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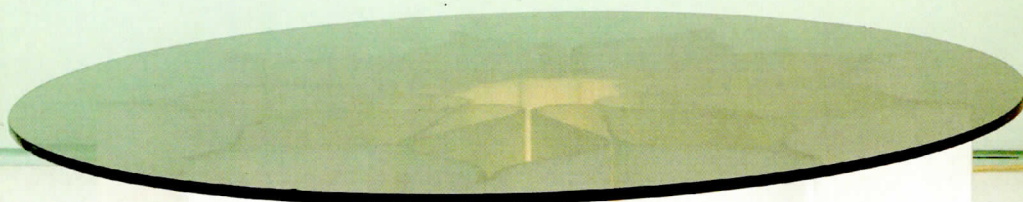
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ON THE COVER: Detail of Cocoon designed by the Campana Brothers, for Louis Vuitton's Objets Nomades collection, 2016.

THIS PAGE: Stone Fruit planters by Chen Chen and Kai Williams, 2013, in fine cement.

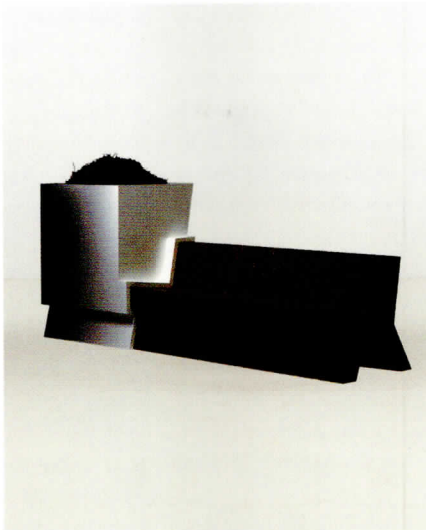
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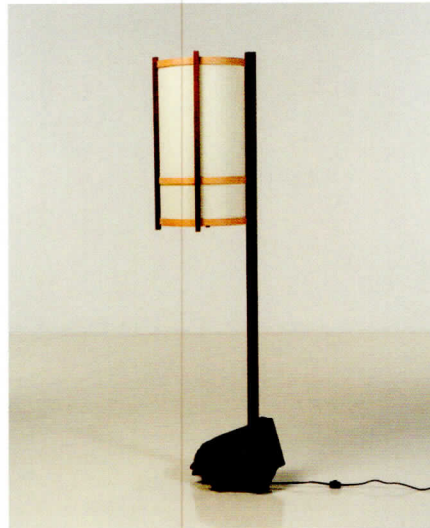
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STUDIO MAKKINK & BAY



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UPCOMING AUCTIONS AND RESULTS

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What Comes Around

I SPEND FAR TOO MUCH OF MY LIFE observing the tangible world—architecture, furniture, objects—and yet, in my mind, it all springs from a philosophical base. For as long as I've been thinking about it, I've held a rather liberal view of what makes a

building, a chair, a pot, a vase, a painting, a book, a concerto, a pas de deux, modern. So what is modern? The moment I asked myself that question, I started pondering the ancient Greeks—their stark, spare ruminations on a changing

world that still influence the way we look at things, more than two millennia on. Then my mind wandered to the Romans, and their amazing structural innovations, many of which shape our built environment even today. Not long ago, I visited the archaeological sites of Brescia, Italy, and had a chance to look closely at the wide influence (one might also say conquests) of the Romans.

Most definitions of the modern era in design take it to the decades after the Industrial Revolution—to the Crystal Palace and the Eiffel Tower, which is fair enough. Modernism was (and still is) a response to changing technology, but it is much more than that. It is a philosophy, indeed, a way of looking at the world and decoding (and recoding) it—and that way of looking at the world is an expansive one, with room for wide interpretation.

In this issue, you'll find stories that take us on a kind of journey through modernism—from Bernard Maybeck's rather groundbreaking design for a Berkeley house completed in 1908

(which, if you'd shown me a photo without a name attached, I could easily have mistaken for a much later house by Michael Graves). You'll read about some of the ways in which the Jazz Age brought modern design into our everyday lives (as is brilliantly elucidated in the exhibition of that name that goes this fall to the Cleveland Museum of Art from the Cooper Hewitt in New York). Our interview with Peter Kjølgaard of the Danish auction house Bruun Rasmussen takes us into the world of mid-century Scandinavian design (which is instantly identifiable as modern).

Then we head into somewhat uncharted territory, into worlds that are wildly creative and endlessly innovative. We look at the ever-imaginative work of Fernando and Humberto Campana, heroes of mine, I have to admit, as they explore new ways to express their Brazilian culture in particular and to reshape our thinking about design in general. The final three features in this issue head into the world as we will come to know it (or maybe as we *should* come to know it), a world in which scraps are repurposed and our discards become beautiful and significant textiles and objects, as is the case with the bench, below (notice the arches and think, momentarily, back to where they come from) designed by Max Lamb for Kvadrat. It's a world I want to live in, just as long as I can still read Plato and look at an occasional Roman ruin and remember how many millennia it took us to become modern.

Beth Dunlop

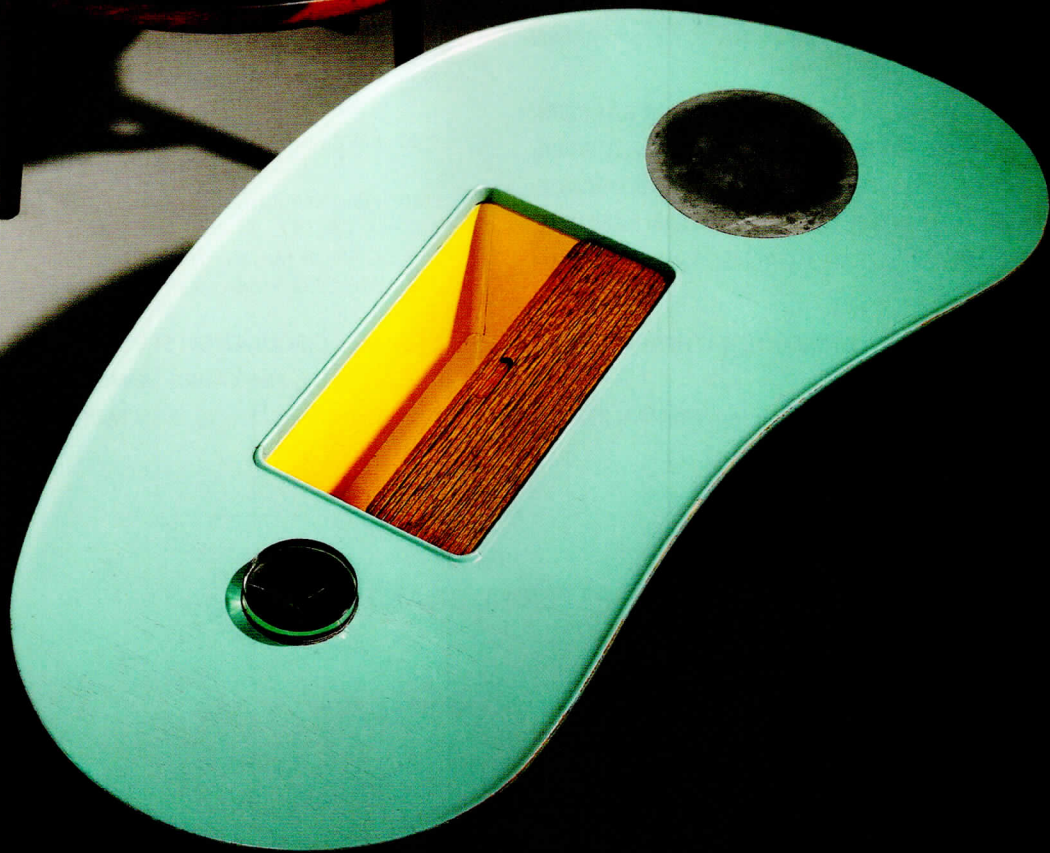
BETH DUNLOP EDITOR



ANGELA MOORE PHOTO

Nordic Masters

DESIGN AUCTION IN COPENHAGEN
27-28 SEPTEMBER 2017



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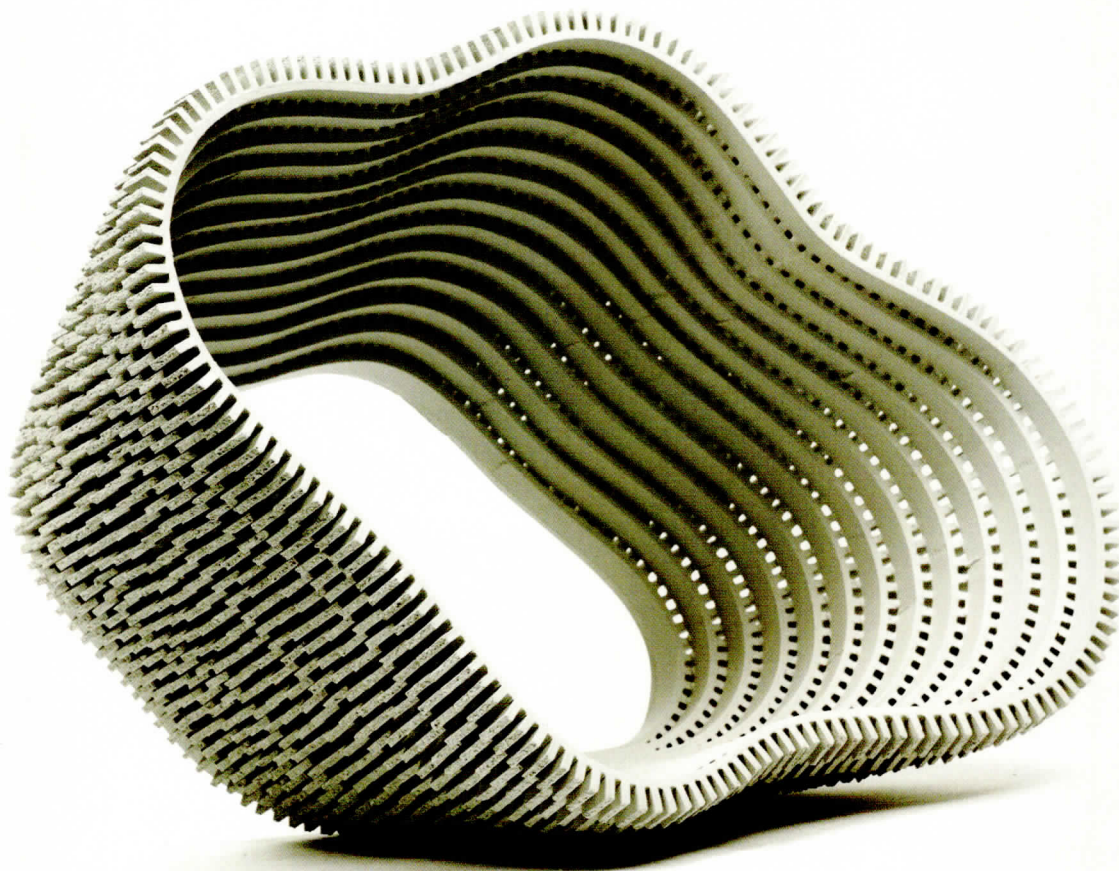


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Execution by Felice Rossi, 1978 ca.

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Enrique Ramirez is an Indianapolis-based scholar and historian of modern and contemporary architecture who lives on the second floor of a house that used to be a candy factory. When he is not researching obscure topics in eighteenth-century French architecture and urbanism, he is typically writing about design and popular culture for various outlets, including *Places Journal*, *HiLobrow*, and other publications that may not find it weird that a guy with a PhD in architectural history from Princeton University likes writing about *Star Trek*, Pee-wee Herman, or John Mellencamp.



Glenn Adamson is based in Brooklyn, which means he is surrounded by makers on all sides. He is interested in every single one of them. A curator, writer, and historian, Adamson is currently Senior Research Scholar at the Yale Center for British Art, and editor-at-large of *The Magazine ANTIQUES*. Between 2013 and 2016 he was director of the Museum of Arts and Design, New York, where he initiated a series of projects tied to the institution's roots in craft. He has also been head of research at the Victoria and Albert Museum; and curator at the Chipstone Foundation in Milwaukee. Adamson's publications include *Art in the Making: From Paint to Crowdsourcing* (2016, co-authored with Julia Bryan-Wilson); *The Invention of Craft* (2013); and *Thinking Through Craft* (2007). He is serving as the guest curator of the Beazley Designs of the Year exhibition, which will open in October at the Design Museum, London.

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Setting the Record Straight

The Summer issue of MODERN incorrectly identified designers in photographs in the feature article "Two for the Show: Jewelry's Power Couples," by Toni Greenbaum. The errors were ours. The photograph labeled as showing Sam and Carol Kramer actually shows Sam Kramer and an unidentified model; reproduced here is the photo that should have been in the story, depicting Carol Kramer with Sam Kramer's hand holding an earring. The photo in the story identified as Gijs and Emmy van Leersum should have been captioned: "Gijs Bakker and Emmy van Leersum's Clothing Suggestions, 1970, in polyester, nylon, cork, plastic, wood." The correct photo of the Kramers and one of Bakker and van Leersum are posted with the story on our website, modernmag.com.



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Delving Deeper

A LAMP BY **ICO PARISI** GOES FULL SPECTRUM

By MATTHEW KENNEDY

LOT 307 Wright Design sale, June 8, 2017:

Iride floor lamp by Ico Parisi, manufactured by Lamperti, 1970. Estimated at \$7,000–\$9,000, the piece sold for \$23,750. Some reasons for the high price:

ITALIAN RENAISSANCE MAN

Filmmaker, architect, photographer, painter, designer—Ico Parisi was a true Renaissance man. In the early 1930s, he trained in construction while simultaneously studying art with his father, who was a painter. In the second half of that decade, Parisi cofounded two architectural groups—Alta Quota and Gruppo Como—both of which became laboratories for his exploration of architecture, art, and design, and his lifelong interest in their interplay. A true modernist in this regard, he once said, “Architecture may only be brought into synthesis with other arts if architects live and breathe elbow-to-elbow with painters and sculptors.” While he completed commissions for architecture and design, such as the State Library in Milan in 1947, it was not until 1950 that Parisi formally completed his architectural studies at the Athenaeum Architecture School in Lausanne, Switzerland, providing him with opportunities to work fluidly with other creators in art and design disciplines that would later define his work. Through his diverse and prolific output, Parisi contributed to a twentieth-century, appropriately Italian, renaissance in design.

COMING TO COMO

In the late 1940s, Parisi cofounded Studio la Ruota in Como, Italy, with his wife, Luisa, also an architect, with whom he frequently collaborated, and they remained most active there for the duration of their careers. They secured a number of residential commissions for villas near Lake Como, including Casa Carcano in Maslianico, completed in 1949, which ignited wide interest in Parisi’s furniture design, specifically. Pieces from it were exhibited in Milan and heralded in *Domus* magazine, a publication created by Parisi’s friend and fellow designer—and admiring promoter—Gio Ponti. In the realm of furniture, Parisi produced an eclectic oeuvre that, when looked at empirically, could believably be selections from the work of multiple designers. But such variety is a testament to the fervid experimentation and collaboration in materials, form, and aesthetics that earned him a name.

LAMPADA POP

Even in a career of broad interest and examination, the Iride lamp would appear to be a departure from Parisi’s earlier popular work. Its aluminum and steel structure diverges



from his familiar furniture in wood, such as his sinuous tables and organic Egg chair from the 1950s, with its exposed, spindly legs. Yet the lamp, with colorful discs rippling up and down its slender frame, conveys a characteristic sense of movement and functional transparency. As Michael Jefferson, senior vice president at Wright, observes, it “echoes of the structural rigidity of building—columns, windows, shelving systems with notches, modularity. It fits with his other experimentation.” In such a fixture, Parisi’s fascination with the integration of art, architecture, and design is synthesized in a functional yet sculptural piece, referencing its built surroundings in verticality and durable materials. But one quality in particular cannot be understated in the lamp’s appeal: its aesthetic amusement. As a cylindrical spectrum with a lightning rod shot through it, the Iride lamp presents an irresistible pop art sensibility—a “punctuation mark!” as Jefferson appropriately describes it.

“Italian lighting is on an upward swing,” Jefferson adds. He attributes this popularity to a reverence for the radical design that emerged between 1968 and 1972 and accompanying lifestyle shifts. Or, considered more simply, “It’s easy to live with—it’s functional sculpture.”

A PRICE FOR IRIDE

Parisi’s work (and often that created with Luisa) is frequently offered at auction at enviable estimates and produces typically healthy sales, with some exciting spikes on pieces over the years. In this design sale, Wright aimed to present a focused selection in an effort to concentrate buyers’ bidding. The lamp—coming from a private collection in the Americas—was thus part of a smaller sale that overall sought to highlight rare, truly exceptional pieces. Jefferson commented that after a boom in the market about a decade ago—thanks to a pre-recession economy and a new exposure to specialty interests via the Internet—the design market is adjusting as collectors are taking a second look at design and reconsidering how affordable it can be. While collectors become more discerning and calculating, the market acclimatizes, and the numbers steady accordingly. “We don’t want to get ahead of ourselves in estimates,” Jefferson says, citing what he calls “tease estimates” that skew conservatively based on precedent, such as the estimate for this lamp. Other models of the Iride lamp have recently been offered at auction, including a similarly colorful companion in 2014 and a monochromatic black and gray edition in 2015. The colorful version sold comfortably within the estimate of the one in the recent Wright sale. “We had a lot of the attention from collectors and buyers,” Jefferson reported on the sale, with its sharp focus helping to drive prices. Such focus, it seems, that the piece achieved a world record for the model. The rare Iride went to art collectors who shop the art and design markets for the most notable pieces—and this lamp’s special flair certainly put them over the top for this sale.

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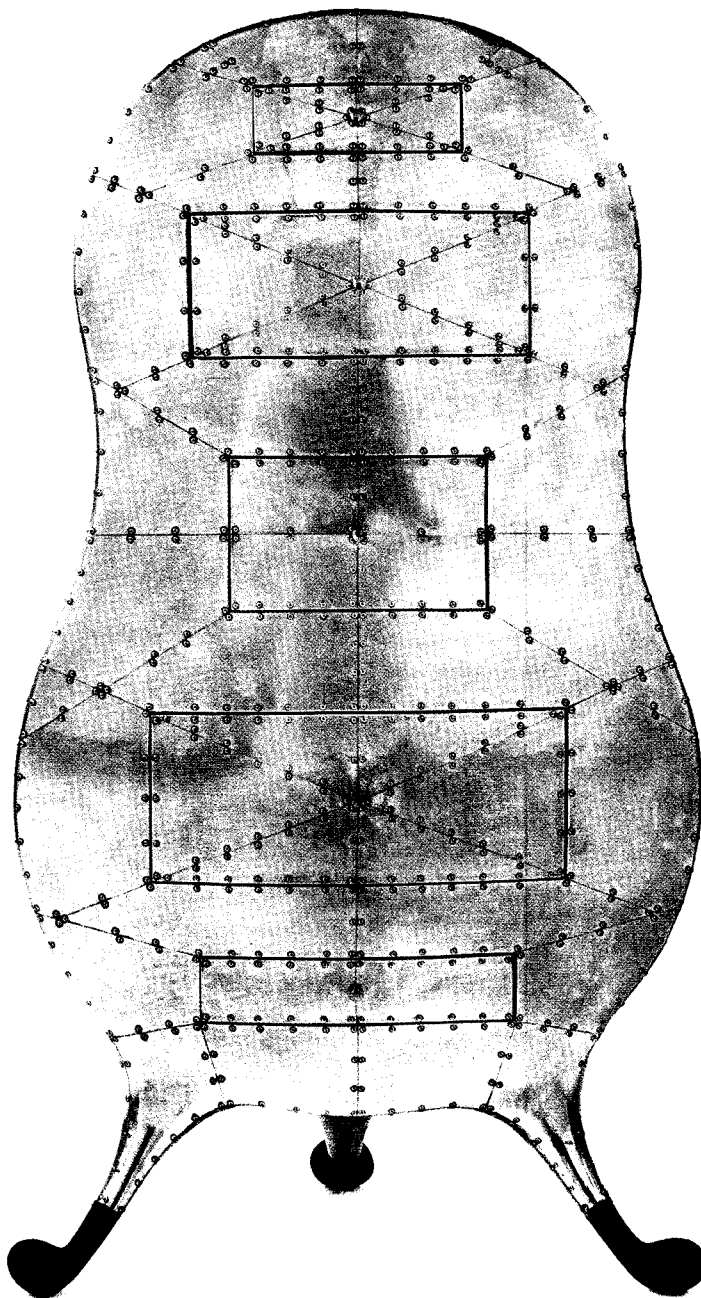
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Untangling Sheila Pepe

ARTIST SHEILA PEPE GREW UP working at Frank's Deli, her parents' storefront in Morristown, New Jersey. There, every Wednesday, her mother would make five hundred meatballs and a huge pot of "gravy"—also known as meat sauce to those who didn't grow up with southern Italian roots. The food of home was made bit-by-bit for others, lovingly, repeatedly. It would disappear to be made again. Today, Pepe is best known for her sweeping, ephemeral crocheted installations made stitch-by-stitch for others, lovingly, repeatedly. They disappear to be made again. "Everything is tangled with resistance and assimilation," Pepe says of her work. "I'm interested in breaking and reanimating the cultures that I inherit with my own personal experience."

Pepe's work caught the eye of Gilbert Vicario, curator of *Sheila Pepe: Hot Mess Formalism*, opening at the Phoenix Art Museum on October 14, more than fifteen years ago. He first saw her work in the Boston home of art collector Kenneth L. Freed, including two cobweb-like pieces made from fiber and shadow. Like little site-specific secrets, one was tucked into a ceiling soffit, the other was hidden in a closet. "The idea of the spider coming in and making a house wherever she wants," Pepe explains.

More than a decade later, Vicario would work with the Brooklyn-based artist to stage *Put Me Down Gently* at the Des Moines Art Center, its third installation as part of the landmark exhibition *Fiber: Sculpture 1960–Present*, which originated at the Institute of Contemporary Art in Boston, curated by Jenelle Porter. In Des Moines, the installation's immersive drapes and pools of yarn, parachute cord, and laces set within the bright white geometry of the Richard Meier-designed atrium, led both art and architecture into new contexts. It was then, Vicario says, "I realized that among Pepe's generation of artists, she hadn't had a proper museum show." As such, Pepe's first mid-career museum survey is among Vicario's first major exhibitions since joining the Phoenix Art Museum in 2015 as the Selig Family Chief Curator.

Pepe's work is handmade, her materials are readymade—"because I'm a child of Duchamp," she says—and her suppliers are a global village of owner-operated purveyors. "It's like my dad calling the butcher," the artist explains of her personal connection to her sources. Pepe came of age—and came out as gay—in the 1980s, when, "there were still questions about where anybody fit," she says. "So I always need

SHEILA PEPE, RED HOOK AT BEDFORD TERRACE, 2008. SHOELACES, COTTON YARN, AND NAUTICAL TOWLINE, VARIABLE DIMENSIONS. INSTALLATION VIEW AT SMITH COLLEGE MUSEUM OF ART, SMITH COLLEGE MUSEUM OF ART, PURCHASED WITH GIFTS FROM MEMBERS OF THE MUSEUM'S VISITING COMMITTEE IN HONOR OF THE RETIREMENT OF ANN JOHNSON.



Beauty Growing: British Pottery at Yale

STUDIO POTTER MICHAEL CARDEW spoke for others of his generation when he said, "If you are lucky, and if you live long enough, and if you trust your materials and you trust your instincts, you will see things of beauty growing up in front of you, without you having anything to do with it." Patience, respect for materials, modest self-assurance, a twist of fate—this is what is needed to make a vessel rise almost effortlessly from a clod of clay. "*Things of Beauty Growing*": *British Studio Pottery* at the Yale Center for British Art (September 14–December 3) takes its title from Cardew, but enlarges his meaning, since the ambitious show is a survey of the evolution of modern British pottery, which began with the desire to repair native tradition gravely disrupted by industrialization but has branched out from applied art into fine art and even ventured back to the factory—as in the case of Julian Stair, who uses an industrial kiln for his towering pots weighing one-third of a ton. It's a pleasure to see the interconnected assemblage, which includes work by Katharine Pleydell-Bouverie, who intended the organic shapes of her wheel-thrown useful pots to bring to mind "pebbles and shells and birds' eggs and the stones over which moss grows," in contrast to Alison Britton, who applies slip on both sides of a slab of clay that she then constructs into a seemingly protean vessel that stands at a tension point between painting, pottery, and sculpture; or Clare Twomey, whose eighty enormous, lustrous porcelain vases provocatively turn attention back to the tangle of Asian influence and complicated questions about mass production. britishart.yale.edu

— Frances Brent

to know how things are put together. I think that's partly why my materials are so simple. You can travel through this process that's exposed to you."

Among the twists and turns of Pepe's work, you'll also find her history—allusions to her grandmother's crocheted lace, and, in her use of shoelaces, a gesture to her grandfather, who was a cobbler. Each element leads to the next until it becomes one all-encompassing thing, wrapped up with, and pushing against, the space it inhabits.

Architecture is Pepe's silent collaborator, and in Phoenix this will be rich territory. The museum's nearly fifty foot-high, skylit gallery, designed by architects Tod Williams and Billie Tsien, will serve as her canvas for a new installation. "It's a whole new approach," says curator Vicario of using the museum's spaces in this way. *Hot Mess Formalism* (on view to January 28, 2018) will also offer Pepe's parallel practices in drawing, tabletop sculpture, and video—the artist's many sides displayed in all of their wonderful, messy complexity. phxart.org

—Elizabeth Essner



Craft that Crosses the Americas

THIS YEAR'S PACIFIC STANDARD TIME: LA/LA initiative, a project of the Getty, is enlisting seventy-five cultural institutions across Southern California to tell the story of Latin American artists in Los Angeles. As part of it, the Craft in America Center in Los Angeles is mounting *Mano-Made: New Expression in Craft by Latino Artists*, a trio of exhibitions featuring the work of Californian Chicano artists Jaime Guerrero, Gerardo Monterrubio, and Consuelo Jimenez Underwood that will run sequentially, starting August 26. "This is the first time we're looking outside 'America' to 'Americas,'" says Emily Zaiden, Craft in America Center director and curator of the three shows.

Guerrero is one of only a handful of glassblowers who create life-size glass figures. He blows basic forms, then sculpts details into the soft furnace glass using traditional glassblowing tools as well as silverware—a fork for hair, a table knife to smooth facial features. Racing from glory hole to bench and back again, he assembles his creations hot, piece by piece, until a whole human body in glass protrudes from the end of his blowpipe. His installation *Broken Dreams* will consist of four glass children blindfolded or covering their eyes and batting at a piñata that symbolizes their



hopes for a new, happy life in the US. Guerrero would like to attract attention to the plight of children detained at the border each day, a group he believes is almost invisible—like glass.

An assortment of illustration-covered ceramic vessels will be on view in the second show, opening October 14—the work of Gerardo Monterrubio. "When I was young, I wanted to have an authentic or independent existence," he says. He sees a connection between that desire and the art of manliness, particularly the hard-nosed machismo of his bull-rider grandfather. Monterrubio is critical of this ethos, but tough love has a place in his practice. In addition to the usual kneading and folding, to prepare some of his forms Monterrubio beats the clay with pieces of wood. "When you're hitting clay, you're compressing the clay so it can withstand the heat so it doesn't crack," he explains. What doesn't kill you . . .

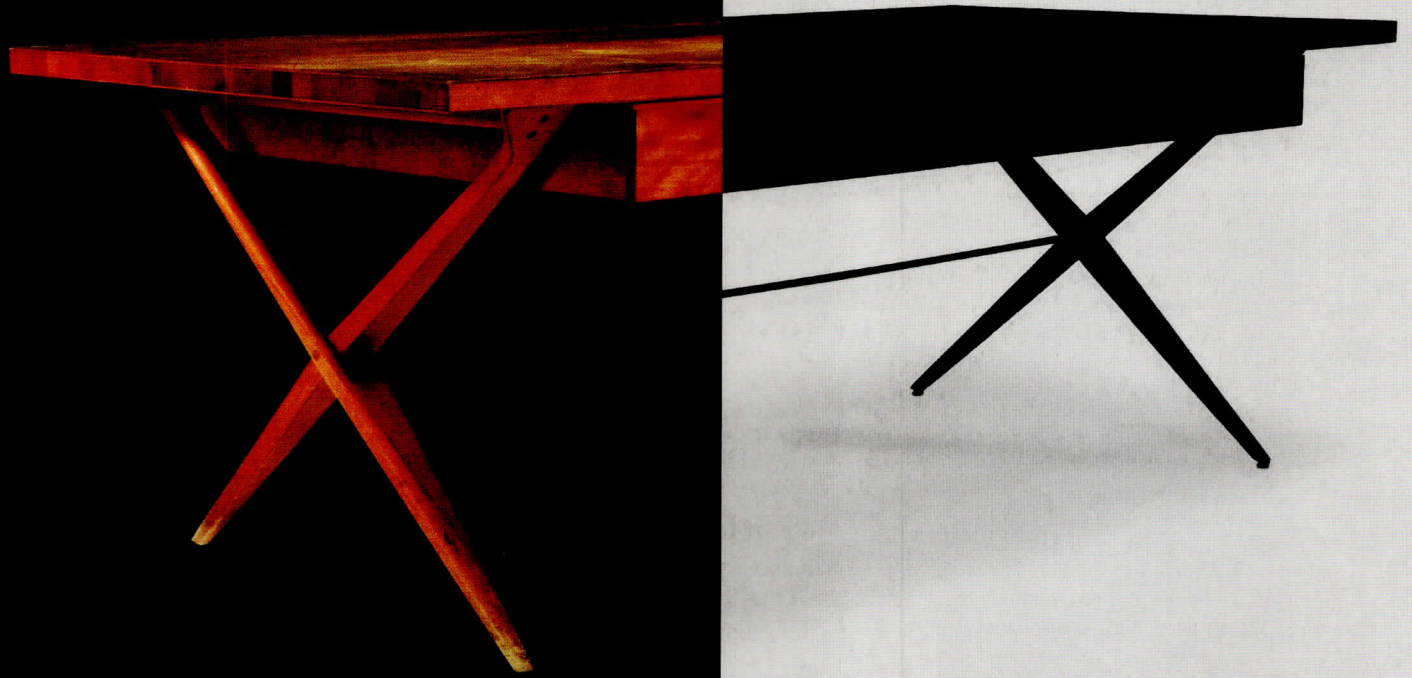
"I love living on borders," says Consuelo Jimenez Underwood, the subject of the final exhibition, which runs from December 2 to January 20, 2018. She splits her time between Cupertino and middle-of-nowhere Gualala in Northern California, living both in civilization and apart from it. The type of work she makes abets unplugging: large fiber pieces composed of materials available almost anywhere, such as netting, plastic raffia, barbed wire, and, her favorite, the humble safety pin. On view at the center will be *Frontiera*, a site-specific mixed-media depiction of the US-Mexico border surrounded by large, painted flowers and the footprints of animals from the region. "Start by respecting the land," she says. "When you see people who don't respect the land they're dead. They're zombies. They may be powerful but they're dead."

Craft in America also produces a Peabody Award-winning PBS documentary series of the same name, and Guerrero and Monterrubio will appear in an episode premiering this fall called "Borders and Neighbors." "There are two kinds of borders," a woman in the episode's teaser says, "borders in the mind and physical borders." Later, as a man speaks in Spanish, the *raison d'être* for *Mano-Made* is given in subtitles: "Art is universal because there are no borders." craftinamerica.org

— Sammy Dalati

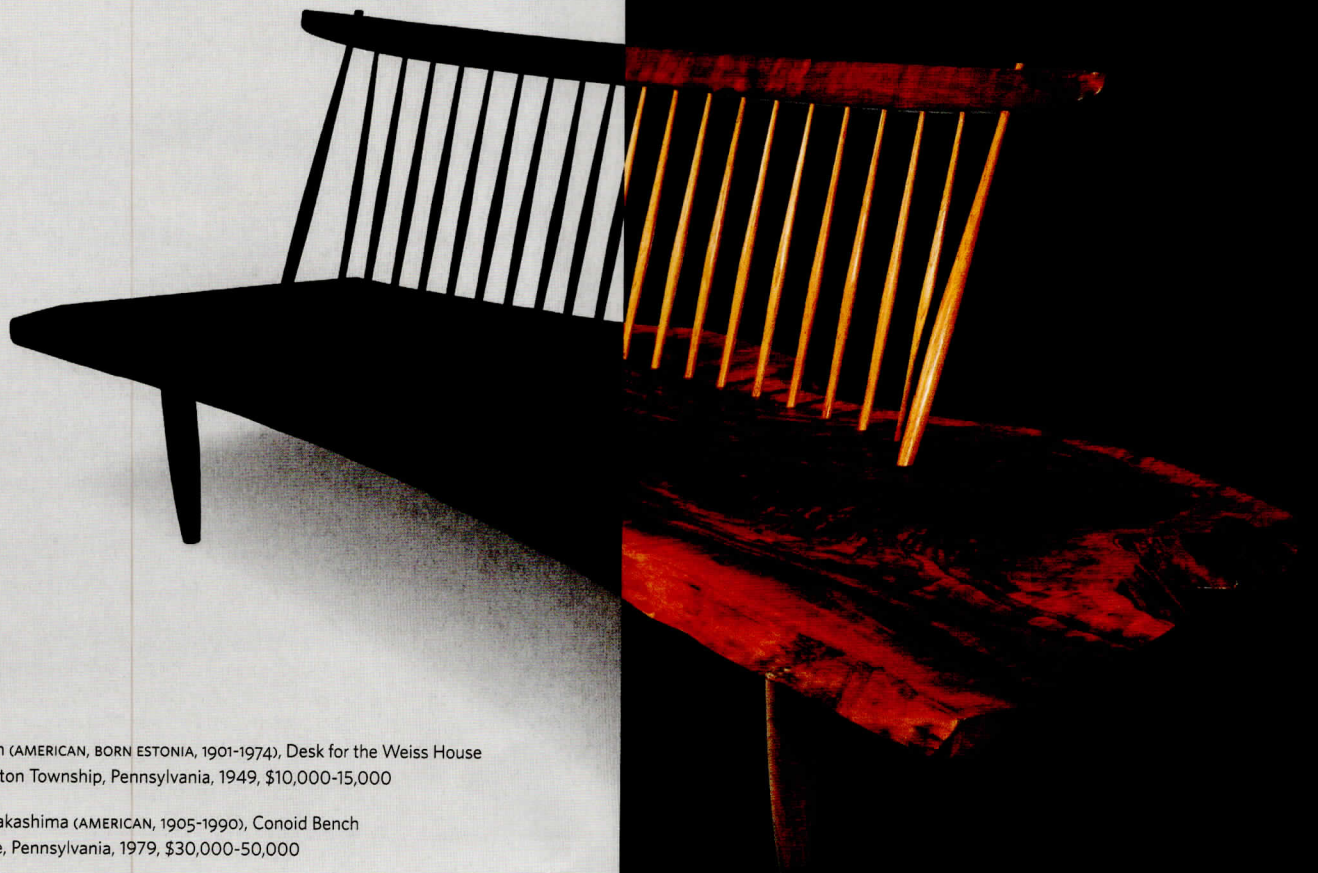
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DESIGN

10/08/17



Louis Kahn (AMERICAN, BORN ESTONIA, 1901-1974), Desk for the Weiss House
East Norriton Township, Pennsylvania, 1949, \$10,000-15,000

George Nakashima (AMERICAN, 1905-1990), Conoid Bench
New Hope, Pennsylvania, 1979, \$30,000-50,000

Dieter Rams: Obsolescence Is a Crime



GIVEN DIETER RAMS'S AMAZING influence on world design, it's remarkable that there hasn't been a show devoted to his work in Los Angeles. JF Chen is remedying this with a September retrospective featuring both the designer's groundbreaking electronics for Braun—Dieter Rams made Braun into a global brand, designing everything from clocks and radios to coffee grinders and hair dryers for them—and his highly influential furniture for Vitsoe, which included seating, shelving, and tables.

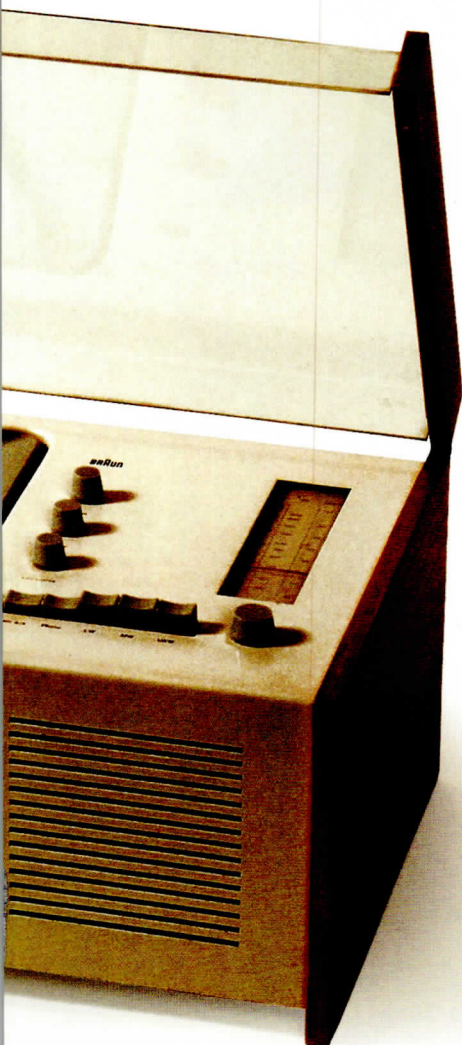
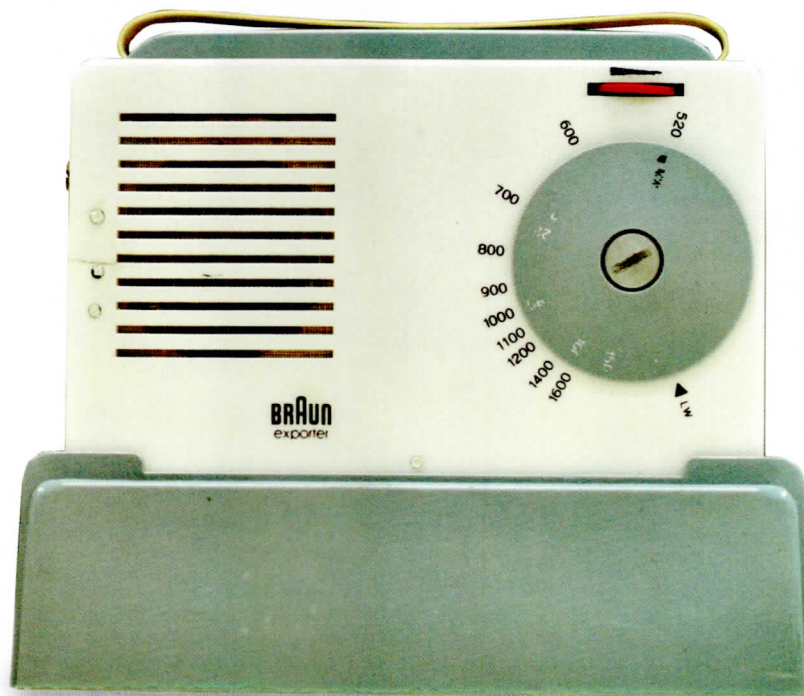
Because the work is so beautiful and desirable, you might think he was only concerned about the appearance of the design. If you think that, you are missing a lot. "Less, but better" is a principle that Rams learned from his grandfather, a carpenter.

With electronics, Rams's foremost consideration was: design it so that the customer will never have to read a manual. All of the parts are where they should be, and how they should be used is intuitive. Don't we wish that all designers thought that way?

In terms of furniture, Rams, inspired by Charles and Ray Eames, conceived a component system of seating in which the same parts could form an armchair, a sofa, or a footstool. This plush, leather-upholstered, feather- and foam-stuffed seating system can be shipped flat-packed, resulting in great savings for the customer. His timeless shelving system is exquisitely detailed, and like his seating, is still in production after more than sixty years.

Rams worked by a set of ten principles, words all designers and shoppers would do well to consider.





Good design is innovative

The possibilities for innovation are not, by any means, exhausted. Technological development is always offering new opportunities for innovative design. But innovative design always develops in tandem with innovative technology, and can never be an end in itself.

Good design makes a product useful

A product is bought to be used. It has to satisfy certain criteria, not only functional, but also psychological and aesthetic. Good design emphasizes the usefulness of a product whilst disregarding anything that could possibly detract from it.

Good design is aesthetic

The aesthetic quality of a product is integral to its usefulness because products we use every day affect our person and our well-being. But only well-executed objects can be beautiful.

Good design makes a product understandable

It clarifies the product's structure. Better still, it can make the product talk. At best, it is self-explanatory.

Good design is unobtrusive

Products fulfilling a purpose are like tools. They are neither decorative objects nor works of art. Their design should therefore be both neutral and restrained, to leave room for the user's self-expression.

Good design is honest

It does not make a product more innovative, powerful or valuable than it really is. It does not attempt to manipulate the consumer with promises that cannot be kept.

Good design is long-lasting

It avoids being fashionable and therefore never appears antiquated. Unlike fashionable design, it lasts many years—even in today's throwaway society.

Good design is thorough down to the last detail

Nothing must be arbitrary or left to chance. Care and accuracy in the design process show respect towards the consumer.

Good design is environmentally friendly

Design makes an important contribution to the preservation of the environment. It conserves resources and minimizes physical and visual pollution throughout the lifecycle of the product.

Good design is as little design as possible.

Less, but better—because it concentrates on the essential aspects, and the products are not burdened with non-essentials. Back to purity, back to simplicity.

Germany's most successful postwar designer (he joined Braun Electronics in 1955 and his work with Vitsø began around the same time), Dieter Rams studied first as an architect. An earlier Austrian architect, Adolf Loos, wrote in a 1908 essay words to the effect that "Ornament is crime." I prefer the moral component of Dieter Rams's work. When I see how fresh his designs look after sixty-plus years, and that the products still work, I imagine that Rams's declaration might read, "Obsolescence is a crime." jfchen.com

—Daniel Ostroff



Karim Rashid's Bauhaus Variations

TAKE A NEGLECTED ICONIC BUILDING with a distinctive curved facade. Mix in a bustling location on a centrally located city corner and add an internationally renowned industrial designer. The result: the Poli House Hotel, a Tel Aviv boutique hotel that fearlessly upends convention.

The prospect of refashioning the 1934 Polishuk House, among the first of Tel Aviv's more than four thousand "White City" Bauhaus structures, immediately appealed to Karim Rashid. The New York-based designer saw the building in all its dilapidated distress and compared it with black-and-white photos of the offices and stores that once occupied it. "I felt an affinity in my bones with Bauhaus," he says. "I saw it as a clean white canvas to play on the Bauhaus vernacular, a reductive way of making space."

Rashid says that he also wanted to connect with the digital age. "A hotel is not a home away from home. Hotels are static. Let's make the static world into a visual installation." He began with an adventurous floorplan. "I skewed the hotel hallways almost crooked, to break the purity of the Bauhaus grid," he explains, "and I liked the freedom to make the space wild."

Color blasts the eye from the first step inside through the huge, curved glass walls marked by "Hello" scrawled in pink neon. Rashid's brilliant yellow slab counter, white Bloob stools, and three cocooning vivid pink Koop chairs are a welcome contrast to the gray, gritty city outside. One wall is covered with his hand-drawn blueprints and sketches, commentary on the design process. This inviting space with a concierge and flasks filled with flavored water is not a typical lobby: guests actually check in on the roof four floors above.

Rashid saw the elevators as a way to set the mood. LED lights change color according to each floor's color scheme while flashing

text and positive messages such as "city here I come" and "summertime living is easy."

The rooftop level was designed as the focal point celebrating the city. "You see a panorama of Tel Aviv as you check in, and the bar is there if you have to wait for your room," Rashid says. Old and new merge seamlessly. Floor tiles copied from an original 1930s Tel Aviv building provide a dynamic backdrop for Rashid's white mushroom stools and yellow Koop chairs at the front desk. Rashid created a Tel Aviv beach aesthetic in the cocktail bar, lounging areas, cabanas, and spa surrounding the raised pool (an unusual addition to the roof of a Tel Aviv Bauhaus building).

On one guest floor the hallway is bright blue, on another yellow, the walls on both covered with a digitally patterned wallpaper. Rashid focused on making the forty guest rooms look as spacious as possible with a common theme of white on white, enlivened with colorful headboards and mirrors. Walls and rugs are covered with black and white digital designs. In some bathrooms, a whirling green, blue, and white design contrasts with bold black and white stripes. For all his whimsical, futuristic ideas, Rashid had to adhere to strict rules in the meticulous three-year renovation of the Bauhaus building. The original windows had to be preserved, for instance, and no changes to the main staircase were permitted. Still, he brought some outerspace chic to the bottom of the stairwell area with a bright yellow serpentine lounge and a glossy black bench.

The Poli House Hotel seizes a celebrated design of the past and takes it into the future—all while capturing the spirit of Tel Aviv. But above all, the building's function remains paramount. "I want people to really enjoy a few days in the hotel, to have the experience of really being alive." thepolihouse.com/en

—Helen Hill

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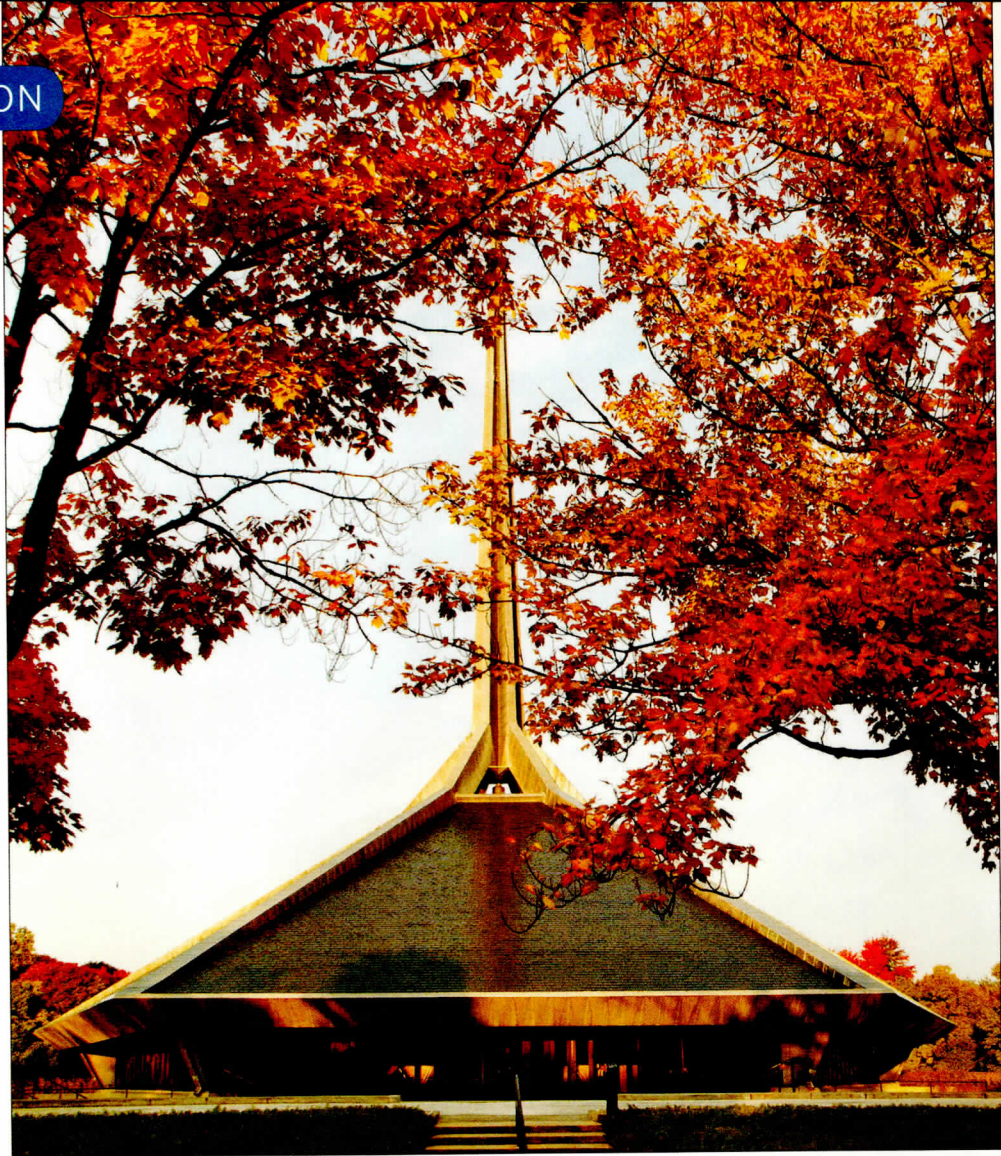
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It All Makes Sense in Columbus, Indiana

By ENRIQUE
RAMIREZ



Eero Saarinen's North Christian Church, 1964. The building's low-slung hexagonal base rises up as if about to touch the sky.

HERE, ON A GRID FOUNDED IN 1821 near the confluence of the Flatrock River and Haw Creek, is a city of some forty-seven thousand Hoosiers. Forged out of railroad spurs and highway jug handles, connecting central Indiana with the rest of the region, Columbus is home to the Cummins Engine Company, long the world's leading manufacturer of diesel engines. It is a city with a remarkable history as one of the most vital centers of art and architectural patronage in the United States—Lady Bird Johnson famously called it the “Athens of the Prairie.” And today, this legacy still endears the city to discerning aficionados of modern architecture. Happily, it will all be on display with Exhibit Columbus, an “annual exploration of architecture, art, design, and community” that has its inaugural run from August 26 to November 26.

Led by Richard McCoy, the gregarious and ambitious director of Landmark Columbus, Exhibit Columbus was unveiled in May 2016 as a public program to highlight the city's architectural heritage by emphasizing the importance of community in promoting design excellence. Along with Anne Surak, who runs the arts consulting firm art + space in Indianapolis and serves as director of exhibitions for Exhibit Columbus, McCoy has made great strides in promoting

the city's art and architectural offerings beyond Indiana. This may seem like a tall order, especially since Exhibit Columbus seems worlds away from the now-regular cycle of bi- and triennials in Shanghai, Venice, Chicago, Istanbul, Oslo, and Lisbon. Yet Columbus is a place made extraordinary by virtue of its high concentration of mid-century modern and postmodern architectural masterpieces. One would be hard pressed to think of any other place where schools and civic buildings by the likes of Eero Saarinen, I. M. Pei, Gunnar Birkerts, Harry Weese, Kevin Roche, Robert A. M. Stern, Deborah Berke, and others seem so indelibly woven into the fabric of such a small community.

With Exhibit Columbus, McCoy and Surak are also busy rekindling the work of industrialist and patron J. Irwin Miller (1909–2004), whose energy and vision culminated in the architectural offerings that figure so prominently in Exhibit Columbus. The legacy of the Miller name continues with the J. Irwin and Xenia Miller Prize Competition, Exhibit Columbus's signature event, which features site-specific installations designed by leading practitioners that share space with the city's most important modern buildings.



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A preliminary guide to what will be on display during Exhibit Columbus is the Paul Rand-designed guidebook, *Columbus, Indiana: A Look at Architecture*. Better yet, drive into the heart of Columbus and park your car close to the intersection of Washington and Fifth Streets, then walk east. In seconds you will encounter the slender bell tower and abstracted forms of Eliel and Eero Saarinen's First Christian Church (1942), considered the first modern building in Columbus. It stands across Fifth Street from I. M. Pei and Partners' Bartholomew County Public Library (1969), whose rough brick coursing, alternating deep voids and stout volumes, provides a dramatic backdrop to the grand form of Henry Moore's Large Arch (1971). Continue walking east, and you will see Gunnar Birkerts's St. Peter's Lutheran Church (1988). Notable for its graceful copper-clad spire that appears to rise from a drumlike base, the church stands across Fifth Street from one of Birkerts's most important projects: Lincoln Elementary School (1967), a brilliantly composed series of alternating circular walls and square spaces, resulting in a building that, as noted in a 1967 issue of *Architectural Forum*, seems to disappear into the landscape.

There is more, of course. Retrace your steps toward Washington Street and there, on the northeast corner, is Eero Saarinen's Irwin Union Bank and Trust Building (1954, now the Irwin Conference Center), a pleasing, jewel-like Miesian edifice noted for its nine cupolas and surrounded by one of Dan Kiley's impeccable landscapes. Farther east, ivied porticoes frame the bold, sawtooth forms of Kevin Roche's Cummins Corporate Office Building (1984). And beyond this, just a little ways south, is Mill Race Park (1992-1993), one of landscape architect Michael Van Valkenburgh's career-defining works, which also features folly-like structures by Stanley Saitowitz, as well as a reconstructed nineteenth-century covered bridge. Once you get back in your car, you can book a tour of Saarinen's

The elegant, abstracted spatial composition of Columbus City Hall, designed by E. Charles Bassett for Skidmore, Owings & Merrill, completed in 1981.

house for Irwin Miller (1957), an iconic mid-century home whose pristine open plan and sunken conversation pit in the living room feature textile designs by Alexander Girard.

On my first visit to this Athens of the Prairie, I met with McCoy, who kept insisting that Columbus was different. To prove his point, he took me on a tour of two buildings on opposite sides of the city. First, there was Eero Saarinen's North Christian Church (1964), a low-slung hexagonal building that appears to rise—from one of Kiley's typically understated landscape designs—to touch the sky. On the inside, the hexagonal motif appears to withdraw into itself, as pews converge on an altar placed in the middle of the space, affirming the central importance of the congregation. After the church McCoy took me to the other end of town to see Columbus City Hall. Completed in 1981, this building, designed by E. Charles Bassett for Skidmore, Owings & Merrill, appears as an elegant, abstracted spatial composition of an isosceles right triangle and a semicircle. And just inside the entranceway, curved, glazed partitions lead to spacious interior offices. In one, I saw one of Girard's colorful maquettes for a "model block" along Washington Street. And when walking toward the entrance, I was greeted by Robert Indiana's pop art idea for the seal of the City of Columbus,

HADLEY FRUITS PHOTOS



The ivied porticoes of Kevin Roche's Cummins Corporate Office Building, 1985, frame the structure's bold, sawtooth forms.



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Saارين's house for Irwin J. Miller, 1957, is an icon of mid-century design, and features textiles and interiors by designer and architect Alexander Girard.

A view of Michael Van Valkenburgh's Mill Race Park, 1992, featuring the reconstructed 1840 Brownsville Bridge.

which, if you think about it, is really just a highly stylized elevation of Columbus City Hall. McCoy was the first to point out to me how Indiana's painting incorporates the building's oversize cantilevers as a framing device. The forms almost seem to touch in midair, hovering above the building's grand entrance. If there is any kind of built expression for McCoy's insistence that Exhibit Columbus is to be an annual "exploration of architecture, art, design, and community," it would be Columbus City Hall—a public building where a pop art painting complements a view of the oldest part of the city.

Columbus matters, something made clear by all these buildings. As I returned to my car, I again thought of Saarinen's soaring spires and Bassett's hovering cantilevers—two buildings, two radically different conceptions of architectural form and program, each unified by a compelling vision. Perhaps it was architect Deborah Berke who put it best when she recently observed that the architectural masterworks in Columbus are not so much the product of great architects as they are the reflection of a great and vital community. One hopes that Exhibit Columbus will be around for a long time so that others can see why this is the case.



HADLEY FRUITS PHOTO

MILLER HOUSE AND GARDEN, COLUMBUS, INDIANA/PHOTO COURTESY INDIANAPOLIS MUSEUM OF ART

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Beyond Glass

PRAGUE'S
TADĚÁŠ
PODRACKÝ

By JOANN PLOCKOVA



TADĚÁŠ PODRACKÝ'S STUDIO IS LOCATED in a hulking eleven-story office building in a suburb of Prague, about twenty-five minutes southwest of the city's historic center. Once used to produce aircraft instruments, the austere, mustard-colored high-rise is occupied today by artists and various businesses of a creative persuasion. Belowground, a nuclear bunker—a remnant of the Cold War—plays host to occasional parties.

Even on one of Prague's typical gray days the view from the twenty-eight-year-old designer's ninth-floor space is expansive. Adding interest to what otherwise feels like an ordinary office, the studio's horizontal windows look out onto hillsides dotted with houses, the Prague-Velká Chuchle horse-racing track, the Radotinský Bridge (one of the Czech Republic's longest), and the Vltava River, a vast panorama that speaks to Podracký's own wide view. "To be successful, I have to think globally. The Czech scene is small," the designer says. "I want [my work] to be recognizable globally. I know it's ambitious thinking, but I think it's necessary."

Podracký's large glass objects have already attracted attention beyond the Czech Republic's borders. His thesis project for Prague's Academy of Arts, Architecture and Design, where he studied in the glass studio, was presented at the London Design Festival in 2014 and again last year at MAISON&OBJET Paris. Called *Dioscuri*, the two trophy cups, featuring ebony handles and layered with leather, are dedicated to Greek mythology's heroic Dioscuri brothers, their shapes derived from those of Panathenaic amphoras and *lebes gamikos*. His *Jaars*, *Pineapples*, and *Finland Objects*—the last, a series of vessels he created during

the 2011 Glass is Tomorrow workshop in Finland—have been exhibited at Mint in London's Brompton Design District. Another project, designed in collaboration with his girlfriend, jewelry designer Markéta Kratochvílová, is called Skywalkers, a set of cosmic, limited-edition lighting objects made from golden steel and cut glass. They are being sold through New York's Chamber gallery, where the works are described as "part art deco, part C-3PO."

Born in 1989, the year that Communism fell in what was then Czechoslovakia, Podracký, who wanted to be a painter as a child, is part of what has been called the revolution generation. He says that after the revolution, people really believed that with new opportunities, "our generation could reach a new level. They said, 'you will be the best.' I think this influenced a lot of people."

Following university, which included six months studying monumental sculpture at Prague's Academy of Fine Arts and another half-year in the fine arts department at the School of Visual Arts in New York, Podracký worked briefly as a designer at Moser, the 160-year-old Czech crystal glassware company. He then spent several months at the Yuhang Rong Design Library in China, where his exploration of traditional Chinese crafts and materials led to contemporary works referencing traditional culture, practices, and objects, such as Ming-era chairs and oil-paper umbrellas. During a three-month residency last year at the Creative Glass Center of America at WheatonArts, in Millville, New Jersey, he created American GlassAge, a series of objects made from and inspired by mountains of industrial glass waste from a recently shuttered local glassworks. Now, settled in his Prague studio, where he typically spends ten-hour days, he is exploring new territory. "I will continue doing glass pieces, but it isn't my main focus now," he says. "I've moved into furniture and other interior pieces."

For Podracký, the intellectual component has always been an important part of his process: "This is why I love this work," he says. Once an idea is generated, his starting place is research: historic cultures, artifacts, and materials. "I'm uncovering the development from the history to the modern. What happened [in between]? What influences were there? I'm building the idea behind the object first."

Podracký always starts with his hands: "I can't see scale and volume with the computer," he says. His studio is two rooms—"one clean and one messy, I need both"—and models, mainly in cardboard, are scattered throughout. Among them is the model for a chair he designed for the 2016 Designblok, Prague's premier annual design event. Made from jagged pieces of beechwood (resembling shards of glass) that Podracký cut with a handsaw and painted black, the finished chair is elegant and rather Edward

Scissorhands-esque. "The long-term theme in my work is what drives individuals to create art, design, or architecture? What role does human instinct play and what is just cultural expectations?"

A recent project is a trio of sculptural speakers commissioned by, and for, Kotva, a landmark department store built in the 1970s in the brutalist style in the center of Prague; the project's main source of inspiration was the building's shape. "To me, the building looks like a huge rock, so I conceived these as three stones." With a surface of black glass and featuring gold-plated metal detailing, two stand tall while one is wide and low to the ground. Together they look like a kind of contemporary Stonehenge. "I wanted to do something that looks like fine art," he says. "It's a composition in space. Viewers can walk around it, interact with it. It is interesting from every point of view."

These art speakers, as he is calling them—"because my approach is from art"—mark Podracký's move toward more functional pieces. Yet, continuing to embrace his conceptual ways, he is bringing art into new contexts and further developing a style all his own.

A decorative jar from Tadeáš Podracký's Pineapples collection, 2014, crafted using free-blown and mold-blown glassmaking techniques.

In 2011 Podracký participated in the Glass is Tomorrow workshop in Finland and created Finland Objects in glass and leather, drawing inspiration from the wild nature that surrounded him in the small town of Nuutajarvi in Finland.

Podracký sits in his beechwood Sculptural lounge chair, which he designed for Prague's 2016 Designblok.



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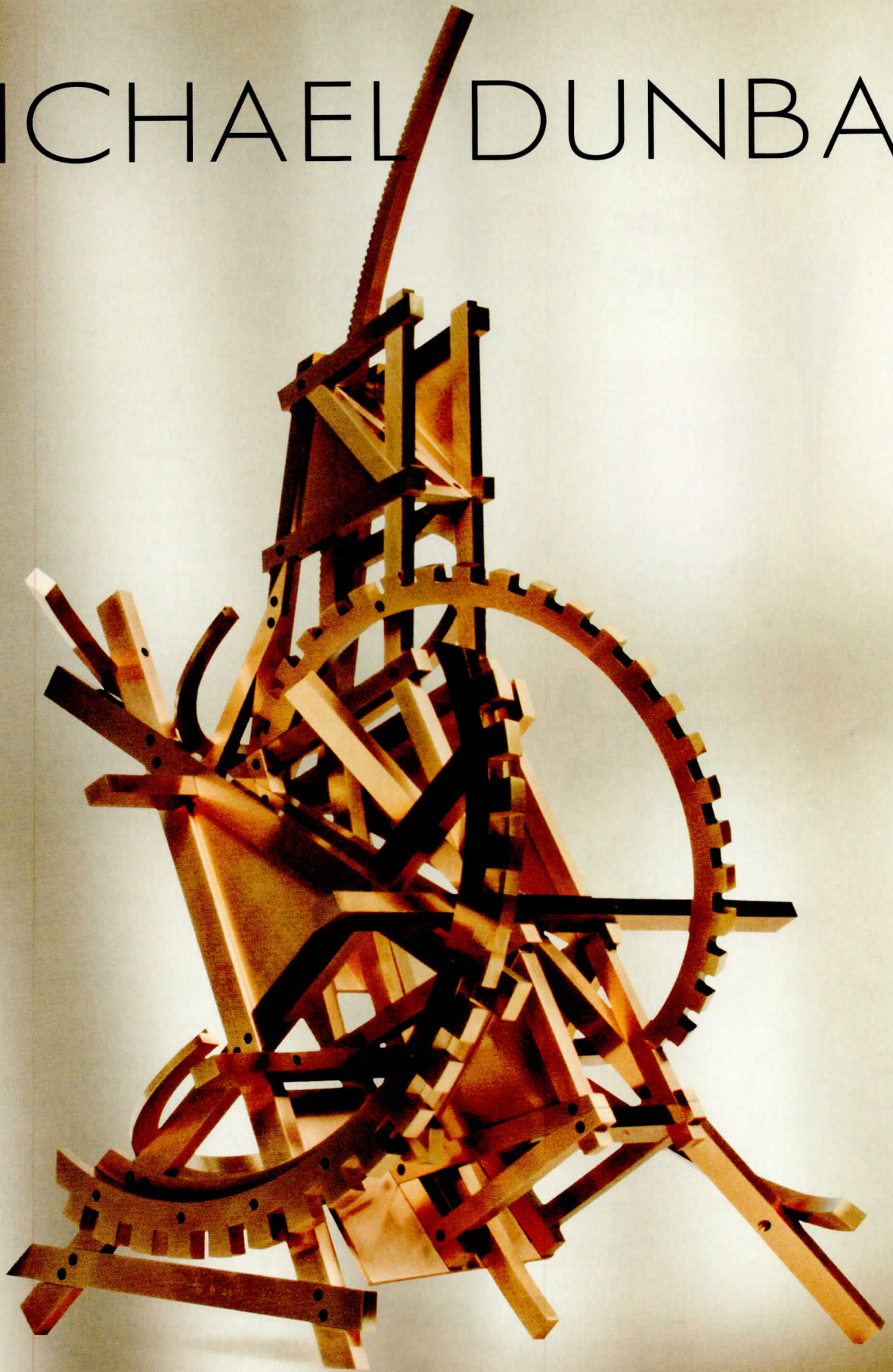


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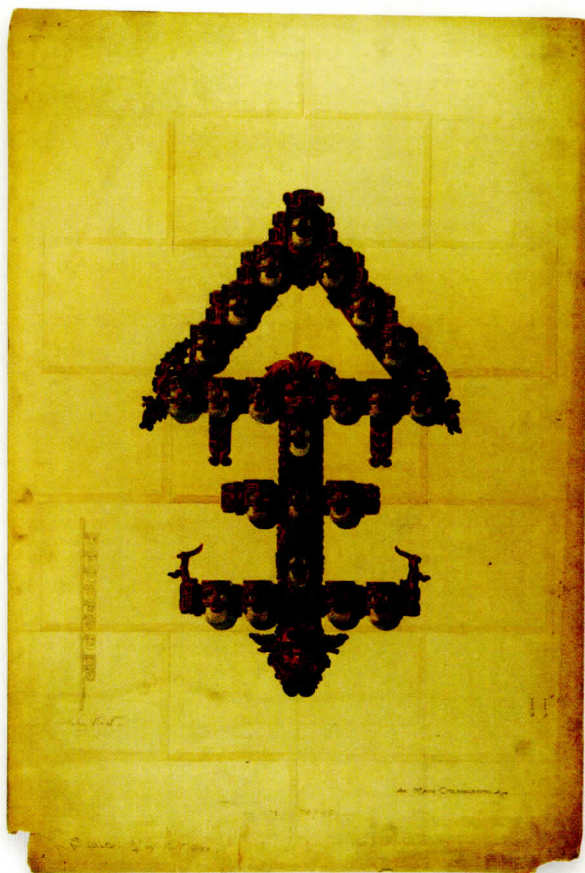
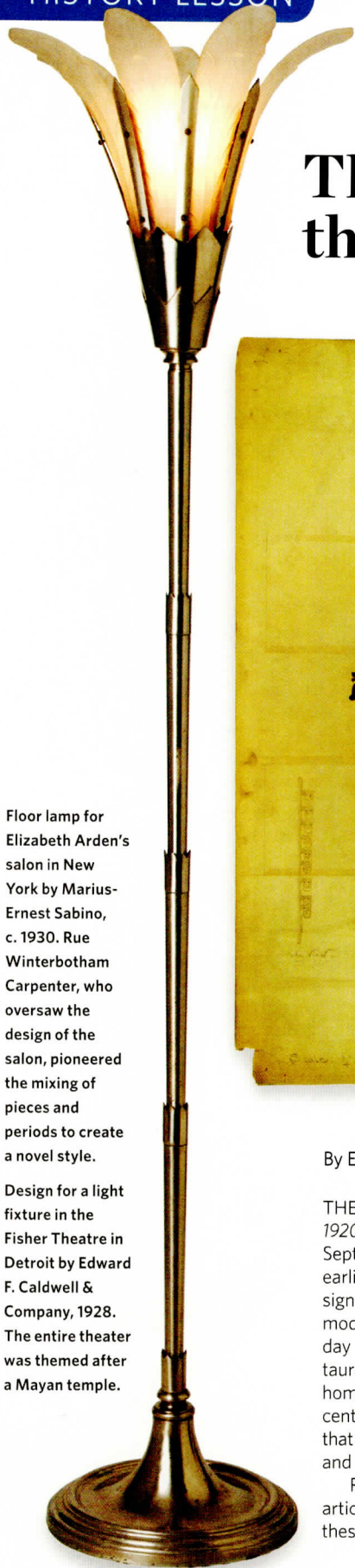
Ride, Sally, Ride, 2016, Fabricated & Machined Bronze, 32 in. tall, 17 in. wide, 21 in. long

The Modern Interior in the Jazz Age

AMERICAN STYLE IN THE 1920S

Floor lamp for Elizabeth Arden's salon in New York by Marius-Ernest Sabino, c. 1930. Rue Winterbotham Carpenter, who oversaw the design of the salon, pioneered the mixing of pieces and periods to create a novel style.

Design for a light fixture in the Fisher Theatre in Detroit by Edward F. Caldwell & Company, 1928. The entire theater was themed after a Mayan temple.



By EMILY M. ORR

THE EXHIBITION *The Jazz Age: American Style in the 1920s*, on view at the Cleveland Museum of Art from September 30 until January 14, 2018 (after its debut earlier this year at Cooper Hewitt, Smithsonian Design Museum), reminds us of the many ways the modern movement transformed the spaces of everyday life—beauty salons, shops, theaters, hotels, restaurants, offices, and the more intimate spaces of the home. Textiles, furniture, lighting, and decorative accents took on fresh angles, colors, and silhouettes that tempted with promises of luxury, glamour, speed, and other diversions from reality.

Retail displays, advertisements, exhibitions, and articles educated and advised consumers on how these new objects could add both beauty and useful-

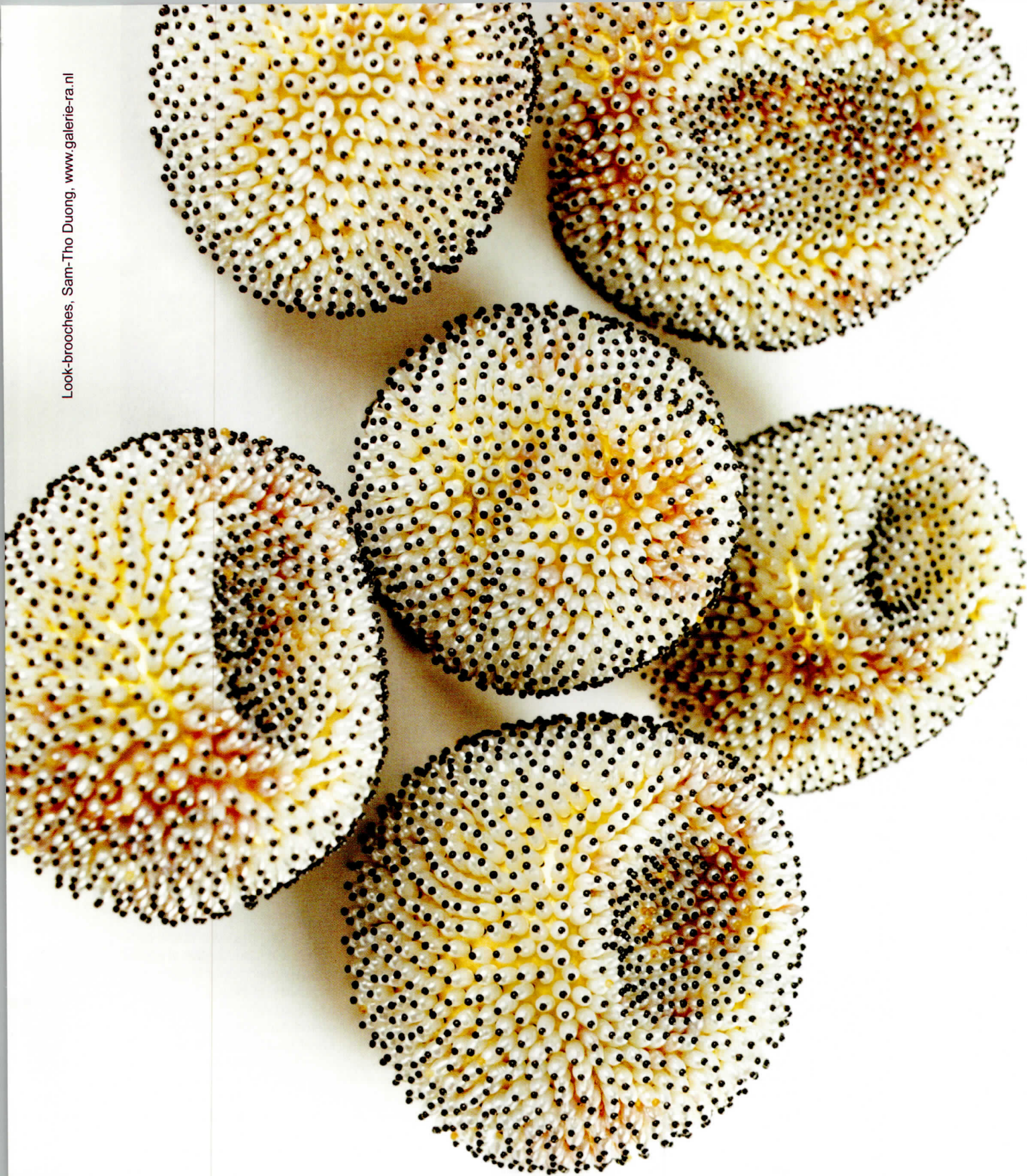
ness to spaces at home, work, and leisure. Interior decorators, stylists, designers, and artists guided homemakers, architects, and manufacturers to achieve successful integration or transformation in the modern mode. In the 1920s interior decoration was a newly developed profession for women, among them the Chicago-based Rue Winterbotham Carpenter, who became one of the most forward-thinking American figures in the field. She oversaw the evolution of important public and private interiors including the Casino Club, the Fortnightly of Chicago, the Arts Club, and the Auditorium Theatre, all in Chicago, as well as the Double Six Club in the Waldorf-Astoria and Elizabeth Arden's salon in New York.

Carpenter's career fused the worlds of design and music. Her husband, John Alden Carpenter, was one of the first composers to use jazz rhythms in orchestral music, and his ballet "Skyscrapers" was performed in both New York and Munich. The couple was active in social circles with Gerald and Sara Murphy and Igor Stravinsky. Rue was president of the Arts Club in Chicago and responsible for opening Chicagoans' eyes to the work of Brancusi, Braque, Picasso, and more. The author Stephen Longstreet recalled that she was "avant-garde when the word was unknown in Chicago." In an article in *Vogue* in 1930, Carpenter wrote of how the process of devising an interior scheme paralleled that of her husband's work in musical composition: "Just as the composer may feel a significance in certain chance rhythms and combinations of sound, so the decorator may find his starting-point in the colour of a flower on a vase or in a figure in a carpet, and the whole colour structure of the room then becomes a logical development of the original scheme, with perhaps a secondary related theme for variety with its own characteristic development, all these elements firmly fused into an organic whole."

Carpenter advocated mixing pieces inspired by a range of historical periods to create a novel style. In 1930, when she decorated Elizabeth Arden's salon in New York, its design in black, silver, and emerald green tones with Directoire and Empire-style furniture was called by *Vogue* "the most recent and luxurious version of the beauty parlour."

The Jazz Age: American Style in the 1920s explores the stylistic evolution of the modern interior via a range of objects. For example, a lamp from the Arden salon evokes classical elegance; drawings for lighting fixtures for the Fisher Theatre in Detroit express striking Mayan influence; furniture from fashion designer Jacques Doucet's studio offers luxurious exoticism;

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Pair of gates from the Chanin Building in New York by René Paul Chambellan, 1928.

Side chair by Joseph Urban, 1925.



wrought-iron doors to an executive suite in the Chanin Building channel the kinetic energy of the Machine Age; and a chair from architect and designer Joseph Urban's office adheres to a strict geometrical framework. The provocative variation among these objects, all produced within about a decade of one another, is representative of the modern interiors that the American consumer, arts patron, or businessperson might have encountered in the 1920s.

As the exhibition's title suggests, these wide-ranging objects can be understood as part of a greater artistic and cultural reaction to the lifestyle of the 1920s that also included jazz music. The historian and critic Lewis Mumford, following his visit to An Exposition of Modern French Decorative Art at the New York department store Lord & Taylor in 1928, explained how he perceived that art, design, and jazz intertwined: "On the side of form, a certain severity and rigor is essential to modern art: but this does not hold true of feeling, for the organic opposition, which leads the office worker to spend his evenings in the abandonments of jazz, may also have its counterpart in decoration." Such formal tensions between rigidity and fluidity, provocative stylistic combination, and a desire for new creative expression and freedom drove the diversity of design production that this exhibition celebrates.

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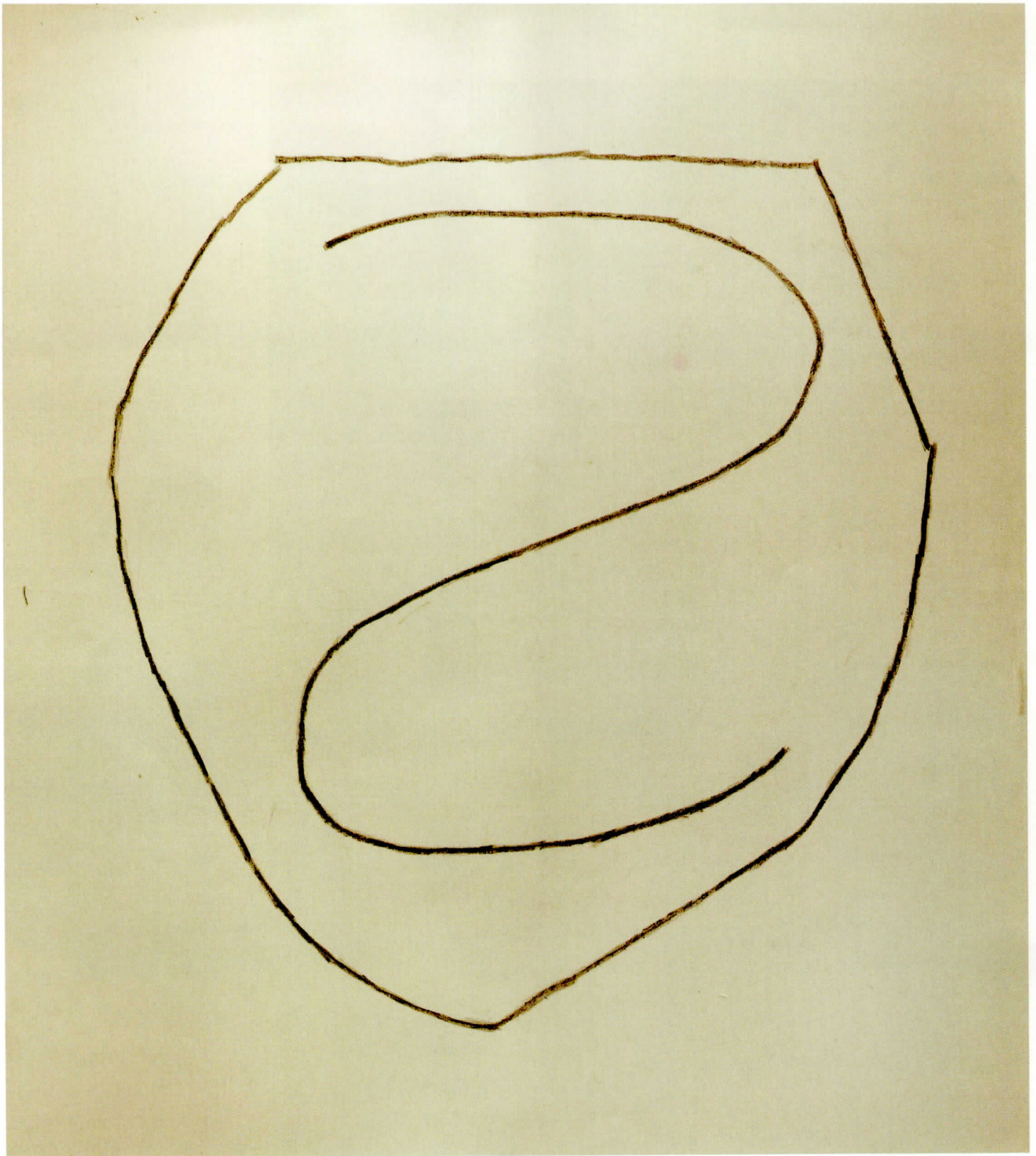


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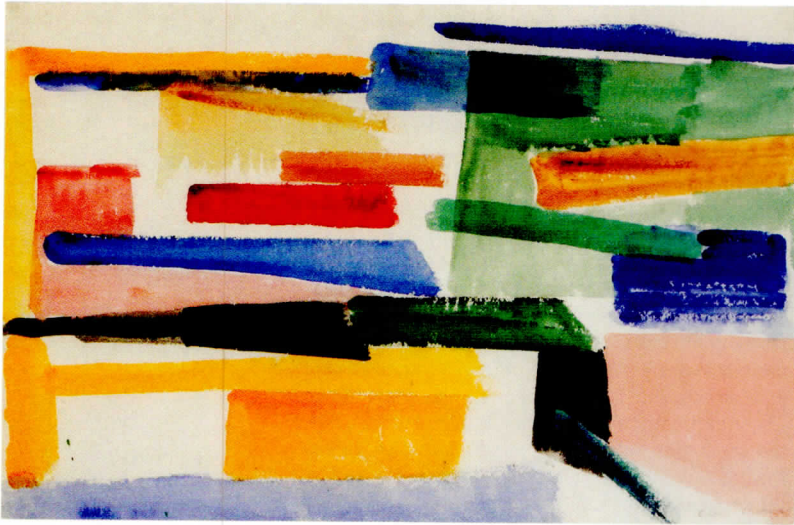
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Miriam Carpenter: Ethereal Magic in Wood



By THOMAS HINE

MIRIAM CARPENTER, AN ARTIST and furniture maker, is always creating difficult problems for herself. She works at them assiduously, deftly, patiently, hopefully. And the results, more often than not, are very beautiful.

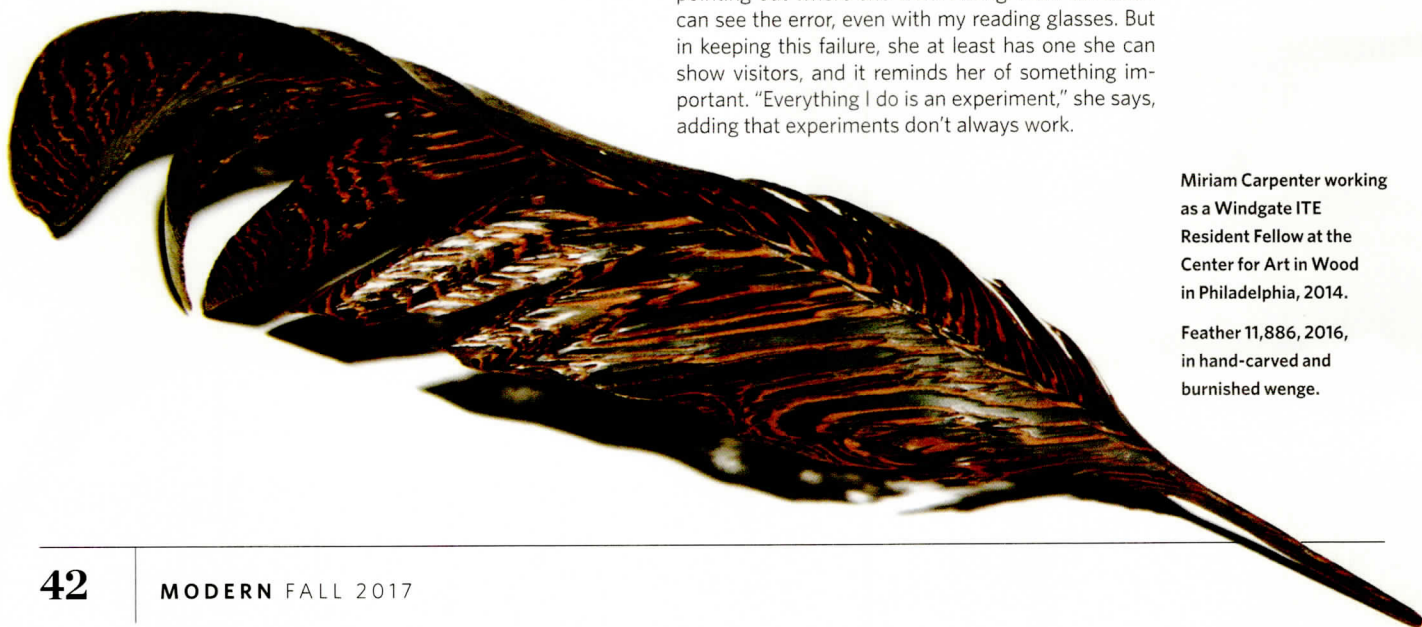
On this early summer day, though, we are examining something she considers a failure. It is an example of the kind of object for which she is becoming well known, a delicate feather made from a block of white oak. She doesn't really carve the wood. Rather, using mostly tools she has made or modified for the purpose, she excavates the wood, and uses its deep structure of dense medullary rays and rings to reveal very thin undulating forms.

The result is quiet, small, hard-won magic. The revelation of the structure of the tree in the delicacy of the feather seems to say something about the shape of life itself. "The feather gives form to an experiment which is to find the potential within the cellular structure of various species," she has written. "The feather symbolizes that which is ethereal—the soul, contemplation—is deeply complex within the framework of a simple form, and is a testament to the resilience of nature. To me, it represents life and death, and the evolution of our planet."

The feathers grew from an invitation to make a work for a project in Canada titled *Decoys*. Many wood artists might have responded by making a really beautiful duck, but she did something else entirely. She has made twenty-five feathers so far, each one unique in structure and feeling. The simplest took two weeks to make, others longer. Collectors who know about them are eager to buy one. "I will never sell this," she says of the feather we are examining, pointing out where she went wrong. I am not sure I can see the error, even with my reading glasses. But in keeping this failure, she at least has one she can show visitors, and it reminds her of something important. "Everything I do is an experiment," she says, adding that experiments don't always work.

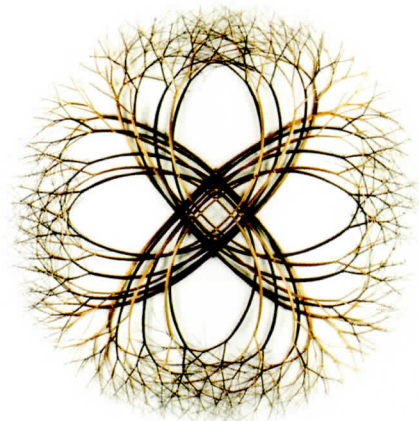
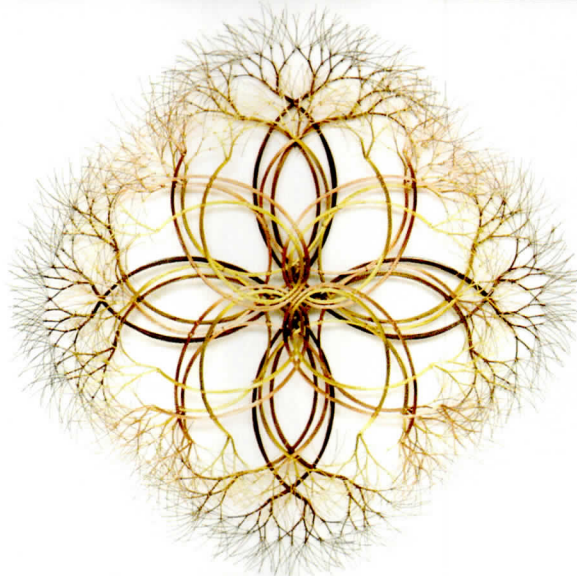
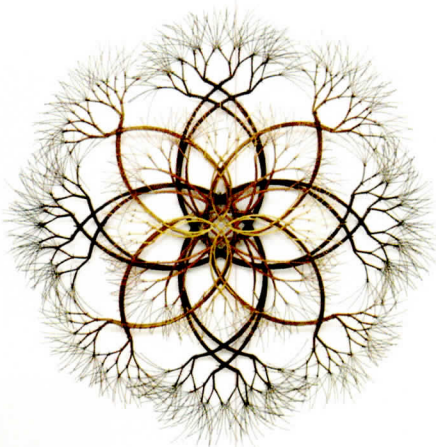
Miriam Carpenter working as a Windgate ITE Resident Fellow at the Center for Art in Wood in Philadelphia, 2014.

Feather 11,886, 2016, in hand-carved and burnished wenge.





FINE ART IN STRANDED BRONZE, BRASS, & STAINLESS
BY ARTIST KUE KING

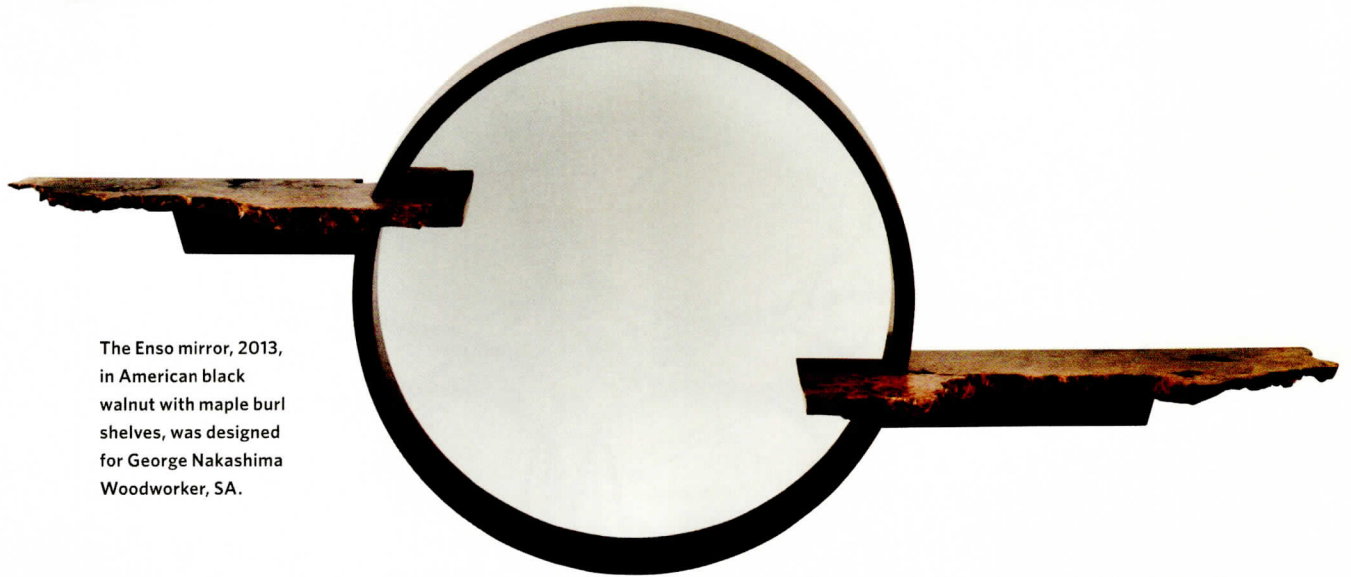


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The Enso mirror, 2013, in American black walnut with maple burl shelves, was designed for George Nakashima Woodworker, SA.



Carpenter's Jaguar table, 2016, has ebonized poplar legs and a figured-maple top.

When we met, Carpenter was looking forward to a summer in residence at Purchase College, State University of New York, where she was planning to make her first chair—a rocker, because she likes things that move. “I may do something based on a bird’s wing. At least that’s an idea I have right now,” she says. She is also planning to work on a folding screen inspired by her sister’s work in plant pathology and microbiology.

It might seem surprising that an artist like Carpenter would wait until the age of thirty-three to try to make her first chair. But she works slowly, and each piece she makes is an exploration of some idea, or more often an aesthetic idea fused with a scientific or technological one. For example, a table whose legs are stylized jaguars grasping the top in their mouths is dramatic in itself. But it also employs innovative wood-turning techniques. A larger table seems to be a continuous band, whose top curves downward to provide its support. Its form, however, derives from the numbers in the Fibonacci sequence—a mathematical relationship seen in many living things.

“Miriam is incredibly talented, innovative, and smart,” says Robert Aibel, owner of Moderne Gallery in Philadelphia, which has shown her work at fairs in New York and Miami, and will do so again this November at the Salon Art + Design in New York. “I firmly believe that she will be one of the major figures of the twenty-first century” he adds. Aibel, who is known for dealing in the work of George Nakashima and Wharton Esherick, rarely represents living artists. His frustration, he says, and that of his clients, is that she has produced relatively little work.

I first encountered Carpenter when, soon after graduating from the Rhode Island School of Design, she was working, as assistant designer to Mira Nakashima, at George Nakashima Woodworker in New Hope, Pennsylvania. During the seven years she worked there, ending in 2014, she designed several pieces of furniture in the Nakashima idiom, including one named the Carpenter coffee table. “It was challenging to work within a consistent set of rules, to always be asking yourself ‘Would George do that?’ ‘Would Mira do that?’” she recalls.

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Set of 4 "S34" chairs / Pierre Chapo, ca. 1960 / Courtesy of Magen H Gallery

She has moved a mile or so away now, as artist in residence at the Raymond Farm Center, the house that Antonin Raymond, an American architect who had an important career in Japan before (and after) World War II, remodeled for himself upon his return. From the road, it looks like a sprawling, Quakerishly random old farmhouse; from the rear, where it overlooks a pond, it feels Japanese. When Raymond intervened to get George Nakashima and his family released from one of the internment camps in which Japanese-Americans were confined during the war, he established the Bucks County furniture tradition to which Carpenter, who grew up nearby, is heir. Now, Raymond's descendants are seeking to re-establish it as a center for arts and design, and Carpenter is the first resident.

Carpenter's current pieces do not look Nakashima-like, though she attributes much of her reverence for wood to her work at Nakashima, where she began to see every knot, every ring and vein as evidence of the tree's struggling and flourishing. She has moved beyond wood, carving plastic and making Japanese-inspired ceramics and silkscreens, for which she creates surprising and elegant wooden frames. She used computer-assisted fabrication in the Fibonacci table and seems quite willing to embrace other new materials and technologies, but on her own experimental terms.

As we sat at the kitchen table, she fiddled a bit with the cubes of oak she uses to make her feathers. "At Nakashima we had a warehouse full of extraordinary wood," she says, laughing. "I have a box of blocks." But Carpenter can take any one of those blocks and release something unique and extraordinary that is hidden within.



Carpenter carving at the Raymond Farm Center in 2017.

Carpenter coffee table, 2013, in American black walnut base with claro walnut top, designed for George Nakashima Woodworker, SA.

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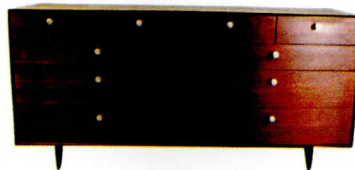
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BRUUN RASMUSSEN'S
PETER KJELGAARD
ON COLLECTING

MODERN HAD A WIDE-RANGING conversation with Peter Kjølgaard, head of modern design at Copenhagen-based Bruun Rasmussen Auctioneers on the eve of a landmark sale.

Modern Magazine: Tell us a bit about your background. How did you come to the world of design, in particular Nordic (or what in America we'd call Scandinavian) design?

Peter Kjølgaard: In the early 1990s I was studying political science at Aarhus University, aspiring to maybe become a diplomat or work in the EU system; but during my days in the library studying political culture and the pros and cons of Max Weber's typology, my eyes somehow fell on the more colorful books on design, decorative arts, and architecture.

A particular eye-opener was Cara Greenberg's *Mid-Century Modern: Furniture of the 1950s*. That was my first retrospective assessment of this rich period. At that time, Scandinavian design was almost forgotten in Denmark. A strange sort of medieval ignorance prevailed.

I recall going to flea markets around Denmark, noticing our cultural heritage being offered for nickels and dimes. And I still cry over passing up a Carlo Mollino brass and resin-flex "hoof" chair that Cara Greenberg had enabled me to identify—and that somehow had found its way into a small antiques shop in Copenhagen. For some time I was collecting (or more correctly hoarding) furniture, ceramics, lamps, etcetera. At some point, I decided to discard my college degree, and opened my first design shop. After some great years as a dealer, I was asked to join Bruun Rasmussen in 2005.

MM: I know the market has its ebbs and flows. Do you see interest in Nordic, or Scandinavian, design growing these days? Are there new markets? Is Asia a growing market?

PK: Mid-century modern, including Scandinavian design, is now a mature market. Most of the obvious gems have been discovered and reappraised by the market, but I think the market is growing in three directions. One direction is into the past—the early origins of Scandinavian modern. You could say that mid-century is being pushed back into the 1930s and in some cases even 1920s. This is the exotic past, with pieces that are often unique, made, for example, by a very young Arne Jacobsen for a specific project.

A second direction is into quality—pieces of exceptional character. Iconic pieces in original condition are going up in value, and special pieces by well-established names are rising to new levels. Still, each season can have its own trend, so we can see ups and downs for individual pieces and designers, within an overall positive trend.

A third direction we see is geographical. While Japan, Europe, and North America remain pillars of the design market, we see new buyers from places such as Lebanon, Taiwan, China, Hong Kong moving into the market. I think that as Asian buyers become more informed about Nordic design, they will move toward it as a subtle display of wealth and sophistication. Also, Danish furniture, with its emphasis on craftsmanship and history, plays well into the respect for tradition in Asia.

MM: Speaking of designers in and out of the limelight, in recent years there's been a strong resurgence of interest in certain designers, among them Finn Juhl. Can you discuss his importance?

PK: Finn Juhl was probably the first Danish mid-century designer to be reappraised, and in many ways the interest in his work has been instrumental for much of the general interest in Scandinavian design. In his own time, he was the first Danish architect and designer to receive international recognition. His importance as a designer and the quality of his work goes without saying. But for a collector, he also meets a lot of criteria for being highly collectible. First, over about three decades he designed a lot of pieces (though not too much to over-saturate the market), almost all of them well documented. Second, some were designed to be made by hand, some in small factory serial production, and some for mass production, but the objects from all these levels have held high relative value, and they may be used together with no problem.





Peter Kjølgaard, head of the modern design department at Bruun Rasmussen Auctioneers, seated in an FJ-46 chair, designed by Finn Juhl, 1946, made c. 1950s; another example of the FJ-46 chair is atop a table designed by Helge Vestergaard Jensen, made by Peder Pedersen, 1960s; at the right is a Shell chair designed by Børge Mogensen in 1949, made by Erhard Rasmussen 1950-1955.

Coffee table designed by Juhl and made by Niels Vodder, 1945.

FJ-44 chair designed by Juhl, 1944, and made in Cuban mahogany by Vodder, 1945.

MM: Bruun Rasmussen is selling two Finn Juhl pieces this fall, both of them—especially the coffee table—rare and consequential. Can you speak a bit about their provenance and significance?

PK: Yes, they are two of the most amazing Finn Juhl pieces we have ever seen. They were originally purchased around 1945, and then passed to the first owner's son. When the son died, they were left in a summerhouse while the family figured out what to do with them. I was contacted to see if, against their own judgment, the strange table had any value. When I came to see the table I found the chair next to it!

The chair is the FJ-44 chair from 1944, executed in Cuban mahogany. It marked a turning point for Juhl, where he threw all his sculptural sensibility into wood—stretching what cabinetmaker Niels Vodder could do to the limit, and actually beyond. According to legend, only twelve were made. The model remained Juhl's personal favorite, with one example in his own home. Over the years only two or three have reached the market as far as we are aware.

The table is the long-lost table from the Copenhagen Cabinetmakers' Guild exhibition of 1945, which is known from references and photographs in contemporary articles and in books about Juhl's work. It's impossible to appreciate the full beauty of this piece from those black-and-white photos. Juhl was a great admirer of the work of Jean Arp, and in many ways the table is a three-dimensional homage to Arp. It is also a testimony to Juhl's unique ability to use color and combine various materials such as glass, metal, and wood into one piece—it's functional as a table but is



basically a work of art. As a contemporary critic wrote in 1945: "We can always afford to dream."

In my opinion this is the most important Finn Juhl table ever to reach the market, and possibly the best he ever made—it's early and from his most fertile period, and possesses all the qualities you wish for in a piece by Juhl. It was made by Vodder and is clearly documented, highly sculptural, has never been on the market, and retains the original colors from 1945.

MM: Young collectors seem particularly interested in Danish furniture. What would you advise a young collector to buy? Are there designers who are noteworthy (and collector-worthy) but less well known?

PK: I always advise to buy what you like. There are so many great pieces of Danish furniture, and great values if you are able to deal with restoration yourself. But if you are starting out to build a serious collection, and looking partly to what could be the smart choice money-wise, then I recommend beginning with a few blue-chips—such as the Finn Juhl 45 chair made by Vodder. I would maybe get a pair of "the Chairs" by Hans J. Wegner, made by Johannes Hansen and with cane seats. Also, a round Mogens Lassen Egyptian coffee table in rosewood or Cuban mahogany, made by A. J. Iversen. One of the designers to look for right behind Juhl and Wegner could be Børge Mogensen. Other names to consider: Helge Vestergaard Jensen (exceptional quality, sometimes with a surprising use of nylon string), and the duo Ejner Larsen and Aksel Bender Madsen.



MM: And what would you say to an experienced collector looking to expand more into the Nordic/Scandinavian arena?

PK: For the experienced collector my advice would be to look for Kaj Gottlob, Kay Fisker, Mogens Koch (not the bookcases), Frits Schlegel, Mogens and Flemming Lassen, and early pieces by Tove and Edvard Kindt-Larsen. The prewar modern pieces by these names are part of what I label the exotic past. They were often made in extremely limited quantities, and can be in need of careful restoration, reupholstering, etcetera. The unique character means that no clear price references exist, so a fair market value can be hard to predict. On the other hand, when they appear, you cannot wait for the next one, as that could be never!

Chest of drawers designed by Tove and Edvard Kindt-Larsen and made by Gustav Bertelsen, 1947. The front and sides are veneered with alternating bands of rosewood and Cuban mahogany, the top is African mahogany, and the legs have tall brass "shoes."

Wingback chair designed by Kay Fisker c. 1941, manufactured 1946-1949 for use on the ferries M/S Kronprins Frederik and M/S Kronprinsesse Ingrid.

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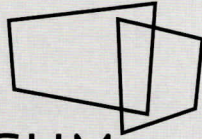
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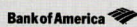


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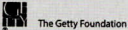


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Major support for the *Kinesthesia: Latin American Kinetic Art, 1954-1969* and *Albert Frey and Lina Bo Bardi: A Search for Living Architecture* exhibitions and publications is provided through grants from the Getty Foundation.

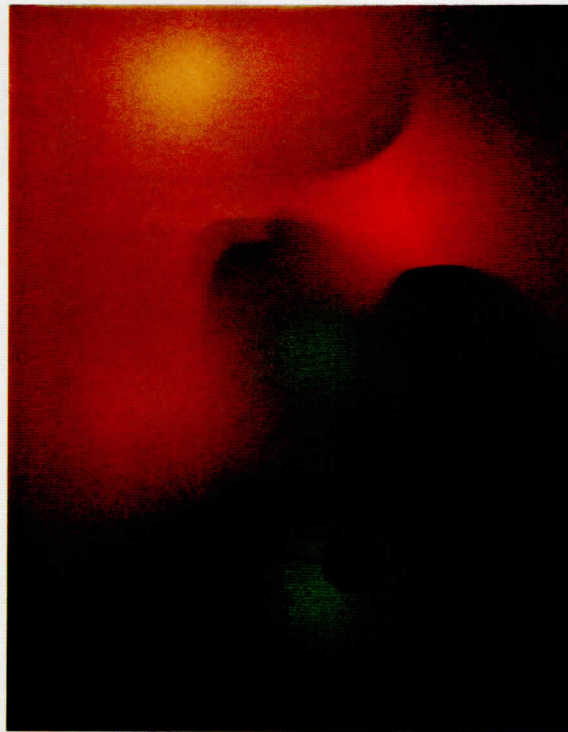


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Kinesthesia: Latin American Kinetic Art, 1954-1969

August 26, 2017-January 15, 2018
Palm Springs At Museum



Albert Frey and Lina Bo Bardi: A Search for Living Architecture

September 9, 2017-January 7, 2018
Palm Springs Art Museum Architecture and Design Center
Edwards Harris Pavilion

Top: Abraham Palatnik, *Aparelho cinemacromático*, 1962, The Museum of Fine Arts, Houston. Gift of Benbow and Jean Bullock, 2004.1618 © Estate of Garcia-Rossi

Right: Albert Frey, *Frey House II*, Palm Springs, CA, 1963-64/72, photograph by François Halard, 1995

Far right: Lina Bo Bardi, *Bardi House (Casa de vidro)*, São Paulo, Brazil, 1949-52, photograph by Nelson Kon, 2002. Courtesy of Nelson Kon

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.

WHEN NUCLEO ASSERTED that “the process of consumption of objects in our homes is one which has historically been insensitive,” it entered into an essential modern discussion about home design, nature, and sustainability. In its work, Studio Nucleo draws from and advances ideas that took root in the nineteenth and twentieth centuries, from William Morris’s tracts on bringing nature into the home through design as a respite from the rapid industrialization of nineteenth-century England to the German-based Bauhaus’s embrace of industrialized mass production as a means to more equitably foster quality and healthy living.

Advocating for the importance of DIY construction and sustainable use of materials, Nucleo’s *TERRA!* offers a thoroughly twenty-first-century inflection to this vital design conversation.

Nucleo’s *TERRA!* ingeniously employs the mass-produced, yet natural, paper product of corrugated cardboard as a physical and conceptual base for its living grass chair. Corrugated cardboard was patented in England in 1856 and further engineered in 1874 to create the strong packing material that emerged in the early twentieth century. The three-dimensional cardboard chair base is flat-packed as its own shipping container, complete with illustrated assembly instructions printed on it, eliminating the need for extra packaging

and other ancillary materials. Once “unpacked” and assembled, the form is to be situated in an “ideal [open] area” and filled in with dirt and grass seed. As Nucleo explains, “we provide the cardboard frame and the seeds and the main ingredient, the dirt, can be found everywhere on our planet. The armchair is born in your garden and becomes part of your landscape.”

First introduced in 2000, *TERRA!* was named the XIX Compasso d’Oro “Product for the Community” in 2001. It was exhibited at the Centre Pompidou, Paris, in 2002, and at the Triennale di Milano in 2004. When the final stock of *TERRA!* was sold in 2005, Nucleo decided that the in-house production and distribution of *TERRA!* was unsustainable and ended it. After receiving a letter from an ardent fan requesting the chair after it was marked as sold out, the designers were persuaded to devise an updated course of production and marketing and announced *TERRA!* v2.0 in 2016. From its inception at the turn of the millennium to its redesign and recommitment in 2016—a time period of a cohering global consensus on climate change—*TERRA!* beautifully demonstrates the complexity of, and design’s vital role in, creating a sustainable world.

Diane A. Mullin

Senior Curator
Weisman Art Museum,
University of Minnesota, Minneapolis



**Nucleo, Andrea Sanna +
Piergiorgio Robino**
LA POLTRONA D'ERBA
(The Grass Armchair)
Corrugated cardboard
2000



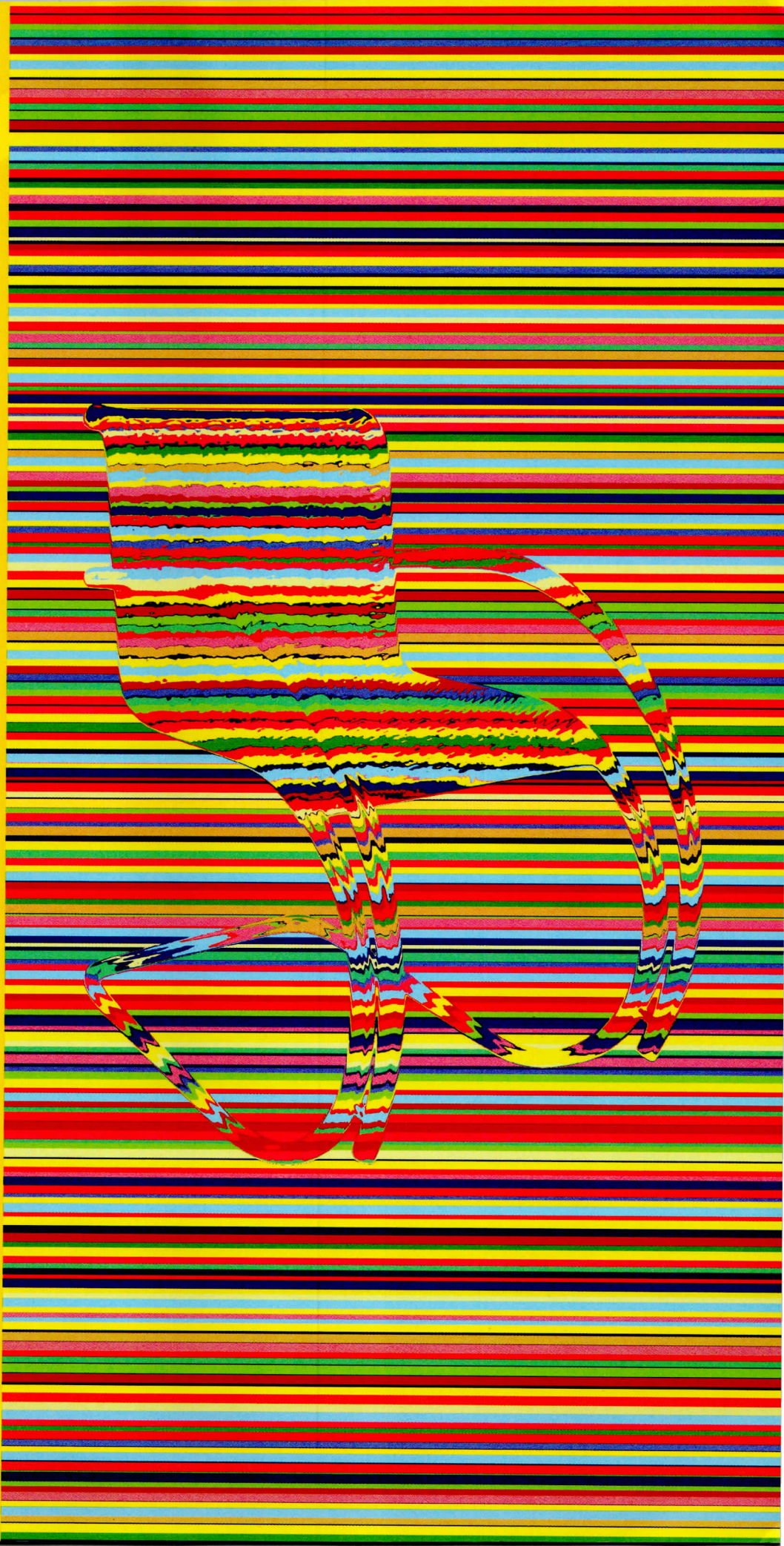
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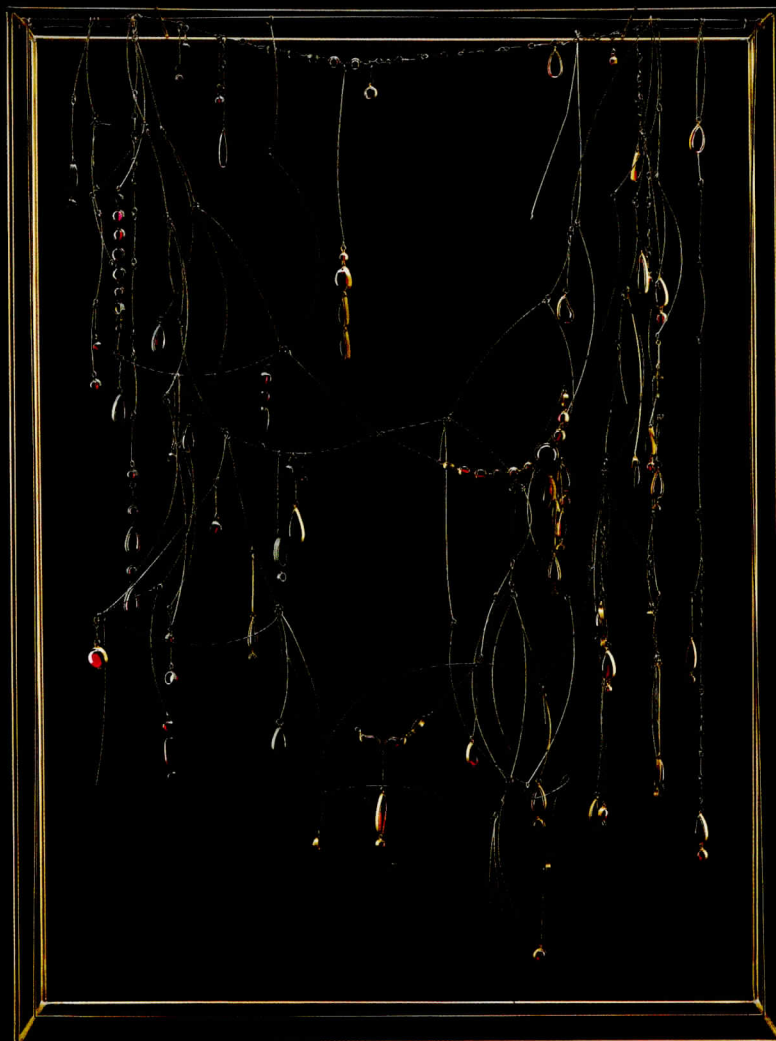
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The necklace can be seen as an object of public, and private, grief and devotion



Wendy Ramshaw (1939-)
REQUIEM NECKLACE FOR GUERNICA
 18-karat gold, black steel, oxidized silver and garnets, beads and a Crucifix from an antique rosary
 1997-1998

WENDY RAMSHAW'S *Requiem Necklace for Guernica* was one of the last ten pieces she made as part of her landmark Picasso's Ladies series—sixty-six individual pieces of jewelry, each inspired by, or a reflection on, one of Picasso's depictions of women. The necklace was a unique commission for the National Museums Scotland and was inspired by what is perhaps Picasso's most famous work, *Guernica*, his 1937 response to the death and destruction wrought by the German bombing of the Basque town that year.

Ramshaw herself describes *Requiem Necklace* as a "memorial piece, inspired by devotional altars in churches" as well as by "reliquaries found in churches or in the home." If removed from its stand and worn, the necklace rests on the chest and heart of the wearer, offering an intimate experience. As Ramshaw explains, it is a "universal requiem not only for the women of Guernica, but for all women who suffer the devastation of war." The necklace can, therefore, be seen as an object of public, and private, grief and devotion—the red of the garnets signifying the

drops of blood that were shed in Guernica, the blood that is so central to the Mass and the violence that is so frequently meted out on women's bodies. In this piece Ramshaw has taken the ugliness and disorder of war and created something that is somehow ordered and beautiful.

Requiem Necklace for Guernica is a groundbreaking work by the most important and influential jeweler working today in Great Britain. The unique blurring of boundaries between jewelry and art, public and private, order and chaos, suffering and devotion, personal and political, brutality and beauty, make it, for me, one of the most significant works in the Art and Design Collections of the National Museums Scotland.

Sally-Anne Huxtable
 Principal Curator of Modern and Contemporary Design
 National Museums Scotland, Edinburgh

PARRISH ART MUSEUM

WATER MILL, NY



Audrey Flack (American, born 1931)
Wheel of Fortune, 1977-78
Acrylic and oil on canvas, 96 x 96 inches
Parrish Art Museum, Water Mill, New York
Gift of Louis K. and Susan P. Meisel



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August 6, 2017 – January 21, 2018

**From Lens to Eye to Hand:
Photorealism 1969 to Today**

Also on view through October 15, 2017

**Platform: Clifford Ross
Light | Waves**

The five-piece beverage service is a marvelous little city unto itself

SILVER IS NO LONGER AS CENTRAL TO AMERICAN LIFE as it was in our parents' and grandparents' day—when it was considered the first choice for wedding gifts, table ornaments, or congratulatory trophies. Yet contemporary silver is a dazzlingly lustrous and versatile medium that has visual excitement and appeal. Wishing to feature its renowned American silver collection, the Museum of the City of New York has set up a dialogue between these marvelous historical materials and the work of contemporary artists in the ongoing exhibition *New York Silver: Then and Now*. Half of the twenty-five artists showcased in the exhibit are trained silversmiths, and the balance hail from the creative arts, including design, architecture, sculpture, and painting. The results of their efforts are as varied as the artists themselves. From the functional to the avant-garde, some works are an investigation of the silversmith's craft, while others offer social commentary; still others push the envelope in unexpected ways, such as a "Pasta-Loving Bowl" made of cast dry pasta.

The Gotham tête-à-tête beverage service is an example of new silver created expressly for the show by Wendy Yothers,

chair of jewelry design and professor of silversmithing at the Fashion Institute of Technology. A recipient of a Chancellor's Award for Excellence from the State University of New York, Yothers is intimately familiar with the language of historical silver, much of it gained during her tenure with Tiffany & Co. Yothers's best work creates narratives or initiates questions; in recent years she has also developed concepts that include glass elements produced in collaboration with artists at the Corning Museum of Glass. Appropriately, for *New York Silver, Then and Now*, she made the city of New York the focus of the beverage service, using the museum's tall, domed and pierced casters by Adrian Bancker and the prominent high lid of a 1750-1760s teapot by Daniel Christian Fueter (lent by a collector) as inspiration for the city's skyscrapers. From their delicate finials to their narrow, angular forms, the five-piece beverage service is a marvelous little city unto itself, evocative of New York in the art deco era. While the forms are familiar, it is most definitely *not* your grandmother's silver, and it assuredly stakes out new territory for the field in the twenty-first century.

Jeannine Falino

Guest Curator
Museum of the City of New York



Wendy Yothers (1952-)
GOTHAM TÊTE-À-TÊTE
BEVERAGE SERVICE
Karbra Casting Co.
Silver, raised, formed,
fabricated, cast, chased
2017

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303 Gallery • New York
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Baudach • Berlin
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Blum & Poe • Los Angeles, New York, Tokyo
Isabella Bortolozzi • Berlin
Gavin Brown's enterprise • New York, Roma
Galerie Buchholz • Berlin, Köln, New York
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Cardi • Milano, London
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dépendance • Brussels
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Selma Feriani • Tunis, London
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Christophe Gaillard • Paris
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Marian Goodman • Paris, New York, London
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Catherine Issert • Saint-Paul
Jousse Entreprise • Paris
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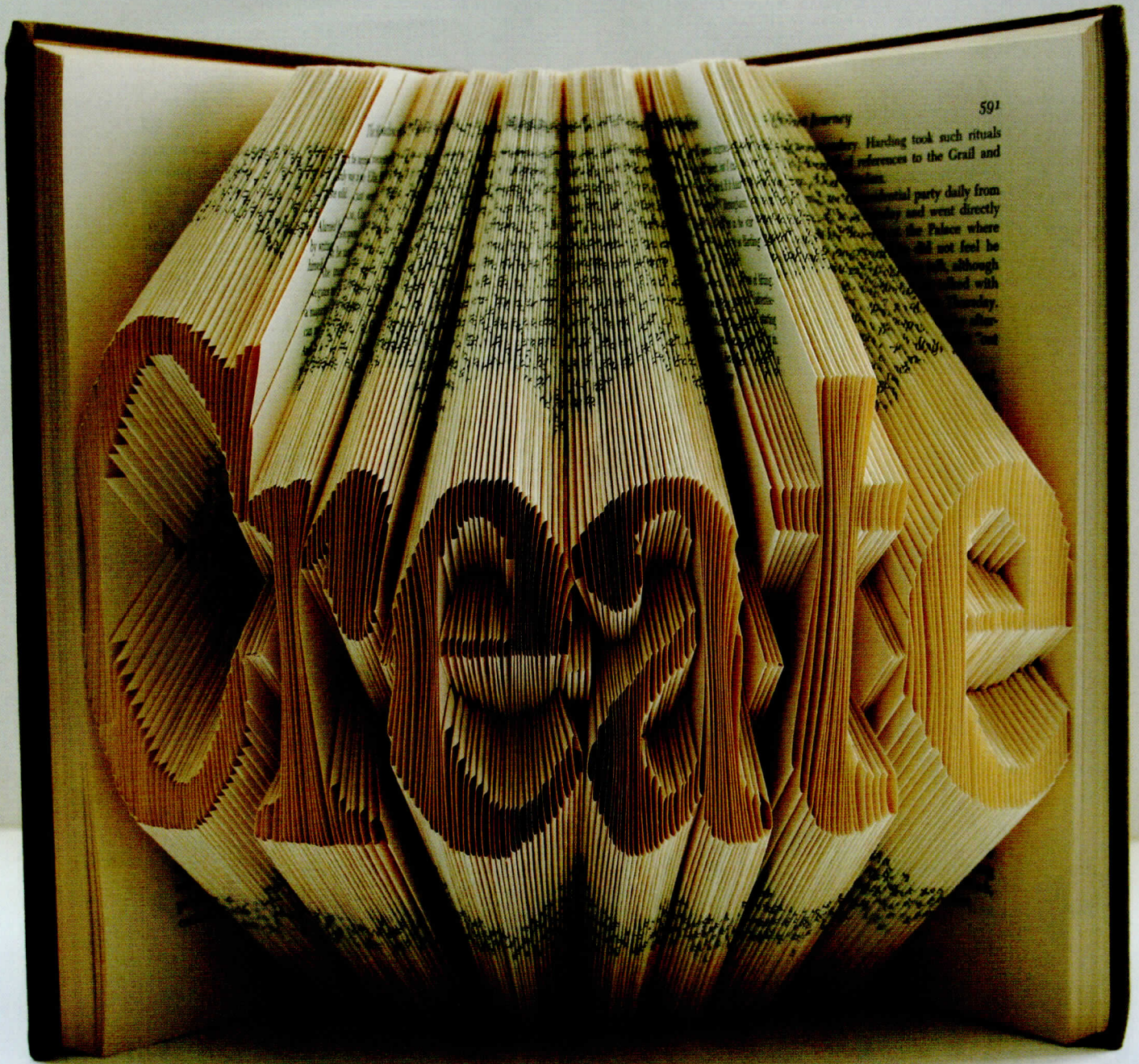
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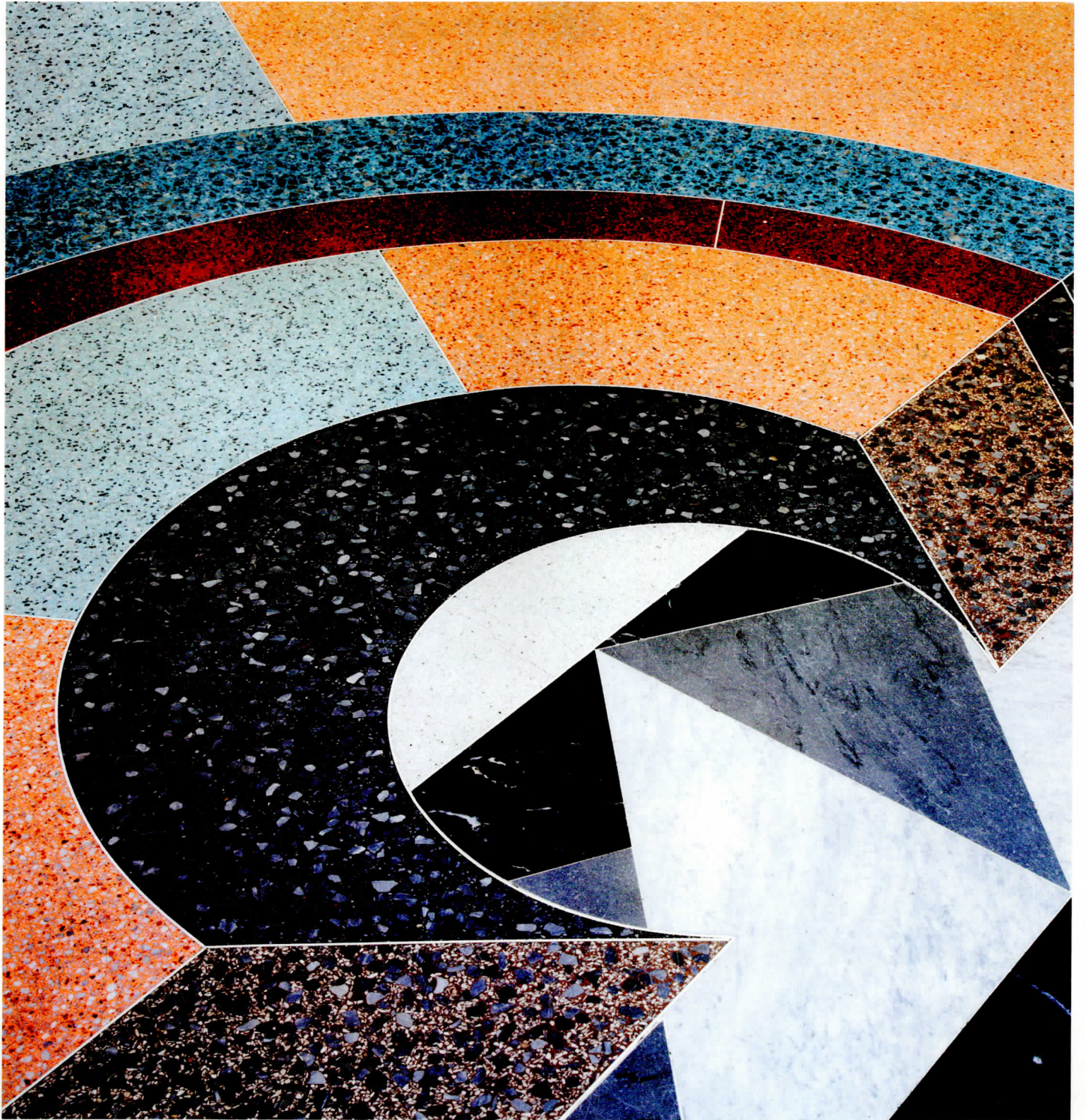
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Floor at Royal College of Art, designed by Christopher Tipping, 1987. Photography Luke Hayes.



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By Beth Dunlop

Photography by FERNANDO GUERRA

THE APARTMENT WAS RIFE WITH

potential—three stories atop a nineteenth-century building overlooking the private gardens of Chesham Place in London’s Belgravia. It had a serene and beautiful location and a lovely pastoral view through the treetops. The space was large and had good bones, though the three floors were chopped up into many rooms. All in all, it was perfectly poised to become a splendid, even dazzling, place to live. But then again, it was in London, where on any given day there might be rain, fog, clouds, and maybe—if you’re lucky—some sun. “You know how the weather is in London,” says the architect Fernanda Marques. “There is not always a lot of light.”

You wouldn’t realize that now. To create a bright, light, and even sunny apartment, Marques cut through the roof to install strategically located skylights that are aimed at capturing every dancing ray of sun and even an occasional elusive moonbeam. She took out interior walls and replaced them with glass partitions to further let the light flow through. She developed a pale, glimmering palette of almost evanescent grays and greens, starting with matte limestone floors that “are like the canvas you prepare for paint,” she says.



A New Light in Old London



The dining room features Basoli tables by Estudio Campana (see also pp. 72–79), surrounded by Achille chairs from MDF Italia and Sushi chairs from Estudio Campana.

A focal point in the skylighted living room is Zaha Hadid's Liquid Glacial coffee table. Other important works of design include two Ball armchairs by Mattia Bonetti. The aptly named Ephemera rug is from Tai Ping. The Mongolian lambskin-covered ottomans are Ski Valley Mongolian stools by Pfeifer Studio.



Her clients, a family of four and recent arrivals in London, had found the apartment with its intimate views of the square below and looked to Marques to design it. In turn, her challenge was to create a bright and sophisticated but completely livable dwelling place that would accommodate the family's art and help build their growing and already formidable design collection—but with the understanding that the latter was design for living, not design for looking: a showcase, yes, but a showroom, no. "It needed to be sharp, but not too sharp," Marques says.

It was the first time the São Paulo-based Marques had worked in London; she is an architect but also an interior designer with three lines of furniture to her credit and projects in New York and Miami as well as in Brazil. With gusto, she visited the city's design galleries, along with several others in Western Europe. She explored their offerings and then ventured even further to prowl through the galleries' warehouses to seek out truly choice pieces to enhance her clients' growing design collection. She was tireless in her search. Among the galleries she visited were Carpenters Workshop, David Gill, FUMI, Libby Sellers, Adrian Sassoon, Mint, and Maria Wettergren.

The result: an apartment full of contemporary treasures. The coffee table was designed by Zaha Hadid. "I fell in love with its light sensation, the watery shadow it produces aligned with high technology," Marques says. There's an "amazing" Bone chaise by Joris Laarman and a Chewing Gum side table and two chairs from Mattia Bonetti. The dining tables come from the Campana Brothers. A Maarten Baas clay table is bedside in the master suite, while the children's bedroom features Anton Alvarez stools. Even the accessories were carefully chosen—including Fabio Novembre's witty Murano glass Happy Pills (for Venini) that spill across the living room, Kate Malone ceramics, and Zaha Hadid table sculptures.

The family had a distinguished art collection in their home in Brazil already, but for this apartment they took a new tack, pairing Brazilian artists such as Adriana Varejão with modern masters such as Alexander Calder and Jean Dubuffet. All seem to fit in seamlessly in this contemporary space hidden behind the building's landmarked historic facade. "We had to make a lot of modifications," Marques says, speaking of the process of transforming the space to accommodate the family and showcase both furniture and art. "When I first came into

the apartment I immediately knew I wanted to make it brighter. But I always start with the layout. I make an equation in my head and then follow it."

The formal entrance is on the middle level; a dramatic curving staircase there leads up to the top floor, where the living and entertaining spaces of the house are located. The master suite is on the bottom floor, and the children's bedroom and a guest suite are on the middle level.

The stair looks like steel but is actually constructed of gypsum that is faux-painted, "like trompe l'oeil," Marques says. A skylight positioned directly above the staircase adds to the drama, luring visitors up to the next floor. "I wanted to make it an invitation to the guests," Marques says.

The renovation was not just floor-to-floor but also floor-to-ceiling, and it required a certain amount of architectural derring-do. Marques loves big open modern spaces, especially in the more social areas used for gathering and entertaining, but

A long view of the living room shows Kate Malone's ceramics atop a Rain table by Andere Monjo, with Joris Laarman's Bone chaise against a glass wall at the left that was one of Brazilian architect Fernanda Marques's design interventions. On the far wall hangs Adriana Varejão's *Baroque Song*, 1999.

A Chewing Gum table by Mattia Bonetti provides a staging area for Fabio Novembre's Murano glass Happy Pills.





In the boys' bedroom, two thread-wrapped Anton Alvarez stools and a rug by Christian Fischbacher add color.

The main entrance to the three-story apartment is marked by a grand sweeping stair designed by the architect. A Growth chair in bronze by Mathias Bengtsson sits under the staircase.

London's strict fire regulations call for the separation of rooms. Her solution: glass panels that are officially walls but not visual barriers. "It allows for the integration of the spaces," she says.

The middle floor posed a problem that was almost the opposite—concealing the boys' bedroom and guest suite from the apartment's formal entrance. To resolve this, Marques concealed the rooms behind sliding wooden panels. "All the architectural difficulties turned out to become super decisions—for the best," she says.

After that, the decisions were all about design. Marques chose the limestone for the living area, opting to contrast a floor that is "kind of cold" with luxurious fibers and textures—rugs of silk, velvet

upholstery, and lambskin ottomans among them. Still other pieces are shiny and even mysterious, such as Fredrikson Stallard's Silver Crush table of crumpled aluminum encased in a glass box and a Rain table by Andere Monjo, made of steel, distressed mirror glass, and watercolors. There are splashes of color here and there—the client loves blue—but Marques opted primarily for the more muted palette that best serves the design and the art. Her goal (and achievement): "I sought a high level of design—furniture and art pieces mixed with very comfortable sofas, armchairs, rugs, and cushions full of texture. I didn't want it to look like a gallery," she says. "It had to be a place to be lived in, and well lived." **M**





Serious Irreverence:

THROUGHOUT THEIR ALMOST THIRTY-FIVE years working together, the Brazilian design duo Humberto and Fernando Campana (generally known as the Campana Brothers) have developed an oeuvre with an appeal that is at once universal, democratic, popular, and sophisticated. Their imaginative creations find inspiration in unexpected places, are often made from repurposed materials, and always have a story and poetry all their own—the narrative quality as important as the function. The design has a definitive Brazilian flavor, but one that crosses over easy regional stereotypes, smoothly connecting rural and urban, local and global. Free of any restraints, their designs aim to engage at an emotional level.

Though their workshop, Estudio Campana, in São Paulo, is certainly out of the mainstream—they have stayed close to their roots—they are represented in the collections of the Metropolitan Museum of Art and the Museum of Modern Art (MoMA) in New York, among other institutions, and their work has been shown at the Design Museum in London, the Musée des Arts Décoratifs in Paris, and elsewhere. The best-known pieces are instantly recognizable as theirs and justly famous—among them the Favela chair, the Teddy Bear Banquete chair (with its several other iterations that include dolls and stuffed-animal pandas and dolphins), and the Sushi chair. The work shown at the Musée des Arts Décoratifs, and later in an exhibition at the David Gill Gallery

The Campana Brothers

By Paul Clemence

in London, was called “Brazilian Baroque”; it is glamorous, exotic, evocative, and provocative—with alligators swarming up a candelabra, flora and fauna and human forms and faces creating the pattern for an ornamental chandelier. Besides David Gill, the Campana Brothers are represented at Friedman Benda in New York, Carpenters Workshop Gallery in Paris, and Giustini / Stagetti Galleria O. Roma in Italy. It should also be noted that among their earliest patrons and proponents was design tastemaker Murray Moss, who showed their work in both New York and his short-lived Los Angeles gallery.

A closer look at the Campanas’ beginnings helps explain the roots of their rich, vivid inspiration that breaks with strict, closed-in design theories. Born in



Fernando (left) and Humberto Campana, 2017.

Branches sofa, 2017.
Bronze and woven fabric.

Assimétrica cadeira
(Asymmetric chair),
made in collaboration
with Tok&Stok, 2017.
Fiberboard with
polyurethane paint finish.



COURTESY ESTUDIO CAMPANA/LEONARDO FINOTTI PHOTO

1953 (Humberto) and 1961 (Fernando), they came of age at a difficult time in Brazil, the era when military dictatorships weighed heavily on the country's spirit, particularly affecting the ambitions and artistic visions of its youth.

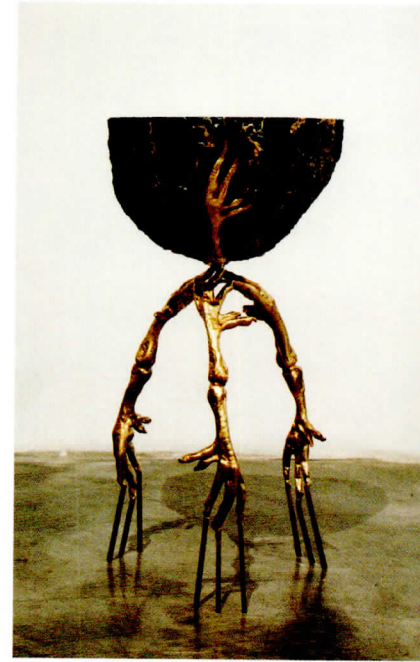
But the two young Campanas were exposed to a wealth of cultural stimulation that helped shape their vision toward a more hopeful and imaginative future. They grew up in Brotas, a rural small town some 160 miles from São Paulo. Their parents' commitment to showing their sons the world beyond the small town, however, gave the brothers an informal education that would sow the seeds for the groundbreaking creativity to follow.

The brothers read about the construction of Brasília on the pages of *Life* magazine's Spanish edition ("I remember seeing the black-and-white photos of Oscar Niemeyer's buildings going up and being fascinated by them," Humberto recalls) and kept up with the latest Italian neorealist cinema. "It was along the lines of *Cinema Paradiso*: the local movie theater owner would bring the latest important films, by Fellini, Antonioni . . . films by Polanski too. And he would bring them by train from São Paulo," Fernando says. "I remember also going to São Paulo with my father to see Stanley Kubrick's *2001: A Space Odyssey* when it came out."

In spite of early artistic aspirations (both brothers wanted to be actors), they ended up opting for safer careers—architecture for Fer-

nando and law for Humberto. Visiting an architect friend in the northeastern state of Bahia during a post-graduation break from big-city São Paulo, Humberto started making shell-decorated mirrors and accessories for one of his friend's clients. Energized by the newfound pleasure of creating something original with his own hands, he returned to São Paulo and started a studio. "I was not an artist, but I was in search of something—learning as I was doing, looking at things," Humberto recalls of that period. Not long afterward, Fernando joined him, initially helping with office duties. But soon, inspired by an internship at the 1983 Bienal de São Paulo, where he was exposed to the works of such artists as Keith Haring, Anish Kapoor, Jean-Michel Basquiat, and Kenny Scharf, Fernando began to make valuable contributions to the designs, thus starting the symbiotic, twin-like (despite their eight-year age gap) creative partnership. One of their first projects to get noticed was the 1989 collection *Desconfortáveis* (Uncomfortables), in which they treated each chair not just as a sitting piece but as an object with its own distinct personality.

It didn't take long for their work to receive wider attention. They were featured in *Domus* magazine in 1994, and then curator Paola Antonelli showcased their work in *Projects 66: Campana/Ingo Maurer*, a 1998 exhibition at the Museum of Modern Art, pairing pieces by the up-and-coming duo with ones by re-



The designers' first architectural commission was a private residence in São Paulo, 2015.

Bolotas sofa, 2015. Sheep's wool and natural Brazilian wood.

Edward Scissorhands side table in black, 2012. Bronze and Portoro marble.





Detail of Sushi buffet, 2011. Carpet, rubber, EVA, fabric, ESTELA, and brass.

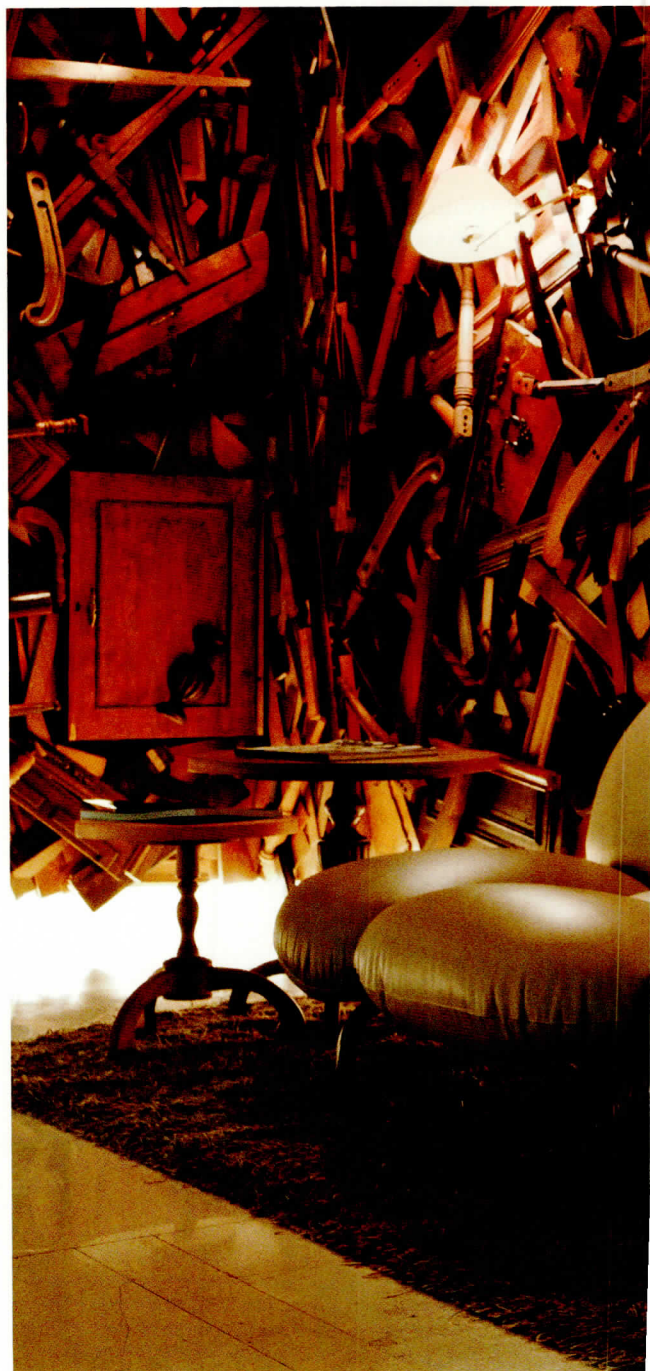
The reception area at the NEW Hotel in Athens, 2011.

owned lighting designer Ingo Maurer and finding common ground in their unique storytelling approaches. The Vermelha chair, displayed in the MoMA show, remains their best seller almost two decades later.

The exposure at MoMA brought the Campanas onto a new playing field, with manufacturers such as Edra, Cappellini, and Vitra soon finding their way to the São Paulo studio with collaboration offers. “From each of these collaborations we learned something,” Humberto says. “With Louis Vuitton, for example, a brand with such history of high craft, it was an education on the art of handcraft. Each detail, whether a zipper or colors to be used is questioned, discussed thoroughly.”

The brothers have also begun to design interiors and more recently, architecture—a house in São Paulo. It was a chance for Fernando to put his architectural knowledge to use. “So many decades after graduating, there I was, translating architectural basics to both Humberto and the client,” he says. One of the design’s main features is pure Campana Brothers: on the north facade, which faces the intense Brazilian sun and also a busy street, they covered a traditional brick wall with thatch, providing both insulation and an acoustic barrier. A material commonly found in indigenous architecture throughout Brazil finds an urban, functional application—the regional elegantly translated to the city.

But beyond their celebrated projects, the socially conscious side of design is what most interests the Campanas today. Fernando observes: “I think designers are now more interested in helping the planet than being superstars. It’s about offering new answers, with more dignity, to the challenges we see in the world. There’s so much that can be done, there’s such a vast array of opportunities that



COURTESY CARPENTERS WORKSHOP GALLERY
COURTESY DESIGN HOTELS™

design can have an effect on. Partnering with communities in need is one of these ways.”

Working with communities and nonprofit organizations has also given the brothers a chance to do some design-related soul searching. “When we did the Favela chair, we took inspiration from the favela ingenuity, we expressed that in design form, but we were not close to that world, and that has always both-

ered me,” Humberto says. “Some even criticized us for that, and I was never sure how to answer. The last years, through these experiences, I feel the answer is becoming clear.” To further develop this side of their practice, in 2009 the brothers founded the nonprofit Campana Institute, one of the main missions of which is to create collaborative agreements between companies and social-support out-





Cocoon, from Louis Vuitton's Objets Nomades collection, 2015. Vacuum-molded fiberglass, calfskin, and quilted leather, with gilt-steel and brass hook.

Vermelha armchair, 1998. Rope woven around an aluminum and steel frame.



reach organizations, such as the Sebrae Reference Center for Brazilian Crafts (CRAB, in Rio de Janeiro), the Research Institute for Innovation and Technology (IPTI, São Paulo), and the social assistance organization Oratório São Domingos.

They have also recently experimented with creating more affordable products, fashioning a line for an Ikea-like Brazilian chain called Tok&Stok. "It felt it was the right time to do this project, that we were ready—the thirty-four years of experience had prepared us to do a furniture line that was inexpensive and practical," Humberto says about the collection, which launched earlier this year. "We were constantly checking in with their production team on the cost estimates of the designs we were proposing, to keep the pricing as accessible as possible." Inspiration came from construction sites and the improvised design found there: for example, taking two disjointed pieces of wood to make a worktable

COURTESY LOUIS VUITTON/PATRICK GALABERT PHOTO COURTESY ESPASSO LONDON

to use on-site. The resulting Tok&Stok tables, desk, chairs, and bookshelves have very simple lines—minimalist but with a slight irregularity to the geometry that produces a dynamic liveliness.

Next for Fernando and Humberto is a special creative indulgence. Coming full circle to their early days, the two brothers will flex their conceptual artistic muscles with an exhibition called *Hybridism*, on view at Friedman Benda in New York from September 7 to October 14. If their work often walks the fine line between the poetic and the functional, here they tip the scale toward the expressive. The exhibition will be an immersive environment composed of sculptural elements inspired by the brothers' state of mind as they navigate the current global moment. The work to be shown draws on experiences that have affected the brothers in a deeply personal way, culminating in this introspective moment in their career—from Humberto's impressions when running in São

Paulo's Parque Ibirapuera ("As I come across branches and tree trunk debris there I can't help but imagine their creative possibilities," he says) to the duo's personal take on nature's presence in the city.

"After so many years designing, we wanted to have the pleasure of doing something non-functional," Humberto explains. "We wanted to do something that could express this moment that we are living, the planet, the political situation in the world. We wanted to bring all this convoluted world into this project. Our work sometimes touches on the surreal, and we wanted to bring in this world of dreams, lyrical. Sure, some pieces will still have a utilitarian aspect, but through the art filter." Summing up both the exhibition and the political moment, Humberto says: "Although politicians today want to build borders, we artists want to create bridges. The creativity of this century is about opening borders between disciplines." ■



Cake stool, 2008. Stuffed animals hand-sewn on canvas over a stainless-steel structure.

A Tale of . . .





A multipaned transom window removed from the offices of Tom Genn's engineering firm in Berkeley now graces a corner of the great room in Nancy Genn's home in Inverness, California. On the bookshelf is a ceramic bust of Genn by Ruth Cravath, c. 1941.

An inviting seating area in the entry hall gallery of Genn's house in the hills of Berkeley, California. The painting above the sofa is *Sea Currents*, 1974, by Genn.

Two Houses

By Robert Atkins

Photography by Leigh Nile



The large breezeway-deck that connects the guest quarters and main house in Inverness was inspired by a similar feature in Genn's family's summer home in Los Gatos, California.

THE ARTIST NANCY GENN SPENDS weekdays in a one-of-a-kind, poured-concrete home in the Berkeley Hills, built in 1907–1908 by Bernard Maybeck, the arts and crafts maestro renowned for his First Church of Christ, Scientist (1910) in Berkeley and the Palace of Fine Arts (1915) in San Francisco. On weekends, she can be found in the woody beach community of Inverness in western Marin County in a serene house designed by American Institute of Architects gold medalist Joseph Esherick, whose projects include the Monterey Bay Aquarium (1984) and homes in Sea Ranch, the pioneering development begun in the mid-1960s to preserve the Sonoma coast. “Once I outfitted my painting studio in Inverness,” Genn recalls, “I was happy to be in either place.”

The two houses were completed nine decades apart—Maybeck’s in 1908 and Esherick’s in 1998—but in tandem they are bookends to the span of twentieth-century Bay Area–style architecture. This distinctive regional approach came out of the democratic ideals of the nineteenth-century arts and crafts movement and evolved with a finely tuned sensitivity to a place characterized by its temperate climate,

spectacular topography, casual lifestyle, and orientation toward Asia. Both Maybeck and Esherick were influential professors at the University of California, Berkeley, spreading the local architectural gospel to the generations of students they taught.

Growing up in San Francisco, Genn spent many after-school hours in Girl Scout activities at Maybeck’s Forest Hill Clubhouse (1919), which she admired even then. Decades later, her homes testify to a love of art and architecture that frames both her life and those of family members, past and present. Her mother was a painter who attended the California School of Fine Arts, now the San Francisco Art Institute. Genn (who followed her mother’s footsteps and attended the California School of Fine Arts and later UC Berkeley) produces both airy abstract paintings and cast bronzes for architectural settings, such as her commissions for the foliate fountains of Cowell College at the University of California, Santa Cruz, and the oversize lectern for the William Wurster–designed Unitarian Church in Berkeley. Her late husband, Tom, was an engineer who grew up in an American expatriate family in Kobe, where he absorbed the Japanese sensibility so central to Bay

Area design. Their daughter Cynthia—who prefers the professional single moniker Genn—is the latest link in the family’s chain of female painters.

In 1954 the Genns bought the house Maybeck had built forty-five years earlier for UC Berkeley geologist Andrew Lawson. Lawson had famously mapped and named the San Andreas fault in 1895. Following the catastrophic San Francisco earthquake of 1906, he made a consequential decision about the Berkeley house he was commissioning: he charged Maybeck to construct it of concrete. The wisdom of this unconventional choice was validated in 1923, when Lawson’s was only one of two houses in the neighborhood to survive a disastrous fire. When the Genns purchased it, the house was in poor condition, the casualty of decades of rentals to students. The parquet floors that are now covered with handsome Oriental rugs were bare and scuffed, and Cynthia and her two younger siblings rode their tricycles on them.

With its creamy, gold-toned, stucco exterior inlaid with gilded glass tesserae, the house is a standout in a neighborhood initially comprising shingled wooden structures. Its architectur-

al character is most apparent in the rear facade, which is punctuated by a round window reminiscent of an ecclesiastical rose window. Instead of the current flat roof, Maybeck’s original design called for a pitched roof covered in terra-cotta tile, a feature that was sacrificed to budgetary constraints. Behind the house, Genn cast bronzes in an outdoor furnace and fired ceramics in a nearby kiln. Her first painting studio after moving into the house occupied an upstairs bedroom; today she rents a studio in Berkeley.

The wooded setting and abundant, view-framing windows unify the house’s Tuscan-inspired exterior and arts and crafts interior. Despite the concrete walls inside, the eye moves to the burnished wood of the beamed ceilings, five fireplaces, and wisteria-covered pergola sheltering a first-floor terrace. A door off the entry hall leads to the dramatic, crimson-colored library (once a billiards room), the single remaining example of the house’s original richly colored walls. The bold color sets off the matte black of the nearby staircase that faces the library door and seems to flow down from the second floor, like Michelangelo’s stairway in the Laurentian Library in Florence.



The Berkeley house dining room seen from the entry gallery. A butler’s pantry is behind the door at the left; the alcove at the right overlooks the garden. Between them hangs *Quatrefoil* by Genn, 1996. In a typically eclectic mix, a Hans Wegner Wishbone chair, first designed in 1949, presides over the dining table.



The "striped" ceiling in the Inverness living room echoes the ceiling of a church Genn once attended. Her diptych on handmade paper, *Seadrift*, dates from 1983.



The southwest facade of Genn's Berkeley Hills home, designed by Bernard Maybeck, 1907-1908, for UC Berkeley geologist Andrew Lawson.

Both two- and three-dimensional abstractions are on view throughout the Inverness and Berkeley houses, often close together. Here, Genn's *Forming*, in bronze, 2015, is juxtaposed with *Among the Edges*, a glazed ceramic tile by artist James Melchert.

Three public spaces radiate from a gallery beyond the entry hall: a spacious dining room, a terrace through French doors, and the living room with its grand piano, massive fireplace, and western orientation toward views of sunsets over the bay and San Francisco beyond. The living room's semi-circular firebox inscribes a stunningly geometric circle-in-a-square motif that is framed by both the wide, angular entry to the room and the fireplace itself. Large and welcoming, the living room became one of several places in the house where local groups such as the University of California, Berkeley Art Alumni Group regularly met.

The Genns began planning the Inverness house in the 1980s. They had chosen Esherick (a nephew of Pennsylvania furniture designer Wharton Esherick) in part because Nancy especially admired his McGuire house in Stinson Beach, another seaside enclave in Marin. Genn had a good idea of what she wanted: "I was clear about the functional aspects. For example I knew we wanted our bedroom to be nowhere near the guest bedrooms, but that didn't make me an architect," she says. Nor was she a passive client, however. She turned to Esherick for the bigger picture—the layout of the house, its relationship to the site, and for the light she was working so hard to capture in her paintings. "For a year we met regularly in his San Francisco office. I'd paint watercolors and bring them to meetings and he'd sketch during our meetings." It was a conversation without



words that produced a design the general outlines of which are Esherick's—while the idiosyncrasies and many of the finishes echo Genn's sensibilities.

Their unusual process yielded a remarkably lyrical glass and stucco pavilion. Its exterior is accented with a colonnade of concrete columns topped with Genn's bronze capitals, a wooden hybrid pergola-trellis framing the front door, and a large breezeway-deck linking the main house and guest quarters. Thanks to its dramatic siting in a woody hollow below road level, the structure takes maximum advantage of the views through the trees of Tomales Bay. At just twenty-one-hundred square feet, it is not an especially large house. But with its expanses of glass and decking, high ceilings, oversize fireplace, and multiple structures (a third building—a garage and studio—is located near the road), the property seems much larger. Its Tuscan orange stucco, metal roof, and tight integration with its setting typify the current Northern California vernacular; it also has elegant proportions,

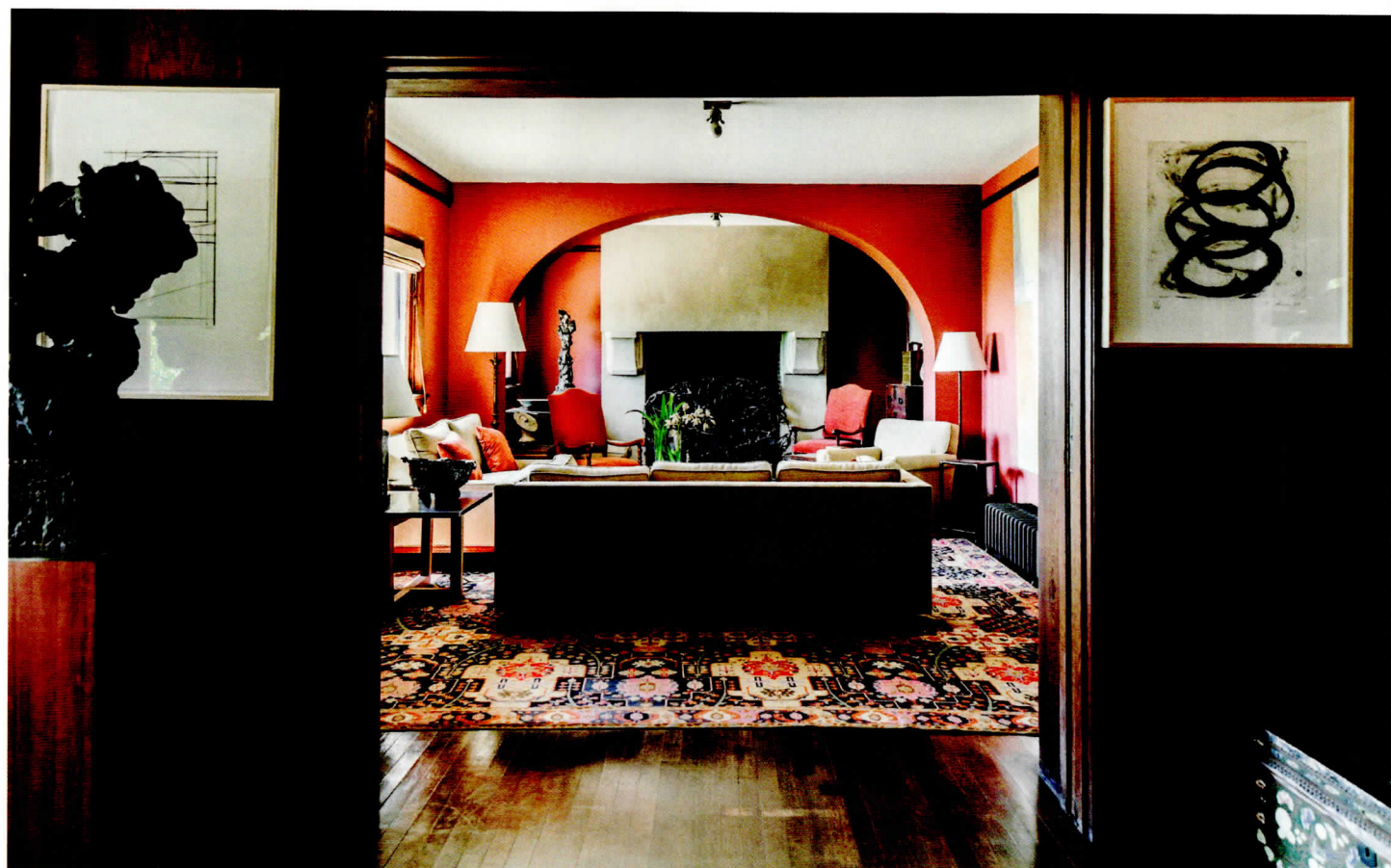
glass walls, and an economical use of materials more universal to modernism.

Spending time in both of Genn's houses reveals the elements they share. These range from the terra-cotta-colored exterior of the Esherick house and the terra-cotta-painted interiors—not original—of the Maybeck house, to the circle-in-the-square motif of the fireplace in the Berkeley living room and that same configuration in the trellis framing the front door in Inverness.

Personal memories are materialized in Esherick's design, too. Genn's desire for separate wings for the master and guest bedrooms was embodied in the breezeway, which evoked recollections of her childhood. "We had a lovely breezeway like this in a summer home in Los Gatos, down the peninsula from San Francisco," Genn recalls. A more literal nod to the past came in the form of a large, multipaned window removed from a building in Berkeley occupied by Tom's engineering firm and now incorporated into the living room in Inverness.

Joseph Esherick's design for the Inverness house tightly integrated the structure into its wooded setting. The front door, seen here, is framed by a wooden pergola.





Ironically, the ghostly presence of geologist Andrew Lawson hovers over Inverness as well. The geology of the Point Reyes Peninsula, west of Tomales Bay and the San Andreas fault that runs beneath it, makes the location absolutely unique: it straddles the fault line separating a smidgen of Pacific-rim California from the rest of North America, the divide along which the northward-moving Pacific tectonic plate and the North American plate grind together, producing devastating earthquakes. Genn's Berkeley home sits on one tectonic plate, her Inverness residence, on the other.

Although just a forty-five-mile drive separates them, Genn worried that Berkeley friends who were so comfortable in the Maybeck house would be unwilling to drive the hour-plus to reach Inverness. "I was surprised how anxious I was," Genn smiles. "Although I certainly needn't have been. Who doesn't enjoy a day at the beach?" Or, visiting a striking home designed by one of the pre-eminent architects of our time? **M**

Robert Atkins is a writer and art historian living in San Francisco. He was introduced to Nancy Genn in 2014 by the later photographer Marion Gray.



Nancy Genn with her 1963 cast bronze *Tide*, which was included in the exhibition *Creative Casting* at the Museum of Contemporary Crafts (now the Museum of Arts and Design), in New York in 1963. The openness that typifies her bronze forms derives, Genn says, from her interests in both calligraphy and nature.

Looking west from the entrance hall gallery in the Berkeley house toward the fireplace in the living room. In the left foreground is Genn's *Silence de la Mer* in cast bronze, 1969; on the right hangs *Xavier*, a lithograph by Richard Serra, 2003.

The New Plat du Jour

LEFTOVERS



By Arlene Hirst

Great cooks have always been able to make delicious meals out of scraps from yesterday's feasts. Now designers are following suit, repurposing waste materials into startlingly inventive new products

RECYCLING, THE PROCESS OF PUTTING waste materials to new uses, has been a common practice for most of human history; Plato advocated it way back in 400 BC. But it became a central and urgent concern in the modern world in the late 1960s and '70s because of the massive amounts of waste that industrial economies were producing. Soon, just recycling wasn't sufficient. In the 1990s William McDonough and Michael Braungart began preaching the doctrine of cradle to cradle. It wasn't enough to reuse; they proposed a closed loop, creating products that may be continually reused and recycled. Today, that concept has morphed into the now-popular circular economy, a business philosophy that aims to move industry from a take-make-dispose model to one where materials are continuously repurposed. New technology has been essential. But designers from around the world have seized the moment and are taking the concept into new territories.

Is This Really True?

What could be more amazing than turning something soft into something hard? That's what Really, a young Danish company, has succeeded in pulling off, recycling wool and cotton scraps from the fashion and textile industries into what it calls Solid Textile Board.

The process involves milling the fabric into minuscule fibers, then mixing them with a binder that has no toxic chemicals or dyes, and finally air-steaming and flat-pressing the material. Early this year, Kvadrat, a major Danish textile manufacturer, acquired a majority interest in Really, and the two firms asked Max Lamb, the English designer known for his innovative approach to materials, to create a product that they could display at Milan's Salone del Mobile this past April. His series of twelve Solid Textile Board benches showed off the material's possibilities.

reallycph.dk

Glass Revival

Rising design star Sebastian Herkner took advantage of a new material called Glaskeramik, produced by German manufacturer Magna, to create a series of tables for Pulpo, another German company. Glaskeramik is 100 percent waste from industrial and bottle glass production. After it's turned into a product, it can be recycled again, creating the desired endless loop. Herkner's collection of tables, Font, is the first furniture made from this material. The tables come in a range of sizes and colors.

sebastianherkner.com
pulpoproducts.com



Bench by Max Lamb, 2017, made from Really's Solid Textile Board, a composite of recycled cotton, wool, and binder.

Font tables by Sebastian Herkner for Pulpo, 2016, in Glaskeramik, a 100 percent recycled glass composite.



Hanging lamp by Piet Hein Eek for Veronese's Past & Future collection, 2017, made from recycled Murano glass.

Rug by Simone Post for Label/Breed, 2015, made from recycled batik-printed fabrics by Vlisco.

The Flax chair by Christien Meindertsma for Label/Breed, 2015, is made from wool, flax, and polylactic acid, a bioplastic derived from plant materials.

Loop to Loop fabric by Designtex, 2013, is made from recycled textile waste and plastic water bottles.

Harvest rugs by Ellinor Eliasson and Kasthall's Design Studio, 2017, woven from residual yarn from the company's manufacturing plant.

New Construction

Veronese, the eighty-six-year-old French company that manufactures chandeliers and other lighting fixtures from Venetian glass, had a warehouse full of eight decades' worth of unused parts from Murano factories. Creative director Ruben Jochimek had the bright idea of turning the problem over to Piet Hein Eek, the Dutch master of transformation and reinvention—he has reformed everything from steel tubes to tree trunks. Hein Eek has explained: "All I had to do was think of something to compose from this glass. It became a kind of Meccano system around a vertical axis, allowing you to create all kinds of different objects."

verone.se/en

The Endless Loop

American textile company Designtex has been a pioneer in the circular economy, encouraging its customers to recycle its products by returning sample swatches and also advising them on the proper way to dispose of old fabrics. It is a member of CE100—the Circular Economy 100—a group of one hundred global companies working to establish new ways to implement the cycle of reuse. Designtex has previously recycled audiocassette tapes, ocean fishing nets, and cotton T-shirts. One of its recent textiles, Loop to Loop, is the first fabric to be made from recycling recycled panel fabric. It took four different companies to collaborate on a system for turning textile waste and plastic water bottles into new goods. The company has called it the fabric destined to repeat itself.

designtex.com

Cutting a Rug

Vlisco, the leading Dutch producer of batik-printed fabrics for the African market, discards any material that doesn't meet its quality standards, resulting in a lot of waste. Simone Post, a young textile designer, delved into the company's piles of rejected materials

and came up with an arresting solution: using folding and cutting techniques, she was able to turn discarded remnants into colorful patterned carpets—each one unique, with endless possible color combinations. The rugs are sold by Label/Breed, a Dutch company that specializes in what it describes as "collaboration for innovation"—seeking to create something not only new but also sustainable.

simonepost.nl labelbreed.nl

A New Fabric-ation

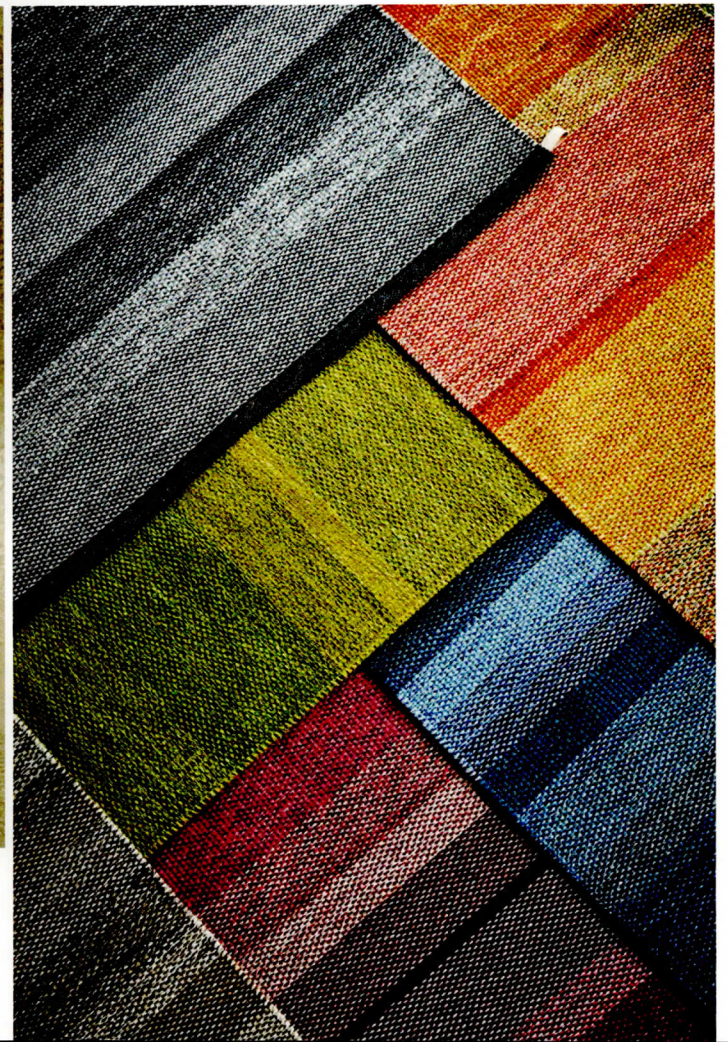
Label/Breed also collaborated with designer Christien Meindertsma and natural fiber manufacturer Enkev to create a material that combines wool and flax with strong bioplastic fibers made out of PLA (polylactic acid, derived from renewable resources, such as corn, cassava root, or sugarcane). The material can then be heat-pressed into a wide range of shapes. It is hard and strong and completely recyclable. The Flax chair is composed of four layers of woven flax and five layers of dry-needled felted flax, all mixed with PLA.

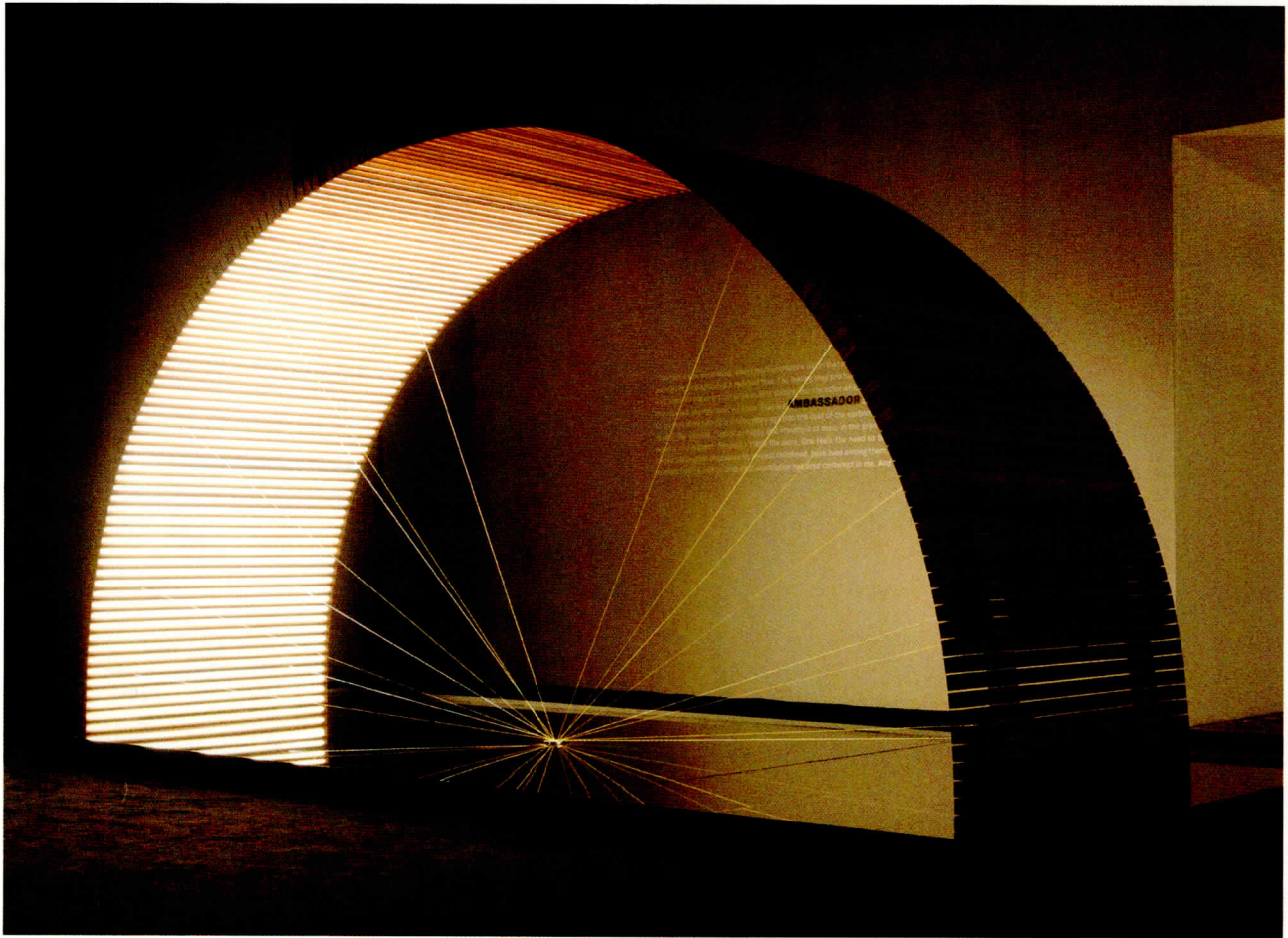
christienmeindertsma.com
labelbreed.nl

Wasting Away

Ellinor Eliasson, a designer in Sweden's Kasthall Design Studio, spearheaded the search for a way to utilize wasted yarn from Kasthall's custom manufacturing plant. The company often creates extra spools in case repairs are necessary during production, but these couldn't be reused for other projects because of the risk of minor color variations. It was these very variations that suggested the solution. The studio sorted the discarded spools into six different color groups, then began weaving; when one spool runs out, a new one in another color is added until the rug is finished. The result: an iridescent field of hues that seem to change constantly.

kasthall.com





Sticking to Basics

Stickbulb, cofounded in 2012 by Russell Greenberg and Christopher Beardsley of design office RUX, creates light fixtures using reclaimed wood from Atlantic City boardwalks, old water towers, and elsewhere, as well as from left-

overs and offcuts of previous works created in RUX's New York-based studio. It produces only designs that can be manufactured locally and affordably within a five-mile radius of their New York City office. Scraps of maple, walnut, and other woods are paired with LEDs and transformed into light fixtures. The wooden beams come in one- to six-foot lengths and are designed to plug into and out of various steel hardware connectors without tools. The collection was designed with the fewest number of parts possible and with connections that make the pieces easy to separate for maintenance, recycling, or reuse.

stickbulb.com

The Leftover Kitchen

When IKEA decided to produce a sustainable kitchen, it called on Swedish design office Form Us With Love for the task. The global giant had already developed the right materials, working

Stickbulb's Ambassador light sculpture installation at Collective Design in New York, 2017, constructed from redwood reclaimed from NYC water towers on a mirrored base.

Kungsbacka kitchen by Form Us With Love for IKEA, 2017, made from recycled plastic water bottles and reclaimed industrial wood.





Got Milk?

Tessa Silva-Dawson, a graduate of London's Royal College of Art, wanted to find a substitute for oil-based polymers for her graduation thesis and discovered that milk provided the perfect alternative. Skim milk is wasted in large quantities by dairy farms in the United Kingdom because of the separation process necessary to make butter and cream. She found a means of processing the protein (casein) from the skim milk that involves separating the curds from the liquid whey (similar to cheese making) and then drying the curds and mixing them with a natural plasticizer and pigments. The results include a collection of handcrafted tableware and vases, but the material can also be used in industrial production.

tessasilva.com/protein

with an Italian supplier to create the world's first 100 percent upcycled wood-polyethylene foil out of plastic bottles. The kitchen's main structure is formed from reclaimed wood; the coating is made from the recycled plastic bottles. The challenge was to keep the Swedish-named Kungsbacka affordable and still have it be able to withstand usage for twenty-five years or more (the company's guarantee). Commented Anna Granath, product developer at IKEA of Sweden: "Sustainability should be for everyone, not only for those who can afford it."

formuswithlove.se/ikea-kitchen

Rethinking Cool

Dutchman Dirk Vander Kooij, a graduate of Design Academy Eindhoven, has been making furniture and much more from old refrigerators since 2009, thanks in part to a gigantic robotic arm he developed while at the school. One of his more recent pieces, the Melting Pot table, is a good representative of his work, which also includes chairs, vases, and light fixtures. Vander Kooij manufactures the pieces in his studio in Zaandam, near Amsterdam. He embraces circular design and uses mainly recycled materials. He claims that every piece is an industrially produced one-of-a-kind.

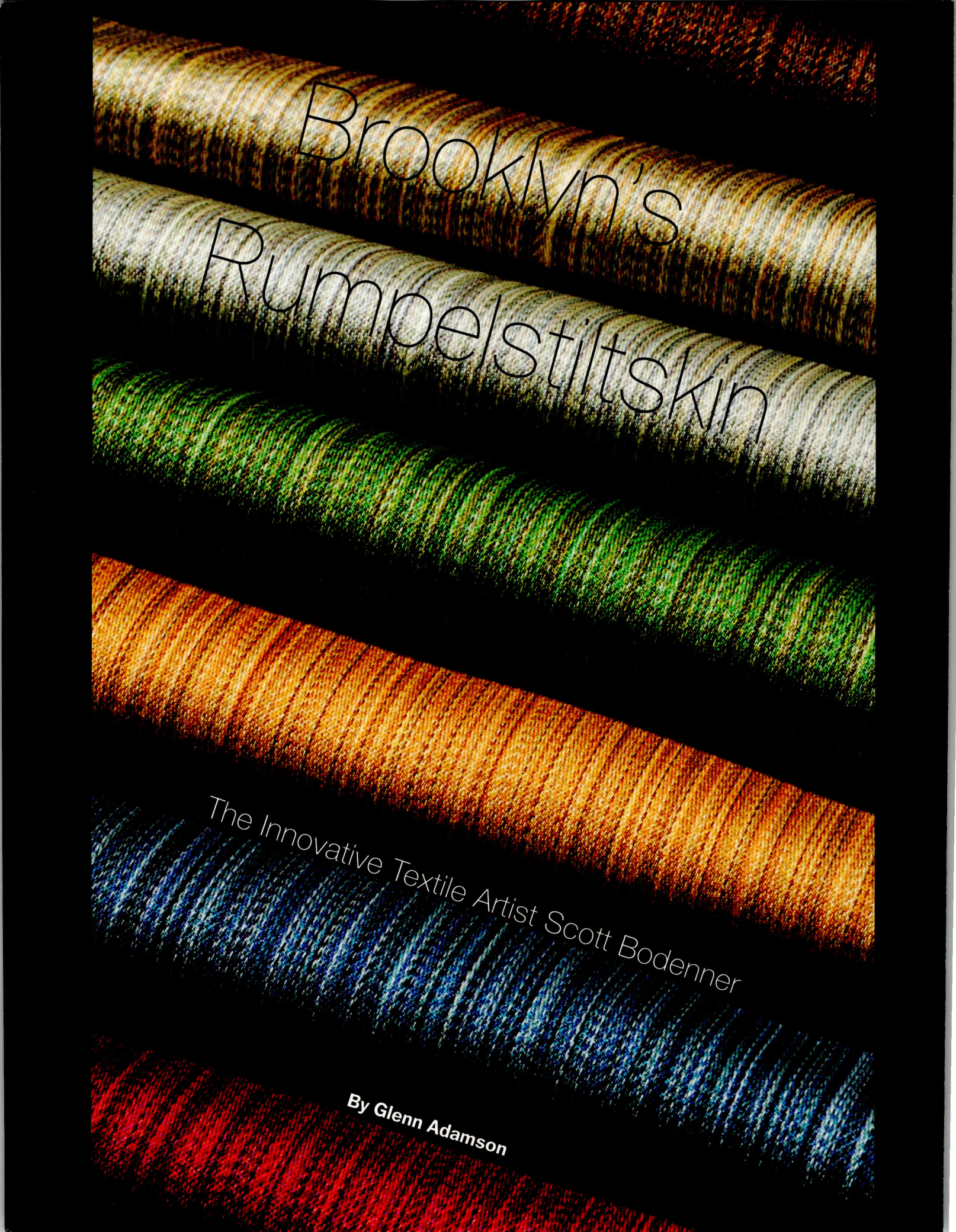
dirkvanderkooij.com **M**

Protein bowl by Tessa Silva-Dawson, 2016, made from leftover skim milk casein mixed with natural plasticizer and pigments.

Melting Pot tables, 2014, and Chubby chairs, 2012, by Dirk Vander Kooij, made using reclaimed synthetics from old toys, VHS tapes, refrigerators, and various other objects.



COURTESY TESSA SILVA-DAWSON COURTESY STUDIO DIRK VANDER KOOIJ



Brooklyn's Rumpelstiltskin

The Innovative Textile Artist Scott Bodenner

By Glenn Adamson

IT IS SOMEWHAT UNUSUAL TO HAVE A

loom in the dining room, even among professional weavers. But that is what you'll find when visiting Scott Bodenner in his apartment, located just across from the Brooklyn Museum. Constantly in use, either by Bodenner himself or his assistant, Rachel Bordeleau, the loom is a dobby-type with twenty-four harnesses. It is not ideal for producing large quantities, but that's not what it's for. It is a prototyping machine. On this loom, Bodenner tries out new ideas, experiments constantly, and, finally, creates samples that are sent to prospective clients and ultimately to textile mills. From his dining room unspool hundreds of yards of cloth to locations far-flung, and sometimes unknown.

Bodenner's craft-based approach makes him an unusual figure in contemporary textile design, which is now almost entirely conducted at computer screens. It's not that the digital revolution has left him behind—he is plenty adept with the relevant software—but rather that he prefers to work with materials directly. This sensibility places him in a lineage of American studio weavers going back to the mid-century era, names like Dorothy Liebes and Jack Lenor Larsen. Like those influential figures, he is constantly on the lookout for the advantages of hand-craftsmanship. Among these is the fact that he can use materials that are far outside the ordinary. Liebes pioneered the use of metallic synthetics like Lurex; Bodenner, too, incorporates unconventional yarns in his work, to still more unconventional effect.

A great example is a fabric called Moon Light. Bodenner has loved things that glow in the dark since childhood, and this cloth does just that. By day, it is beautiful and delicate. By night it makes you feel as if you are in a particularly luxurious cabin on the *USS Enterprise*. Because the warp

of a fabric must be held in tension on the loom, Bodenner often uses a standard yarn in that direction, adding his eccentric touches in the weft. Moon Light is composed of a fine Italian linen warp, with a weft yarn made of intertwined linen and thinly slit, luminescent polyester film. The polyester is treated with strontium aluminate, so that it absorbs light and then emits it in the dark.

An even more unusual fabric in the new collection is Mix Tape, which is what it sounds like



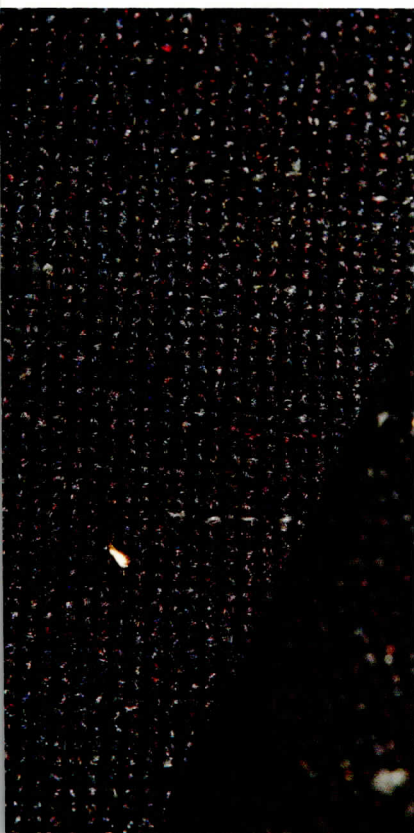
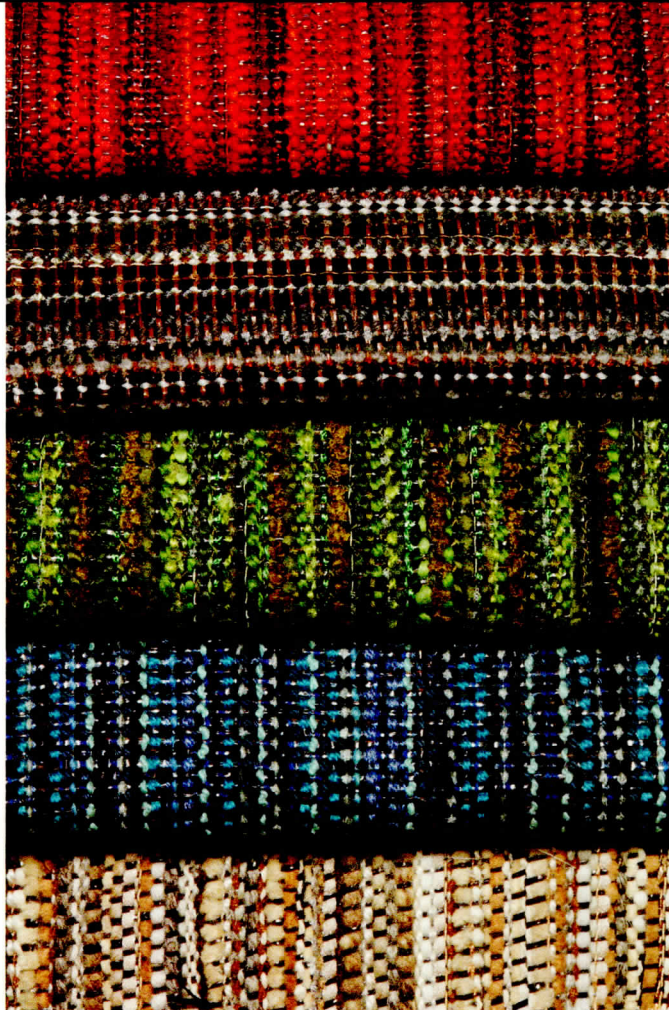
it might be: a cloth made partly from recycled audiotape. Like everyone who grew up in the 1980s, Bodenner has owned plenty of personalized cassettes—each one a precious record of a moment in time, perhaps the vestige of a friendship or romance. Now that technology has rendered these little time capsules obsolete, he would put them to a different use, and many of his acquaintances have duly presented him with boxes of old mixtapes for him to weave. He also offers clients

Scott Bodenner's *Decorator Blend* series, 2017, is made from recycled mercerized cotton. The different tints of the salvaged yarns create a sumptuous whole.

Bodenner weaving on the loom in his dining room.

Fabrics from the Mix Tape series, 2017, which, as the name suggests, have recycled cassette tapes woven into the weft.

Included in Bodenner's 2017 collection, are the creations of another textile designer, Luisa Cevese. Her fabrics are made from offcuts from Italian luxury factories—which produce neckties for brands such as Gucci and Prada—to create a fully postindustrial silk tweed.



the opportunity to have a fabric custom-made “to memorialize a special recording,” a good example of the opportunities afforded by Bodenner's hand-craftsmanship.

Mix Tape incorporates more standard materials, such as cotton, wool, and silk, and these yarns are themselves post-industrially sourced. Thus, the whole fabric is recycled. Bodenner has been motivated by environmentalist concerns since his student days at the Rhode Island School of Design, where he had originally hoped to concentrate on eco-friendly architecture. He was gently dissuaded from this course by the faculty (“hay bales and earth-ships,” he laughs, “were not exactly flying with the architecture professors”) and discovered his *métier*, but retained the goal of working as much as possible outside the waste stream.

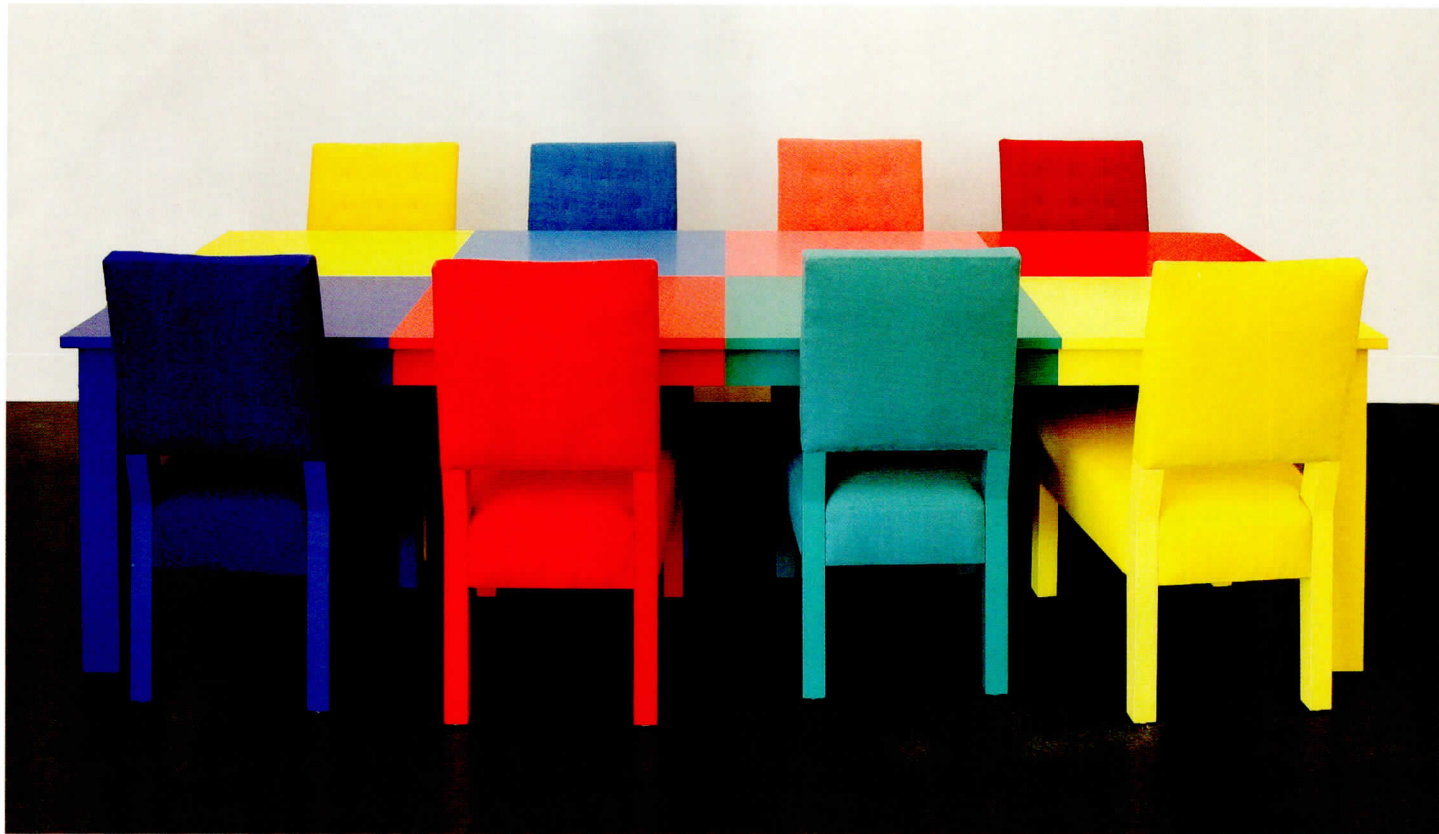
Using recycled yarns may seem like it would be limiting, but for Bodenner it has proved an advantage—again thanks to the flexibility of his craft-intensive process. He's created a series called Decorator Blend that incorporates odd lots of material from a mill in Pennsylvania. Weaving these salvaged materials raises logistical challenges because they are inconsistent (and might

suddenly become unavailable), but he prefers the richness of the palette he gets from reused fibers. The Decorator Blend fabrics have sixteen colors in them: instead of being flat and uniform, the different tints visually combine to achieve an effect of unbelievable depth and sumptuousness, the textile equivalent of an Old Master painting.

Decorator Blend points to the real secret of Bodenner's success: he is a craftsman who understands industry. Factories serve him both as a source of materials and a field of experimentation. He operates strategically within the constraints of the various mills he works with, whether in the United States, Germany, or Italy. These enormous production facilities are, in effect, his tools, and he has to know their capabilities intimately. Their industrial parameters serve as the exoskeleton for his designs.

So how does Bodenner go from a handwoven sample to a finished fabric that can be ordered in quantity from a showroom? Once he is happy with the material qualities of a design, he draws out the pattern on graph paper, then enters it into what he calls “loom language,” a computer program that speaks directly to the mill's equipment. The first weaving made in the factory, known as a blanket, is actually a test sampler: it contains a series of minor variations on the design, each of which shows up as a narrow band, perhaps only four wefts' worth. Bodenner then selects from these subtly different iterations and finalizes the design. While he can imagine what the final fabric will look like, more or less, there are always surprises. Bodenner delights in this unpredictability, the “mystery of the loom.” His work is a testimony to the fact that analog and digital know-how can literally be interwoven to produce a terrific result.

Bodenner's key design goal is to “give you something you can engage in, invest in,” whether by imbuing fabric with a spectacular effect (as in *Moon Light*) or just a quiet but distinct personality, a life of its own. He is also saturated in the history of modernism, and not only of textiles; one of his current offerings, *Valkyrie*, is populated by aluminum or brass and stainless steel domes inspired by the lighting designs of architect Edward Durrell Stone. Bodenner's voracious curiosity has also led him into collaborations with artists such as Roy McMakin, who occupies an undefined middle ground between furniture and sculpture. In one recent project, the two came together to



produce a dining set in which each member of the commissioning family was invited to select colors. The resulting chairs are upholstered in a vibrant dyed handwoven merino wool.

I wondered, when talking to Bodenner, whether the subtle qualities of his designs are really appreciated by the people who encounter them. Once upon a time, textiles were the most concentrated form of wealth that most people were ever likely to see. Embroidered bed hangings made from Indian cotton or a dress fashioned from imported Chinese silk might well be the most expensive items in an aristocratic home. Fabric was so precious that it was handed down again and again, not only from parents to children but also down the social ladder, from gentry to servants. Each successive owner would recut the cloth to fit a new purpose. Such habits survived until relatively recently in the United States, but today, as with so much of our material environment, textiles have gotten much cheaper, and our sensitivity to them has likewise diminished.

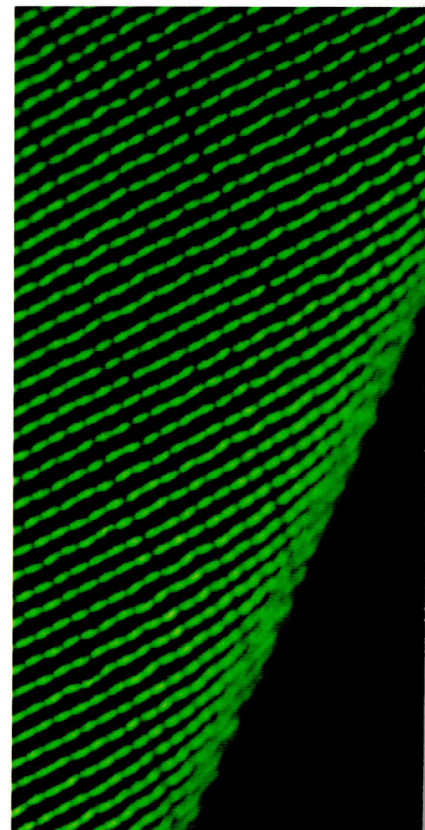
Most people today can still appreciate a historical embroidered fabric (one hopes), but how many even know the difference between the main natural fibers—cotton, silk, linen, and wool—

to say nothing of the synthetics? How well do people really understand the carefully conceived and executed fabrics that a textile designer like Bodenner makes? I asked him this question, and he had an interesting response: “I think people do like good materials. But we’re in a time when the constraints of production, and the scaling up that our industries require, don’t leave much room for fineness, or actually that much interest.”

When price competition drives the cost of upholstery fabric down too far, it doesn’t allow someone like Bodenner much room to operate. “We have left a more careful consideration of materials behind, for price and production speed,” he says. “However, I think we miss it. I think people want it back—they just don’t have it.” Not usually, perhaps. But thanks to Bodenner and the handful of other craft-based designers working today, at least they have the option. **M**

A collaboration with Roy McMakin, 2015, resulted in a mismatched yet cohesive dining set upholstered in handwoven merino wool.

Bodenner’s Moon Light fabric, created with true glow-in-the-dark fibers.





The New Alchemy

CHEN CHEN AND KAI WILLIAMS are designers, scientists, tinkerers, thinkers, craftsmen, manufacturers, marketers, and inventors. With so many roles to keep straight, perhaps the best word to describe them is magicians, as there always seems to be a dash of wizardry in their never-ending supply of uncommon answers to everyday design questions.

The duo's shared design practice not only finds new answers, but also asks new questions. And people are paying attention—Chen and

Williams have been featured in *Lonny* and the *New York Times T Magazine*, part of the next generation of innovators in the field. Both in their early thirties, they are just hitting their stride, in the sweet spot between the reckless abandon of youth and the wisdom that comes with experience.

Chen and Williams are poised for what's next, which is likely to be found in their dust-covered studio in Sunset Park, Brooklyn. The space takes on as many roles as they do: laboratory, factory,

Modern Bucket chairs for
kinder MODERN, 2016.
Fiberglass and steel.

Kai Williams (left) and
Chen Chen, 2016.

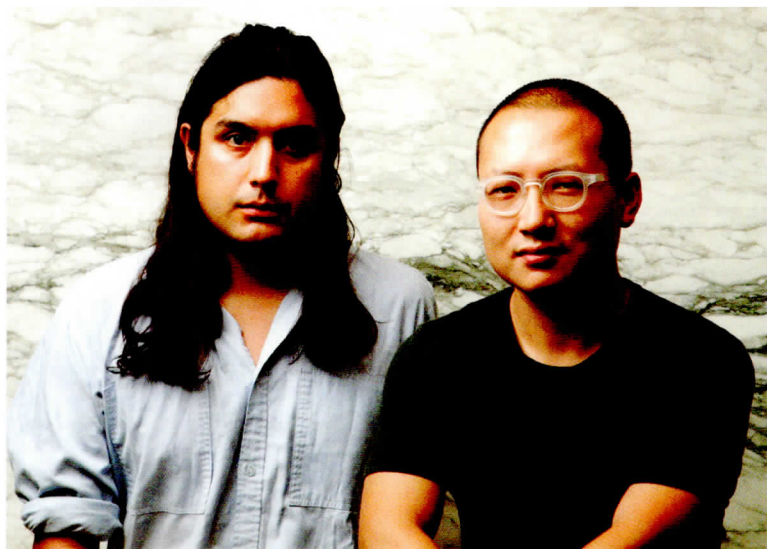


of Design

By Elizabeth Essner

warehouse, and command central, where they manage their own sales along with a constellation of partnerships—from small manufacturers such as Areaware and Good Thing, to a host of retail outlets and design galleries, including kinder MODERN and Patrick Parrish Gallery.

Their studio is also a “closed loop,” as they put it, where scraps from one product often become the genesis of their next. As such, computers don’t necessarily offer what they need—at least not in the traditional CAD-focused sense. “We’ve always





Swell vase, 2011. Glass, nylon rope, netted fabric, rubber, and expanding polyurethane foam.

"Ham Hock" and Cold Cut coasters, 2011. Urethane resin and various other materials.

designed by just making it, rather than drawing something first," Chen explains. Case in point: the Swell vase, which Chen began just before he and Williams started collaborating formally in 2011. Its materials read like a dare: glass, nylon rope, netted fabric, rubber, and polyurethane expanding foam. Each vase is reminiscent of a kid's science experiment caught mid-explosion.

While experimenting with leftover netted spandex from their Swell vase, the pair unexpectedly discovered that it was the perfect vehicle for working with urethane resin. This led to their best-known product, an improbable set of cave-man-like coasters that are sliced, deli-style, from what they call a "Ham Hock"—really a concoction of scrap wood, fiber, resin, and metal wrapped in spandex and soaked in more resin until solid. One part terrazzo and one part mortadella, their Cold Cut coasters quickly made their way into the press, design shops, and the 2014 exhibition *NYC Makers: The MAD Biennial* at the Museum of Arts and Design.

The product also pushed Chen and Williams in many new directions: Cold Cut carpets are now produced by Tai Ping, and the related Network stool was exhibited in the Miami Design District in 2012. And all those leftover resin bits continue to be repurposed into objects both large and small, from the Warp Core light to Nugget key-chains sold on their website.

Chen and Williams met in the industrial design program at Pratt Institute in Brooklyn and began their business in 2011, just as the grip of the great recession loosened. They had collaborated casually before then, keeping their day jobs. Wil-



liams worked with artist Tom Sachs, the low-tech revisionist, and Chen was at the New York design mecca Moss. These early antecedents have woven their way into the duo's off-kilter approach, which finds function in the unexpected. "Nothing they are working on is ever really finished," explains Jamie Wolfond, founder of start-up manufacturer Good Thing, whose lineup includes several of their products. Among them is their *Folded Vessel*, which represents one stop in a design cycle that began with *Metamorphic Rock* bookends and ended with mid-century-inspired fiberglass children's chairs produced by kinder MODERN.

Directed by their experimentation, Chen and Williams were their own first client. "It wasn't really until our fourth year that we figured out

what to make to not go out of business," Chen admits. Although they've carved out a business model that works across the spectrum of producers and distributors, "self-manufacturing," as they describe it, plays a major role. Indeed, in their studio an assistant was polishing a group

Nugget keychains, 2013. Urethane resin and various other materials dipped in epoxy resin, including repurposed resin scraps from *Cold Cut* coasters and other products.

Metamorphic Rock bookends, 2011. Stone shards cast in cement.





Trinity incense burner, 2016.
Cast iron.

Warp Core light, 2016.
Urethane resin, rope,
spandex, wood, aluminum,
brass, epoxy clay, and
various other materials,
including repurposed
resin scraps from Cold
Cut coasters and other
products.

Folded vessels for Good
Thing, 2016. Powder-coated
steel, rubber, and aluminum.

of Trinity incense burners, and molds labeled “Pineapple” and “Napa Cabbage” were waiting to be filled with fine cement for their Stone Fruit planters. The new alchemy extends not only to materials and forms, but also to “designing the process” itself. “There’s something very satisfying about developing your own way of making something,” Chen says. But, as Williams is quick to point out, “it’s also sort of a problem.” As they are keenly aware, “if you invented this process, how do you define it for someone else?”

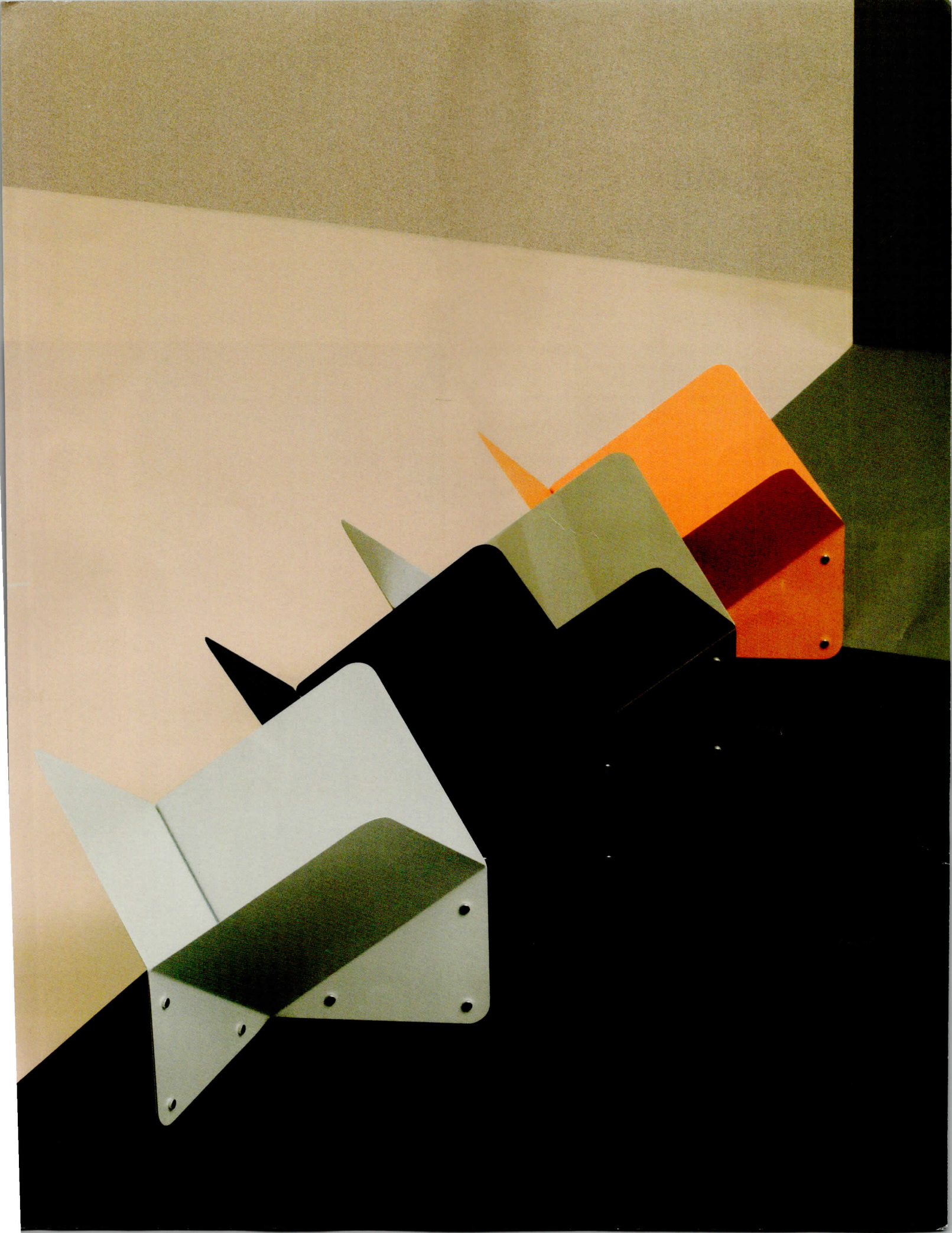
Chen and Williams’s question points to something important that’s been going on in design, especially in Brooklyn—the rise of the independent designer. As Chad Phillips, director of merchandise at the Brooklyn Museum points out, technology has a lot to do with it. It offers an Instagram-ready marketplace, same-day pick-up for 3-D-printed prototypes, and easy access to everything that the Internet affords—from technical information to the essential two-way connection with the worldwide design community.

Chen and Williams are in good company in Brooklyn—Misha Kahn, Katie Stout, Ladies & Gentlemen Studio, fellow Pratt grads Gregory Buntain and Ian Collings of Fort Standard, and the studio of Vonnegut/Kraft, which happens to be just down the hall, are among the countless designers and makers based in the borough. The flourishing of “Brooklyn design” is well documented, charted not only in industry-specific media like *Sight Unseen* but also in the mainstream—from *Martha Stewart Living* to the *Wall Street Journal*. So much so, in fact, that while the community is vital—sharing ideas and resources—its “brandification” sometimes teeters at the precipice of cliché.

However, given Brooklyn’s international reach, one wonders what design history will have to say of this period when designers like Chen and Williams are teaching the factory new ways of making—or bypassing it altogether. Will this be seen as a moment? A school? A movement?

For now, Chen and Williams are thinking in the present tense. No longer upstarts, they toggle between the business of design and holding on to the experimentalism that has gotten them to where they are. “It’s a major juggle,” Williams says, adding wryly, “we probably have more materials than anyone really should in their shop.” **M**





Strange and Amusing Plans

By SAM LUBELL

IN THE 1950s, AS STRUGGLING RAILROADS nationwide began to sell their holdings to make up for severe revenue losses, Robert Young, chairman of the ailing New York Central Railroad, began to seek redevelopment proposals for Grand Central.

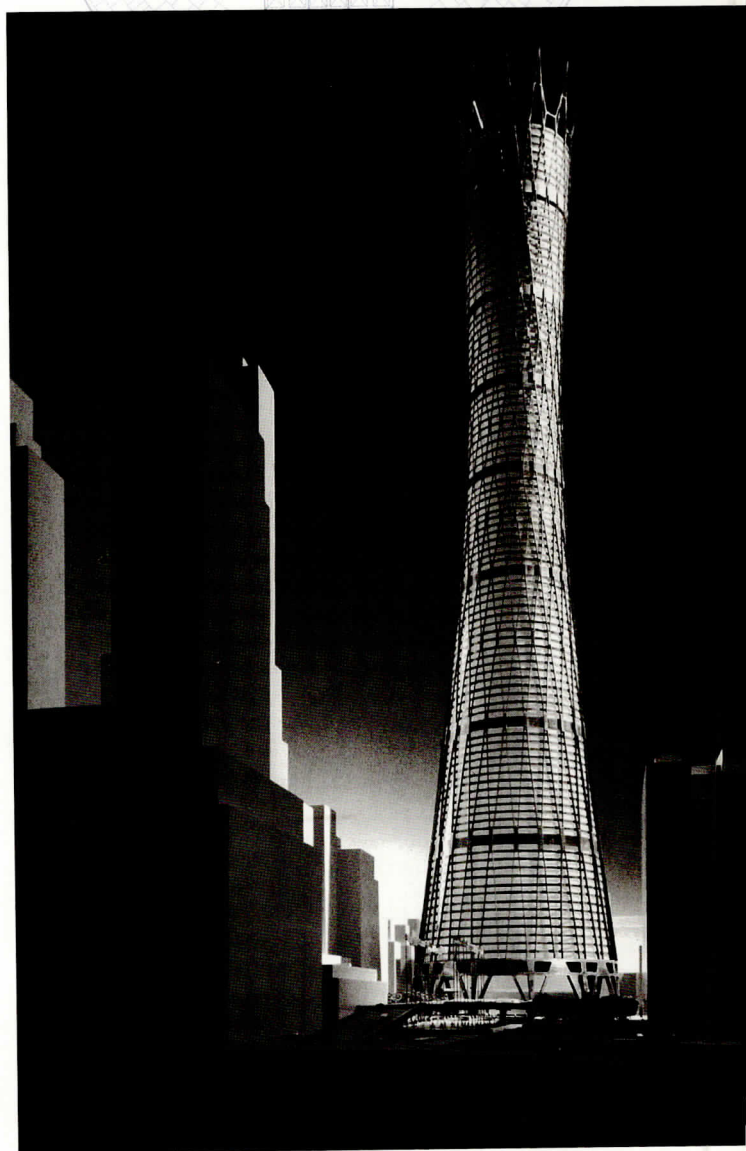
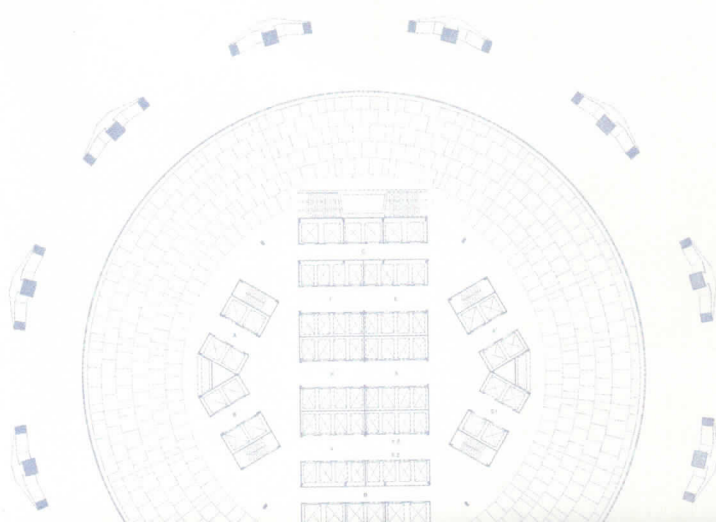
Young teamed up with real estate developer William Zeckendorf, one of the epoch's greatest dreamers and a legendary showman who proposed some of the strangest, most amazing plans the city has ever seen. Together with Zeckendorf's personal architect, I. M. Pei—who worked for the developer for seven years before starting his own firm—they designed the Hyperboloid, a 1,497-foot-tall office tower and transit hub that would replace Grand Central with one of the most advanced buildings in the world.

The 108-story, \$100-million edifice, spanning a nine-acre site, would have been the world's tallest (and costliest) structure, besting the Empire State Building by more than two hundred feet. Set back from a plaza and stacked at its base with a skylit transportation center for trains, buses, cars, and subways, it narrowed quickly as it rose. But at the top, the structure widened again, giving it a distinct hourglass shape. This form sharply reduced wind forces and required far less structural steel.

A dense grouping of diagonal columns along the building's exterior redistributed the gravitational loads across the web-like surface, transferring that vertical burden to huge footings. Traffic would speed by on curved roads winding around the building.

Zeckendorf described the plan as more valuable than a "second-rate beaux-arts building. The main hall is to me not really a great space. One look and you've seen it all. Great spaces should be infinitely varied, constantly changing." But Young, beleaguered by the railroad's plummeting profits and by a Senate investigation of the industry's decline, committed suicide in January 1957, halting any hope for the structure.

Hyperboloid is one of the many projects featured in *Never Built New York*, opening on September 17 at the Queens Museum. One of the most active times in "Never Built" history was the mid century, when the grand visions of modernist architects and planners were often stymied by the realities of funding and politics. The exhibition will catapult visitors into an alternate dimension, chronicling ambitious architectural and urban plans that never made it past the drawing board. Through original prints, drawings, models, animations, and large-scale installations, the exhibition invites visitors to re-imagine the city that could have been.



Sam Lubell is a New York City-based writer and has written seven books about architecture for Phaidon, Rizzoli, Metropolis Books, and Monacelli Press. He also writes for the New York Times, the Los Angeles Times, the Atlantic, Architectural Record, Wallpaper, the Architect's Newspaper, and Wired, among other publications. He is co-curator of the exhibition Never Built New York, which will run from September 17 to February 18, 2018, at the Queens Museum.