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# Great Scots

THE VICTORIA & ALBERT  
OPENS A SATELLITE  
FOR SCOTTISH DESIGN  
IN DUNDEE



FORMER PRESIDENT ULYSSES S. GRANT TOURED Europe in 1877 right after serving two terms in office. The Union Army Civil War hero was on a ticker-tape world trip and wanted to see one of the marvels of the modern age, the lattice-girdered bridge that spanned the wide mouth of the River Tay in Scotland. It was then the longest bridge in the world, at nearly two miles. Grant's assessment: a "mighty long bridge to such a mighty little old town." About two years later, the bridge, the pride of Victorian engineering, made of cast-iron columns with wrought-iron cross-bracing, collapsed in a winter storm, taking with it approximately seventy-five souls. It was replaced by the present steel and iron structure.

Grant's "mighty little town" is Dundee, the fourth largest city in Scotland, and the presidential slur has never been forgotten—or forgiven—by its citizens, known as Dundonians. Today, Dundee has another

marvel jutting out into the silvery Tay, the Kengo Kuma-designed building for V&A Dundee, a new museum that aspires to be "the living room for the city." V&A stands for Victoria & Albert, the quintessentially British museum in London that acts as the guardian and arbiter of British-based design. Kuma is a Japanese architect whose trademark is a flowing form that deliberately obfuscates the boundaries between inside and outside.

Without a doubt, V&A Dundee is a most welcome cornerstone for the city's urban regeneration and its connection with the waterfront. The new museum stands next to Captain Robert Falcon Scott and Ernest Shackleton's ship *Discovery*, which transported the British explorers to Antarctica, and jack-up rigs from the North Sea oil and gas industry are berthed within sight. Dundee's economic past was shaped by the sea—shipbuilding, fishing, whaling, and merchant trading—as well as the famed Three Js: the





jute-weaving industry that made sacks and bags; jam made from the rich berry fields of the nearby Carse of Gowrie; and journalism, as the home of publishing giant DC Thomson.

Today, dwindling traditional industries have been replaced by computer games. The city is a maker of international hits such as *Grand Theft Auto* and the console version of *Minecraft*, while the local Abertay University is a world leader in computer game design. The local National Health Service teaching hospital, Ninewells, in partnership with the University of Dundee, has produced Nobel Prize-winning medical research. Yet Dundee has suffered terribly from post-industrial decline, totting up some of the worst poverty and health statistics in Scotland. So when it was mooted that the Victoria & Albert would build a satellite venue in Dundee celebrating the cream of Scottish design, there was rapturous support.

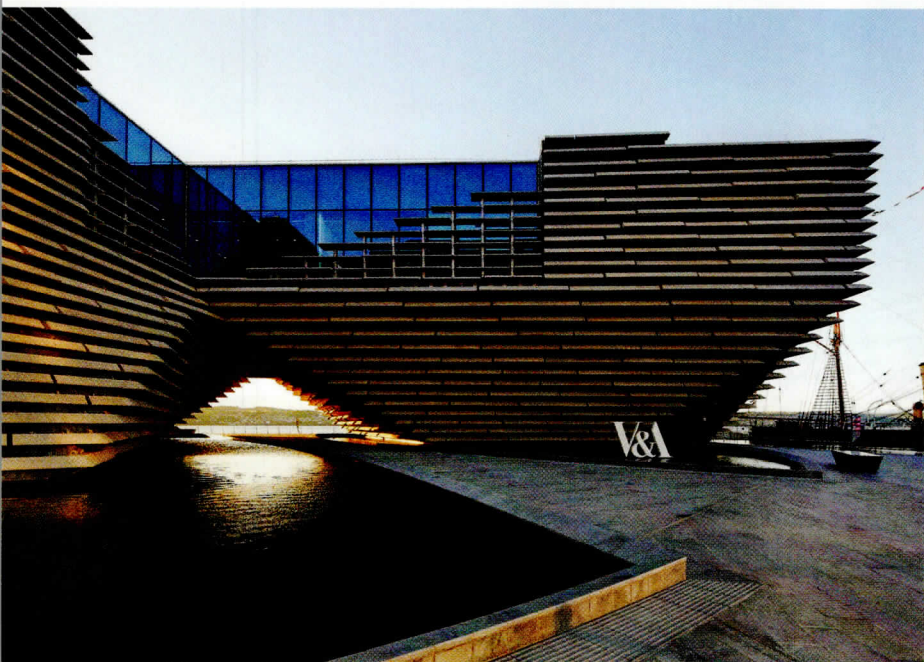
Kuma won the design competition in 2010, and worked with Maurizio Mucciola, who undertook much of the project work. Ground was broken in 2015 and construction was completed in January 2018. After this, the interior and exhibition fit-out continued until the grand opening in September 2018.

The architect first ventured to Scotland more than thirty years ago and felt there were similarities between the Tohoku area of northeastern Japan and the northeast of Scotland. He conceded the Japanese learned a lot from industrial Scotland. "The mentality of the people is similar—there is a toughness they share. My family comes from Nagasaki, where the nineteenth-century Scottish industrialist Thomas Blake Glover [the co-founder of Mitsubishi] worked. Japanese modernism started from Nagasaki because of Glover," he explains.

**Exterior of the V&A Dundee, the Victoria & Albert's new museum in Scotland.**

**Kengo Kuma, architect of the V&A Dundee.**





The building's architecture is inspired by Scotland's cliffs and shipbuilding history, utilizing both land and water.

The walls of the museum's interior mirror the building's exterior.

Kuma wanted the V&A Dundee building to be reminiscent of the rugged cliffs of the Scottish coastline. The cast-stone facade panels, triangular and rhomboidal in cross-section, are stacked to leave a gap between each layer to create this effect. "The facade panels hanging from the concrete wall are critical to give the building its unique appearance and to create the organic relation between the building and the river. The randomness of the panels' layout gives the building a natural appear-

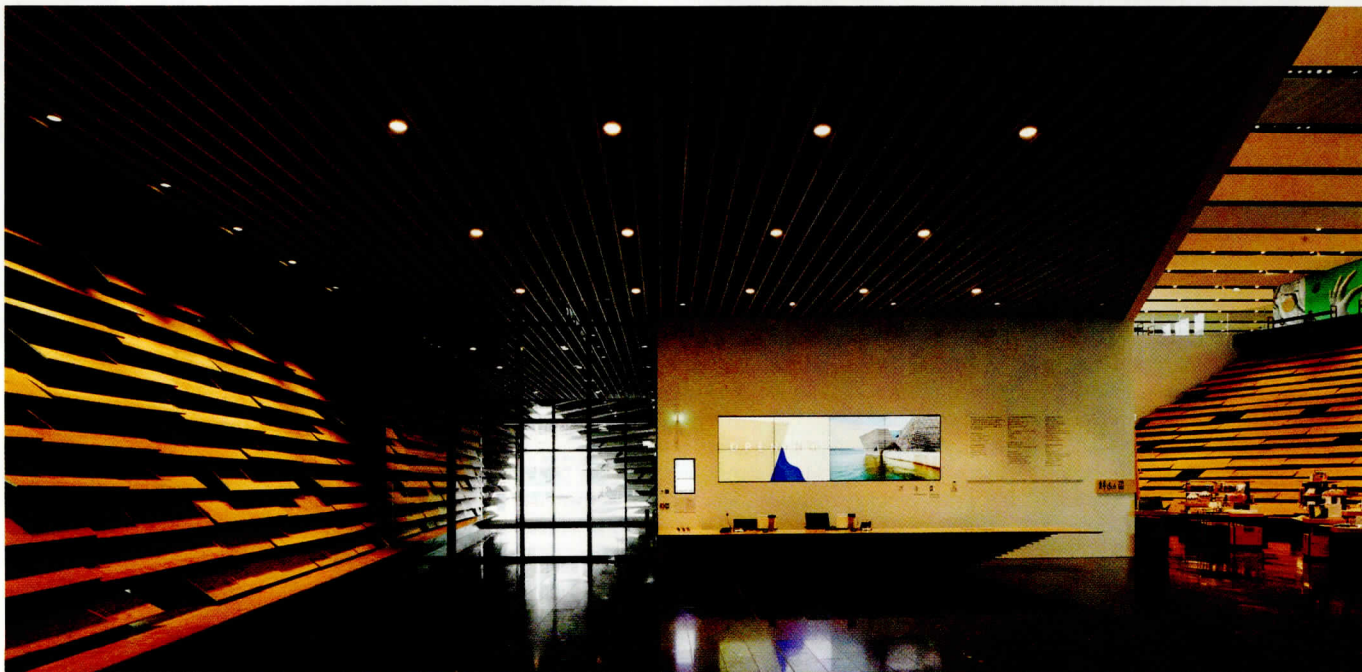
ance, helping to make the building less intimidating and more welcoming for visitors," Mucciola says.

The visitor heading north by train will enjoy sweeping seascapes from Edinburgh through the ancient Kingdom of Fife. As the train crosses the Tay Rail Bridge, Dundee comes into view. On first sight, V&A Dundee looks more like the shipyard construction of a gray warship clearly jutting out into the firth, rather than a bird-speckled sea cliff.

While V&A Dundee has elements of Kuma's other work, it is a unique fit for the city. "Some aspects of the project refer to ideas present in other projects from Kengo Kuma, such as the use of a void at the center of the building to create a connection between the two sides [in Dundee's case: the city and the river], or the use of small fragmented elements in the external and internal facades," explains Mucciola. "However, the way these architectural ideas are translated into reality in V&A Dundee is different from any other project."

The precast panels on the facade—there are 2,500 of them—hang from a dark concrete wall with a double curve, providing the building an organic shape that creates a natural relation between the building and the water surrounding it. "The texture of the facade panels is very rough with the intent to create variation and avoid uniformity," says Mucciola, "and to give it the ability to age naturally and beautifully."

You enter through sliding glass doors, and the signage—for a design museum—seems rather pedestrian. The requisite sponsors' names and government's proof of involvement dominate a nearby wall, an overbearing aspect of life in Scotland. The central ground-floor piazza is a catalyst for activity and retail, with its shop and café.







“Considering how severe the climate in Scotland can be, especially during the winter months, it was important to bring warmth into the museum. The starting point for my thinking was the warm living room where people gather in the center of a house,” Kuma says. This effect is definitely achieved. Slanted oak wall panels, which resemble the inside of a massive rowboat, lend the space a comfortable air. While the windows in the upstairs restaurant look out on the river and the famous railway bridge, smaller slit windows elsewhere offer only a postcard view of the river.

Overall, the concourse idea is reminiscent of a modern airport terminal, with stairs and elevator leading up to a departure lounge. As yet, in this critic’s mind, the wow factor is missing. The Scottish Design Galleries, where the outstanding Oak Room, a masterpiece designed by Charles Rennie Mackintosh in 1907-1908, has been restored and assembled, are rather cramped—a feeling exacerbated during the museum’s opening three weeks, when the hundred thousand visitors who came greatly exceeded expectations.

Yet those numbers confirm that V&A Dundee is a joy for the Dundonians, and that the idea of the “living room” has been taken to heart by local folks. “The very positive reaction from many people is the most rewarding aspect of the entire project. People seem to love the building, which makes me very proud,” says Mucciola.

Event programmers will need to walk a fine line between world-class exhibitions and creating a place to hang out on a wet Sunday. Counting visitors is one thing, but building a gallery that truly celebrates world-class design in the northeast of Scotland is quite another. It will be interesting to see how this is reconciled. Kuma’s building in Dundee is certainly a brilliantly striking structure, but whether it does for the Scottish city what Frank Gehry’s Guggenheim has done for Bilbao in Spain remains to be seen. However, a trip to Dundee is worthwhile and for architecture aficionados there is the added bonus of seeing Gehry’s tiny masterpiece, Dundee’s Maggie’s Centre, built on the grounds of Ninewells Hospital in 2003. Even Ulysses S. Grant himself would surely see Dundee in a whole new light. [vam.ac.uk/dundee](http://vam.ac.uk/dundee)

— Kenny Kemp

**Charles Rennie Mackintosh’s Oak Room, 1907-1908, has been meticulously conserved, restored, and reconstructed through a partnership between V&A Dundee, Glasgow Museums, and the Dundee City Council.**



# From Flounder to Flair



A CULT FAVE  
AMONG  
FASHIONISTAS  
COMES TO  
LOWER  
MANHATTAN

10 Corso Como's  
restaurant in its  
new New York City  
location.

FOR NATIVES OF NEW YORK, THE PAIRING OF THE name Fulton Fish Market with the adjective "chic" prompts a case of cognitive dissonance. But the building in the shadow of the Brooklyn Bridge, once home to the mackerel trade (the fish market moved to the Bronx in 2005), has since September housed the first American location of 10 Corso Como, the Milanese concept store—an art gallery/fashion boutique/restaurant hybrid—founded by Carla Sozzani in 1991.

Adjacent to the new, now luxe-oriented South Street Seaport, the market building's industrial facade provides a strong contrast to 10 Corso Como's sleek, fluorescent interior. Designed by Sozzani's partner, Kris Ruhs, the shop's signature circle motif dominates the space, from light fixtures to rugs to sustainable flower arrangements.

Featuring a restaurant, café, gallery, and store, the space holds true to 10 Corso Como's vision of the ideal "slow shopping" experience. An open floor plan makes it easy to browse the shop's judiciously curated collection of books, fashion, design, and artworks. The New York location sells many of the same designer brands as the Milan site, including Salvatore Ferragamo,

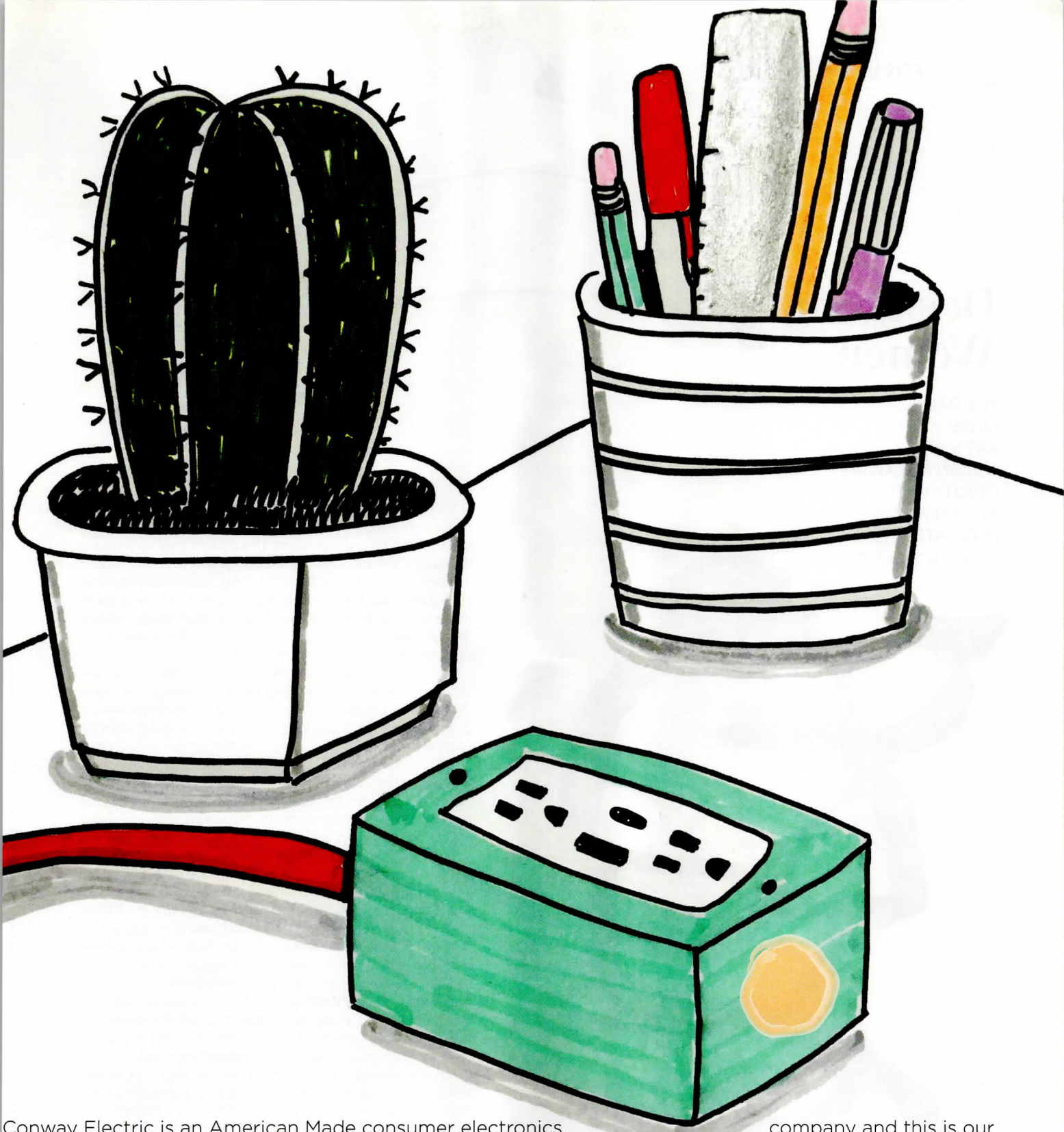
Comme des Garçons, and Saint Laurent Paris. If you tire of shopping, just stroll over to the restaurant and café for a bite. The menu sticks to Corso Como's Milanese roots, offering fresh Italian dishes for lunch or dinner. On Monday nights, New Yorkers can stop by the Risotto Room for a complimentary tasting with chefs Jordan Frosolone and Danilo Galati.

Once you've had your fill, walk across the space to the gallery for a beautiful view of the East River and the South Street Seaport Museum's fleet. Corso Como's inaugural exhibition was a collection of Helmut Newton photographs, a series of black-and-white high fashion and commercial shots. Next up is *Salvador Dalí, Jean Clemmer: An Encounter, a Work*, curated by Fondazione Sozzani in collaboration with the Jean Clemmer archive, on view until February 3, 2019.

A mix of culture and commerce, Sozzani thinks of her store as a "living magazine," allowing visitors to walk through the pages of their favorite publications, and enjoy a more physical experience of the art and design on display. Whether you are shopping or just browsing, the space is worth a slow visit. [10corsocomo.nyc](http://10corsocomo.nyc)

—Katherine Lanza





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# Designing Women

THE DALLAS MUSEUM OF ART'S NEW DESIGN CURATOR DEBUTS WITH AN EXHIBITION DEDICATED TO WOMEN MAKERS



*Tools for Life Mobile 2*  
by Faye Toogood, 2017.

Shelfish shelf by Katie Stout, 2017.

"I'VE ALWAYS LOOKED AT MUSEUMS AS PUBLIC SPACES that are very important to the cultural fabric, and I think part of my job is about creating connective tissue." Sarah Schleuning was talking about her new position as curator of decorative arts and design at the Dallas Museum of Art, where she's intent on seizing the opportunity provided by a city that's totally connected to art and design. *Women + Design: New Works*, running through February 17, 2019, is her first show in Dallas and it demonstrates her commitment to that goal.

Schleuning has selected work by seven international women designers, focusing on emerging and mid-career talent rather than grande dames. Her concept is that the museum will acquire the pieces, acting as patron as well as supporter of young creative makers; in this way, she says, the institution "will be an incubator of ideas and talent." Nearly all of the work is functional, even the commissioned headpiece by Dutch designer Iris van Herpen, known for her powerful and fantastical multimedia fashion. The piece was selected for placement in the museum's contemporary jewelry collection.

Like all good design, the objects generate ideas. You can see this in Genevieve Howard's paper bracelets encoded with passages from musical scores, literally transforming elements of sound into three-dimensional visual space. On the other hand, Najla El Zein engages with the tactile and sensual components of design with *Seduction*, a two-part bench made of curving sandstone halves that snuggle together. Faye Toogood's polished, solid, and almost monumental cups, which she's entitled *Cup/Moon*, *Cup/Earth*, and *Cup/Water*, play with expectations around function and material. The objects are shaped like drinking vessels, but they're tall enough to be used as stools; they represent natural and elemental substances, but they're produced from highly refined composite materials (such as lithium-barium crystal for *Water*) that Toogood says she "cooks up" using new technologies. Katie Stout draws attention back to the title of the show, *Women + Design*, with her audaciously funky, almost seven-foot-tall paper pulp *Shelfish shelf* that can broadly be imagined as the sculptural outline of a woman's body. What is this clumpy and whimsical object-creature telling us with her bubble-gum-colored hat or crown and her arm raised in the air? What does it mean that she's filled with storage space? Maybe she's the embodiment of a modern woman object-maker, filled with ideas and ready to break boundaries.

[dma.org](http://dma.org)

—Frances Brent

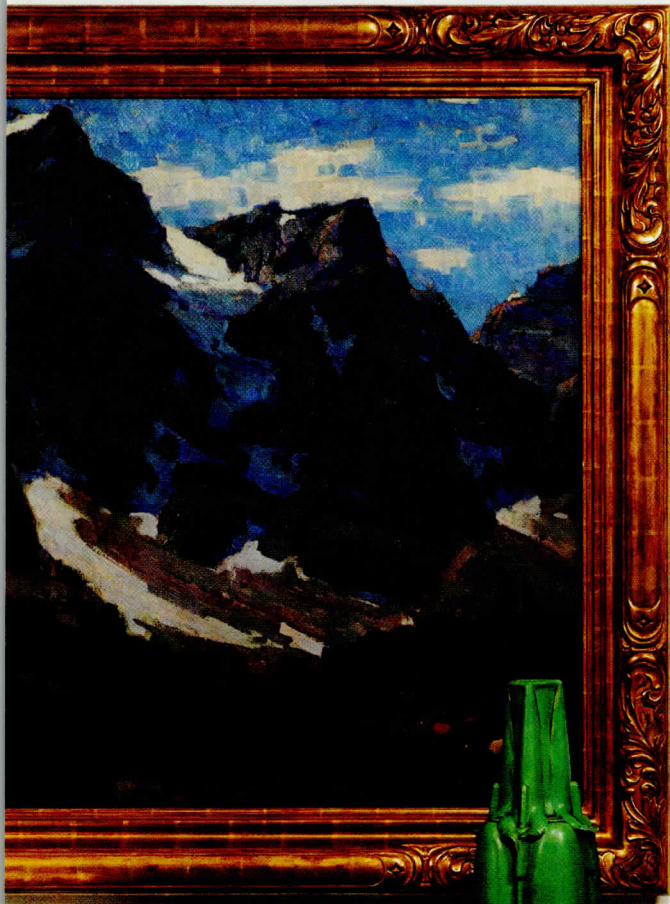


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# Greek Revival

A SLEEK YET STRIKING RESTAURANT IS THE FIRST ELEMENT OF FRANK GEHRY'S REDESIGN OF THE INTERIORS IN THE PHILADELPHIA MUSEUM OF ART'S PARTHENON ON THE SCHUYLKILL



Interwoven Douglas fir beams create an expressive geometric ceiling pattern that adds dynamism to the intimate space.

NEOCLASSICISM AND FRANK GEHRY might seem like an unlikely pairing, but on the ground floor of the Philadelphia Museum of Art's historic main building, the famed architect has distilled his signature kineticism into the design of its new restaurant, Stir. The opening of the seventy-six-seat dining space marks the completion of the first component of an extensive master plan to revamp much of the landmark's interior.

The only Gehry-designed restaurant to offer fine dining on the East Coast, Stir is a bright, intimate space, accented by a swooping ceiling sculpture composed of interlacing Douglas fir beams that museum staff have nicknamed the "Nest." The restrained material palette—including red oak floors, frosted glass partitions, and leather banquettes and granite-topped tables designed by Gehry Partners—provides a nice counterpoint to the ceiling's dramatic centerpiece. Diners can also look into the open kitchen, helmed by executive chef Mark Tropea, who is offering seasonally minded fare with locally sourced ingredients for both brunch and lunch. Visitors can take a respite from wandering the museum's extensive period rooms and galleries to sip a cocktail, such as the aptly named "Cause a Stir"—a souped-up version of a French 75—and try a dish or two, like the marinated Jersey plums with stracciatella cheese or seared Barnegat scallops. In addition to the restaurant, a new café, overlooking the East Terrace's garden on one side and the Schuylkill River on the other, welcomes museumgoers with a more casual menu of sandwiches and pastries.

The restaurant and café kick off the early stages of the museum's larger Core Project, also under the leadership of Gehry Partners, intended to rejigger and expand the 1928 building by 2020. The renovation will accommodate 90,000 square feet of new public space and galleries for the exhibition of American and contemporary art, as well as make critical upgrades to the infrastructure and circulation. But while the museum undergoes this transformation, there is still plenty to see—and an elegant new restaurant where you can grab a bite and rest your art-weary legs. [philamuseum.org](http://philamuseum.org)

— Nicole Anderson



Pei-chien Hung, M.A., Jewelry, 2018, Taichung City, Taiwan, *Deform II*, acrylic and plastic



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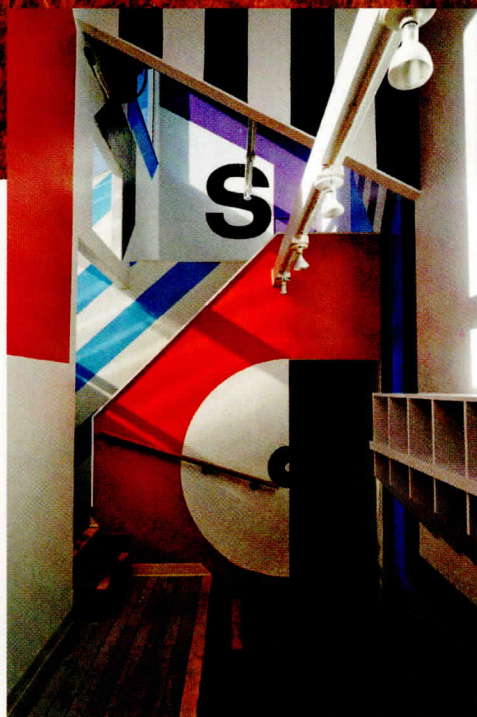
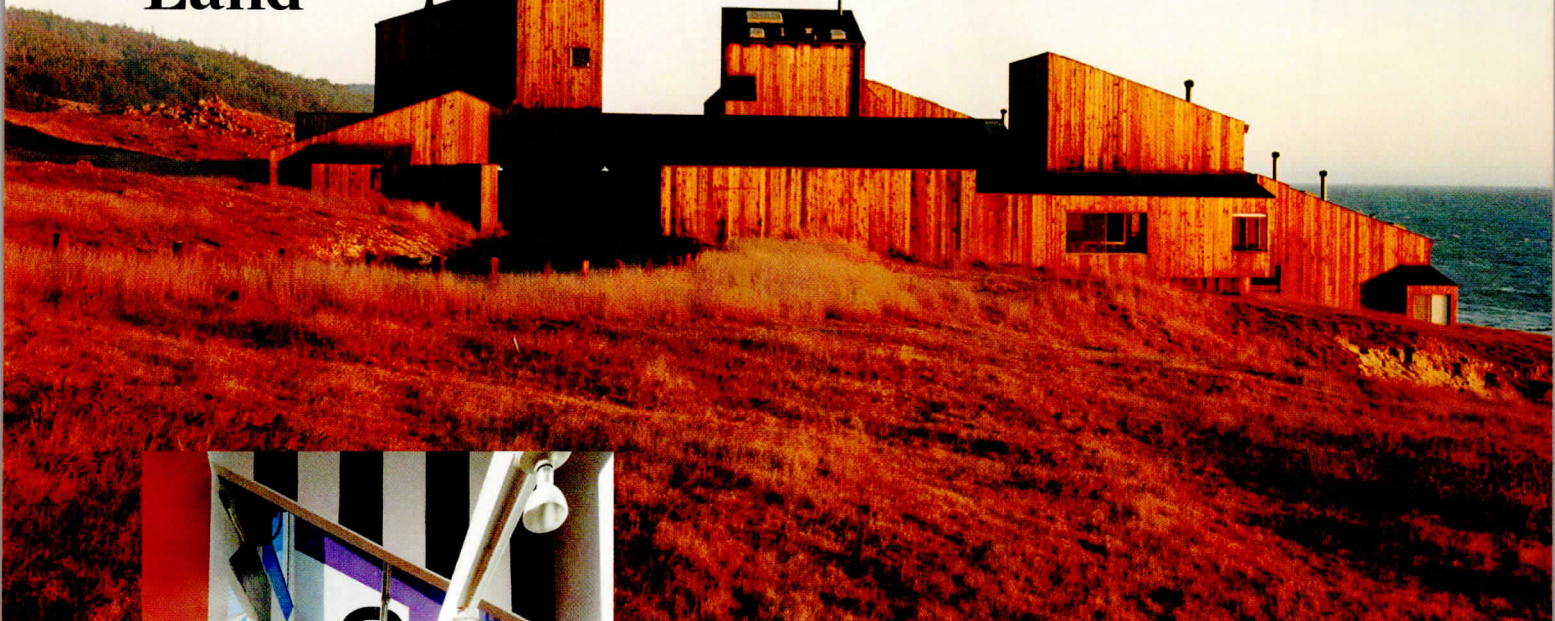
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# Back to the Land

THE SEA RANCH COMES TO SFMOMA



Condominium One at the Sea Ranch in a photograph by Morley Baer, 1966. Designed by MLTW (Charles Moore, Donlyn Lyndon, William Turnbull, Richard Whitaker), it was completed in 1965 and contained ten condo units, including Moore's Unit 9, a model of which is on view in SFMOMA's current exhibition.

Barbara Stauffacher Solomon's supergraphics in the men's locker room of the 1966 Moonraker Athletic Center at the Sea Ranch.

SET ON TEN MILES OF MISTY coastline three hours north of San Francisco, the Sea Ranch isn't what you might expect a planned community to be. Visitors remark on how its unspoiled landscape, limitless ocean views, and environmentally minded modernism combine to create a tranquil refuge. Since it opened in 1964, the Sea Ranch has held a kind of mystical place in the American architectural imagination—the product of a developer and design team bound by a simple credo: “live lightly on the land.”

To explore how these progressive architectural ideas turned into reality, *The Sea Ranch: Architecture, Environment, and Idealism*

opens at the San Francisco Museum of Modern Art on December 22, and remains on view until April 28, 2019. Curated by Jennifer Dunlop Fletcher, SFMOMA's curator of architecture and design, and associate curator Joseph Becker, the exhibition captures the history and influence of the site's distinctly Northern California spirit.

The Sea Ranch was meant as an affordable alternative to the suburban plots that had come to define the postwar era. Half of the original site is purposely unbuilt, designed to preserve its vast coastal bluffs, meadows, and forests as shared open space. Architect and developer Al Boeke envisioned the environmental approach, and landscape archi-

tect Lawrence Halprin contributed the master plan, taking inspiration from sources such as the Israeli kibbutz and the indigenous Pomo Tribe who had once inhabited the site.

The pioneering architectural team also included Joseph Esherick, and the firm of MLTW (Charles Moore, Donlyn Lyndon, William Turnbull, and Richard Whitaker), whose modernist structures were grouped in small clusters to promote community and maximize the openness of the landscape. The site-responsive buildings share a common design language: steeply sloped roofs to respond to wind and unadorned timber of native woods to withstand the salt-laden climate. Graphic design played a large part in the Sea Ranch's influence thanks to designer Barbara Stauffacher Solomon's distinctive brand identity and genre-defining supergraphics, which famously grace community buildings.

At the Sea Ranch, the landscape is at the heart of the design. “We know nothing can replace being there,” explains Dunlop Fletcher, but she and her co-curator have created what they hope will be the next best thing: a one-to-one inhabitable model of the famed Unit 9, owned by one of the original architects, Charles Moore. While taking in views of the sleeping quarters above, visitors can walk into its smartly designed 637-square-foot downstairs living area. “It's a tiny footprint,” explains Dunlop Fletcher, “but yet it feels so generous in the space.” In a clever nod to the coastal vista, beyond the replica's window, you can see a wall-size mural made from a photograph of the site, almost as if you were there. [sfmoma.org](http://sfmoma.org)

—Elizabeth Essner



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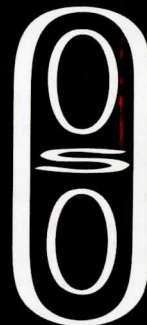
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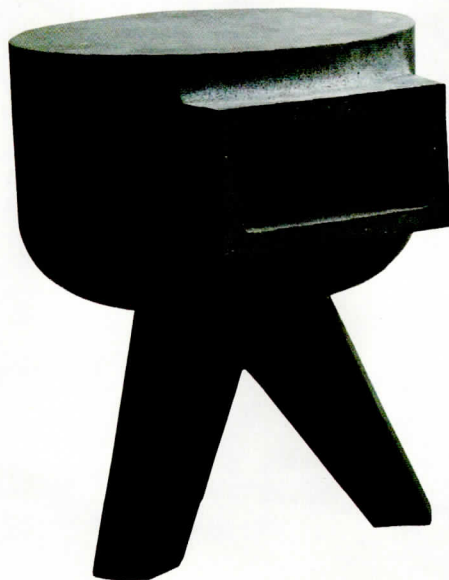


By CILLIAN FINNERTY

YOU WILL SEE THEIR CREDOS EMBLAZONED ON JUST about everything related to this year's Design Miami fair, from the invitations to the walls of the exhibition pavilion. "In true luxury there is no oppression," reads one maxim. Another proclaims: "The future is handmade." Design Miami has presented its Visionary Award since 2005, but no one has deserved that description more than 2018's recipients. Mexican artist and designer Pedro Reyes and his wife, fashion designer Carla Fernández, are on a mission to save whole swaths of humanity from irrelevance due to automation. The two work separately, but share a common purpose with their design projects, explains Reyes: "From conception to marketing, our goal is to create value for pieces that are handmade. It's not only a romantic idea, it's also a way to ensure that people who choose these professions will be safe from the destructive waves that automation is going to bring to society."

Fernández has been at the forefront of ethical and sustainable fashion design since her brand was formed in 2000. Her holistic business model places fairness at its core, informed by a belief in the social and economic possibilities of craft. Her designs take as starting points ancient Mexican textile techniques, and pieces are made in close collaboration with indigenous artisans, challenging assumptions that their methods are anachronistic in the era of fast fashion. Fernández's designs also take formal inspiration from the geometric patterns found in traditional styles of dress.

Reyes's artworks investigate the cultural and political histories of objects, and take forms as diverse as puppet shows, installations, and sculptures in materials like vol-



Pedro Reyes and Carla Fernández.

Tripod table by Reyes, 2018, made of volcanic stone.

One of Fernández's looks from the Fashion in Motion catwalk at the Victoria and Albert Museum in London, 2018.



canic stone, terra-cotta, and bronze. Among his best-known projects is *Disarm* (2013), in which he transformed confiscated firearms into musical instruments. Hands frequently appear in both his art and in designs like the Mano chair—which has a seat made of articulated wooden "fingers" that can be moved to mimic gestures, and turn the chair into a piece of sculpture when it's not being used as a seat.

Both he and Fernández "are constantly looking for new elements to include in our design toolbox. Some of these tools may be philosophical ones that deal with issues of social justice," Reyes says. "Others are very formal, and may have to do with moments of modernism, folk art, pre-Columbian art, so we nurture ourselves from the same references."

Design Miami features a retrospective exhibition of design works by the pair, including textiles by Fernández and instruments and furniture by Reyes. They collaborated on the graphic "identity" for the fair, creating illustrations and items like the invitations mentioned previously that pay homage to the distinctly ad hoc aesthetic of the posters and placards carried or displayed in the widespread protests that marked 1968.

They hope their message is heard. "For us it is important to show that the political borders we know today are only two hundred years old in comparison to a continent that has been inhabited for at least eleven thousand years," Reyes says. "Our goal is to bring some perspective to a time when xenophobia and racism are increasing, and when, looking ahead, we are going to have ever increasing migration. On the other hand, we also want to show that many of these indigenous cultures continue to exist, and that in contrast to these original settlers, we are all immigrants."



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## CONTEXT

art miami

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# Vintage Vignelli

AN UPDATED CLASSIC NOW COVERS THE ENTIRE CAREER OF MASSIMO AND LELLA VIGNELLI

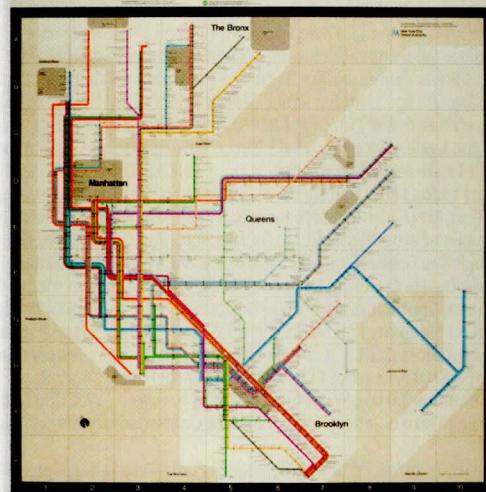
By ANNA TALLEY



*Design: Vignelli* by Beatriz Cifuentes-Caballero (Rizzoli, \$100)

TO A DEDICATED STUDENT OF GRAPHIC DESIGN, the title on the cover of this book would be almost beside the point. All the hallmarks of its subject's work are there: the perfectly square proportions, its bright red color, and the go-to typeface, Bodoni. Totalling 408 pages, *Design: Vignelli* is an update of the original 1990 edition, and now presents the complete portfolio of Massimo Vignelli's work from 1954 to 2014 and that of his studio colleagues and his partner in life and career, Lella Vignelli.

On his deathbed in 2014, the designer made Beatriz Cifuentes-Caballero, former vice president at Vignelli Associates and co-designer of the book, promise that she would finish it, and so she has. The book has five main sections. Eleven essays on design and the Vignellis by twentieth-century and contemporary curators and critics appear first, followed by a chapter called "The Vignelli Process," which includes dozens of sketches that reveal the underlying modernist theories, as well as classical inspirations, behind much of their work.



Printed ephemera designed by Vignelli Associates featuring work for the International Design Center of New York.

The Vignellis' iconic, infamous 1972 subway map.



Heller manufactured this molded plastic lounge chair by Vignelli in 2006, meant for both indoor and outdoor use.

Given this conceptual grounding, readers can then explore the meat of the book, which presents projects separated into eight categories: Corporate Identity; Books, Magazines, and Newspaper Design; Packaging; Transportation and Architectural Graphics; Posters; Interiors; Furniture; and Product Design. The works range from famed projects such as the New York City Subway map and signage to lesser-known gems like the promotional materials for the 1962 and '64 Venice Biennales and a 1984 serpentine silver tea set for the Italian firm Cleto Munari.

The book's lead essay, "Long Live Modernism!," was written by Massimo Vignelli himself and includes this credo: "I was raised to believe that, as a designer, I have the responsibility to improve the world around us, to make it a better place to live." *Design: Vignelli* ensures that his legacy is documented, preserving work that continues to make our world a better place in which to live.





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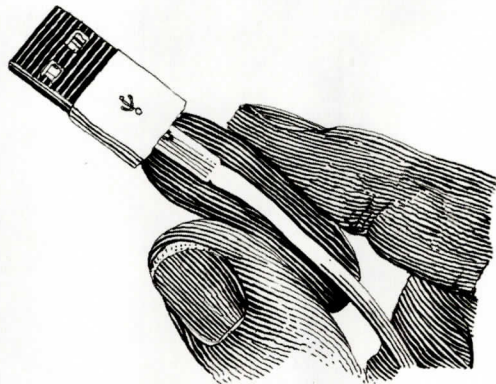
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# An Object Lesson

By ALAN G. BRAKE

IN HIS NEW BOOK, GLENN ADAMSON ASKS US TO INVESTIGATE OUR RELATIONSHIP WITH THE EVERYDAY ITEMS THAT FILL AND SHAPE OUR LIVES



MANY READERS OF MODERN MAGAZINE POSSESS a high level of “material intelligence,” even if we have never heard the term before. An appreciation of design history, an interest in provenance, a feeling for materials, and a regard for the designers and craftspeople who make the objects we cherish are some aspects of this important concept, the understanding of which has profound social, cultural, and ecological implications. Thankfully, we have the genial and elegant writing of Glenn Adamson, a curator, scholar, and MODERN contributor, to further deepen our understanding.

In his new book, *Fewer, Better Things: The Hidden Wisdom of Objects*, Adamson defines material intelligence as “a deep understanding of the material world around us, an ability to read that material environment, and the know-how required to give it new form.” Adamson sees a worrying diminishment of material intelligence due to digital technology, the advancement and remoteness of manufacturing, a culture of disposability, and an erosion of knowledge of craft. Combining elements of memoir, reportage, material history, and curatorial studies, *Fewer, Better Things* is an erudite but accessible global survey of the contemporary material landscape and how we can be better informed to shape it.

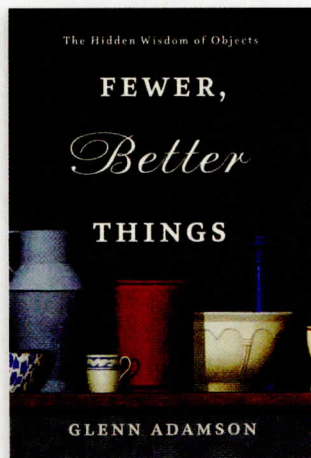
The book begins with Adamson’s reflections on the life of his grandfather, a farmer in rural Kansas: “Homesteaders like them would have been intimately familiar not only with raw meat and mason jars, but with many different types of timber, stone, clay, straw, metals, and innumerable other materials, and many different processes for working with them.” This almost innate knowledge

helped create social cohesion through shared experiences and connections to the land and the local community. Adamson is not arguing for a return to an idyllic past, but he is pointing to the value of this knowledge that was too long discounted in the rush toward modernization, urbanization, and class ascendance.

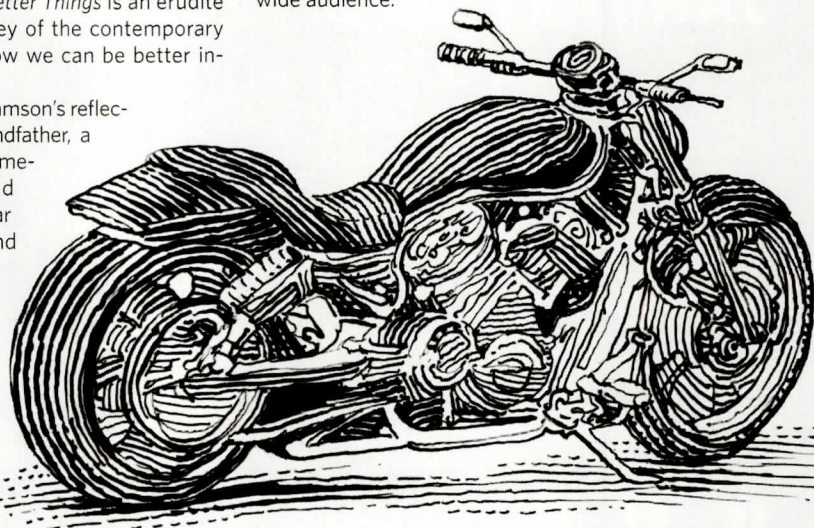
Adamson is equally interested in the future. In one chapter he explores the effects of our digital lives on our experience of places and events, for example, people waiting around at Yellowstone for Old Faithful to blow, solely to capture it for Instagram (with the same shot thousands of other users have previously taken). In another chapter, he delves into tribology, the science of how materials interact with one another through wear. Tribology (who knew?) is essential for creating products that are safe, lasting, and high performing.

For all the science and cutting-edge thinking in the book, *Fewer, Better Things* is most moving when it describes objects and rituals of beauty. One of the loveliest chapters examines the history, cultural meaning, and experience of a traditional Japanese tea ceremony. Another centers on Adamson’s memory of a college art history course where students touched Tang dynasty (AD 618–907) ceramics as a way to understand the influx of global influences on China in the period. The course unlocked, for him, a new, more immediate understanding of art history, and it helped inspire his career as a curator.

For the design inclined, *Fewer, Better Things* will sharpen the way you think about the world around you. Given the interconnected challenges we face—particularly in how the built environment is harming the natural—it is to be hoped that this book finds a wide audience.



*Fewer, Better Things: The Hidden Wisdom of Objects* by Glenn Adamson (Bloomsbury, \$27)





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# Sea Change

IN THE HANDS  
OF DESIGNER  
MARC FISH,  
WOOD BECOMES  
SOMETHING RICH  
AND STRANGE

By ANNA TALLEY



MARC FISH DOESN'T WANT YOU TO THINK HIS furniture was created by human hands. Rather, he says he aims to "design things that look as if they've been grown rather than made." The UK-based designer's sculptural, organic wooden forms are created without traditional joinery, yet his work—which has won awards from the venerable British guild the Worshipful Company of Furniture Makers—is grounded in the past. Fish frequently looks to his country's Victorian era interest in natural history, and to its long fascination with antiquity.

Perhaps with intentional irony, Fish took inspiration for several of his signature designs from aquatic life. His first best seller was the Nautilus table, designed in 2011: a glass-topped piece modeled on a seashell cut in cross-section to reveal its spiral of inner chambers.

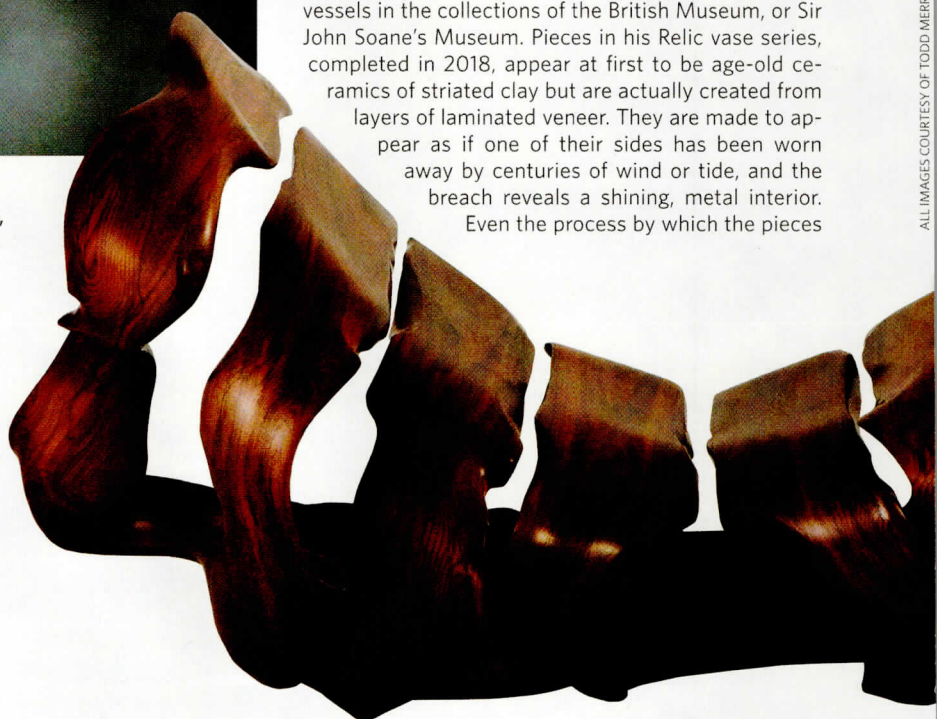
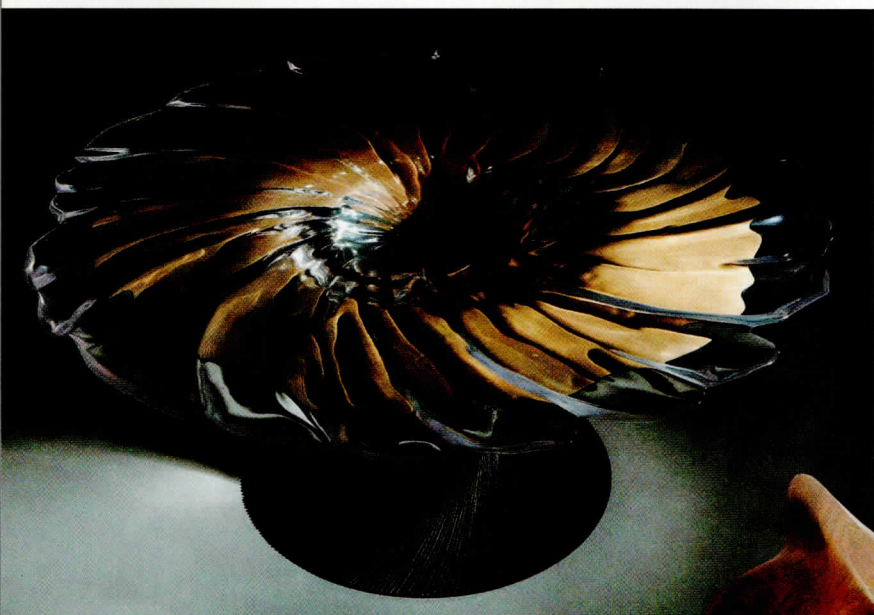
Another of Fish's most striking pieces is the *Laminaria chaise*, a 2016 design that takes its name and shape from the *Laminaria* genus of seaweed, a type of kelp. It exemplifies the naturalistic effects achieved by Fish's signature micro stack-lamination process. Wood veneers just two one-hundredths of an inch thick are layered and twisted, creating the seemingly impossible fluidity that characterizes much of Fish's work. Despite its visual lightness, the chaise is incredibly strong, having been subjected to weeks of a prototyping process Fish calls "3D drawing," with which he tests the piece's form and strength.

Other works by Fish are reminiscent of the ancient vessels in the collections of the British Museum, or Sir John Soane's Museum. Pieces in his Relic vase series, completed in 2018, appear at first to be age-old ceramics of striated clay but are actually created from layers of laminated veneer. They are made to appear as if one of their sides has been worn away by centuries of wind or tide, and the breach reveals a shining, metal interior.

Even the process by which the pieces

Marc Fish's Vortex table, 2018, was inspired by the energy of natural vortices in whirlpools and tornadoes. Note the complementary centrifugal twist mimicked between the table's top and base.

The *Laminaria chaise*, 2016, is carved from stack-laminated American black walnut and is finished with a layer of oil and wax.







A masterwork, Fish's *Ethereal desk*, 2018, was recently lauded by the designer John Makepeace for raising "practical and material virtuosity to an extraordinary new level."

The *Relic vases*, 2018, are made from many layers of laminated veneer, stacked and finished by hand. The gleaming metal interiors contrast with the textured wood exterior.



are made has historical antecedents. Micro stacking may be a recently developed type of lamination, but as Fish points out: "We've been laminating timber for 4,000 years. It's not new, it's your aesthetic that makes it unique."

For as much as his designs harken to the past, Fish has his eyes on the future. To educate a new generation of designers, in 2008 he founded Robinson House Studio, a furniture-making school in East Sussex. There, students learn traditional hand skills along with modern processes such as 3-D printing and laser cutting. It's a highly experimental school that allows students to explore material science. One recent experiment: testing the efficacy of squid ink as an alternative to chemically based black stain. "Having a school is a great way of giving back," Fish says, "but it's also a great way of improving the standards of what is out there. It will be great for us to look back in twenty-five years and say 'those makers came out of our school!'"





## Our Bauhaus

AS THE LONGTIME STEWARDS OF THE MCCOMB HOUSE PREPARE TO SELL THEIR MARCEL BREUER-DESIGNED GEM NEAR POUGHKEEPSIE, NEW YORK, THEY REFLECT ON THEIR OWNERSHIP EXPERIENCE

By DAVID SOKOL

ARTHUR AND MARGERY GROTEN'S relationship was founded in part on modernism. The couple married in summer 1967, just before their respective final years as medical school and undergraduate students, and they fondly remember working on the term paper Margery wrote that fall about Eero Saarinen. Husband and wife each recall some childhood exposure to great modern design, but they cultivated that interest as a duo.

Within a few years, they channeled it into homeownership. Art's career as a radiologist brought the couple to Dutchess County, in the mid-Hudson valley of New York, and while house-hunting in 1976 they responded to an ad for a dilapidated modernist residence on a hill not far from Vassar College in Poughkeepsie. The house was a striking specimen: a north-south butterfly-roofed building that seemed ready to fly toward the Catskill Mountains, were it not for an east-projecting service wing tethering it to the site's ridge-line. The west-facing living area struck a perfect ratio of glass to concrete block, balancing the lofty mountain view with a feeling of security. Despite the abuse the house had endured during the previous decade as a rental property, the listing had good bones. And it had a great pedigree: it was designed in 1950 by the acclaimed Bauhaus architect Marcel Breuer for Peter McComb and his wife Karen.

**A cantilevered entranceway marks the McComb house as a Marcel Breuer creation, as the architect often utilized this structural technique to dramatic effect in his architecture.**



EXCEPT AS NOTED, ALL IMAGES ARE ROBERT GREGGSON PHOTOS



From my conversation with the Grotens:

**Margery Groten:** The kitchen was so moldy from being closed in by trees that we were told it couldn't be remediated. The slate flooring was slopped with white paint. Yet my mother and her friend came with us to see the house, and her friend said, "If you don't buy this house, then I will." We put as much money into repairs that first year as we spent to buy it. We were young; we didn't think about how we'd live in it.

**Arthur Groten:** The kids were two and five. We would lay a tarp over a project at night and go back to work the next day. We got on our hands and knees with toothbrushes to clean that slate. The other flooring was asbestos tile. I suspect Peter did have tatami down as Breuer had envisioned, because we saw the tack marks. My guess is that the radiant floors had dried up the tatami and it was easier to put something else down.

*Peter McComb, a young vice-president for the Smith Brothers cough drops company of Poughkeepsie, had been intrigued by Breuer's 1949 House in the Museum Garden project at the Museum of Modern Art: a model home for middle-class families, it demonstrated the architect's now-famed "binuclear" plan featuring two wings, one for the living, dining, and kitchen areas and the other for sleeping.*

*In 1950 Peter McComb approached Breuer about designing a house on a three-plus-acre plot given to him and Karen by his stepfather as a wedding gift. In short order, Breuer produced one of his few multi-level binuclear designs, adding a master bedroom suite to overlook the living area, while employing some of his signature touches, such as blue-painted exterior panels and a monumental fireplace and chimney. Encompassing approximately 2,600 square feet in 1951, the commission was known as the biggest residence in Breuer's solo practice to date. The house that the Grotens encountered in 1976 was part of a legacy.*

**MG:** Art's response was immediate; I take longer to process. He felt that we had both studied Breuer, so why wouldn't we live in a Breuer house?

**AG:** Yet nobody knew about this house, and it's still relatively underappreciated.

**MG:** I think one of the reasons this house didn't get attention is that Peter ran out of money, so it was not like it was completed by the architect and shown to the press. Peter labored for several years after Breuer signed off. The McCombs got a certificate of occupancy and did the finish walls after they moved in.

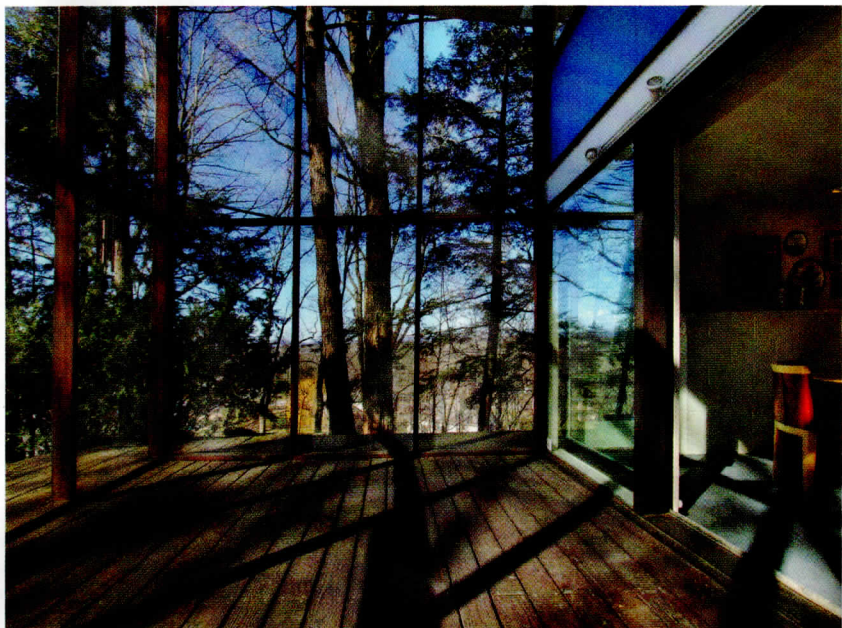
*The McCombs would build a music room and bedroom on the northwest side of the house in accordance with Breuer's plan for a future addition to the house. Less predictably, the McComb marriage would end in divorce. Peter and Karen divided the interior into two discrete living spaces, in order to live separately on site, and these apartments later generated rental income.*

*When the Grotens took over the place in 1977, they had contractors replace the original Masonite interior paneling—with then cracked and warped—with sheetrock, update the wiring and insulation, and remove the doors that the McCombs had installed post-separation, among other changes. After the*



The painted-blue exterior panels are one of Breuer's signature decorative touches.

A two-story screened porch was added beneath the original roofline at the southwest corner of the house. Because the roofline was followed, and the house sits on a true north-south plane, natural light is able to enter the glass-walled upper and ground floors uninhibited.







A bird's-eye view of the living area, featuring a monumental modern fireplace and chimney, and a number of early twentieth-century iconic furnishings, such as two tubular-steel Wassily chairs.

*house was reconstituted, the new owners came to appreciate Breuer's vision more deeply.*

**AG:** When we finished that first renovation and started having company, we realized that there was a brilliance to the central public space with other spaces radiating off of it. Guests didn't wander into your bedroom but still had freedom to circulate and explore. We could host as many as 120 people.

**MG:** Then there's something very intimate about having a family gathering here, just between the kitchen and dining area. Everybody feels like they're cooking together.

**AG:** And four people can really work in that kitchen. The kitchen is very well organized.

**MG:** When we moved in, there were 150 acres of forest under the ridge. The kids would climb down that hill and spent hours playing in the woods. We didn't think we were using this house to raise independent kids—

**AG:**—there was an autonomy that came with having their own bedrooms on the other side of the house.

**MG:** Though we did put in an intercom, so our two-year-old could tell me that I had forgotten some part of our good-night ritual.

*As the Grotens enjoyed one epiphany after the next, they also expanded their knowledge of Breuer. So, although the homeowners certainly grasped the architect's intentions from day one, the tenor of renovation shifted toward reverence when it came time for additional renovations in the '80s.*

**AG:** We didn't realize we were going to be stewards of something. It was exciting, I knew the name Breuer, but it was just a house. I didn't know how important he was until we became more familiar with his place in history.

**MG:** Our relationship with the house changed over time, as we made those connections. The truth is, in the early days we didn't ask ourselves, "Is this true to Breuer?" Later, we did things that were natural to using the house, such as extending the roofline to add the screened porch [to the southwest corner of the plan], but we had concerns about how they would change the house's appearance.

*The Grotens took their biggest design risk in 1986, when they could no longer tolerate one flaw in Breuer's original scheme—the arrangement of master bedroom atop the southwest corner of the house. Perched above the living room, the suite had so little privacy that the Grotens found themselves using it as a platform to make toasts at parties. They extended the suite eastward, to occupy 400 square feet over the house's service wing. Not only did they angle the new volume's rooftop to mimic the butterfly wing behind it, but also duplicated or moved original windows to the new elevations. In a similar vein, when they added a 320-square-foot storage room in 1994, they set it back fifteen feet from the east elevation, to minimize compositional consequences. Margery keeps a chip of the exterior paint in an envelope as a color benchmark for the blue panels.*





**MG:** There will be people who say it's not the original house.

**AG:** But if you want an original, then you don't understand Breuer. He thought a house was organic and could evolve to suit occupants' needs. People do what they need to do; they just have to maintain the lines of the house and the integrity of the design. There are virtually no "original" Breuer houses.

**MG:** Breuer's house in the MoMA garden was an affordable house for the returning veteran. It was supposed to be affordable, and I'm sure he assumed it would grow as the family grew. This house wasn't modest like that project was modest, but the fact that he designed the music room and bedroom as a next phase means he had evolution in mind here, too.

**AG:** I spoke with Herbert Beckhard, who was Breuer's project manager on this house, when we were writing the nomination for the National Register of Historic Places [the McComb house was listed in 2009]. I asked him specifically about expansion of Breuer houses and described briefly what we had done, and he said that Breuer expected his houses to grow with the needs of the family and noted that as long as the distribution of the "modules" remained balanced, they were satisfied.

*The one flaw in these multiple careful expansions? The house is now too large for the Grotens in their retirement years and went on the market in the spring of 2018. If wistful about a sale, the Grotens are buoyed by the knowledge that, thanks to the renewed popularity of mid-century modernism, there are many more Grotens out there than there were in 1976. A diehard Breuer fan may acquire the McComb house, or the McComb house will turn its next owner into one.*

Four steps separate the living room, with its archetypal Breuer fireplace, from the dining room, two spaces that remain largely unaltered from the original plan.

Though added in 1962 to serve as a music room, this space has since been turned into a library.







## Palm Springs: Design Heats Up

AN INSIDER'S GUIDE TO THE  
MECCA OF MODERNISM IN  
THE CALIFORNIA DESERT

BY NICOLE ANDERSON



IN HIS 1906 BOOK, *The Wonders of the Colorado Desert*, George Wharton James described Palm Springs as “most beautiful, interesting, and delightful. . . . A natural oasis improved by man.” Most visitors who find themselves in the warm, sun-kissed desert town—situated on the western edge of the Coachella Valley and at the foot of the San Jacinto Mountains—would likely agree with James. Since the 1920s and '30s, Palm Springs has been a retreat for Hollywood stars, including the likes of Frank Sinatra (who has a thoroughfare named after him there), Zsa Zsa Gabor, and, more recently, Leonardo DiCaprio. But it is equally recognized for its concentration of noteworthy mid-century architecture. The leading talents of the day—such as John Lautner, A. Quincy Jones, and Richard Neutra—were drawn to the area’s palm tree-lined roads, craggy burnt-orange mountains, and imposing sky. This enclave of Southern California architects integrated Europe’s Bauhaus aesthetic and the International Style into their own design vernacular, playing off the landscape—and ushering in what is known today as desert modernism. With a wealth of design, and near perfect weather, Palm Springs is on the ascent and proving to be more than just a seasonal resort town.





A view of the exterior of L'Horizon Resort and Spa, designed in 1952 by architect William F. Cody.

## SIGHTSEEING

### ART & ARCHITECTURE

PALM SPRINGS ABOUNDS WITH MODERNIST architecture, much in plain sight, and others relatively hidden from view, often discreetly sheltered behind hedges of leafy palms. The best way to maximize your design sleuthing is to reserve a spot on Michael Stern's "The Modern Tour," a highly curated two-and-a-half-hour sightseeing exploration around the city, with visits to private residences, such as the Dr. Franz Alexander House by Walter White and William F. Cody's Glass House. As the co-author of *Julius Schulman: Palm Springs* and the new *Hollywood Modern: Houses of the Stars*, Stern offers in-depth knowledge of the city's architecture—from interesting historical tidbits on zoning and the local flora and fauna to fun celebrity stories—managing to be at once entertaining and edifying. Often included on Stern's tour is the iconic Albert Frey House II, the personal residence designed by Swiss-born architect Albert Frey, who lived there for more than thirty years, and which is now under the stewardship of the Palm Springs Art Museum (Stern is the only private operator with exclusive access to show Frey House II). Well worth a visit, the Frey House II is nestled into the hillside and has sweeping views of the valley and mountains. The home was, as the museum's brochure explains, "designed as compactly as a ship," with built-in seating and cabinets. Constructed with durable materials—steel, glass, and corrugated aluminum—it embraces its natural surroundings, integrating a massive boulder right into the interior.

Just down the hill stands the brutal-esque Palm Springs Art Museum, designed by E. Stewart Williams. The spacious eighty-year-old institution has

ample room to show its impressive permanent collection—including works by Louise Bourgeois and Alexander Calder—as well as to stage large-scale exhibitions. Across the street from the museum, a replica of Paul Rudolph's 1952 Walker Guest House is taking up temporary residence, right beside giant eight-foot-tall sculptures of crawling *Babies* by Czech Republic artist David Černý. Don't miss PSAM's Architecture and Design Center, the Edwards Harris Pavilion, which is only a short walk, located in down-

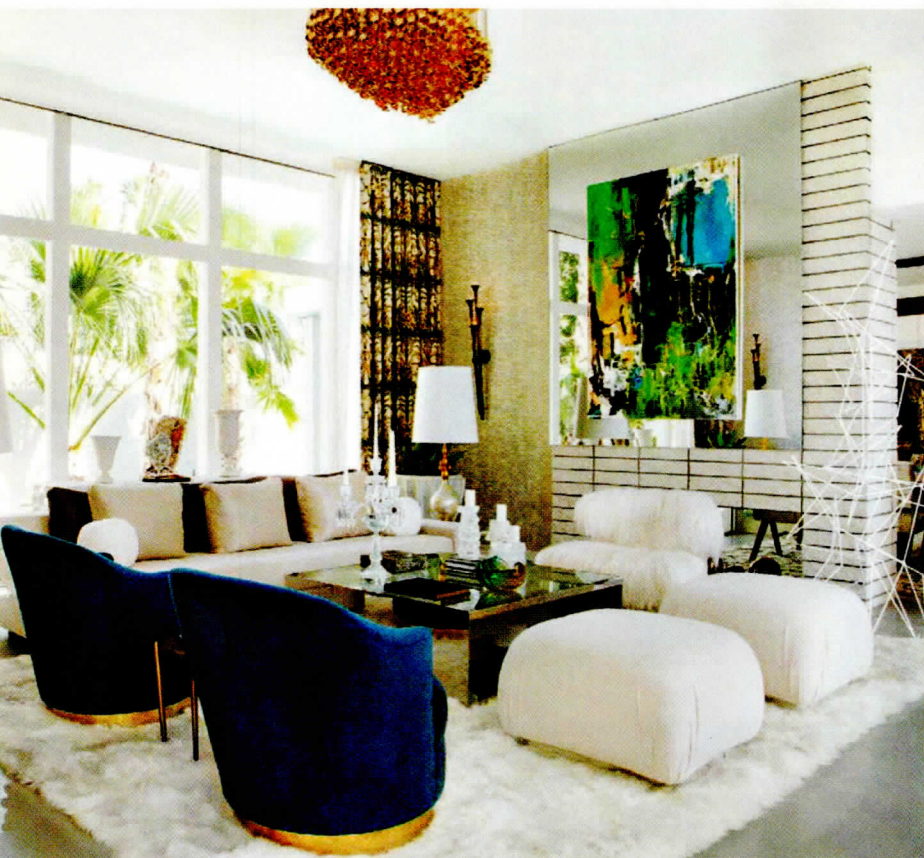
The Palm Springs Art Museum's Architecture and Design Center, designed in 1961 by E. Stewart Williams.

An interior view of the Palm Springs Art Museum.

Frey House II, 1964, designed by Albert Frey.







town Palm Springs. Housed in the former Santa Fe Federal Savings and Loan building, also designed by E. Stewart Williams, the A+D Center is under the leadership of Brooke Hodge, the museum's first director of architecture and design, who is introducing compelling programming, such as a forthcoming exhibition highlighting the pioneering work of local, not yet widely known architect Hugh Kaptur.

While there is much to see in Palm Springs, a drive to the sprawling Sunnylands Center & Gardens in Rancho Mirage is a must. The two-hundred-acre estate of media magnate and philanthropist Walter Annenberg and his wife, Leonore (who served as Ronald Reagan's chief of protocol), opened to the public in 2012 and offers tours, exhibitions, and other programming, while carrying on its legacy as a retreat for political summits with world leaders. The 25,000-square-foot home conceived by A. Quincy Jones in 1966 is a wild mash-up of modernism and Hollywood regency, with interiors and furnishings designed by William Haines and Ted Graber. Visitors can glimpse the vast landscaped grounds, containing a golf course, ponds, and outdoor sculptures.

**FESTIVALS & HAPPENINGS**

THERE IS NO BETTER WAY TO CELEBRATE THE tradition and ongoing influence of modernism than at Modernism Week, the fourteenth edition of which the city will host from February 14 to 24, 2019. On the docket is a full schedule of talks, parties, architectural biking and bus tours, film screenings, events like the

Woodson and Rummerfield's designed the living room in the Christopher Kennedy Compound show house for Modernism Week in 2014.

An exterior rear view of the historic Sunnylands estate, built by A. Quincy Jones, 1966.







Palm Springs Modernism Show & Sale, and more (tickets sell out quickly for many of these events). The festivities will kick off with cocktails and dancing at the opening night party, Modern Love, held at the 1962 Wexler and Harrison-designed Indian Canyons Golf Resort Clubhouse.

Highlights of the festival include exclusive tours of four homes, including Green Gables, a residence designed by Palmer & Krisel around 1957 and undergoing a renovation by design consulting firm H3K. The Christopher Kennedy Compound presents a show house in an immaculately restored mid-century home in Indian Canyons, featuring the work of a dozen interior designers. For Frey fans, the Cree House, an architectural gem that has never before been seen by the public, will open its doors to visitors. In addition to house tours, there will be plenty of nostalgia-leaning entertainment, from the Nod to Mod dinner to performances by the Aqualillies, a group of synchronized swimmers.

Coinciding with Modernism Week is Desert X, a site-specific biennial exhibition, returning for the second time to the Coachella Valley, from February 9 to April 21, 2019. A roster of international artists will create large-scale works inspired by the desert environment, and placed in different locations. A favorite from 2017 was Doug Aitken's *Mirage*, a mirrored house that reflected the rugged landscape and changing light.

## SHOPPING

THE REVITALIZATION OF THE UPTOWN DESIGN District in the last decade has transformed the once-deserted strip of North Palm Canyon Drive into a popular hub for design and vintage shopping. Start out at the Palm Canyon Galleria with its arcade of shops offering an eclectic swath of twentieth-century art and design. Farther up the street, Bon Vivant, located in the historic Kocher-Samson Building (the first project designed by Albert Frey in Palm

Spring) tenders an exceptional array of objects, including Blenko glass and Italian pottery. Take a moment to glimpse the International Style building's elegant spiral staircase. Just next door is the exquisitely curated Flow Modern, owned by husband-and-wife design duo Andre Boughtwood and Brigitte Lehnert. The gallery exhibits a mix of art, design, and jewelry, representing California artists as well as displaying mid-century furniture by noteworthy designers such as Milo Baughman and Steve Chase.

One block north, a La Mod is an expansive showroom specializing in design from the 1960s through the '80s, housed in famed interior designer Arthur Elrod's former studio. The owners, Miguel Linares and James Claude, have been in business for twenty years, and have artfully filled their space with works by favorites like Karl Springer and Charles Hollis Jones, among others. A fixture in the Palm Springs design scene, Christopher Kennedy—whose work ranges from interiors to products—has a boutique and studio nearby that sells pieces from his own furniture line, vintage finds, and contemporary household wares. Close by, shoppers can browse oodles of design and art at Shag, Pelago, and the charming Shops at Thirteen Forty Five, occupying an E. Stewart Williams-designed building.

To dress the part of the retro Palm Springs lifestyle, check out The Frillery, a boutique with an impeccably handpicked selection of vintage duds, that, as the website fittingly sums up, is "mod, resort, bohemian and a little rock n roll."

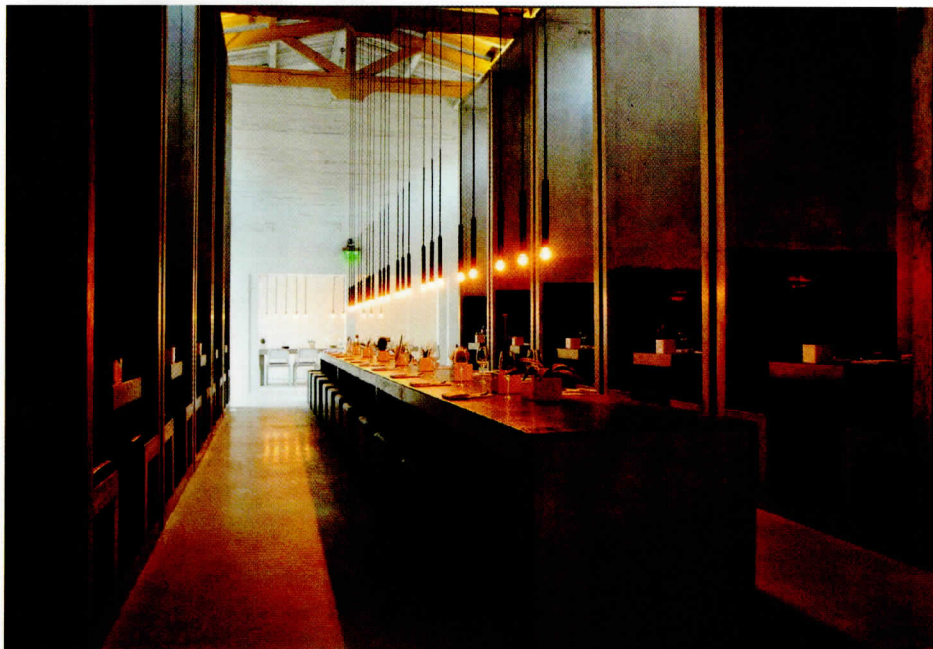
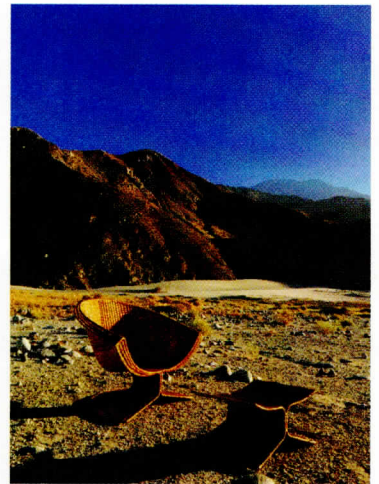
## DINING

IF YOU ASK A LOCAL FOR A RESTAURANT recommendation, chances are you'll be directed to Workshop Kitchen + Bar in the Uptown Design District. Located in a ninety-year-old retrofitted movie

One of Donald Wexler's prefabricated Steel Houses in Palm Springs, which he began in 1961 and were rediscovered in the early 1990s. Most of the buildings have been restored.

Lotus lounge chair and ottoman by Miller Yee Fong, 1968.

The Workshop Kitchen + Bar, designed by Soma architect collective in 2012, included work with the design company PSLab to create custom lighting fixtures to complement the concrete elements.





theater, the restaurant, which earned a James Beard Award for Best Restaurant Design, serves up farm-to-table fare, such as the house-cured gravlax tartine and the kabocha squash risotto, along with cocktails like the Palm Springer, a vodka concoction with pineapple juice and bitters. Architecture collective Soma conceived the minimalist interior outfitted with concrete booths and custom lighting.

Sandfish Sushi & Whiskey, also on North Palm Canyon Drive, is the brainchild of chef Engin Onural, who has whipped up a menu comprised of both traditional and experimental takes on Japanese dishes, like the spicy tuna tostada or the braised Spanish octopus with edamame hummus. Local architect Chris Pardo created a palette of concrete, wood, and fish tiles to achieve the interior's Japanese-Scandinavian aesthetic.

Spencer's is an enduring favorite among Palm Springers. Connected to the historic Palm Springs Tennis Club, where a number of celebrities hobnobbed, the eatery has a shaded outdoor patio that is perfect for a leisurely lunch. Order the generously portioned Baja shrimp salad and sip a Bee's Knees while enjoying some good people-watching.

To indulge in a delectable cocktail, stop by Seymour's, hidden behind a velvet curtain in the classic steak joint Mr. Lyons. The dimly lit lounge exudes that speakeasy feel with its wood-beam ceiling and salon-style arrangement of artworks featuring Victo-

**The Moroccan Villa at Korakia Pensione.**

**Installation view of *Mirage* by Doug Aitken, 2017, part of Desert X, a site-specific contemporary art exhibition.**



rian-era men in top hats and tailcoats. Try one of the many specialty cocktails like the Little Owl, with rye and walnut liqueur.

#### LODGING

FOR THOSE HANKERING FOR A LITTLE LUXURY tinged with old-school glam, L'Horizon Resort and Spa is the place to stay. Originally built by William F. Cody in 1952 as a retreat for Hollywood producer Jack Wrather (of *Lassie* and *The Lone Ranger*), the complex consists of twenty-five low-slung bungalows built to host Wrather's famous guests, such as Betty Grable and President Reagan. A few years ago interior designer Steve Hermann gave the property an extensive renovation, returning it to its former grandeur as a new boutique hotel. The infinity-edge pool and landscaped grounds are steps away from the private bungalows and provide mountain views. Rooms are furnished with mid-century chairs by the likes of Knoll and Katavolos and lighting by designers such as Brendan Ravenhill.

The Lautner Compound might be a dream-come-true for mid-century design wonks. Located in Desert Springs—a twenty-minute-drive northeast of Palm Springs—the compound offers lodging in four recently restored units originally designed by Lautner in 1947 as part of a never-realized master-planned community catered to Tinseltown. Refurbished by interior designer Tracy Beckmann and furniture designer Ryan Trowbridge, the flats provide today's amenities set in a quintessential modernist landmark.

Korakia Pensione is a refreshing departure from the ubiquitous mid-century-designed hotels dotting Palm Springs. With its lush courtyards of citrus blossoms and olive trees, it transports you to Morocco or Greece. One part of the hotel was built in 1924 as Dar Marroc, for Scottish painter Gordon Coutts, who sought to re-create his time in Tangiers, and hosted artist friends like Grant Wood. The hotel's white-washed villas are a blend of Mediterranean and Moorish influences, filled with antiques and furnishings from abroad.



# Palm Springs

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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.

**DONALD DESKEY (1894-1989)**  
 THREE-PANEL SCREEN  
 Made by Deskey-Vollmer, Inc.  
 Oil on canvas, metal leaf, and wood  
 c. 1928

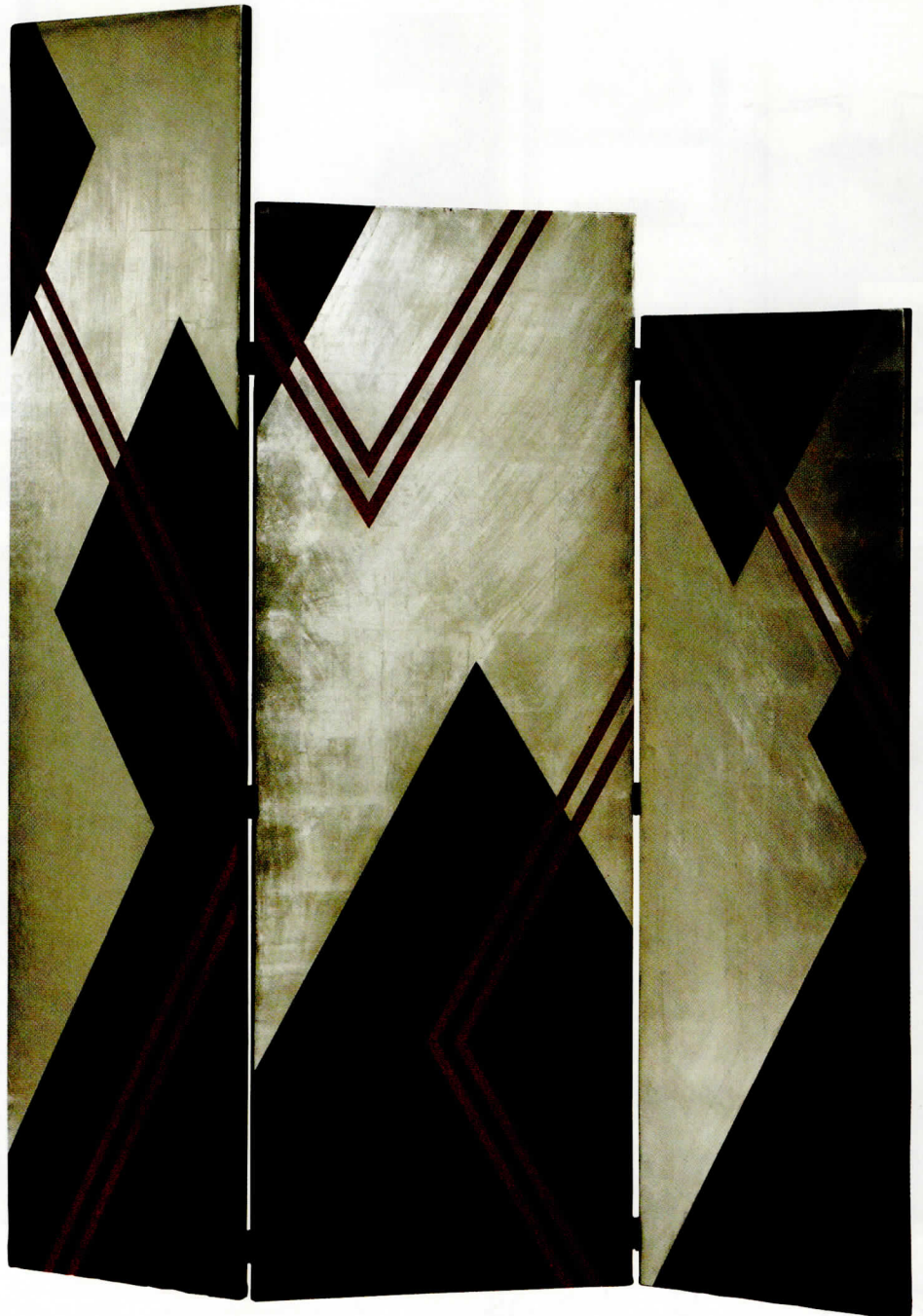
IN THE 1920S DONALD DESKEY WAS part of a group of American designers influenced by European art deco. He designed several important interiors, including those in New York City's landmark Radio City Music Hall. Besides public buildings, Deskey's commissions included interior decoration for numerous private houses.

One, on the East Coast, owned by Glendon Allvine, was promoted in the press as "America's First Modernistic Home." Allvine was a well-known Hollywood executive and the publicity director for Fox Films Corporation. His residence was the first beach house of contemporary design in Long Beach, a community on Long Island's southern shore. Allvine, who highly valued the modern movement, decorated the house with furnishings by some of the leading designers of the period, including Ruth Reeves, Paul Frankl, and Walter von Nessen, as well as Deskey. The three-panel screen follows the color scheme of the dining room.

Emblematic of Deskey's well-known modernist style, it relates to other iconic French art deco pieces by such artists as Eileen Gray and Jean Dunand. Along with Deskey's distinguished streamline furniture, it reflects the dynamic spirit of the late 1920s and early 1930s in the United States.

**Barry Shifman**

Sydney and Frances Lewis  
 Family Curator of Decorative Arts  
 1890 to the Present  
 Virginia Museum of Fine Arts  
 Richmond



VIRGINIA MUSEUM OF FINE ARTS, RICHMOND, GIFT OF THE SYDNEY AND FRANCES LEWIS FOUNDATION





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*Its sleek appearance and practicality came to embody the potential of American domesticity in the atomic age*



**PETER SCHLUMBOHM  
(1896-1962)**  
CHEMEX COFFEEMAKER  
Pyrex, cherrywood, and leather  
Introduced 1941

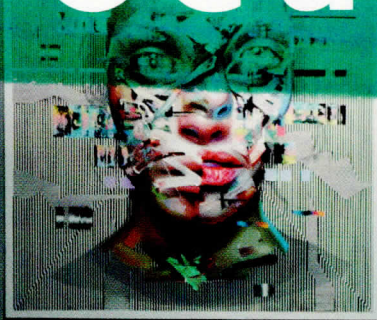
THE CHEMEX COFFEEMAKER, INVENTED BY THE German-born chemist Peter Schlumbohm, has been in continual production since 1941, an example of innovative, socially conscious design. The coffeemaker entered American popular culture during World War II, when the Museum of Modern Art featured it in its 1942-1943 exhibition *Useful Objects in Wartime*, a survey of consumer goods that complied with the government's requisition of raw materials for the war effort. The design of the coffeemaker made elegant use of glass, leather, and wood—materials not subject to regulation and thus readily available. Its dramatic hourglass form—devoid of handles or added decoration—evokes scientific efficiency. The conical base relates to the shape of Erlenmeyer flasks, which Schlumbohm would have used while earning his doctoral degree in chemistry in Germany. In a further nod to his scientific training, Schlumbohm chose to manufacture the coffeemaker from borosilicate glass, the

type of glass used for lab equipment that could withstand exposure to an open flame or boiling water. Schlumbohm's design was manufactured by Corning Glass Works, which produced the mold-blown vessels from their proprietary Pyrex; and Schlumbohm's Chemex Corporation assembled the parts. This conflation of kitchen and laboratory reflects the compelling role that technology played in the American imagination during the postwar era. Although the coffeemaker emerged amid wartime deprivation, its sleek appearance and practicality came to embody the potential of American domesticity in the atomic age.

**John Stuart Gordon**  
Benjamin Attmore Hewitt Associate  
Curator of American Decorative Arts  
Yale University Art Gallery  
New Haven, Connecticut



# CONTEMPORARY FOCUS AT THE PALM BEACH SHOW



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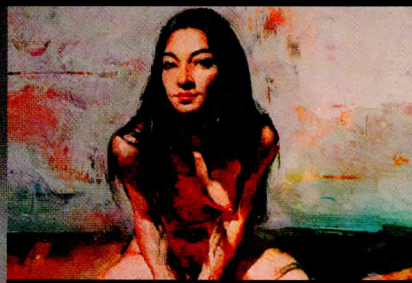
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GALERIE FLEDERMAUS



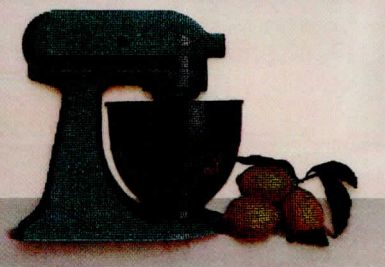
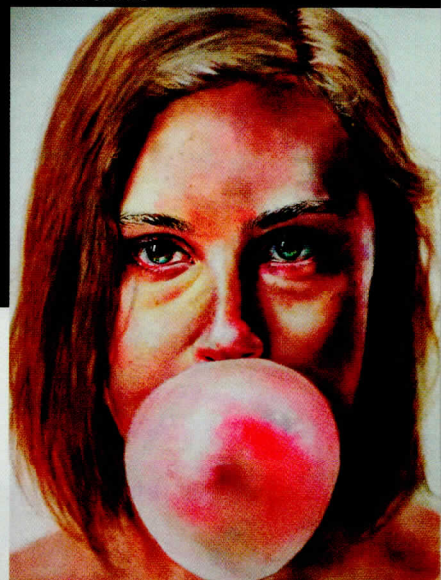
CANTOR FINE ART

STEIDEL FINE ART

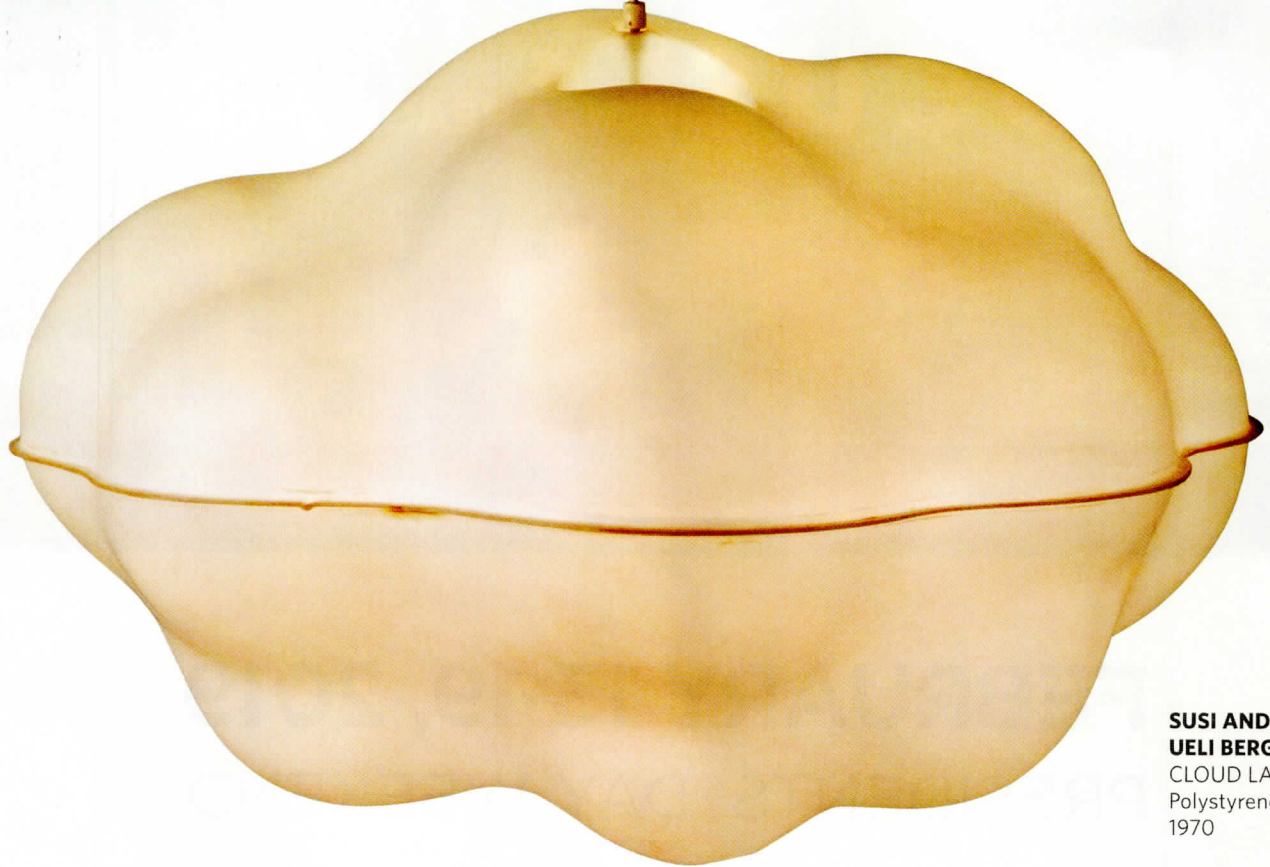


CHARON KRANSEN ARTS

ART UNIFIED







**SUSI AND  
UELI BERGER**  
CLOUD LAMP  
Polystyrene  
1970

*Symmetry is alien to the cloud lamp—it presents itself differently from every angle*

INSPIRED BY POP ART, THE CLOUD LAMP IS THE ANTITHESIS OF FUNCTIONAL DESIGN. At first, designer and artist couple Susi and Ueli Berger wanted to make an inflatable cloud with an integrated neon tube. But then they took advantage of the vacuum-forming process to create an amorphous glowing object.

Polystyrene materials are typically stiff and hard, but when heated the thermoplastic becomes rubbery and pliable, allowing it to be formed like a membrane. Through the vacuum-forming process, small series of shells or hollow bodies can be produced with minimal effort. The Bergers used this novel process to create an amorphous cloud, first making molds for the top and bottom, and then using a vacuum to cause the hot polystyrene membrane to cling to the molds. Once cooled, the shells retain their form and can be effortlessly joined together, thanks to their congruent edges. Unlike the turned or pressed rotary forms abundant in the world of lamps, symmetry is alien to this cloud—it presents itself differently from every angle. Hung freely from the ceiling like a lantern, it is not a tool with which light can be aimed or directed but simply a glowing body, a cloud in a cartoon sky. The Basel-based manufacturer J. Lüber, which was looking for small, innovative pieces of furniture to add to its product range, launched serial production of the Cloud lamp in 1976. It was made by Lüber until 1979, then in 1999 it was produced in a limited edition by the Design Collection of the Museum für Gestaltung Zürich; since 2002 it has been sold by Wohnbedarf.

**Renate Menzi**  
Curator

Design Collection Museum für Gestaltung Zürich  
Zurich, Switzerland





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MAGAZINE

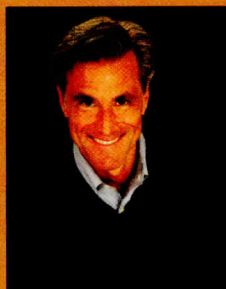
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Our tour will be led by **Hermes Mallea**, Cuban-American architect, principal of M (Group), an AD100 listed New York architecture and design firm, and author of *Great Houses of Havana* and other books that chronicle the romance and exuberant style of the Cuban capital. The amazing itinerary he's crafted will take us to art-filled houses that reflect the grandeur of Havana's colonial past; behind the scenes to ateliers and galleries in neighborhoods that tourists rarely visit; and to exclusive events, including dance rehearsals, private concerts, and dinners.



Concierge services will offer guidance on all arrangements for the journey. Space is limited!

For the full itinerary and details contact

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# Cultural Confluence





Melding art, architecture,  
and landscape, the  
Glenstone Foundation's  
expansion introduces  
a new kind of visitor  
experience

**By Judith Gura**



The water court at the  
center of Glenstone's  
new Pavilions building  
serves as a serene  
resting place to reflect  
between visiting galleries.





Visitors approach the Pavilions via a serpentine path through a meadowland designed by Adam Greenspan and Peter Walker of PWP Landscape Architecture.

**SINCE IT OPENED IN 2006, GLENSTONE** has been a small private institution with a fine collection and a low profile. Not any longer. With the inauguration in October of a new building and expanded facilities on 230 acres in Potomac, Maryland (about fifteen miles northwest of Washington, DC), Glenstone has become a must-see destination for modern art enthusiasts, architecture aficionados, and landscape design lovers. Founders Mitchell and Emily Wei Rales and their collaborators set out to create a different type of museum, both aesthetically and experientially, and have succeeded on both counts.

The showpiece of the expansion is the Pavilions, a 204,000-square-foot, \$200 million building designed by award-winning architect Thomas Phifer. Innovative in concept and meticulous in execution, the building is not immediately visible to visitors, who enter the site

via the cedar-clad Arrivals Hall and are then directed outside for a ten-minute walk along a gently winding gravel path, as a cluster of gray-toned cubic forms seems to rise out of a grassy hill in the distance. The carefully choreographed approach merges architecture and landscape; Phifer speaks of “embedding the experience of nature into Glenstone.”

Up close, the Pavilions materializes as a spare rectangular structure of horizontally stacked, one-by-six-foot concrete blocks surrounding a central water court, which is visible through glass walls as the visitor walks through the main corridor of the museum. Phifer has designed an environment considerate of the art and visitors by giving ample space to both. Referencing Jun’ichirō Tanizaki’s *In Praise of Shadows*, a theoretical treatise widely admired by architects, Phifer points out the transitions of light and shadow that break up the space vi-



sually. There are physical transitions as well: breathing space between galleries allows the visitor time to absorb what has just been seen before viewing what follows. The landscape is an essential part of the experience; most of the rooms are punctuated with windows, skylights, or clerestories. The effect is minimalist, but never stark.

Adam Greenspan of PWP Landscape Architecture, designers of the 9/11 Memorial in New York, has been involved in the project for the past fifteen years, subtly restructuring the bucolic site to look entirely natural, with carefully placed trees, rolling meadows, and streams, traversed by winding pebbled paths, accented with sculptures by Richard Serra, Ellsworth Kelly, and Jeff Koons, among others.

In the Pavilions, artworks are displayed in ten galleries—each a different shape, size, and lighting configuration designed to fit the works it houses. The largest gallery, nine thousand

square feet, is a series of airy connecting rooms that showcase sixty-five works by fifty-two artists. Made between 1943 and 1989, they represent styles from abstract expressionist to post-minimalist, and include marquee names like Calder, de Kooning, Rothko, and Rauschenberg as well as notable women artists including Agnes Martin, Linda Benglis, Lygia Pape, and Pipilotti Rist and less-celebrated but equally significant names like David Hammons and Alighiero e Boetti.

Most other galleries are solo installations, planned by Phifer in collaboration with the artist or the artist's estate in order to best realize the artist's vision. For On Kawara, he created a wood-floored, skylit room for three of his date paintings; and for Michael Heizer, a walled patio encloses a sixteen-foot-deep pit that holds a cluster of fifteen massive weathered-steel beams. Rather than being rotated for short-run shows, the installations will remain on display for ex-

Installation of *Untitled*  
by Felix Gonzalez-Torres,  
1992-1995.



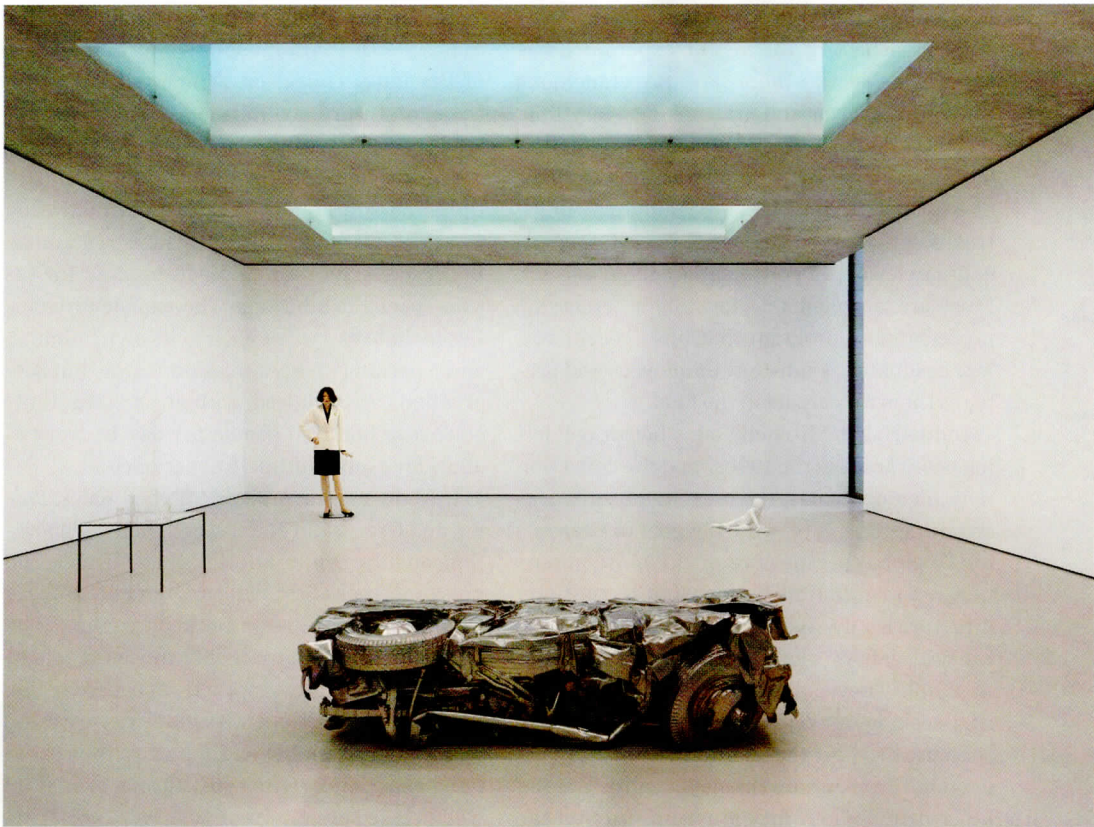
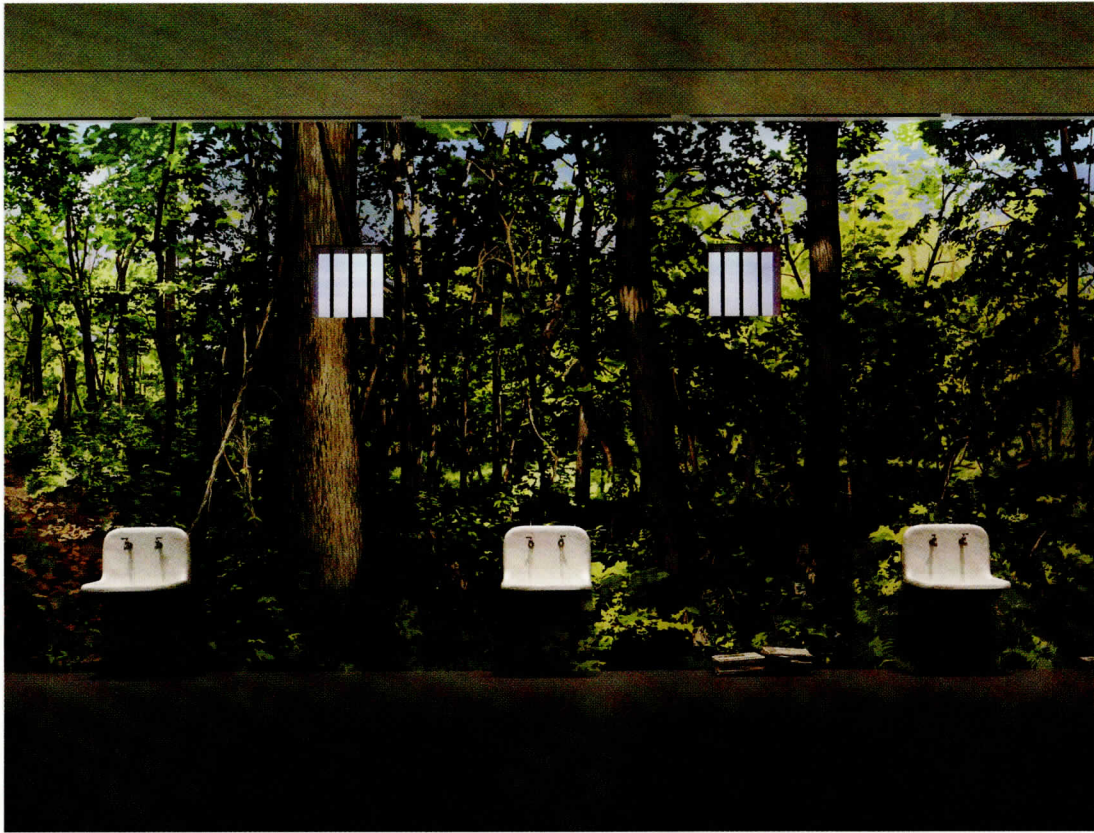




Visitors have the opportunity to engage physically with the immensity of *Smug* by Tony Smith, 1973/2005.

A light-filled passage in the Pavilions features *Big Phrygian* by Martin Puryear, 2010–2014.





In *Untitled*, 1992, one wall of which is shown here, Robert Gober deals with issues of mass-production and individuality through handcrafted domestic fixtures.

An installation of sculptures by Charles Ray includes, clockwise from far left, *Table*, 1990; *Fall '91*, 1992; *The New Beetle*, 2006; and *Baled Truck*, 2014.

© ROBERT GOBER, AMSTUTZ PHOTO, COURTESY OF MATTHEW MARKS GALLERY © 2018 CHARLES RAY, AMSTUTZ PHOTO





The Gallery, Glenstone's original exhibition building designed by architect Charles Gwathmey, stands against a backdrop of natural foliage, underscoring the architect's interest in incorporating the landscape in his design. In the foreground is *Untitled* by Ellsworth Kelly, 2005, and beyond, *Sylvester* by Richard Serra, 2001.

The Pavilions from above with Smith's *Smug* and *Contour 290* by Serra, 2004.

tended periods, allowing visitors to experience the objects at different times of day and the landscape in different climates.

Every aspect of the visitor experience has been considered: there are no stanchions separating viewer and art, making everything feel accessible and encouraging interaction with the works. To avoid distractions, in place of explanatory wall texts, friendly and unintrusive gray-garbed guides are in each room to engage viewers in conversation about the art. Most are enrolled in Glenstone's "emerging professionals" program that hires recent college graduates as full-time employees and prepares them for careers in the field.

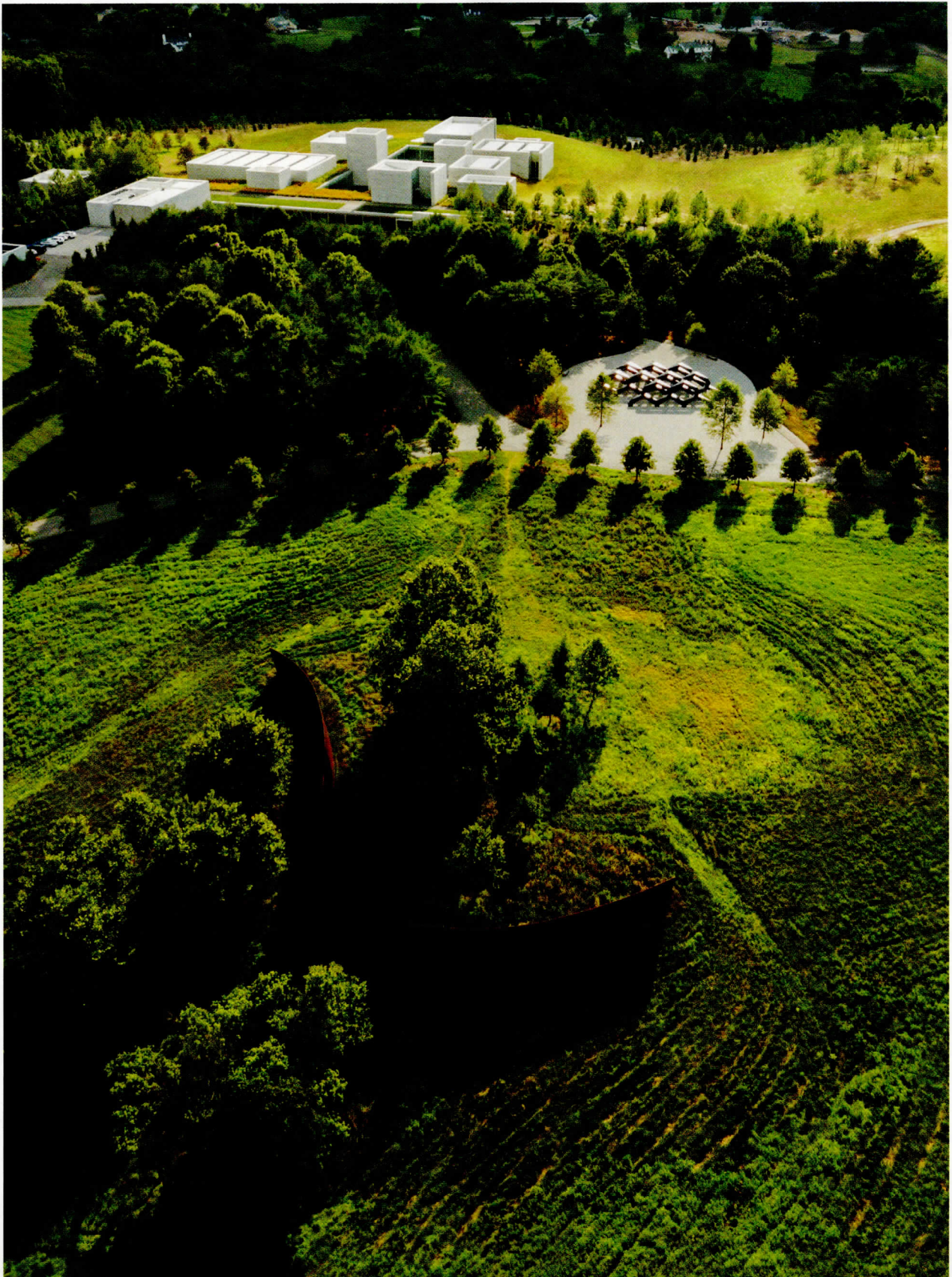
Industrialist Mitchell Rales began collecting postwar art in the 1990s, and the collection now includes some thirteen hundred works spanning 150 years, with the goal of presenting "a global perspective of the most important art of our time," according to museum director Emily Wei Rales, a former curator and gallery director who married Rales in 2008. They collect only established artists, seeking out risk-takers, Emily Rales says, "because those are the most interesting and challenging." In planning the new facility, the Raleses visited about fifty museums around the

world and cite as inspiration Denmark's Louisiana Museum of Modern Art, the Menil Collection in Houston, and the Fondation Beyeler in Basel. The Pavilions shows only a small part of the Rales collection, which will form the basis of future exhibitions; Glenstone will lend art, but does not plan to borrow any.

The original Glenstone building, a thirty-thousand-square-foot limestone structure by Charles Gwathmey, currently houses a Louise Bourgeois exhibition and will be used for future special exhibitions. The expanded facilities include two cafes, each in its own building, and a parking area. Admission is free, but reservations are required, with attendance limited to four hundred people per day, in order to allow for a more intimate experience.

Introducing the project, Mitchell Rales, Phifer, and Greenspan emphasized their collaboration, and the results attest to that. "Usually the museum comes first," Rales commented, "here the art and the museum worked together." The outcome is an approachable museum, where a visit is a leisurely respite from everyday life: inviting rather than intimidating, calming rather than frenetic, and an altogether satisfying experience. Other institutions would do well to take note. **M**





BAAN PHOTO



# POP AND



# PRACTICALITY

By Ida Engholm and Anders Michelsen

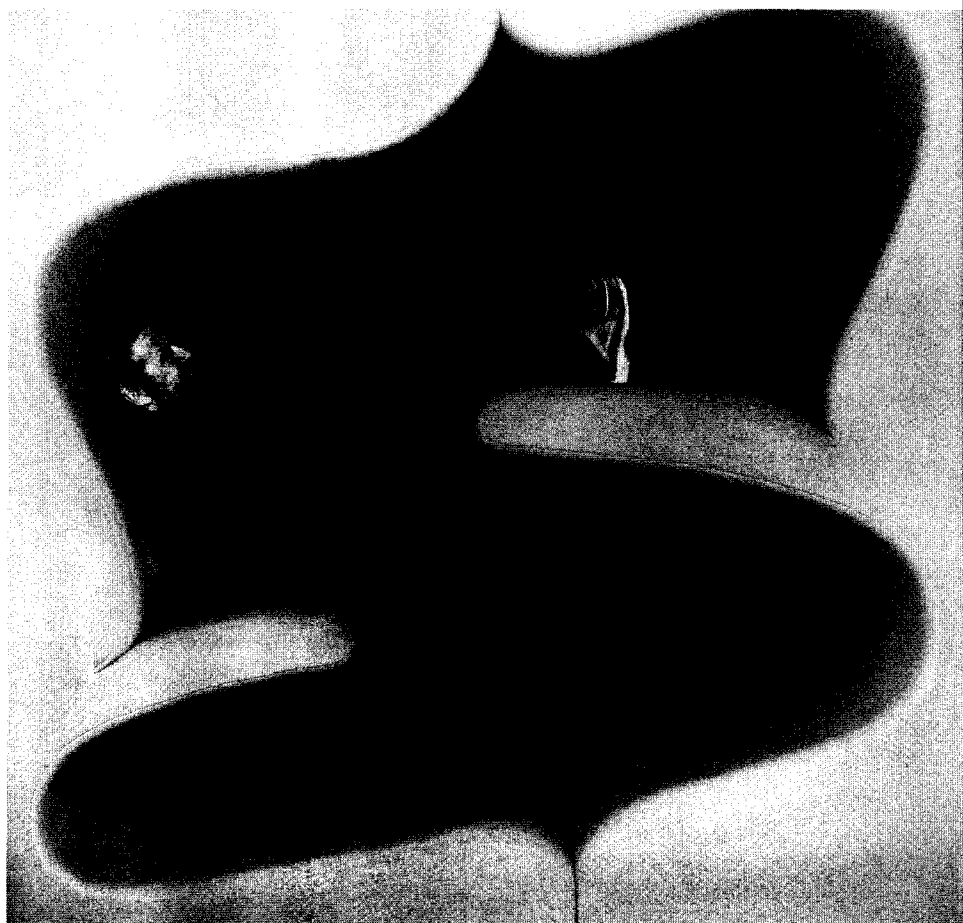


### **"A LESS SUCCESSFUL EXPERIMENT**

is preferable to a beautiful platitude," said Verner Panton, one of Denmark's most important and most distinctive design personalities. In his time, he was considered an enfant terrible, but he was in truth a trailblazer who combined pragmatic design approaches with a direct use of the possibilities made available by the new technologies, materials, and production systems that emerged in the postwar era.

His designs are renowned for their attempt to engender innovative design experiences, especially through the use of color, but are also characterized by an almost scientific approach to the exploration of systems as a basis for the development of chairs, lamps, textiles, and celebrated interior "environments."

Panton was "Danish" in the sense that he shared the practical and concrete design approach that characterizes the Danish furniture tradition among his colleagues. But he appears much less "Danish" if we consider his experiments with new materials and idioms, and the role that he assumed on the Danish design



A new book examines the sensational yet sensible work of the Danish designer Verner Panton

The interior of Restaurant Varna in Århus, Denmark, as designed in 1971 by Verner Panton and featuring his Pantonova chairs, 1971, and chrome Spiral lamps, 1970.

Panton pictured inside his Living Tower, a sculptural furniture piece consisting of two elements with four seats on different levels, 1968.



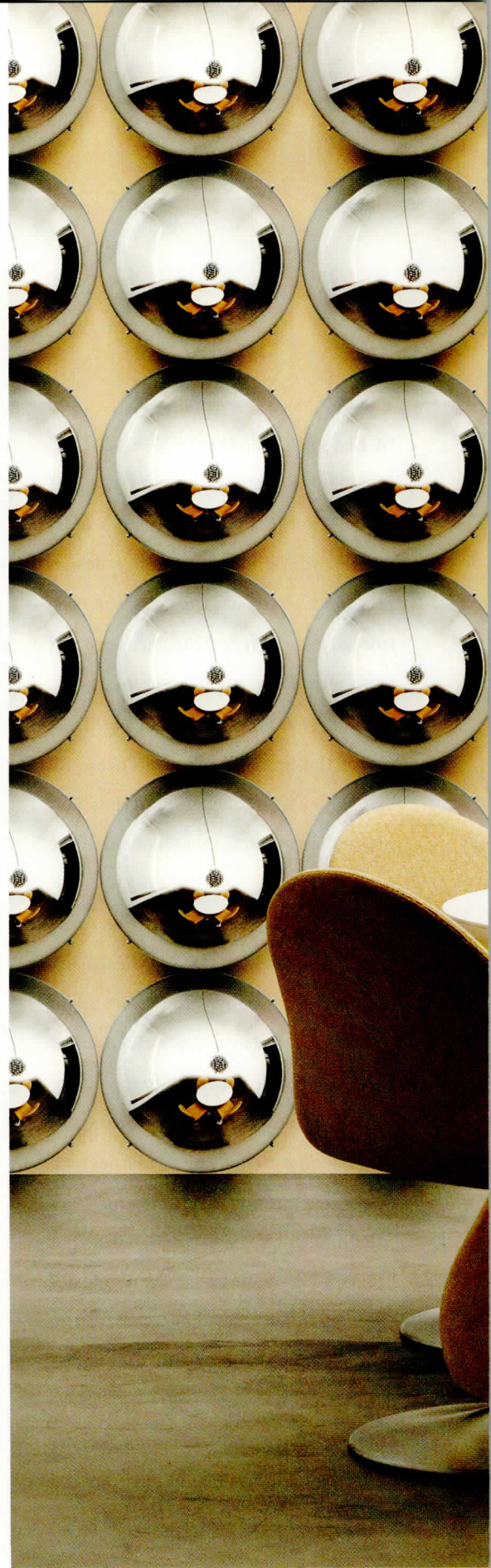


Panton chairs, 1956-1967, from the archives of the Vitra Design Museum in Germany. From the start, the chair was produced in a variety of colors.

An installation of Panton's Spion or Spy lamps in highly polished metal and plastic, 1971, with an aluminum Ball lamp, 1970, and System 1-2-3 chairs, 1973-1974.

scene. In Denmark, Panton's furniture-design colleagues worked with wood and natural materials, while he worked with plastic, Plexiglas, steel, foam rubber, and other synthetic materials. And while his colleagues were cultivating modernized craft-related traditions, Panton was aiming to create fully industrially manufactured products intended for the mass market.

His most radical designs were his environments. They were completely in tune with the international zeitgeist of the 1960s and 1970s, when, analogously, architectural projects such as Archigram in England and Archizoom Associati in Italy were developing visions for the innovative use of postwar technologies and systems in environments for modern life. Panton contributed to the international movement and supplied some of its most radical expressions,

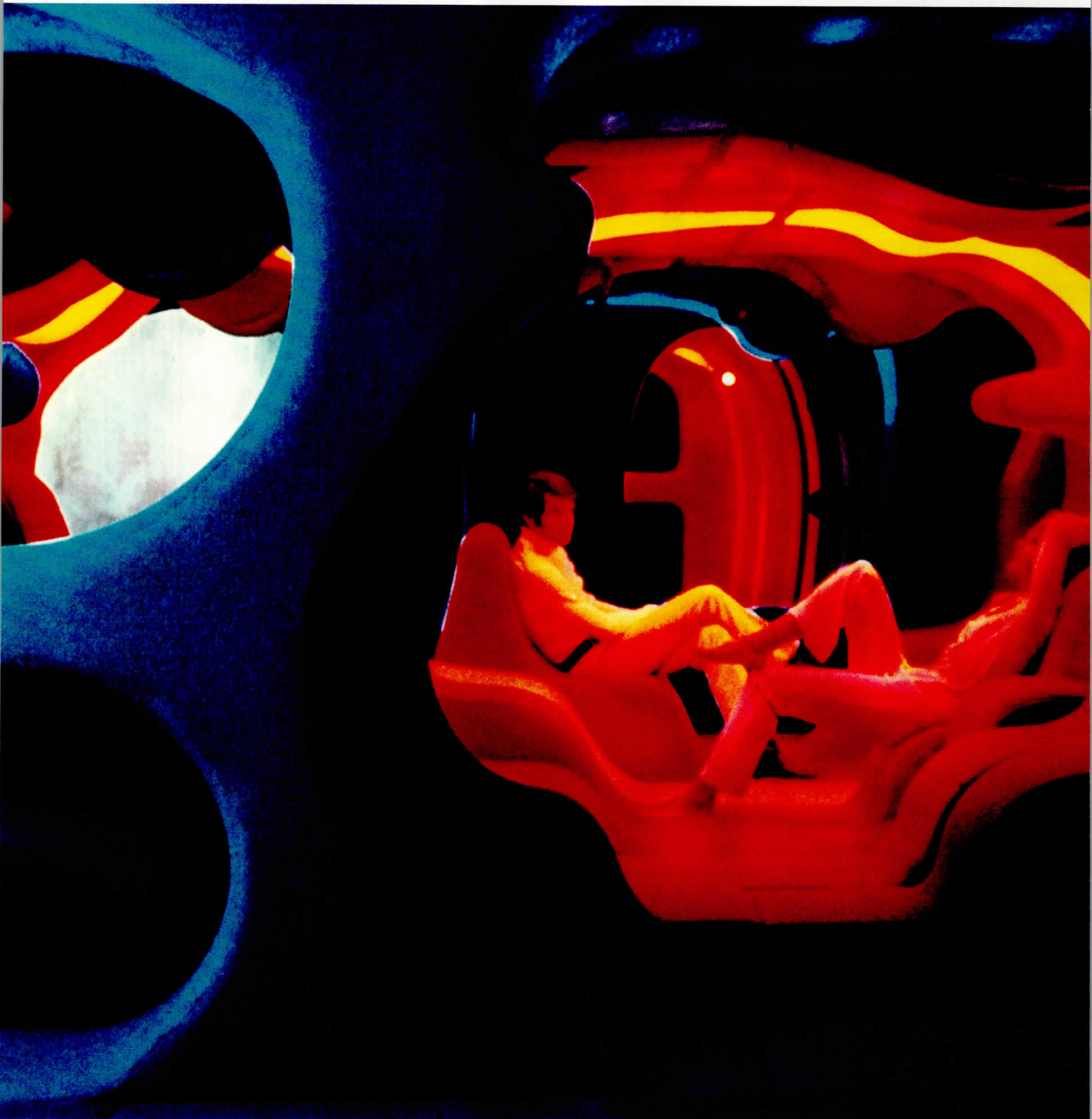




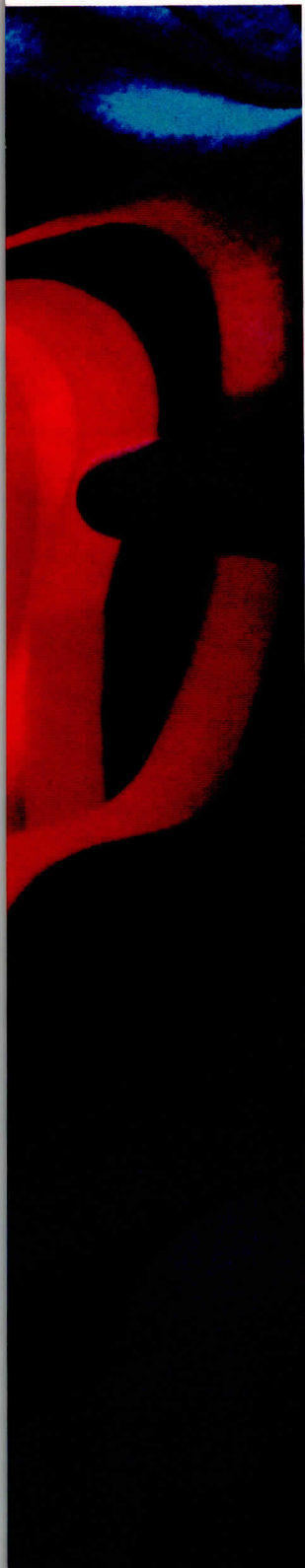


© PANTON DESIGN, BASEL VERPAN









© PANTON DESIGN, BASEL (2)



such as *Visiona 2* from 1970, which even today calls to mind a futuristic spaceship.

However, in contrast to the experiments conducted by Archigram and Archizoom Associati, Panton's formats were closer to the users, and it was specifically the practical and often low-cost results that were put into production. Many people know the Flowerpot lamp because they own, or have owned, one. But Panton also enjoyed exaggerating and pushing the boundaries recognized by ordinary people.

In fact, Panton was abreast of the social conventions associated with "ordinary people." He entered the postwar era as part of a great movement that believed in widespread social progress, either by means of sophisticated design solutions or through the reforms that ultimately gave rise

Inside Panton's exhibition for the Bayer textile firm at the Cologne Furniture Fair in 1970. Named *Visiona 2*, the environment-like installation immersed visitors in a sea of colors and undulating forms.

The dining room of the house in Binningen, Switzerland, that the Pantons bought in 1972. The house functioned as both a home and a showroom for Panton's work.



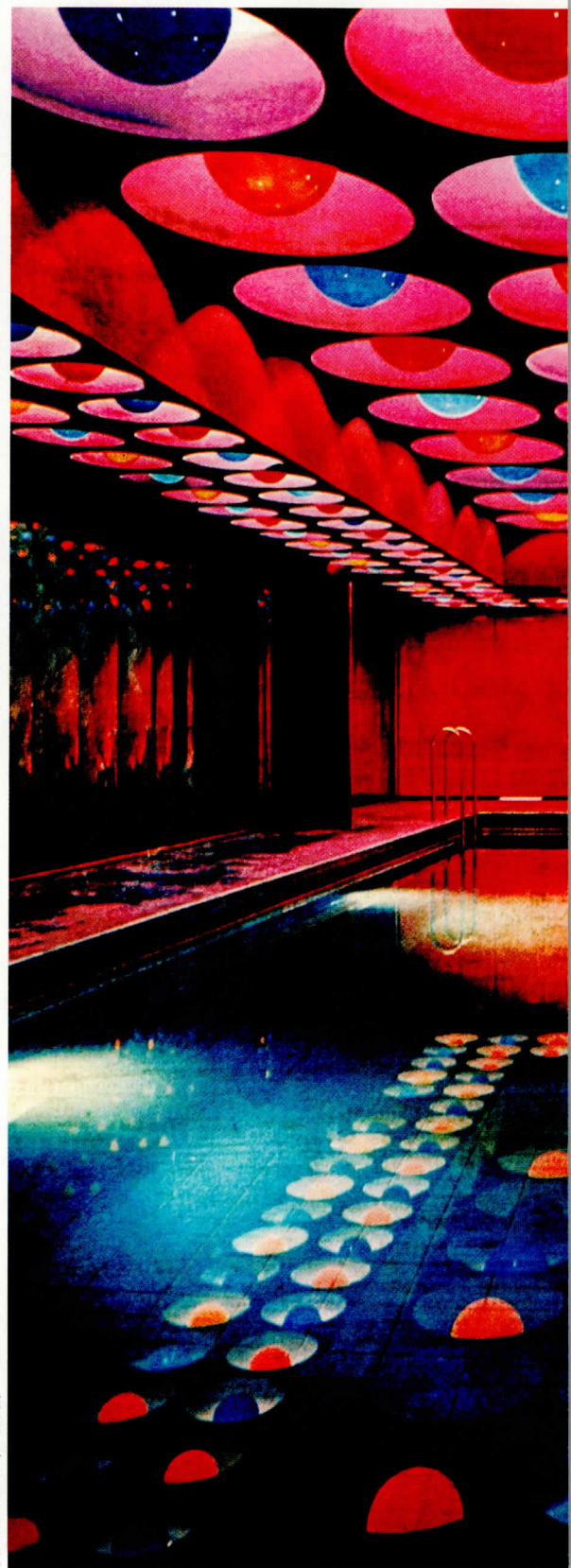


to the social welfare models that currently inspire people around the world.

Somewhere in the midst of the cultural, artistic, and aesthetic developments that characterized the first decades after World War II, we find Verner Panton and his universe of design. It is a universe that has now been absorbed by the processes of globalization, which in this context simply means that a growing number of people seek almost the same thing that appealed to Panton: an essentially exciting and challenging life, but also a socially mobile life; a comfortable life, as embodied by Panton's Bachelor chair—simple, light, elegant, and eminently portable.

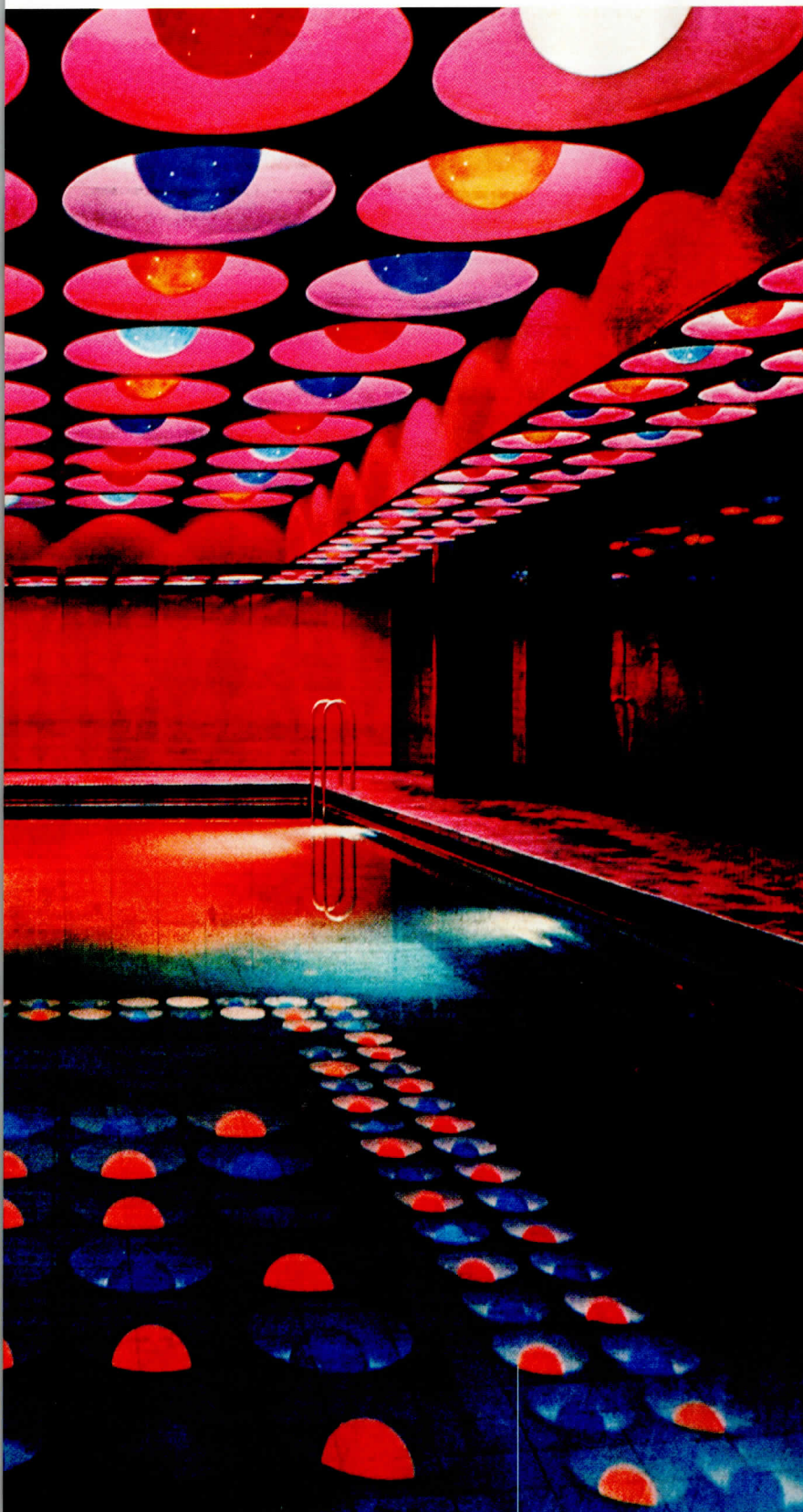
Panton seemed in step with Poul Henningsen's dictum: "The future comes by itself; progress does not." **M**

This article is adapted from the author's new book, *Verner Panton* (Phaidon, \$95).



© PANTON DESIGN, BASEL (2)





Marianne and Verner Pantón at home in Binningen, pictured with Pantón chairs, 1956–1967, Sitting Wheel, 1974, and Sitting Stairs, 1973.

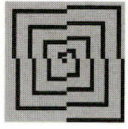
The swimming pool in the basement of the Spiegel publishing house, 1969. Unfortunately, the pool was destroyed by fire, but it is richly documented in photographs.

## Verner Pantón

PHAIDON

100 English  
Anders Michelsen





The São Paulo residence of Lissa Carmona mixes minimalism, craft, and art—all with a quintessentially Brazilian design sensibility

AT HOME WITH DESIGN





**By Paul Clemence**

Photographs by Ruy Teixeira



**BRAZILIAN ENTREPRENEUR LISSA CARMONA**

knows design. The daughter of renowned designer Etel Carmona, she grew up surrounded by it and inherited not just design know-how but also a passion and respect for well-crafted furniture. After joining Etel, the furniture manufacturing firm founded by her mother, she expanded the company's commitment to Brazilian design by successfully launching re-editions of classic pieces by such well-known names as Oscar Niemeyer, Lina Bo Bardi, and Jorge Zalszupin. Along the way, she also edited several books on design and curated a number of exhibitions. So when it came time to furnish her own home, Carmona had plenty of experience and

Lissa Carmona, CEO and owner of Etel, at her home in São Paulo, Brazil. She is sitting in an FDC1 lounge armchair by Flávio de Carvalho, designed 1939, in front of a JZ tea trolley by Jorge Zalszupin, designed 1959, and artwork by Rubem Ludolf.

At the foot of the stair stands a prototype for the Ripado bench by Lissa's mother, Etel Carmona, 2000, below a photograph of the Museum of Modern Art in New York City by Jomar Bragança.





In the joint library-TV room are a Paulistana lounge armchair by Zalsupin, designed 1960, and one section from a *Triplíce* side table by Domingos P. & Sarkis S., 2012.

inspiration from which to draw. But she also had a very clear idea of what a home should be. “Design plays a very important role in making a home—it is one’s most intimate space, like a personal temple,” she explains. “I always say that good architecture has the power to move us and transform spaces and people. In creating a home, we bring that same power to a smaller, yet no less important, scale.”

Carmona had bought a four-bedroom, multi-floor town house, part of a small, gated community in São Paulo designed by Luiz Fernando Rocco. She liked how it felt very private even though within a complex with other houses and how the spacious rooms were distributed on the different

floors, but felt there were some adjustments to be made. She tapped architect and friend Lia Siqueira to help make it into a home that could accommodate Carmona’s busy family of four while also reflecting her personal aesthetic, one that favors simplicity and clean lines, craftsmanship, and light. “Lia understands my deep appreciation for the works of John Pawson, Jean Nouvel, Tadao Ando, and of course, Niemeyer,” Carmona says. One of Siqueira’s first steps was to open up the space, allowing movement between rooms and integrating the garden, with its fruit trees and even a pair of toucans that visit regularly.

With the structure of the spaces resolved, Carmona tackled the decor with the help of



interior designer Marina Linhares. Choosing furniture, however, presented a bit of a challenge for Carmona. "That was very hard," she admits. "It is very difficult when you have so many wonderful choices. Sometimes I can't resist the temptation of rotating my pieces, but even changing them often, I do have some favorites, like my bed, designed by my mother." Also among her most beloved objects are such iconic pieces as the JZ tea trolley and the Ipanema armchair by Jorge Zalszupin, the Polish-born mid-century designer who became an important figure in Brazil's modern design movement and is also the subject of a monograph edited by Carmona.

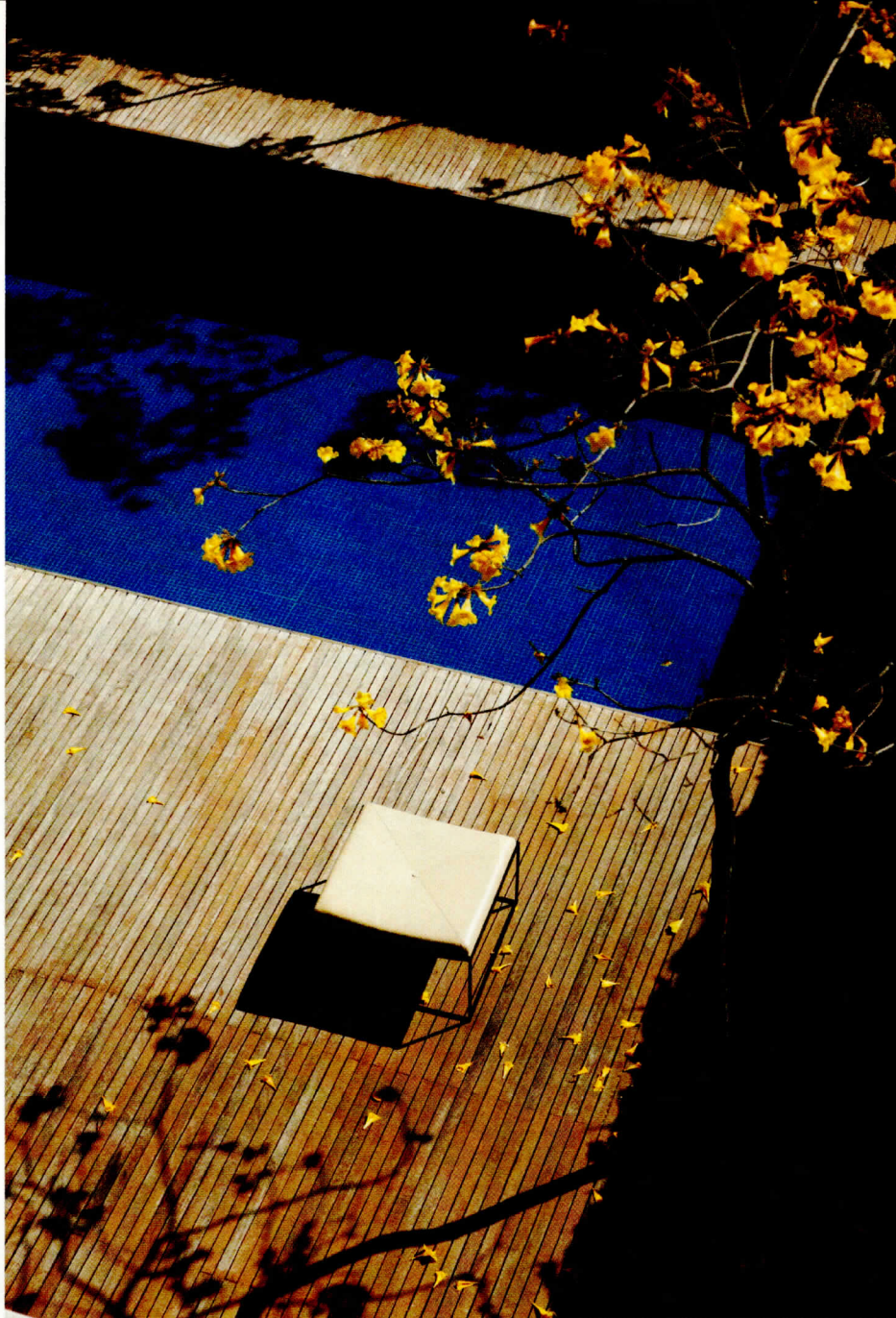
An avid reader, Carmona has eclectic taste in literature, ranging from the poems of Portuguese writer Fernando Pessoa to the short stories of the Japanese Nobel laureate Yasunari Kawabata, and has accumulated quite a collection of books. So one important design consideration was where to store all of them. "Books for me are the soul of my temple, so in all the rooms you will find bookshelves," Carmona says. One is an ingenious rotating concept by her mother in the office area.

An equally well-curated art selection complements the well-thought-out living environment. "I have many art interests, but what I choose to bring inside my home are pieces

Triz dining chairs by Claudia Moreira Salles, 2003, surround a B&P dining table by Branco & Preto, designed 1952. Below the Roberto Mícoli artwork is a Villa Rica sideboard by Etel Carmona, 2006.





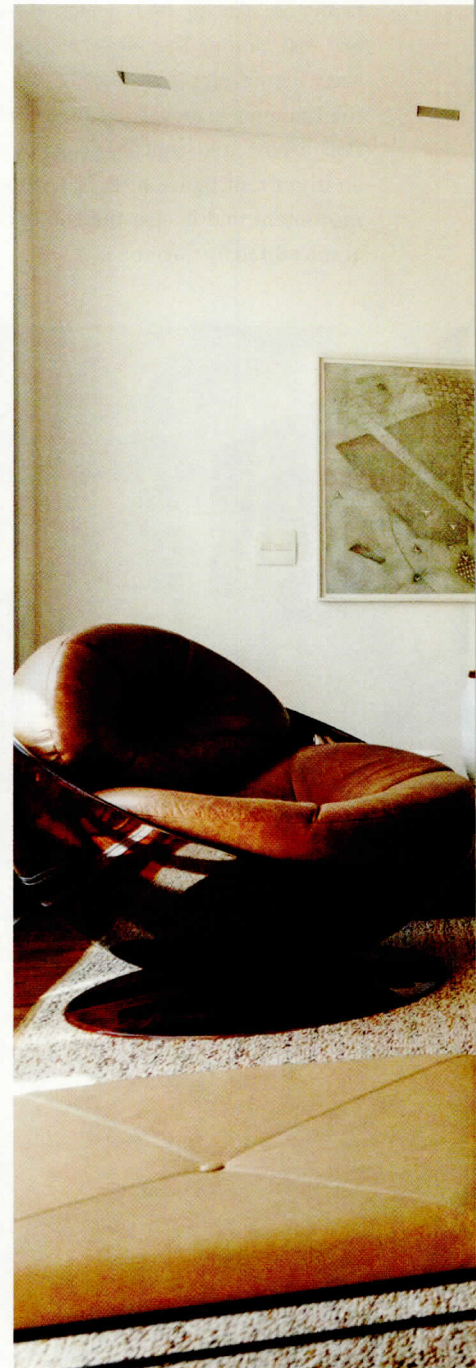


A Capri bench, designed in 1950 by Zalszupin, adorns the pool deck.

In the living room is an Esfera lounge armchair by Ricardo Fasanello, designed 1970, next to a São Conrado sofa by Salles, 2003. In the foreground are three more Capri benches by Zalszupin.

that I have a more personal connection with, or that have an interesting story,” Carmona explains. “Sometimes it’s an artist I know, sometimes it’s an art piece by a designer that connects with his or her work. And sometimes, something that transports me elsewhere, like the photograph of the Museum of Modern Art by Jomar Bragança at the bottom of the staircase—I love coming downstairs in the morning and seeing it, as if I am actually there.” In the living room, breaking the mostly monochromatic, neutral interior palette, are two bright orange works by Brazilian optical artist

Rubem Ludolf that are also favorite pieces. “They’re an optical provocation,” she says, “and with such constructive simplicity, they fill my eyes and establish a direct dialogue with the modern furniture close by.”





The house certainly features the best of Brazilian art and design, yet does so with a down-to-earth, informal elegance that is also quintessentially Brazilian. It's a real home—where people live, sleep, eat, and come together—rather than a design showcase. In

short, it's good design put to use. "My home combines my minimalistic aesthetic with the pragmatism of a rushed everyday life," Carmona says. "I see my home as my place of rest, of recharging myself, connecting with my dear family and friends." **M**





# Lords of Design

In the ateliers of New Zealand,  
Kiwi artisans hold their own

By **Sammy Dalati**

**SHUNTED TO THE EDGE OF THE WORLD** by the forces of continental drift, New Zealand wasn't a particularly practical place for Europeans to settle following its 1642 discovery by Dutch explorer Abel Tasman. But the challenge of surviving, let alone importing necessities and producing competitive goods for export, engendered "Kiwi ingenuity"—no, not the flightless native bird's talent for adapting to an ever-direr existential plight—the pragmatic, DIY ethos of the islanders. Kiwi ingenuity lives on in their maker descendants. "If you want the essence of New Zealand design you'll find it in craft," writes Down Under design critic Douglas Lloyd Jenkins. "Designers tend to work in very small runs—and make things themselves."

That has something to do with the current trade situation. The country lost the incentive to manufacture goods at home after protectionist policies were rolled back in the 1980s, a turn of events that marked the end of design's

mid-century golden days, when furniture producers such as John Crichton and Garth Chester (inventor of the first cantilevered plywood chair), and industrial designer Gifford Jackson were making their mark on Australasia and the world. But just because the field's been winnowed doesn't mean it's disappeared. The work of the new guard—designers like Carin Wilson, Katy Wallace, Humphrey Ikin, and Jeremy Cole—is certainly worthy, and that of the mid-centurians is much in demand, and can still be had (for a pretty penny) at establishments such as Mr. Bigglesworthy in Auckland. And while New Zealand has lost its share of homegrown talent to the charms of London and New York (which country hasn't?), it's made up the difference by luring the likes of Phil Horner and David Trubridge away from the northern hemisphere.

In this feature we'll explore just a sampling of the fine work being done on the islands and by Kiwis abroad.

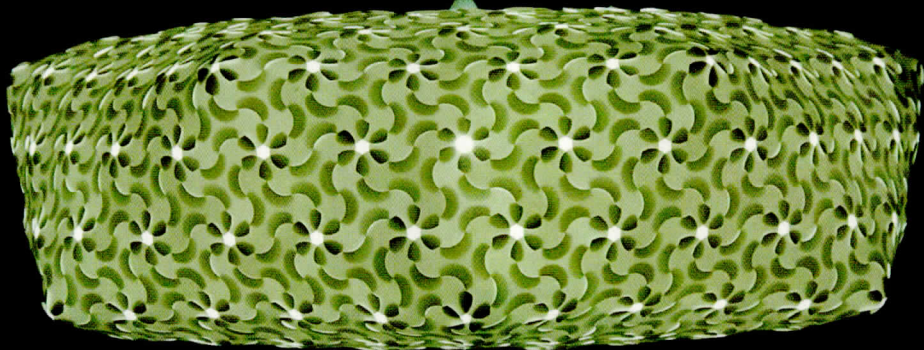
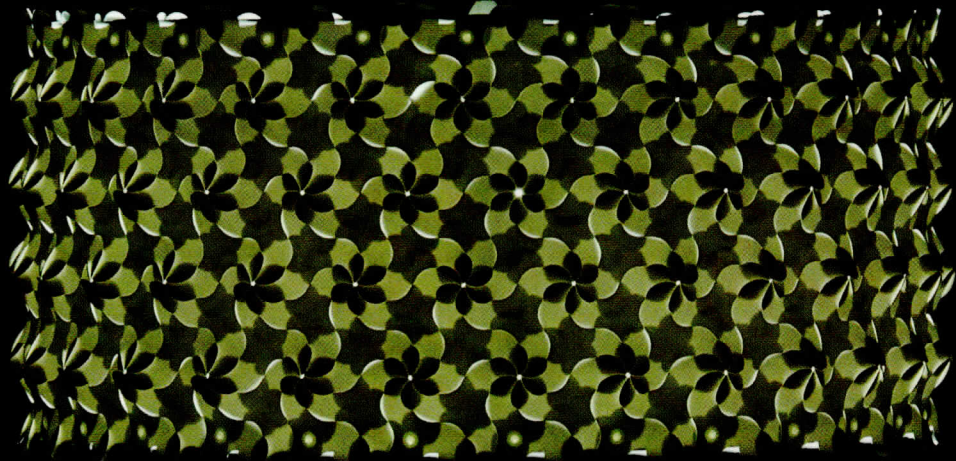
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Design details, clockwise from top left: **Circus 250 pendant, 2018, by Resident Studio, the in-house product design team for Simon James's and Scott Bridgens's export lighting and furniture company, Resident; Coral lamp with aqua finish, 2002, by David Trubridge; Urchin lampshade, 2004, in bamboo by Joug Design; Rain lamp, 2016, by Richard Clarkson. Center: Arch Pendant 01 in brushed brass, 2017, by Douglas & Bec.**











**IF YOU'RE A FAN OF *GRAND DESIGNS*,** the British television series that follows home-builders' attempts to erect their fantastical—and often wacky—dreamhouses, you might have noticed a striking brass pendant hanging in Andy Macbeth's and Jo Denton's "Modern Day Castle." The light was made by Joug Design, a New Zealand firm best known for its line of biomorphic lampshades.

Joug Design was founded in 2003 and is run by husband-and-wife team Jelle Nijdam and Helen Stipkovits. Nijdam explains that he was knee-deep in a mechanical engineering degree program at Stellenbosch University in South Africa when it became "glaringly obvious that form [design] was the overriding function in all my assignments." He switched gears and started making lampshades, churning out striking designs that married simplicity of form with complexity of surface: white polypropylene and veneers of bamboo, oak, pine, fabric, and wallpaper laminated on plastic backing are braided together or sutured like the plates of crustaceans' shells.

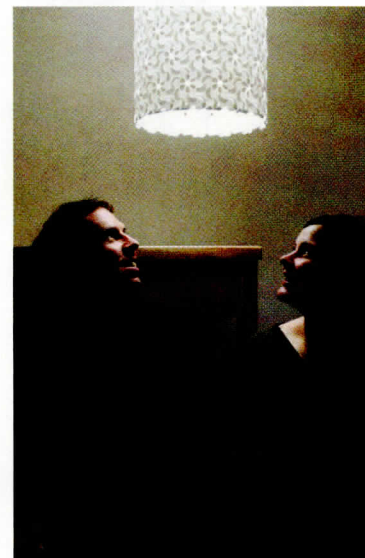
Stipkovits entered the picture in 2006 and

things really started to take off. Nijdam's STEM background hasn't gone to waste. "One of our first popular lampshades was the Puawai, which is essentially an icosahedron: twenty equilateral triangles," he writes. This was followed closely by the Tikumu, Seaflower, Matariki, and SeacLOUD lampshades.

All of Joug Design's products are assembled in the couple's Wellington apartment, and Nijdam writes that the company's "just-in-time manufacturing philosophy" guarantees that livable space remains for the designers and their two children. In a day and age when much is manufactured offshore, what they're doing reiterates that manufacturing in New Zealand—at least on a small scale—is still a viable option. "Making products here is important to New Zealand," Nijdam writes. "It gives us a sense of belonging and pride that we can make really good products right here in our own backyard."

What about that unusual brand name? "Joug," Nijdam explains, "means 'yoke' in French, and we took that yoke and worked the field, so to speak, to get where we are."

## JOUG DESIGN



Three of Joug Design's signature lampshades, top to bottom: Frangipani, 2003-2005/2006; Seaflower, 2009; and Matariki, 2010.

Frangipani lampshades with oak veneer drums in the Home Cafe in Wellington.

Jelle Nijdam (left) and Helen Stipkovits (right) underneath an elongated Tikumu lampshade. The motif is inspired by the New Zealand-native tikumu flower.

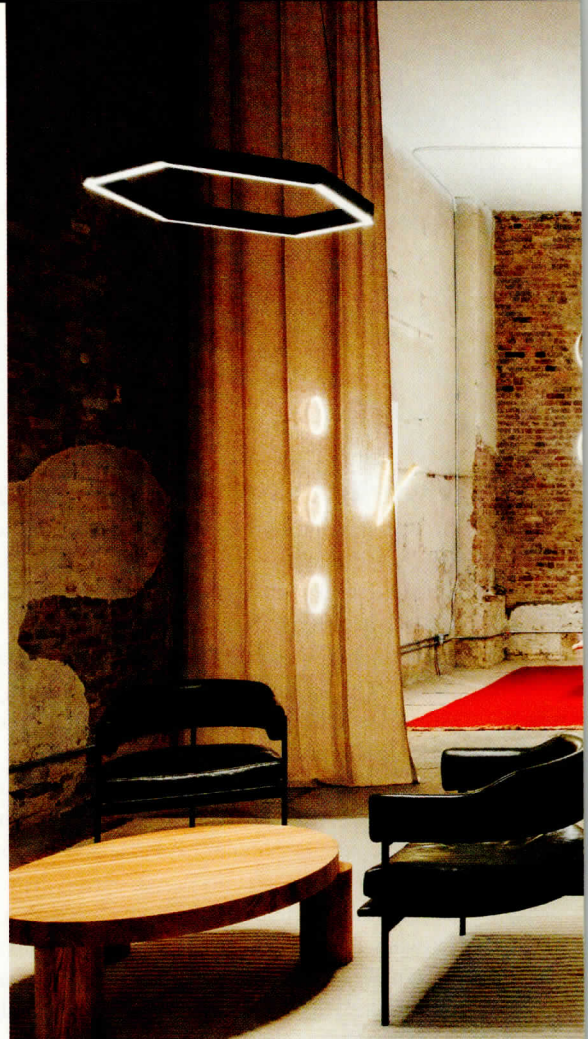


## SIMON JAMES



**SIMON JAMES'S CHAIRS CAN BE SO** understated they're almost self-effacing. At first, you might wonder whether you're looking at a designed object or just the concept of a chair distilled to its Scandinavian-inflected essence. "I've always stayed kind of true to my style . . . which is fairly uncomplicated, fairly refined, [and demonstrates] quite a bit of honesty in materials," says the designer. If there's detail, it's kept to a minimum, and it's sensibly deployed. A Tangerine chair, destined for a life of being pushed up against a table, has decoration just on its backrest, the only part that will get much attention.

James's export furniture and lighting company, Resident, which he runs with his business partner, Scott Bridgens, has been shaking up the status quo both at home and abroad since 2011. In Manhattan's Nolita neighborhood last May, they staged a pop-up show in three thousand square feet of interconnected gallery spaces done up in high style by Kiwi interior architect Rufus Knight,







Simon James in Resident Studio's 2018 Isabella chair.

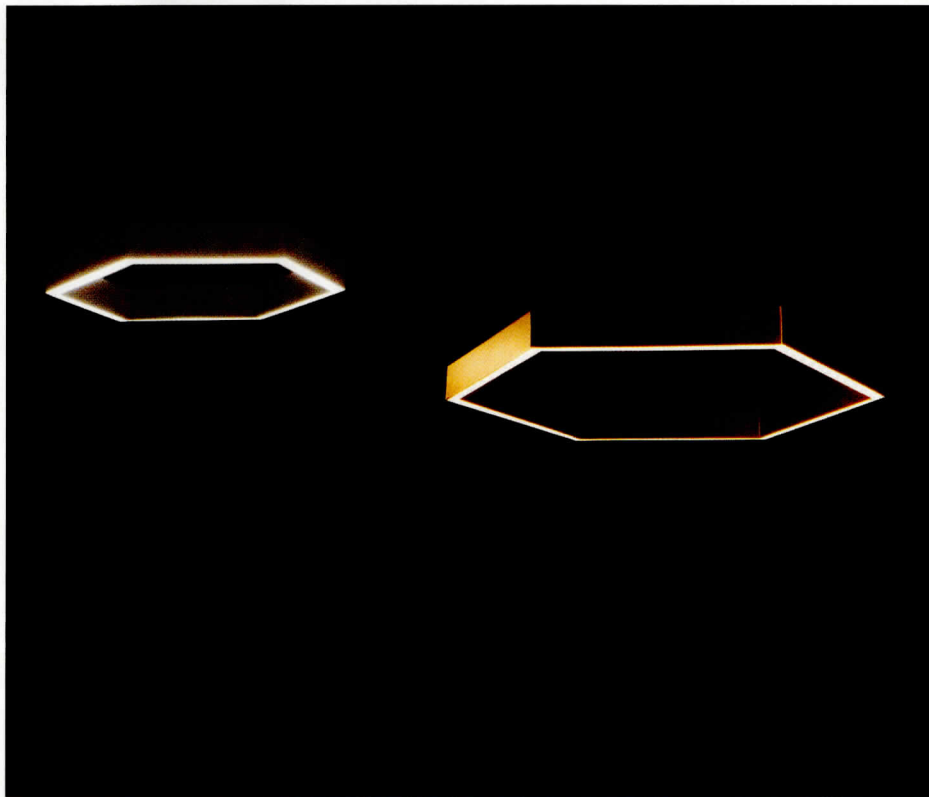
James's stackable oak Tangerine chairs, 2012, for Resident Studio, shown here with a variety of finishes.

Installation view of Resident's Nolita, New York, pop-up in May 2018.

Resident Studio's Hex 500 light (left), 2013, in white aluminum and Hex 750 light (right), 2014, in brushed brass.

and filled with a range of Resident's in-house studio's Circus 250 and Hex pendants, Offset tables by designer Philippe Malouin, and Jamie McLellan's Odin chairs, among much more. James says that they'd been doing the city's International Contemporary Furniture Fair for a few years and just wanted to try something different. "We're one of those companies that always likes to keep changing, you know, when they zig, we zag. . . . We just want to keep people guessing."

James also runs Simon James Design, which represents eighty-two designers, including heavy hitters Hella Jongerius, Ronan and Erwan Bouroullec, and Tom Dixon, for whom the firm acts as New Zealand distributor. With showrooms in Auckland, the country's biggest city and one threatening to supplant Wellington as New Zealand's cultural capital, he's right at the heart of the action. Given all the managerial responsibilities that go into running two businesses, you would imagine he'd be left with little time to design. But whether in the shop, at work, at home, or in the car, James always makes sure to have paper at hand, ready for whenever his muse decides to drop by.







## RICHARD CLARKSON

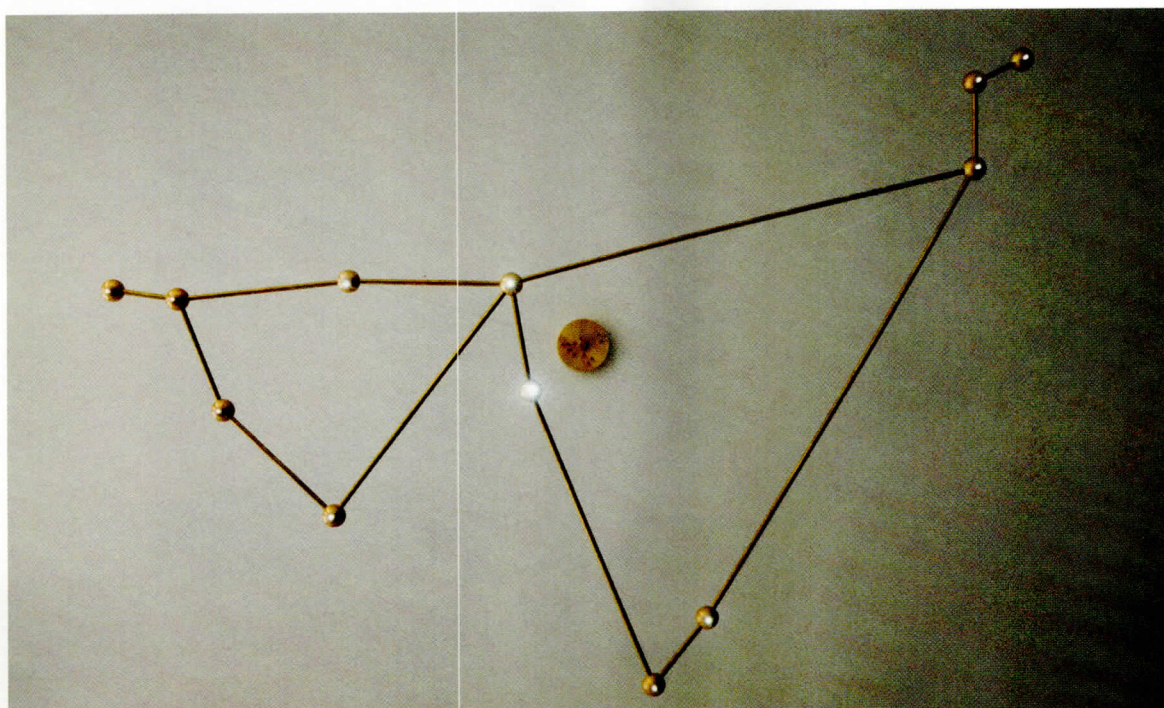


**IN 2012 RICHARD CLARKSON, WHO GREW** up on a farm in Hawke's Bay, was in New York, enrolled in the School of Visual Arts' Making Studio, one of the courses in the school's Products of Design MFA program. They were studying something called Arduino, a platform for "physical computing," or using sensors and software to create devices that can interact with the physical world. Clarkson was intrigued—his work had long been marked by an interest in the confluence of tech and design, going back to his undergraduate days at Victoria University of Wellington, where he'd developed an armchair using generative 3-D modeling, the f(x) chair. Arduino represented a step up from the latching relays and complex switches he'd been struggling with in other work, and using the new platform he soon created a prototype for a smart lighting and sound system called the Cloud. Shaped (no surprise) like a small cloud,



it was made from felted polyester fiberfill that encased electronic guts—speakers, microprocessor, lights—and was programmed to sense motion and music's beats, and to flash like a thunderhead alive with electrical energy. The Cloud got enough buzz to draw the attention of publications *Core77* and *Colossal*, and Clarkson's professional design practice soon took off.

Fast-forward six years, and the sublime graduate school project that jump-started his career is the flagship product of Clarkson's eponymous Brooklyn-based studio, which he founded soon after receiving his master's. It's also emblematic of the rest of the company's eclectic range of products, which now includes such sublimities as Rain, a lamp full of water that casts the shadows of propagating waves on the floor below; Blossom, a flower-shaped kinetic sculpture billed as the world's first inflatable 3-D print; and Constellation, a family of chandeliers, each of which takes the form of one of the signs of the zodiac. "We're looking to re-create those moments in which you're sort of lying in the grass, looking at the stars at night, or looking at a thunderstorm in the distance, or even just a shooting star, all these moments where you have intense, sort intimate relationships with nature," Clarkson says.



Richard Clarkson's Cloud, 2014, comes in different sizes, mimicking the variety of cumuliforms to be found in a stormy sky.

Clarkson lying under a Rain lamp, 2016.

The circular glass of the water-filled Rain lamp, 2016, magnifies each drop as it falls. The water circulation is powered by a hidden pump.

A Capricorn Constellation chandelier, 2017, in which each LED "star" is held in place by a brass armature.



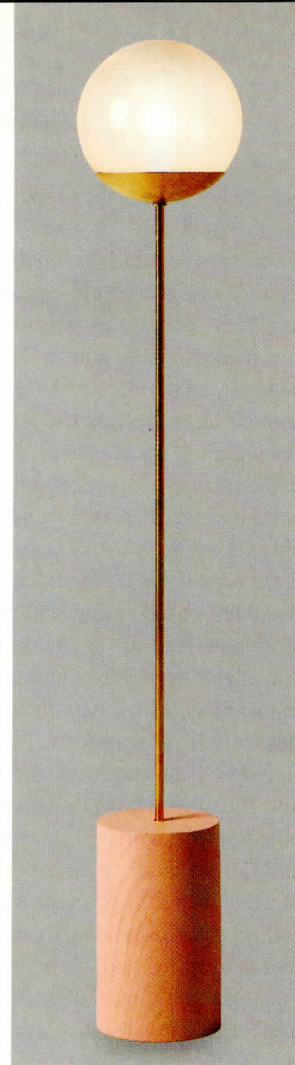
## DOUGLAS AND BEC



**DOUGLAS SNELLING AND BEC DOWIE'S** professional relationship began when they constructed a laminated plywood lamp together, but their personal relationship was established much earlier than that. After all, they're father and daughter.

The pair started their business in 2006, working out of a garage in Clevedon, a small rural community on the North Island's Hauraki Gulf. From the beginning, there was a clear division of labor: Dowie, who received a BFA from Whitecliffe College of Arts & Design in Auckland, is the ideas person; her father—a farmer, cottage builder, and former engineer—is the maker. (Dowie's husband, Paul, pitches in on the marketing and financial side.)

Gravitating to materials like American ash wood—and what they call its “painterly, marble-like grain”—as well as brass, brushed





chrome, and velvet, the duo excels at devising lively color combinations. The hand-blown glass bulb of the Line floor lamp illustrated here is supported by a slender, golden yellow brass rod that sprouts from a planter-like, blush-painted wooden base. It's a candy-colored vision that's nearly Sottsassian. Despite the sleek materials, the pair takes pride in their work's craftedness, which harkens to a time spent building livestock pens and other such necessities on the beef and cattle farm where Bec was raised.

In their new collection, entitled Turn, Douglas and Bec reference the Dutch baroque. The palette of the fourteen pieces was inspired by the work of still-life painters like Juan Sanchez Cotan, Floris van Schooten, and Juan van der Hamen, and designs like the Turn floor lamp and table lamp tip their caps to the peaked hats popular during the period.



Bec Dowie (left) and Douglas Snelling (right).

The Arch table lamp, 2017, is a tripartite construction of glass, powder-coated steel, and brass joinery.

Alexander Calder's work was the inspiration for the Line floor lamp, 2015.

The Arch vanity chair, 2017, is elevated on casters and upholstered in luxurious duck's egg and Payne's gray velvet.

Reminiscent of works by Michel Thonet, the Arch chair, 2017, is a contemporary take on steam-bent wood and rattan furniture.

The Turn dresser, 2018, made from American ash, takes the form of a classic hutch.





## DAVID TRUBRIDGE



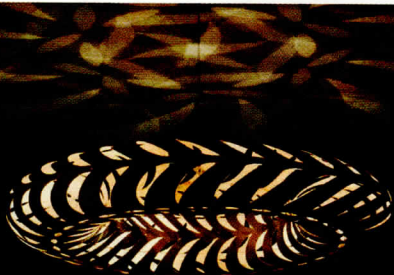
Trubridge's Coral pendants with orange finish, 2002, are minimalist expressions of coral's natural geometry.

The prototype for the Maru lamp, designed 2018, projects hypnotic layers of shadow when lit.

In 2016 Trubridge partnered with Redwoods Treewalk in Rotorua to design a series of nightlights that create a special nocturnal experience for park visitors.

**WHEN ASKED ABOUT HIS WORK,** David Trubridge brings up a TEDx lecture that his son William, a world-class free diver, delivered in Christchurch in October. "He talk[ed] about diving being almost a metaphor for us in our lives," Trubridge says. "We have this surface world that we live in, but the deeper you go the more you discover, the more you learn about real things that happened deep down. . . . When you can see down into those still, clear waters you can see a long way and see some amazing stuff lurking down there."

Trubridge spent ten years sailing around the world before landing in New Zealand, and what he has "seen" in the deep he brought to the surface in the form of polyhedral lattice lighting that calls to mind plankton, brain coral, sea urchins, and shrimp. His material of choice is beige bamboo plywood, which contrasts mightily with the slick glass, metal, and plastic lighting to be found in design showrooms the world round. Everything is made in his all-in-one studio, manufactory, and showroom outside Hastings, and put together by the buyer. It would be terribly uneconomical to ship his creations—some of which measure nearly five feet across—already assembled, so he depends on what he calls the "seed system" to get his lights to customers: kit sets and flat packs. "Why transport one tree in a truck from A to B when you could fill that truck with thousands of seeds?" he asks in a YouTube video that describes his process and philosophy. While he admits that some buyers resent having to put his designs together themselves, he hopes that, for others, a connection to the craft will make their owners cherish the lights all the more. **M**







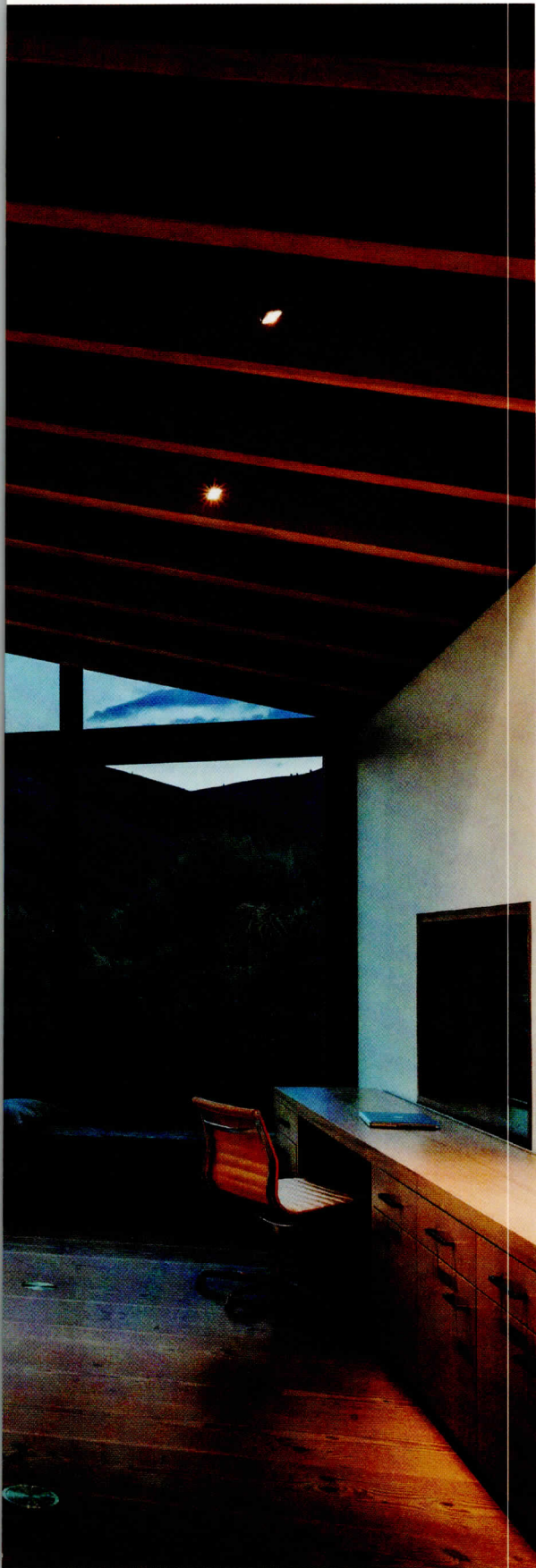


# Lessons from the Land

By Rick Joy







In an excerpt from his new book, an architect describes his sense of the poetry of places



**IT HAS BEEN FIFTEEN YEARS SINCE** we made our first monograph, *Rick Joy: Desert Works*, with a moody close-up photograph of “my first house,” the rammed-earth Catalina House, on the cover. With that book, we aimed to define our process, collecting into printed form our thoughts on working in a desert context, our use of then-unusual materials, like exposed rammed earth, and our at-once straightforward and deeply emotional approach to the practice of architecture. Now

This quiet family vacation villa, completed by Studio Rick Joy in 2014, is secluded in the arid highlands of Sun Valley, Idaho. The living room features a fireplace of locally sourced small-rubble stone and a view of Baldy Mountain.

The partially covered northern terrace also has a fireplace; a stair leads to a hidden roof terrace that offers a 360-degree view that can be enjoyed from chaise lounges, as well as the opportunity to sleep under the stars.





A view of the Sun Valley house from the rear, surveying Baldy Mountain.

Comprising three cubes, the Desert Nomad house, 2006, sits in a remote, bowl-like land formation in Arizona and is in equilibrium with the famed Sonoran saguaro cacti. The living room, bedroom, and den each occupy one of the independent structures, requiring travel on footpaths to move between them.

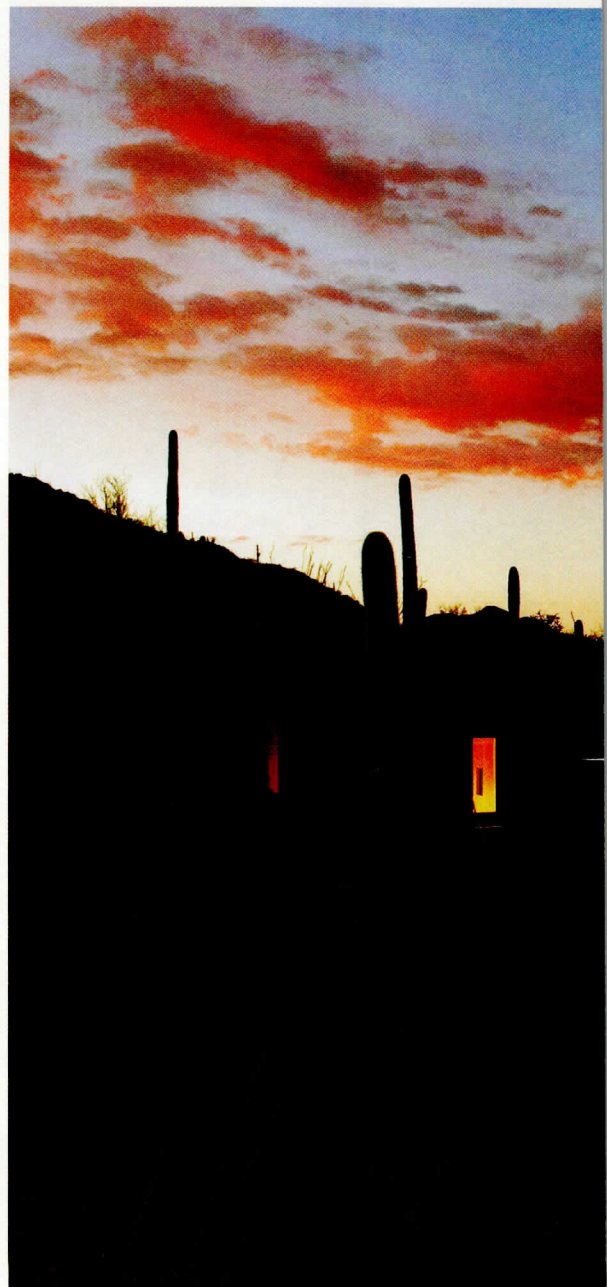
twenty-five years after forming Rick Joy Architects, I seek to understand place anew.

We have kept our desert home, but beyond that, so much has changed. While my firm began as “local” (to a hundred-mile radius of our studio), it has, over time, extended to sites far away from our strip of land in Tucson, Arizona, to the rolling hills of Vermont, the jungles of Mexico, the campus context of Princeton University, the urbanity of Mexico City, and the island cultures of Turks and Caicos, Ibiza, and Long Island. Yet we have remained dedicated to the same clarity we cultivated so many years ago.

Our studio is in Tucson, deep in the Sonoran Desert, a wide-ranging landscape that begins in Baja, California, winds its way through northern Mexico and continues north of here. Our compound of seven earthen buildings is in Barrio Viejo on one of the oldest streets in the United States. A wooden door opens into our entry courtyard that is flooded with sunlight;

our main work space, a long narrow studio with a glass wall that provides a thin barrier between inside and outside, demarcates this courtyard’s edges. A conference room, model shop, and more studio spaces reside in the other buildings that are linked by a series of exterior courtyards and pathways.

The studio campus is one of our earliest works—originally built as artist live-work

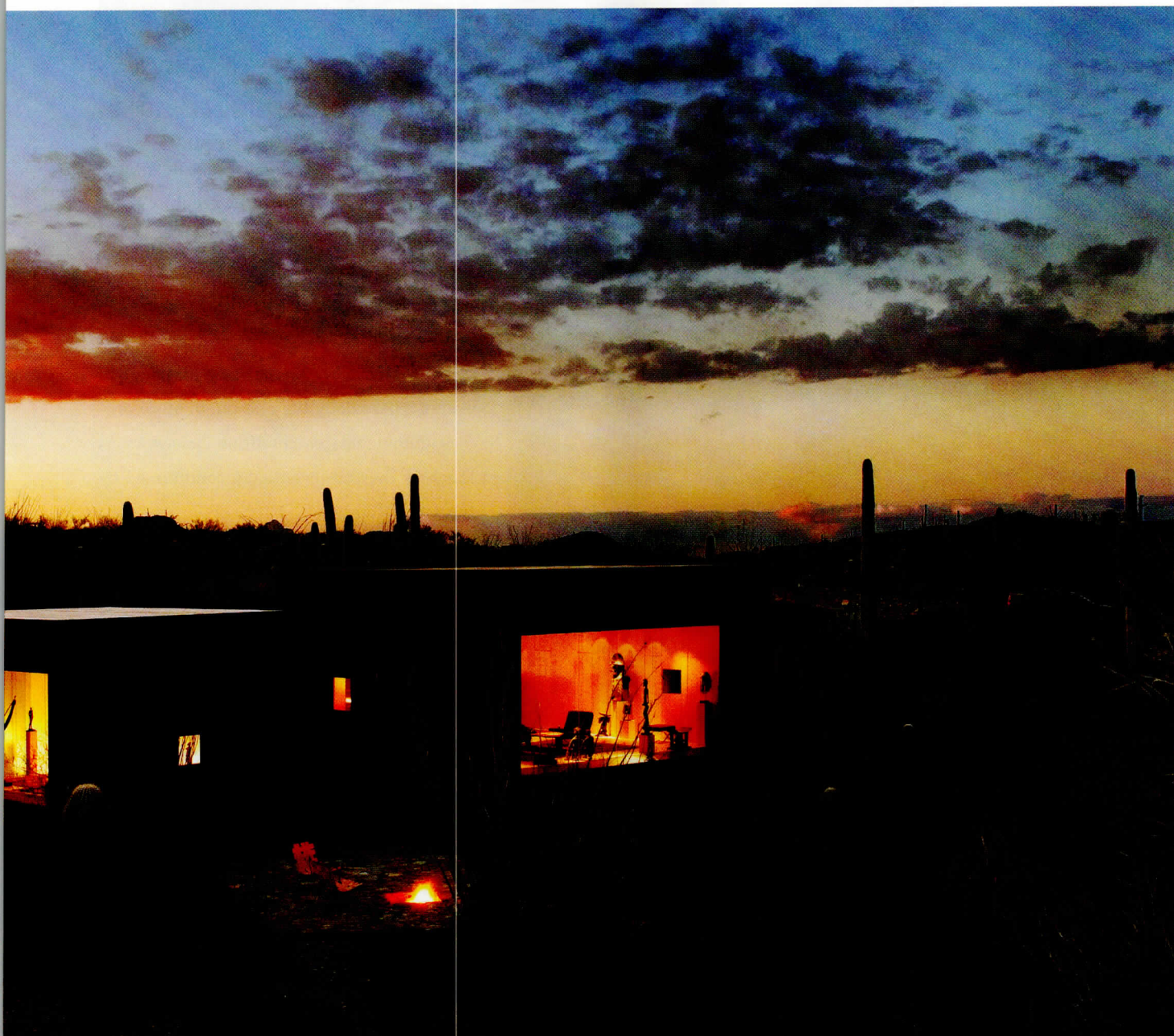




spaces. Working in and around these structures deeply influences our process, as we absorb lessons from the architecture and the surrounding environment. The skylight at the end of the main office, the leafy shadows that speckle the white walls outside the studios, the deep shade from the buildings on the paths between, the crunching of the gravel underfoot, the difference between winter and summer

light, the times when summer sunsets enter the studio at an angle that requires a couple of us to wear sunglasses at our desks, the months when we work with the doors open and feel the air flow through the studio—these are all experiences that influence the way we create.

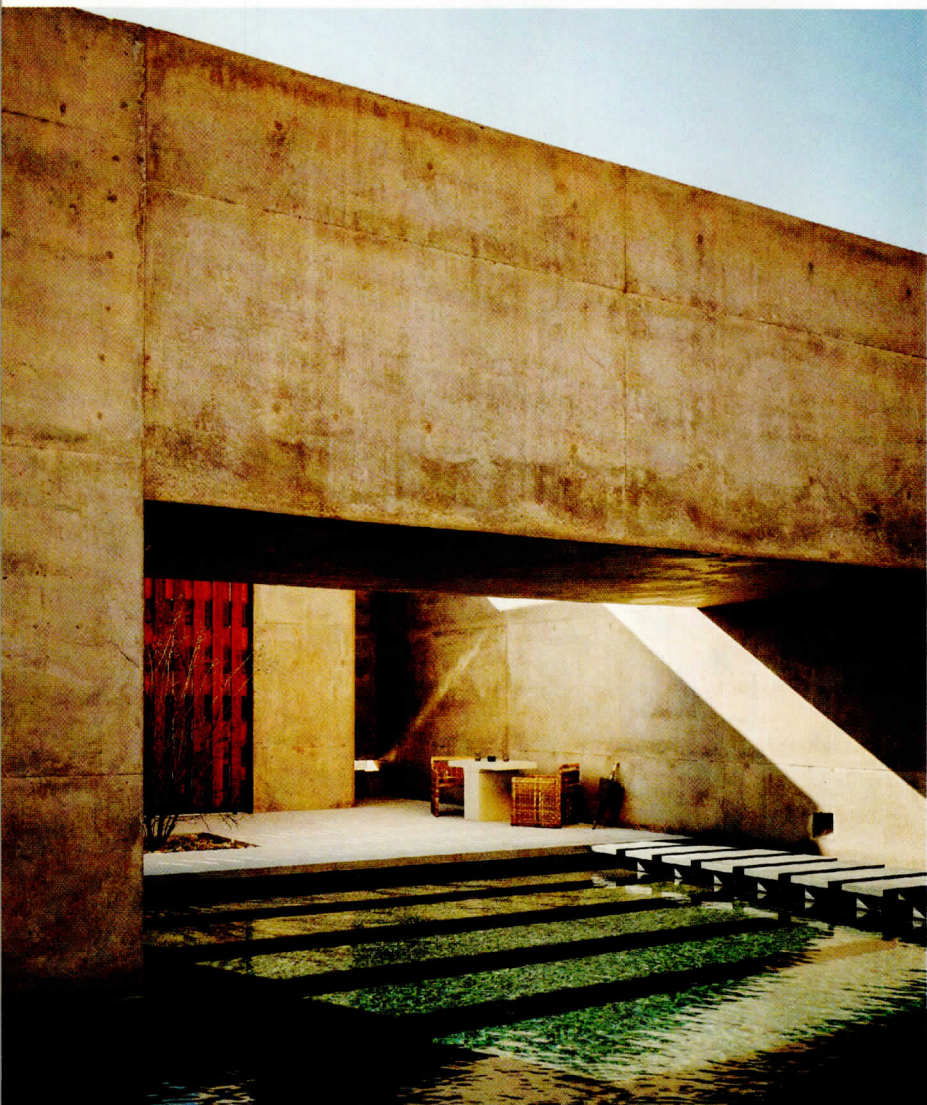
My early buildings conveyed their character through massive earthen walls, through the way structure captures the movement of the





Amangiri, 2008, a thirty-four-room luxury hotel and spa in southern Utah, is situated against a low Entrada Sandstone formation that allows guests to experience the natural beauty of the surrounding mesas and light shows.

The architecture of the spa mirrors the erosion and silent passage of time that typify the surrounding rock formations.



day from light to dark and back again to light, through spatial feeling and the deeply felt moments of recognition that come with sensing the “thickened atmosphere”—as Steven Holl described it—of our architecture.

A building becomes architecture when graciously enlivened. It is the stage for personal events where daily life and momentary dramas unfold. Spaces condition behaviors as much as they are eventually conditioned by their inhabitants.

This view of architecture is deeply humane and unfashionably grounded in patience and perseverance in observing habits, listening to nuances, sensing moods, and reading a place. Unique and intimate experiences involving place, nature, and especially light and darkness perpetually surround us. Whether it's the swirl of yellow flowers beneath the paloverde tree in front of my house, the dark reflections of human shapes on the polished concrete floor at a recent gallery opening in Venice, the smoky coastal morning fog from my youth in Maine, or the few minutes when our immediate atmosphere becomes a deep blue at dusk, there is tran-





Wet-treatment areas are defined by sculpted organic forms and natural or filtered light, while dry-treatment areas are lined with wood and illuminated with colored light.



scendent power in living in observance of nuance. This nearly constant interaction of seeing and recording has an enormous influence on the work.

One can gain a sense of place only by taking the time to become intimately immersed in its particular natural characteristics—the characteristics that make it unique at a broad range of scales.

As architects, what are the means to enable this process of taking charge of a place's locality without overstating our influence? We do this by working within the interstices and harnessing details: designing an ascent through an immersive stone maze when entering the Woodstock Vermont Farm, or by creating a long driveway to the Amangiri resort in the Utah desert to heighten the sense of discovery. Through constant exploration, we seek

the balance between sensually attuned and sovereign inhabitation.

Lately, my studio has been entrusted to expand the notion of place and home to the public realm. Public space deserves the same care in terms of these up-close and personal considerations of attuning as a house—sensitivity to the qualities of grace and calm, experiences that are personable and insinuate connectedness to a place and a community. For example, our design for the new transit hall and market for Princeton University delicately balances both the university's and the township's confidence and pride.

Distinctive to this architectural approach is the emergence of a unique identity of place, without falsifying history—in other words, searching for identity without being identical. We create these unique identities

Sited in relation to remnants of historic fieldstone walls, a pond, and the road, Woodstock Vermont Farm, 2008, evokes the simple gable forms of vernacular New England architecture.







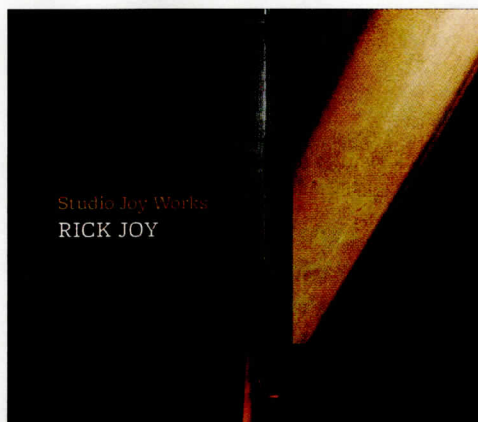
through direct sensory experience and conceptual insight while borrowing from and enhancing the emotional identity inherent to a context.

The places we have been and that remain with us in our memory and imagination commune with the context, culture, and nature of new sites. This connection does not mean that the building and its inhabitants will simply inhabit a place. Rather, it inhabits them, stokes their awareness and soul. It creates lasting sensational depth to live by, getting beyond the surface and into the spirit where place and experience can identify with each other and coexist for a little while.

As I turn sixty later this year, I am taking stock of that milestone and realizing the merits

of slowly becoming an elder and more of a mentor myself. Having some of the most switched-on young talents on the planet coexist and cocreate with me for more than a little while is the most meaningful aspect of my career in architecture. **M**

Designed as a retreat in New York City, 2012, this open, 1,000-square-foot loft is divided into distinct areas: cooking, sleeping, eating, and gathering.





# Newfoundland Hideaway

By KATHERINE  
LANZA



Bridge Studio, 2011, in Deep Bay, Newfoundland and Labrador, one of four artist's residences on Fogo Island, in a photograph of 2014.

THE REMOTE FOGO ISLAND, LOCATED IN THE Canadian province of Newfoundland and Labrador, might be best known for its maritime past, but it is now getting recognition from the art world as a far-flung retreat for artists and creatives alike. It all started when Fogo Island Arts was established in 2008 as a residency-based contemporary art venue for artists in all mediums, from musicians to filmmakers to curators. The complex is made up of four studios, all built by architect and Newfoundland native Todd Saunders. The structures are held above ground by steel legs (raising the studios high above volcanic rock) and are made from local materials. While designing the build-

ings, Saunders focused on sustainability, installing solar-powered electrical systems and wood-burning stoves in each unit.

Artists come from all over the world to collaborate with other creators and the Fogo Island community, exhibiting their works at a gallery within the local inn, also designed and built by Saunders. Both the inn and the studio spaces are owned by Shorefast, a charitable program dedicated to promoting cultural and economic growth on the island. The organization has helped develop what was once just a small fishing village into a thriving arts community set within the rugged, natural beauty of its North Atlantic surroundings.