

AN INTERIORS

DESIGN, ART, CULTURE ISSUE 6 MAY 6, 2015

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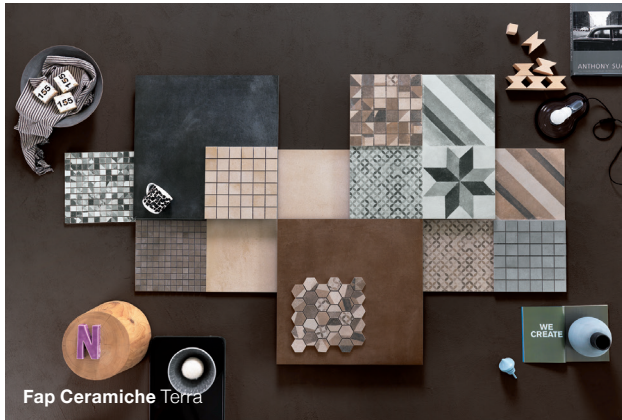
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BKLYN DESIGNS

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Sunday, May 10 | 3-4 PM
Brooklyn Expo Center, 72 Noble St, Brooklyn, NY 11222

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Listen to A|N's Editor-in-Chief William Menking moderate "Bright
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Saturday, May 16 | 5:45-6:45 PM
Terminal Stores, 269 11th Ave, New York, NY 10011

THE
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FROM THE PUBLISHER

Form Follows Function

If you are a regular reader of *The Architect's Newspaper* you're probably wondering what it is that you're holding in your hands. Instead of our regular full-color tabloid tightly packed with concise news, insightful features, and cultural reviews, here is a standard-format, perfect-bound glossy with more the air of a consumer publication than a specialized trade journal. Welcome to AN's first special residential interiors issue for New York Design Week.

The fact of the matter is that AN has always covered interiors. After all, interiors make up the vast majority of so many of our architect readers' work. However, our format—which was conceived to give the busy design professional a precise and easily digestible picture of what's happening in the field—has never been that well suited to the big, breezy, splashy spreads that allow an interested party to really feast their eyes on a gorgeous interior. This new format has allowed us to do just that. And since the issue is timed to coincide with NYCxDESIGN—the citywide celebration of the entire design community—we have filled it with timely information about happenings around town, from trade shows to art galleries, as well as stories about the latest trends in the design world, a report on the Milan Design Fair, and more.

Never fear, AN will be back in a couple weeks in our classic format (our first-ever national issue, by the way). In the meantime, we hope you enjoy this foray deeper into the worlds of residential interiors and design. If you like it, let us know. Who knows, maybe we'll start to cover interiors in this way several times a year.

DIANA DARLING



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Arlene Hirst, former Deputy Director of Design at *Metropolitan Home* magazine until it closed in 2009, is now a freelance journalist. Her byline appears frequently in the *New York Times*, *Dwell*, *Curbed.com*, *Modern* and *Interior Design* magazines as well as *Elle Décor Italia*. She has been a judge on the Editors' Awards panel at the International Contemporary Furniture Fair since their inception in 1993, and a member of the Home Furnishings Advisory Board at the Fashion Institute of Technology in New York.

Before becoming a journalist, she worked in retailing, beginning her career at Bloomingdale's then going on to work for Georg Jensen, Lenox China, and The Pottery Barn.

She has written two books: *Every Woman's Guide to China, Glass and Silver*, and *Dinner is Served: An English Butler's Guide to the Art of the Table*, with Arthur Inch. Hirst guest edited this special issue of *AN*.



Anna Bergren Miller is a freelance writer and editor based in the Twin Cities. Her interests include digital design and fabrication, architectural technology, and the sharing economy. She holds a PhD in architecture from Harvard University, where she completed a dissertation on the architecture and planning of US Army posts between the world wars. Miller wrote about a project by Marc Fornes for this issue (p. 20).



John Gendall, a New York-based architecture critic, writes frequently for *AN* and other publications. For this issue, he compiled our list of what's happening on the art scene (p. 26). As the editor for Rebuild by Design, he oversaw the forthcoming *Rebuild by Design* catalogue. John is a visiting instructor at Harvard GSD and teaches critical studies at Pratt Institute.



Lauren Palmer is a writer and critic whose research interests lie at the intersection of art, design, literature, and critical theory. Her writing has been published in *Architectural Record*, *SNAP*, the AIGA's *Eye on Design*, *Urban Omnibus* and is forthcoming in *Review 31*. She lives in New York City. Palmer compiled the What's Happening Design list for this issue (p. 12).



Christine Cipriani is the coauthor of *Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape* (Metropolis), which the *New York Times* called "an eye-opening history of an overlooked moment in modern architecture" and the *Boston Globe* named a Best Book of 2014. Her work has appeared in *Architectural Record*, *ArchitectureBoston*, *Dwell*, and other publications. She lives near Boston. In this issue, Cipriani wrote about a house in Boston by David Hacin + Associates (p. 52).



Zachary Edelson is an architecture and design journalist living in New York City. He holds an M.Arch from Columbia University and is currently an Instructor at the School of Visual Arts where he teaches Art History and Theory. Edelson contributed a story about New York City design collectives to this issue (p. 36).



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Events and Exhibitions

Now in its third year, NYCxDESIGN returns to town on May 8–19, 2015, to celebrate design in all of its forms in New York City. From architecture to fashion, interiors to graphics, the festival includes a diverse assortment of events, exhibitions, talks, installations, and more in its program across the five boroughs. Here's a preview of the major events in store for visitors this year:

ICFF

Jacob K. Javits Convention Center
May 16–19

With its focus no longer exclusively on furniture, the ICFF is poised to shine as "North America's platform for Global Design." Over 700 exhibitors from more than 30 countries will be present this year as the fair expands across two floors. For its 27th year, the annual event has almost doubled in size, widening its scope to include a broader range of home furnishings. The new additions for 2015 comprise a series of pavilions, including one by *Luxe Interiors +*

Design magazine that will showcase luxury interiors products from such companies as Simon Pearce and THG Paris. HO.MI New York will bring ICFF Italian design direct from Milan. The new Italian Lifestyles Fair—it was started in January 2014—will feature 120 exhibitors that focus on interior design, tableware, fabrics, gifts, and fashion accessories. Other exhibitors include Thos. Moser, Bernhardt Design, Artek, Emeco, Trove, Flavor Paper, Laufen, and Dornbracht to name just a few. The American Society of Industrial Designers (ASID) will return to the exhibition floor where it will expand

Finalists for ICFF Studio: Clockwise from top left: David Hu, Fahmida Lam, Tamer Nakisci, Jonah Wilcox Healy (chairs), Jordi Lopez Aquilo, Jordan Tomnuk (light).

its educational programming, allowing architects and interior designers to easily obtain CEU credits in topics such as materials, housing, and business. ICFF Studio, a project co-sponsored by Bernhardt Design and ICFF and now in its 10th year, will present the work of 11 young designers, finalists in a search to find the best new global talent.
665 West 34th Street

This year's Opening Night Party will be held at The Museum of Modern Art (MoMA) on Saturday, May 16, from 7:00–9:00 p.m.
11 West 53rd Street.

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Above: Wanted Design
at Terminal Stores; Below,
left: Detroit Wallpaper;
Below, right: Menu design.

WantedDesign

Manhattan: Terminal Stores
May 15-18

Over 100 exhibitors will set up stands, bringing a mix of established and emerging designers from all over the world. Companies showing include Design Within Reach, Detroit-made, Waterworks, and Diesel Living. There will be a large number of international pavilions. At Launch Pad, 25 designers will show their market ready-prototypes with the aim of catching the eye of manufacturers

interested in producing their concepts. The Conversation Series, a three-day platform and dialogue, co-presented by *Metropolis Magazine* returns this year. Talks will range from hospitality design with restaurant entrepreneur Louise Vongerichten, graphic design with Cooper Hewitt curator Ellen Lupton, and innovation in lighting design with Jake Dyson. And WantedDesign, in partnership with Bernhardt Design, will present the very first American Design Honors awards. Terminal Stores in Chelsea 269 11th Avenue

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Ingo Maurer at Collective Design; Right: The courtyard at WantedDesign Brooklyn.

WantedDesign

Brooklyn: Industry City
May 9–19

Building upon the success of WantedDesign Manhattan, the new WantedDesign Brooklyn will stage an opening celebration of NYCxDESIGN on Saturday, May 9, with an invitation-only party from 7:00–11:00 p.m. In this venue, along with a cast of young exhibitors, WantedDesign will host the Parsons Festival, a showcase for Parsons students in a diverse range of disciplines, presenting thesis exhibitions, presentations, installations, workshops, symposia, and gallery openings. There will also be a pop-up store for those in need of instant gratification. Brooklyn: Industry City in Sunset Park 274 36th Street

BKLYN Designs: Brooklyn Expo Center

May 8–10

This three-day event officially starts NYCxDESIGN on Friday, May 8, with Creative Brooklyn: The Evolution from Studio to Supplier (a panel moderated by *Metropolis* Publisher and Editor-in-Chief Susan S. Szenasy at 6:00 p.m.), will be followed by the Opening Night Party from 7:00–9:00 p.m. at its new location in Greenpoint. The event will have site-specific installations that address interdisciplinarity from a temporary cinema by the Architecture & Design Film Festival, to a Rockwell Group-designed play area from Imagination Playground, and work by SITU Studio. Eight emerging architecture firms from Brooklyn will be represented in the AN + A|ANY New Practices Lounge. Hear the architects from

Fabrica718, Para Project, Young Projects, and more speak about their work on Sunday, May 10, from 3:00–4:00 p.m., with William Menking, Editor-in-Chief of *The Architect's Newspaper*. 72 Noble Street

Collective Design: Skylight Clarkson Sq

May 13–17

Now in its third year, this annual fair showcases the latest in design thinking and innovation, featuring established and emerging work from an international roster of design galleries. This year, Collective Design will showcase a site-specific installation by The Noguchi Museum, a tapestry designed by Le Corbusier from the collection of Jørn Utzon, along with a celebration of the career of lighting designer, Ingo Maurer. 550 Washington Street

Sight Unseen OFFSITE: Hudson Mercantile

May 15–18

OFFSITE is a curated exhibition of cutting-edge furniture design. Organized by Sight Unseen co-editors Monica Khemsurov and Jill Singer. Collaborating with Collective Design during NYCxDESIGN, Sight Unseen OFFSITE will have a satellite show in the Skylight Clarkson Square. 500 W 36th Street

design junction edit New York

May 15–19

A satellite addition of its flagship London show with leading international furniture and lighting companies as well as a collaboration with *Dwell* magazine on design debates. Artbeam

540 West 21st Street

HAPPENINGS AT RETAIL

Soho Design District

The newly launched Soho Design District is a non-profit organization whose mission is to promote NYC's Soho neighborhood as the premier destination for world-renowned design. On Saturday May 16, it will stage a series of cocktail parties held at member showrooms with invitation-only events. The district is a partnership of Artemide, Blackbody, BluDot, Cappellini, Cassina, Design Within Reach, Flou, Fontana Arte, Foscari, Gandia Blasco, Luceplan, Modular Lighting Instruments, Moroso, Nani Marquina, Poltrona Frau, Room & Board, Studio Anise, and USM. The district will provide shuttle service between the Javits Center, WantedDesign, and two locations in Soho to ensure seamless transportation to all major design destinations. Shuttle buses will run from Saturday–Monday 11:00 a.m. to 7:30 p.m.

MoMA Design Store: Soho London Tech City

May 15, 6:00–9:00 p.m. This new suite of products documenting the London tech scene marks innovations in design and technology from London-based designers, including Tech Will Save Us and Blaze Bike Light. 81 Spring Street

Alessi

May 16, 6:00–9:00 p.m. Alessi will celebrate the 25th anniversary of Philippe Starck's Juicy Salif with a giant Juicy Salif on which people can express their sentiments. The event is tentatively called "25 Years

Without Squeezing a Lemon." 130 Greene Street

Missoni Home

May 16, 6:00–8:00 p.m. The Italian company is opening its new Soho showroom and celebrating it with a party. Guests from Missoni Home Italy will be on hand. 519 Broome Street, 2nd floor

Herman Miller

May 15–22 The American furniture company is partnering with Project No. 8 on a study of Ward Bennett pieces done in finishes and materials that are not currently in production. The installation will be at Project No. 8's space on Orchard Street. 38 Orchard Street

Fritz Hansen

May 17, 6:00–9:00 p.m. The Danish company will celebrate the 60th anniversary of its iconic Series 7 chair. 22 Wooster Street

Wooster Street

Many Soho stores that are not part of the official Soho Design District will have parties on Saturday night including Flos and Ligne Roset.

Bisazza

The Italian tile company has moved from Soho to a new showroom in Chelsea, which will open during Design Week. Designed by the company's creative director, Carlo Dal Bianco, the sprawling space boasts an 1,800-square-foot terrace that overlooks the High Line. The store will also be the first Bisazza showroom to present its new collections from Paola Navone and Jaime Hayon. 508 West 20th Street



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CLAIRE BRITT

Q&A>SHANNON STRATTON

STRATTON STEPS INTO NEW ROLE AT MAD

In March, the Museum of Arts and Design (MAD) appointed Shannon Stratton to the position of William and Mildred Lasdon Chief Curator. Stratton spent 12 years as founder and executive director of Threewalls, a Chicago-based contemporary arts organization that presents exhibitions and public programs, and provides grants and resources to artists and other organizers through projects like The Propeller Fund and PHONEBOOK. In addition, she is co-founder of Hand-in-Glove and Common Field, a conference and national network for artists and organizers that increase the visibility and viability of arts organizing projects across the United States. *AN's* editor-in-chief recently had the opportunity to question Stratton about her curatorial approach while she prepares to assume her new post in June.

William Menking: There are several museums in New York City that actively display and collect design objects from furniture and product design to graphic arts, etc. How do you intend to distinguish MAD from these other institutions?

Shannon Stratton: MAD has a history of concentrating on the materiality specific to craft and design, and now, under Glenn Adamson's direction, the process of craft and design as well as the subjectivity of the maker, has moved to center stage. As my programmatic direction starts to become more visible, I think you'll see MAD as a museum that illuminates the bigger picture for craft, applied art, and design—its cultural context, its intersection with other fields, and new interpretive strategies for these objects and practices.

I am interested in what the craft or design lens is for making—how the history of these disciplines or the deployment (and popularity of) these terms—particularly craft—impacts how objects circulate and are used, and how artists who might not readily identify as designers or craftsmen use these perspectives in their work. We all want to see MAD as an institution that exemplifies good craft and design as an entity from the design of its exhibitions, to its publications, to its lobby, etc. I am supportive of our efforts to instill a “total-design” ethos into the MAD experience and see the museum become a total work of design over time.

Your resume states that you have an interest in fiber/material studies and research. Does this provide a hint of your thoughts about future exhibitions and collecting at MAD?

I have a background in Fiber (as an artist and art historian) and material culture (as an academic). My curatorial work and writing have often intersected with this discipline, but it doesn't necessarily dictate my curatorial outlook.

What do you think are the leading design and craft museums in the world? What distinguishes them and is there anything MAD can learn from their approach and focus? The MAK museum in Vienna has had a long history of bringing artists and architects not associated directly with traditional craft into the gallery to design permanent exhibition space and exhibits. Would you consider this approach for MAD?

I think the MAK is a phenomenal example of a leading museum. Clearly MAD doesn't have this kind of extensive real estate right now, but some of the

things MAK does that I find inspiring for MAD include their residency in Los Angeles. While we have a residency at MAD currently, I'm interested in ways MAD might extend beyond Columbus Circle programmatically—through collaborations, exhibitions, and other resources or opportunities for artists and designers.

Of course the Victoria and Albert Museum (V&A) is a world-leader as far as art and design museums. Again, MAD doesn't have the same scale for some of their strategies to be entirely applicable, but there are frameworks that they work from that I find interesting—like their “Rapid Response Collecting” where “objects are collected in response to major moments in history that touch the world of design and manufacturing.”

But one of the institutions I am the most inspired by is the Witte de With Center for Contemporary Art in Rotterdam. While it is considered a “contemporary art” institution, its approach to programming and the framework for how it positions itself in the art and cultural world is a model I have enjoyed following. They seek out partnerships with institutions worldwide to extend their capacity on everything from conferences, lecture series, and salons to book launches and dinners. They also have carved out a particular niche for themselves in publishing, treating that activity as another curatorial position.

What are the strengths and weaknesses of MAD as it currently operates?

This is tough to get into without actually being there, being embedded in the museum. I think all museums or art venues have challenges that offer opportunities for programmatic innovation. For me, from the outside, it might be the size of the

museum's galleries in relationship to its ambition. That seems challenging. But it is also an opportunity to rethink how we use that space effectively for the best visitor experience.

You will also be working with MAD Director Glenn Adamson on the museum's permanent collection. What sorts of objects and designs will you hope to bring into the museum's collection?

Collections are all about space, and that is at a premium for us. I mentioned the V&A's Rapid Response Collecting framework—I'd like to work on developing a framework for MAD's collection that is in sync with the kind of holistic programming I want to implement going forward. I hope to really hone in on a vision for our collection that speaks to the artists and designers we support through our exhibitions and the position we are articulating in relationship to art/craft/design as a museum. At the very least, I'd like to see us select, support, and highlight the work of our residents. I see this as an opportunity to build the collection with artists we are working closely with.

Do you have any further thoughts that explain your ideas for making MAD a preeminent museum for arts and crafts?

I'm going to be looking closely at how museums are working outside of the site of the institution, in regards to their collections, working with/commissioning new work from artists, and collaborating with other venues (of all scales), as well as producing for the web and print. While you can't do it all, I'm keen on finding some key ways of extending ourselves. I have a lot of ideas, but I'm going to keep them under wraps for a bit longer.

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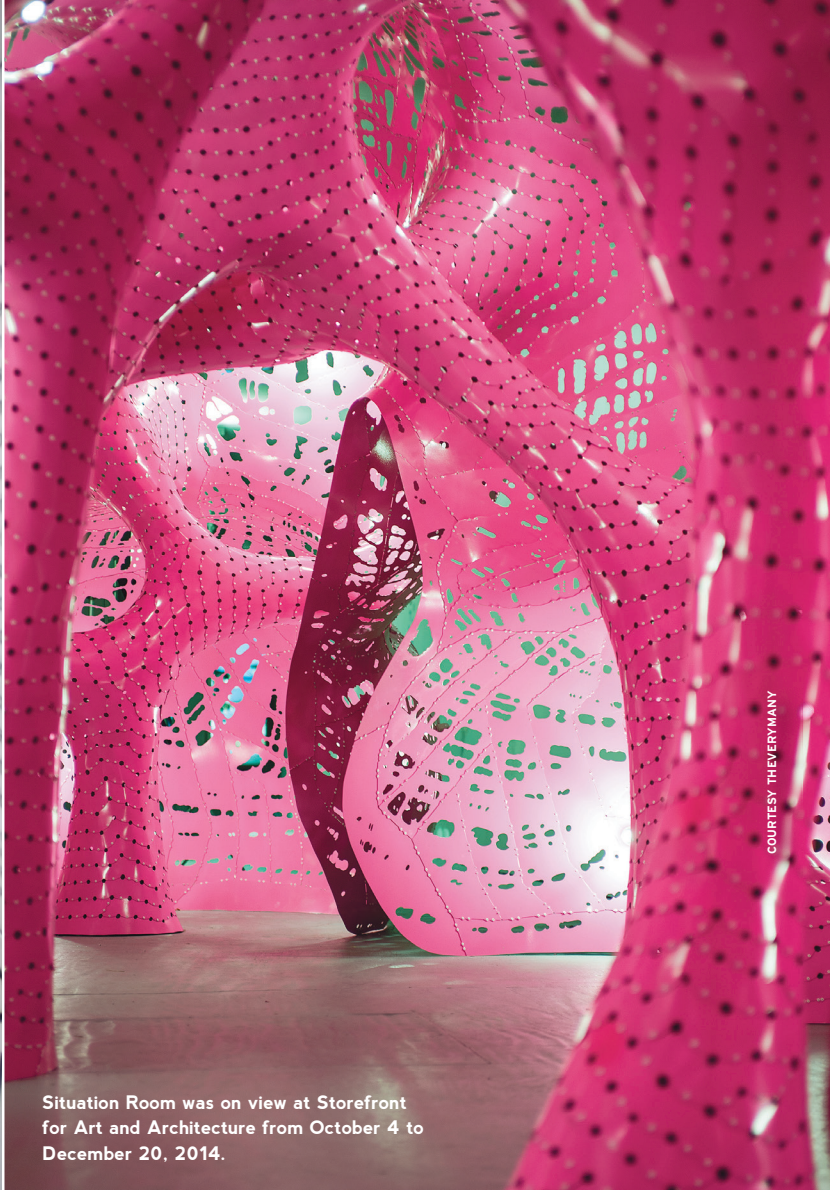
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SOUND IN SPACE

SITUATION ROOM BY **MARC FORNES / THEVERYMANY**
WITH **JANA WINDEREN**



Situation Room was on view at Storefront for Art and Architecture from October 4 to December 20, 2014.

COURTESY THEVERYMANY

Situation Room, the installation designed last fall by MARC FORNES / THEVERYMANY in collaboration with sound artist Jana Winderen, is on one level an interactive work of art. But it is also much more. The hot pink venous structure, embedded with transducers that distribute Winderen's engineered sounds across its surface, is an example of what Fornes calls "prototypical architecture": an object that exists, not for its own sake, but to demonstrate the capacities of new architectural systems. In the case of Situation Room, the installation explores a new structural paradigm. Comprising aluminum panels bent according to a pattern of intersecting spheres, Situation Room is neither a structural shell nor a structure plus shell. Rather, it is both; its skin performs as a structural network, but so does a series of columns formed at the meeting points between adjacent spheres.

Situation Room is an iteration of what MARC FORNES / THEVERYMANY refer to internally as "the Fornes Principle." The "Fornes Principle" refers to a particular technical challenge, explained Fornes. "How do you describe a surface that is double-curved into an endless series of parts that can be cut [on the plane], bent on site, and connected together to stiffen and become structure?" A successful solution to the question Fornes poses has tremendous implications in terms of both cost of manufacture and speed of construction. "One can use very expensive molds" to fabricate the curved forms, he said, "or describe the surface as a linear path, with no molds and no scaffolding required."

Fornes' studio designed Situation Room in Rhino, deploying in-house scripts written using Python and Rhino Commons. The installation comprises 20 spheres of different diameters merged using boolean operations. The pattern of apertures was dictated by stress flows along

its surface. "What you see as a void is the negative of the stress flow," explained Fornes. The apertures also create unique acoustic properties, as the program of resonant sounds designed by Winderen dissipates across the shell.

Fornes notes that Situation Room's pink color was not informed by any particular affinity for that hue. Rather, the designers chose it for its tendency to create the optical illusion known as neon color spreading, in which the boundary between object and background appear to blur. "The best neon effect we found was with that pink color," said Fornes. "Whenever you look through the installation, it's so overwhelming that you have to constantly adjust. You question your relationship with your own environment."

Thanks to the Fornes Principle, fabrication and installation of Situation Room was straightforward—if not necessarily easy. The shell's components were laser-cut from sheets of ultra-thin aluminum, then powder-coated. On site, the team bent each aluminum panel by hand before riveting it into place, working sequentially according to a labeled 3D model. "The only way you can connect one panel to its neighbor" is by giving it the proper curvature, said Fornes. "It's a lot of work."

For Fornes, Situation Room bridges a lamentable gap between architectural research and practice. "We do develop computation systems and workflows," he explained. "But the goal is to make something that sustains itself, that is especially intriguing or surprising so it's all worth it." In the end, argued Fornes, the most important thing is for people to experience the work. "We have a tendency to be a researcher, to develop systems; or to be an architect and apply them. I think the path from one to the other is really critical to the study of architecture." **ANNA BERGREN MILLER**



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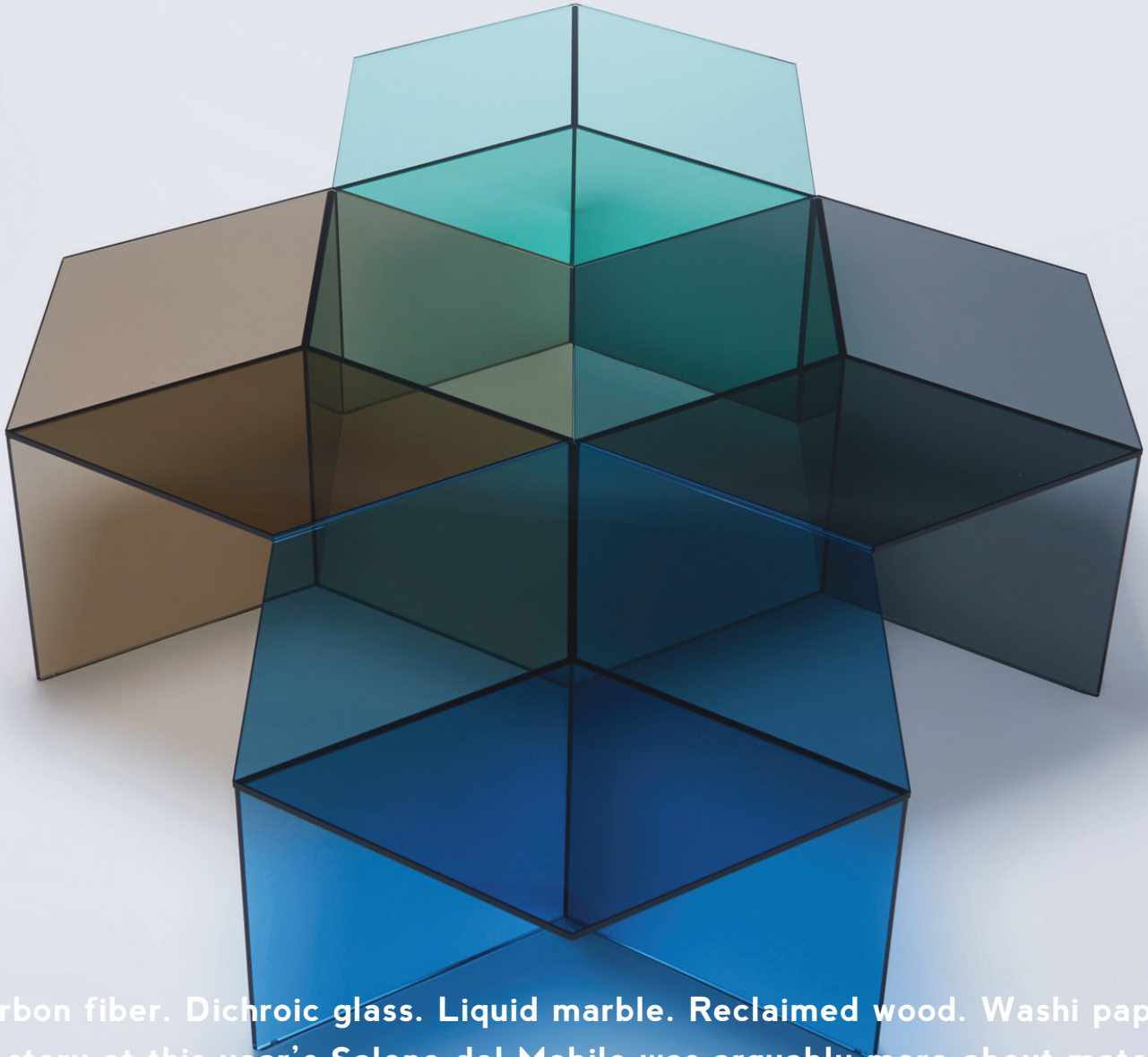
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Unconventional Tradition



Carbon fiber. Dichroic glass. Liquid marble. Reclaimed wood. Washi paper. The story at this year's Salone del Mobile was arguably more about materials than it was form. Here's a look at what caught *AN*'s editorial eye in Milan.

By Leslie Clagett

ISOM BY NEO/CRAFT These glass tables create intriguing optical illusions, conjuring cubes when viewed from certain angles. Made of 10-mm-thick colored glass in blue, green, grey and bronze, the construction of the table is as simple as it is ingenious: A hexagonal top rests on three vertical rectangles that meet at a central point. The dark reflecting surfaces build rhombuses, creating the illusion of an isometric cube. Overlaying colors increases the visual effect. Designed by Sebastian Scherer. neocraft.com



1 DUNA 02 AND PARENTESIT ARPER

In addition to a fully upholstered version, Duna 02 is available with fixed-front face upholstery or with an accessory seat cushion. The chair's polypropylene shell allows for a thinner, sleeker profile and a more delicate curvature. When specified with wooden legs, the contemporary piece assumes a softer sensibility that is suitable for residential or hospitality spaces.

Parentesit is an acoustic wall module that reduces extraneous background noise. Offered in three shapes—a circle, a square, and an oval—the panels can be further customized with the addition of a speaker or ambient light. Both items are designed by Lievore Altherr Molina.

arper.com



5 MIKADO CHAIR ONDARRETA

Scaled to emphasize the appeal of the diminutive, this chair has a frame of birch plywood. The seat and back are available in exposed phenolic laminate or in a variety of upholstery materials. Designed by Nadia Arratibel.

ondarreta.com



2 DAVID CHIPPERFIELD FOR E15 E15

The Fayland table has a clear structural concept that elegantly highlights its planar forms. The Fawley bench and Langley stool—which can double as an end table—complete the collection. Available in European walnut, solid oak in oiled or white pigmented surfaces, and black. Designed by David Chipperfield.

e15.com

3 PILOT CHAIR KNOLL

A cast aluminum structure links the swivel base of this chair to the seat and back assembly, creating a striking cantilevered effect. Customizing the chair through choices of a high or low back, padding thickness, and armrest treatments allows it to integrate into residential or office settings with ease. Designed by Edward Barber and Jay Osgerby.

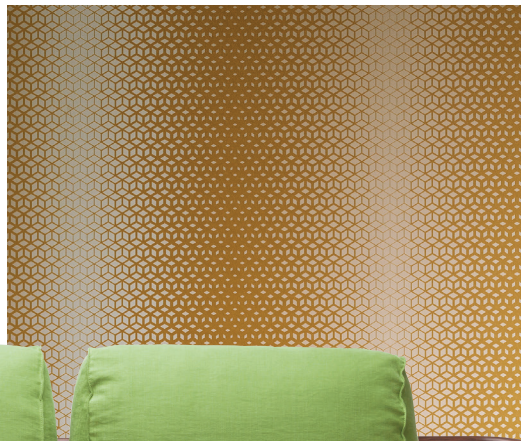
knoll.com



4 OSMOSIS WOLF-GORDON

Osmosis is a large-scale pattern that reveals the gradual process of transformation and assimilation of the cube, from 2D to 3D, and enhanced by an ombre tone behind the primary pattern. The type II vinyl wallcovering is available in nine colorways. Designed by Frank Tjepkema.

wolfgordon.com



6 BENTWOOD SOFA 2002 THONET

Expressing the heritage of Thonet in contemporary form, this sofa/daybed has an elegant and visually light quality. The solid bentwood frame is available either in a stained or lacquered beech, or in an oiled, lacquered or stained ash. The loose cushions are offered in two different sizes and can be upholstered in an extensive selection of fabrics. Designed by Christian Werner.

thonet.de



7 PIUMA KARTELL

Using an unprecedented mix of materials (including carbon fiber) and an injection molding technique, the Piuma ("feather" in Italian) chair is not only extremely light and slender but also incredibly durable and flexible. No part of the chair measures more than 2 mm thick, resulting in an ultra-light 2.2 kg product that is suitable for outdoor use. Designed by Piero Lissoni.

kartell.com



8 BELLEVILLE FAMILY VITRA

The sinuous structure of the side- and armchairs is achieved through the use of polyamide for the frame, while the character is determined by the material used for the seat shell which is available in leather, fabric, wood veneer, or colored polypropylene. Similarly, the tables feature different tops—laminated, wood, stone—supported by arcing cast aluminum legs. Designed by Ronan and Erwan Bouroullec.

vitra.com



9 HANGING HOOP CHAIR LEE BROOM

Suspended from above, two brass-plated circles join to create the Hanging Hoop Chair, with the seat and backrest upholstered in Kvadrat wool.

leebroom.com



COURTESY RESPECTIVE MANUFACTURERS

10 FRI FRITZ HANSEN

Combining Danish minimalism with a Spanish sense of playfulness, this easy chair introduces comfort to commercial and residential settings. Offered in seven colorways, with legs in either matching powder-coated aluminum or brushed aluminum. Designed by Jaime Hayon.

fritzhanzen.com

11 SARPI OFFICE COLLECTION CASSINA

First produced in 1974, the Sarpi table has been developed into a family of tables for the work environment. Part of the Cassina Simon Collezione, the table is now available in six sizes with tops in stained black ash, American walnut, or back-painted frosted glass. Wire grommets are optional. Designed by Carlo Scarpa.

cassina.com



12 PAETCHWORK COLLECTION COTTO

This collection of porcelain and ceramic tiles elevates a conventional neutral palette through its uses of matte and glossy finishes, as well as a deft application of texture and pattern. Designed by Piero Lissoni.

cotto.com

13 GLIDER SOFA MOROSO

Shown upholstered in Blur, a textile produced by Febrik, this sofa sports soft, rounded lines which imbue it with irresistible character and comfort in both the stable and rocking versions of the piece. Designed by Ron Arad.

moroso.it



WHAT'S HAPPENING ART



MARCO SCOZZARO/FRIEZE

New York's art activity reaches one of its seasonal crescendos in May, when collectors and impresarios converge on the city for Frieze Art Fair, and when many galleries mount ambitious spring exhibitions. A number of these happenings address spatial or architectural issues—pairing architects and artists, treating the house or interiors as subjects, or creating sensory environments.

Frieze Art Fair (pictured above)

May 14–17
190 of the world's leading contemporary galleries will show their wares under a tent in the middle of the East River. Special sections include a new addition, Spotlight, which will exhibit solo presentations of 20th century art along with Frame and Focus, dedicated to young up-and-coming galleries and the artists they represent. Frieze Talks speakers this year include artist Paul McCarthy; Thelma Golden, director of the Studio Museum in Harlem; and Jerry Saltz, art critic of *New York Magazine*. Tickets are only available in advance from friezenewyork.com as is transportation. Randall's Island

TRIBECA

David Wiseman, *Wilderness and Ornament*
May 11–June 25
An architectural installation by the California artist.
R & Company
82 Franklin Street

Alex Katz
Through June 13
The show focuses on the artist's

landscapes.
Gavin Brown's Enterprise
620 Greenwich Street

SOHO

Gijs Bakker
The Holes' Collection
May 15–June 15
A retrospective of the co-founder of Droog's own work.
Atelier Courbet
175/177 Mott Street

Hito Steyerl
Through May 24
Recent work of the German filmmaker.
Artists Space
38 Greene Street, 3rd Floor

Amie Siegel, *The Architects*
Through May 19
A film shot for last year's Venice Biennale that visits architectural studios across New York.
Storefront for Art and Architecture
97 Kenmare Street

GREENWICH VILLAGE

The Landscape Architecture Legacy of Dan Kiley
Through June 20
AIA New York Center for Architecture
536 LaGuardia Place

CHELSEA

Richard Serra, *Equal*
Through July 24
In its gallery space recently designed by Selldorf Architects, David Zwirner has installed an exhibition of Richard Serra's weatherproof steel forms.
David Zwirner
537 West 20th Street

Edra Soto and Dan Sullivan
May 7–June 13
A union of design, art, and performance.
Morgan Lehman Gallery
535 West 22nd Street

Wendell Castle, *Gathering Momentum*
Through May 30
The latest work by this icon of American design.
Friedman Benda
515 West 26th Street

Yayoi Kusama, *Give Me Love*
May 9–June 13
The Japanese artist's newest work takes up two locations.
David Zwirner
519 & 525 West 19th Street

Lisa Yuskavage
Through June 13
A survey of her work.
David Zwirner
533 West 19th Street

Stefan Kürten, *Running to stand still*
Through May 30
The artist uses the 20th century house as a muse.
Alexander and Bonin
132 10th Avenue

Beverly Buchanan, *And You May Find Yourself...*
Through June 13
Images of the American rural South with sculpture and oil-on-paper drawing.
Andrew Edlin
134 10th Avenue

Suzanne Caporael, *The Landscape*
Through May 23
The artist's landscape paintings explore the implications of human interventions in the natural world.
Ameringer | McEnery | Yohe
525 West 22nd Street

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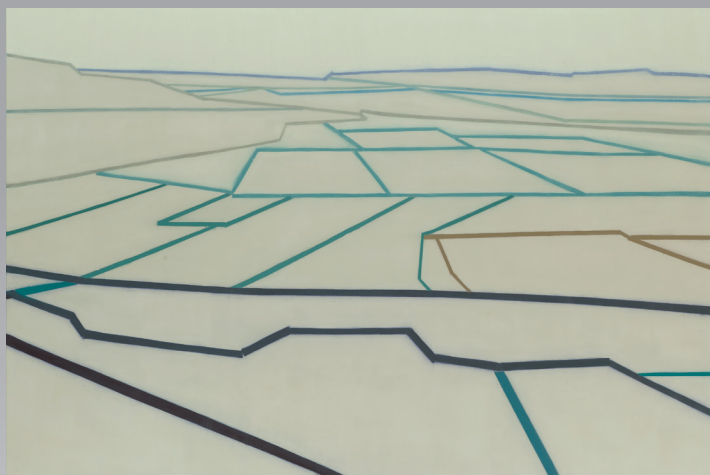
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COURTESY WENDELL CASTLE & FRIEDMAN BENDA/PHOTOGRAPH BY BILL ORCUTT

Wendell Castle; Left: Suzanne Caporeal



COURTESY AMERINGER | MCENERY | YOHE

Candida Höfer

May 8–June 20
Photographs of lavish Düsseldorf environments are the focus of this German artist's show.
Sean Kelly
475 10th Avenue

Michael Heizer

May 9–July 2
A new work, *Altars*, by the American sculptor and land artist.
Gagosian
555 West 24th Street

James Mollison, *Playground*

Through June 11
Photographs of play spaces around the world.
Aperture Gallery
547 West 27th Street, 4th Floor

Ellsworth Kelly

May 13–June 20
His latest work, comprising painting and sculpture.
Matthew Marks
523 West 24th Street

Lee Ufan

May 14–June 27
New paintings and sculpture.
PACE
534 West 25th Street

Keith Edmier, *Regeneratrix*

May 9–June 20
The New York artist incorporates architectural references from many sources.
Petzel
456 West 18th Street

MURRAY HILL

Piranesi and Temples of Paestum: Drawings from Sir John Soane's Museum
Through May 17
The Morgan Library & Museum
225 Madison Avenue

MIDTOWN

Latin America in Construction: Architecture 1955–1980

Through July 19
A comprehensive, eye-opening survey.
MoMA
11 West 53rd Street

Manuel Franquelo:

Things in a Room
Through May 16
The Spanish artist offers detailed photographs of his own studio.
Marlborough
40 West 57th Street

Pathmakers:

Women in Art, Craft and Design, Midcentury and Today
Through September 27
A survey of the contribution of female designers, including Front, Hella Jongerius, and Anne Wilson.
Museum of Art and Design
2 Columbus Circle

UPPER EAST SIDE

Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978

Through May 16
A survey of midcentury interiors.
Americas Society
680 Park Avenue

Alexander Calder:

Multum In Parvo
Through June 13
Forty sculptures by the American artist are installed in spaces custom designed by Santiago Calatrava. The show focuses on work scaled for the residential interior.
Dominique Lévy
909 Madison Avenue

Elmgreen & Dragset,

Past Tomorrow
Through May 23
The artists transform the space of the gallery into a bedroom installation, creating a narrative about its fictional inhabitant.
Galerie Perrotin
909 Madison Avenue

Jaime Davidovich:

Tapes Period. 1969–1975
Through May 16
The Argentine-American's photographs reveal the nuances of interiors using tape.
Henrique Faria
35 East 67th Street, 4th Floor

Cy Twombly

Through June 20
His last paintings and sculptures.
Gagosian
980 Madison Avenue

How Posters Work

May 8–November 15
The exhibition shows how dozens of different designers including Paul Rand, Herbert Matter, and M/M have mobilized design principles to convey ideas.
Cooper Hewitt Smithsonian Design Museum
2 East 91st Street

Soundscape New York

Through June 7
An exhibition to reveal the sonic character in some of New York's landmark spaces.
Museum of the City of New York
1220 5th Avenue

Saving Place: Fifty Years of New York City Landmarks

Through Sept 13
Museum of the City of New York
1220 5th Avenue

Clifford Ross, *The Abstract Edge: Photographs, 1996–2001*

May 14–June 27
Ryan Lee
515 West 26th Street

BROOKLYN

1:54 Contemporary

African Art Fair
May 15–17
Pioneer Works
159 Pioneer Street

QUEENS

II Machines: Clive Murphy

& Trevor Tweeten
May 2–May 31
A joint exhibition of the cinematographer and the artist with site-specific installations.
The Knockdown Center
52-19 Flushing Avenue
Maspeth

Sensory Stories: An Exhibition of New Narrative Experiences

Through July 26
Innovative approaches to storytelling including virtual reality experiences.
Museum of the Moving Image
36-01 35th Avenue
Astoria

THE BRONX

Raul Mourão, *Please Touch*

Through June 21
The work of the Brazilian conceptual artist, using architectural drawing as his starting point.
The Bronx Museum of the Arts
1040 Grand Concourse

Three Photographers from the Bronx: Jules Aarons, Morton Broffman & Joe Conzo

Through June 14
The Bronx Museum of the Arts
1040 Grand Concourse

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A WorkOf Installation at Industry City.

EMILY JOHNSON/COURTESY WORKOF

Rather than going it alone, young designer/makers facing a tight market and increased competition are banding together to explore new ways to market their talents and their wares.

The Rise of the Design Collective

This year's NYCxDESIGN, the umbrella for all the design events happening throughout the city's five boroughs, will see the inauguration of the first "Tribeca Design District": 22 showrooms whose work includes furniture, lighting,

textiles, and accessories. The showrooms will distribute guide maps to their locations and host events to gather designers, sellers, and consumers together. Many of these entrepreneurial designers or 'makers' will show their work

independently, but a new collective spirit is emerging. While New York has long hosted individual workshops such as David Weeks Studio, who co-organized the Tribeca District with the showroom Colony, the explosion of new faces

has prompted the development of new business models that share risk and connect groups of makers with the public. Banding together, they hope, will bring them strength in numbers.

Charlie Miner and John



Colony's showroom; Left: Egg Collective's Hangar Bookcase atop its Turner Sideboard.

COURTESY VIDVIX; LEFT: HANNAH WHITAKER



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EGG COLLECTIVE: KENNY AGUILES; COURTESY COLONY; EMILY JOHNSON

The women of Egg Collective, Jean Lin of Colony and Charlie Miner and John Neamonitis of WorkOf.

Neamonitis founded WorkOf, an online marketplace for makers' products, exactly one year ago when attending BKLYN Designs, a trade fair presenting the work of Brooklyn furniture makers. The two men, colleagues at a financial research firm on Wall Street, wondered what would happen if visitors were attracted to a particular piece, but did not decide to buy it until six months later. How would they find that particular item again? They recognized a need for designers to connect with consumers that was not being met. Since then they have grown from showcasing six-to-10 designers and some 50 products to 80 designers and almost 500 products. Miner cites two factors behind this growth: First, the recent economic downturn forced designers who needed an outlet for their work to start their own firms, and second, the growing desire among the public to be "conscientious consumers." He said customers want to understand the origins and composition of their purchases in everything—from

furniture to food. WorkOf's selection of products accordingly tells the story behind every design, emphasizing originality and authenticity.

While WorkOf hopes to establish a permanent physical presence someday and will open a pop-up store for Design Week, one local trio of designers—Egg Collective—recently expanded to operate its own Manhattan showroom. Stephanie Beamer, Crystal Ellis, and Hillary Petrie met in the B.A. of Architecture program at Washington University and continued to informally collaborate on furniture designs after graduation. In 2011 they transformed their efforts into the New York-based design studio Egg Collective. Ellis said their work tends to emphasize a palette of "very old materials, the most base materials that man has been working with for a long time: wood, metal, stone, glass, leather." The trio conceptualizes each design together but divides the responsibilities of prototyping, production, and daily operations. New York City's concentration

of specialist fabricators enables their work. While Egg Collective assembles every product, and they personally fashion wood elements, they rely on other workshops for materials such as glass or metal. Now Egg Collective has its own showroom just outside Tribeca where it displays artists' pieces alongside its own. "The artwork serves to elevate our pieces and we hope the opposite is true as well," said Ellis.

The collective model of exhibition is not new to Egg Collective. The group was an early collaborator with the "design co-op" Colony. Jean Lin conceived of Colony's communal showroom when she co-founded Reclaim NYC, a post-Hurricane Sandy charity sale that used all-local designers' products. She saw that the city's makers were all struggling to showcase their work on a tight budget. Lin had previously been a fashion designer, trend-forecaster, and most recently editor-in-chief of *Designer Pages*, an online marketplace of architectural products.

Always seeing herself as "an ambassador helping the design industry communicate with its audience," she transformed a 2,500-square-foot space on Canal Street into a collective venture. A select group of studios pay a flat monthly rate and nominal commissions to show a set number of pieces. By comparison, Lin reports some galleries or retailers charge a prohibitive 50 to 60 percent commission. She also described how Colony's flat fees and integrated showroom—a diverse collection of products from its members are mixed throughout the space and Lin curates the displays with each designer—foster a sense of community among its members.

Lin sees the shared culture of craftsmanship as uniting this generation of designers, but the diversity of business models indicates a still nascent market. A great deal depends on who the long-term consumer proves to be: individuals, interior designers, or even developers and architects specifying large projects. **ZACHARY EDELSON**



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New to Market

In New York, the ICFF show continues to prove a fertile ground for new designs from both established sources and emerging talents. Here's a sampling of this year's wares.

By Leslie Clagett



2 TICK TABLE LEGS
LINIE 58

This universal table leg system comprises a bent metal armature—think an untangled paper clip—that clamps to any board and transforms it into a unique table without the use of screws and tools. Available in three heights.

linie58.de



5 GRAPH WALLPAPER
MOONISH

Screenprinted by hand in New York, this gridded pattern is evocative of blueprints; its lines creating a subtle, delicate visual texture. Class A fire-rated, the untrimmed, unpasted 27-inch by 15-foot rolls are available in deep navy blue and in denim colorways.

moonishco.com

6 AURORA LAMP
THE GOOD FLOCK

Whether on a table or mounted on a wall, the conical shape of this fixture maximizes light while highlighting the character of the wood base. The luminaire features a porcelain socket, in-line on/off switch, US-cotton-covered cord, and tung-oil finish. Hand-turned in Aurora, Oregon, the fixture is available in walnut and oak woods.

thegoodflock.com



1 KAARI COLLECTION
ARTEK

This collection combines a simple design principle with intelligent components, building upon and expanding the heritage of the manufacturer. The vertical load of the table is supported by a wooden element, with bent steel banding providing diagonal support. The result is a distinctive linear silhouette. The collection includes rectangular and round tables in two sizes as well as a desk, wall console, a small round shelf, and larger shelves. Designed by Ronan & Erwan Bouroullec.

artek.fi



3 ORIGINALS STACKING CHAIR
ERCOL

The outward facing, tapered legs on these chairs allows them to stack vertically. A feature of this dining chair is the classic Windsor wedge joint, where the leg of the chair goes right through the seat; a wedge is then inserted into a cut in the leg, forming a strong joint. Sanded flush with the seat, the joint then provides a beautiful design element. Available in various painted and stained finishes. Designed by Lucian Ercolani.

ercol.com



4 4A CHAIR
ICF GROUP

Fabricated using both extruded and stamped recycled aluminum, this tailored chair is available in brushed, mirror-polished, or powder-coated finishes. A leather upholstered seat is offered. It is suitable for indoor and outdoor use. Designed by Michael Young.

icfsource.com



7 SAWHORSE DESK
MICHELE VARIAN

Topping this table's copper legs is a plywood surface measuring a generous 60 inches by 36 inches. The edges are beveled, and a graphic white triangle is lacquered onto the top. Made by hand in Brooklyn, the table can be specified with custom wood species. Designed by Michele Varian.

michelevarian.com

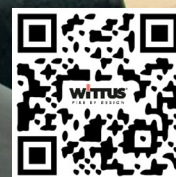
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1 BLOOM UPLIGHT COZI STUDIO

The shade is fabricated using wood veneers that are laminated and molded under heat. The meticulous plan of the mold is designed to bend the wood into shape without stretching the material and forcing it to split. The brass base is available in 40-, 60-, and 75-inch heights; uses a 12v LED. Designed by Yuval Carmel and Ofir Zandani.

cozistudio.com



2 LAMBADA INNOLUX

These sculptural ceramic cones have an elegant taper that can only be achieved by handcraftsmanship. The exterior of the pendant's shade is matte finished; the interior is pure white. Designed by Samuli Naamanka.

innolux.fi



4 STOCHASTIC LUCEPLAN

The raw hardware of the LED driver is placed in the center of the clustered spheres, in strong contrast to the delicate borosilicate glass globes. By concealing the lamp, the light it emits becomes an essential part of the composition, bouncing and reflecting inside the fixture. Designed by Daniel Rybakken.

luceplan.com



5 RIPPLE DAVID TRUBRIDGE

Made of thin bamboo ply-wood, the shade of this fixture ripples like the sea, gently softening the LED strip light concealed behind it. Offered with an optional colored interior, the triangular format comes in two sizes, 1.1m and 2.3m long; a rectangular wall version is also available. Designed by David Trubridge.

davidtrubridge.com

6 EOLIQUE OFFICINANOVE

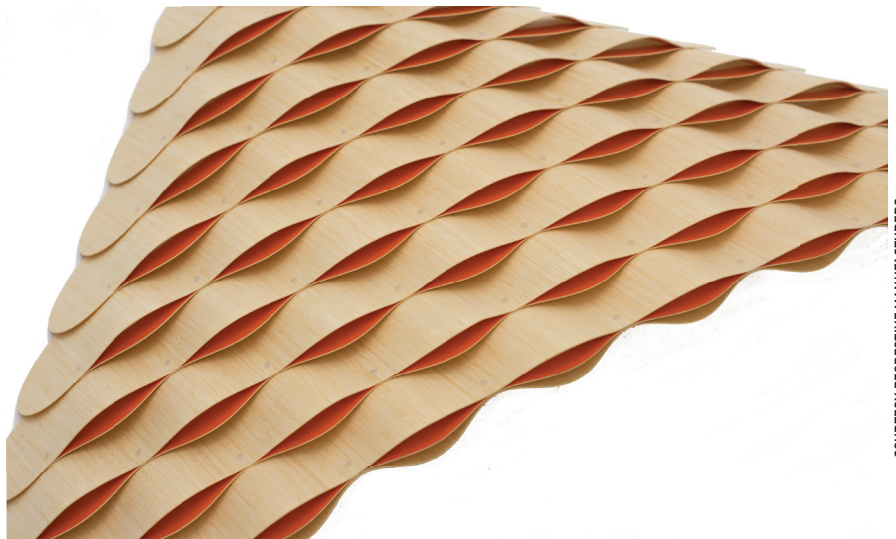
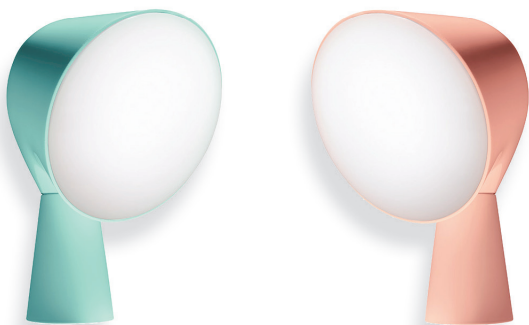
This painted aluminum pendant is composed of overlapping, rotating "wings" that can be opened or closed to create geometric effects with shadows and light. The LED fixture is offered in white, black, red, and powder blue. Designed by Paolo Benevelli.

officinanove.it

3 BINIC TABLE LAMP FOSCARINI

With its petite size, expressive color palette, and curious futurist form, this table lamp has a playful nature. Designed by Ionna Vautrin.

foscarini.com



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1 COSMOS VIBIA

With several volumes—some self-illuminating, others projecting light—the pieces of the Cosmos collection create the optical illusion of planetary spheres in alignment. Designed by Lievore Altherr Molina.

vibia.com

2 LINES, GRID & BLOCKS THE HERMAN MILLER COLLECTION WITH SCHOLTEN & BAIJINGS FOR MAHARAM

The openwork Wireframe Sofa by Sam Hecht and Kim Colin exposes the subtle shading and geometries of the Blocks and Grid textiles.

hermanmiller.com
maharam.com



6 THE GENERAL AND THE FOUR BULB WALL LIGHT SCARLET SPLENDOR

The General writing table uses traditional Indian inlay techniques in modern polymers and pigments. From the Luce Naga lighting collection, the Four Bulb Wall Light is fabricated of gold-glazed porcelain; each LED bulb cover is handblown glass. Both pieces designed by Matteo Cibic.

scarletsplendour.com

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3 STAY CHAIR SE

Blending design elements from 1950s furniture and modernism, this delicately proportioned chair features a steel frame with gold powder-coating. Available as a side chair or with arms in a variety of leather and fabric upholstery. Designed by Nika Zupanc.

se-london.com

4 RIOHACHA MISSONI HOME

Missoni's trademark zigzag pattern is straightened out in this colorful polyester mat. Offered in 75x175cm, 170x240cm, and 200x300 cm. Designed by Rosita Missoni.

missonihome.com

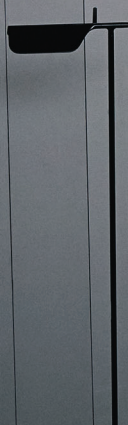


5 CHARLES CHAIR MOOOI

In this chair, geometrical forms interact to create a harmonious silhouette. The seat is marginally tilted backward, suggesting motion. Designed by Marcel Wanders.

moooi.com

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High on Design

In a new condominium, architect Andre Kikoski turns a pied-à-terre into a serene oasis for a Turkish businessman and his art collection.

By Arlene Hirst



The landmarked Metropolitan Life Insurance Company Tower and its famous clock tower provide a mesmerizing backdrop for the living room. The sofa, designed by Kikoski, anchors the space. The side chair by Roberto Lazzeroni for Ceccotti is one of the few pieces that Kikoski did not design himself. He had the original flooring ripped out, installing wide-planked European oak in its stead.



New York-based architect Andre Kikoski created this Manhattan jewel-box-in-the-sky for a wealthy Turkish businessman and his family. The 1,500-square-foot apartment is on the 32nd floor of One Madison, the formerly troubled luxury condo development designed by CetraRuddy that was recently rescued by new investors and given a second life.

To match the 60-story skyscraper's dramatic panoramic views, Kikoski has created a luxuriously refined interior by gutting and reconfiguring the space, which was lavish to begin

with. He added custom touches, like the fitted bronze kitchen in which even the appliances are clad in this ancient material, and also built a wall to enclose the optional second bedroom.

The owner, whom Kikoski describes as a large, imposing man without a perfect command of English, was convinced to hire him after seeing only one project—Kikoski's award-winning design for the Wright Restaurant at Manhattan's Guggenheim Museum. And although the Turk's English was less than perfect, the two men enjoyed a happy collaboration. You might say it was a dream project.

At night, sweeping views of the city in every direction animate the apartment. Because the owner was a great fan of the creations of Italian furniture manufacturer Promemoria, Kikoski worked with the company to create most of the furnishings, including the light fixture above the dining room table. A rug from Stepevi covers the floor.

One of Kikoski's mandates was to provide plenty of wall space and light for his client's artwork—an avid collector—Kikoski collaborated with lighting designer Suzan Tillotson to insure that there were no harsh reflections anywhere in the apartment. Lighting details disappear into architectural ceiling coves.



FRANCIS DZIKOWSKI/OTTO

Above right, custom backlit bronze shelves are inset in a row along one of the living room's walls. In the building's original floor plan, the kitchen took up an entire wall. But, since the family only uses the apartment occasionally, Kikoski downsized the cooking space and turned it into an exercise in luxury by cladding it in Siamese teak and outfitting it with a bronze interior wall and custom bronze covered appliances.





The master bedroom is the only room with covers for the windows. Here, open weave, sheer linen Loro Piana curtains filter light and Manhattan views. The bed is by Giorgetti.

The bespoke closets' interiors fitted in cerused European oak with statuary bronze inserts were made to measure for the owner's specific requirements. Although he is not a year-round resident, he still demanded that every detail be perfect. He keeps his extensive art collection that includes work by artist Marilyn Minter, sculptor Rob Wynne, and Iranian artist Shirin Neshat in a warehouse. He rotates the art frequently.

Kikoski redesigned the master bathroom to take full advantage of the floor-to-ceiling windows that afford spectacular city views—no shower curtain required. Bathers are able to view the One World Trade Center while scrubbing their backs. The state-of-the-art fixtures are by Dornbracht. The marble flooring comes from Manhattan Stone and Tile.



Tudor Today

David Hacin + Associates strikes a balance between memory and modern while reviving a 1930s house in the Boston Suburbs
by Christine Cipriani

"We wanted to go back to what Tudor actually really meant," said Hacin. "We looked at sources... and found there was often a very sharp black-and-white, or dark-and-white contrast melded with wood or terra cotta or leather. So we were inspired by that palette." The vision is most fully realized in the living room, where the original stone fireplace remains the centerpiece and warm, natural materials dominate; custom millwork in American walnut, a De Padova leather ottoman, a Landry & Arcari wool rug, and a Tacchini marble table. Opposite the B&B Italia sectional are Minotti's striking Prince chair and Delightfull's Brubeck sconce.





In the former streetcar suburb of Newton, Massachusetts, the house of choice in the 1920s and 30s was the red-brick Tudor Revival with stone trim. "I think the client bought the house for a reason," said Hacin. "They liked some of the fundamental things about it, and we had a real dialogue with them about what was worth keeping and what wasn't." Overnight guests get the full effect: one bedroom window frames the half-timbered facade of the house next door.

Pivoting quietly between the foyer, dining room, kitchen, and deck, the family room exemplifies Hacin's preference for spaces that can "swing" toward one room or another, "depending on how the space is being used." The sparse furnishings have complementary textures: quilted Redondo seating by Moroso and a nearly room-size wool rug by Steven King contrast with smooth Lily tables from De La Espada and Glo-Ball lamps by Flos.



MICHAEL STAVARIDIS

Known for their sensitive modern work in historic contexts, David Hacin + Associates was a natural choice to renovate a 1932 Tudor Revival on a street almost completely lined with them. Discussions with the clients were many and productive. "We worked with them to make sure that we struck a balance throughout the house," said Hacin, "[so] that some memory of the existing house showed up in

enough places that you didn't feel disconnected from its original character."

For the new plan, Hacin opened rooms up to one another at multiple points, moved the kitchen to an underused area, and widened the double-height stairwell. "One of the things that we often try to do is create a circular flow," said Hacin, "so that there's more than one way in and out of every room, which tends to activate and animate spaces in a way other

than they were originally conceived." His team then used a combination of sight lines and natural materials to pull the eye through the house; so the living room's walnut paneling wraps cleverly around the dining room's Tudor archway and reappears on kitchen cabinets. Spared the addition of square footage or the imposition of a typical open floor plan, the house gained what Hacin calls "fluidity" without losing its soul.

Foot-wide walnut casing frames the original Tudor-style arch between the living and dining rooms. "That place where we carved it away from the Tudor arch was intended to highlight the original trim by contrasting it with the more contemporary casing around it," said Hacin. "We spent a lot of time on that detail. If you imagine that wall and no wood paneling, it would almost disappear. By framing it, we were trying to celebrate the architectural details that we were keeping." The flat panels also draw the eye to the sculpted walnut forms of the BD chairs beyond.





Hacin moved the kitchen from the back to the front of the house, both to replace an inert formal dining room and to connect with the outside world—"a little bit of that romantic idea that you can see someone coming home" while prepping dinner. The walnut paneling of the living room reappears here on cabinets, where it is deepened by island drawers and upper cabinets in a matte charcoal-gray lacquer. Limestone tiles form a smoky backsplash while Caesarstone counters in London Gray extend to a custom table, seamlessly attached to the work island. At right, the newly widened staircase.



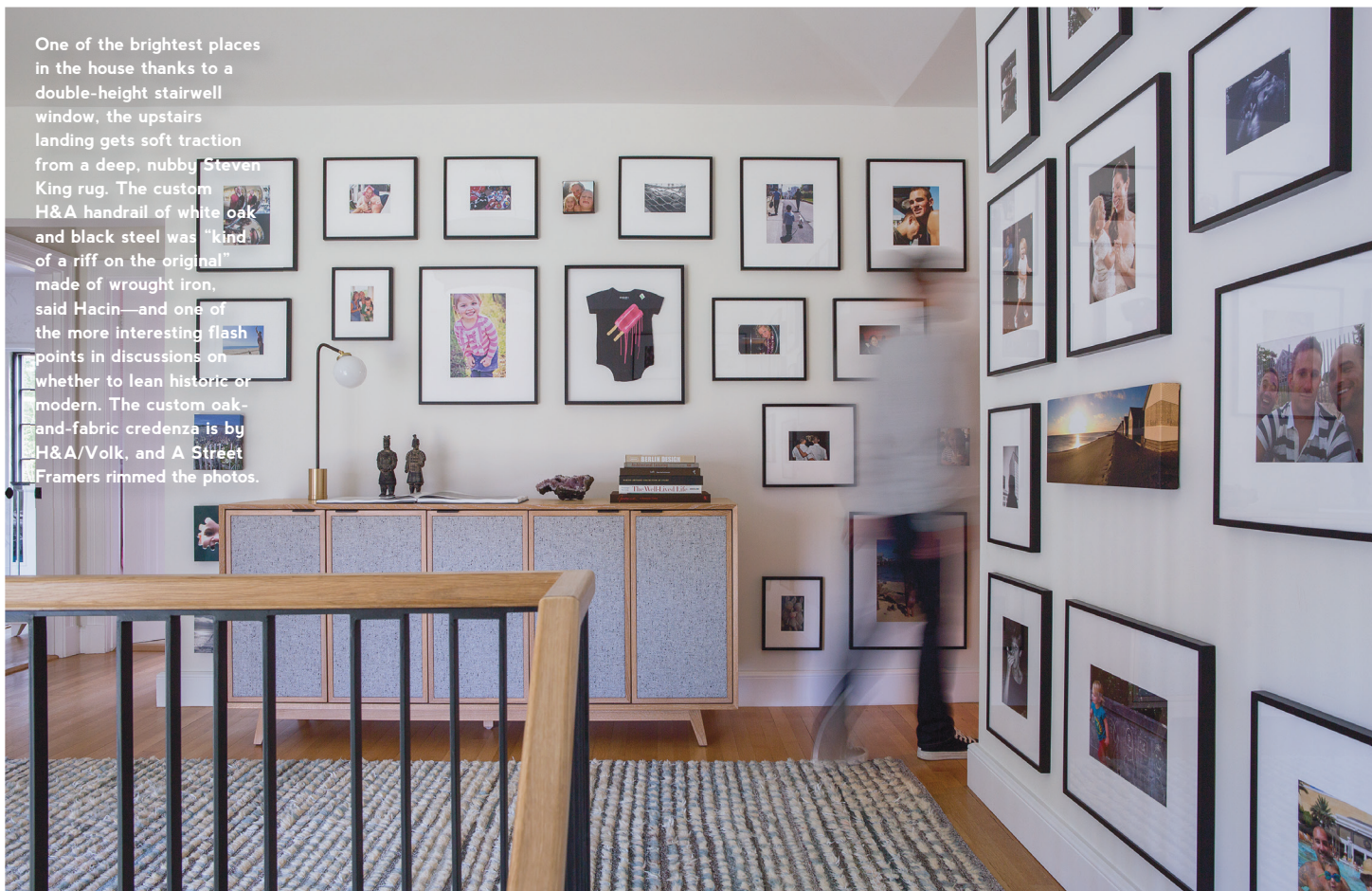


In the master bedroom, the dark-and-white contrasts that animate the house are mostly dropped for soothing taupes and tans. Pharos pendant lights by Niche Modern add asymmetry to the long, low horizontal lines of Volk custom side tables, a Steven King rug, and Artek's Kiki bench, upholstered in Layers Vineyard by Hella Jongerius/Maharam. A room-wide, semi-sheer drape creates an intimate retreat without darkening the space.

The warmth of dark stained wood—and its pleasing contrast with bright white—reappears in the master bath in Eramosa stone from Cumar. Stellar White marble rectangles from Stone Source allude to the limestone downstairs, and are echoed by Royal Mosa porcelain on the walls. The powder room, near right, is enlivened with Flavor Paper wallpaper.



The house's greatest indulgence is a spacious dressing room, papered in Toile by Tracy Kendall and accented by supple Mockett leather hardware that recalls the living-room ottoman. A Gubi 93 desk chair is dressed in Pierre Frey's Alpina wool, and the orthogonal chandelier is Axo Light's Clavius Suspension. The room looks onto a second-story, screened-in porch.



One of the brightest places in the house thanks to a double-height stairwell window, the upstairs landing gets soft traction from a deep, nubby Steven King rug. The custom H&A handrail of white oak and black steel was "kind of a riff on the original" made of wrought iron, said Hacin—and one of the more interesting flash points in discussions on whether to lean historic or modern. The custom oak-and-fabric credenza is by H&A/Volk, and A Street Framers rimmed the photos.




Drama by Design

Manhattan-based architects Messina O'Rourke turned a sow's ear into a silk purse when they took on the renovation of this 1960s-era Chelsea apartment.

by Arlene Hirst





This page: Lacquered black walls provide a dramatic entrance to the apartment. A Sciolar ceiling light from Kerson Gallery illuminates the space. Opposite: The living area's reading nook, with its built-in daybed, offers a cozy spot to curl up with a good book. A photographic print of Bridgette Bardot by Terry O'Neill dominates the space, which is furnished with a Maarten Baas Smoke Chair and a vintage zebra-striped ottoman from Gustavo Olivieri Antiques.







Dorsinville loves to entertain and one of his demands was for a comfortable and inviting space in which to do it. The cozy living room is outfitted with a sectional sofa that Messana found at ABC Home. The simple dining area is furnished with a table from Brueton and Mario Bellini's classic CAB chair for Cassina. Although Dorsinville is not a cook, the kitchen would please one. It is outfitted with Kenya black granite countertops and Miele and SubZero appliances. A picture of the apartment's original kitchen is below.

The 1,250-square-foot apartment in this highrise Chelsea building hadn't been touched since the family who had lived there had been among its first tenants in the 1960s. It was a dilapidated mess, but the buyer, Hans Dorsinville, who owns fashion and graphics branding agency, Laird + Partners, and was formerly employed by Donna Karan as a creative director, had once lived in the building and knew he could reshape it to his needs. He sought the help of his architects and friends, Brian Messana and Toby O'Rorke, who had also designed his previous apartment in the building.

The architects performed a skillful transformation, turning the frog of a space into a princely abode. Now one room organically flows into the next, without any doors to separate the rooms. "It's a progression of unfolding spaces," said Brian Messana. "It's like a cocoon. You feel coddled."

The transformation took so long—over nine months—that the building has now ruled that no renovation can take longer than six. The matte chocolate stained, reclaimed oak fencepost flooring throughout the apartment consumed the most time. It had to be redone three times because of problems with the lacquer.

Two of the highlights in the serene master bedroom are the vintage 1960s Italian lamps that flank the bed and a photograph by Shinichi Maruyama that hangs above the 360 Storage Bed by Nubia. The custom-lacquered black walls conceal a commodious closet as well

as the bathroom, which is outfitted with unlacquered brass fittings from Waterworks. The Glassos Composite stone shower tile comes from Stone Source. The original bathroom, pictured below, provides a powerful testament to the importance of good design.









The combination guest bedroom and office gives Dorsinville a change of scenery. Opposite: The den area is furnished with a convertible sofa that easily opens when the Timothy Oulton stools are moved. This page: The custom-built, black-lacquer desk has a splendid view of the Empire State building unimpeded by curtains; in fact, all of the windows were kept bare. Silhouette shades from Hunter Douglas are concealed at the top

of all the window frames in case light control or privacy is needed. Below: The guest bath provides unlimited luxury. The same fittings from Waterworks are employed, but here, marble lines the walls and floors.

Messana explained that the design was inspired by the style of Tom Ford and Halston. The black palette creates a dramatic backdrop for Dorsinville's eclectic collection of art.



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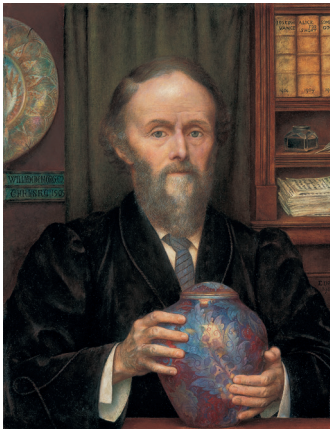
Le Corbusier: Furniture and Interiors 1905-1965

By Arthur Rüegg
Scheidegger & Spiess, \$195

Le Corbusier is already known as a founding father of modern architecture, planning, and urbanism. However, this book sheds new light on Corbusier's decorative arts and interiors, which "could well have had a crucial role to play in the development of his concept of modernism," said Arthur Rüegg, the Swiss author and Le Corbusier scholar. This beautiful book details all of Corbusier's contributions to what the author calls the *arts mineurs* (compared to painting and sculpture). The survey includes his wallpaper and carpet designs alongside a selection of photography, typography, posters, and exhibitions.

If you are a devotee of modern interiors this book is a treasure of lavish images and essays covering every aspect of Le Corbusier's interior work. It questions his later crusade against the decorative arts and his "relentless drive to exorcise stylistic eclecticism and all non-functional decor."

Rüegg argues that Corbusier used his own homes as laboratories, including his vacation cabin "Cabanon," which overlooks the sea in Roquebrune-Cap-Martin. Here, he used wooden whiskey crates—decorated in yellow and blue swatches of color—for chairs at a simple wooden table with a single conical leg. No matter how much Corbusier propagandized against decoration he was a master at designing and integrating it into modern objects and interiors.



Anarchy and Beauty: William Morris and His Legacy 1860-1960

By Fiona MacCarthy
Yale University Press, \$50

The great Victorian writer, essayist, poet, and craftsman William Morris was a polymath whose influence spread across culture at the dawn of modernity. He had a profound impact on all aspects of design work in the late 19th century including household objects, wall decor, and the ways in which we experience and live in

domestic spaces. Morris' childhood home life shaped his beliefs about both life and art. A childhood spent in middle class comfort convinced him that luxury was a "foe of art... and it cannot live in its atmosphere." A fascinating book, *Anarchy and Beauty: William Morris and His Legacy 1860-1960* points out that he started his design firm Morris & Co. because he disliked all available household objects for his Philip Webb-designed Red House in Bexleyheath, Kent.

Morris famously disliked the factory-made goods which he considered "soulless" and helped kickstart the Arts and Crafts movement. He is renowned as a master craftsman in embroidery, illumination, calligraphy, weaving, and printing. A selection of this work fills the pages of this easily accessible book, which also details those that he inspired, including his close group of cohorts and colleagues. For example, T.J. Cobden-Sanderson began as a barrister then became an Arts and Crafts bookbinder under the influence of Morris. This book highlights Morris' cultural impact and it proves especially useful for designers hoping to have a deeper understanding of the ethos that drove the Arts and Crafts movement.



Dreamhouse

By Penny Drue Baird
The Monacelli Press, \$50

Everyone deserves a dreamhouse claims Penny Drue Baird in this book detailing over a dozen of her interior designs. She posits them as her clients' dreams—not her own—and proclaims "it is time for designers to treat every client as an individual and design for their individual needs." There is no right or wrong look in interior design today she asserts if "a home is designed with good taste and reflects (the) interests of the owners, anything goes." It is her belief that while homes may seem to be "two or five or ten years of individual collecting... they are actually an accumulation and an amalgamation of hundreds of years of design," and she is able to take pieces from virtually any style or time period and make them the centerpiece of an elegant but comfortable room and home. She thinks that "fantasies, tempered by functional needs" determine how people want to live today. From New York apartments and Bucks County barns to Palm Beach pied-à-terres and California mansions, Baird proves she has the design ability to create these fantasy homes in a range of styles.

BOOKREVIEWS



Alvar Aalto: Second Nature

By Jochen Eisenbrand, with foreword by Mateo Kries and Tommi Lindh
Vitra Design Museum, \$69

Alvar Aalto, much like the Eames in America, adapted the ideas, projects, and objects of Modernism and 'naturalized' them to fit more easily into the minds and markets of their native countries. In Aalto's case, this also meant founding a company to produce and market his designs—Artek—in 1935. His furniture was able to promote

his work when he still had few completed buildings, according to Jochen Eisenbrand in the edited volume *Alvar Aalto: Second Nature*. Despite the 1930s economic recession, furniture manufacturers competed to license Aalto's first chair designs. In 1932, his friend Sigfried Giedion brokered a deal, and Aalto signed his first contract to produce stackable-cantilevered tubular-steel chairs. These, however, were not commercially successful; it was his famous design for the wooden Paimio Chair that first brought him commercial success. Under the pressures of material shortages during World War II, he adapted the principle of "flexible standardization" for economical chairs based on "uniform components that could be economically produced and combined in different ways to offer the user as wide a range of models as possible." These designs, often labeled organic, could "be read as either expressions of an international, modern style or as regionally rooted handicraft." This book highlights these two sides of Aalto's oeuvre with essays, new photos by Armin Linke, and an interview with Kenneth Frampton. It is a beautiful and concise, yet authoritative work on Aalto's creative process and its seminal results.

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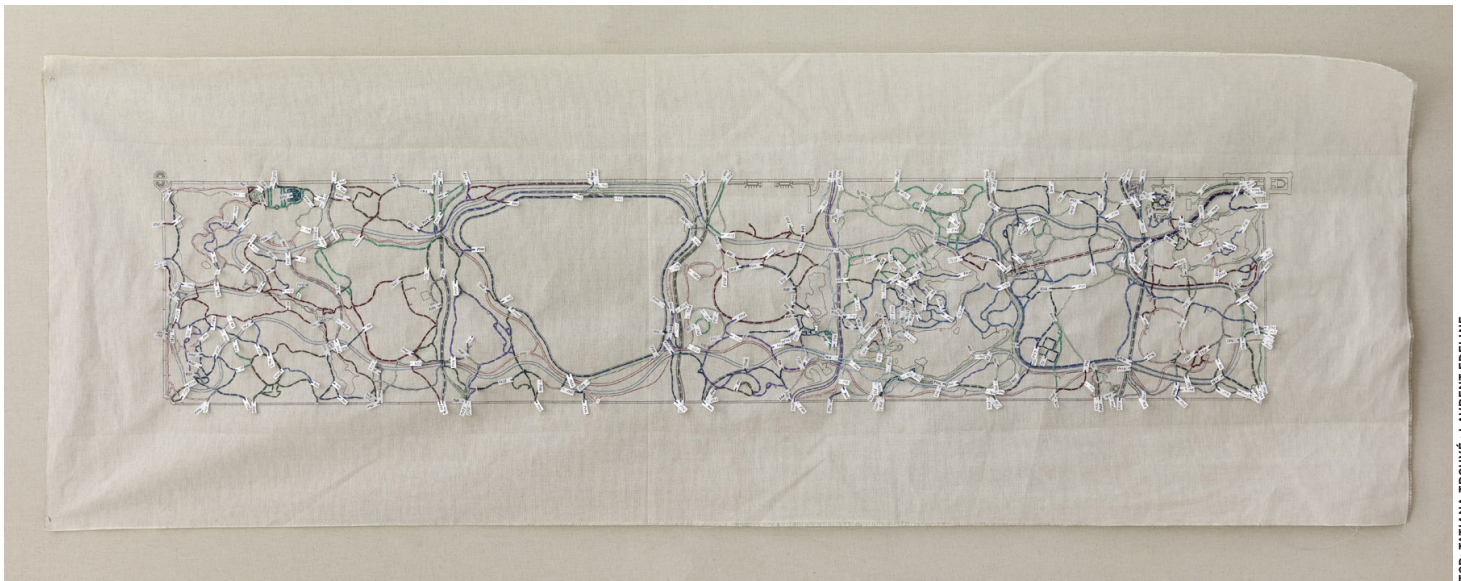
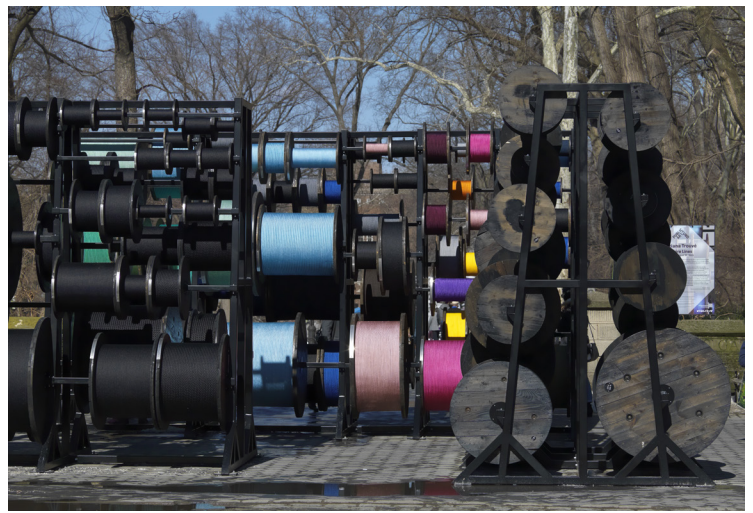
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TOP: TATIANA TROUVÉ; LAURENT EDELINE

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Wound Histories

The Public Art Fund recently commissioned Paris-based artist Tatiana Trouvé to create an installation commemorating the link between the Doris C. Freedman Plaza on 5th Avenue and 60th Street and Central Park. Trouvé, whose work has often dealt with themes of memory, time, and delineations of space, responded with *Desire Lines*, an installation composed of three massive custom-fabricated industrial shelving units containing 212 wooden spools wound with varying lengths and colors of rope.

Desire Lines is the product of meticulous research by the artist into the conception, history, and landscape of Central Park. Beginning with existing maps, she identified 212 paths—from prominent boulevards to more discreet pathways—representing each one with a color. Each path was then measured and a length of rope cut to mirror it. All 212 ropes were then wrapped around individual spools and mounted on one of three large metal racks. The combined length of cord mounted on the racks is approximately equal to the total length of the paths in the park.

Having indexed the paths of the park, Trouvé then named each spool for the literal description of the route it maps as well as a well-known event that took place there. For example, “P004: From West

108th Street to the Blockhouse” is also named *Selma to Montgomery March*; “P067: From East 76th Street, around the Conservatory Water and Pilgrim Hill, through the Ramble and to somewhere near the Ramble Shed” is also named *The Salt March*; and “P145: From the Naturalists’ Walk Rustic Bridge to the Balcony Bridge” is also named *Walk on the Wild Side*.

Running concurrently is *Studies for Desire Lines* at Gagosian Gallery. Here, Trouvé presents sculptures, drawings, and preparatory studies for her Public Art Fund commission. In addition to vellum tracings and cast part-objects, the exhibit features a maquette of *Desire Lines*, as well as a suite of detailed graphite drawings inlaid with copper, and vertical maps of Central Park in raw canvas with paths hand-stitched in colored silks.

Desire Lines is on view through August 30, 2015 at Doris C. Freedman Plaza, Central Park (60th Street and 5th Avenue) New York City.

Studies for Desire Lines is on view through April 25 at Gagosian Gallery, 821 Park Avenue, New York City.



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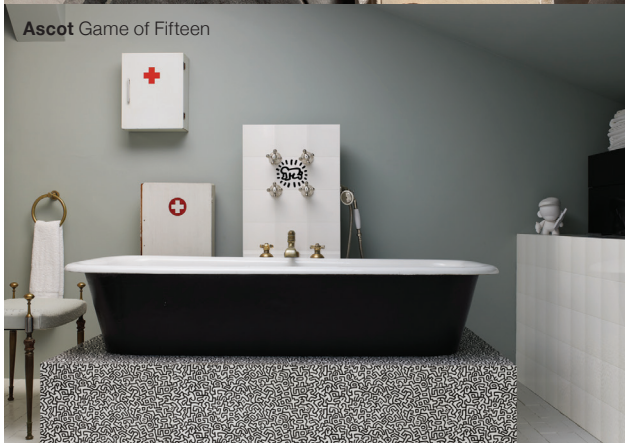
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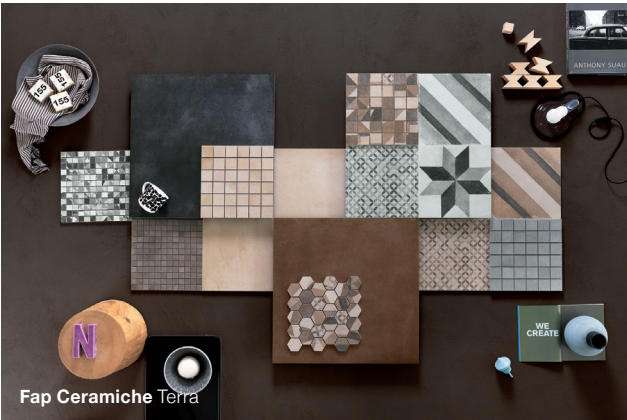
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A|N SPECIAL EVENTS:

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Visit the A|N / AIANY New Practices Lounge and catch
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Saturday, May 16 | 5:45-6:45 PM
Terminal Stores, 269 11th Ave, New York, NY 10011

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X DESIGN**

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FROM THE PUBLISHER

Form Follows Function



If you are a regular reader of *The Architect's Newspaper* you're probably wondering what it is that you're holding in your hands. Instead of our regular full-color tabloid tightly packed with concise news, insightful features, and cultural reviews, here is a standard-format, perfect-bound glossy with more the air of a consumer publication than a specialized trade journal. Welcome to AN's first special residential interiors issue for New York Design Week.

The fact of the matter is that AN has always covered interiors. After all, interiors make up the vast majority of so many of our architect readers' work. However, our format—which was conceived to give the busy design professional a precise and easily digestible picture of what's happening in the field—has never been that well suited to the big, breezy, splashy spreads that allow an interested party to really feast their eyes on a gorgeous interior. This new format has allowed us to do just that. And since the issue is timed to coincide with NYCxDESIGN—the citywide celebration of the entire design community—we have filled it with timely information about happenings around town, from trade shows to art galleries, as well as stories about the latest trends in the design world, a report on the Milan Design Fair, and more.

Never fear, AN will be back in a couple weeks in our classic format (our first-ever national issue, by the way). In the meantime, we hope you enjoy this foray deeper into the worlds of residential interiors and design. If you like it, let us know. Who knows, maybe we'll start to cover interiors in this way several times a year.

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Arlene Hirst, former Deputy Director of Design at *Metropolitan Home* magazine until it closed in 2009, is now a freelance journalist. Her byline appears frequently in the *New York Times*, *Dwell*, *Curbed.com*, *Modern* and *Interior Design* magazines as well as *Elle Décor Italia*. She has been a judge on the Editors' Awards panel at the International Contemporary Furniture Fair since their inception in 1993, and a member of the Home Furnishings Advisory Board at the Fashion Institute of Technology in New York.

Before becoming a journalist, she worked in retailing, beginning her career at Bloomingdale's then going on to work for Georg Jensen, Lenox China, and The Pottery Barn.

She has written two books: *Every Woman's Guide to China, Glass and Silver*, and *Dinner is Served: An English Butler's Guide to the Art of the Table*, with Arthur Inch. Hirst guest edited this special issue of *AN*.



Anna Bergren Miller is a freelance writer and editor based in the Twin Cities. Her interests include digital design and fabrication, architectural technology, and the sharing economy. She holds a PhD in architecture from Harvard University, where she completed a dissertation on the architecture and planning of US Army posts between the world wars. Miller wrote about a project by Marc Fornes for this issue (p. 20).



John Gendall, a New York-based architecture critic, writes frequently for *AN* and other publications. For this issue, he compiled our list of what's happening on the art scene (p. 26). As the editor for *Rebuild by Design*, he oversaw the forthcoming *Rebuild by Design* catalogue. John is a visiting instructor at Harvard GSD and teaches critical studies at Pratt Institute.



Lauren Palmer is a writer and critic whose research interests lie at the intersection of art, design, literature, and critical theory. Her writing has been published in *Architectural Record*, *SNAP*, the AIGA's *Eye on Design*, *Urban Omnibus* and is forthcoming in *Review 31*. She lives in New York City. Palmer compiled the What's Happening Design list for this issue (p. 12).



Christine Cipriani is the coauthor of *Cape Cod Modern: Midcentury Architecture and Community on the Outer Cape* (Metropolis), which the *New York Times* called "an eye-opening history of an overlooked moment in modern architecture" and the *Boston Globe* named a Best Book of 2014. Her work has appeared in *Architectural Record*, *ArchitectureBoston*, *Dwell*, and other publications. She lives near Boston. In this issue, Cipriani wrote about a house in Boston by David Hacin + Associates (p. 52).



Zachary Edelson is an architecture and design journalist living in New York City. He holds an M.Arch from Columbia University and is currently an Instructor at the School of Visual Arts where he teaches Art History and Theory. Edelson contributed a story about New York City design collectives to this issue (p. 36).



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WHAT'S HAPPENING DESIGN



COURTESY RESPECTIVE DESIGNERS

NYCxDDESIGN

Events and Exhibitions

Now in its third year, NYCxDDESIGN returns to town on May 8–19, 2015, to celebrate design in all of its forms in New York City. From architecture to fashion, interiors to graphics, the festival includes a diverse assortment of events, exhibitions, talks, installations, and more in its program across the five boroughs. Here's a preview of the major events in store for visitors this year:

ICFF

Jacob K. Javits Convention Center
May 16–19

With its focus no longer exclusively on furniture, the ICFF is poised to shine as “North America’s platform for Global Design.” Over 700 exhibitors from more than 30 countries will be present this year as the fair expands across two floors. For its 27th year, the annual event has almost doubled in size, widening its scope to include a broader range of home furnishings. The new additions for 2015 comprise a series of pavilions, including one by *Luxe Interiors +*

Design magazine that will showcase luxury interiors products from such companies as Simon Pearce and THG Paris. HO.MI New York will bring ICFF Italian design direct from Milan. The new Italian Lifestyles Fair—it was started in January 2014—will feature 120 exhibitors that focus on interior design, tableware, fabrics, gifts, and fashion accessories. Other exhibitors include Thos. Moser, Bernhardt Design, Artek, Emeco, Trove, Flavor Paper, Laufen, and Dornbracht to name just a few. The American Society of Industrial Designers (ASID) will return to the exhibition floor where it will expand

Finalists for ICFF Studio: Clockwise from top left: David Hu, Fahmida Lam, Tamer Nakisci, Jonah Wilcox Healy (chairs), Jordi Lopez Aquilo, Jordan Tomnuk (light).

its educational programming, allowing architects and interior designers to easily obtain CEU credits in topics such as materials, housing, and business. ICFF Studio, a project co-sponsored by Bernhardt Design and ICFF and now in its 10th year, will present the work of 11 young designers, finalists in a search to find the best new global talent.
665 West 34th Street

This year’s Opening Night Party will be held at The Museum of Modern Art (MoMA) on Saturday, May 16, from 7:00–9:00 p.m.
11 West 53rd Street.

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Above: Wanted Design
at Terminal Stores; Below,
left: Detroit Wallpaper;
Below, right: Menu design.



WantedDesign

Manhattan: Terminal Stores
May 15–18

Over 100 exhibitors will set up stands, bringing a mix of established and emerging designers from all over the world. Companies showing include Design Within Reach, Detroit-made, Waterworks, and Diesel Living. There will be a large number of international pavilions. At Launch Pad, 25 designers will show their market ready-prototypes with the aim of catching the eye of manufacturers

interested in producing their concepts. The Conversation Series, a three-day platform and dialogue, co-presented by *Metropolis Magazine* returns this year. Talks will range from hospitality design with restaurant entrepreneur Louise Vongerichten, graphic design with Cooper Hewitt curator Ellen Lupton, and innovation in lighting design with Jake Dyson. And WantedDesign, in partnership with Bernhardt Design, will present the very first American Design Honors awards. Terminal Stores in Chelsea 269 11th Avenue

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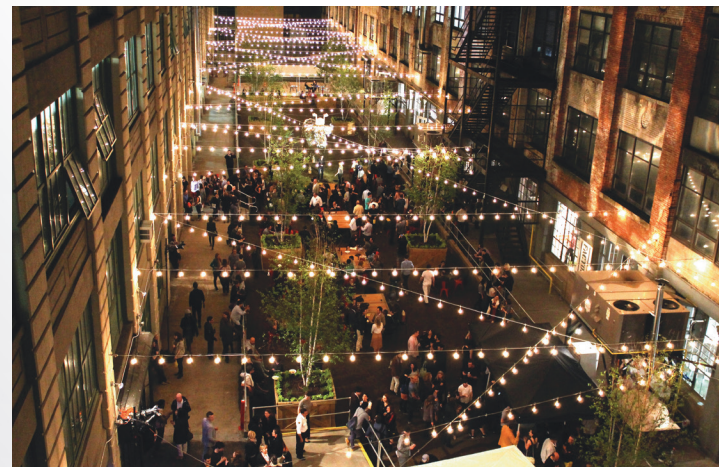
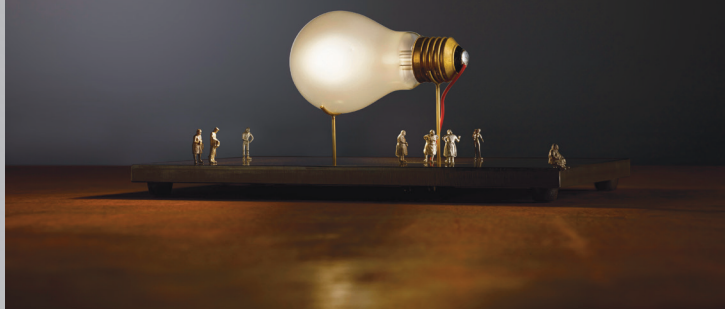


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Ingo Maurer at Collective Design; Right: The courtyard at WantedDesign Brooklyn.



WANTEDDESIGN: LEFT: COURTESY INGO MAUER GMBH/TOM VACK & TEAM

WantedDesign

Brooklyn: Industry City
May 9–19

Building upon the success of WantedDesign Manhattan, the new WantedDesign Brooklyn will stage an opening celebration of NYCxDESIGN on Saturday, May 9, with an invitation-only party from 7:00–11:00 p.m. In this venue, along with a cast of young exhibitors, WantedDesign will host the Parsons Festival, a showcase for Parsons students in a diverse range of disciplines, presenting thesis exhibitions, presentations, installations, workshops, symposia, and gallery openings. There will also be a pop-up store for those in need of instant gratification. Brooklyn: Industry City in Sunset Park 274 36th Street

BKLYN Designs: Brooklyn Expo Center

May 8–10

This three-day event officially starts NYCxDESIGN on Friday, May 8, with Creative Brooklyn: The Evolution from Studio to Supplier (a panel moderated by *Metropolis* Publisher and Editor-in-Chief Susan S. Szenasy at 6:00 p.m.), will be followed by the Opening Night Party from 7:00–9:00 p.m. at its new location in Greenpoint. The event will have site-specific installations that address interdisciplinarity from a temporary cinema by the Architecture & Design Film Festival, to a Rockwell Group–designed play area from Imagination Playground, and work by SITU Studio. Eight emerging architecture firms from Brooklyn will be represented in the AN + AIANY New Practices Lounge. Hear the architects from

Fabrica718, Para Project, Young Projects, and more speak about their work on Sunday, May 10, from 3:00–4:00 p.m., with William Menking, Editor-in-Chief of *The Architect's Newspaper*. 72 Noble Street

Collective Design: Skylight Clarkson Sq

May 13–17

Now in its third year, this annual fair showcases the latest in design thinking and innovation, featuring established and emerging work from an international roster of design galleries. This year, Collective Design will showcase a site-specific installation by The Noguchi Museum, a tapestry designed by Le Corbusier from the collection of Jørn Utzon, along with a celebration of the career of lighting designer, Ingo Maurer. 550 Washington Street

Sight Unseen OFFSITE: Hudson Mercantile

May 15–18

OFFSITE is a curated exhibition of cutting-edge furniture design. Organized by Sight Unseen co-editors Monica Khemsurov and Jill Singer. Collaborating with Collective Design during NYCxDESIGN, Sight Unseen OFFSITE will have a satellite show in the Skylight Clarkson Square. 500 W 36th Street

design junction edit New York

May 15–19

A satellite addition of its flagship London show with leading international furniture and lighting companies as well as a collaboration with *Dwell* magazine on design debates. Artbeam

540 West 21st Street

HAPPENINGS AT RETAIL

Soho Design District

The newly launched Soho Design District is a non-profit organization whose mission is to promote NYC's Soho neighborhood as the premier destination for world-renowned design. On Saturday May 16, it will stage a series of cocktail parties held at member showrooms with invitation-only events. The district is a partnership of Artemide, Blackbody, BluDot, Cappellini, Cassina, Design Within Reach, Flou, Fontana Arte, Foscari, Gandia Blasco, Luceplan, Modular Lighting Instruments, Moroso, Nani Marquina, Poltrona Frau, Room & Board, Studio Anise, and USM. The district will provide shuttle service between the Javits Center, WantedDesign, and two locations in Soho to ensure seamless transportation to all major design destinations. Shuttle buses will run from Saturday–Monday 11:00 a.m. to 7:30 p.m.

MoMA Design Store: Soho London Tech City

May 15, 6:00–9:00 p.m.

This new suite of products documenting the London tech scene marks innovations in design and technology from London-based designers, including Tech Will Save Us and Blaze Bike Light. 81 Spring Street

Alessi

May 16, 6:00–9:00 p.m.

Alessi will celebrate the 25th anniversary of Philippe Starck's Juicy Salif with a giant Juicy Salif on which people can express their sentiments. The event is tentatively called "25 Years

Without Squeezing a Lemon." 130 Greene Street

Missoni Home

May 16, 6:00–8:00 p.m.

The Italian company is opening its new Soho showroom and celebrating it with a party. Guests from Missoni Home Italy will be on hand. 519 Broome Street, 2nd floor

Herman Miller

May 15–22

The American furniture company is partnering with Project No. 8 on a study of Ward Bennett pieces done in finishes and materials that are not currently in production. The installation will be at Project No. 8's space on Orchard Street. 38 Orchard Street

Fritz Hansen

May 17, 6:00–9:00 p.m.

The Danish company will celebrate the 60th anniversary of its iconic Series 7 chair. 22 Wooster Street

Wooster Street

Many Soho stores that are not part of the official Soho Design District will have parties on Saturday night including Flos and Ligne Roset.

Bisazza

The Italian tile company has moved from Soho to a new showroom in Chelsea, which will open during Design Week. Designed by the company's creative director, Carlo Dal Bianco, the sprawling space boasts an 1,800-square-foot terrace that overlooks the High Line. The store will also be the first Bisazza showroom to present its new collections from Paola Navone and Jaime Hayon. 508 West 20th Street



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CLAIRE BRITT

Q&A>SHANNON STRATTON

STRATTON STEPS INTO NEW ROLE AT MAD

In March, the Museum of Arts and Design (MAD) appointed Shannon Stratton to the position of William and Mildred Lasdon Chief Curator. Stratton spent 12 years as founder and executive director of Threewalls, a Chicago-based contemporary arts organization that presents exhibitions and public programs, and provides grants and resources to artists and other organizers through projects like The Propeller Fund and PHONEBOOK. In addition, she is co-founder of Hand-in-Glove and Common Field, a conference and national network for artists and organizers that increase the visibility and viability of arts organizing projects across the United States. *AN's* editor-in-chief recently had the opportunity to question Stratton about her curatorial approach while she prepares to assume her new post in June.

William Menking: There are several museums in New York City that actively display and collect design objects from furniture and product design to graphic arts, etc. How do you intend to distinguish MAD from these other institutions?

Shannon Stratton: MAD has a history of concentrating on the materiality specific to craft and design, and now, under Glenn Adamson's direction, the process of craft and design as well as the subjectivity of the maker, has moved to center stage. As my programmatic direction starts to become more visible, I think you'll see MAD as a museum that illuminates the bigger picture for craft, applied art, and design—its cultural context, its intersection with other fields, and new interpretive strategies for these objects and practices.

I am interested in what the craft or design lens is for making—how the history of these disciplines or the deployment (and popularity of) these terms—particularly craft—impacts how objects circulate and are used, and how artists who might not readily identify as designers or craftsmen use these perspectives in their work. We all want to see MAD as an institution that exemplifies good craft and design as an entity from the design of its exhibitions, to its publications, to its lobby, etc. I am supportive of our efforts to instill a “total-design” ethos into the MAD experience and see the museum become a total work of design over time.

Your resume states that you have an interest in fiber/material studies and research. Does this provide a hint of your thoughts about future exhibitions and collecting at MAD?

I have a background in Fiber (as an artist and art historian) and material culture (as an academic). My curatorial work and writing have often intersected with this discipline, but it doesn't necessarily dictate my curatorial outlook.

What do you think are the leading design and craft museums in the world? What distinguishes them and is there anything MAD can learn from their approach and focus? The MAK museum in Vienna has had a long history of bringing artists and architects not associated directly with traditional craft into the gallery to design permanent exhibition space and exhibits. Would you consider this approach for MAD?

I think the MAK is a phenomenal example of a leading museum. Clearly MAD doesn't have this kind of extensive real estate right now, but some of the

things MAK does that I find inspiring for MAD include their residency in Los Angeles. While we have a residency at MAD currently, I'm interested in ways MAD might extend beyond Columbus Circle programmatically—through collaborations, exhibitions, and other resources or opportunities for artists and designers.

Of course the Victoria and Albert Museum (V&A) is a world-leader as far as art and design museums. Again, MAD doesn't have the same scale for some of their strategies to be entirely applicable, but there are frameworks that they work from that I find interesting—like their “Rapid Response Collecting” where “objects are collected in response to major moments in history that touch the world of design and manufacturing.”

But one of the institutions I am the most inspired by is the Witte de With Center for Contemporary Art in Rotterdam. While it is considered a “contemporary art” institution, its approach to programming and the framework for how it positions itself in the art and cultural world is a model I have enjoyed following. They seek out partnerships with institutions worldwide to extend their capacity on everything from conferences, lecture series, and salons to book launches and dinners. They also have carved out a particular niche for themselves in publishing, treating that activity as another curatorial position.

What are the strengths and weaknesses of MAD as it currently operates?

This is tough to get into without actually being there, being embedded in the museum. I think all museums or art venues have challenges that offer opportunities for programmatic innovation. For me, from the outside, it might be the size of the

museum's galleries in relationship to its ambition. That seems challenging. But it is also an opportunity to rethink how we use that space effectively for the best visitor experience.

You will also be working with MAD Director Glenn Adamson on the museum's permanent collection. What sorts of objects and designs will you hope to bring into the museum's collection?

Collections are all about space, and that is at a premium for us. I mentioned the V&A's Rapid Response Collecting framework—I'd like to work on developing a framework for MAD's collection that is in sync with the kind of holistic programming I want to implement going forward. I hope to really hone in on a vision for our collection that speaks to the artists and designers we support through our exhibitions and the position we are articulating in relationship to art/craft/design as a museum. At the very least, I'd like to see us select, support, and highlight the work of our residents. I see this as an opportunity to build the collection with artists we are working closely with.

Do you have any further thoughts that explain your ideas for making MAD a preeminent museum for arts and crafts?

I'm going to be looking closely at how museums are working outside of the site of the institution, in regards to their collections, working with/commissioning new work from artists, and collaborating with other venues (of all scales), as well as producing for the web and print. While you can't do it all, I'm keen on finding some key ways of extending ourselves. I have a lot of ideas, but I'm going to keep them under wraps for a bit longer.

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SOUND IN SPACE

SITUATION ROOM BY MARC FORNES / THEVERYMANY
WITH JANA WINDEREN



Situation Room was on view at Storefront for Art and Architecture from October 4 to December 20, 2014.

COURTESY THEVERYMANY

Situation Room, the installation designed last fall by MARC FORNES / THEVERYMANY in collaboration with sound artist Jana Winderen, is on one level an interactive work of art. But it is also much more. The hot pink venous structure, embedded with transducers that distribute Winderen's engineered sounds across its surface, is an example of what Fornes calls "prototypical architecture": an object that exists, not for its own sake, but to demonstrate the capacities of new architectural systems. In the case of Situation Room, the installation explores a new structural paradigm. Comprising aluminum panels bent according to a pattern of intersecting spheres, Situation Room is neither a structural shell nor a structure plus shell. Rather, it is both; its skin performs as a structural network, but so does a series of columns formed at the meeting points between adjacent spheres.

Situation Room is an iteration of what MARC FORNES / THEVERYMANY refer to internally as "the Fornes Principle." The "Fornes Principle" refers to a particular technical challenge, explained Fornes. "How do you describe a surface that is double-curved into an endless series of parts that can be cut [on the plane], bent on site, and connected together to stiffen and become structure?" A successful solution to the question Fornes poses has tremendous implications in terms of both cost of manufacture and speed of construction. "One can use very expensive molds" to fabricate the curved forms, he said, "or describe the surface as a linear path, with no molds and no scaffolding required."

Fornes' studio designed Situation Room in Rhino, deploying in-house scripts written using Python and Rhino Commons. The installation comprises 20 spheres of different diameters merged using boolean operations. The pattern of apertures was dictated by stress flows along

its surface. "What you see as a void is the negative of the stress flow," explained Fornes. The apertures also create unique acoustic properties, as the program of resonant sounds designed by Winderen dissipates across the shell.

Fornes notes that Situation Room's pink color was not informed by any particular affinity for that hue. Rather, the designers chose it for its tendency to create the optical illusion known as neon color spreading, in which the boundary between object and background appear to blur. "The best neon effect we found was with that pink color," said Fornes. "Whenever you look through the installation, it's so overwhelming that you have to constantly adjust. You question your relationship with your own environment."

Thanks to the Fornes Principle, fabrication and installation of Situation Room was straightforward—if not necessarily easy. The shell's components were laser-cut from sheets of ultra-thin aluminum, then powder-coated. On site, the team bent each aluminum panel by hand before riveting it into place, working sequentially according to a labeled 3D model. "The only way you can connect one panel to its neighbor" is by giving it the proper curvature, said Fornes. "It's a lot of work."

For Fornes, Situation Room bridges a lamentable gap between architectural research and practice. "We do develop computation systems and workflows," he explained. "But the goal is to make something that sustains itself, that is especially intriguing or surprising so it's all worth it." In the end, argued Fornes, the most important thing is for people to experience the work. "We have a tendency to be a researcher, to develop systems; or to be an architect and apply them. I think the path from one to the other is really critical to the study of architecture." **ANNA BERGREN MILLER**



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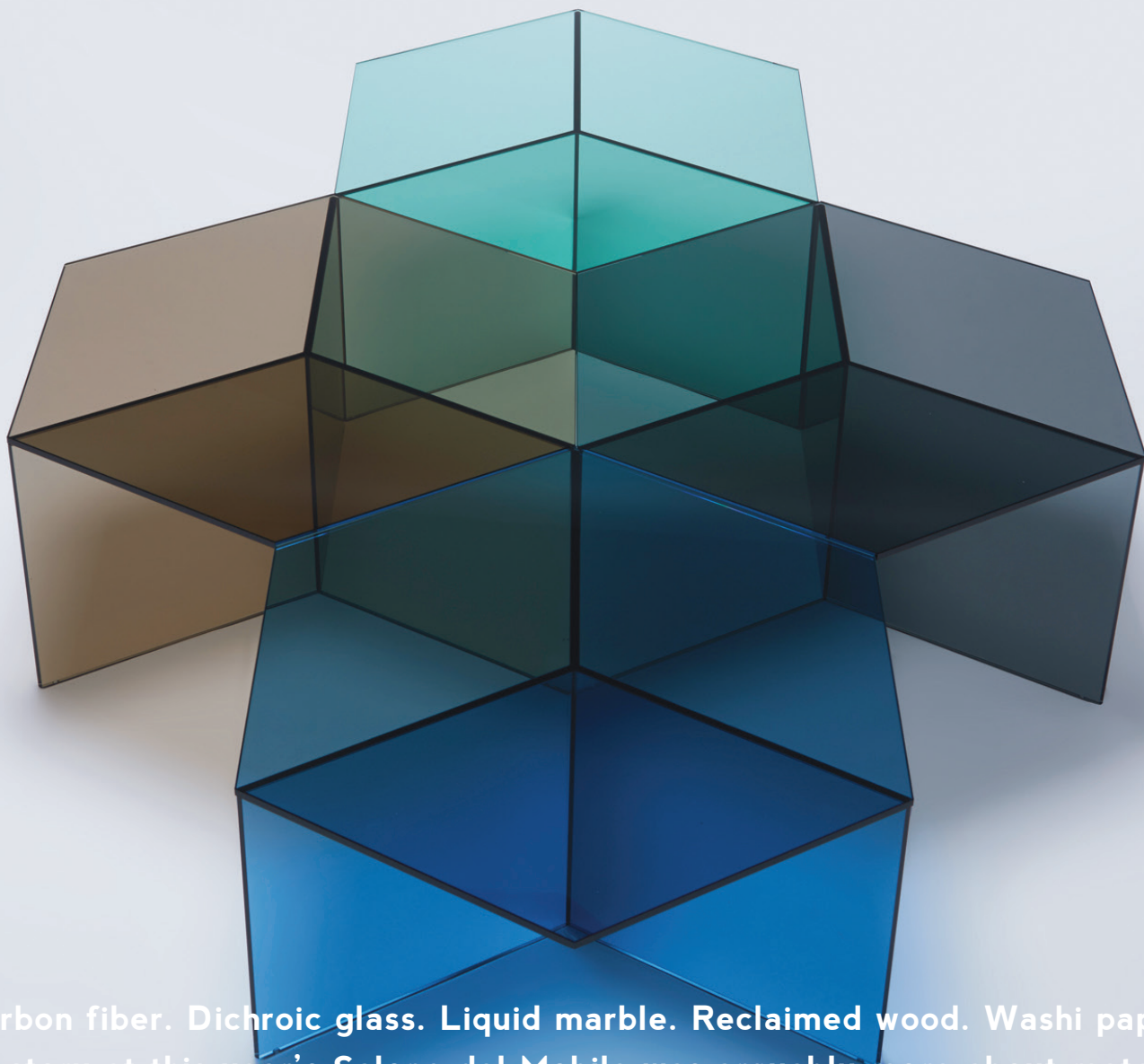
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Unconventional Tradition



Carbon fiber. Dichroic glass. Liquid marble. Reclaimed wood. Washi paper. The story at this year's Salone del Mobile was arguably more about materials than it was form. Here's a look at what caught *AN*'s editorial eye in Milan.

By Leslie Clagett

ISOM BY NEO/CRAFT These glass tables create intriguing optical illusions, conjuring cubes when viewed from certain angles. Made of 10-mm-thick colored glass in blue, green, grey and bronze, the construction of the table is as simple as it is ingenious: A hexagonal top rests on three vertical rectangles that meet at a central point. The dark reflecting surfaces build rhombuses, creating the illusion of an isometric cube. Overlaying colors increases the visual effect. Designed by Sebastian Scherer. neocraft.com



1 DUNA 02 AND PARENTESIT ARPER

In addition to a fully upholstered version, Duna 02 is available with fixed-front face upholstery or with an accessory seat cushion. The chair's polypropylene shell allows for a thinner, sleeker profile and a more delicate curvature. When specified with wooden legs, the contemporary piece assumes a softer sensibility that is suitable for residential or hospitality spaces.

Parentesit is an acoustic wall module that reduces extraneous background noise. Offered in three shapes—a circle, a square, and an oval—the panels can be further customized with the addition of a speaker or ambient light. Both items are designed by Lievore Altherr Molina.

arper.com



5 MIKADO CHAIR ONDARRETA

Scaled to emphasize the appeal of the diminutive, this chair has a frame of birch plywood. The seat and back are available in exposed phenolic laminate or in a variety of upholstery materials. Designed by Nadia Arratibel.

ondarreta.com



2 DAVID CHIPPERFIELD FOR E15 E15

The Fayland table has a clear structural concept that elegantly highlights its planar forms. The Fawley bench and Langley stool—which can double as an end table—complete the collection. Available in European walnut, solid oak in oiled or white pigmented surfaces, and black. Designed by David Chipperfield.

e15.com

3 PILOT CHAIR KNOLL

A cast aluminum structure links the swivel base of this chair to the seat and back assembly, creating a striking cantilevered effect. Customizing the chair through choices of a high or low back, padding thickness, and armrest treatments allows it to integrate into residential or office settings with ease. Designed by Edward Barber and Jay Osgerby.

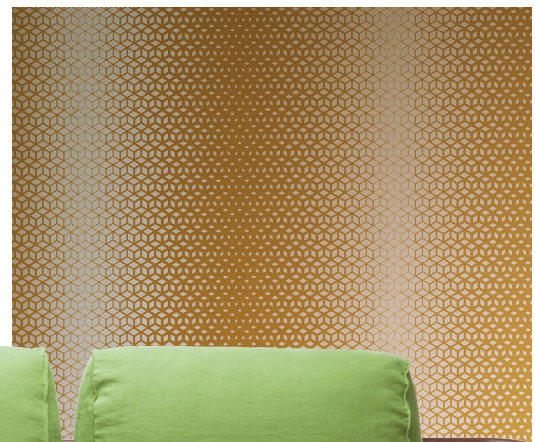
knoll.com



4 OSMOSIS WOLF-GORDON

Osmosis is a large-scale pattern that reveals the gradual process of transformation and assimilation of the cube, from 2D to 3D, and enhanced by an ombre tone behind the primary pattern. The type II vinyl wallcovering is available in nine colorways. Designed by Frank Tjepkema.

wolfgordon.com



6 BENTWOOD SOFA 2002 THONET

Expressing the heritage of Thonet in contemporary form, this sofa/daybed has an elegant and visually light quality. The solid bentwood frame is available either in a stained or lacquered beech, or in an oiled, lacquered or stained ash. The loose cushions are offered in two different sizes and can be upholstered in an extensive selection of fabrics. Designed by Christian Werner.

thonet.de



7 PIUMA KARTELL

Using an unprecedented mix of materials (including carbon fiber) and an injection molding technique, the Piuma (“feather” in Italian) chair is not only extremely light and slender but also incredibly durable and flexible. No part of the chair measures more than 2 mm thick, resulting in an ultra-light 2.2 kg product that is suitable for outdoor use. Designed by Piero Lissoni.

kartell.com



8 BELLEVILLE FAMILY VITRA

The sinuous structure of the side- and armchairs is achieved through the use of polyamide for the frame, while the character is determined by the material used for the seat shell which is available in leather, fabric, wood veneer, or colored polypropylene. Similarly, the tables feature different tops—laminated, wood, stone—supported by arcing cast aluminum legs. Designed by Ronan and Erwan Bouroullec.

vitra.com



9 HANGING HOOP CHAIR LEE BROOM

Suspended from above, two brass-plated circles join to create the Hanging Hoop Chair, with the seat and backrest upholstered in Kvadrat wool.

leebroom.com



COURTESY RESPECTIVE MANUFACTURERS

10 FRI FRITZ HANSEN

Combining Danish minimalism with a Spanish sense of playfulness, this easy chair introduces comfort to commercial and residential settings. Offered in seven colorways, with legs in either matching powder-coated aluminum or brushed aluminum. Designed by Jaime Hayon.

fritzhansen.com

11 SARPI OFFICE COLLECTION CASSINA

First produced in 1974, the Sarpi table has been developed into a family of tables for the work environment. Part of the Cassina Simon Collezione, the table is now available in six sizes with tops in stained black ash, American walnut, or back-painted frosted glass. Wire grommets are optional. Designed by Carlo Scarpa.

cassina.com



12 PAETCHWORK COLLECTION COTTO

This collection of porcelain and ceramic tiles elevates a conventional neutral palette through its uses of matte and glossy finishes, as well as a deft application of texture and pattern. Designed by Piero Lissoni.

cotto.com



13 GLIDER SOFA MOROSO

Shown upholstered in Blur, a textile produced by Febrik, this sofa sports soft, rounded lines which imbue it with irresistible character and comfort in both the stable and rocking versions of the piece. Designed by Ron Arad.

moroso.it



WHAT'S HAPPENING ART



New York's art activity reaches one of its seasonal crescendos in May, when collectors and impresarios converge on the city for Frieze Art Fair, and when many galleries mount ambitious spring exhibitions. A number of these happenings address spatial or architectural issues—pairing architects and artists, treating the house or interiors as subjects, or creating sensory environments.

MARCO SCOZZARO/FRIEZE

Frieze Art Fair (pictured above)
May 14–17
190 of the world's leading contemporary galleries will show their wares under a tent in the middle of the East River. Special sections include a new addition, Spotlight, which will exhibit solo presentations of 20th century art along with Frame and Focus, dedicated to young up-and-coming galleries and the artists they represent. Frieze Talks speakers this year include artist Paul McCarthy; Thelma Golden, director of the Studio Museum in Harlem; and Jerry Saltz, art critic of *New York Magazine*. Tickets are only available in advance from friezenewyork.com as is transportation. Randall's Island

TRIBECA
David Wiseman, Wilderness and Ornament
May 11–June 25
An architectural installation by the California artist.
R & Company
82 Franklin Street

Alex Katz
Through June 13
The show focuses on the artist's

landscapes.
Gavin Brown's Enterprise
620 Greenwich Street

SOHO
Gijs Bakker
The Holes' Collection
May 15–June 15
A retrospective of the co-founder of Droog's own work.
Atelier Courbet
175/177 Mott Street

Hito Steyerl
Through May 24
Recent work of the German filmmaker.
Artists Space
38 Greene Street, 3rd Floor

Amie Siegel, The Architects
Through May 19
A film shot for last year's Venice Biennale that visits architectural studios across New York.
Storefront for Art and Architecture
97 Kenmare Street

GREENWICH VILLAGE
The Landscape Architecture Legacy of Dan Kiley
Through June 20
AIA New York Center for Architecture
536 LaGuardia Place

CHELSEA
Richard Serra, Equal
Through July 24
In its gallery space recently designed by Selldorf Architects, David Zwirner has installed an exhibition of Richard Serra's weatherproof steel forms.
David Zwirner
537 West 20th Street

Edra Soto and Dan Sullivan
May 7–June 13
A union of design, art, and performance.
Morgan Lehman Gallery
535 West 22nd Street

Wendell Castle, Gathering Momentum
Through May 30
The latest work by this icon of American design.
Friedman Benda
515 West 26th Street

Yayoi Kusama, Give Me Love
May 9–June 13
The Japanese artist's newest work takes up two locations.
David Zwirner
519 & 525 West 19th Street

Lisa Yuskavage
Through June 13
A survey of her work.
David Zwirner
533 West 19th Street

Stefan Kürten, Running to stand still
Through June 30
The artist uses the 20th century house as a muse.
Alexander and Bonin
132 10th Avenue

Beverly Buchanan, And You May Find Yourself...
Through June 13
Images of the American rural South with sculpture and oil-on-paper drawing.
Andrew Edlin
134 10th Avenue

Suzanne Caporael, The Landscape
Through May 23
The artist's landscape paintings explore the implications of human interventions in the natural world.
Ameringer | McEnery | Yohe
525 West 22nd Street

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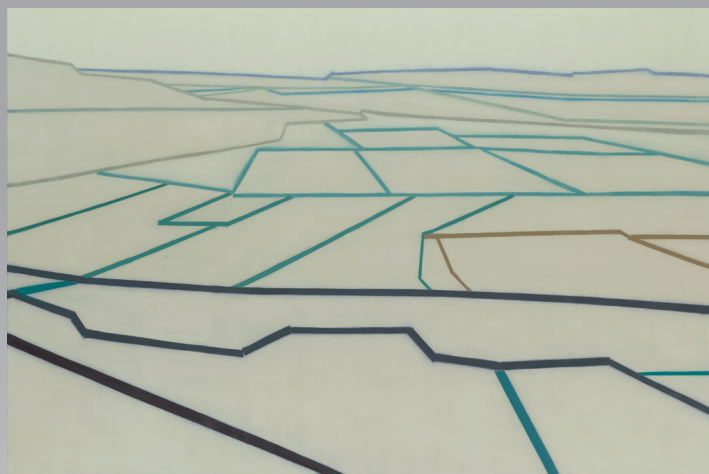
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COURTESY WENDELL CASTLE & FRIEDMAN BENDA/PHOTO: BILL ORCUTT

Wendell Castle; Left: Suzanne Caporeal



COURTESY AMERINGER | MCENERY | YOHE

Candida Höfer

May 8–June 20

Photographs of lavish Dusseldorf environments are the focus of this German artist's show.

Sean Kelly

475 10th Avenue

Michael Heizer

May 9–July 2

A new work, *Altars*, by the American sculptor and land artist. Gagosian

555 West 24th Street

James Mollison, *Playground*

Through June 11

Photographs of play spaces around the world.

Aperture Gallery

547 West 27th Street, 4th Floor

Ellsworth Kelly

May 13–June 20

His latest work, comprising painting and sculpture.

Matthew Marks

523 West 24th Street

Lee Ufan

May 14–June 27

New paintings and sculpture.

PACE

534 West 25th Street

Keith Edmier, *Regeneratrix*

May 9–June 20

The New York artist incorporates architectural references from many sources.

Petzel

456 West 18th Street

MURRAY HILL

Piranesi and Temples of

Paestum: Drawings from

Sir John Soane's Museum

Through May 17

The Morgan Library & Museum

225 Madison Avenue

MIDTOWN

Latin America in Construction: Architecture 1955–1980

Through July 19

A comprehensive, eye-opening survey.

MoMA

11 West 53rd Street

Manuel Franquelo:

Things in a Room

Through May 16

The Spanish artist offers detailed photographs of his own studio.

Marlborough

40 West 57th Street

Pathmakers:

Women in Art, Craft and Design, Midcentury and Today

Through September 27

A survey of the contribution of female designers, including Front, Hella Jongerius, and Anne Wilson.

Museum of Art and Design

2 Columbus Circle

UPPER EAST SIDE

Moderno: Design for Living in Brazil, Mexico, and Venezuela, 1940–1978

Through May 16

A survey of midcentury interiors.

Americas Society

680 Park Avenue

Alexander Calder:

Multum In Parvo

Through June 13

Forty sculptures by the American artist are installed in spaces custom designed by Santiago Calatrava. The show focuses on work scaled for the residential interior.

Dominique Lévy

909 Madison Avenue

Elmgreen & Dragset, *Past Tomorrow*

Through May 23

The artists transform the space of the gallery into a bedroom installation, creating a narrative about its fictional inhabitant.

Galerie Perrotin

909 Madison Avenue

Jaime Davidovich:

Tapes Period. 1969–1975

Through May 16

The Argentine-American's photographs reveal the nuances of interiors using tape.

Henrique Faria

35 East 67th Street, 4th Floor

Cy Twombly

Through June 20

His last paintings and sculptures.

Gagosian

980 Madison Avenue

How Posters Work

May 8–November 15

The exhibition shows how dozens of different designers including Paul Rand, Herbert Matter, and M/M have mobilized design principles to convey ideas.

Cooper Hewitt Smithsonian

Design Museum

2 East 91st Street

Soundscape New York

Through June 7

An exhibition to reveal the sonic character in some of New York's landmark spaces.

Museum of the City of New York

1220 5th Avenue

Saving Place: Fifty Years of New York City Landmarks

Through Sept 13

Museum of the City of New York

1220 5th Avenue

Clifford Ross, *The Abstract Edge: Photographs, 1996–2001*

May 14–June 27

Ryan Lee

515 West 26th Street

BROOKLYN

1:54 Contemporary

African Art Fair

May 15–17

Pioneer Works

159 Pioneer Street

QUEENS

II Machines: Clive Murphy

& Trevor Tweeten

May 2–May 31

A joint exhibition of the cinematographer and the artist with site-specific installations.

The Knockdown Center

52-19 Flushing Avenue

Maspeth

Sensory Stories: An Exhibition of New Narrative Experiences

Through July 26

Innovative approaches to storytelling including virtual reality experiences.

Museum of the Moving Image

36-01 35th Avenue

Astoria

THE BRONX

Raul Mourão, *Please Touch*

Through June 21

The work of the Brazilian conceptual artist, using architectural drawing as his starting point.

The Bronx Museum of the Arts

1040 Grand Concourse

Three Photographers from the Bronx: Jules Aarons, Morton Broffman & Joe Conzo

Through June 14

The Bronx Museum of the Arts

1040 Grand Concourse

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A WorkOf Installation at Industry City.

EMILY JOHNSON/COURTESY WORKOF

Rather than going it alone, young designer/makers facing a tight market and increased competition are banding together to explore new ways to market their talents and their wares.

The Rise of the Design Collective

This year's NYCxDESIGN, the umbrella for all the design events happening throughout the city's five boroughs, will see the inauguration of the first "Tribeca Design District": 22 showrooms whose work includes furniture, lighting,

textiles, and accessories. The showrooms will distribute guide maps to their locations and host events to gather designers, sellers, and consumers together. Many of these entrepreneurial designers or 'makers' will show their work

independently, but a new collective spirit is emerging. While New York has long hosted individual workshops such as David Weeks Studio, who co-organized the Tribeca District with the showroom Colony, the explosion of new faces

has prompted the development of new business models that share risk and connect groups of makers with the public. Banding together, they hope, will bring them strength in numbers.

Charlie Miner and John



Colony's showroom; Left: Egg Collective's Hangar Bookcase atop its Turner Sideboard.

COURTESY VIVIDIXI LEFT: HANNAH WHITAKER



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EGG COLLECTIVE: KENNY AGUILES; COURTESY COLONY; EMILY JOHNSON

The women of Egg Collective, Jean Lin of Colony and Charlie Miner and John Neamonitis of WorkOf.

Neamonitis founded WorkOf, an online marketplace for makers' products, exactly one year ago when attending BKLYN Designs, a trade fair presenting the work of Brooklyn furniture makers. The two men, colleagues at a financial research firm on Wall Street, wondered what would happen if visitors were attracted to a particular piece, but did not decide to buy it until six months later. How would they find that particular item again? They recognized a need for designers to connect with consumers that was not being met. Since then they have grown from showcasing six-to-10 designers and some 50 products to 80 designers and almost 500 products. Miner cites two factors behind this growth: First, the recent economic downturn forced designers who needed an outlet for their work to start their own firms, and second, the growing desire among the public to be "conscientious consumers." He said customers want to understand the origins and composition of their purchases in everything—from

furniture to food. WorkOf's selection of products accordingly tells the story behind every design, emphasizing originality and authenticity.

While WorkOf hopes to establish a permanent physical presence someday and will open a pop-up store for Design Week, one local trio of designers—Egg Collective—recently expanded to operate its own Manhattan showroom. Stephanie Beamer, Crystal Ellis, and Hillary Petrie met in the B.A. of Architecture program at Washington University and continued to informally collaborate on furniture designs after graduation. In 2011 they transformed their efforts into the New York-based design studio Egg Collective. Ellis said their work tends to emphasize a palette of "very old materials, the most base materials that man has been working with for a long time: wood, metal, stone, glass, leather." The trio conceptualizes each design together but divides the responsibilities of prototyping, production, and daily operations. New York City's concentration

of specialist fabricators enables their work. While Egg Collective assembles every product, and they personally fashion wood elements, they rely on other workshops for materials such as glass or metal. Now Egg Collective has its own showroom just outside Tribeca where it displays artists' pieces alongside its own. "The artwork serves to elevate our pieces and we hope the opposite is true as well," said Ellis.

The collective model of exhibition is not new to Egg Collective. The group was an early collaborator with the "design co-op" Colony. Jean Lin conceived of Colony's communal showroom when she co-founded Reclaim NYC, a post-Hurricane Sandy charity sale that used all-local designers' products. She saw that the city's makers were all struggling to showcase their work on a tight budget. Lin had previously been a fashion designer, trend-forecaster, and most recently editor-in-chief of *Designer Pages*, an online marketplace of architectural products.

Always seeing herself as "an ambassador helping the design industry communicate with its audience," she transformed a 2,500-square-foot space on Canal Street into a collective venture. A select group of studios pay a flat monthly rate and nominal commissions to show a set number of pieces. By comparison, Lin reports some galleries or retailers charge a prohibitive 50 to 60 percent commission. She also described how Colony's flat fees and integrated showroom—a diverse collection of products from its members are mixed throughout the space and Lin curates the displays with each designer—foster a sense of community among its members.

Lin sees the shared culture of craftsmanship as uniting this generation of designers, but the diversity of business models indicates a still nascent market. A great deal depends on who the long-term consumer proves to be: individuals, interior designers, or even developers and architects specifying large projects. **ZACHARY EDELSON**



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New to Market

In New York, the ICFF show continues to prove a fertile ground for new designs from both established sources and emerging talents. Here's a sampling of this year's wares.

By Leslie Clagett



2 TICK TABLE LEGS
LINIE 58

This universal table leg system comprises a bent metal armature—think an untangled paper clip—that clamps to any board and transforms it into a unique table without the use of screws and tools. Available in three heights.

linie58.de



5 GRAPH WALLPAPER
MOONISH

Screenprinted by hand in New York, this gridded pattern is evocative of blueprints; its lines creating a subtle, delicate visual texture. Class A fire-rated, the untrimmed, unpasted 27-inch by 15-foot rolls are available in deep navy blue and in denim colorways.

moonishco.com

6 AURORA LAMP
THE GOOD FLOCK

Whether on a table or mounted on a wall, the conical shape of this fixture maximizes light while highlighting the character of the wood base. The luminaire features a porcelain socket, in-line on/off switch, US-cotton-covered cord, and tung-oil finish. Hand-turned in Aurora, Oregon, the fixture is available in walnut and oak woods.

thegoodflock.com



1 KAARI COLLECTION
ARTEK

This collection combines a simple design principle with intelligent components, building upon and expanding the heritage of the manufacturer. The vertical load of the table is supported by a wooden element, with bent steel banding providing diagonal support. The result is a distinctive linear silhouette. The collection includes rectangular and round tables in two sizes as well as a desk, wall console, a small round shelf, and larger shelves. Designed by Ronan & Erwan Bouroullec.

artek.fi



3 ORIGINALS STACKING CHAIR
ERCOL

The outward facing, tapered legs on these chairs allows them to stack vertically. A feature of this dining chair is the classic Windsor wedge joint, where the leg of the chair goes right through the seat; a wedge is then inserted into a cut in the leg, forming a strong joint. Sanded flush with the seat, the joint then provides a beautiful design element. Available in various painted and stained finishes. Designed by Lucian Ercolani.

ercol.com



4 4A CHAIR
ICF GROUP

Fabricated using both extruded and stamped recycled aluminum, this tailored chair is available in brushed, mirror-polished, or powder-coated finishes. A leather upholstered seat is offered. It is suitable for indoor and outdoor use. Designed by Michael Young.

icfsource.com



7 SAWHORSE DESK
MICHELE VARIAN

Topping this table's copper legs is a plywood surface measuring a generous 60 inches by 36 inches. The edges are beveled, and a graphic white triangle is lacquered onto the top. Made by hand in Brooklyn, the table can be specified with custom wood species. Designed by Michele Varian.

michelevarian.com

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In the Spotlight

Held every other year in conjunction with Salone del Mobile, EuroLuce is a specialized showcase of innovation in lighting. Evolving technologies continue to challenge designers, opening up new avenues for expression.



1 BLOOM UPLIGHT
COZI STUDIO

The shade is fabricated using wood veneers that are laminated and molded under heat. The meticulous plan of the mold is designed to bend the wood into shape without stretching the material and forcing it to split. The brass base is available in 40-, 60-, and 75-inch heights; uses a 12v LED. Designed by Yuval Carmel and Ofir Zandani.

cozistudio.com



2 LAMBADA
INNOLUX

These sculptural ceramic cones have an elegant taper that can only be achieved by handcraftsmanship. The exterior of the pendant's shade is matte finished; the interior is pure white. Designed by Samuli Naamanka.

innolux.fi



4 STOCHASTIC
LUCEPLAN

The raw hardware of the LED driver is placed in the center of the clustered spheres, in strong contrast to the delicate borosilicate glass globes. By concealing the lamp, the light it emits becomes an essential part of the composition, bouncing and reflecting inside the fixture. Designed by Daniel Rybakken.

luceplan.com

5 RIPPLE
DAVID TRUBRIDGE

Made of thin bamboo plywood, the shade of this fixture ripples like the sea, gently softening the LED strip light concealed behind it. Offered with an optional colored interior, the triangular format comes in two sizes, 1.1m and 2.3m long; a rectangular wall version is also available. Designed by David Trubridge.

davidtrubridge.com

6 EOLIQUE
OFFICINANOVE

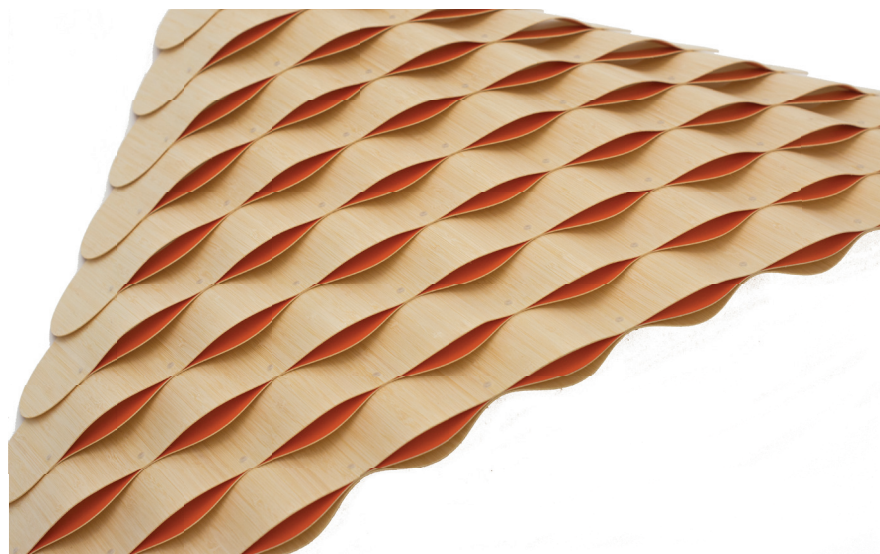
This painted aluminum pendant is composed of overlapping, rotating "wings" that can be opened or closed to create geometric effects with shadows and light. The LED fixture is offered in white, black, red, and powder blue. Designed by Paolo Benevelli.

officinanove.it

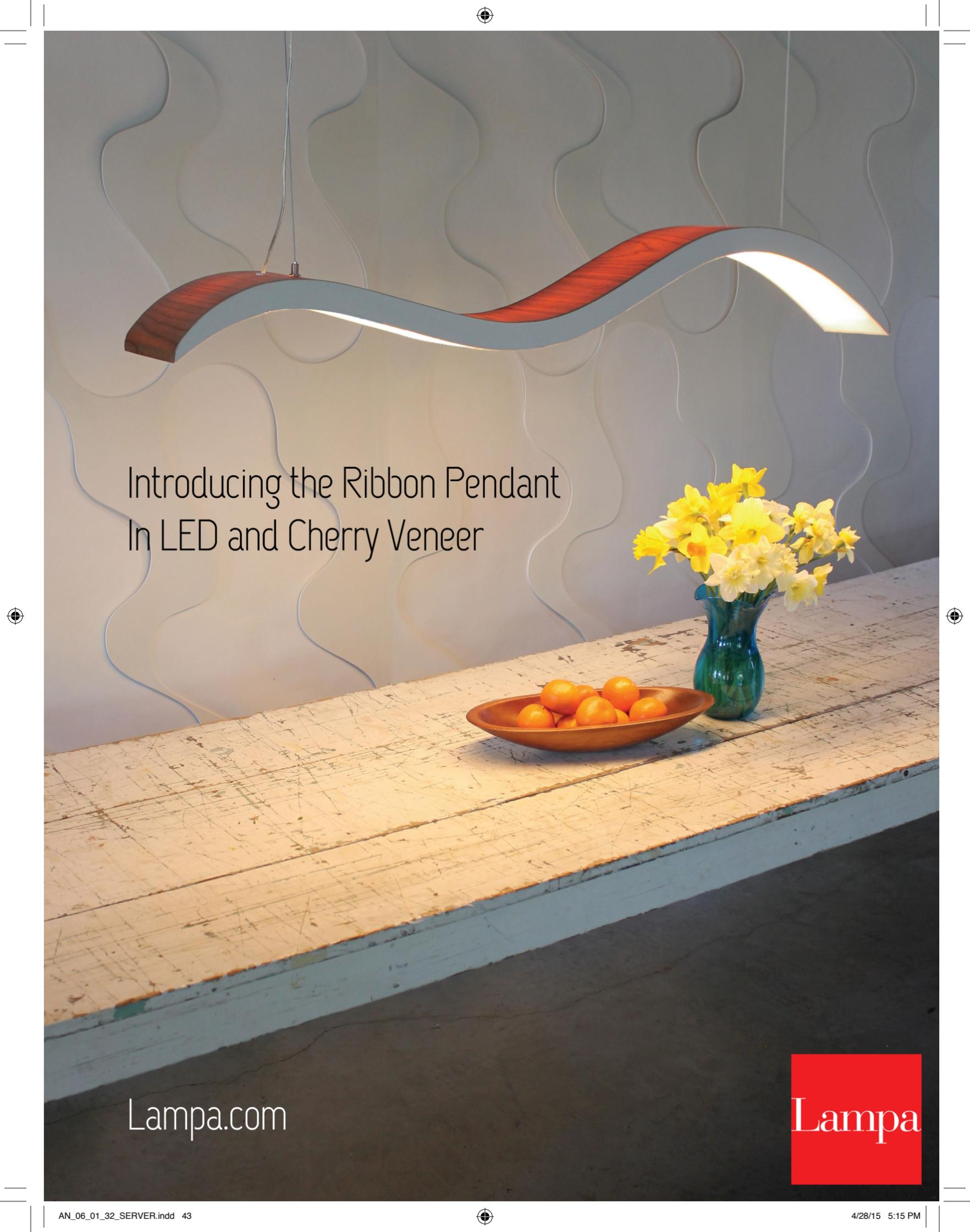
3 BINIC
TABLE LAMP
FOSCARINI

With its petite size, expressive color palette, and curious futurist form, this table lamp has a playful nature. Designed by Ionna Vautrin.

foscarini.com



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1 COSMOS VIBIA

With several volumes—some self-illuminating, others projecting light—the pieces of the Cosmos collection create the optical illusion of planetary spheres in alignment. Designed by Lievore Altherr Molina.

vibia.com

2 LINES, GRID & BLOCKS THE HERMAN MILLER COLLECTION WITH SCHOLTEN & BAIJINGS FOR MAHARAM

The openwork Wireframe Sofa by Sam Hecht and Kim Colin exposes the subtle shading and geometries of the Blocks and Grid textiles.

hermanmiller.com
maharam.com



3 STAY CHAIR SE

Blending design elements from 1950s furniture and modernism, this delicately proportioned chair features a steel frame with gold powder-coating. Available as a side chair or with arms in a variety of leather and fabric upholstery. Designed by Nika Zupanc.

se-london.com

4 RIOHACHA MISSONI HOME

Missoni's trademark zigzag pattern is straightened out in this colorful polyester mat. Offered in 75x175cm, 170x240cm, and 200x300 cm. Designed by Rosita Missoni.

missonihome.com



5 CHARLES CHAIR MOOOI

In this chair, geometrical forms interact to create a harmonious silhouette. The seat is marginally tilted backward, suggesting motion. Designed by Marcel Wanders.

moooi.com



COURTESY RESPECTIVE MANUFACTURERS

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6 THE GENERAL AND THE FOUR BULB WALL LIGHT SCARLET SPLENDOUR

The General writing table uses traditional Indian inlay techniques in modern polymers and pigments. From the Luce Naga lighting collection, the Four Bulb Wall Light is fabricated of gold-glazed porcelain; each LED bulb cover is handblown glass. Both pieces designed by Matteo Cibic.

scarletsplendour.com

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High on Design

In a new condominium, architect Andre Kikoski turns a pied-à-terre into a serene oasis for a Turkish businessman and his art collection.
By Arlene Hirst



The landmarked Metropolitan Life Insurance Company Tower and its famous clock tower provide a mesmerizing backdrop for the living room. The sofa, designed by Kikoski, anchors the space. The side chair by Roberto Lazzeroni for Ceccotti is one of the few pieces that Kikoski did not design himself. He had the original flooring ripped out, installing wide-planked European oak in its stead.



New York-based architect Andre Kikoski created this Manhattan jewel-box-in-the-sky for a wealthy Turkish businessman and his family. The 1,500-square-foot apartment is on the 32nd floor of One Madison, the formerly troubled luxury condo development designed by CetraRuddy that was recently rescued by new investors and given a second life.

To match the 60-story skyscraper's dramatic panoramic views, Kikoski has created a luxuriously refined interior by gutting and reconfiguring the space, which was lavish to begin

with. He added custom touches, like the fitted bronze kitchen in which even the appliances are clad in this ancient material, and also built a wall to enclose the optional second bedroom.

The owner, whom Kikoski describes as a large, imposing man without a perfect command of English, was convinced to hire him after seeing only one project—Kikoski's award-winning design for the Wright Restaurant at Manhattan's Guggenheim Museum. And although the Turk's English was less than perfect, the two men enjoyed a happy collaboration. You might say it was a dream project.

At night, sweeping views of the city in every direction animate the apartment. Because the owner was a great fan of the creations of Italian furniture manufacturer Promemoria, Kikoski worked with the company to create most of the furnishings, including the light fixture above the dining room table. A rug from Stepevi covers the floor.

One of Kikoski's mandates was to provide plenty of wall space and light for his client's artwork—an avid collector—Kikoski collaborated with lighting designer Suzan Tillotson to insure that there were no harsh reflections anywhere in the apartment. Lighting details disappear into architectural ceiling coves.



FRANCIS DZIKOWSKI/OTTO

Above right, custom backlit bronze shelves are inset in a row along one of the living room's walls. In the building's original floor plan, the kitchen took up an entire wall. But, since the family only uses the apartment occasionally, Kikoski downsized the cooking space and turned it into an exercise in luxury by cladding it in Siamese teak and outfitting it with a bronze interior wall and custom bronze covered appliances.





50

The master bedroom is the only room with covers for the windows. Here, open weave, sheer linen Loro Piana curtains filter light and Manhattan views. The bed is by Giorgetti.

The bespoke closets' interiors fitted in cerused European oak with statuary bronze inserts were made to measure for the owner's specific requirements. Although he is not a year-round resident, he still demanded that every detail be perfect. He keeps his extensive art collection that includes work by artist Marilyn Minter, sculptor Rob Wynne, and Iranian artist Shirin Neshat in a warehouse. He rotates the art frequently.

Kikoski redesigned the master bathroom to take full advantage of the floor-to-ceiling windows that afford spectacular city views—no shower curtain required. Bathers are able to view the One World Trade Center while scrubbing their backs. The state-of-the-art fixtures are by Dornbracht. The marble flooring comes from Manhattan Stone and Tile.



Tudor Today

David Hacin + Associates strikes a balance between memory and modern while reviving a 1930s house in the Boston Suburbs
by Christine Cipriani

"We wanted to go back to what Tudor actually really meant," said Hacin. "We looked at sources... and found there was often a very sharp black-and-white, or dark-and-white contrast melded with wood or terra cotta or leather. So we were inspired by that palette." The vision is most fully realized in the living room, where the original stone fireplace remains the centerpiece and warm, natural materials dominate: custom millwork in American walnut, a De Padova leather ottoman, a Landry & Arcati wool rug, and a Tacchini marble table. Opposite the B&B Italia sectional are Minotti's striking Prince chair and Delightfull's Brubeck sconce.





In the former streetcar suburb of Newton, Massachusetts, the house of choice in the 1920s and 30s was the red-brick Tudor Revival with stone trim. "I think the client bought the house for a reason," said Hacin. "They liked some of the fundamental things about it, and we had a real dialogue with them about what was worth keeping and what wasn't." Overnight guests get the full effect: one bedroom window frames the half-timbered facade of the house next door.

Pivoting quietly between the foyer, dining room, kitchen, and deck, the family room exemplifies Hacin's preference for spaces that can "swing" toward one room or another, "depending on how the space is being used." The sparse furnishings have complementary textures: quilted Redondo seating by Moroso and a nearly room-size wool rug by Steven King contrast with smooth Lily tables from De La Espada and Glo-Ball lamps by Flos.



MICHAEL STAVARIDIS

Known for their sensitive modern work in historic contexts, David Hacin + Associates was a natural choice to renovate a 1932 Tudor Revival on a street almost completely lined with them. Discussions with the clients were many and productive. "We worked with them to make sure that we struck a balance throughout the house," said Hacin, "[so] that some memory of the existing house showed up in

enough places that you didn't feel disconnected from its original character."

For the new plan, Hacin opened rooms up to one another at multiple points, moved the kitchen to an underused area, and widened the double-height stairwell. "One of the things that we often try to do is create a circular flow," said Hacin, "so that there's more than one way in and out of every room, which tends to activate and animate spaces in a way other

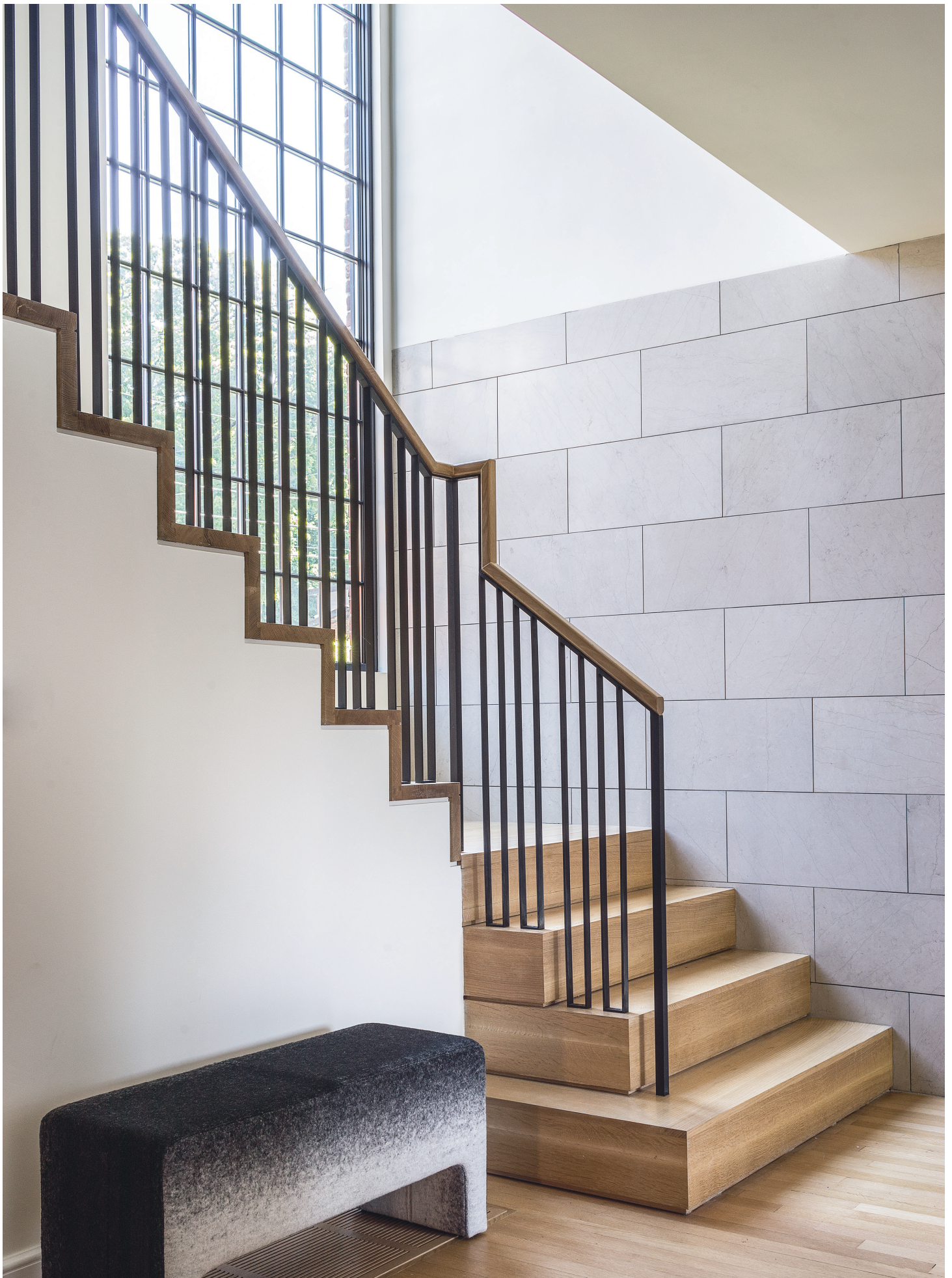
than they were originally conceived." His team then used a combination of sight lines and natural materials to pull the eye through the house; so the living room's walnut paneling wraps cleverly around the dining room's Tudor archway and reappears on kitchen cabinets. Spared the addition of square footage or the imposition of a typical open floor plan, the house gained what Hacin calls "fluidity" without losing its soul.

Foot-wide walnut casing frames the original Tudor-style arch between the living and dining rooms. "That place where we carved it away from the Tudor arch was intended to highlight the original trim by contrasting it with the more contemporary casing around it," said Hacin. "We spent a lot of time on that detail. If you imagine that wall and no wood paneling, it would almost disappear. By framing it, we were trying to celebrate the architectural details that we were keeping." The flat panels also draw the eye to the sculpted walnut forms of the BD chairs beyond.





Hacin moved the kitchen from the back to the front of the house, both to replace an inert formal dining room and to connect with the outside world—"a little bit of that romantic idea that you can see someone coming home" while prepping dinner. The walnut paneling of the living room reappears here on cabinets, where it is deepened by island drawers and upper cabinets in a matte charcoal-gray lacquer. Limestone tiles form a smoky backsplash while Caesarstone counters in London Gray extend to a custom table, seamlessly attached to the work island. At right, the newly widened staircase.



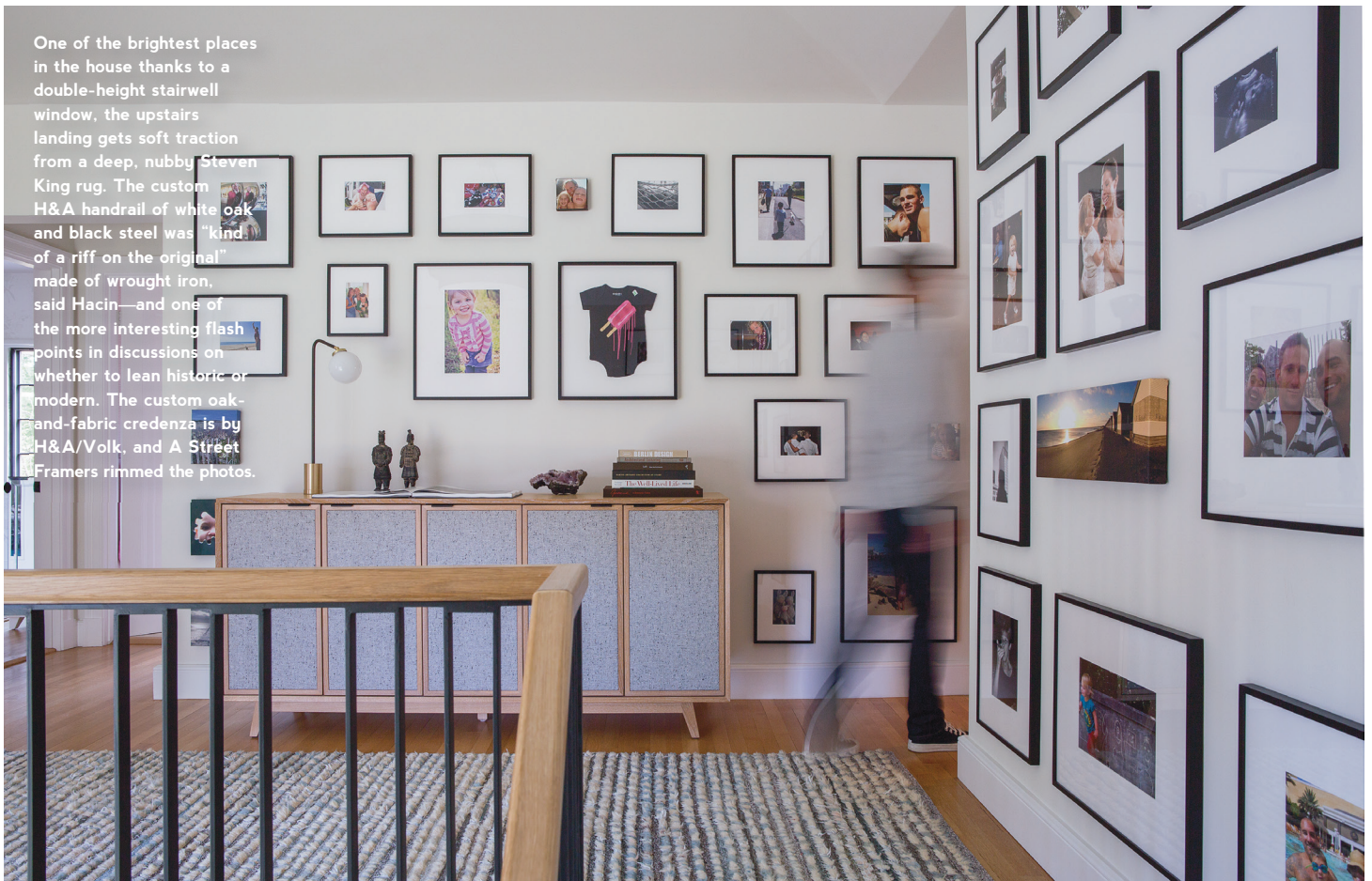


In the master bedroom, the dark-and-white contrasts that animate the house are mostly dropped for soothing taupes and tans. Pharos pendant lights by Niche Modern add asymmetry to the long, low horizontal lines of Volk custom side tables, a Steven King rug, and Artek's Kiki bench, upholstered in Layers Vineyard by Hella Jongerius/Maharam. A room-wide, semi-sheer drape creates an intimate retreat without darkening the space.

The warmth of dark stained wood—and its pleasing contrast with bright white—reappears in the master bath in Eramosa stone from Cumar. Stellar White marble rectangles from Stone Source allude to the limestone downstairs, and are echoed by Royal Mosa porcelain on the walls. The powder room, near right, is enlivened with Flavor Paper wallpaper.



The house's greatest indulgence is a spacious dressing room, papered in Toile by Tracy Kendall and accented by supple Mockett leather hardware that recalls the living-room ottoman. A Gubi 93 desk chair is dressed in Pierre Frey's Alpina wool, and the orthogonal chandelier is Axo Light's Clavius Suspension. The room looks onto a second-story, screened-in porch.



One of the brightest places in the house thanks to a double-height stairwell window, the upstairs landing gets soft traction from a deep, nubby Steven King rug. The custom H&A handrail of white oak and black steel was "kind of a riff on the original" made of wrought iron, said Hacin—and one of the more interesting flash points in discussions on whether to lean historic or modern. The custom oak-and-fabric credenza is by H&A/Volk, and A Street Framers rimmed the photos.



Drama by Design

Manhattan-based architects Messana O'Rorke turned a sow's ear into a silk purse when they took on the renovation of this 1960s-era Chelsea apartment.

by Arlene Hirst





This page: Lacquered black walls provide a dramatic entrance to the apartment. A Sciolari ceiling light from Kerson Gallery illuminates the space. Opposite: The living area's reading nook, with its built-in daybed, offers a cozy spot to curl up with a good book. A photographic print of Bridgette Bardot by Terry O'Neill dominates the space, which is furnished with a Maarten Baas Smoke Chair and a vintage zebra-striped ottoman from Gustavo Olivieri Antiques.



ELIZABETH FELICELLA





Dorsinville loves to entertain and one of his demands was for a comfortable and inviting space in which to do it. The cozy living room is outfitted with a sectional sofa that Messana found at ABC Home. The simple dining area is furnished with a table from Brueton and Mario Bellini's classic CAB chair for Cassina. Although Dorsinville is not a cook, the kitchen would please one. It is outfitted with Kenya black granite countertops and Miele and SubZero appliances. A picture of the apartment's original kitchen is below.

The 1,250-square-foot apartment in this highrise Chelsea building hadn't been touched since the family who had lived there had been among its first tenants in the 1960s. It was a dilapidated mess, but the buyer, Hans Dorsinville, who owns fashion and graphics branding agency, Laird + Partners, and was formerly employed by Donna Karan as a creative director, had once lived in the building and knew he could reshape it to his needs. He sought the help of his architects and friends, Brian Messana and Toby O'Rorke, who had also designed his previous apartment in the building.

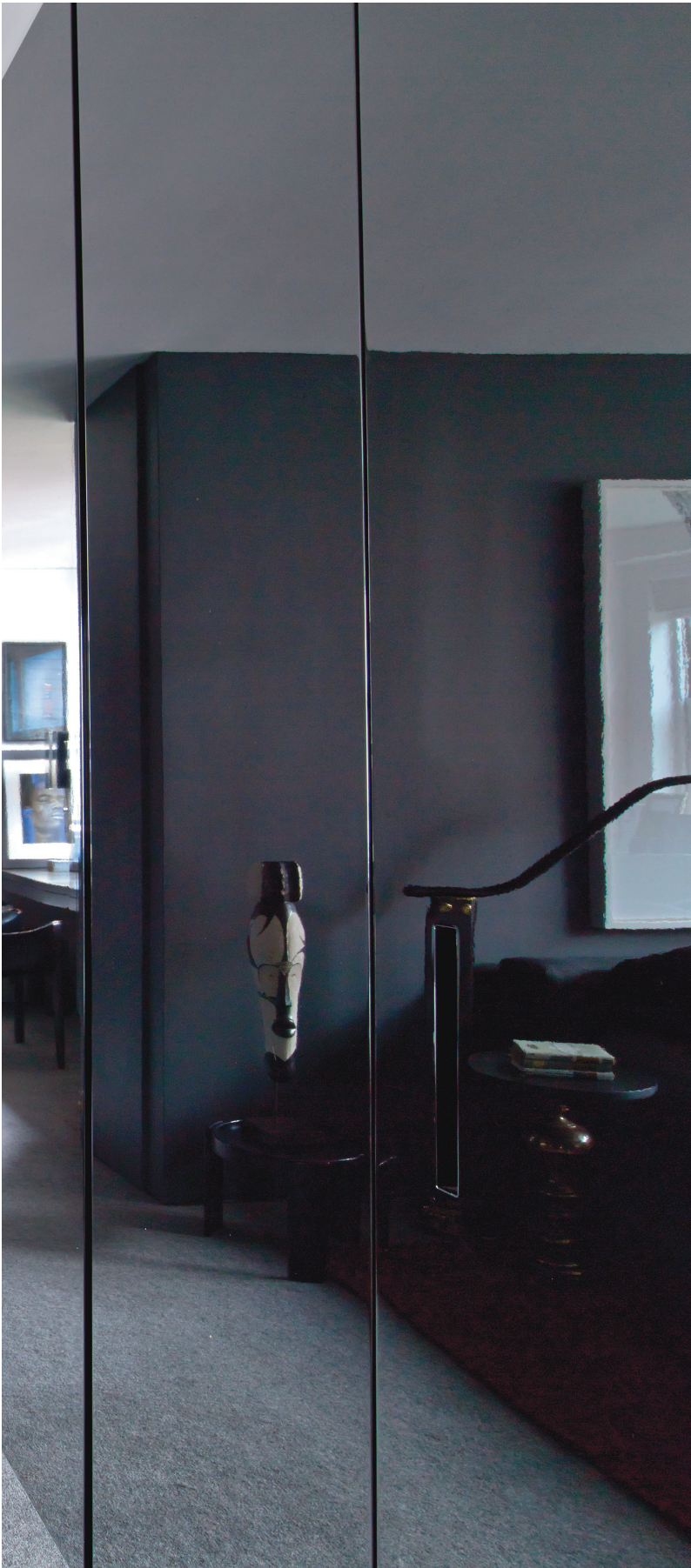
The architects performed a skillful transformation, turning the frog of a space into a princely abode. Now one room organically flows into the next, without any doors to separate the rooms. "It's a progression of unfolding spaces," said Brian Messana. "It's like a cocoon. You feel coddled."

The transformation took so long—over nine months—that the building has now ruled that no renovation can take longer than six. The matte chocolate stained, reclaimed oak fencepost flooring throughout the apartment consumed the most time. It had to be redone three times because of problems with the lacquer.

Two of the highlights in the serene master bedroom are the vintage 1960s Italian lamps that flank the bed and a photograph by Shinichi Maruyama that hangs above the 360 Storage Bed by Nubia. The custom-lacquered black walls conceal a commodious closet as well

as the bathroom, which is outfitted with unlacquered brass fittings from Waterworks. The Glassos Composite stone shower tile comes from Stone Source. The original bathroom, pictured below, provides a powerful testament to the importance of good design.









The combination guest bedroom and office gives Dorsinville a change of scenery. Opposite: The den area is furnished with a convertible sofa that easily opens when the Timothy Oulton stools are moved. This page: The custom-built, black-lacquer desk has a splendid view of the Empire State building unimpeded by curtains; in fact, all of the windows were kept bare. Silhouette shades from Hunter Douglas are concealed at the top

of all the window frames in case light control or privacy is needed. Below: The guest bath provides unlimited luxury. The same fittings from Waterworks are employed, but here, marble lines the walls and floors.

Messana explained that the design was inspired by the style of Tom Ford and Halston. The black palette creates a dramatic backdrop for Dorsinville's eclectic collection of art.





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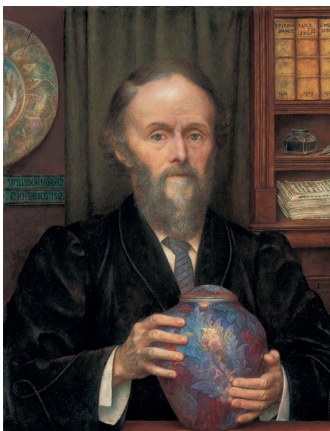
Le Corbusier: Furniture and Interiors 1905-1965

By Arthur Rüegg
Scheidegger & Spiess, \$195

Le Corbusier is already known as a founding father of modern architecture, planning, and urbanism. However, this book sheds new light on Corbusier's decorative arts and interiors, which "could well have had a crucial role to play in the development of his concept of modernism," said Arthur Rüegg, the Swiss author and Le Corbusier scholar. This beautiful book details all of Corbusier's contributions to what the author calls the *arts mineurs* (compared to painting and sculpture). The survey includes his wallpaper and carpet designs alongside a selection of photography, typography, posters, and exhibitions.

If you are a devotee of modern interiors this book is a treasure of lavish images and essays covering every aspect of Le Corbusier's interior work. It questions his later crusade against the decorative arts and his "relentless drive to exorcise stylistic eclecticism and all non-functional decor."

Rüegg argues that Corbusier used his own homes as laboratories, including his vacation cabin "Cabanon," which overlooks the sea in Roquebrune-Cap-Martin. Here, he used wooden whiskey crates—decorated in yellow and blue swatches of color—for chairs at a simple wooden table with a single conical leg. No matter how much Corbusier propagandized against decoration he was a master at designing and integrating it into modern objects and interiors.



Anarchy and Beauty: William Morris and His Legacy 1860-1960

By Fiona MacCarthy
Yale University Press, \$50

The great Victorian writer, essayist, poet, and craftsman William Morris was a polymath whose influence spread across culture at the dawn of modernity. He had a profound impact on all aspects of design work in the late 19th century including household objects, wall decor, and the ways in which we experience and live in

domestic spaces. Morris' childhood home life shaped his beliefs about both life and art. A childhood spent in middle class comfort convinced him that luxury was a "foe of art... and it cannot live in its atmosphere." A fascinating book, *Anarchy and Beauty: William Morris and His Legacy 1860-1960* points out that he started his design firm Morris & Co. because he disliked all available household objects for his Philip Webb-designed Red House in Bexleyheath, Kent.

Morris famously disliked the factory-made goods which he considered "soulless" and helped kickstart the Arts and Crafts movement. He is renowned as a master craftsman in embroidery, illumination, calligraphy, weaving, and printing. A selection of this work fills the pages of this easily accessible book, which also details those that he inspired, including his close group of cohorts and colleagues. For example, T.J. Cobden-Sanderson began as a barrister then became an Arts and Crafts bookbinder under the influence of Morris. This book highlights Morris' cultural impact and it proves especially useful for designers hoping to have a deeper understanding of the ethos that drove the Arts and Crafts movement.



Dreamhouse

By Penny Drue Baird
The Monacelli Press, \$50

Everyone deserves a dreamhouse claims Penny Drue Baird in this book detailing over a dozen of her interior designs. She posits them as her clients' dreams—not her own—and proclaims "it is time for designers to treat every client as an individual and design for their individual needs." There is no right or wrong look in interior design today she asserts if "a home is designed with good taste and reflects (the) interests of the owners, anything goes." It is her belief that while homes may seem to be "two or five or ten years of individual collecting... they are actually an accumulation and an amalgamation of hundreds of years of design," and she is able to take pieces from virtually any style or time period and make them the centerpiece of an elegant but comfortable room and home. She thinks that "fantasies, tempered by functional needs" determine how people want to live today. From New York apartments and Bucks County barns to Palm Beach pied-à-terres and California mansions, Baird proves she has the design ability to create these fantasy homes in a range of styles.

BOOKREVIEWS



Alvar Aalto: Second Nature

By Jochen Eisenbrand, with foreword by Mateo Kries and Tommi Lindh
Vitra Design Museum, \$69

Alvar Aalto, much like the Eames in America, adapted the ideas, projects, and objects of Modernism and 'naturalized' them to fit more easily into the minds and markets of their native countries. In Aalto's case, this also meant founding a company to produce and market his designs—Artek—in 1935. His furniture was able to promote

his work when he still had few completed buildings, according to Jochen Eisenbrand in the edited volume *Alvar Aalto: Second Nature*. Despite the 1930s economic recession, furniture manufacturers competed to license Aalto's first chair designs. In 1932, his friend Sigfried Giedion brokered a deal, and Aalto signed his first contract to produce stackable-cantilevered tubular-steel chairs. These, however, were not commercially successful; It was his famous design for the wooden Paimio Chair that first brought him commercial success. Under the pressures of material shortages during World War II, he adapted the principle of "flexible standardization" for economical chairs based on "uniform components that could be economically produced and combined in different ways to offer the user as wide a range of models as possible." These designs, often labeled organic, could "be read as either expressions of an international, modern style or as regionally rooted handicraft." This book highlights these two sides of Aalto's oeuvre with essays, new photos by Armin Linke, and an interview with Kenneth Frampton. It is a beautiful and concise, yet authoritative work on Aalto's creative process and its seminal results.

HOME SUITE HOME



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Architecture by Stonehill & Taylor
Interiors by Rottet Studio

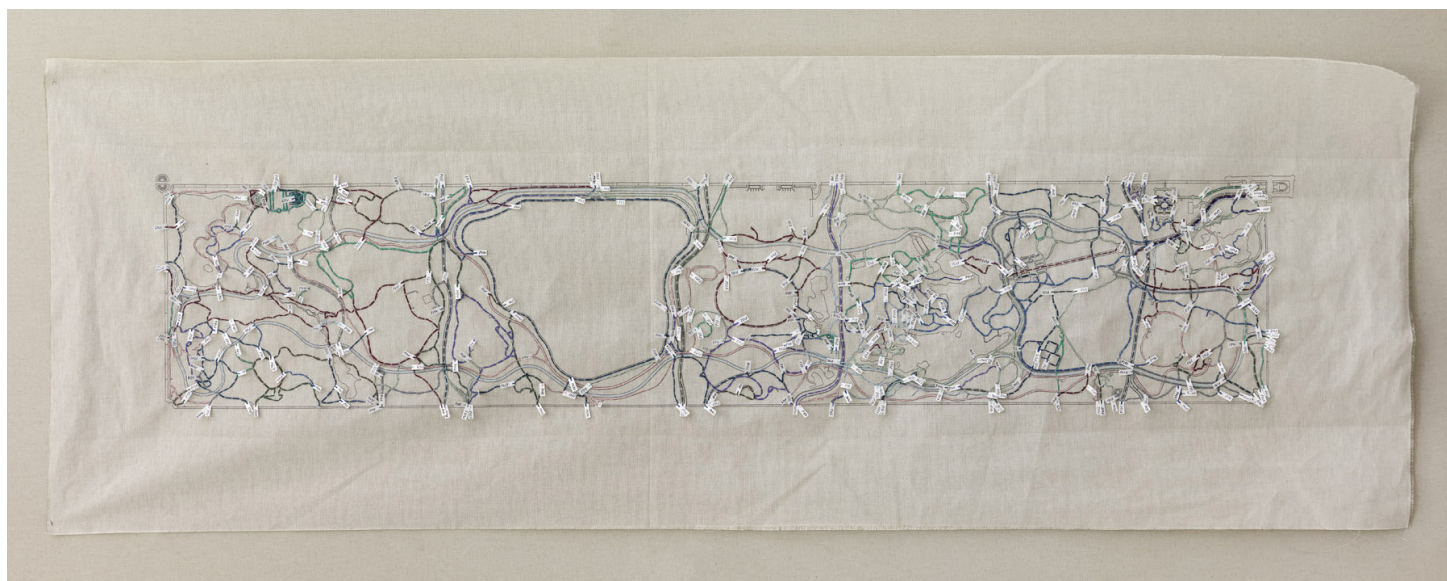
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TOP: TATIANA TROUVÉ; LAURENT EDELINE

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Wound Histories

The Public Art Fund recently commissioned Paris-based artist Tatiana Trouvé to create an installation commemorating the link between the Doris C. Freedman Plaza on 5th Avenue and 60th Street and Central Park. Trouvé, whose work has often dealt with themes of memory, time, and delineations of space, responded with *Desire Lines*, an installation composed of three massive custom-fabricated industrial shelving units containing 212 wooden spools wound with varying lengths and colors of rope.

Desire Lines is the product of meticulous research by the artist into the conception, history, and landscape of Central Park. Beginning with existing maps, she identified 212 paths—from prominent boulevards to more discreet pathways—representing each one with a color. Each path was then measured and a length of rope cut to mirror it. All 212 ropes were then wrapped around individual spools and mounted on one of three large metal racks. The combined length of cord mounted on the racks is approximately equal to the total length of the paths in the park.

Having indexed the paths of the park, Trouvé then named each spool for the literal description of the route it maps as well as a well-known event that took place there. For example, “P004: From West

108th Street to the Blockhouse” is also named *Selma to Montgomery March*; “P067: From East 76th Street, around the Conservatory Water and Pilgrim Hill, through the Ramble and to somewhere near the Ramble Shed” is also named *The Salt March*; and “P145: From the Naturalists’ Walk Rustic Bridge to the Balcony Bridge” is also named *Walk on the Wild Side*.

Running concurrently is *Studies for Desire Lines* at Gagosian Gallery. Here, Trouvé presents sculptures, drawings, and preparatory studies for her Public Art Fund commission. In addition to vellum tracings and cast part-objects, the exhibit features a maquette of *Desire Lines*, as well as a suite of detailed graphite drawings inlaid with copper, and vertical maps of Central Park in raw canvas with paths hand-stitched in colored silks.

Desire Lines is on view through August 30, 2015 at Doris C. Freedman Plaza, Central Park (60th Street and 5th Avenue) New York City.

Studies for Desire Lines is on view through April 25 at Gagosian Gallery, 821 Park Avenue, New York City.



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