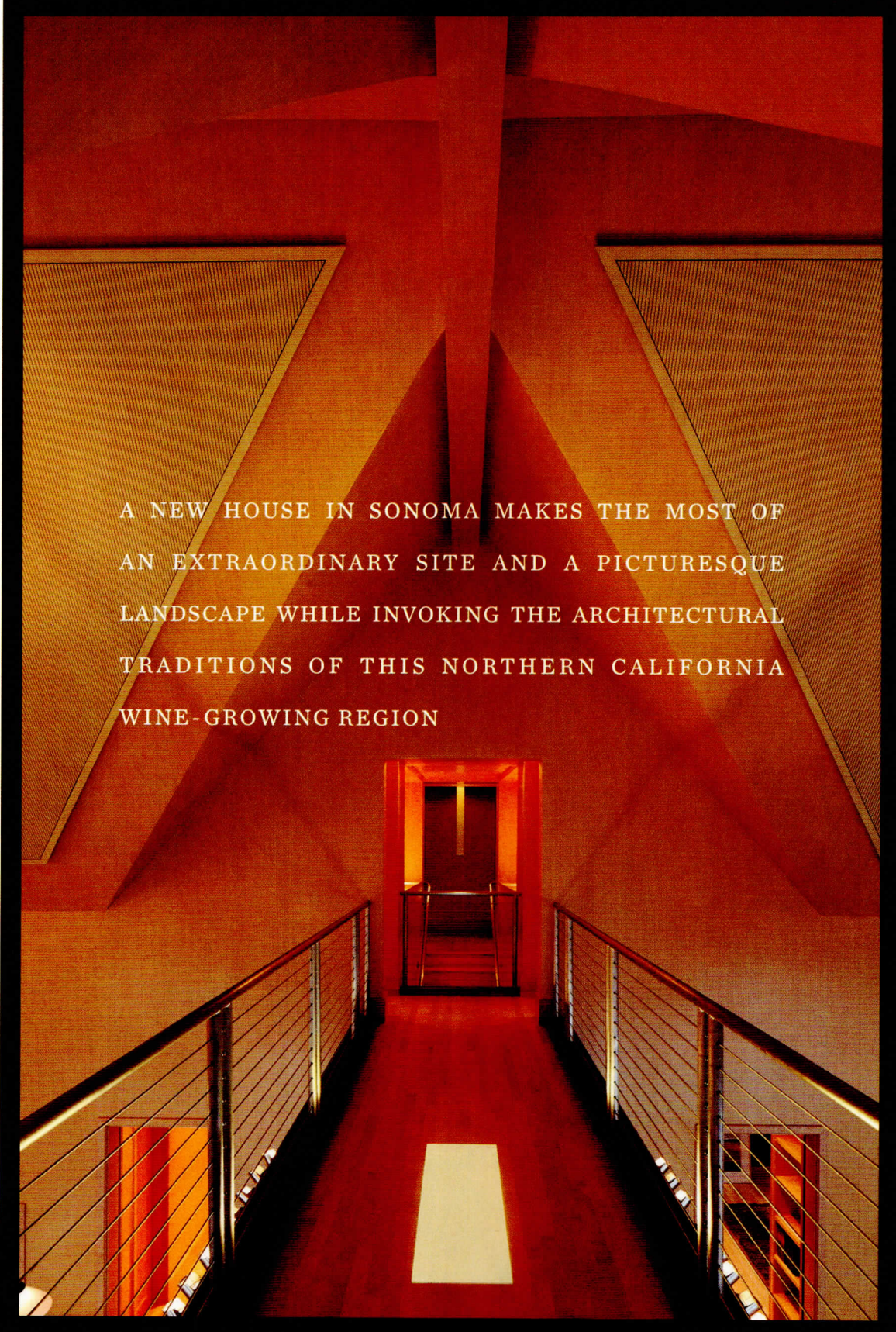
Aldo is best known for designing vessels with a distinctly organic character, such as the porcelain *Jug + Cup* (2011).

This page: In 2014 Aldo was commissioned by Georg Jensen to design a suite of objects—a salt cellar, sugar bowl, and two pitchers—produced in mirror-polished stainless steel.

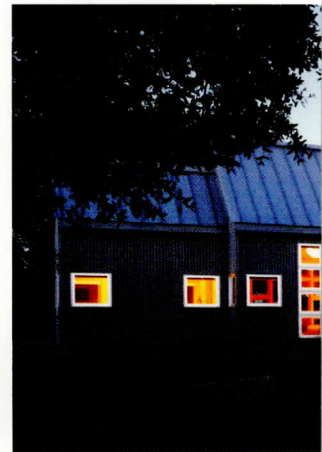
A GREEN, WELL-LIGHTED PLACE



By **BETH DUNLOP** Photography by ERHARD PFEIFFER



A NEW HOUSE IN SONOMA MAKES THE MOST OF
AN EXTRAORDINARY SITE AND A PICTURESQUE
LANDSCAPE WHILE INVOKING THE ARCHITECTURAL
TRADITIONS OF THIS NORTHERN CALIFORNIA
WINE-GROWING REGION



Previous pages:

Under a soaring birch-framed ceiling, the "great room" in the Sonoma House, designed by Tigerman McCurry Architects, accommodates cooking, dining, and relaxing.

A bridge connecting the second floor bedrooms to a balcony spans the great room.

These pages:

"It's a farmhouse, a working house, rather than a modern house that says 'look at me,'" architect Margaret McCurry says of the residence, a contemporary interpretation of local vernacular architecture. The gables of the house also echo the slopes of the surrounding hills.

The building, clad in lustrous zinc, is situated on a hillside surrounded by redwoods and oaks, native plants, and wildflowers. On a clear night, the lights of San Francisco are visible from the house.

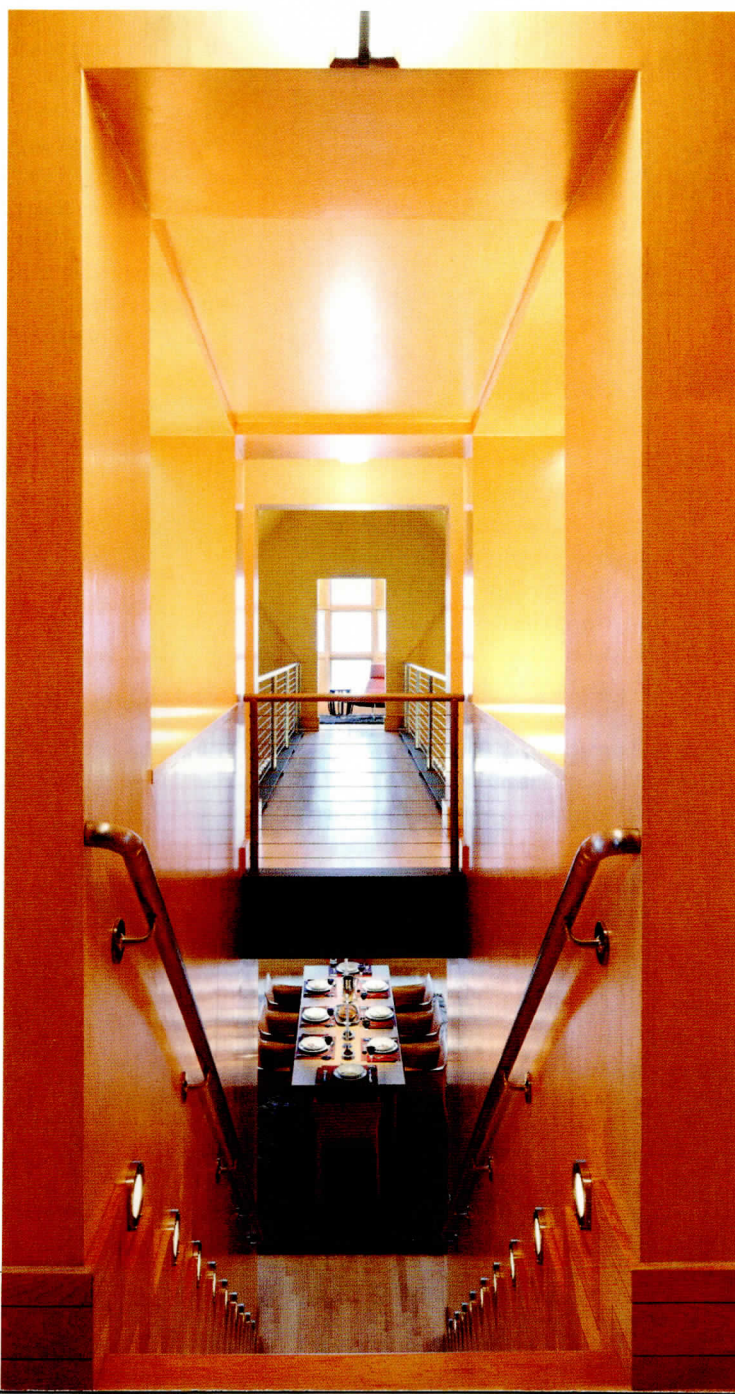
A warm, neutral palette creates a comfortable and tranquil interior, a quality noted by the homeowner when she had written McCurry, "the homes you designed give me a very serene feeling. There is a quietness that surrounds me when I look at the photographs."

From the top of the stairs, a view across the second floor bridge to a balcony beyond.



BACK IN 2001 THE ARCHITECT MARGARET MCCURRY got a handwritten letter from California. She did not know the sender, but the letter contained a plea that was impossible to ignore. "Our ranch house burned down over three years ago in Sonoma County," the letter began. "The only thing of the main house left standing is the fireplace chimney. It was a solidly built but old house that we had just renovated. Of course it was a shock, and it was sad. On the other hand, I can't but feel excited about the possibilities now." The letter writer went on to tell McCurry that "the homes you designed give me a very serene feeling. There is a quietness that surrounds me when I look at the photographs. And from what I read, I like you."

Then came the entreaty (from the soon-to-be client): "I would like to have a house that is beautiful and simple with lots of light, a house that is pleasing to look at and live in." For McCurry, a Chicago architect and partner in the firm of Tigerman McCurry Architects, those were inspirational words that were to guide the design of a refined and graceful modern farmhouse. Over the years, McCurry and her partner and husband, Stanley Tigerman, have garnered acclaim for the design of houses—in the country, on the beach, at the side of a lake—that use a modern idiom in a way that fully reflects regional traditions. This was to be no exception, a modern house that spoke to the vernacular of a region long known for both its agriculture and its ever-burgeoning wine industry.





ticularly the working farm, ranch, and vineyard buildings clad in corrugated metal. But the metal of choice here was zinc, which is not only fireproof and low in toxicity but also has a certain subdued sheen with a patina that over the years starts to look almost blue. "It is a beautiful, lustrous material that is also mined responsibly," McCurry says.

The setting has a quiet grandeur all of its own, four hundred acres of former cattle ranch land with redwoods and live oaks. To maximize the views on this rolling terrain, the house was set on a knoll, a site carefully chosen after architects and clients drove all the old farm roads crisscrossing the parcel. "It's the views, but more than that, great views. You can see San Francisco on a clear day," Richardson says, adding, "Though you can see the city from the house, you can't see the house from the road. It's a great chunk of land with great views and a lot of privacy."

The main living space is a "great room" that accommodates cooking, dining, and relaxing; it is bisected by a bridge that cross-



"It's a farmhouse, a working house, rather than a modern house that says 'look at me,'" McCurry says. Indeed the architectural language is drawn from the forms and structures that fill the agricultural landscape, simple and rugged buildings with an innate grandeur.

Given the distance between Chicago and Sonoma, McCurry turned to her friend Heidi Richardson, a Mill Valley-based architect as a collaborator. Together they pooled their expertise, with McCurry leading the design and Richardson providing regional insights to produce a house that met the specifications of this family of four—husband, wife, and two grown children.

Chief among these was to make it fireproof, the response to the devastating fire that had taken the historic ranch house. The architecture of the agrarian landscape had yielded its own set of clues, most par-





es from the second floor bedrooms to a balcony, creating dramatic architectural moments within the house as well as those dramatic vistas in the landscape beyond (it is from this spot that on a clear night you can see San Francisco). Also on the ground floor are an artist's studio for the wife (and original letter writer), a soundproofed office for the husband (a businessman and pianist), a master bedroom complex, an enclosed "endless pool," and exercise facilities.

One goal of the design was to be environmentally conscious. The landscape is composed entirely of native plants and trees. Solar panels on the hillside heat spring water; photovoltaic cells on the roof not only provide power to the house but allow the owners to return energy to the grid. Walls and ceilings are paneled in sustainably farmed birch that McCurry says gives the feeling of "the inside of a violin." Instead of expansive glass windows, the architects chose to assemble a grid of individual windows, which not only reduces heat transfer but also establishes an aesthetic connection to the vernacular houses in the coun-

tryside, as well as, McCurry notes, "a delicate balance between solid and void." Further, the architects sought to reduce the house's visual impact by breaking down the volume with gables that also echo the slopes of the hilly terrain.

Both architects cite the lighting that was done by Darrell Hawthorne of Architecture and Light of San Francisco as being a key part of the design, with lighting that was unobtrusive and yet enhanced the spaces. The furniture was sourced from such stellar purveyors as Knoll, Minotti, Cassina, B&B Italia, Maxalto, Metteograssi, Montis, and Flou. "Since the house interiors had such a neutral palette," Richardson says, "we decided to add an element of whimsy through the color selections of the textiles. The colors reflect the spectrum of wildflowers on the site and are designed to reinforce the sense of indoor-outdoor living. It's a mandate fulfilled: here indeed is "a house that is beautiful and simple with lots of light, a house that is pleasing to look at and live in." And on a clear night you can see San Francisco. **M**

Facing page:

In the sunroom, gray walls and furniture upholstered in green, cranberry and wine—including James settees, James lounge chairs, and Nika ottomans, all by Montis—create a lively conversation space in an otherwise neutral interior. For quieter activities, the study provides a peaceful retreat.

This page:

An enclosed endless pool and exercise facilities are on the ground floor of the house.

GRAY TO TODAY



By Jennifer Goff

THE LEGACY OF EILEEN GRAY TAKES MANY FORMS IN THE WORK OF CONTEMPORARY IRISH DESIGNERS

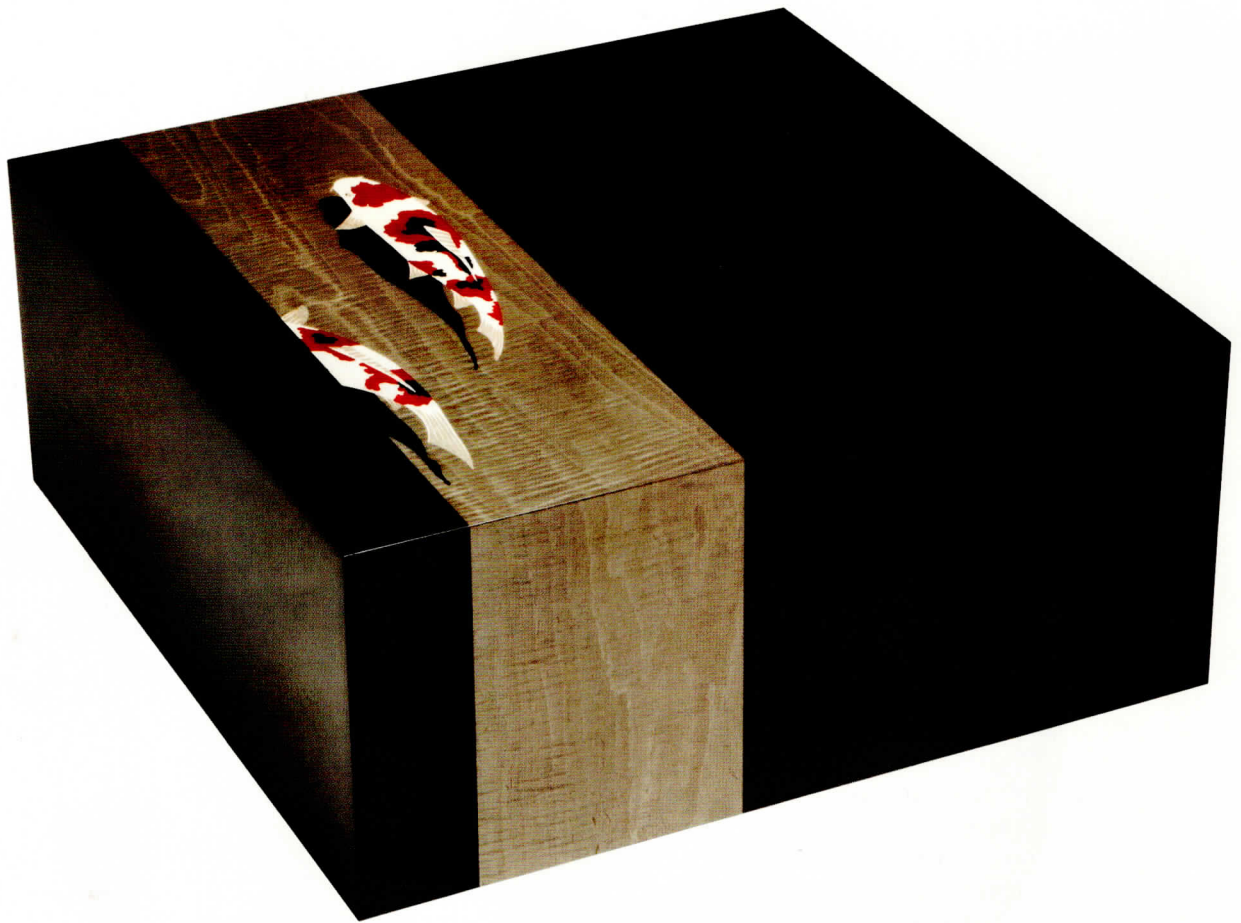


EILEEN GRAY ONCE SAID, "SOMETIMES ALL THAT IS REQUIRED is the choice of a beautiful material worked with sincere simplicity." One hundred years on, a new group of Irish designers has embraced Gray's ethos, by applying it through a fusion of traditional ideas and modern materials and methods.

A self-taught architect who helped change the face of the field in the 1920s, Gray was also a lacquer artist of formidable skill; a furniture designer who experimented with a variety of innovative materials such as celluloid, scorched wood, perforated metal, cork, and chrome; and a carpet designer whose work reflected the De Stijl, cubist, and Russian abstract art movements.

Eileen Gray's *Le Destin* screen, 1913, inspired the Red writing desk designed by Neal and Annabel McCarthy's firm, Nest, ninety years later.

The rough oak exterior of *E.7. E.11* by Emmet Kane, 2015, contrasts sharply with the smooth, glistening surface of the lacquer interior.



Koi Shadows low table by Zelouf and Bell, part of the Channel series, is made from fumed oak with gray sycamore, and marquetry in red birch, black bolivar, and ivory sycamore.

A nod to Gray's iconic block screen, Zelouf and Bell's Curved Briques sideboard, 2013, is composed of Macassar ebony "bricks" pinned with polished aluminum rods and finished with hand-rubbed gloss lacquer.

She was largely forgotten in her homeland until 1973, when an exhibition of her work was held in Dublin, a show that included a Transat chair, an S-bend chair, an Adjustable table, several carpets, and numerous images of her architectural projects. The National Museum of Ireland attempted to acquire a number of pieces from this exhibition, but it wasn't until 2000 that it finally procured a collection and archive of her work, which went on permanent display in 2002. Since then Gray's influence has become increasingly apparent in the new generation of Irish furniture designers, who have closely examined her work, her ideas, and her methods.

Neil and Annabel McCarthy, who started their firm, Nest, in Cork in 2000 (in 2008 they relocated to the south of France), are among the designers who have been exploring Gray's use of lacquer. Nest's furniture is sleek, minimal, and functional, enhanced by innovative materials and an engaging use of color. The firm's Red writing desk, 2003, celebrates Gray's use of red lacquer in a num-

ber of her early pieces, most notably her four-panel screen *Le Destin* of 1913 and the Charioteer table of 1913–1915. In 2005 Nest won the prestigious Irish furniture "Oscar" for craftsmanship, presented by John Makepeace, with Black Monday, a walnut and maple sideboard finished in black lacquer. Nest continues to explore colorful lacquer in their work, such as the green Mantis table and the Phoenix writing desk completed in red, burnt orange, or bright yellow. "Taking Gray's lead, we use lacquer to give emphasis to the form and lines of our work," the McCarthys say.

Gray's use of lacquer has also inspired Ireland's woodturning community, as seen in a recent retrospective of work by Emmet Kane at the National Museum of Ireland (it's due to travel to New York next year). Kane chose to use a contemporary resin lacquer instead of urushi, the Japanese lacquer that Gray preferred, as it is made of the resin from the highly toxic sap of the *Rhus verniciflua* tree. Nonetheless, he employs the same brushing techniques Gray used to build up the layers,

creating a smooth, sumptuous surface that he juxtaposes with the rough texture of ebonized Irish burl oak in vessels such as *E.7.E.11*—its title itself an homage to Gray, who called the house she designed for herself and Jean Badovici in the south of France E.1027 (E for Eileen, 10 for the tenth letter of the alphabet, J[ean]; 2 for B[adovici]; and 7 for G[ray]). Using Gray's numerical and alphabet system Kane's *E.7.E.11* can be decoded as E[ileen] 7 [Gray], E[mmet] 11 [Kane].

New York-born Susan Zelouf and Belfast's Michael Bell, now working in County Laois, likewise combine indigenous woods, such as bog oak, with lacquer, and they often riff on the Asian inspiration in Gray's work. For instance, her Poissons carpet and a corresponding lacquer table with a design of koi fish (the table was illustrated in British *Vogue* in August 1917) inspired their Koi Noir table, executed in bog oak with a hand-rubbed lacquer surface inlaid with fish designs in black bolivar, ivory and gray ripple sycamore, and other woods. The table sparked a series of pieces with similar themes and palette, such

as Koi Waterfall and Koi Shadows. For Koi Pond in the Snow, Zelouf and Bell created a wonderful outburst of color using stained woods overlaid with clear lacquer.

Zelouf and Bell are among a number of contemporary Irish designers who have reinterpreted the block screen Gray designed for the Monte Carlo room at the Fourteenth Salon des Artistes Décorateurs in 1923. They transmuted Gray's idea of moveable geometric elements from the screen to their Briques sideboard, a low curved cabinet composed of rectangular sections of Macassar ebony and wenge finished in a high-gloss lacquer, and pinned with polished aluminum rods. But where the moveable element of Gray's screen is straightforward, the sideboard is trickier: the doors open by touch—there are no handles—but touch one door and one beside it opens.

Intrigued by how Gray created textures and inspired by the natural beauty of Ireland's landscape, John Lee in County Meath designed a series of pieces in oak, fumed oak, and wenge, beginning with the Car-





Carraig chest of drawers by
John Lee, 2006.



To achieve its texture, Gray
scorched the wood for the
pine top of this occasional
table she made for her
house Tempe à Pailla, 1938.

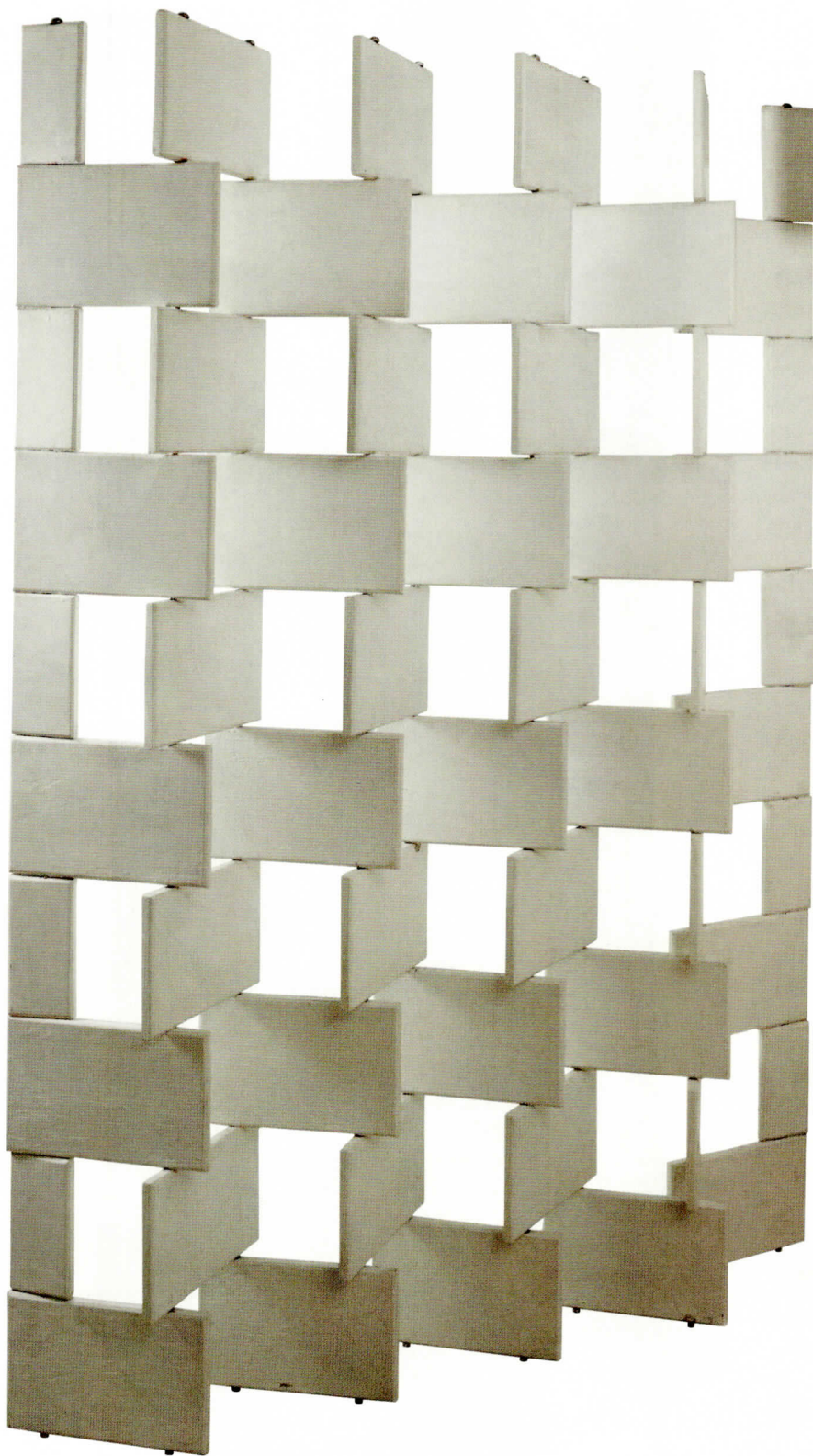
raig (meaning rock in Irish) chest of drawers made in 2006. Gray played with different textures and materials in her furniture, for example scorching the wood and then sanding it to create a rippled effect on a series of tables she made in the 1930s for her second home, Tempe à Pailla, near Menton in the south of France. Lee hand-shapes and carves his pieces, then finishes them by grit blasting the surface with copper slag to achieve an intricate, rippled texture. Other examples include the Farrraige (wave) chest of drawers (2008) and the tall chests Carrigeen (small rocks, 2009) and Iasc (fish, 2010). Lee, like Gray, is also interested in a humanist approach to furniture, tailoring each piece to the user in the way he adapts drawers to slide open with just the touch of the fingers or the way he lines his drawers with soft leather. Of Gray's influence, he says, "it's her design ethos, pursuit of perfection and fluid use of materials that particularly influence my work. I find it inspirational to see her fearless experimentation with various mediums and techniques."

Ireland's natural beauty also comes into play in the work of Sasha Sykes, a designer of functional art, furniture, and lighting who draws inspiration from the rural and agricultural heritage of her native County Carlow. Using materials and processes she spent the last decade developing, Sykes embeds organic materials in resins and acrylics whose lucidity and transparency permit her to preserve the color and fragility of flora and fauna in various stages of the life cycle. The screen shown here was made on commission from the National Museum of Ireland as a play on Gray's block screens.

Drawing on art, philosophy, travel, and daily life in Carlow, Sykes also brings her fascination with walls to bear in the screen, especially after a trip to Berlin in 2008, where she was drawn particularly to the theme of torn-down walls. Though the screen is a type of wall, in its transparency Sykes has challenged the notion of privacy that a wall suggests.



Iasc tall chest by Lee in fumed oak with contrasting textured surfaces, 2010.



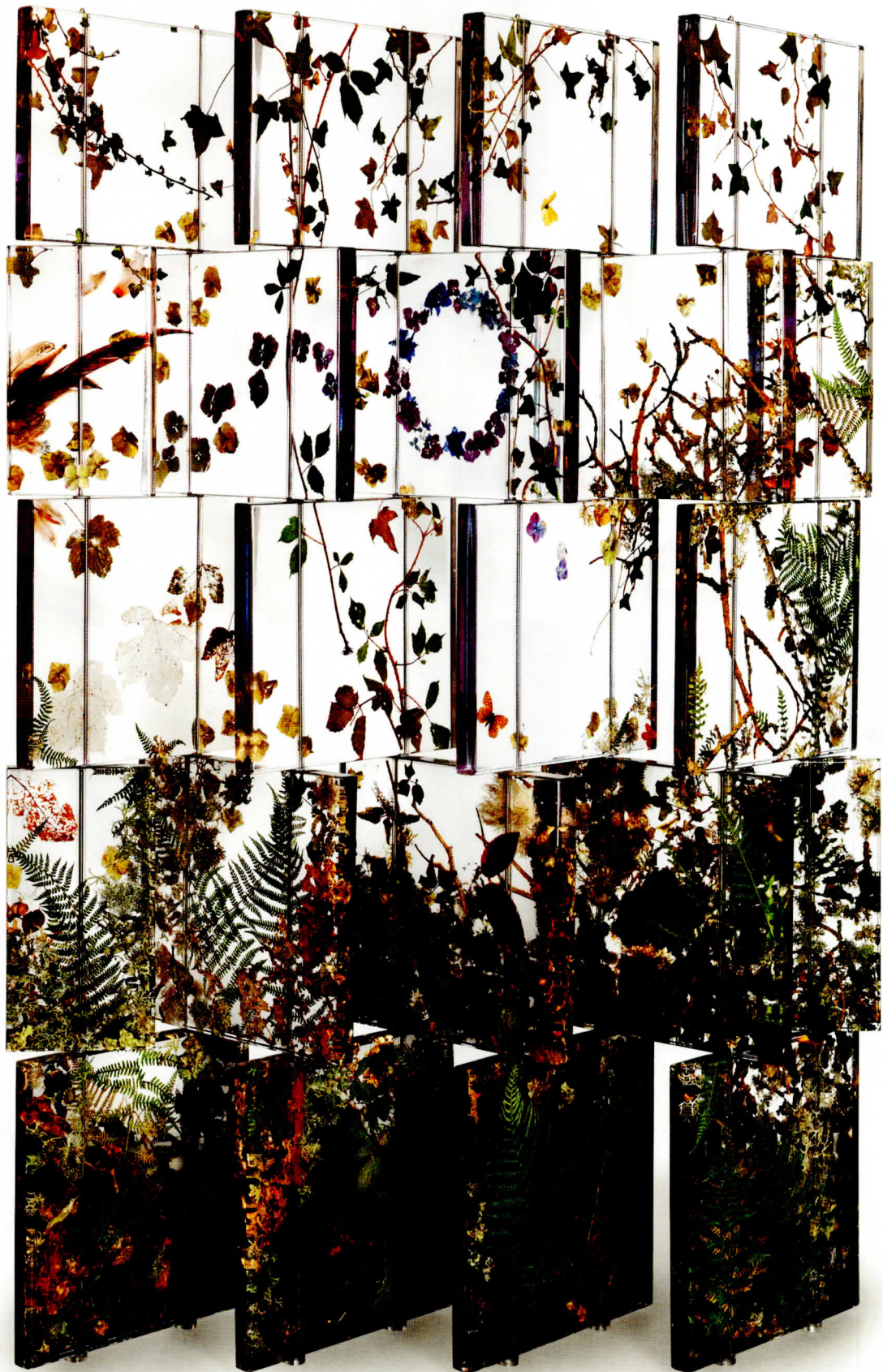
Sourcing her organic material from the area around her farm in Rathvilly, Sykes placed woodland debris at the base. Then grasses, mosses, brambles, mushrooms, cones, leaves, ferns, and lichens appear. Leaves and ivy hang down over the top. Hints of animal life appear throughout in the form of eggshells, feathers, beetles, and butterflies. Encapsulated in one block is a circle of hydrangeas. A UV barrier in the resin protects the colors of the delicate and transient organic materials, which are frozen between life and decay.

The process of embedding the organic material in the resin took nearly a year. Sykes says that she has “a fascination with materials and their potential to re-present an object and to awaken a forgotten idea in the minds of users.” This may be Sykes’s interpretation of Eileen Gray’s block screen, but the method, the medium, and the philosophy are Sykes’s own. **M**

Gray’s white block screen for the Monte Carlo room at the Fourteenth Salon des Artistes Décorateurs in 1923.

Inspired by Gray’s screen and an overgrown estate wall near her home, Sasha Sykes took more than a year to complete her *Nature’s* block screen, 2009, enclosing natural ephemera in acrylic and resin.





Steel Icon



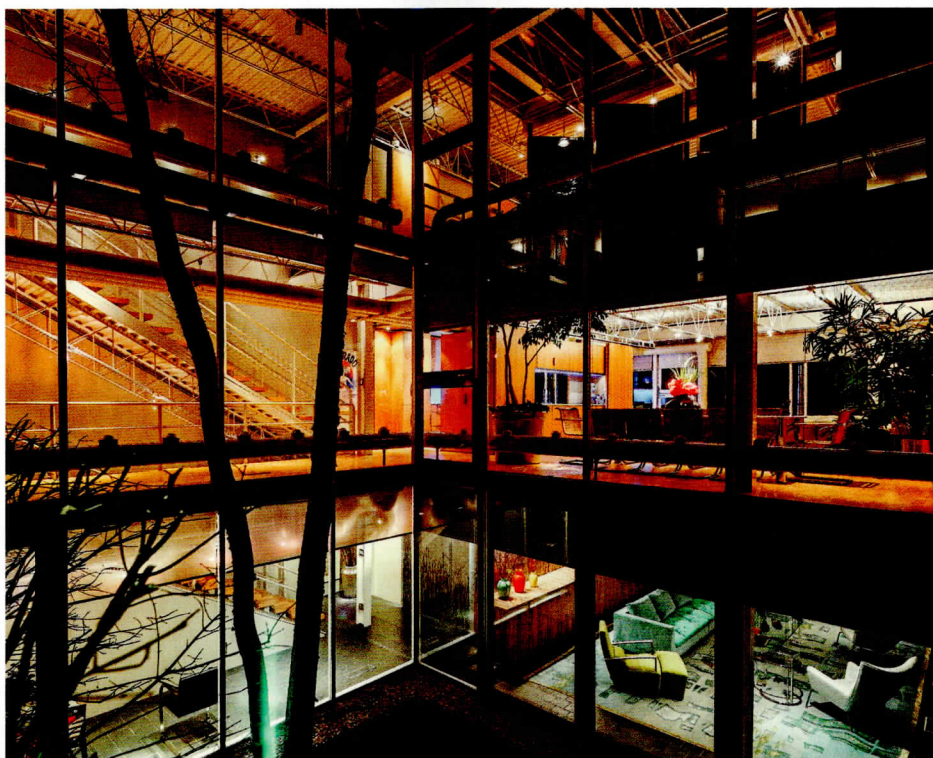
Toronto's Wolf House

By CYNTHIA A. DRAYTON



CHARLES EAMES ONCE REMARKED that “Eventually everything connects — people, ideas, objects. The quality of the connections is the key to the quality per se.” In the case of the Wolf House in Toronto, several people connected over thirty years to create and maintain this award-winning architectural landmark. The initial link was forged by Mary and Larry Wolf who hired the

Situated on the edge of a wooded ravine adjacent to a park in the Rosedale neighborhood north of downtown Toronto, the Wolf House is an elegant example of twentieth-century modern architecture in a locale that is filled with traditional eighteenth- and nineteenth-century Georgian, Edwardian, and Tudor revival houses.



architect Barton Myers to design the house in the early 1970s. A further tie occurred when Myers wanted to hire Heather Faulding, a South African, to work as an architect in his firm approximately a decade later, but she was denied a visa by the Canadian government. A final connection happened when the Wolfs hired Faulding to update the house in 2008.

“Mary and Larry are great clients because they have a clear understanding of contemporary design and allowed us to expand their horizons as opposed to dictating solutions. It was such a privilege to work on this house, which I regard as an icon of modernism,” Faulding says.

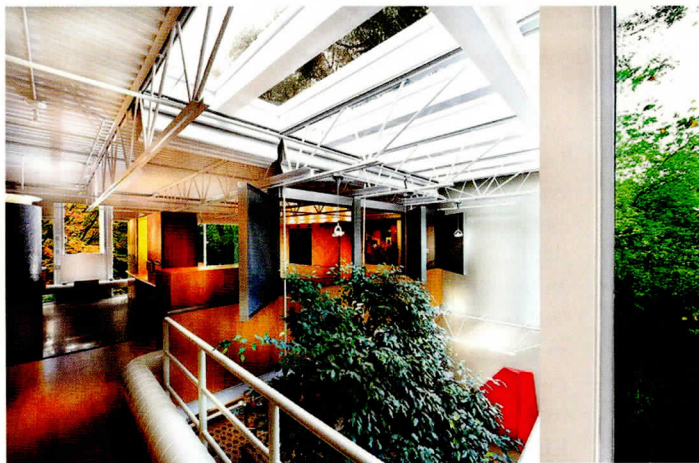
The Wolfs, who co-founded the Wolf Group, a marketing agency that specialized in launching new products, had a country house in East Aurora outside of Buffalo, New York, a redwood structure with open plan interiors they adored. In the early 1970s when they moved to Toronto with their two sons, they were seeking a similarly modern, perhaps even more futuristic house, when they received a phone call from their friend Klaus Nienkämper, one of the earliest importers of modern European furniture into Canada. “You have to see Barton Myers’s new house.... It is the most exciting building I’ve seen in Canada,” he told them. The Wolfs saw it and agreed.

Barton Myers designed this steel and glass house in Toronto for Mary and Larry Wolf in the 1970s to take advantage of views of the adjacent park and nearby ravine. Aluminum siding above the tree line provides privacy.

In the dining area Canadian artist William James Frampton’s angular 1972 painting *Split Red* boldly contrasts with a wood and steel dining table provided by Klaus Nienkämper and ten Ludwig Mies van der Rohe cane chairs.

Floor-to-ceiling windows flood the interior with light from lower level to top floor.

LEFT AND RIGHT: ROBERT HOLOWKA PHOTOS CENTER: COLIN FAULKNER PHOTO



Mary Wolf says now, “We loved the design concept of Myers’s house. It was the future. He would make use of the plot of land with large, open, flexible spaces filled with light that would give a sense of not being confined and that would bring the outdoors inside.”

An Annapolis graduate and a University of Pennsylvania-trained architect, Myers first worked with Louis Kahn. He established an architectural practice in Toronto in 1968 and moved on to Los Angeles some fifteen years later. During his years in Toronto, Myers pioneered the use of industrial materials in residences, including the Wolf House. From this notable beginning, Myers has gone on to an illustrious career, with numerous significant buildings—performing arts centers, museums and galleries, and educational housing and government offices—to his credit. In 2014, the Art, Design, and Architecture Museum of the University of California at Santa Barbara mounted a retrospective of his work that featured the Wolf House. The house was documented in a 2005 book by Myers entitled *3 Steel Houses*.

To conform to the property’s shape, Myers designed the house as a long rectangle—with the entrance on one of the short sides—and then cut out a square opening in the middle of one long side to create what is essentially a shallow U. Originally, the two-story house was placed on stilts with the area underneath left open; it was later enclosed. Board-and-

Myers’s design aesthetic was influenced by his early years serving on ships at the U.S. Naval Academy as reflected in the gangplank leading to the front door with its porthole window; a Southern California influence is represented by the adjacent covered carport at the front, an unusual choice for Toronto’s cold winters.

The steel columns and open web joists, conduits, and ductwork are all exposed and convey Larry and Mary Wolf’s embrace of high tech.

Skylights pour more daylight into the house. A stainless steel mesh sliding entrance door and shutters in the master bedroom represent Myers’s pioneering use of prefabricated industrial materials in this award-winning architectural landmark.



HOLLOWKA PHOTOS (3) BOTTOM: HANS FONK PHOTO



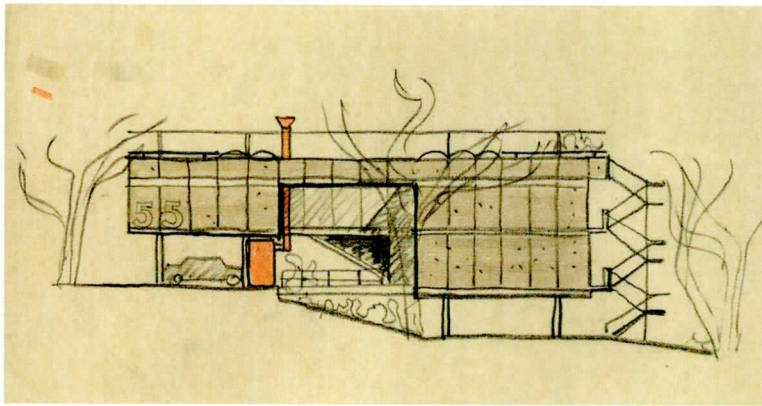
batten aluminum siding turned horizontally provides privacy where needed, but virtually all the walls are floor-to-ceiling windows, flooding the interiors with light. In its use of prefabricated materials and steel framing, the Wolf House recalls the house and studio Charles Eames designed for himself and Ray Eames in Pacific Palisades, California. Indeed, the Southern California aesthetic is also reflected in the covered carport at the front, an unusual choice for Toronto's cold winters.

Myers's years with Kahn are evoked in the use of large plate-glass windows, while his earlier Annapolis years serving on ships are reflected in the gangplank leading to the front door with its porthole window and in a square deck cantilevered off one end of the rear facade overlooking the pool. Inside, the steel columns and open web joists, conduits,

and ductwork are all exposed and convey the Wolfs' embrace of high tech. In May 1977 *Architectural Record* recognized the Wolf House with its house of the year award, noting that "in its rhythms, its textures, and the handling of its details, the Wolf residence is beautifully organized and very skillfully executed."

The entrance hall is filled with light that streams through the windows. Two open staircases go down to the basement or up to the second level, but the hall itself leads to the combined living and dining room. Maple floors flow continuously throughout the main floor. In the living area, the wood provides a subtle stage for pairs of Marcel Breuer Wassily chairs, Burmese monk statues of about 1800, and Chester Moon sofas. The Canadian artist Harold Feist's painting *Shadows* provides this space's focal point. In the

New York-based architect Heather Faulding says that "Mary and Larry are fantastic clients because they have a deep understanding of contemporary design," which is demonstrated by the pairs of Marcel Breuer Wassily chairs, Burmese monk statues of about 1800, and Chester Moon sofas in the living area. The Canadian artist Harold Feist's painting *Shadows* provides this space's focal point.



Elevation study of the Wolf House by A. J. Diamond and Barton Myers, 1972. China pencil on tracing paper.

This circa 1974 photograph shows the outdoor space on the lower level prior to "the glass box garden living room" being enclosed by Myers in 1983.

Facing page:

In 2008 Faulding convinced the Wolfs that the lower level needed to be updated. Her vision was to bring the three views of the outdoors inside. She based her color scheme on the swimming pool and the lawn and trees outside.

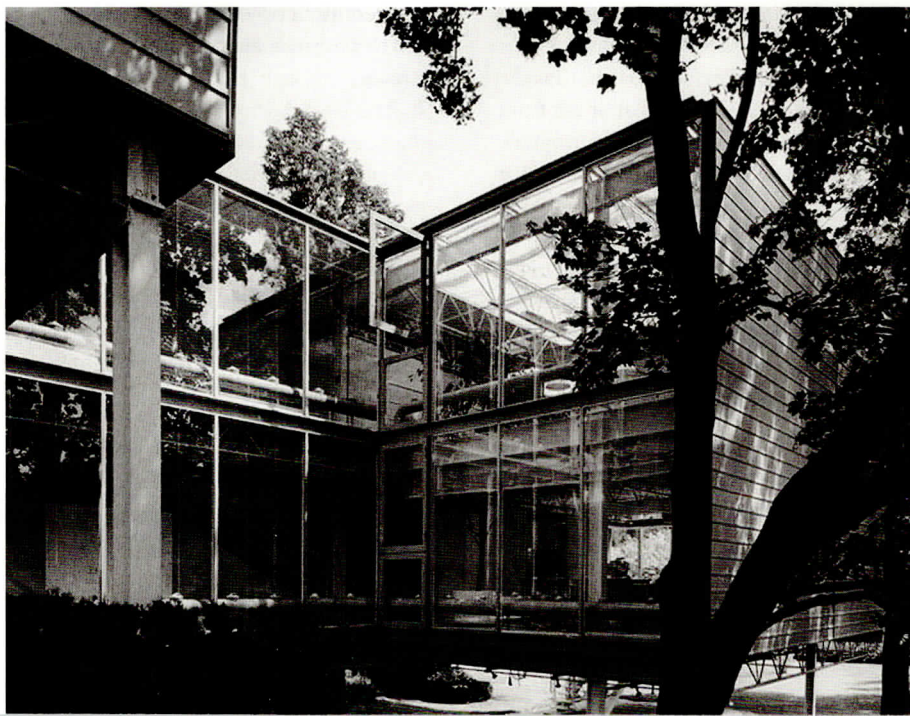
adjacent dining area Canadian artist William James Frampton's angular 1972 painting *Split Red* boldly contrasts with a wood and steel dining table provided by Nienkämper and ten Ludwig Mies van der Rohe Cane chairs. On the second floor Myers designed a master bedroom suite with adjoining bath along with three bedrooms and another bath.

Like so many houses, this one has evolved over the years. In the 1980s (when, ironically enough, Faulding might have worked on the project), the Wolfs added to it with a design from Myers that enclosed an outdoor space to what Mary Wolf calls "the glass box garden living room." Then in the 1990s, two decades after moving into the house, the Wolfs decided that its interiors needed to be updated and looked to the award-winning Toronto-based design team of Yabu Pushelberg to refurbish the main and second floors, including reconfiguring the three small bedrooms on the second floor into two large rooms—a guest bedroom and an office for Mary—and installing

built-in pear-wood cabinetry and custom-made hardware on both the main and second floors.

By 2008 the basement, built into the slightly sloping site, desperately needed an upgrade. Larry's office was small and claustrophobic; the family room was unused. Enter the New York-based Faulding, whose architecture and design practice ranges from houses to corporate offices and retail outlets to furniture and lighting. She convinced the Wolfs that the basement should be a space used for business and personal entertaining. "The redesign of the interiors of this landmark Barton Myers house required a delicate and complete understanding of the character of the home while keeping the aesthetic fresh," she says.

The Wolfs first met Faulding in the 1980s through Nienkämper, whose firm had expanded into New York City. He thought that she would be the best designer to retrofit the Wolf Group's New York City advertising office. Faulding eventually designed two additional offices for the company as well as the corporate headquarters in Toronto. Mary Wolf says, "Heather was the logical choice to renovate our Toronto house; she understood how to apply current design sensibilities, lighting, and materials to a stripped down box while not deterring from Barton Myers's original design aesthetic but rather enhancing it."



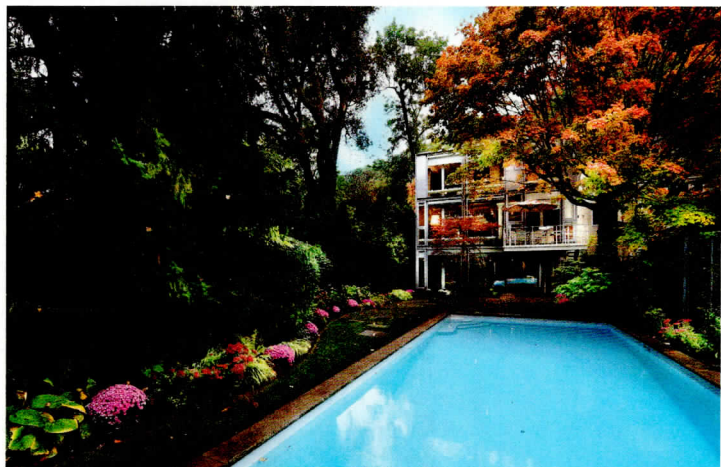


Faulding's vision was to bring the three views of the outdoors into the lower level. She reoriented the family room and Larry's office so that they faced the light. Smoked glass windows were replaced with large panes of clear glass. She installed a sleek wet bar as well as a nine-foot-wide drop-down screen and a contemporary sound system. A resin wall and sliding opaque and translucent panels embedded with birch branches were placed in front of Larry's office, giving him the option of privacy or openness, and providing an elegant backdrop to the family room seating area. The vertical lines of the zebra wood cabinetry below these panels echo the vertical lines of the birch branches as well as the fir trees outside.

Faulding found her color scheme in the blue of the swimming pool and the bright green lawn and trees in the rear garden on a spring or summer day. Her inspiration for the carpet design was office building lights re-

flecting off water. She guided the Wolfs in selecting a Feng sofa by Didier Gomez and a pair of Neo armchairs and ottomans by Alban-Sébastien Gilles for Ligne Roset, all covered in custom fabrics by Designers Guild and Glant. Eileen Gray Adjustable tables and Hans Wegner CH 445 Wing chairs reinforce the crisp, uncluttered, and innovative look of the house.

All of which goes to say that Charles Eames was right about the key to quality being in the connections between people, ideas, and objects as we can see in the Wolf House. **M**



Making the Beach Scene



By PAMELA
POPESON



THERE ARE TIMES WHEN BEING A NEW YORKER is a little like being a character in a Dickens novel. And with an upturn in the ongoing interactions with numerous city, state, and federal agencies regarding beach restorations post-Hurricane Sandy here in the Rockaways, where I live, the Dickensian factor has been on the rise.

But sometimes the agencies get it right. The new bleacher-style stairs/benches leading to the beach from the surviving Robert Moses-era bathhouses and concession stands were a brilliant addition. Though subsequent phases of the rebuild involved covering them over with sand they were nice while they lasted.

Other well-designed and much welcomed additions to the beachfront are the new prefabricated lifeguard and comfort station modules designed by Garrison Architects and manufactured by Triton Construction. The radical design departure from the usual ground-level concrete-block park house caused quite a controversy, but I'm a fan and hope they're here to stay.

Built to withstand future storms and floods, they're raised high on cement pilings set in the sand at rakish angles. It looks as if they simply waded out of the water, walked up the beach, and set up shop one day. And that's more or less what happened given that they arrived—*prêt-à-habiter*—by barge.

All the units share the same chassis design. The interiors are meant to be custom finished to suit the station's function. There are two units at Beach 86th Street near my house—one serves as a first aid station, the other a lifeguard headquarters—so I'd only snooped around on the ground below until a recent visit to the Beach 67th Street bathhouse stations. They are a little intimidating and, from their five hundred-year-flood-level resistance heights, give off a certain air of distant aloofness. But you're met with a sense of openness as you make your way up the approach ramps to the metal louvered floor-to-ceiling double doors. Up close the feel is light and airy. With skylights, rows of clerestory windows, and a large ocean-facing window panel offering an impressive view, there is plenty of natural light. My only censure is that the windows don't open, but the double louvered doors on both sides swing open wide to create a luxurious breezeway with plenty of cross-ventilation. Self-sustaining with a photovoltaic renewable energy system, the modules feel like the twenty-first-century love children of a sleek and sexy Airstream and a classic surfer's Woody. What could be more perfect for making the beach scene?



PAMELA POPESON is a New York-based playwright and a member of the Dramatists Guild of America. She also writes for arts, architecture, and design journals and web-based publications. She lives in Rockaway Beach, Queens.