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A new book surveys nineteen houses across Texas in vivid photography, examining how the local architecture translated the tenets of modernism into its own design vernacular. In an excerpt, we look at a mid-century home in Austin that's had a sleek, Texas-style refresh.
HELEN THOMPSON

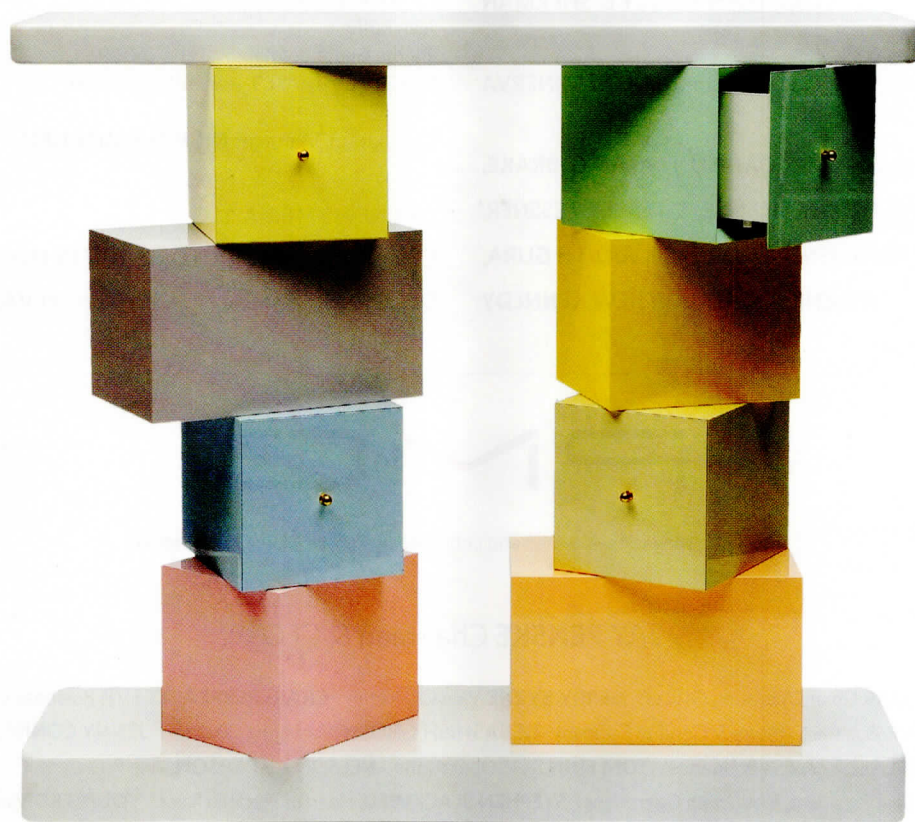


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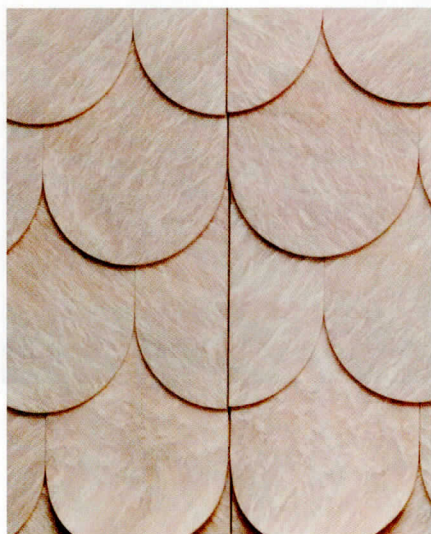
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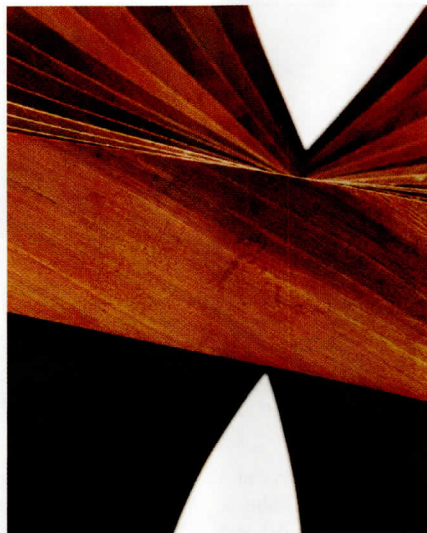
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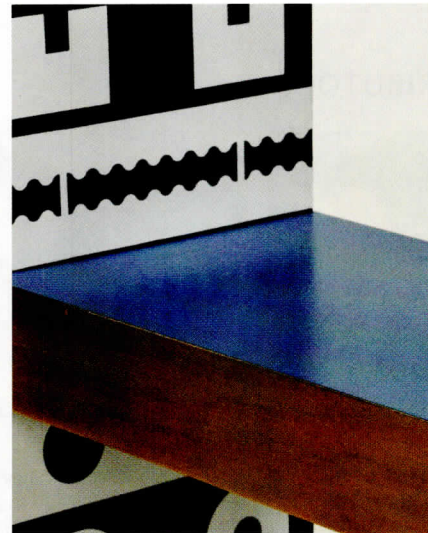
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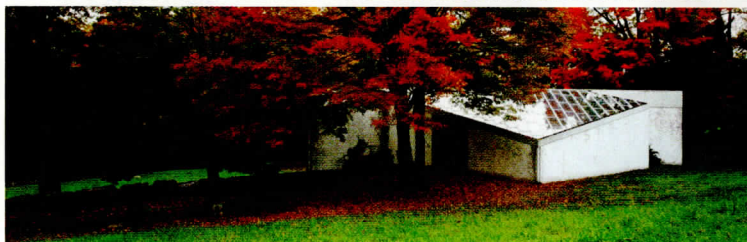
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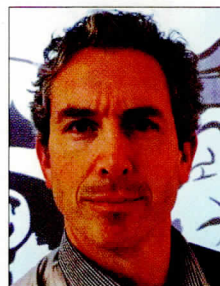
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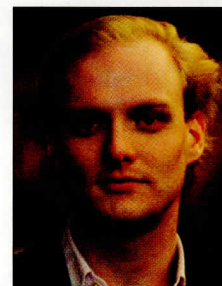
Matthew J. Kennedy has reported on auctions and the design market for MODERN for more than five years. He completed degrees in visual communications design and business management at Purdue University, and received his MA in decorative arts and design history from Parsons/Cooper Hewitt. At Cooper Hewitt, Smithsonian Design Museum, he assisted on a number of projects, including the exhibition *The Senses: Design Beyond Vision* and the publication *Design Is Storytelling*. As a writer, historian, and designer based in New York City, he also publishes frequently on theatrical design and history.



Anna Talley is a researcher, writer, and designer based in Brooklyn. She is currently earning her BFA in Art and Design History at Pratt Institute with a concentration in modern and contemporary design; in late 2019, she will be attending the Royal College of Art and participating in the V&A/RCA History of Design program's design and material Culture concentration. She has worked at the Metropolitan Museum of Art and Cooper Hewitt, Smithsonian Design Museum. Anna comes from a studio background in graphic design and has an interest in the application of history and theory to contemporary design practices.



Ezra Shales savors the productive confusion that lies at the intersection of design, craft, and art in everyday life. He has a PhD from the Bard Graduate Center and an MFA from Hunter College and has taught at the Massachusetts College of Art and Design, Parsons School of Design at the New School, and London's Royal College of Art. Currently, he is editing new editions of David Pye's *The Nature of Design* (1964) and *The Nature and Art of Workmanship* (1968), curating an exhibition of works by Ed Rossbach and Katherine Westphal, and writing a book about twenty-first-century basketry.



Sean McCaughan is a freelance writer and design critic from Miami, Florida. He was the founding editor of *Curbed Miami*, which he helmed for just under four years. He has written for many publications, including the *New York Times*, the *Architect's Newspaper*, *Interview*, and *CLOG*, and earned a partial MFA in design criticism from the School of Visual Arts in New York. His background is in architecture, real estate, art, and culture.

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GEORGE NAKASHIMA, 1958

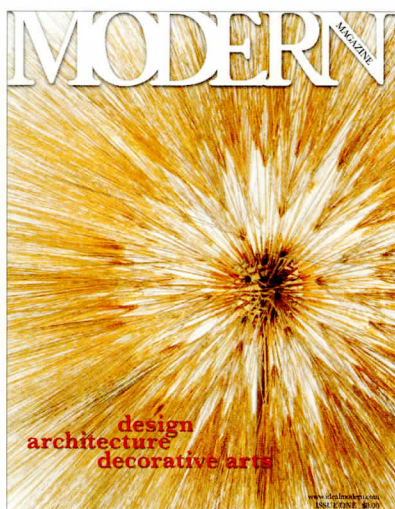
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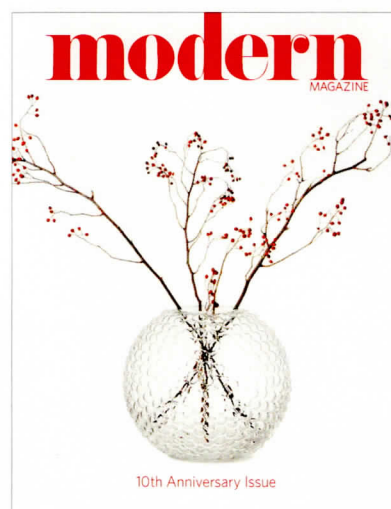
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THIS SPRING MARKS AN EXCITING MILESTONE: MODERN's tenth anniversary. It just so happens that in this issue we also commemorate another landmark anniversary, the Bauhaus centennial. Though a lucky coincidence, the occasion makes me think about how the guiding principles of that radical design school have continued to shape the architects, designers, and makers who've appeared in our pages—and informed how we understand what it means to be modern. In the last decade, we've looked at design in its many forms—from architecture and furniture to industrial design and craft—which at once commune with the past and propel us into the future. The work we've featured has been many things: forward-thinking and inquisitive, practical and experimental, beautiful and idiosyncratic. But the essence of design, as Walter Gropius, the founder of the Bauhaus, said, is that it is “simply an integral part of the stuff of life.” And that is the connective tissue that ties the stories in this issue together, from architect Michael K. Chen's eye-catching children's library for a Bronx homeless shelter to the fanciful designs of French designer Hubert Le Gall.

So how did we get here? For some of our readers—or at least our newer ones—the story of how MODERN came to be is scarcely known. And so I asked Gregory Cerio, the magazine's first editor and current editor of our sister publication, *The Magazine ANTIQUES*, to fill us in on its beginnings:

As it was in design history, so it was in magazine publishing: antiques led the way to the modern. The seeds that grew into MODERN were sown when Betsy Pochoda took over as editor of The Magazine ANTIQUES in 2008 and began to run stories about twentieth-century design. I wrote many of them. They were about fascinating folks like Gilbert Rohde—who convinced D. J. De Pree, head of the Herman Miller furniture company, that he'd be doing God's work if he began to make modern pieces rather than historical reproductions—and subjects such as often-overlooked British modern design. Some TMA readers grumbled; most were intrigued. An idea came forth in 2009 to



produce a one-off supplement to TMA about twentieth-century and contemporary design, aimed at prospective collectors. Advertiser response was so strong that a quarterly magazine was born. And here we are. Happy birthday, kiddo!

MODERN has been a labor of love by many, and is here thanks to the hard work and know-how of the founding publisher, Jennifer Roberts, the intrepid foresight of Betsy Pochoda, and Greg's early vision, which set the magazine on its course today. In 2012 Beth Dunlop took the helm, and during her tenure, she broadened our scope, incorporating more craft and architecture, and proving that to be truly modern, the magazine needed to have its finger on the pulse of the contemporary design scene, too. From the very beginning, our editor-at-large Eleanor Gustafson has worked tirelessly behind the scenes, and is owed a debt of gratitude for her shrewd and meticulous editing that ensures that the storytelling is both lively and coherent. And if not for the talents of our small, hard-working team—Cara Barrese, Martin Minerva, Sammy Dalati, Katherine Lanza, and Adeline Saez—we wouldn't be able to produce the thoughtful, visually enticing content we do every issue.

And so we return to the task at hand: our Spring issue. On the very last page, in “Parting Shot,” we celebrate the life of design pioneer Florence Knoll Bassett, who died in January at 101. I can't think of a better way to conclude the tenth anniversary issue than with a final look at the woman who defined modernism, not only for her own generation but for those to follow. Her designs are still coveted and in production today, and her innovative approach to spatial planning can be found in nearly every office. Her legacy is proof that design is, as Gropius said, “simply an integral part of the stuff of life.”

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WHY AN UNCHARACTERISTICALLY MEDITATIVE MEMPHIS DESIGN
MESMERIZED ONE RESOURCEFUL BIDDER

By MATTHEW KENNEDY

**Lot 1255 Rago's Modern Design sale,
September 23, 2018:** Nikko cabinet
designed by Shiro Kuramata, 1982.

With an estimate of \$5,000–\$7,000,
the piece sold for \$11,250. Some
reasons for the high price:

JAPANESE IN MEMPHIS

Shiro Kuramata grew up under the uncertain circumstances of Japan of the 1930s and '40s, but this precarity gave Kuramata and his contemporaries the opportunity to envision what they wanted of Japanese modern design. After training in woodcraft at Tokyo Municipal Polytechnic High School, Kuramata enrolled at the Kuwasawa Design School, graduating in 1956 and moving on to design for department stores. Creatively, Kuramata's influences form a constellation of eclectic forces: Isamu Kenmochi, his instructor at Kuwasawa, who taught an approach to ancient Japanese traditions through modern materials and vocabulary; American sculptor Donald Judd, whose minimalist work enthralled Kuramata; Gutai, a Japanese performance group that embraced decay as a revelatory process into the essence of an object; and Tomohiko Mihoya, owner of a glass company, who experimented with Kuramata to push the capabilities of glass in design, allowing Kuramata's motifs of floatation and immateriality to take flight. In 1956 Kuramata encountered his first issue of *Domus* magazine, through which he discovered Italian design and its "jaunty Italian optimism," as he described it, which was a stark contrast to the industrial, commercial demands of postwar Japanese design. In 1965 Kuramata established his own design firm, and in 1969 he embarked on a grand tour to Europe, during which he met Ettore Sottsass, founder of the Memphis group; he joined Memphis in 1981, its inaugural year.

ENCHANTMENT AS FUNCTION

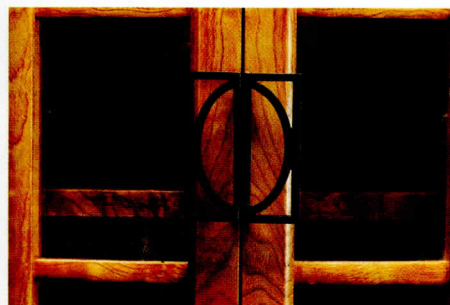
The Nikko cabinet first appeared at the *Memphis Vol. 3* exhibition, held in Milan in 1982, and later that year at another exhibition in Tokyo. Much of Kuramata's work of the period echoes the Memphis aesthetic, but meditative study reveals a refinement, a sidestepping

of the outlandishness of many of the group's designers. Jad Attal, specialist in twentieth- and twenty-first-century design at Rago, describes a synthesized maturity in Kuramata's work: technological but unapologetically simple, playful but resoundingly beautiful. The most enduring characteristic of his designs is that of objects appearing to float, an effect achieved through top-focused compositions, use of shadow, or, most predominantly, clear or translucent materials, particularly acrylic. In the Nikko, use of shadow in combination with thin steel supports creates the illusion that the drawers defy gravity, an illusion enforced by their high, tabernacle-like stature within the composition. While one might question what to store in these tiny drawers, Attal cautions that to focus on function is to miss the larger point of Kuramata's work. An exploration of materials and architectural form is inevitable, but the profound awe is in the exaltation of ideas and aesthetics. "Enchantment," as Kuramata theorized, "should also be considered as function."

FRIENDS IN HIGH PLACES

In the larger design world, Memphis has unmistakably had a moment in the past few years, and Kuramata materializes often at auction. Rago's Nikko cabinet, one of an edition of eleven, came from a New York-based private collection. Attal considers it "advanced Memphis," referring to small production or limited edition designs requiring a connoisseurial eye, and says such designs attract a passionate, studious market "looking for his essence." Kuramata's arguably most famous piece, the Miss Blanche chair—of conjoined acrylic sheets hosting paper roses within their panes—sold in 2015 for more than \$400,000. Such a sale had a "top of the pyramid" effect, according to Attal, in that the designer's earlier and lesser-known pieces are now reassessed for renewed value. The Nikko itself has come up for auction four times in the past ten years, frequently leaving the auction block unsold. At Rago's sale, a synergy of realistic pricing, transparency in authenticity, and knowledgeable buyers sent this Nikko to a new home. Of the buyer, Attal speculates that the sale "tells me this is a resourceful person who knows what they're doing and is absolutely confident."

Nikko cabinet
designed by Shiro
Kuramata, 1982.



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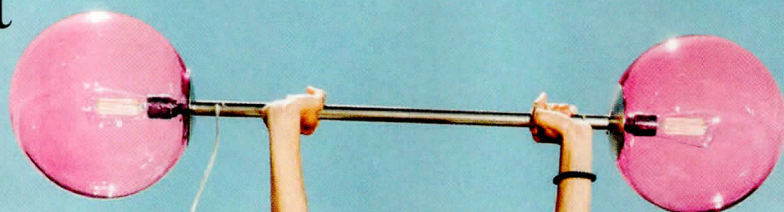
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Breakout Efforts

AT THE CORNING
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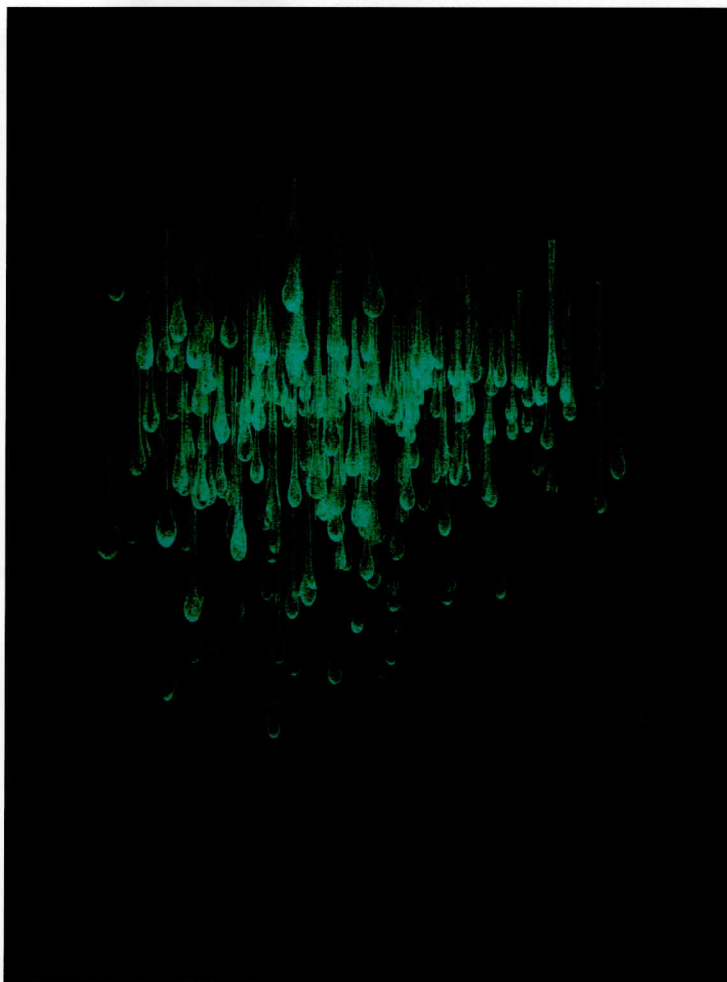


THOSE WHO DON'T CONSIDER GLASS A major art medium will think again after visiting a fascinating exhibition that opens in May at the Corning Museum of Glass. *New Glass Now* will showcase the extraordinary potential of the familiar, but always surprising material in artworks made in the last three years by one hundred artists from twenty-five countries around the world.

Broader in scope than most glass exhibitions, the show includes work created using every conceivable technique, including neon, carving, and kiln-working, as well as pieces made using the more frequently seen casting and hand-blowing methods. The first exhibition of its kind in four decades, it follows precedents set at the Corning Museum by *Glass 1959* and *New Glass: A Worldwide Survey* twenty years later. Both of the earlier exhibitions were major influences on the development of studio glassmaking and helped call attention to the accomplishments of talented and under-appreciated artists.

The current exhibition is the fruit of a year-long international search that yielded more than 1,400 submissions from fifty-two countries. The one hundred pieces in the show were chosen by a panel headed by Susie Silbert, Corning's curator of modern and contemporary glass, and including Aric Chen, curator-at-large of the M+ museum in Hong Kong; Susanne Jøker Johnsen, artist and head of exhibitions at the Royal Danish Academy of Fine Arts; and American artist Beth Lipman.

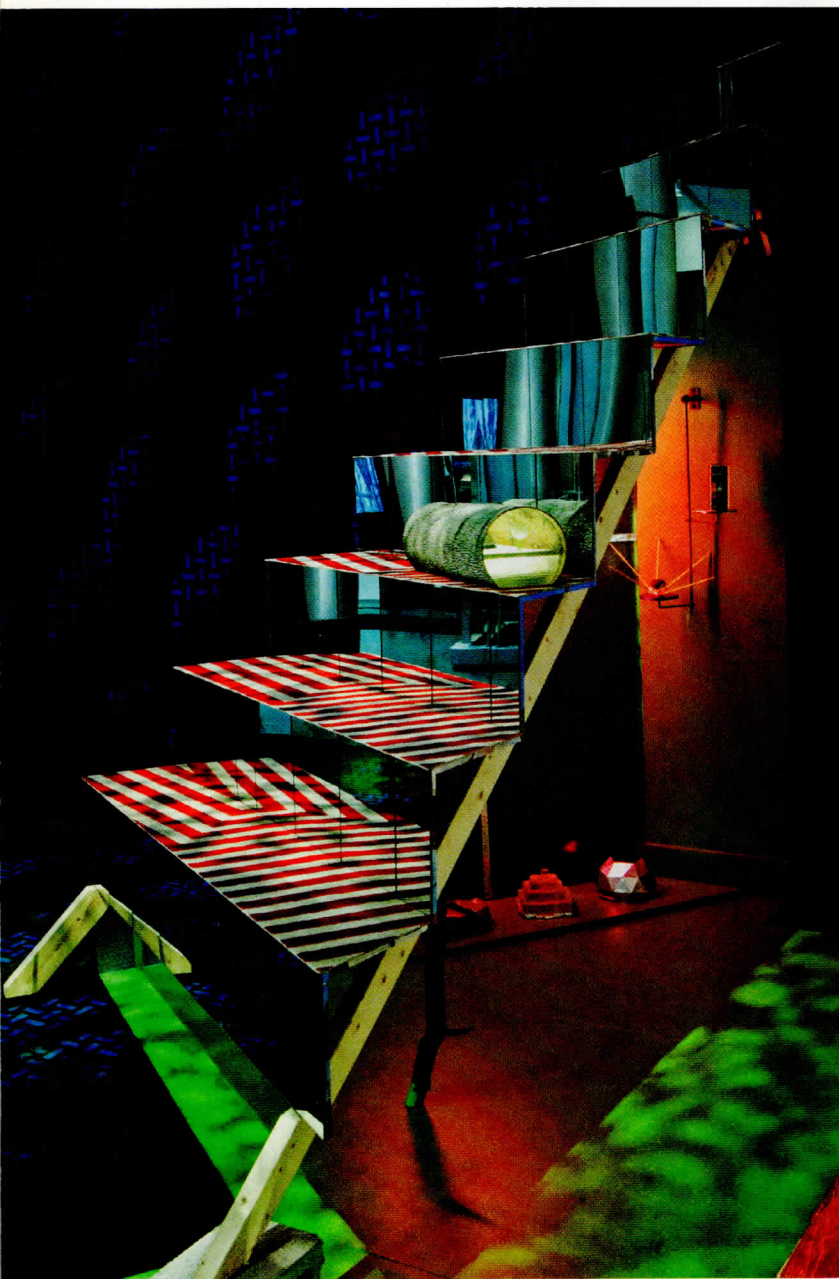
As the exhibition proves, glass is rife with contradictions: it can be clear or opaque, fragile



Super Strong Lamp by Doris Darling, 2016.

This Shit is Bananas by Megan Stelljes, 2017.

Liquid Sunshine by Rui Sasaki, 2018. This room-sized installation was part of the Corning Museum of Glass's 33rd Rakow commission, a program started by the museum in 1986 to support the development of new works of glass art.



Rise Over Run Again by
Nate Ricciuto, 2017.

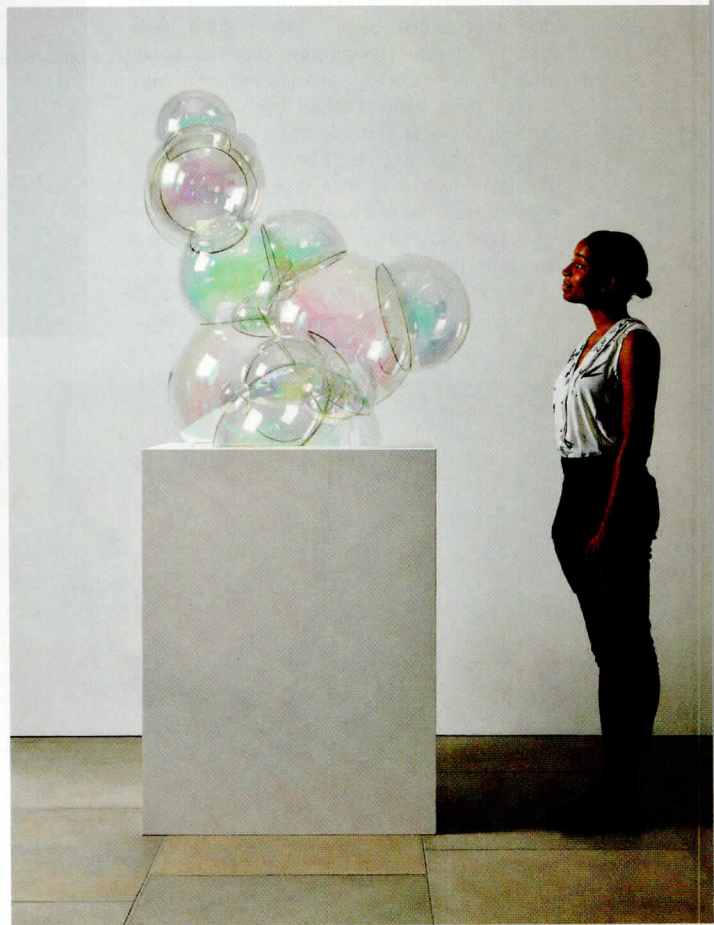
Bubble Cabinet by
Jeroen and Joep
Verhoeven, 2017.

or sturdy, colorless or brilliantly hued, rough or smooth, flat or formed into surprising shapes and sizes. Works on display range from *Cloud*, an etched glass cube by Miya Ando to *Liquid Sunshine*, Rue Sasaki's curtain-like installation of undulating phosphorescent lengths of blown glass.

Some artists have combined glass with other materials: a staircase-shaped work by Nate Ricciuto incorporates wood, steel, and carpeting, and a rock-like piece by Sarah Briland includes foam and resin. The roster of artists, who range in age from twenty-three to eighty-four, includes celebrated designers like Ronan and Erwan Bouroullec, Tord Boontje, and the Verhoeven Twins, as well as virtual unknowns for whom the exhibition will offer their first major exposure.

"The field is ripe for reevaluation and reinvigoration," says Silbert. If *New Glass Now* demonstrates that the latter process has begun, the exhibition may well also jump-start the former. *New Glass Now* is on view at the Corning Museum of Glass from May 12 through January 5, 2020. cmog.org

—Judith Gura



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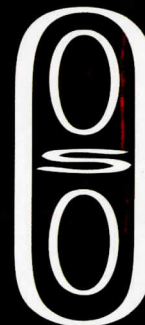
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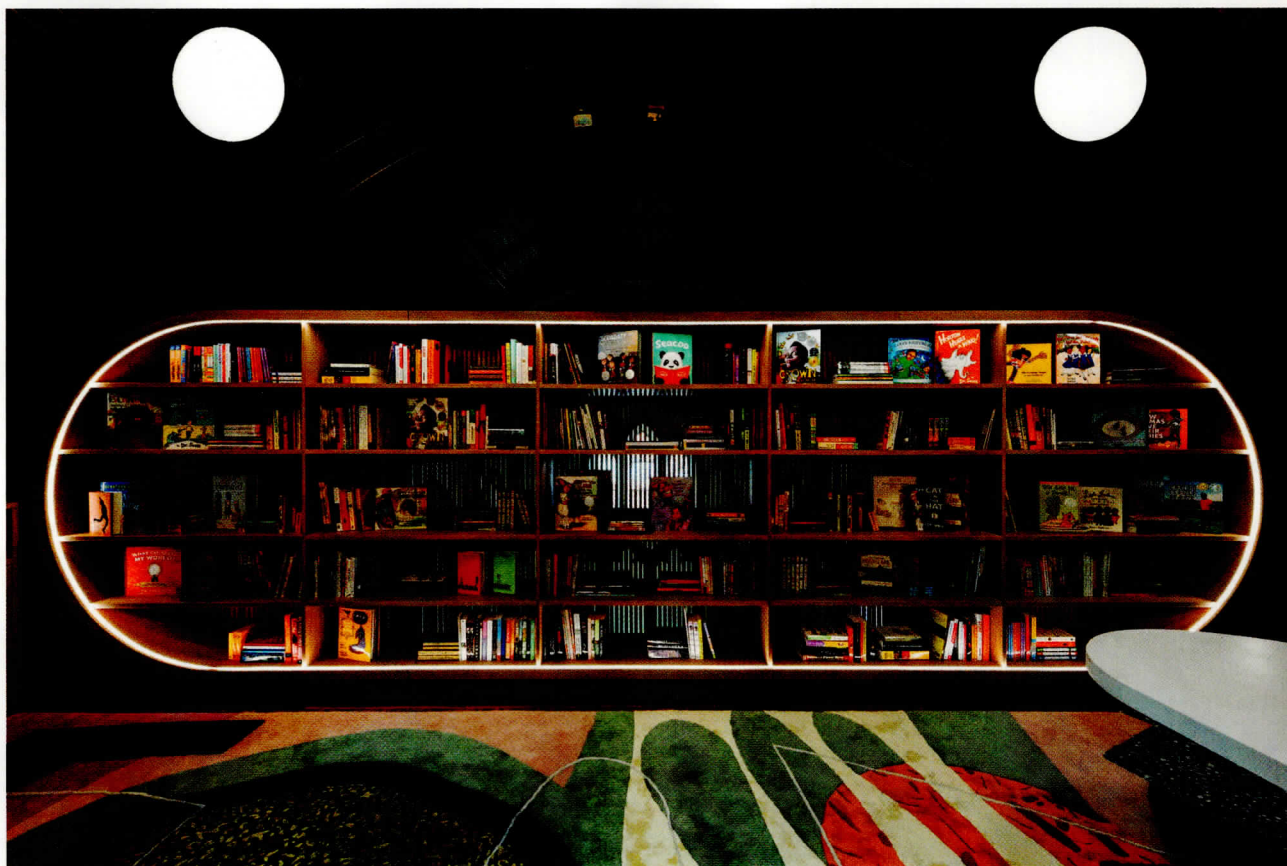
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MORE AND MORE NEW YORK CITY families have endured homelessness in recent years, and nowhere is the problem worse than in the Bronx. But mothers and young children sheltering at Concourse House in the Bedford Park neighborhood have found a small measure of comfort in the form of the facility's eye-catching new children's library.

The library was the brainchild of mother-and-daughter-team Julie and Kate Yamin, longtime philanthropic supporters of Concourse House. "Kate loves libraries, books, and children," explains the shelter's executive director, Manuela Schaudt, and had the idea to renovate the dark and dimly lit library—described by the kids as "creepy"—located in the choir loft above a former chapel, a remnant of the early twentieth-century building's origin as the House of the Holy Comforter nursing home.

Yamin easily convinced Michael K. Chen—an architect whose firm's specialties include what he calls "micro" projects that maximize space in cramped city apartments—to give the 250-square-foot space a makeover. After "thinking about my own childhood and the importance books had, how special and personal they were," Chen decided to do the work pro bono.

The centerpiece of the new library is a Chen-designed, lozenge-shaped bookshelf, which is filled with enticing, colorful volumes acquired from Sisters

Uptown bookstore in Harlem. The bookshelf's curves echo the form of the barrel-vaulted ceiling overhead, and its bright white oak construction—lit by a band of LEDs wrapping around its perimeter—contrasts sharply with the antique ceiling's dark wood. The space is furnished with poufs upholstered in pastel-colored Maharam fabrics and an abstract topographic carpet of tufted wool and synthetic silk, made by Studio Proba in collaboration with Chen's firm. Members of Chen's network of friends and colleagues contributed so many furnishings and fixtures, Chen says, "that we didn't have room for all the pieces." The surplus lighting and seating pieces were sold in an online auction in December, with proceeds going to fund library operations.

Projects like the children's library represent an intriguing investment in buzzworthy design solutions to social problems, an excellent gesture to be making during the anniversary year of the Bauhaus's founding. It's unclear what Gropius, Mies, and friends would have made of Chen's hygge aesthetic, but the families at Concourse House couldn't be more pleased. The best, and most salient, review comes from one little girl: "I love this library," she says. "I wish it were my home!" mkca.com

—Sammy Dalati

The children's library at Concourse House, Home for Women and Their Children in the Bronx.

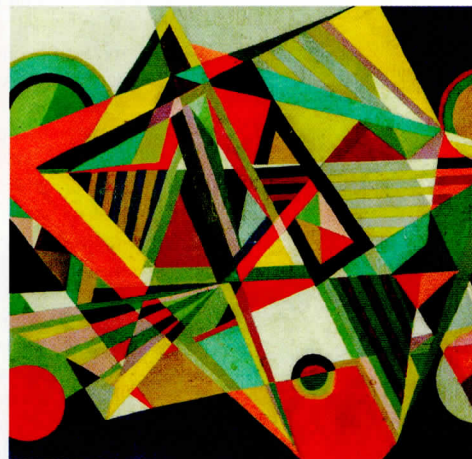
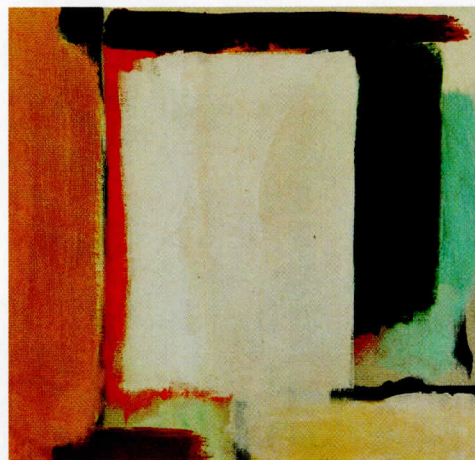
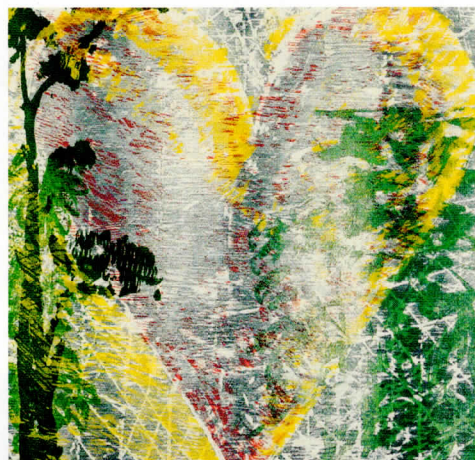
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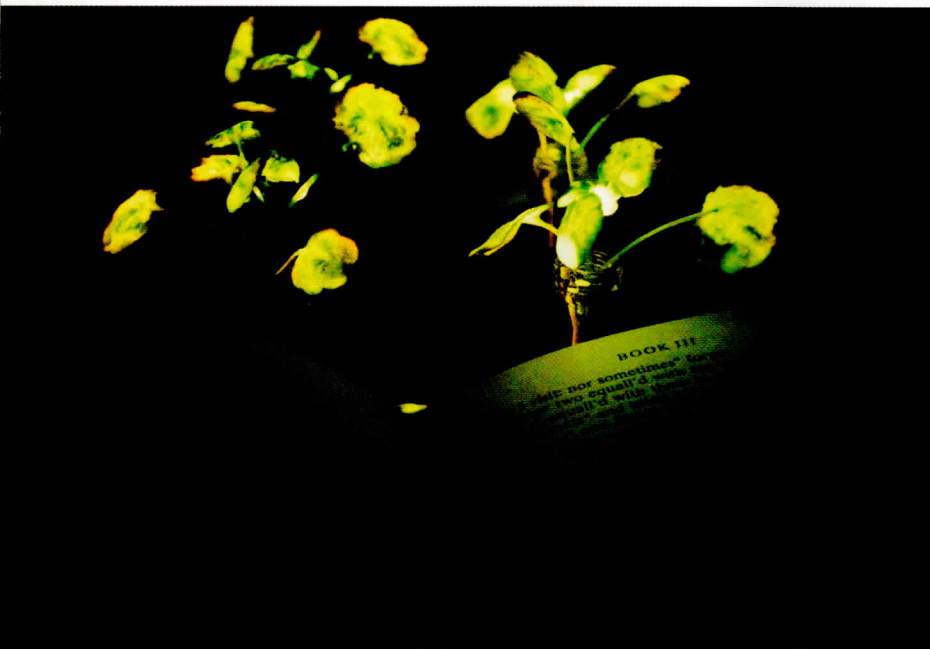
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Nature Studies

DOING WHAT
COMES
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CLIMATE CHANGE, ARGUABLY THE BIGGEST challenge facing the world today, has caused a radical rethinking of the role of design. Science has become the next big thing to capture the attention of a large swath of the creative population, who are now striving to find ways to counteract the destruction of our natural environment. "We will become extinct, but we can design a more elegant ending," says Paola Antonelli, senior curator in the department of architecture and design at the Museum of Modern Art. "We need to teach people about empathy and restorative design." Antonelli is overseeing the Twenty-Second Triennale of Milan, which runs through September 1. The massive show, titled *Broken Nature: Design Takes on Human Survival*, is a compelling call to arms about the state of the environment, and it moves beyond the conventional parameters of design to confront a much broader universe, one that encompasses oceanography, botany, ornithology, bioengineering, and much more—even the politics of the Mexican/American border. The exhibition occupies almost the entire Palazzo dell'Arte—the Triennale's home—as well as some of the grounds in the Parco Sempione, where the building stands. It is international in scope with more than one hundred projects from at least twenty-five countries.

For Antonelli, the task of design is to change people's behavior, and the show espouses restorative design as a way to reconnect humans to their natural environments, from which, she notes, we have increasingly become disconnected. Photography that illuminates the before and after of climate change will be on prominent view as well as Amsterdam-based Formafantasma's work on turn-

ing electronic waste into new materials. Sigil, a design collective based in Beirut and New York City, will present *Birdsong*, an investigation of the fraught relationship between birds, humans, and a Syrian landscape brutalized by war. Bernie Krause's *Great Animal Orchestra* will be on hand, displaying his research in archiving the sounds of more than fifteen thousand species. Stefano Mancuso, a plant neurobiologist, will stage *The Nation of Plants*, aiming, Antonelli says, "to prove that plants are smarter than humans."

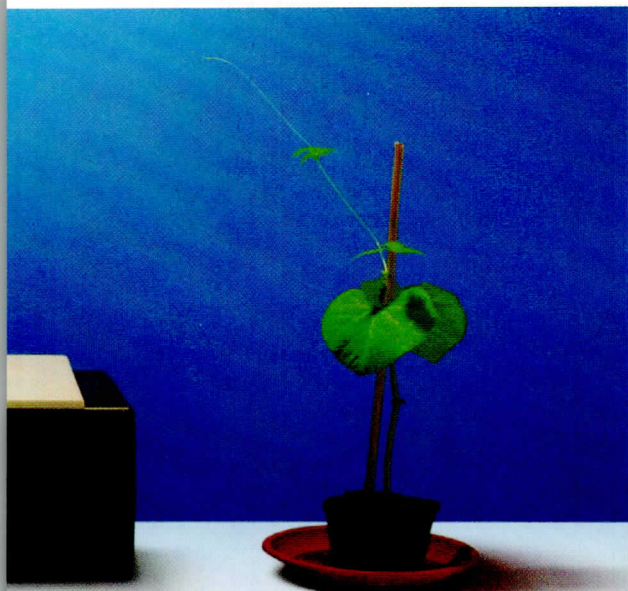
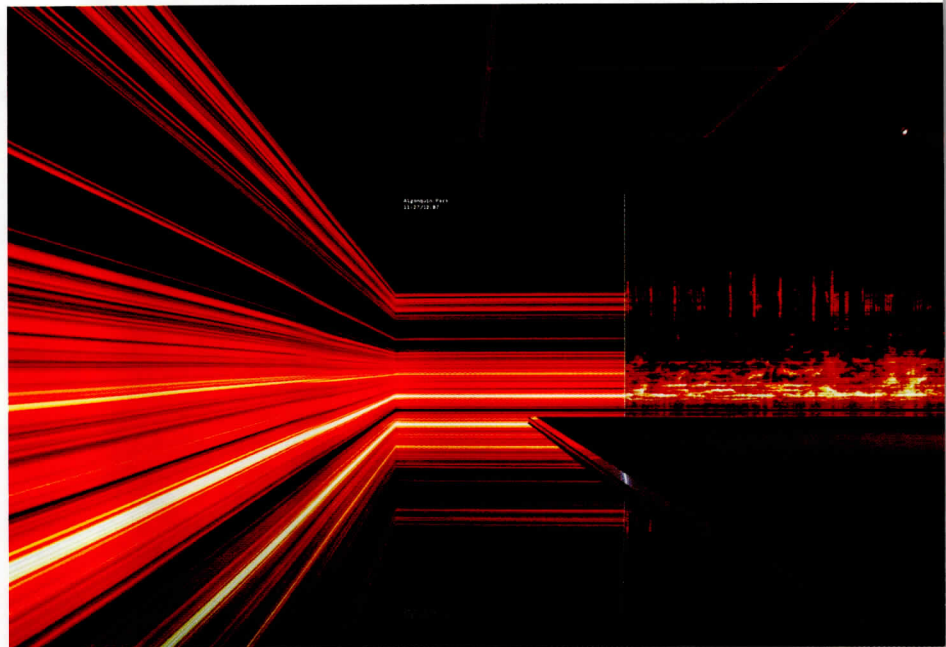
If travel to Milan is not in your plans, head to Manhattan this May for another take on the climate change problem. Cooper Hewitt's Triennial, the museum's look at what's happened in the world of design over the last three years, is simply dubbed *Nature*—Cooper Hewitt Design Triennial, but it, too,



makes a foray into the challenges facing human existence. According to Matilda McQuaid, Cooper Hewitt's deputy director of curatorial and head of textiles, and part of the team assembling the show, the museum had no idea of Antonelli's project when it began work; but Antonelli isn't surprised by the coincidence, observing that many museums around the world are tackling the issue.

In a departure for its Triennial, Cooper Hewitt is collaborating this year with the Cube design museum in the Netherlands, which will be the European venue for the show from May 10 to January 20, 2020. Both will span several design disciplines—including architecture, urbanism, product design, landscape design, fashion, and communications—that are reimagining humans' relationship to the natural world.

Both are organized around seven themes that explain how designers are involved in problem solving: Facilitate, Augment, Nurture, Salvage, Remediate, Understand, and Simulate. "Science sometimes has a hard time connecting. Design can help," McQuaid says. Among the projects on view is Sam Van Aken's *Tree of Forty Fruit*, which, when carefully tended for three years, yields a cornucopia of disparate produce. The *Warka Tower*, started in Ethiopia by Arturo Vittori, gathers drinkable water from the air and dispenses it to people below, a boon to water-starved communities around the world. The *Origami Membrane for 3D Organ Engineering* folds, making it possible to insert an artificial kidney into the body—an extremely difficult feat because of the kidney's size. Daisy Ginsberg has been working on resurrecting smells from extinct flowers, and An-



irudh Sharma has produced ink from car emissions. There will be nanobionic light-emitting plants, infinity burial suits, a prototype of a 3-D-printed tire from Michelin, and a soft robotic grip glove for those suffering from hand weakness.

The end of the world may be centuries off, but these shows argue that the time to address the impending catastrophe is now. Perhaps we should all remember that 1970s margarine television commercial, "It's not nice to fool Mother Nature."

brokennature.org
cooperhewitt.org
cubedesign museum.nl

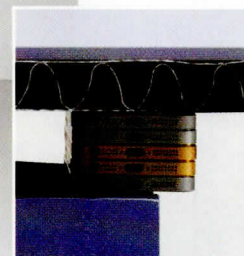
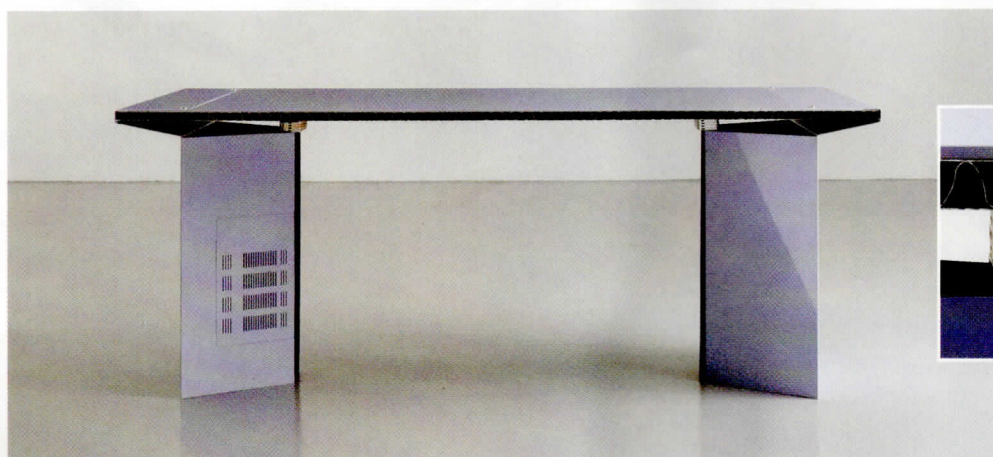
Nanobionic watercress plants created as part of an ongoing MIT study spearheaded by Seon-Yeong Kwak.

One of Stefano Mancuso's lab experiments, 2018.

Table from the *Ore Streams* project by Formafantasma, 2017.

View of the exhibition *The Great Animal Orchestra* by Bernie Krause and United Visual Artists, 2016.

—Arlene Hirst



A New Eatery Takes Shape in Bogotá

WHIMSICAL TOUCHES AND BOLD GESTURES DEFINE STUDIO CADENA'S MASA RESTAURANT

BRUTALISM AND MEMPHIS MIGHT MAKE ODD bedfellows, but the new, second, location of Masa, a bakery and café in Bogotá, Colombia, borrows ever so subtly, yet skillfully, from these two design camps. While reminiscent of a certain high-design hipster restaurant typology—that is, the use of simple materials, abundant indoor greenery, and pops of color—that seems ubiquitous these days, the eatery, designed by Studio Cadena, is anything but formulaic. Located in a residential neighborhood—on the site of a former house—the building, with its raw concrete walls and geometric cutout forms, has hints of brutalism, but as if it were on vacation in the tropics. While the architecture is meant to stand out, the restaurant is built at a residential scale in keeping with its neighbors.

The 7,500-square-foot building is organized as a collection of interconnected volumes, perceptible from the interior and exterior, like building blocks of varying heights packed next to each other. Each concrete block is sliced open by tall, triangular windows, creating an open and airy interior. An equally monumental circular window that looks onto a courtyard dining area from the kitchen heightens the graphic quality of the design.

The entrance is dominated by a multilevel seating platform, creating a common social area. Further in, another section is anchored by a large cylindrical concrete bar. There's also a bakery where

fresh loaves are presented on wall pegs for selection by customers.

The entire building, from the structure itself to the surfaces, fixtures, and finishes, was designed by Studio Cadena. "We designed everything down to the light fixtures, except the chairs," which were purchased separately, says Benjamin Cadena, a Colombian architect and the founder of the eponymous studio, which is based in Bogotá and Brooklyn. Lighting fixtures, such as the paper globes in the bar area, distinguish the spaces. Metal mesh ribbons hang from the ceiling, catching the natural light. The walls are made of textured concrete and the floors of a unique combination of terrazzo tiles set into terrazzo, which gives a "softer feeling to the space," Cadena says.

Cadena's favorite feature is the exterior walls, because they influence the entire structure: "They define the envelope of the building, but they also do a lot at different levels," he says. "There are no finishes. It was a structural solution that performs in a very specific way. The texture is animated on the outside by reflecting the sun, and inside it diffuses sound, so the space is not as noisy. It breaks down the scale of this brutalist building into something more humane. It's something we spent a lot of time on, fighting for and struggling with." In Cadena's words: "The wall is the most defining part of the design."

studiocadena.com somosmasa.com

—Sean McCaughan



Masa's second outpost in Bogotá, Colombia, designed by New York- and Colombia-based architecture firm Studio Cadena.



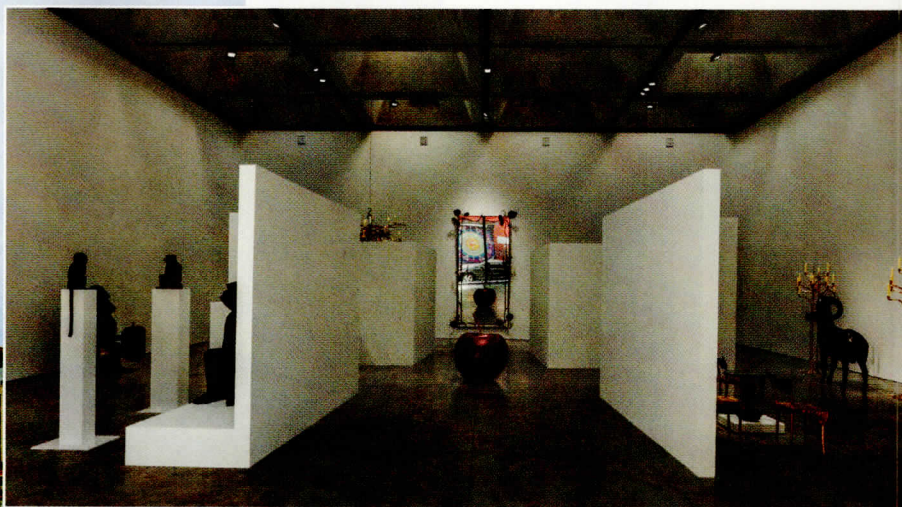
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Art on High

KASMIN GALLERY OPENS ITS NEWEST OUTPOST IN CHELSEA



contrasting frame for its rigorous and stark lines, designed by studioMDA. The project is one of several the architects have completed for the gallery.

Inside, a coffered concrete ceiling, punctuated by skylights, allows diffuse, even, natural light into the gallery. The structural grid also accommodates flexible configurations of lighting and walls within the volume of the building. "The new building allows the gallery to curate shows of a very different scale, adding to the already existing catalogue of spaces," Markus Dochantschi, founder of studioMDA, told MODERN. "It acts as a Kunsthalle to the gallery."

The building also offers something to the public. On the High Line-adjacent roof, a rolling landscape designed by Future Green provides views of urban foliage—including sizable trees—as well as outdoor space to show large-scale sculpture. "We placed the undulating landscape at the same level as the High Line, 'extending' the landscape onto our roof," Dochantschi says. "The challenge was to maximize green space, while also maximizing skylights. The solution was the concrete waffle slab." The slab allows for enough soil depth to grow trees, as well as the strength to support the sculpture.

"Having an additional 5,000 square feet of exhibition space on our rooftop elevates our ability to engage with the public, which is something that has always been at the heart of Kasmin's mission," says Nick Olney, the gallery's managing director. "The rooftop sculpture garden puts our program on view to the millions of people who visit the High Line each year, so it is a new and exciting platform for us."

kasmingallery.com

—Alan G. Brake

Kasmin gallery's new flagship location at 509 West 27th Street in October 2018.

Installation view of *Les Lalanne* at Kasmin gallery, which ran until March 9.

THE ART MARKET GENERATES BILLIONS IN SALES annually, yet, unlike their counterparts in Los Angeles, most New York galleries are located in existing buildings or are shoehorned into retail spaces in new luxury condos. Kasmin gallery recently opened a new, purpose-built gallery in a freestanding building on 27th Street adjacent to the High Line. Zaha Hadid's sinuous condominium building seems to wrap the new Kasmin building on two sides, providing a



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Detroit's Siren Song

THE MIGHTY WURLITZER HAS HIT A HIGH NOTE once again in Detroit. Literally crumbling for much of this century, the fourteen-story Wurlitzer Building, a downtown landmark that opened in 1926, has been restored by the New York development firm ASH NYC and is now home to The Siren Hotel. ASH NYC hopes the hotel—the name is a clever, musically oriented allusion to the creatures in Greek mythology who enthralled sailors with their song—will call people to the newly reinvigorated city.

Rudolph Wurlitzer began building his musical instrument empire in Cincinnati in 1856, importing string instruments from Germany. The company gained renown after expanding its business to manufacture organs and pianos, eventually producing the “Mighty Wurlitzer” theater organ in 1910, aptly named for its incredible power, which became one of the firm’s most popular products. At around the same time, Detroit began to make its own name in American music. The city’s symphony

orchestra was founded in 1914, the opera house opened in 1922, and within a few years the Detroit jazz and blues scenes were enlivened by the first wave of arrivals in the Great Migration of African Americans to the North.

Recognizing a steady customer base, Wurlitzer hired architect Robert Finn, who designed a Renaissance revival-style tower for the company’s Detroit home. Wurlitzer occupied much of the building for about fifty years, before joining the legions of residents abandoning properties in inner-city Detroit. Slowly, other tenants also moved out, and by 1982 the building was empty. After many years of desolation—with falling terra-cotta tiles and other architectural elements a constant hazard—Brooklyn-based ASH NYC purchased the building in 2015 and announced its future as a hotel. The company’s success with its first hotel, The Dean, in a refurbished 1912 building in Providence, Rhode Island, prompted ASH NYC to focus on more such revitalization projects.



THE WURLITZER BUILDING IS BACK IN THE GROOVE

By KATHERINE LANZA



"We were interested in exploring cities that had similar characteristics: well-preserved historic architecture, a vibrant and growing arts and culture scene, burgeoning culinary density," say the firm's principals. "We went to Detroit on a day trip and fell in love with the grassroots energy and the people."

The hotel boasts more than one hundred rooms, as well as seven food and beverage spaces. The Candy Bar, a bubblegum-pink wonderland, is the in-house cocktail lounge; Albena, helmed by James Beard-award nominee Garrett Lipar, is the tasting counter; and Sid Gold's Request Room is The Siren's very own piano and karaoke bar. The hotel is also the new home of the revered Detroit record shop Paramita Sound.

For those who saw the Wurlitzer in its previous state, the change will be a shock. ASH NYC transformed the eyesore into a lush getaway that recalls the allure of Detroit's past. As the members of the firm say: "We sought to create a hotel that changed the Detroit narrative, which for the last few years has been about grit and industry. We looked back to the turn of the century when Detroit was a grand and elegant city, considered the Paris of the Midwest. We wanted to recapture some of the glamor that most people don't know was a core element of Detroit."



The historic Wurlitzer Building, completed in 1926, now home to The Siren Hotel.

The hotel's lobby is the perfect place for conversation and a cup of the in-house roaster's Populace Coffee.

The penthouse features a double-height glass window with views over Comerica Park and downtown Detroit, as well as full living and dining rooms and a lofted sleeping area.

Candy Bar, the hotel's cocktail lounge, stands out for its candy-pink ceiling and matching decor.

New Views

IN SAN FRANCISCO, DESIGN FINDS A HOME IN UNEXPECTED PLACES

By ANNA TALLEY

A VICTORIAN CITY KNOWN FOR its twenty-first-century innovation, San Francisco offers the perfect backdrop for exhibiting contemporary design in historic spaces. With this in mind, two galleries, Carpenters Workshop Gallery and The Future Perfect, have recently opened up new locations in the Bay Area. Though these showrooms couldn't be more different, both speak to the city's history and offer unique perspectives on design display beyond the white box.

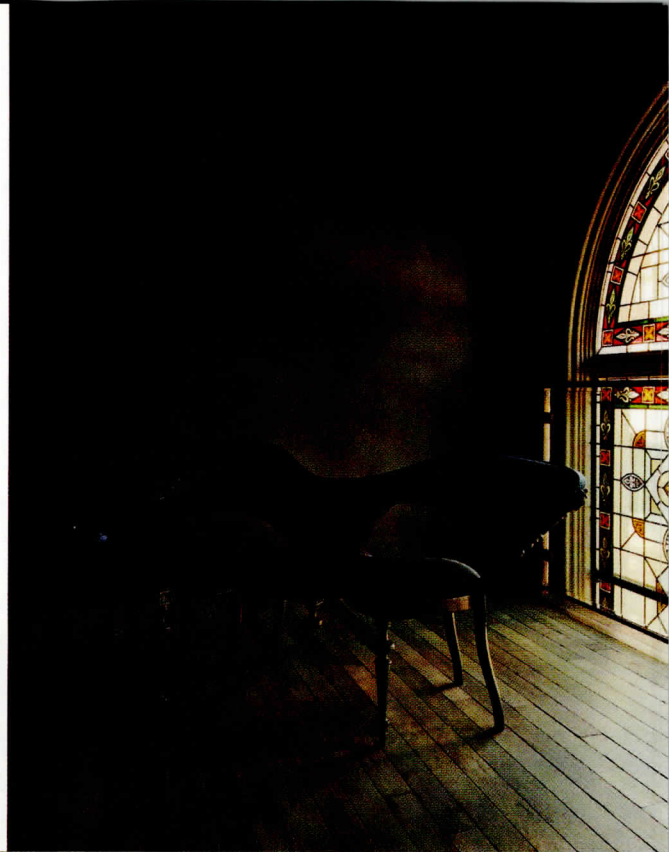


CARPENTERS WORKSHOP GALLERY

THE NAME ALONE IMPLIES THAT CARPENTERS Workshop Gallery is comfortable with the unconventional address. Julien Lombail and Loïc Le Gaillard launched their gallery in 2006 within a former—as you guessed—carpenter's workshop in London's Chelsea district. They have since opened locations in the Marais in Paris and in a two-story penthouse in a Philip Johnson-designed skyscraper in Manhattan. However, their San Francisco outpost is their most unusual yet. "We like to exhibit in spaces that are a bit off the beaten path," says the San Francisco director, Ashlee Harrison. "None of our galleries have storefront space and that is on purpose."

You'll find the newest Carpenters Workshop Gallery on the mezzanine of a former church, a landmark structure built in 1913 and recently renovated by one of the building's owners, designer Ken Fulk, to become the Saint Joseph's Arts Society. Since its inaugural exhibition in the nearly 9,000 square-foot space opened last October, which included works by Studio Job, Maarten Baas, and Nacho Carbonell, among others, the gallery has staged a solo show of work by Vincenzo de Cotiis, whose raw, textured designs contrast beautifully with the whitewashed Romanesque interiors. "The classical architecture communicates a sense of drama that a more traditional white box exhibition space cannot offer," Harrison says. "The space can work well to complement some pieces while also providing a stark aesthetic juxtaposition to others that can be just as provocative."

Working within a landmark building does come with challenges. "We have to take into mind the historic integrity in exhibition planning," Harrison says. "Also, our gallery resides on a mezzanine level, so there are certainly logistical preparations when installing large scale pieces. But all of this pushes the creativity of the process!"

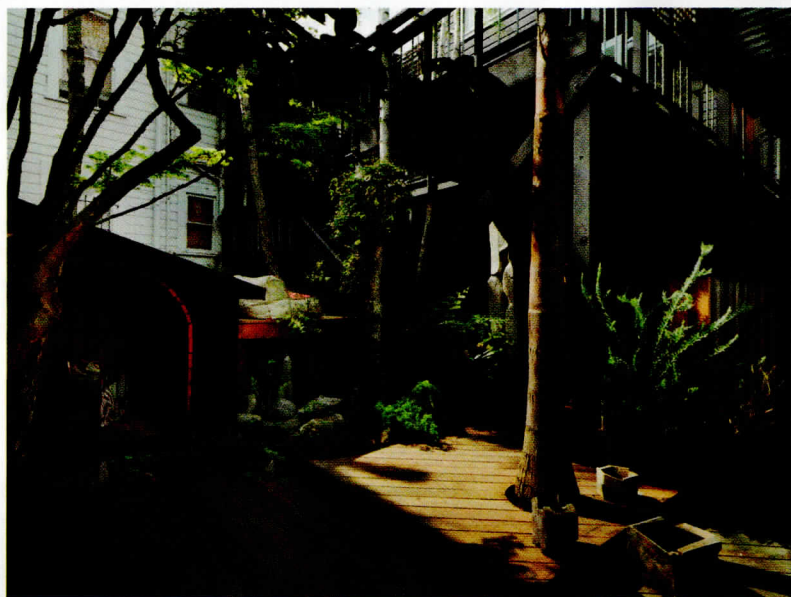
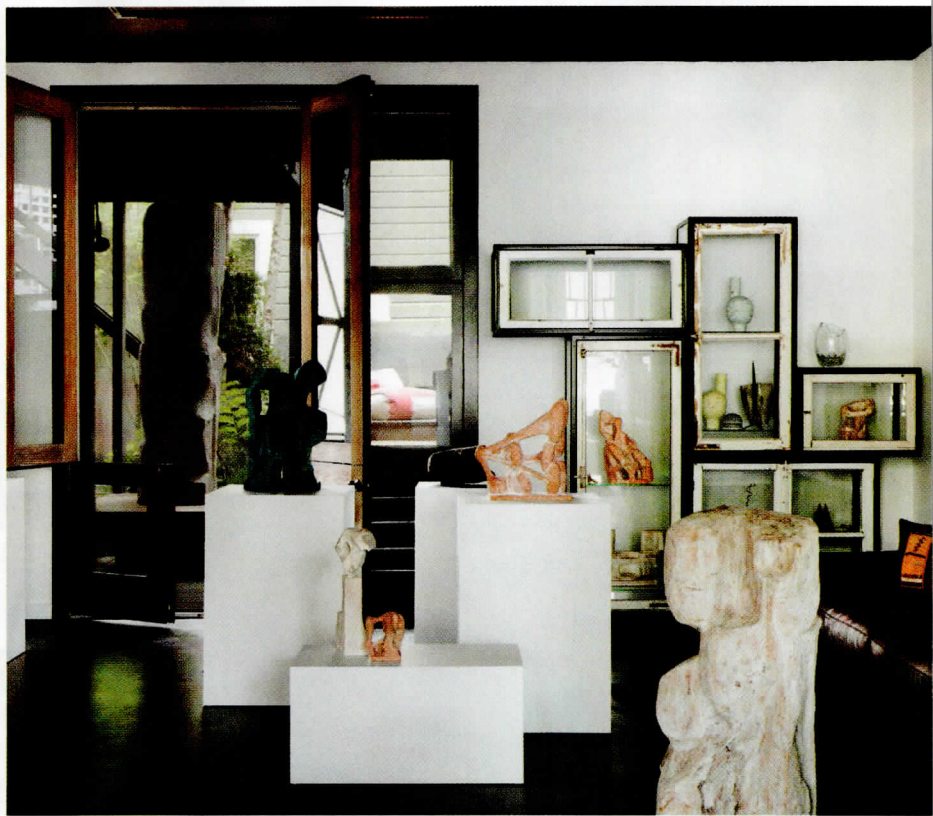


MATT HARRINGTON PHOTO, COURTESY OF CARPENTERS WORKSHOP GALLERY (2)

THE FUTURE PERFECT

"IT'S A LITTLE STRANGE, IT'S A LITTLE OFF-KILTER," says David Alhadeff, founder of The Future Perfect, of the company's recently expanded San Francisco location. With a gallery in New York and the by-appointment-only Casa Perfect in Los Angeles, Alhadeff wanted to try a new approach and take advantage of the rambling, residential spaces of the Pacific Heights neighborhood. In effect, he has created an opportunity to view design in a way that is unique, private, and a little bit magical. The nearly 5,500-square-foot gallery recalls the relaxed atmosphere of The Future Perfect's first location in Williamsburg, Brooklyn, but infused with quirky San Francisco charm.

The gallery occupies a Victorian town house and an adjoining storefront, where work is displayed on two floors, as well as in the garden. The layout encourages visitors to meander. The gallery is broken up into smaller rooms that add to the visitor's sense of discovery, yet maintains a sense of visual consistency with coal-colored flooring and trim, including details made with fire-blackened wood—a Japanese technique called *shou sugi ban*. Alhadeff believes that you can't see design objects correctly when they're set on pedestals as in a museum. "There is something very easily understandable about the context of the space when the furniture is used within it," he says. "So, it creates an opportunity for clients to engage with the work in a much more intimate way."



One new section of the San Francisco gallery is used to showcase the work of one studio, and redesigned every three to four months. So far, those featured have included London-based Pinch Design and the Dutch designer Piet Hein Eek. Alhadeff has also taken an active role in the neighborhood, hosting conversations with artists and designers in the gallery, something he hopes to continue in the future. "In each setting, we attempt to blow people away," he says. In Pacific Heights, The Future Perfect has certainly succeeded.

The interior of the new Carpenters Workshop Gallery in San Francisco, featuring floor lamps by Nacho Carbonell.

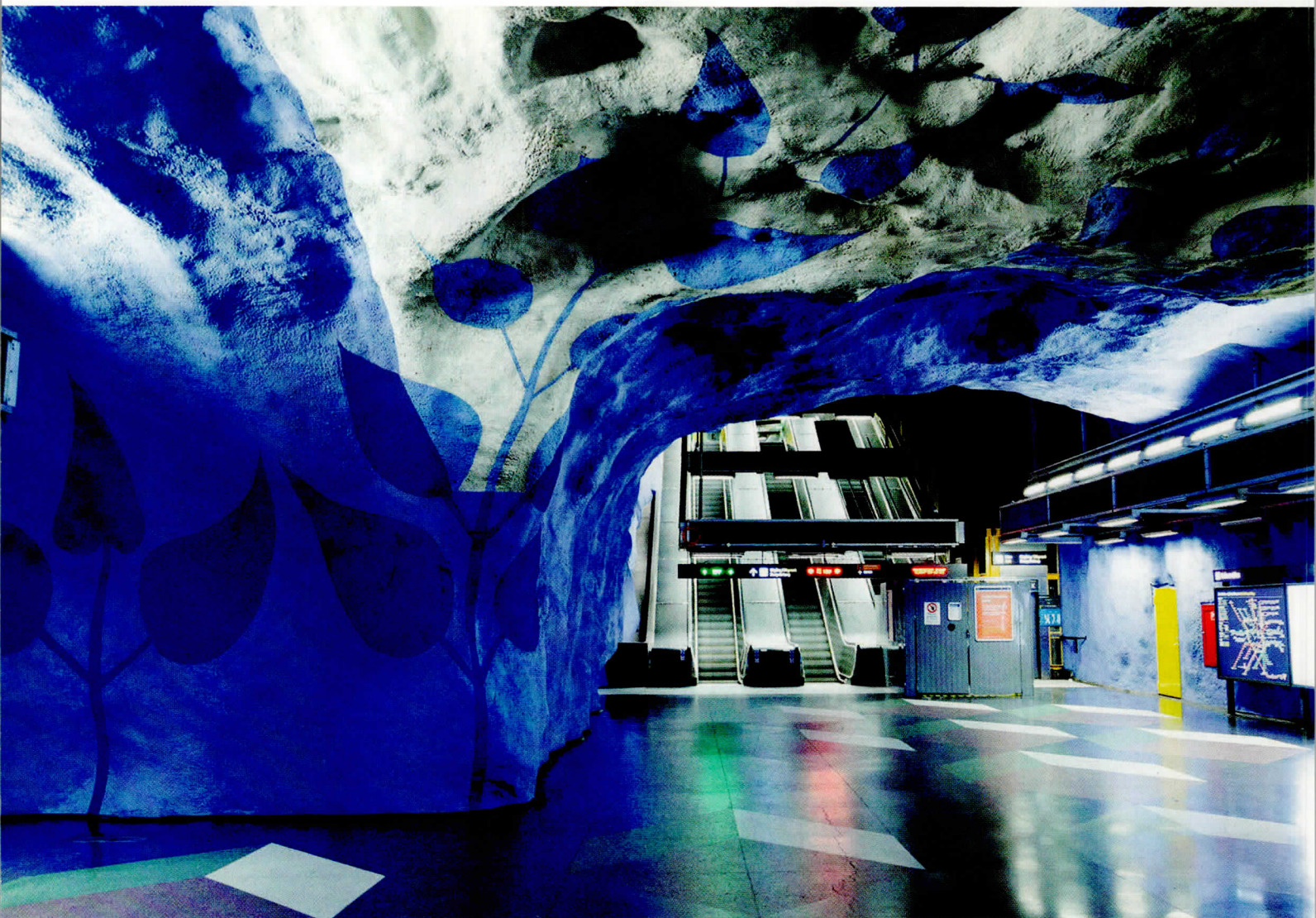
Conversation Piece by Sebastian Brajkovic, as seen in the new Carpenters Workshop Gallery.

The garden area of The Future Perfect's complex.

Inside The Future Perfect's new San Francisco space are assorted sculptures by Ryosuke Yazaki and a cabinet by Piet Hein Eek.

Stockholm

A GUIDE TO THE SWEDISH CAPITAL'S ARCHIPELAGO OF CULTURAL ATTRACTIONS



By EZRA SHALES

TO STROLL ALONG STOCKHOLM'S HARBORS is to inhale the essentials of the city's largesse and welcoming grandeur: the waterways between Lake Mälaren and the Baltic Sea are soothing, even when one cannot tell which embankments are natural and which are artificial. No matter the weather, the sky always feels expansive and alive with light. Every visitor can feel the harbor is theirs for the taking, with dozens of ferries on call, and long urban perspectives that beckon. It is hard to call any street the heart of the city: both late nineteenth-century opulence and mid-century egalitarian design spill this way and that, and contemporary landscapes mix it up.

The city's "SL" transport-guide app will help you zigzag and island-hop around town using the city's punctual rapid transport. After beginning a voyage in

the grim anxiety of the New York City subway or London's sweaty Tube, Stockholm's metro, the Tunnelbana (or the "T-Bana"), is worthy of inclusion in the cultural legend of "Swedish grace," a 1920s term. Start near Stockholm Central Station at the café Vete-Katten, where you'll find the world's most genteel bottomless cup of coffee, ample pastries, and a thriving institution with decor and customers who often date from a quieter, gentler era. The aromatherapy of *kardemummbullar* (cardamom-flavored buns) eases jet lag, winter or summer.

Revved up for sightseeing at the historical center of the city, begin at the Slussterrassen, a plaza above the sluice where fresh water hits saltwater. For a century, locals and tourists have hopped on an elevator there to take in views of the city, so ride up to the restaurant overhead, Eriks Gondolen, and enjoy hearty

MARKUS HALLBERG PHOTO

refreshment and the vista, day or night. In darkness, one can enjoy the quaint neon advertisement for Stomatol toothpaste, now landmarked. That electric dash of toothpaste might be deeply emblematic of national identity; after all, in the 1930s a Swedish museum director believed art "like the toothbrush" should no longer be just an upper-class pleasure.

A trip into a monument of Swedish democracy might begin via the T-Bana to Odenplan to genuflect before Gunnar Asplund's 1928 city library, a salmon-orange edifice with stucco motifs featuring hieroglyphics that seem at once humanist and functionalist. Don't miss the children's room, purpose-built for storytelling and featuring a fantastical mural painted by Nils Dardel.

For more impressive views and promontories, jump on the ferry to the Moderna Museet on Skeppsholmen, an island of centuries-old military structures adapted for cultural institutions. Rafael Moneo designed the Moderna Museet to blend in quietly with the existing architecture. Inside one can get up to date with contemporary Swedish artists, such as Charlotte Gyllenhammar. In the adjoining ArkDes museum is a long-term installation, *Architecture in Sweden*, chronicling a thousand years of the country's architecture through the display of over eighty models; *Young Swedish Design 2019*, on view until the end of March, highlights new designs by up-and-coming Swedish creatives. The twenty-five featured designers' work was mounted in tandem with Stockholm's annual Design Week in February, a city-wide affair of

intimate events as well as an opportunity to see innovative student work and high-end retailers at the convention center in Älvsjö, a ten-minute ride from the city center.

Another destination via the T-Bana is the Kungsträdgården stop, where artist Ulrik Samuelson's decades-old decoration of the underground station, with its menagerie of statues and murals, remains a lively immersion in postmodernism. Fountains, vines, precariously placed busts, and colorful terrazzo make the station stunning enough to distract more than a few travelers.

A few hundred yards from the metro exit is the newly restored Nationalmuseum, an 1866 building whose interiors now sing in a bright color palette after years of being shuttered and decades of being hidden underneath drywall. The costly refurbishment also reopened more than three hundred windows, letting in the harbor light and a view of the calming horizon. A sweeping survey of Swedish design includes the work of many luminaries, from masterworks by painter Anders Zorn to a luxurious cabinet made by architect and city planner Uno Åhrén before he gained notoriety as a functionalist. The ground floor has been reborn as a civic commons with dining, shopping, and lounging around the sculpture courtyard.

Entering the museum's grand staircase, immense new light fixtures hang beside Carl Larsson's century-old murals and cast shadows across their top third. But after this unsightly contribution by the renowned Wingårdhs firm, the renovation has a softer

One of Stockholm's underground Tunnelbana stops, T-Centralen, with art by Per-Olov Ultvedt.

Stockholm's Central Station.



PER MYREHED PHOTO



Vete-Katten's pastry counter.

The Moderna Museet Stockholm is located on the island of Skeppsholmen.

and gentler touch. Gert Wingårdh, whose other high-profile projects include the Stockholm Arlanda Airport air-traffic control tower and the high-rise hotel-commercial Victoria Tower on the city's outskirts, worked at the behest of the National Property Board Sweden.

The museum restaurant opened in October 2018 and is a smashing success for its new Nordic cuisine and its furnishings. The elegant interior is the result of the museum's very own artistic project, NM&—A New Collection, which celebrates Swedish design and, where possible, craftsmanship, too, by bringing designers together. Museum curator Helena Kåberg, steward of thousands of ancient treasures, champions the idea of the "museum as stimulus to the entire production chain—from idea to finished product." Some

of the new designs in the restaurant are also intended for sale; all are intended to stimulate and showcase Swedish talents.

By commissioning new furniture, the museum returns to its Victorian origins as an arbiter of applied art and national identity. Some touches are very subtle, such as the new gallery benches from the design team Folkform that integrate allusions to both mid-century modernism and Victorian style in the rhythm of the buttoned leather cushions. The main dining chair is by TAF, a direct homage to Sven Markelius's concert house design, and made by Artek, the company founded by the Aaltos.

NM& produced over eighty objects, both deluxe bespoke and affordable luxuries. Carina Seth Andersson, Matti Klenell, Stina Löfgren, and the two principals of the firm TAF, Gabriella Gustafson and Mattias Ståhlbom, comprised the five core designers for the restaurant project, who then brought in an even larger network of designers and manufacturers. The team made solo and group affairs; the largest chandelier is credited to no fewer than eight of the designers. Many of the designs shrewdly combine digital production and laborious handcraft, resulting in a visual and tactile feast. Klenell's upholstered Kavalett armchair is made in large numbers by Swedese, for example, but in the museum restaurant is upholstered with Åsa Pärson's handwork in addition to power-loomed yardage. Some glassware and tableware are for sale in the museum shop, and prototypes and process drawings are on display in the Nationalmuseum's Design Depot gallery. Videos of production, from glassblowing to weaving rattan furniture, make for a lively display.

The family of NM& is also on view elsewhere around town. In the legendary Svenskt Tenn home-furnishing store one can acquire yards of Josef Frank's Manhattan fabric or the bubbly 2009 Dew vase designed by Carina Seth Andersson, which has a hefty biomorphic abstraction and light buoyancy all at once. She also has a showroom (Kocksgatan 52,



SUSANNA BLÅVARG PHOTO © MODERNA MUSEET, ÅSA LUNDÉN PHOTO



Södermalm) that is open on Tuesdays and Saturdays and by appointment. Across town on Södermalmstorg near Slussen, one can stop in the gallery Konsthantverkarna and admire the work of makers such as Åsa Pärson, whose weavings were hung on the wall as art, not upholstery, in an exhibition that took place in February.

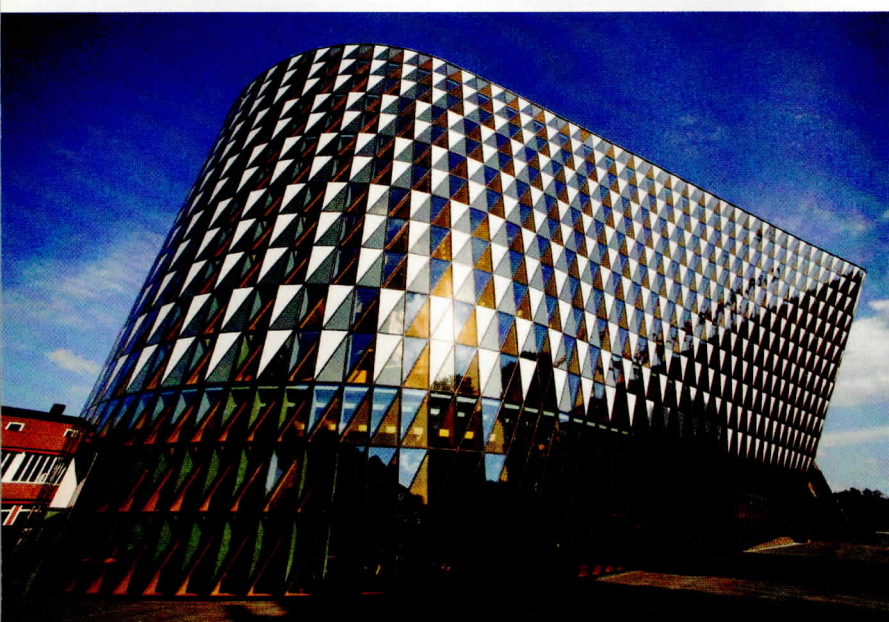
Behind Svenskt Tenn and Carl Malmsten on Strandvägen, stores with classic twentieth-century home furnishings, lies the neighborhood of Östermalm, where mid-century modernist designs and older antiques can be found in numerous smaller galleries. The design emporium Modernity always has an excellent range from which to select, but twentieth-century design in Sweden, as in the United States, fetches high prices. The department store NK (Nordiska Kompaniet) was where many an American curator went to buy limited edition and artist-designed ceramics and glass in the 1950s, and it now has competition from the likes of Design House Stockholm, Designorget, and even Ähléns, where some

Swedish and other Scandinavian classics have been remade at affordable prices—and the customers are not only tourists.

If you are searching for an education in late twentieth-century furniture design and want to see where Ikea and anonymous mid-market production intersects with the treasures in the Nationalmuseum, then go to the Gårdet T-Bana stop and then hop on the number 1 bus to Frihamngatan, to the Möbeldesignmuseum (Museum of Furniture Studies), which opened in February 2018. Open storage gives you the chance to see the undersides of many classics, be they by Denmark's Børge Mogensen or by lesser-known Swedish geniuses such as Bengt Johan Gullberg. (Nearby, Magasin III, Stockholm's immense contemporary art space, lies dormant during a temporary closure.) The portside depot feels far from the city but only takes thirty minutes to get to—and the return trip should be on a ferry if it's sunny.

Another ramble would take you from Asplund's library at Odenplan to the international contemporary

One of the galleries in Stockholm's Nationalmuseum.



art institution Bonniers Konsthall, housed in a sleek, triangular glass building designed by Johan Celsing. Nearby are two projects that show the architectural firm of Wingårdhs in wonderful form: the Sven-Harrys Konstmuseum, a golden treasure box erected by a fabulously successful builder to house his own art collection and which includes a re-creation of rooms of his eighteenth-century villa, and, steps away, is the Aula Medica in the world-famous Karolinska Institute on Solnavägen.

If you are up for seeing more waterways and peeking down the mysterious Stockholm archipelagos, then bus out to Gustavsberg, where the old ceramics factory is now a part of the Nationalmuseum and you can savor all the decades of such prolific artists as Stig Lindberg. While there, check out contemporary art at the Gustavsbergs Konsthall. Many artists have their studios in the neighborhood, and, once again, ferries permit creative itineraries.

The Nationalmuseum is a great base for any of these excursions, as it has every amenity, from lockers to bathrooms worthy of aesthetic admiration, and Wi-Fi. If you're feeling especially jaunt, download the app for one of the electric scooter companies (Voi or Lime) and head out to

Djurgården. Fly past the Vasa Museum, where crowds line up to see the world's best-preserved spectacular failure of naval design from the seventeenth century, and the ABBA Museum, as well as the always worthwhile Nordiska Museet (you can come back another time). Instead, go farther down the road, where Prince Eugen's art museum and the Thiel Gallery permit you entrance into Stockholm's most elegant domestic interiors and gardens. Life in 1900 still feels like a balm. The Thiel Gallery houses the collection of banker Ernest Thiel, including works by Edvard Munch, in an interior fully aware of Continental taste but romanticizing Swedish identity, too. Its turn-of-the-century ambiance extends from the death mask of Nietzsche to an immense sofa and seating area by Gustaf Fjaestad carved in high relief. The villa was designed to entertain and showcase modern art and design and it became a hothouse for artists. Ask the gallery attendant to pull out the pocket doors where huge Fjaestad tapestries celebrating the local outdoors are dramatically hidden. Century-old woven wool has never been so cooling and calming! Depictions of Stockholm's waterways influenced by Hiroshige and Courbet in equal parts are also wondrous. When you're ready, go back outdoors again and savor the real thing.

The showroom of Swedish gallery **Modernity**, which specializes in twentieth-century Scandinavian design.

Aula Medica, the Karolinska Institute's lecture hall complex.

Dew vase by Carina Seth Andersson, 2009, Svenskt Tenn.



COURTESY OF SVENSKT TENN

WHERE TO STAY

Housed in an arts and crafts building, **Ett Hem** offers twelve uniquely designed rooms. Interior designer Ilse Crawford transformed the 1910 former private residence (Ett Hem translates to "a home") into an inviting hotel furnished with a mix of Scandinavian antiques and contemporary design. Seasonal and locally inspired dishes can be enjoyed in the open kitchen, library, or the greenhouse overlooking the garden. etthem.se

Hotel Skeppsholmen—situated on a small island, next door to the contemporary art center Moderna Museet—provides a serene, waterfront retreat just a quick ferry ride from the heart of the city. Claesson Koivisto Rune Architects renovated the landmark building, dating to the late seventeenth century, by preserving the original details while adding modern-day touches. hotelskeppsholmen.se

Originally built as the head office for the Södra Sverige banking company, the aptly named **Bank Hotel** opened its doors to guests last year. Designed by architect Thor Thorén in 1910 as a modern interpretation of a Renaissance palace, the building is an exuberant commingling of architectural styles from art nouveau to art deco. The hotel's restaurant, Bonnie's, with its vaulted glass ceiling and plush green velvet seating, is well worth a visit, as are the Papillion bar and the discreetly tucked-away speakeasy Sophie's, for a delectable cocktail. bankhotel.se

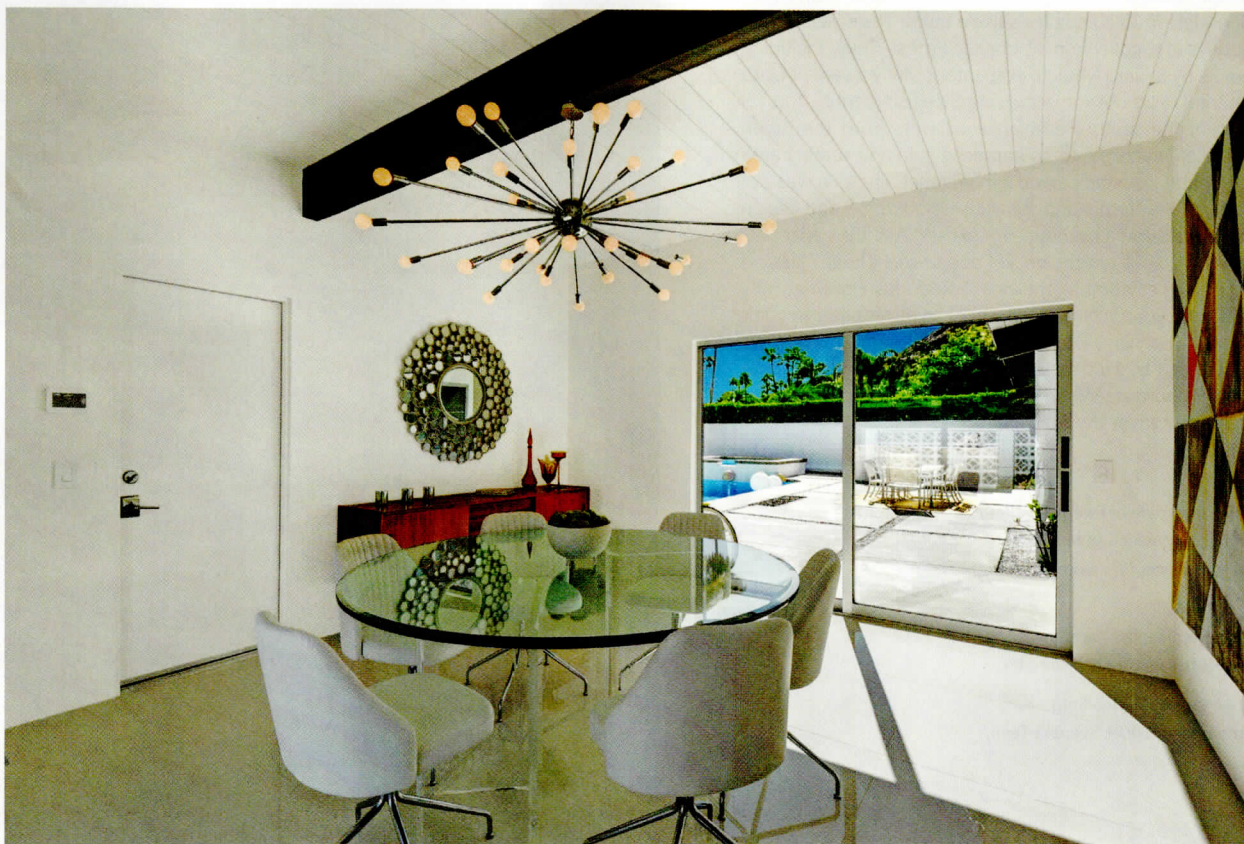
WHERE TO EAT

In addition to the new restaurant in the **Nationalmuseum**, try **Frantzén**, the only three-Michelin-star restaurant in Sweden. It has rightfully earned this culinary badge of honor with its artfully crafted tasting menu melding Scandinavian cuisine with Japanese flavors. The dimly lit, twenty-three-seat restaurant echoes the culinary influences with its understated, elegant design. restaurantfrantzen.com

Sturehof, Stockholm's first seafood restaurant, has been a longtime staple in the city since it first opened at the turn of the twentieth century. Many of the original dishes have remained on the menu, such as the bouillabaisse and turbot with brown butter. Renowned architect Jonas Bohlin gave the restaurant a much-needed makeover. sturehof.com

Passing the Baton

AFTER PEELING BACK BIG '80S FINISHES, TWO PALM SPRINGS BOOSTERS HAVE READIED A



While modernizing 707 West Regal Drive, Thomboy Properties transformed the original breezeway into a dining room that looks onto the courtyard with its pool.

JACKIE THOMAS AND DEEANN MCCOY were frequent visitors to Palm Springs when, in 2005, the marketing executive and advertising entrepreneur purchased a condominium in the Canyon View Estates neighborhood that legendary developer Alexander Construction Company had built in the 1960s. The couple acquired the home from its second owner, who essentially left the place as architects Dan Palmer and William Krisel had finished it in 1963, and upgraded it for twenty-first-century weekenders. "We wanted to make it comfortable while respecting the architecture," Thomas says.

Thomas and McCoy did it again in 2010, when they decided to move from Oregon to Palm Springs for good. For this next act, they acquired a 1963 vernacular modernist home on the Indian Canyons Golf Resort that had belonged to local altruists Murray and Ethel Liebowitz. The property included a private pool, which the couple coveted, and it was also heaped with neglect.

DeeAnn McCoy: Murray was a philanthropist and a tightwad. Where the carpet was torn, he put duct tape on it. The dryer vent was broken, so he duct-taped one of Ethel's stockings to the vent to catch lint. Because this was going to be our primary residence, we redid everything, and after we moved in in November 2010, we held our first annual duct-tape party in Murray's honor. People would show up wearing duct-tape skirts, tops, mohawks.

While they would live there until 2017, early in their tenure as Palm Springs full-timers, Thomas and McCoy knew they wanted to keep remodeling houses—in spite of the Great Recession, and perhaps as an encore career.

DM: Jackie and I had both done remodels of primary residences or vacation houses in Oregon.

Jackie Thomas: We found a tremendous sense of



freedom in doing those remodels; they took our minds off our stressful professions, and we loved doing them. In Palm Springs, we knew the market would rebound and reward our patience. Honestly, I was surprised how quickly people recognized our work and took to us.

Thomas and McCoy quietly flipped houses in their new hometown through 2012, starting with the estate of actor Chuck Connors. "We needed to make sure that what we were doing resonated with people in the marketplace," McCoy says of the period. They would field purchase inquiries while still photographing properties for sale; homeowners were delighted by the end products, and a friend suggested they call themselves Thomboy Properties. Since then, they have stayed anywhere but under the radar. This February, for instance, Thomboy finished a house renovation in time for Modernism Week, in what has become a five-year part-

nership between the company and the event. Simultaneously, it was marketing 707 West Regal Drive for sale through longtime realtor partner TTK. The 1959 house represents Palmer & Krisel's low-pitched gable model for Alexander Construction's Vista Las Palmas tract and is Thomboy's twenty-second offering.

DM: The Regal house is an example of how we find a project. It had been at a price point we couldn't consider. When it fell out of escrow, a good friend who is a realtor suggested we look at it, and between the two agents we were able to agree on a price that made sense.

JT: We don't believe in overpaying for a house and then charging that much for it afterward, because we don't do cosmetic renovations. Infrastructural improvements here included changing out all the sliders and windows and installing a second HVAC system.

A low gable-shaped clerestory illuminates the entryway and kitchen located just behind the house's front, north-facing elevation.



In its original design, Palmer & Krisel oriented the enclosed livable space along a north-south axis, tucking the courtyard to its east behind a carport and breezeway.

We only take on projects that we find inspirational and would want to move into ourselves; we really believe that houses have a soul, which we try to reveal when we put a house back together. And Palm Springs is a relatively small town. So, doing something right means feeling good about bumping into a homeowner on the street or at a party. We have to make a profit to stay in business, but we're not interested in it for profit's sake.

The Regal renovation is also emblematic of the Thomboy method. Thomas and McCoy preserve a building's mid-century vision, while recognizing that galley kitchens and cramped, pink bathrooms are not viable on today's second-home market. These parameters leave room to try new things. A clerestory tucked underneath the gable on the public north elevation felt lonesome, for instance, so Thomboy added clerestories to the south and east faces for balance, following Alexander Construction's plans for a higher-priced model. The switch had the added benefits

of maximizing daylight as well as sight lines to the San Jacinto Mountains. Meanwhile, Thomas and McCoy enclosed the carport and breezeway to create a garage and full dining room, constructed a ten-by-ten-foot master bathroom, and made the original master bath accessible from a guest bedroom.

JT: Regal was fairly intact. But it was a matter of time before the infrastructure failed, so an overhaul was necessary. Cosmetically speaking, somebody had just gone crazy with marble and ceramics and mirrors. Styles really changed in the '80s, and some people truly thought it was for the better.

DM: We believe in stripping off layers that tried to make a house into something it was never meant to be.

JT: We try to have as much integrity as possible, but we also know that a kitchen probably needs to open up and a dining room has to be enlarged to accommodate people's lives today. Hour by hour, Dee and I ask each other how to maintain the au-



thenticity of a house but upgrade it so it's meaningful to the person who wants to move in now.

DM: It was critical that the garage and dining room were integrated into the lines of the front elevation. Of course, most people who love the Alexander lines also find the small bathrooms to be a drawback. It was pretty impactful that we could add a luxurious bath without it seeming like an add-on. Overall, we also try to leave the interiors open to interpretation for people to leave their own stamp.

JT: Though over the years we have also begun to experiment more with pattern and color—to define modernism for ourselves. With Regal, the new tile in the master bath is dimensional, there are flashes of color, and the kitchen backsplash pops off the wall. These houses need a little vibrancy to them; in the beginning we did conservative white boxes, thinking that that would appeal to the broadest audience.

While the Regal residence redo epitomizes their point of

view, Thomas and McCoy refuse to become complacent in their new profession. The couple recognizes that housing sales are cooling off, yet these same conditions could reveal new pathways.

DM: The market does ebb and flow, and we never expected to sell houses while we're still photographing them. When something does take time to sell, we just remind ourselves that that's not unusual.

JT: As long as we're fortunate enough to acquire houses that have fallen into disrepair, then renovating them will always be our first priority. But we try to anticipate where the market is going, and there are a lot of people who love being in Palm Springs, who share a lot of the same taste and values as the people who live here, but who cannot afford to buy a house here. How do we create beautiful spaces for them?

We can all wait and see how Thomboy Properties answers this question, but it is certainly up for the challenge.

When Thomboy founders Jackie Thomas and DeeAnn McCoy first saw 707 West Regal Drive, the crisp lines of the facade had been interrupted by archways and occluded by bougainvillea.

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

HONOR FREEMAN (1978-)

TUPPERWARE—TRANSFORMING

A CHAOTIC KITCHEN

Slip-cast porcelain

2008

AUSTRALIAN POTTER HONOR FREEMAN MADE THESE porcelain vessels in praise of the rhythmic and measured nature of daily life. She slip cast each piece, pouring liquid clay into plaster molds made from tumblers, bowls, lids, and measuring cups typically jumbled in kitchen drawers. Her transformation of liquid clay into solid porcelain—and everyday objects into otherworldly versions of themselves—defines her practice. Rendered in pastel hues reminiscent of vintage Tupperware palettes, Freeman's porcelain utensils form an immaculate still life of utilitarian objects not meant for use, an unusual approach to ceramic vessels pioneered by fellow Australian potter Gwyn Hanssen Pigott (1935–2013).

Freeman's work is marked by thematic oppositions, too. In the mid-twentieth century, selling Tupperware was often framed as a way for women to participate more independently in the workplace economy. Freeman's ceramics pay homage to inventor Earl Tupper as well as to marketing executive Brownie Wise, who developed Tupperware's "party plan" for demonstrating and selling products at home gatherings. Yet the popularity of plastic containers heralded the ascent of machine-made disposables. For Freeman, today's resurging interest in the handcrafted object brings creativity and ingenuity into greater balance. "I can make sense of the world with my hands," she says.

Kathryn Wat

Chief curator

National Museum of Women in the Arts,
Washington, DC



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McQueen designed a starburst in hand-sewn, iridescent gunmetal-gray bugle beads radiating down the neckline and across the chest and shoulders of this dress

ON JULY 19, 1692, ELIZABETH JACKSON HOWE was hanged in Salem, Massachusetts, a victim of the witchcraft hysteria that divided neighbors and sent nineteen innocent people, mainly women, to their deaths. More than three centuries later, the fashion designer Lee Alexander McQueen and his creative director Sarah Burton visited Salem. It happened that McQueen's mother had traced their family tree to Howe, and McQueen was looking for information. The result was his intensely personal Autumn-Winter 2007 ready-to-wear collection, "In memory of Elizabeth Howe, Salem, 1692."

Drawing on pagan symbolism, McQueen designed a starburst in hand-sewn, iridescent gunmetal-gray bugle beads radiating down the neckline and across the chest and shoulders of this form-fitting velvet dress. "It was a very personal collection for Lee," Burton wrote in the catalogue that accompanied McQueen's posthumous exhibition *Alexander McQueen: Savage Beauty* at the Metropolitan Museum of Art in 2011, "but then Lee always used to say that his work was autobiographical."

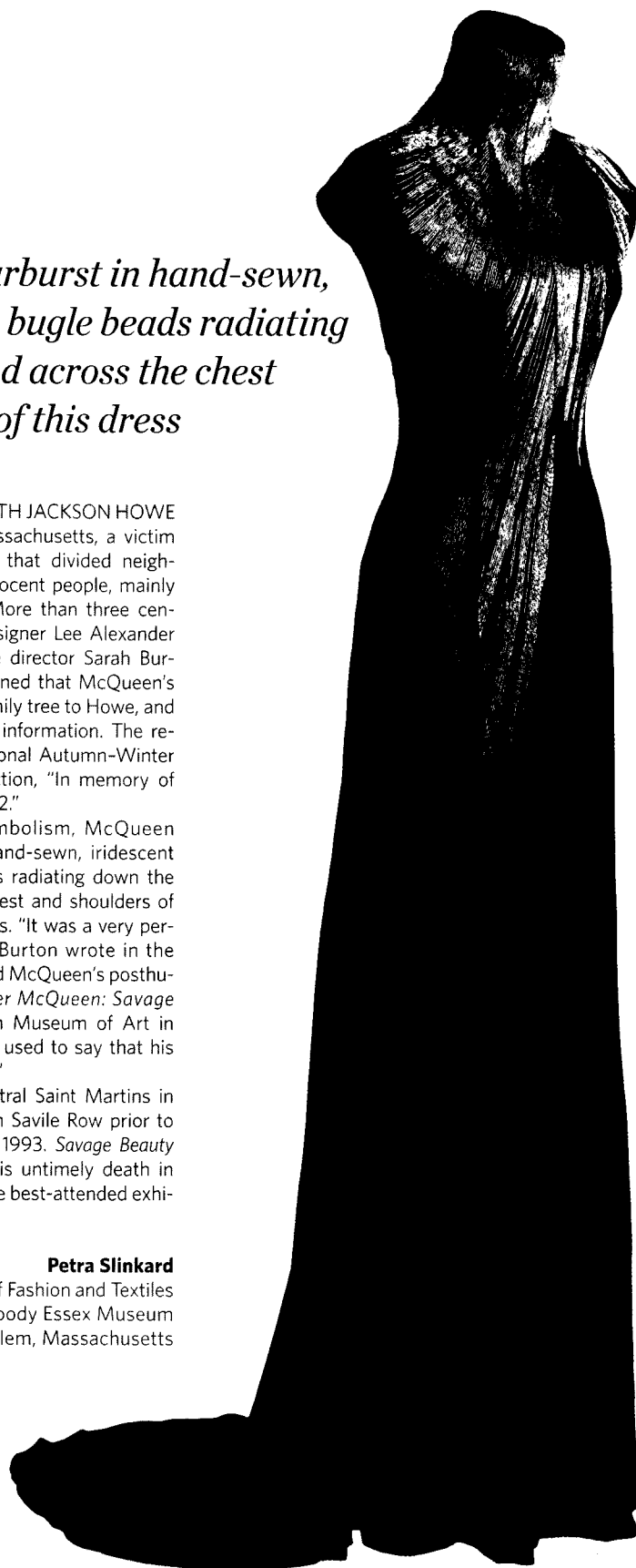
McQueen attended Central Saint Martins in London and apprenticed on Savile Row prior to opening his own house in 1993. *Savage Beauty* opened just a year after his untimely death in 2010 and remains one of the best-attended exhibitions in the Met's history.

Petra Slinkard

Nancy B. Putnam Curator of Fashion and Textiles
Peabody Essex Museum
Salem, Massachusetts

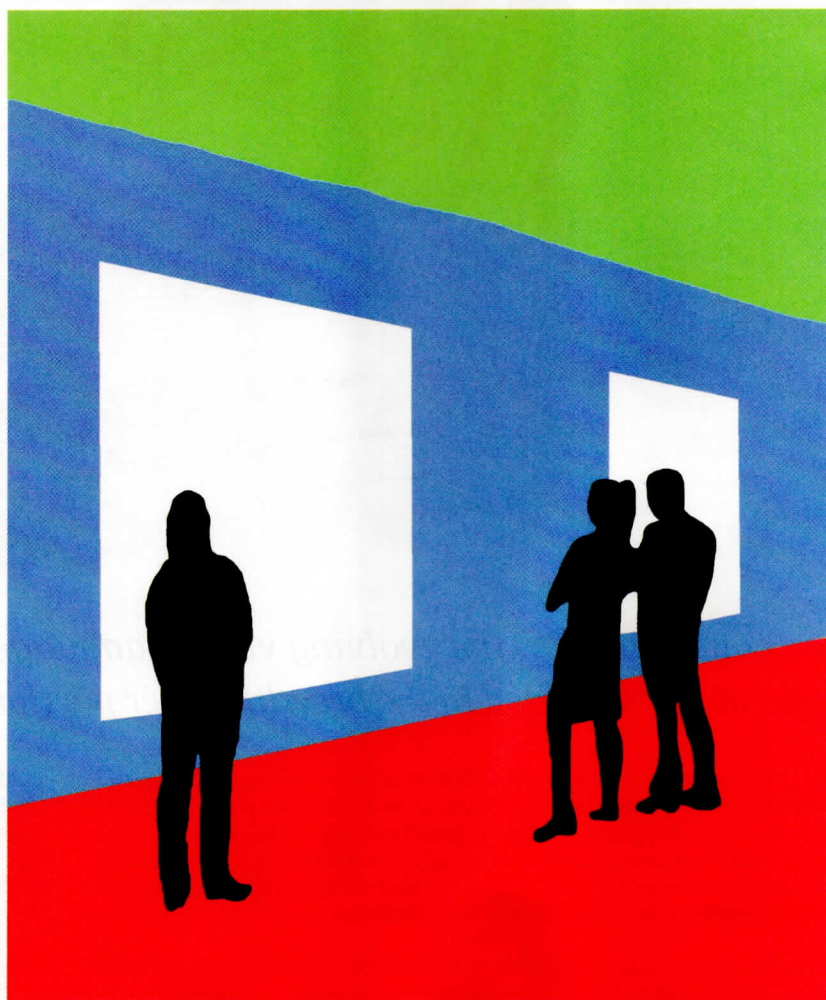
**LEE ALEXANDER MCQUEEN
(1969–2010)**

DRESS FROM "IN MEMORY
OF ELIZABETH
HOWE, SALEM, 1692"
COLLECTION
Velvet and satin
2007/2008



WALTER SILVER PHOTO. © PEABODY ESSEX MUSEUM, 2012

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Lustig Cohen contributed to the evolving visual language of postwar modernism—reflected in the breadth of her portfolio

ELAINE LUSTIG COHEN IS RECOGNIZED TODAY AS A PIONEER of American graphic design and a key figure of mid-century modernism. However, her design career began quite unexpectedly. In 1955 her husband, American graphic designer Alvin Lustig, passed away, and at twenty-eight years old, she started her own firm and took on some clients and projects he left behind. Throughout her life, Lustig Cohen contributed to the evolving visual language of postwar modernism—reflected in the breadth and depth of her portfolio, from book jackets and letterheads to exhibition brochures, and more.

The exhibition brochure for *Picasso: Five Master Works* at Kootz Gallery demonstrates her typographic eye, in addition to who she was as a person beyond the printed page. She had a deep love for modern art, having studied fine art and art education at Tulane University and the University of Southern California, but during a time when women were discouraged from pursuing a profession in the arts. This brochure is only one of many examples in which Lustig Cohen married her design talent with her love of modern art.

Her production experience working on the interior texts of brochures and other ephemera made her a skilled typesetter, but she is best known for her expressive typography. Many of her works in Letterform Archive's collection show how she used type as illustration—setting it large, slicing it up, repeating it to produce texture. For *Picasso: Five Master Works*, she employed a playful use of stenciled lettering, rotated type, and repeated orange and pink colors—together adding up to a dynamic page. The brochure feels alive with energy, an emblematic quality Lustig Cohen injected into everything she touched.

ELAINE LUSTIG COHEN
(1927-2016)

EXHIBITION BROCHURE
FOR PICASSO: FIVE
MASTER WORKS
Kootz Gallery, New York
Lithograph on white
wove paper
1958

Florence Fu
Editorial assistant
Letterform Archive
San Francisco, California

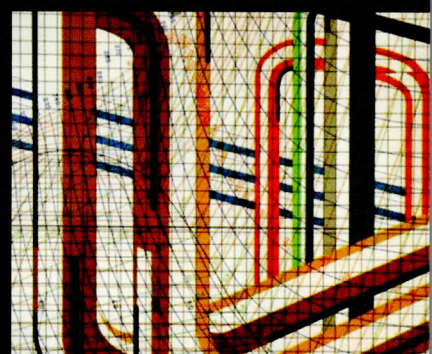
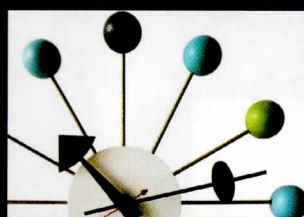
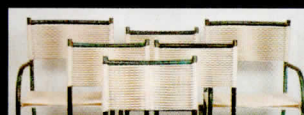
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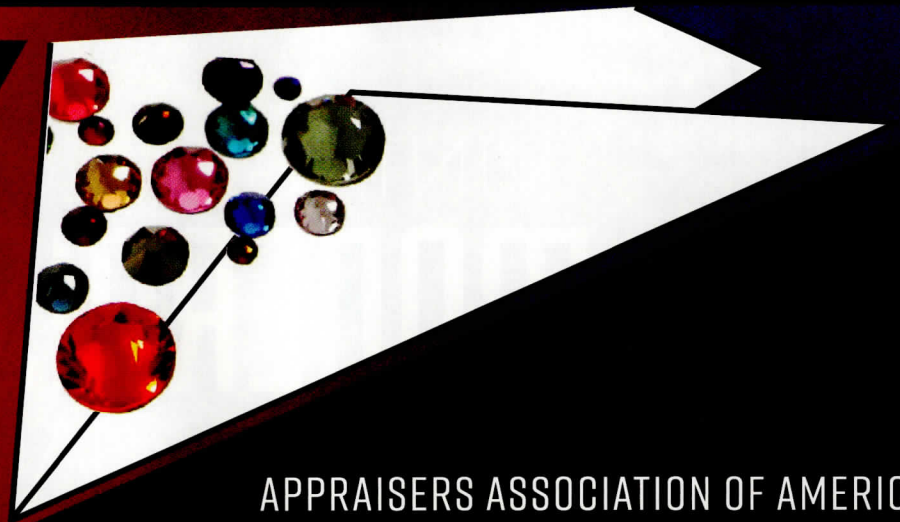
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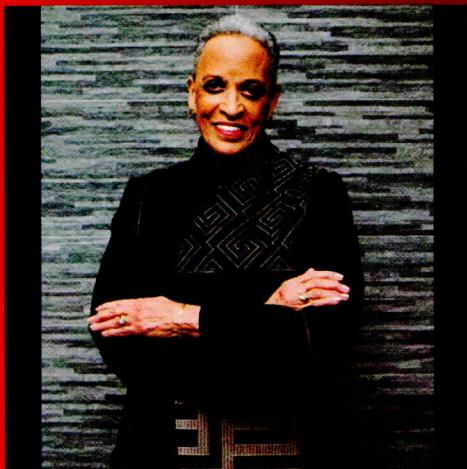
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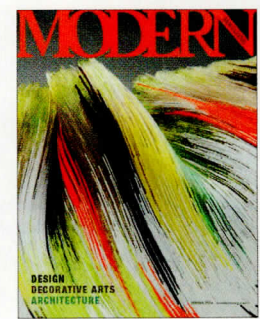
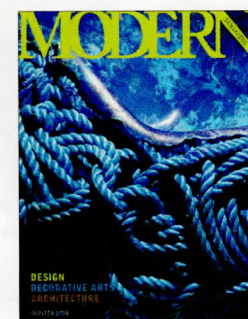
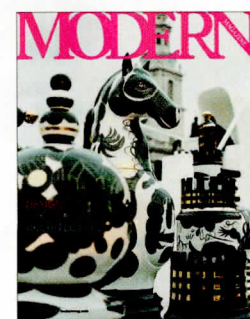
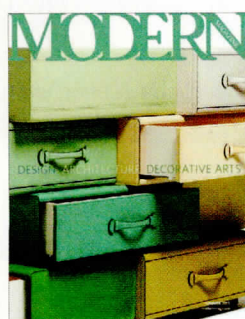
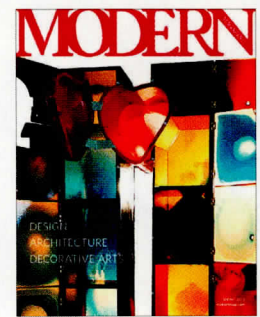
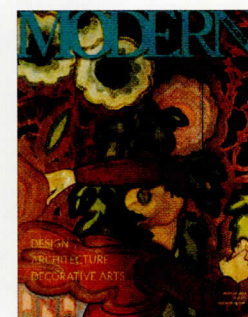
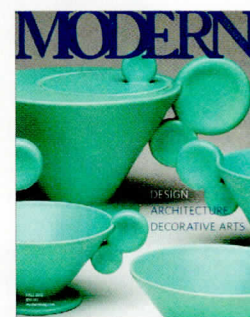
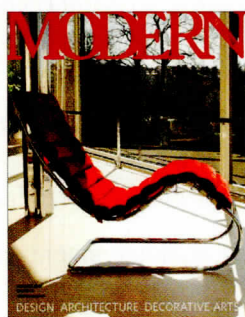
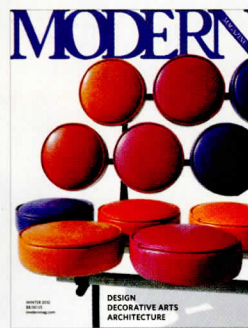
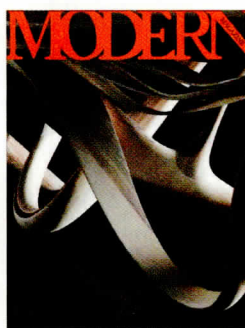
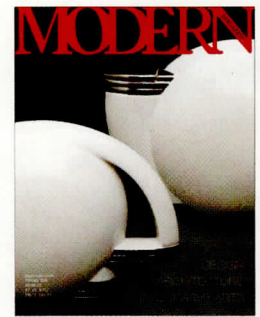
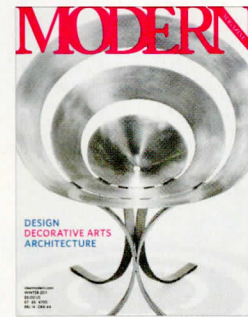
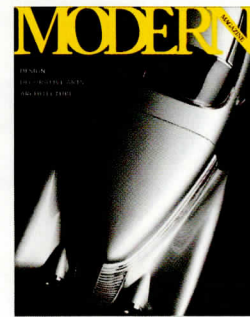
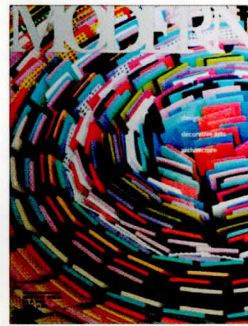
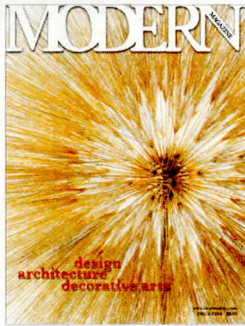


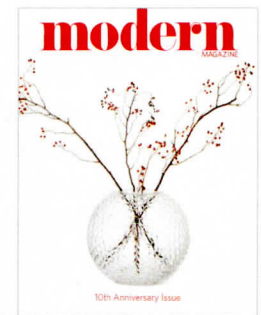
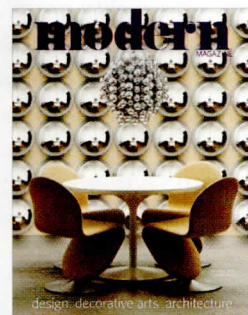
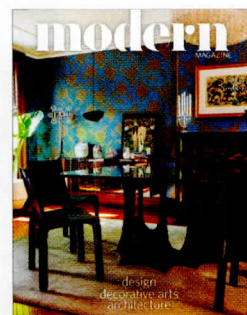
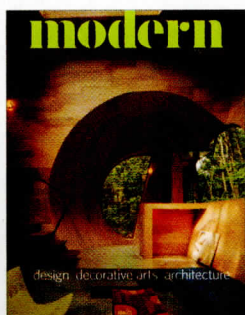
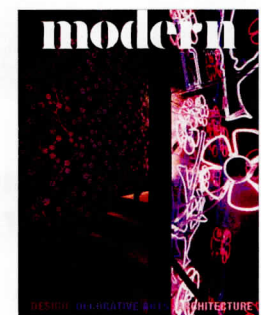
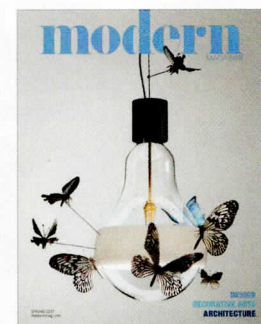
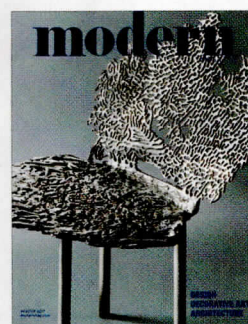
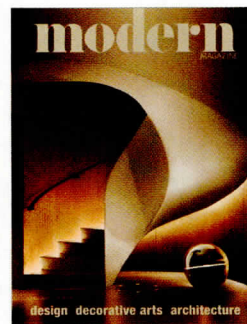
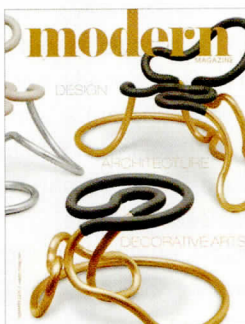
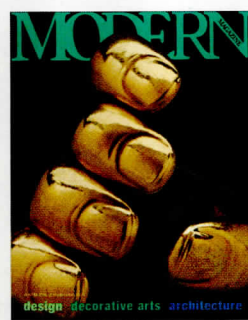
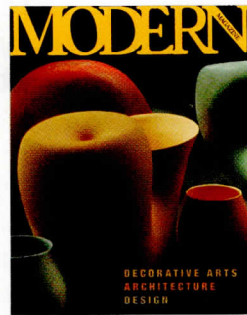
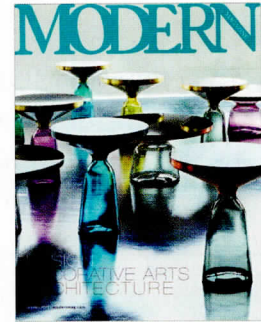
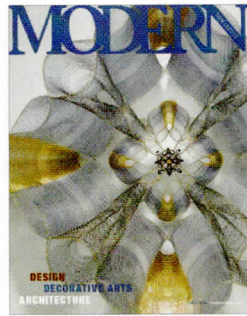
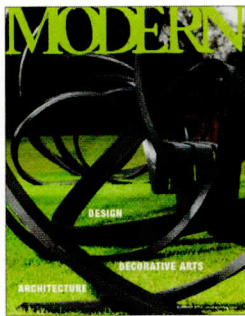
**BOSTON DESIGN
CENTER**

THE INNOVATION AND DESIGN BLDG.

Roger Thomas, EVP of Design, Wynn Design & Development,
and Principal, The Roger Thomas Collection.
Current project: Encore Boston Harbor.

Celebrating 10 years of design with **modern**





Celebrating 10 years of design with **modern**

To celebrate MODERN's 10th anniversary, we asked leading lights in the world of design, from curators to decorators to dealers—many of them familiar figures in our pages—to reflect on some of their favorite moments in design from the past decade. Here are their thoughts . . .



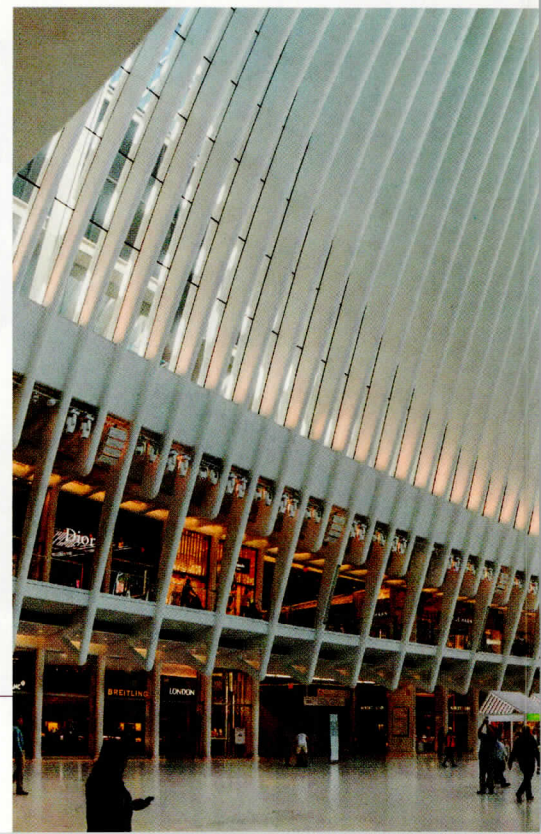
Stephanie Beamer, Crystal Ellis, and Hillary Petrie of Egg Collective

"Our favorite design moments of the last ten years are two architectural additions to the built environment of our hometown, New York City: Santiago Calatrava's Oculus and Louis Kahn's Franklin D. Roosevelt Four Freedoms Park. Designed years apart, but executed in the last decade, each work will have a substantial and lasting architectural impact. In both designs, pure and simple materials are used precisely, with the intention to last, qualities we strive for in our own work."

LEFT: COURTESY OF R & COMPANY

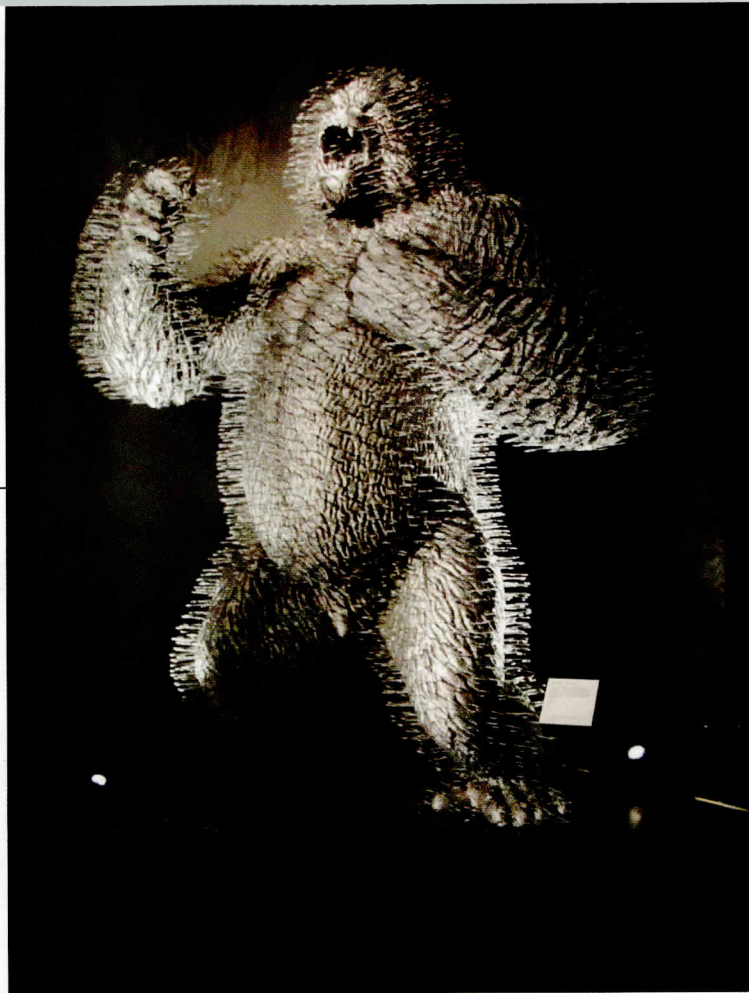
Evan Snyderman and Zesty Meyers, founders of R & Company

"We are still only in the beginning stages of what we see as a new movement within the design world, one where ideas come first, not practicality or utility. Craft, art, theory, and technology are coming together to make us appreciate the objects around us. Our own commitment to the discovery and visual presentation of design has led to global collaborations with museums, galleries, architects, and collectors, and our passion is what drives us to constantly push the marketplace forward."



Brent Lewis, director of design for Heritage Auctions

"I remember vividly when MODERN was launched. I had just begun writing and I published a lengthy article in one of the first issues on the artist Thomas Stearns and then several on Gaetano Pesce and other artists. I felt that the design community was represented in those pages, in the written content, but also in the galleries and auctions that were promoted. It filled a need and provided an outlet for discussion. We are still having these discussions, and it is vital that there is a place for them to take place."



Glenn Adamson, curator, writer, and senior scholar at the Yale Center for British Art

"At first, the show seemed rather absurd. A King Kong made of coat hangers bellowed at the front entrance. Inside were a crocheted bear; a dry stone wall; a sculpture made of sugar, bicycles, and surgical implants; a then-novel digital FabLab; and more than a hundred other curiosities.

This was *Power of Making*, an exhibition at the V&A in 2011, staged in collaboration with the British Crafts Council. What tied it all together was a passionate embrace of skill and process. Rejecting the loaded word 'craft,' curator Daniel Charny opted for the more neutral yet active term 'making.'

Today, the word 'maker' has become near universal in its application—a way of signaling freedom from once-impregnable barriers between art, craft, and design. You still run into people who want to police those borders (mostly artists, in my experience, who are anxious about how their work is being positioned). But more and more there is an acceptance that, like the political borders we hear so much about these days, disciplinary barriers are nothing but obstacles to fairness and freedom.

Thinking back to *Power of Making*, the most extraordinary thing about it was its sheer egalitarianism. Here, in one of the world's greatest museums, creative and ingenious people of all kinds were celebrated on a level playing field. Perhaps not coincidentally, it was one of the most popular shows in the history of the V&A. Maybe we should do this kind of thing more often."



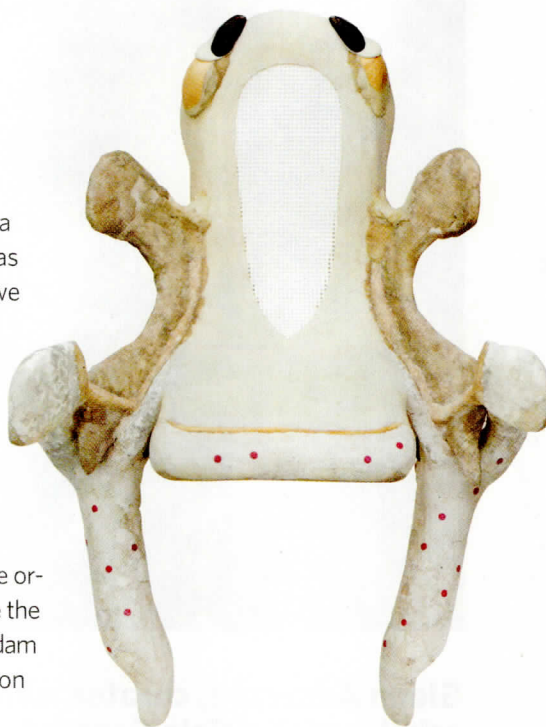
Celebrating 10 years of design with **modern**

Marianne Lamonaca,
associate gallery
director and chief
curator at the Bard
Graduate Center

"Paola Antonelli's 'Design and Violence' project at MoMA was a powerful reminder that design has serious consequences and that we cannot only laud its successes."

Caroline Baumann,
director of Cooper
Hewitt, Smithsonian
Design Museum

"If the world's fairs of the past were organized today, they'd look a lot like the FabCity Campus I visited in Amsterdam in 2016. A three-month installation on Java Island, the green, self-sustaining site was an incubator of all things progressive, with fifty innovative pavilions, installations, and prototypes created by a mix of students, designers, and creatives. It's projected that by 2054, 70 percent of us will live in cities, and, the Fab City Global Initiative is dedicated to making urban centers more connected, generative, and sustainable—it's the new ecology of our networked world to do more with less. The FabCity Campus program is one of numerous events born out of the Fab City Global Initiative, and Amsterdam is among twenty-eight cities around the world that have accepted the challenge to produce everything it consumes by 2054. From Shenzhen, China, to Oakland, California, maker spaces are part of a growing global network dedicated to designing solutions that benefit the planet and the future of humanity. Inspiring!!"



Patrick Parrish,
founder of Patrick
Parrish Gallery and
co-founder of Fisher
Parrish Gallery

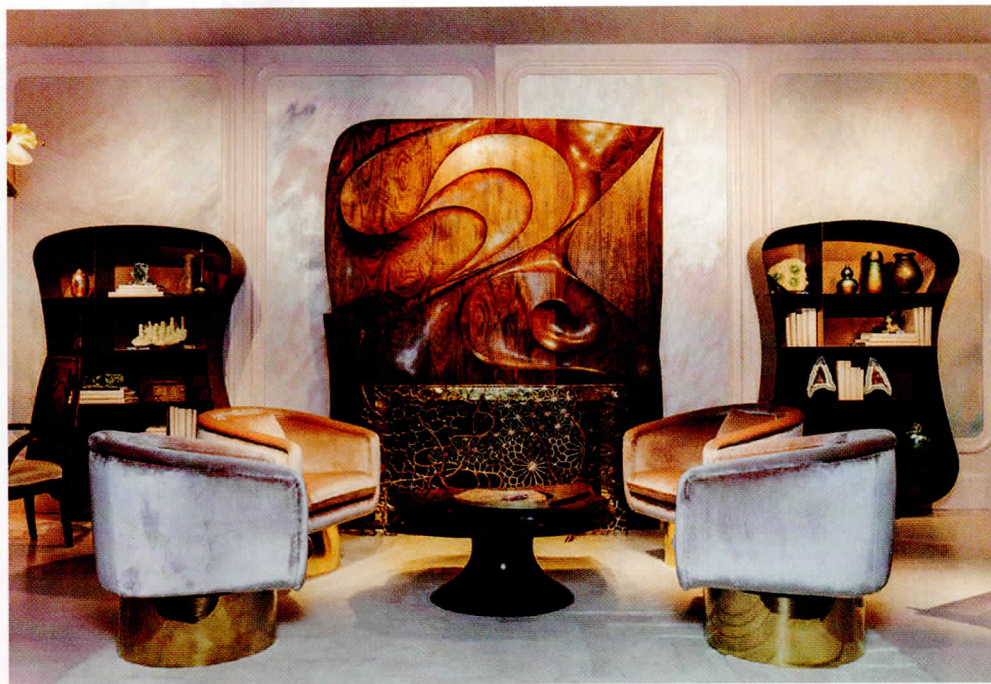
"I'm enjoying watching the progression and growth of the 'Ugly/Pretty' group, as I call them: Misha Kahn, Katie Stout, Chris Wolston, Adam Charlap Hyman, Elise McMahon, Anton Alvarez, and Zach Martin (his chair shown above), to name a few of them. They are doing difficult and groundbreaking design work that is sometimes hard to look at, but is always smart, funny, and irreverent. They have been doing it long enough, and their influence is wide enough, that they aren't going away anytime soon."

**John Stuart
Gordon, Benjamin
Attmore Hewitt**
Associate Curator
of American
Decorative Arts at
the Yale University
Art Gallery

"The inaugural New York City Jewelry Week, held in Fall 2018, was one of the most vibrant and multifaceted art events in recent memory. Conceived by independent curators JB Jones and Bella Neyman, NYC Jewelry Week stretched from Brooklyn to New Jersey and brought together high-end retailers, emerging artists, scholars, and everyone in between. Participants heard master craftsman Thomas Gentile talk about his meticulous process or walked through an immersive installation at the Chelsea Hotel organized by the Metal Program at SUNY New Paltz. The events asserted the vitality of the fields of jewelry and metalworking and fostered the type of intergenerational and interdisciplinary conversations that are central to how we think about art and art-making."

**Monica Obniski,
Demmer Curator
of 20th- and 21st-
Century Design,
Milwaukee Art
Museum**

"While not a perfect design by any measure, the Ikea Foundation's Better Shelter (developed with the United Nations High Commissioner for Refugees) attempts to give shelter, dignity, and independence to some of humanity's most vulnerable populations—refugees. As a design curator, I am heartened to see this object featured in museum collections, such as MoMA's, and exhibitions, such as the V&A's *The Future Starts Here*. In this extremely fraught political moment, in which heated rhetoric about immigration and refugee status may mischaracterize reality, Better Shelter can help us remember that we are all human and that housing should not be a luxury."



**Amy Lau, founder of
Amy Lau Design**

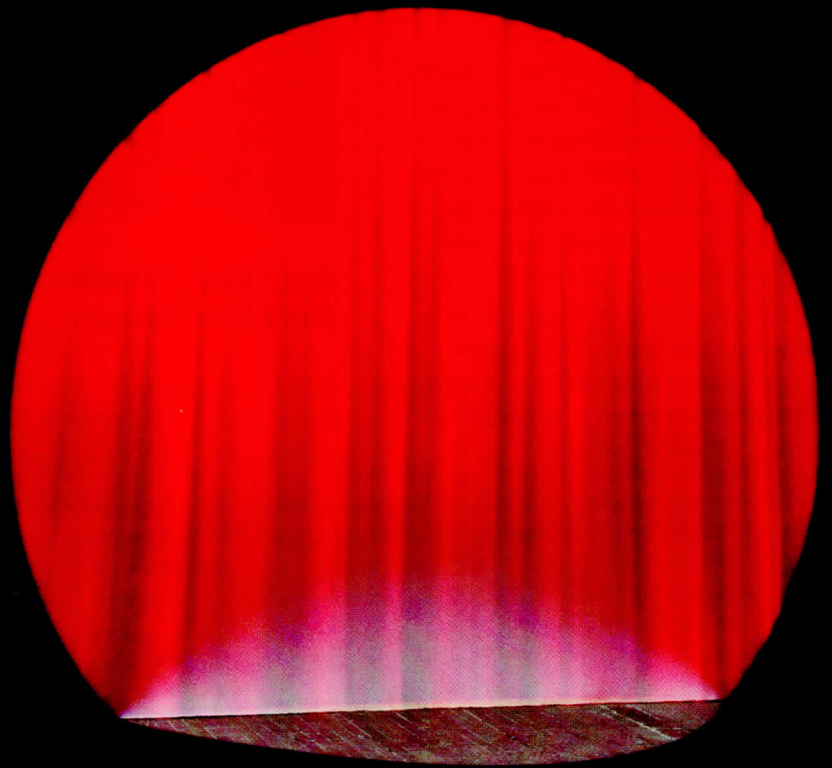
"My favorite recent design moment came at The Salon Art + Design fair in 2017. They invited

me to be the very first interior designer to exhibit there, and I designed a living room with the theme 'The New Nouveau.' I selected rare and historic museum pieces as well as furniture and objects by designers of the 1940s through the 1960s who were inspired by the art nouveau period, and paired them with contemporary designers influenced by this unique historical style. Conceived as a unified whole, filled with past and present, the room included works by such important designers as Louis Comfort Tiffany and Albert Paley, a fireplace commission by Michael Coffey, metal bookcases by Xavier Lust, hand-painted wall panels by Calico Wallpaper, a fire screen by David Wiseman, a pendant light by Mary Wallis, and a very rare 307-carat Brazilian opal necklace by Roberto Burle Marx."



The Illusionists

In a new
exhibition,
the theater
stage plays
muse to
contemporary
artists



FROM DEGAS TO HOPPER, THE THEATER STAGE HAS

captivated the imagination of artists, whether for the visual appeal of its whimsical, dramatic lighting or the play between fantasy and reality. A new exhibition, *Theaters of Fiction*, at the Ruth and Elmer Wellin Museum of Art at Hamilton College, in upstate New York, explores how seven international contemporary artists have approached the subject through different mediums.

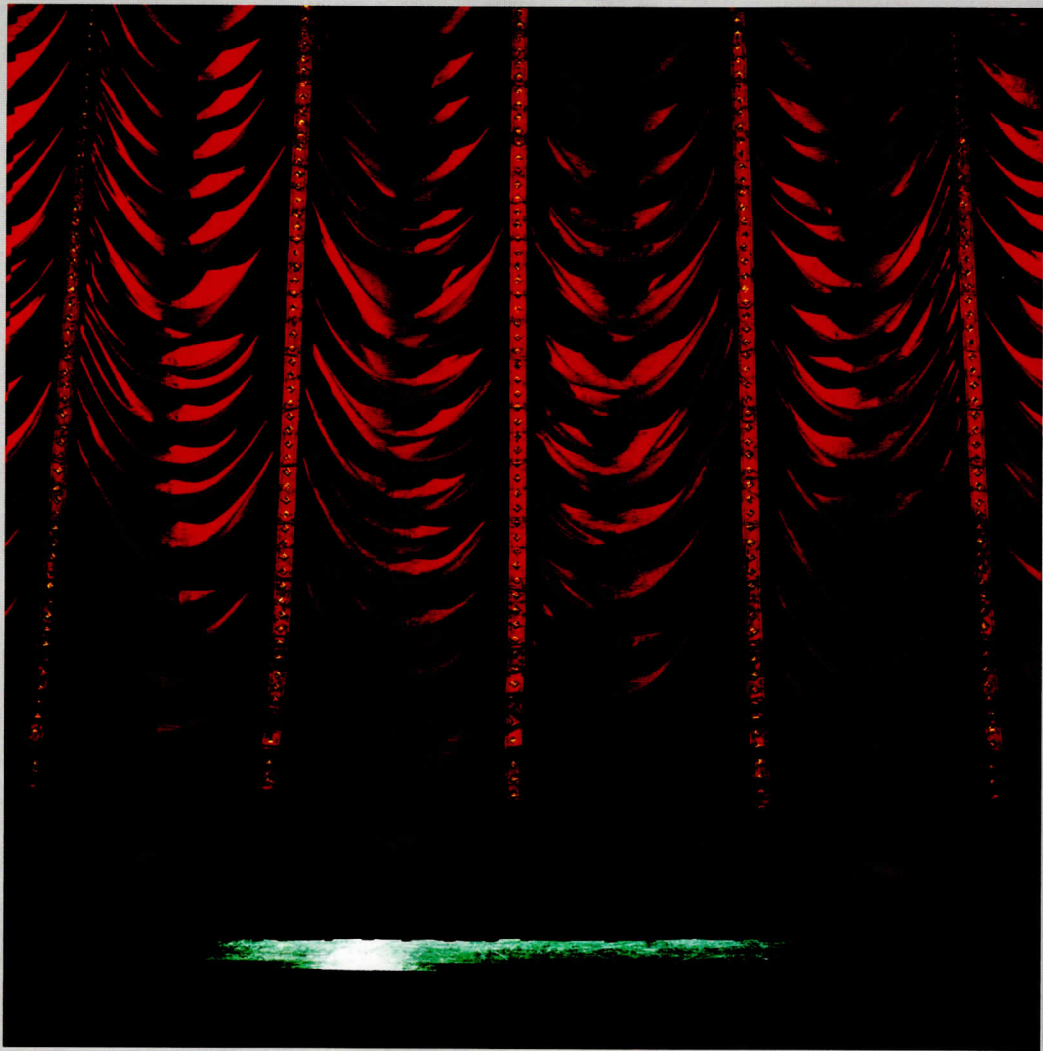
The concept for the show first came to the museum's collections curator and exhibitions manager, Katherine Alcauskas, when she began seeing parallels between several recent acquisitions by artist Lisa Kereszi, featuring empty theaters and a movie theater ticket booth, and the work of photographer Rhona Bitner, another artist in the museum's collection, who is also drawn to theatrical spaces. "Their styles are very different," Alcauskas says, "but in both of their work they are often looking at empty spaces of entertainment, to different ends, bringing their personal expression to that space."

Double Act by Ceal Floyer, 2006, is comprised of a light projection, photographic gobo, and theater lamp, and gives the illusion of a theater curtain.

Avery Fisher Hall by Guillermo Kuitca, 2004. Inspired by architecture and cartography, Kuitca has re-created multiple theaters in his mixed-media pieces.



By Paul Clemence



*Untitled (FB2), from
the series Stage by
Rhona Bitner, 2005.*

*Shadows on seats,
State Palace Theatre,
New Orleans by Lisa
Kereszi, 2001.*





Starting with her initial pairing, Alcauskas began looking at how other artists have approached the theme of the stage, adding works by Ceal Floyer, Candida Höfer, Guillermo Kuitca, Hiroshi Sugimoto, and Carrie Mae Weems.

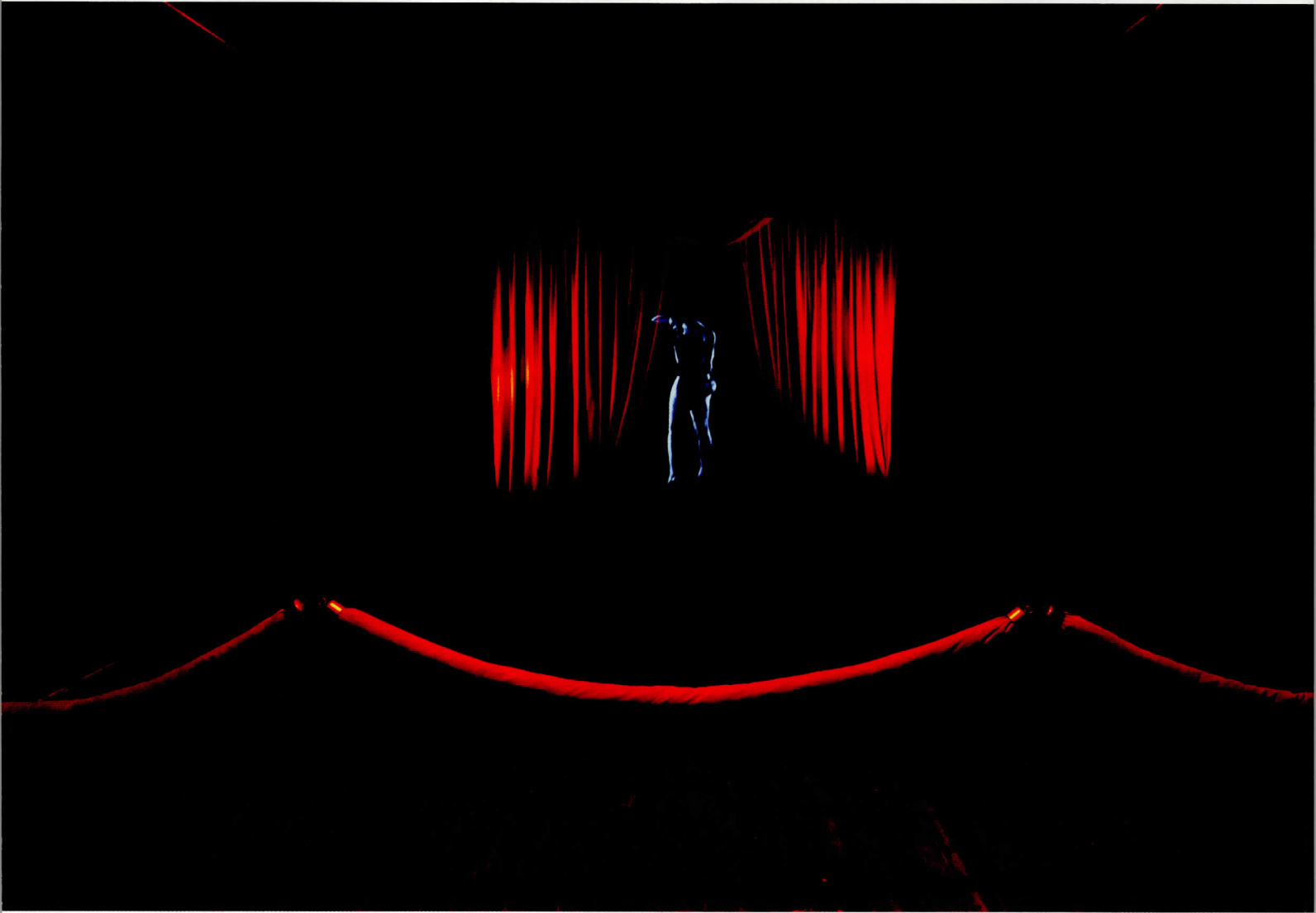
Although the exhibition does not have a direct political bent, Alcauskas says she sees a certain relationship to the current cultural moment of fake news and the quest for authenticity. “Everywhere we look, the idea of truth is being questioned. There has been a lot of examination of the structures that are affecting how we interpret life, what is true in life and what is a construct. Although that is not our departing point, it definitely influenced my conception of the show.”

One of the highlights of the exhibition is the installation *Double Act* by British artist Ceal Floyer, known for her metaphorically rich body of work. It consists of an empty, darkened room, with a theater light pointed at the opposite end of the room, spotlighting what seems to be a red stage curtain in a quintessential theater set. But upon closer in-

spection one realizes there is no stage or curtain, and in actuality, the image is a slide projection of the curtain. “Floyer’s work is usually very simple in its materiality, yet complex in its implications,” Alcauskas says. “The title *Double Act* can be read in many ways, one being that you walk in that room and you expect something to happen, but you then realize that nothing is going to happen, except the realization of the illusion of the piece. The piece deals with anticipation, expectations, assumptions—you expect something to happen, but that’s not what occurs.”

From acclaimed photographer Hiroshi Sugimoto, Alcauskas selected two images of the Teatro Scientifico del Bibiena in Mantua, Italy, from his recent return to the *Theaters* series. In this new chapter, Sugimoto brings his conceptual lens to the interiors of historic Italian opera houses. As the style of many of the American theaters featured in the initial photographs in the series were modeled on the ornate

Teatro
Comunale
di Bologna I
by Candida
Höfer, 2006.



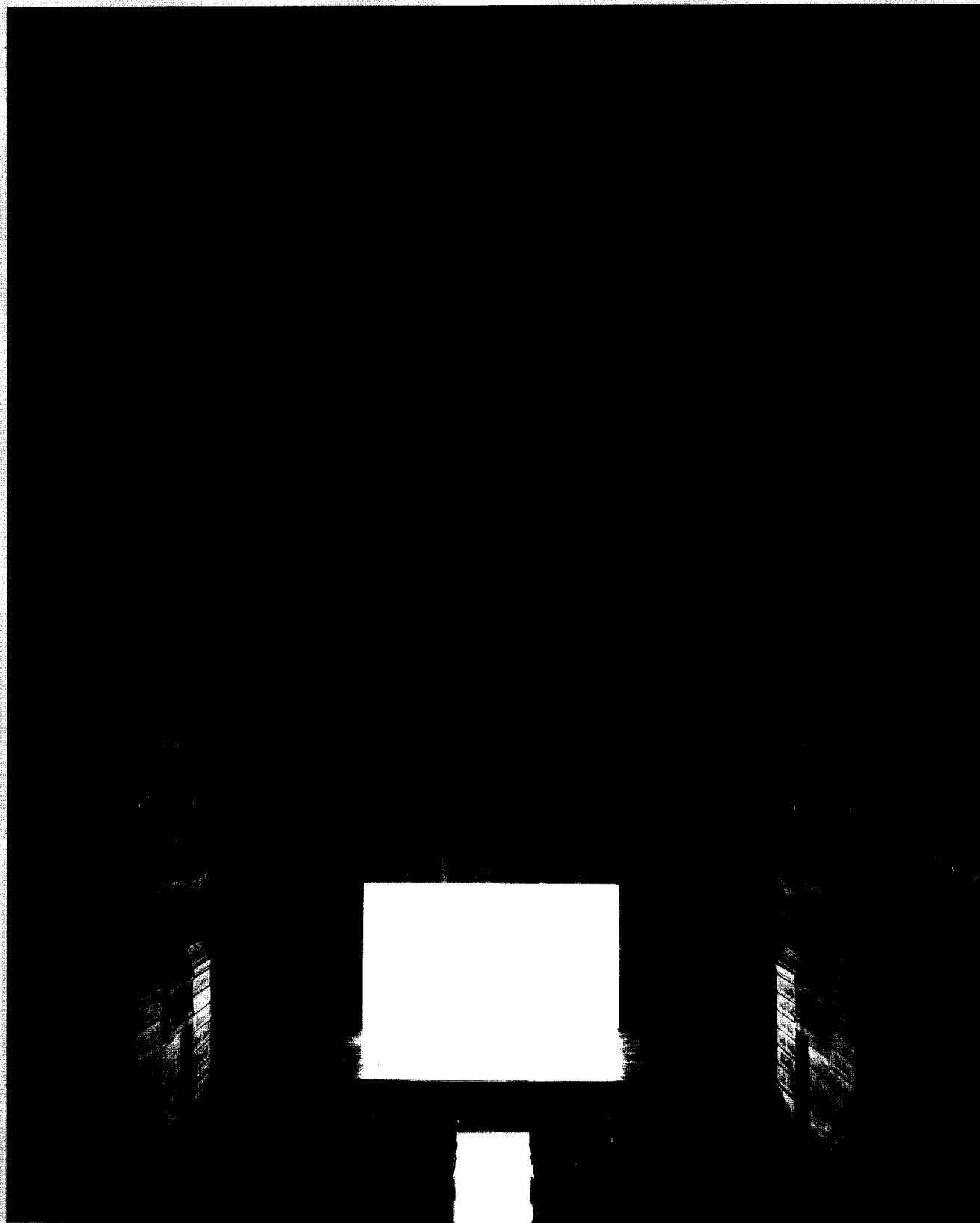
View of Lincoln, Lonnie, and Me - A Story in 5 Parts, video and installation by Carrie Mae Weems, 2012.

Teatro Scientifico del Bibiena, Mantova by Hiroshi Sugimoto, 2015.

architecture of Italian opera houses, the photographer's new focus brings this project full circle.

Since the Wellin is a college museum, the educational potential of its exhibitions is an important criterion for its programming. "We want to make art accessible to all audiences, while at the same time ensure it resonates with the academic mission of the institution," says Tracy Adler, the museum's Johnson-Pote Director. "We've connected with faculty from subjects as far-ranging as physics and literature, and of course theater and art history, among others, whose classes will be engaging with the museum throughout the run of the show."

Adding to the exhibition's outreach, a section of the gallery has been transformed into an experimental theater as part of an annual spring program at the museum, entitled WellinWorks, which aims to connect with visitors and the community. "This space is not curated, but rather serves as an improvisational and experiential hub for pop-up performances, readings, films, and other creative activities," Adler explains. "And within the space, there is also an opportunity to experiment with concepts introduced in the exhibition, such as the effect of lighting in conveying meaning, emotion, and mood. It's a way of transforming the ideas in the exhibition into a hands-on relatable experience for our visitors." **M**





Boston Goes Bauhaus

By Frances Brent

Celebrating the
Bauhaus at
100 in a city
influenced by the
experimental
design movement



IF YOU LOOK AT THE COLLECTION OF WALTER GROPIUS'S OLD WORLD, formal bowties—his wife called them “brilliant little butterflies”—or the thick frames of his vintage black eyeglasses carefully displayed in front of a box of Leavitt and Peirce Cake Box Cigars at the Gropius House in Lincoln, Massachusetts, you might get the wrong opinion of the profoundly modern man who was the founder of the Bauhaus, the radical school of design that opened its doors in Weimar, Germany, in 1919. During the turbulent interwar period, Gropius’s forward thinking helped the Bauhaus survive in three German cities, moving from Weimar to Dessau to Berlin, each iteration testing out notions about unifying the arts and “unencumbering” architecture in order to adapt to the modern age with its assembly lines, radios, and speeding motor cars.

The Gropius House in Lincoln, Massachusetts, completed in 1938.



A desk-scape inside the Gropius House.

An interior view of the Gropius House.



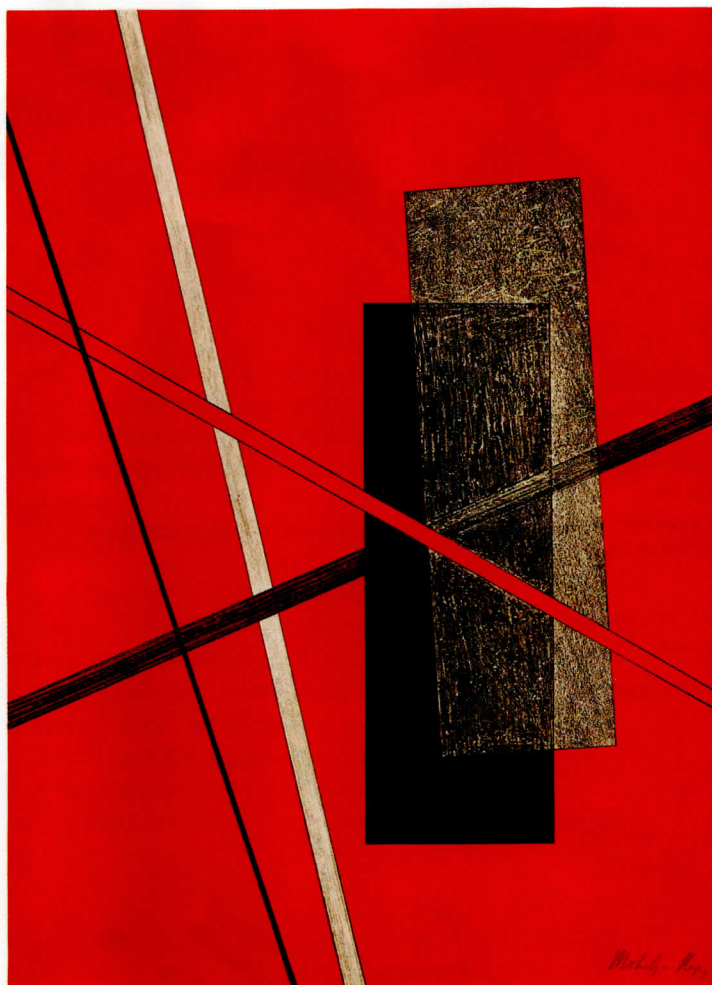
Although the school was finally closed under pressure from the Nazis in 1933, Bauhaus ideas and teaching methods have survived to this day as the underpinnings of design standards, even if they often represent a point of departure or a springboard for resistance.

When Gropius came to Harvard in 1937 to teach architecture, he managed to bring with him furniture from the Bauhaus Dessau (including the double desk Marcel Breuer designed for the director's house and which is now in the Gropius House office), books, documents, and correspondence, as well as an innate capacity for adaptation. It didn't take long for him to become an inspirational figure in the Boston area, where he spread his ideas about education, "unity in diversity," and finding form through the resolution of practical problems. "Anything we do," he would say, "we have to study the human being using it, a chair for instance, that is the starting point." As he brought along fellow Bauhausers—Breuer and Josef Albers taught at Harvard, and Herbert Bayer and Alexander Schawinsky often visited Gropius in Cambridge—his influence among students and young architects grew, and Boston became a hub of the Bauhaus diaspora. It's no wonder that Boston is pulling out all the stops for the Bauhaus centennial.

Among the many festivities planned in the Boston area in 2019 is *The Bauhaus and Harvard*, presented by the Harvard Art Museums, a meticulously curated show of nearly two hundred objects, primarily from its own enormous collection, that illustrate the protean nature of the Bauhaus idea as it developed and evolved. The exhibition contains many famous works, such as virtuosic drawings and wall hangings by Anni Albers and Wilhelm Wagenfeld's coffee and tea service, handmade with brass and ebony fittings in the Weimar metal studio. Wagenfeld's vessels—finely proportioned, modern geometric volumes—are completely unornamented on their surfaces and stand together in their stark simplicity like a miniature architectural grouping. The show also includes a unique sampling of compositional exercises by Bauhaus students and students of students. The artist Ruth Asawa, for instance, was working with Josef Albers at Black Mountain College when she experimented with color vibrations and patterning. In her brilliant collage of cut colored paper, organic shapes and empty loops float like lanterns or

balloons on an irregular blue-painted rectangle affixed to orange wove paper.

Harvard has also installed the accompanying exhibition *Hans Arp's Constellations II*. The thirteen shaped panels were originally commissioned for Harvard's Graduate Center, which Gropius designed between 1948 and 1950, when he was still chairman of the department of architecture. Following the Bauhaus philosophy of integrating the fine and applied arts, he insisted that the architectural project include a budget for art, and he asked for work from Arp as well as Joan Miró, Herbert Bayer, Josef Albers, and Richard Lippold, an American sculptor who had trained in industrial design. Arp refined his composition of enormous, gravity-defying biomorphic shapes and stars on site, as he shifted around cardboard sample pieces cut to scale until he was certain they would complement the specific components of the Gropius-designed space. Mounted in the dining room of Harkness Commons, the wall reliefs were intended to demonstrate the way in which art and architecture could be fused—in the words of the Bauhaus manifesto, “in purposeful and cooperative endeavors.” But in time the work experienced the wear and tear that comes with use in a dining area; in 1958 the pieces were reinstalled higher on the walls as *Constellations II* and they were painted over in different colors over the years.



Coffee and tea service
by Wilhelm Wagenfeld,
1924–1925.

Untitled from
*Constructions: Kestner
Portfolio 6* by László
Moholy-Nagy, 1923.



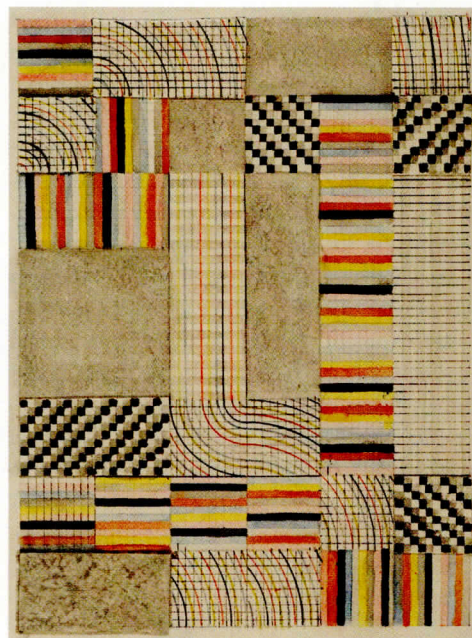
Constellations II by Hans Arp as the work was arranged in 1958 on the south wall (this page) and north wall (facing page) of the Harkness Commons dining room at the Harvard's Graduate Center.

Kleine Welten IV by Wassily Kandinsky, 1922.

Design for a rug by Anni Albers, 1927

After fifteen years in storage, the panels have recently been restored to their original stained red-wood finish, highlighting the artist's original intention to use natural and indigenous (indigenous to America, if not to Boston) material to transmit his dreamlike narrative of the constellations to Harvard.

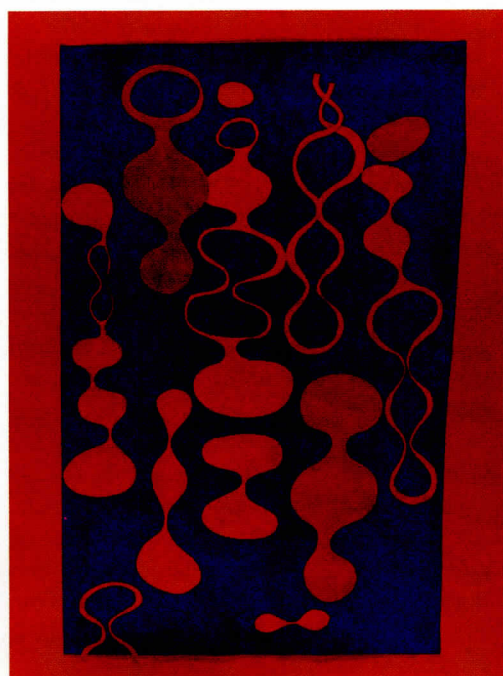
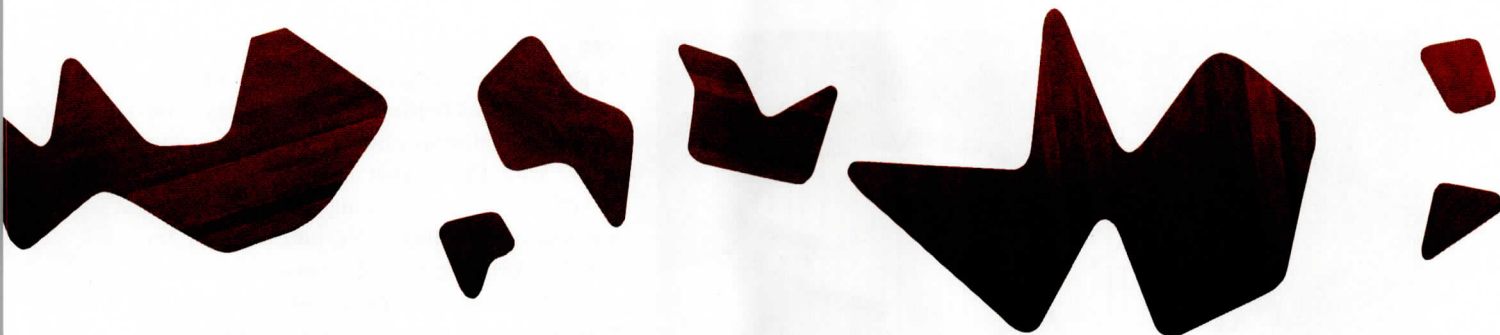
Across the river, the Museum of Fine Arts, Boston is putting on two shows. *Radical Geometries: Bauhaus Prints, 1919–1933* includes work by many Bauhausers, including Lyonel Feininger, László Moholy-Nagy, Paul Klee, and Wassily Kandinsky. Kandinsky's *Kleine Welten* (Little Worlds) suite is hardly ever exhibited as



a whole, so it's a great pleasure to see this small masterpiece comprised of four drypoints, four lithographs, and four woodcuts that play off one another like variations in a musical composition. Kandinsky's clustered configurations of geometric shapes and biomorphic forms, squiggles, crosshatching, and tassels sometimes appear to float like boats in water and sometimes to explode like a confetti of space matter. The museum is also mounting *Postwar Visions: European Photography, 1945–60*, which explores how fundamental elements of the Bauhaus survived the ravages of World War II and gave direction to major photographers during the postwar period. Looking back to the Bauhaus's beginnings, the MIT Museum is presenting the exhibition *Arresting Fragments: Object Photography at the Bauhaus*—ninety digital prints, architectural photographs, and photos of Bauhaus objects taken from Berlin's vast Bauhaus

MUSEUM OF FINE ARTS, BOSTON, BEQUEST OF W. G. RUSSELL ALLEN

HARVARD ART MUSEUMS, TRANSFER FROM HARVARD LAW SCHOOL, © ARTISTS RIGHTS SOCIETY (ARS), NEW YORK/VG BILD-KUNST, BONN
HARVARD ART MUSEUMS, GIFT OF ANNI ALBERS, © THE JOSEF AND ANNI ALBERS FOUNDATION/ARTISTS RIGHTS SOCIETY (ARS), NEW YORK



the 1929 *Metallisches Fest* was perhaps the most elaborate. Decorated with brass fruit bowls and Christmas ornaments, and with painted lights and mirror balls hanging from the ceiling and tin-foil covering the glass windows, the plaster and glass Bauhaus building glowed from the inside out. Guests, dressed in futuristic silvery costumes and metallic hats, helmets, or antennae, chuted down to the main foyer on a metal slide and danced to music played by the Bauhaus Band.

In 1970, the year after Gropius died, a thousand students and friends celebrated another *Metallisches Fest* in Cambridge as a memorial birthday party. This year's party will take place at the Gropius House (a National Historic Landmark and a property of Historic New England), a modest jewel of modern architecture that Gropius designed, with Breuer as collaborator, for himself, his wife Ise, and their daughter Ati. On May 18 there will be the normally scheduled daytime tour of the house and an evening metal-themed

Untitled (BMC.121, Exercise in color vibration and figure background) by Ruth Asawa, 1946-1949.

Arp's original *Constellations* relief as installed in the Harkness Commons Dining Room in 1950.

Archive that cut across disciplines, demonstrating the way photography was used by Bauhaus artists to promote architectural projects and production pieces originating in the many workshops. Among the many striking images is Lucia Moholy's photograph of Marianne Brandt's tea infuser: a series of perfectly balanced, stacked volumes fills the picture frame, as if the object were a portrait, and every detail, from the distorted window reflected on the bowed silver surface to the dust collected on the lid, is lovingly recorded by the camera lens.

Certainly, the most spirited centennial event is planned for Walter Gropius's birthday on May 18, with a Bauhaus-style birthday *Metallisches Fest*. Birthdays, costume parties, and ornately designed festivals (sometimes organized to help dissipate highly charged conflicts arising within the school) were a fundamental part of Bauhaus culture, and





The spiral staircase in the Gropius House.

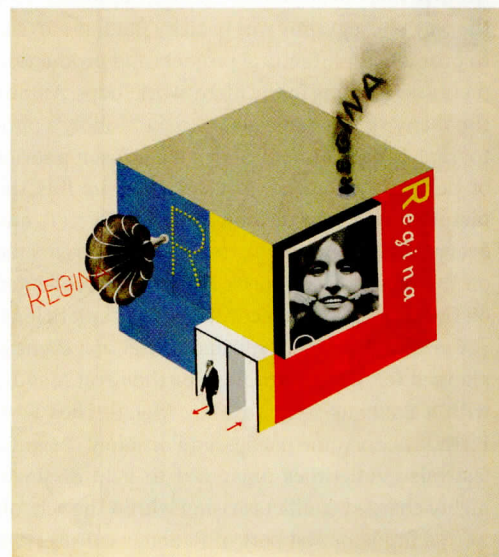
Design for a Multimedia Trade Fair Booth by Herbert Bayer, 1924.

Ati Gropius's room at the Gropius House.

garden party for visitors (encouraged to wear costumes) who purchase tickets in advance.

Like its émigré designer, the house optimistically carried the past forward. From the outside, its simple, massed rectangular forms and slightly sloping flat roof are reminders of the white interlocking cubes of the Masters' Houses at the Bauhaus Dessau. At the same time, in acknowledgment of the New England landscape, Gropius chose to honor regional architectural traditions, using brick for the chimney, fieldstone at the foundation, and white-painted wood sheathing on the exterior—though the tongue-and-groove boards were applied iconoclastically, running vertically rather than horizontally. The house has

been called a laboratory for Gropius's ideas for small house design. Efficient and economical (he ordered fixtures and appliances from catalogues and supply houses), it opens out to nature with the downstairs screened porch, the ribbon windows facing out to the garden and surrounding fields, and the upstairs roof deck providing a wider panorama. There are many lovely indoor touches: luminescent glass-block walls, cork tile in the entryway, and white clapboard interior panels, also set vertically. The streamlined, mantel-less fireplace and the organic sweep of the central staircase with its widely spaced polished chrome tubing create an elegance that seems to belie the fact that the house was built on a \$20,000 budget and completed in little more than half a year. With a reduced palette of black and white and grays, and the simplicity of its light and portable tubular furniture, the house can be seen as a showcase for Bauhaus ideals, but it also resonates an intimacy and demonstrates the way good design emanates from consideration of the people who will use it. This is most obvious in the charming exterior staircase Gropius built for his daughter, who asked for a private entrance to her bedroom so her friends could come and go without formalities, or the way the screened porch accommodated a ping-pong table that could be used for recreation during long New England winters. From room to room, there are countless intimations of the way the space and a family intertwined, and it's a wonderful testament to an idea of modernity that's now a hundred years old. **M**





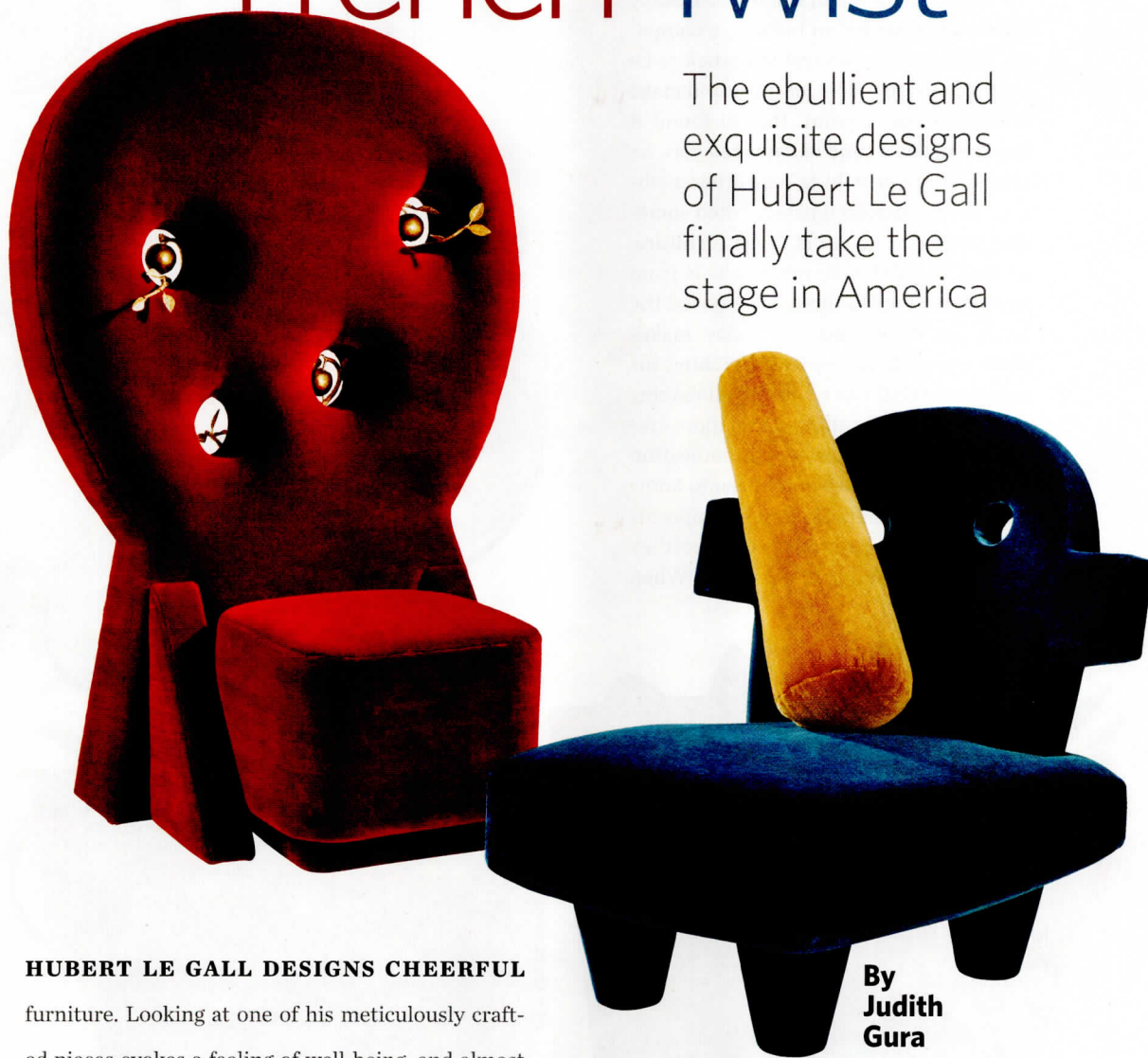


Eve armchair by
Hubert Le Gall,
2017, as pictured
in the new book
*Hubert Le Gall:
Fabula*.

The Eve armchair
from the front
with an Adam
armchair, 2017.

French Twist

The ebullient and exquisite designs of Hubert Le Gall finally take the stage in America



HUBERT LE GALL DESIGNS CHEERFUL

furniture. Looking at one of his meticulously crafted pieces evokes a feeling of well-being, and almost invariably, a smile. His creations are the work of someone who enjoys what he's doing, and meeting the artist in person bears this out. Showing visitors around his first solo US exhibition, at the Twenty First Gallery in New York City, Le Gall fondly recalls the experience of developing the concept behind each piece, citing inspirations that range from ani-

By
Judith
Gura

mals and nature to classical literature and famous painters. His work straddles the barrier between art and design, although he insists that design—that is, function—always takes priority. “If it functions,” Le Gall asks, “is it less art?”

Born in Lyon, France, in 1961 into a tradition-minded bourgeois family, Le Gall studied management and finance in school to please his parents, and art to please himself. He left his hometown in 1983

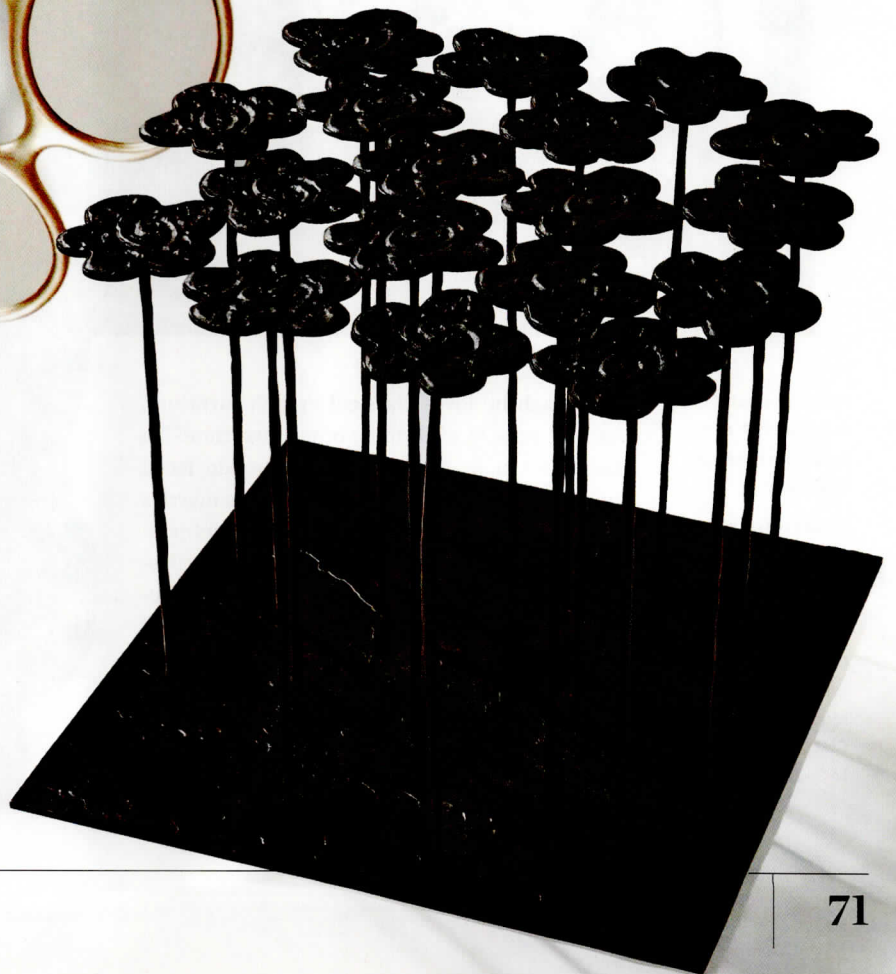
for Paris, where his first job was making films and books for an insurance company. That lasted for several years before Le Gall decided to follow his muse and make art. He began to paint, though found it frustrating at a time when video was, he says, the “hot new thing” and other mediums were considered passé. When someone suggested he could make furniture, Le Gall found that he moved easily from two dimensions to three. He enjoyed the hands-on work, and still today makes plaster models instead of sketching his designs. Le Gall also realized that making functional objects allowed him more creative freedom and easier communication with collectors—they don’t need to know what he was thinking in order to enjoy his designs. “With a painting, people feel they need to understand it,” he says. “When





they buy furniture, people just care if it does what it should.”

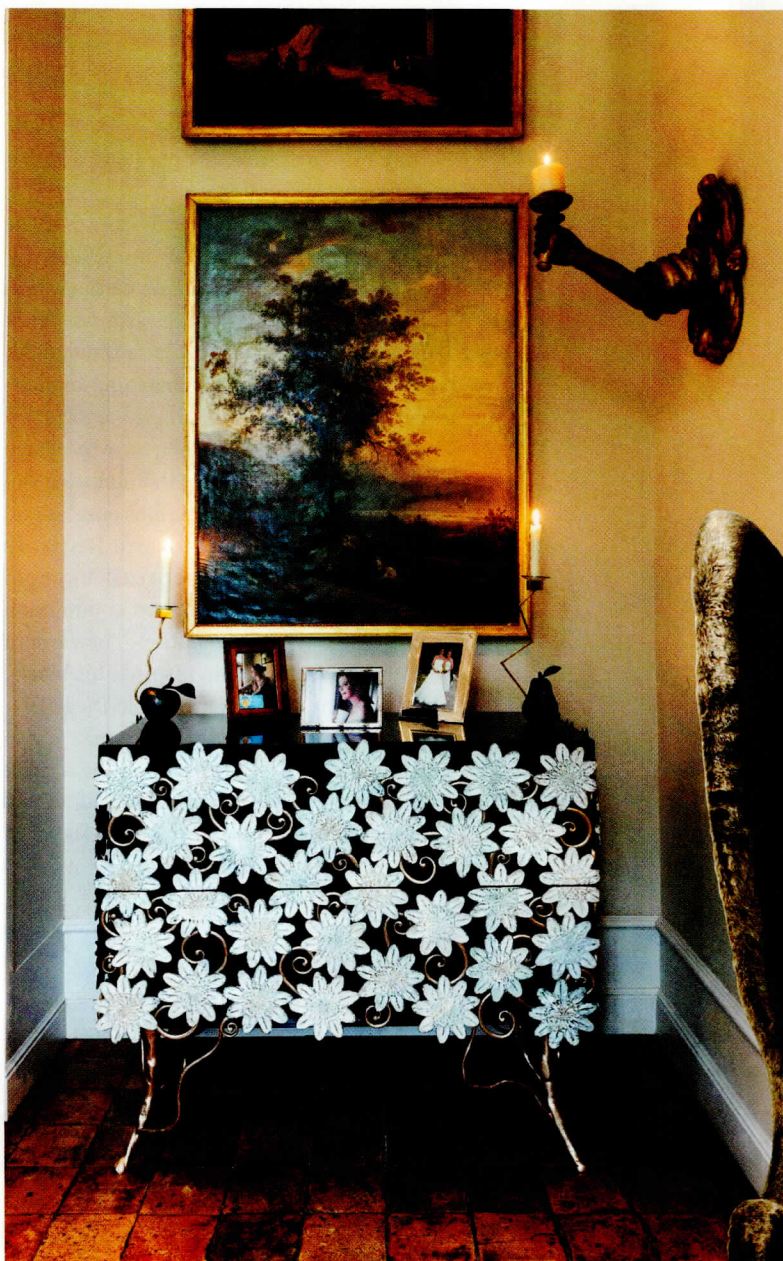
One thing furniture rarely does is make you laugh. But that’s the immediate response to several of Le Gall’s designs, such as his variation on the classic wingback chair in which the wings are attenuated to form rabbit ears, or his matching semicircular chairs with leaf-shaped upholstery that, when pushed together, form the shape of a flowerpot. But even that amusing design has, Le Gall says, a serious antecedent: it was inspired by Jean-Pierre Reynaud’s *Le Pot doré*, a gilded super-sized flowerpot sculpture created in 1985 on commission from the Cartier Foundation. The work of sculptor Henry Moore inspired his blocky Adam chair, Le Gall says, while Diego Giacometti’s inspired the gilt-bronze apple tree that grows up the back of his Eve chair. Surrealism prompted what Le Gall calls a “deconstructed mirror” that consists of interlinked, bronze-framed ovoid forms.



Pot de Fleurs chairs, 1998.

Romulus mirror, 2007, in white gold leaf.

Spears table, 2012, in bronze.



Anthémis chest of drawers, 1999, as pictured in *Hubert Le Gall: Fabula*.

Hubert Le Gall in the Adam armchair.

Placide, le lapin calin armchair, 2012.

Detail of a mantel in Pamela Mullin's residence in Saint-Calais, France, in *Hubert Le Gall: Fabula*.

Though he loves classical French furniture, Le Gall says: "I want to be of my own time." In that vein, a macassar ebony commode faced with stylized lacquered-bronze flowers marries the spirit of Louis XVI's renowned cabinetmaker André-Charles Boulle to Jean-Michel Basquiat. Le Gall's best-known work is a bronze occasional table he designed in 1987 with a top of flower-shaped forms drawn from the blossoms in Andy Warhol's 1964 silkscreen series *Flowers*. An immediate success, he made the table for many clients, in several different sizes, until three years ago. "The only place you can find one



TOP LEFT: PHOTO © PASCALINE NOACK, COURTESY OF RIZZOLI





COSTAS PICADAS PHOTO, COURTESY OF TWENTY FIRST GALLERY



Le Gall's work on view in a recent exhibition at Twenty First Gallery in New York.

now is at auction," he says with a laugh. "And for much more money."

Le Gall's designs are produced either as one-offs, or in limited editions—in part because of their luxurious materials and painstaking fabrication. Apart from their elegant appearance and their felicitous air, Le Gall's designs do not have a single distinguishing style. "After I make one thing," he says, "I want to do something new—sometimes the opposite, but also sometimes the next logical step." He admits that it's challenging to stay on the line between creativity and excess: "Sometimes I go over the line." But, he explains, "I am against ennui." Indeed, his designs are anything but boring.

The opening of the exhibition in February coincided with the publication of an extravagant monograph from Flammarion. *Fabula* illustrates what the publisher calls "a love triangle" between collector Pamela Mullin, her seventeenth-century manor house in Normandy, and the Le Gall designs that fill its interiors. Many are specially commissioned works that reflect the collector's eye and the artist's most imaginative fantasies: furniture in the form of bison or horses; mantelpieces adorned with animal and foliage forms; a folding screen covered with stylized mice; and Pinocchio-nose lamps and tables.

Le Gall is a celebrated name in Europe, and his work has been shown at major international fairs, but his profile in America has stayed relatively low. Renaud Vauillat, principal of Twenty First Gallery, Le Gall's sole US dealer, says that's due to change. Judging by the exhibition and book, his prediction is definitely on target. **M**

HUBERT LE GALL



Hubert Le Gall: *Fabula*, recently published by Flammarion.

Taking Flight

Reviving a landmark: The historic TWA terminal reopens as an elegant new hotel

By Alan G. Brake

EERO SAARINEN'S TWA TERMINAL AT

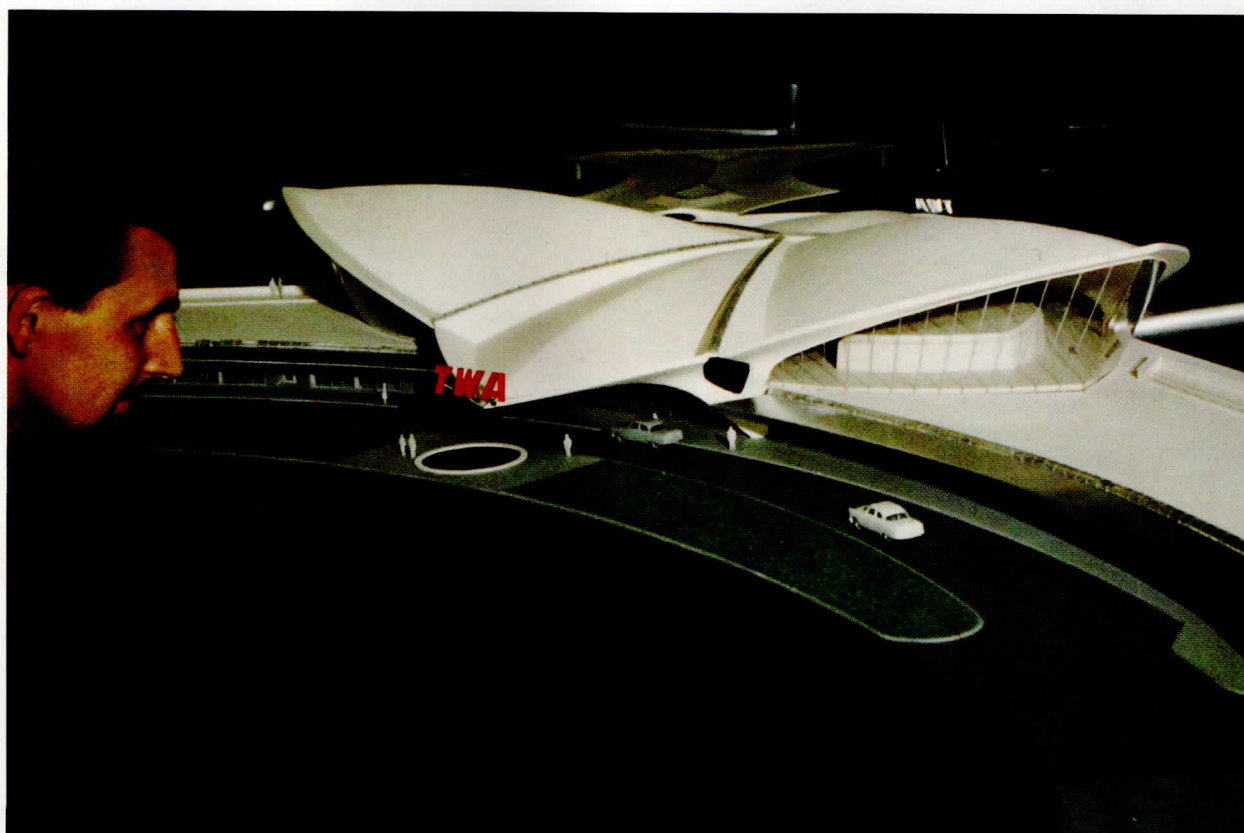
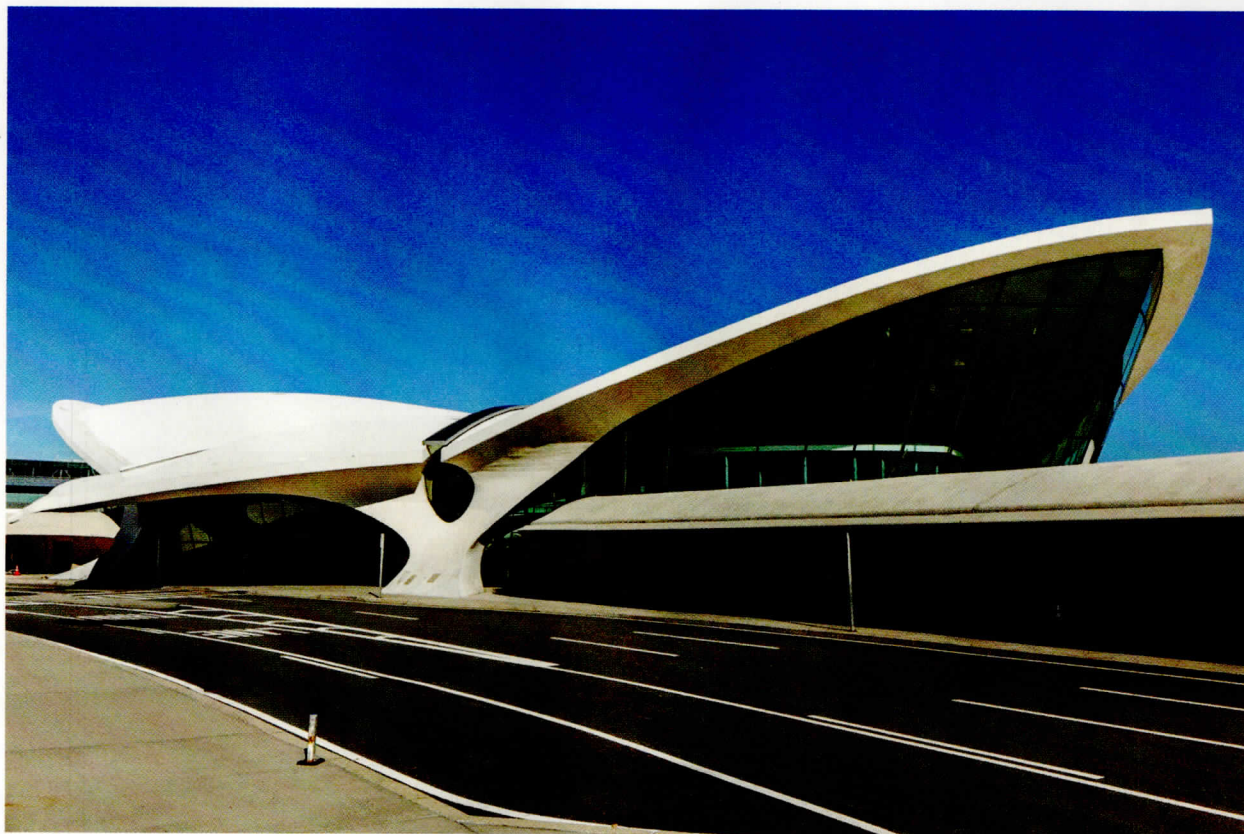
John F. Kennedy International Airport is an enduring icon of mid-century architecture, a bold expression of postwar optimism and structural daring. And yet, for all its formal innovation and swinging style, larger airplanes rendered the building obsolete soon after it opened. It was quickly cluttered with additions and then left mothballed and isolated, a folly in the larger landscape of the airport. Now, it has been reborn as the centerpiece of a new hotel, conference center, and drinking and dining destination, set to open this May.

In the US, airport hotels typically connote low-cost chains located just outside the periphery of the airport. The TWA Hotel, as the new facility is named, is modeled on European airport hotels, which are





The sunken lounge of the historic Eero Saarinen-designed TWA Flight Center, newly renovated as the TWA Hotel.



TUOHY PHOTO BALHAZAR KORAB COLLECTION OF PHOTOGRAPHS SHOWING EERO SAARINEN ARCHITECTURE, LIBRARY OF CONGRESS, PRINTS AND PHOTOGRAPHS DIVISION



often located above or adjacent to the terminals themselves and frequently have first class amenities.

The complex includes a 50,000-square-foot conference center and 200,000 square feet of restaurant and retail space within the Saarinen building as well as two flanking glass towers that house 512 hotel rooms. Beyer Blinder Belle (BBB) is the architect of the renovation and restoration of the original Saarinen terminal and is leading a group of other design firms on the overall project, including Stonehill Taylor (hotel room interiors), Lubrano Ciavarra Architects (hotel core and shell), and INC Architecture & Design (conference and event spaces).

Richard Southwick, a partner at BBB, has been involved with the Saarinen building for more than twenty-five years, first working for the Port Authority of New York and New Jersey (the operator of the airport) and then for the development of the hotel project with MCR, the hotel operator. An important part of his job was helping to integrate the building's new life while maintaining the integrity of Saarinen's design. "Preservation can only be successful if there is a use," Southwick observes.

The bars, restaurants, and retail serve the entire airport as well as the hotel. The "sunken lounge" will be repurposed as a cocktail bar, and the historic Paris Café is being relaunched by the

The terminal was placed on the National Register of Historic Places in 2005, four years after it was shut down.

Famed photographer Balthazar Korab with a TWA terminal model, in a photograph of c. 1956-1962.

The new TWA Hotel will have conference, event, and meeting spaces, as well as 6 restaurants, 8 bars, and a public observation deck.



Walnut elements—ceiling trim, a tambour wall, and a sliding barn door for the bathroom—soften the interior. Hidden behind the walnut trim, cove lighting reflects onto the ceiling to illuminate the room.

legendary chef Jean-Georges Vongerichten. All these spaces are designed in deference to Saarinen's original. "There isn't a single right angle in the terminal, so Saarinen covered every surface with round penny tile," says Southwick. "You just have this visceral feeling of movement when you enter the building."

In a bid to re-create something of the period vibe and view, MCR and Morse Development acquired a vintage 1956 Lockheed Constellation airplane that is being converted into another bar. The plane will be placed outside of the terminal's monumental window wall to evoke the kinds of craft the terminal was designed to serve.

The two new dark glass towers housing the hotel rooms stand on land that was previously tarmacs. "The hotel towers are purposefully designed as backdrop buildings," says Southwick. Extra-thick glass curtain walls will let guests see departing flights, but not hear them, allowing them to sleep through the night.

The room decors are inspired by mid-century design—including many of Saarinen's classic pieces for Knoll—mixed with contemporary elements like floating beds. "We envisioned a refined guest experience in dialogue with Saarinen's masterpiece, a serene refuge from which to enjoy views onto one of the busiest airports

in the world,” said Michael Suomi, a principal at Stonehill Taylor, in a statement. “Ultimately we wanted the TWA Hotel room to help create the level of excitement for and pride in aviation that travelers once felt during the rise of the industry.”

The conference center, which includes more than forty-five meeting spaces of various sizes, is located underground. Its interior features—you guessed it—more mid-century furniture and penny tile flooring. Southwick expects the conference center to be geared toward business travelers, tradeshow, and conventions, but also weddings and other celebrations. “It’s going to be a destina-

tion for events for the people of southwest Queens,” he says.

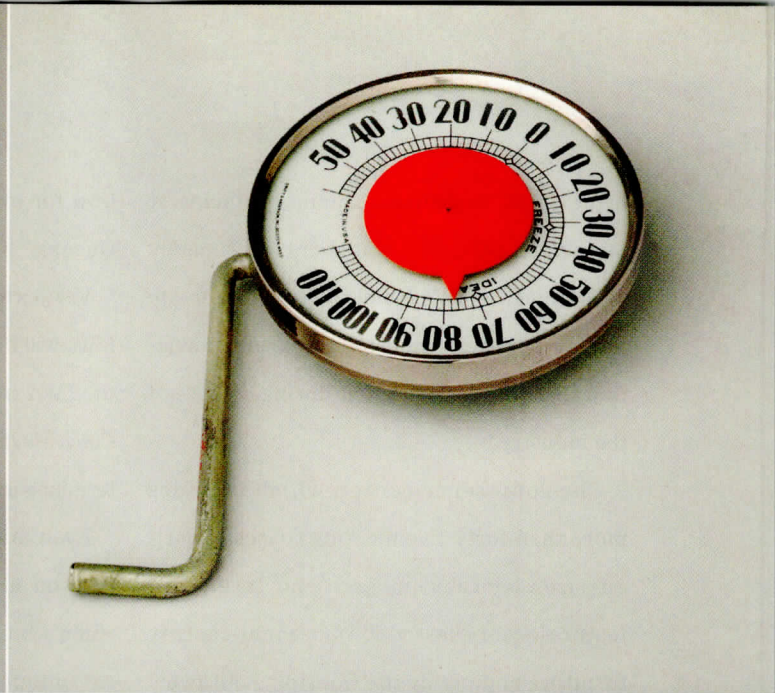
Visitors to the adjacent Terminal 5, home to Jet Blue, will be able to access the hotel directly via the TWA arched tubes (famously used in the film *Catch Me If You Can*) and those flying out of other terminals can reach the building by the AirTrain.

Even in the digital age, when buildings can take on almost any form, what makes Saarinen’s building great? “The building is just so uniquely expressive,” Southwick says. “The shell is beautiful. It’s a structural tour-de-force.” With access to this modernist landmark, flyers may soon look forward to a layover at JFK. **M**

TWA Hotel’s 512 guest rooms will have views of JFK’s runways as well as of the original terminal.

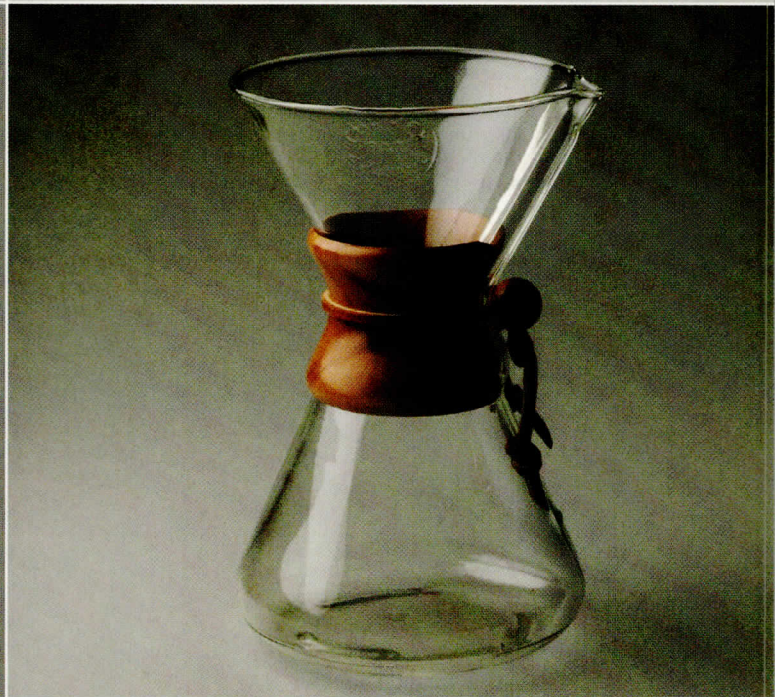


MITCHELL PHOTO



Good Times

The Museum of Modern
Art looks back at its Good
Design program of the
mid-twentieth century



Facing page, clockwise from top left: Werra 135mm film camera, Carl Zeiss, Inc., c. 1955-1960; outdoor thermometer by Swift & Anderson, Inc., late 1930s; Chemex coffee maker by Peter Schlumbohm, 1941; shrimp cleaner, designed by Irwin Gershen, manufactured by Plastic Dispensers Inc., 1954; Anywhere lamp by Greta von Nessen, 1951.

Prototype for chaise longue (La Chaise) by Charles and Ray Eames, 1948.

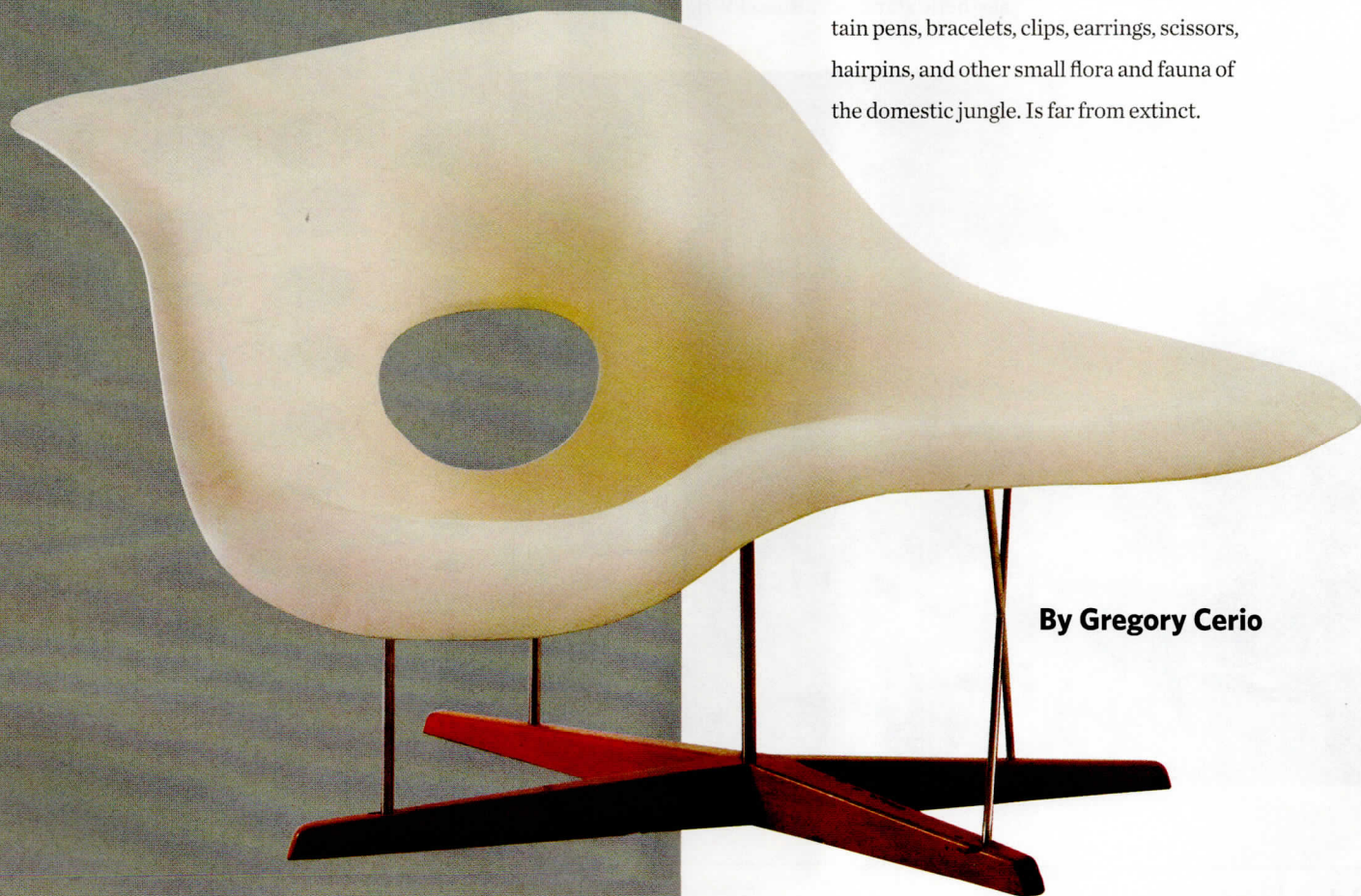
WITHIN A FEW YEARS OF ITS FOUNDING, the Museum of Modern Art in New York began to promote the notion of "good design" through exhibitions of innovative furniture and accessories and product design competitions. How did MoMA define good design? Curator and architect Eliot Noyes could at least demonstrate what it wasn't. Visitors to the museum's *Organic Design in Home Furnishings* show of 1941 were met by a display case containing a traditional upholstered armchair, dismantled to reveal its thick padding, springs, and heavy wooden frame. Bars at the front of the display suggested the chair was being kept in a zoo cage, and a photo of an enormous gorilla served as a backdrop. Wall text described the chair taxonomically:

Cathedra gargantua, genus americanus.

Weight when fully matured, 60 pounds.

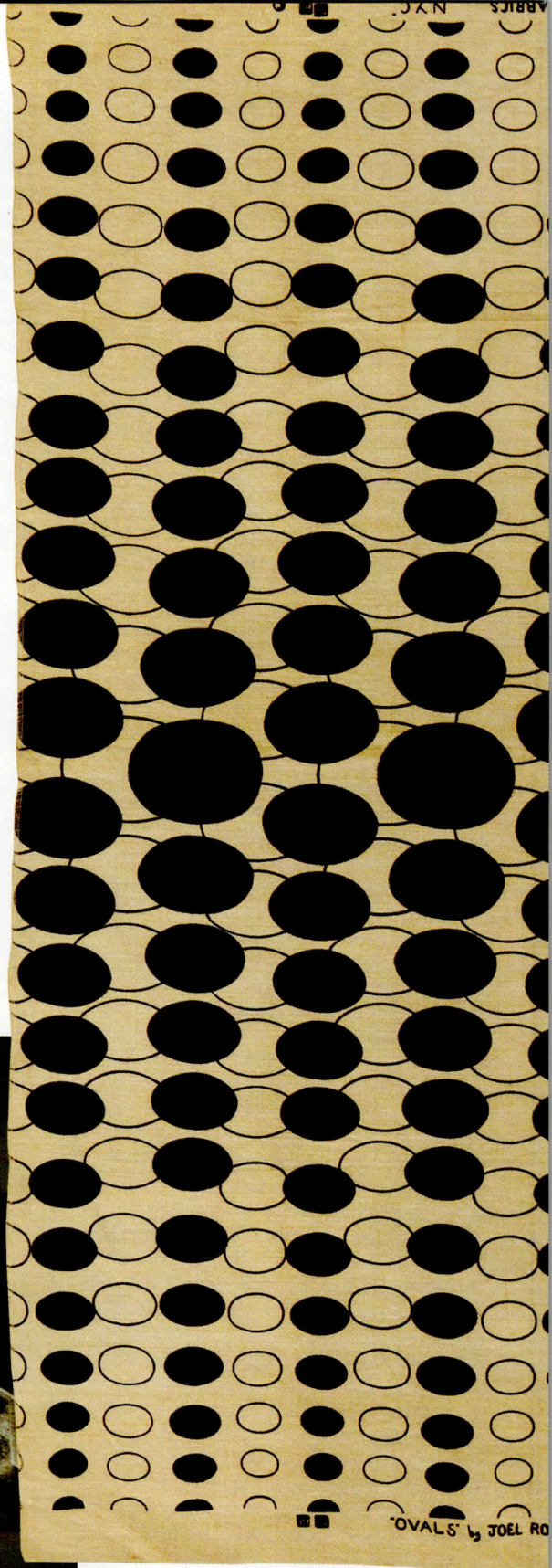
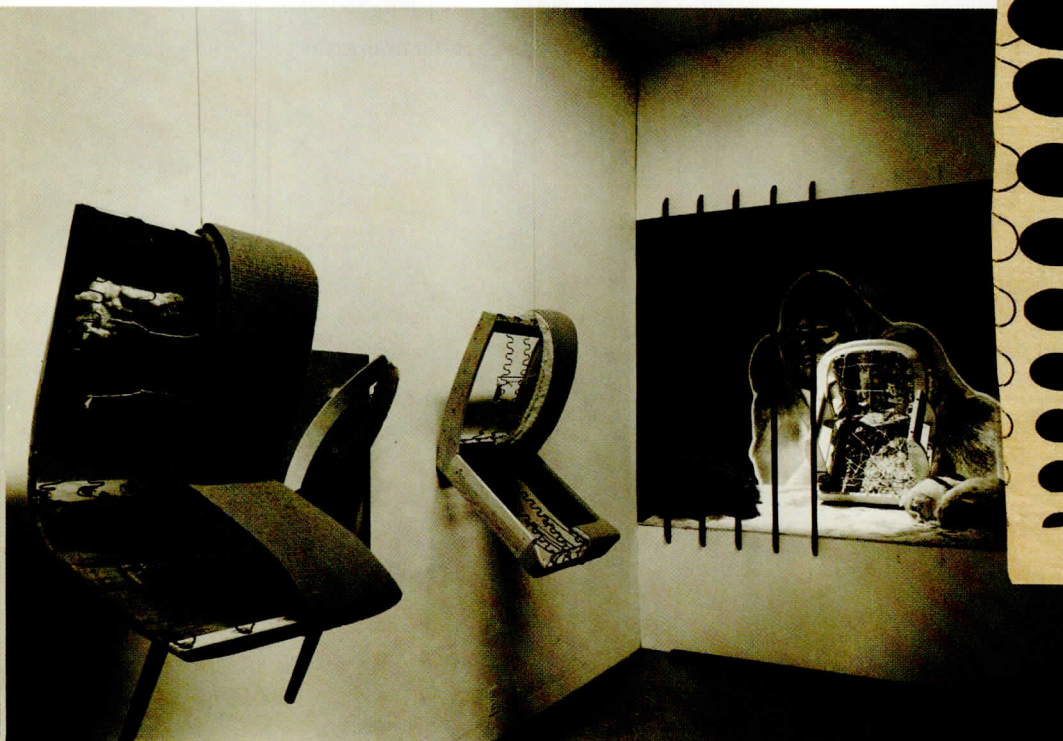
Habitat, the American Home. Devours little children, pencils, small change, fountain pens, bracelets, clips, earrings, scissors, hairpins, and other small flora and fauna of the domestic jungle. Is far from extinct.

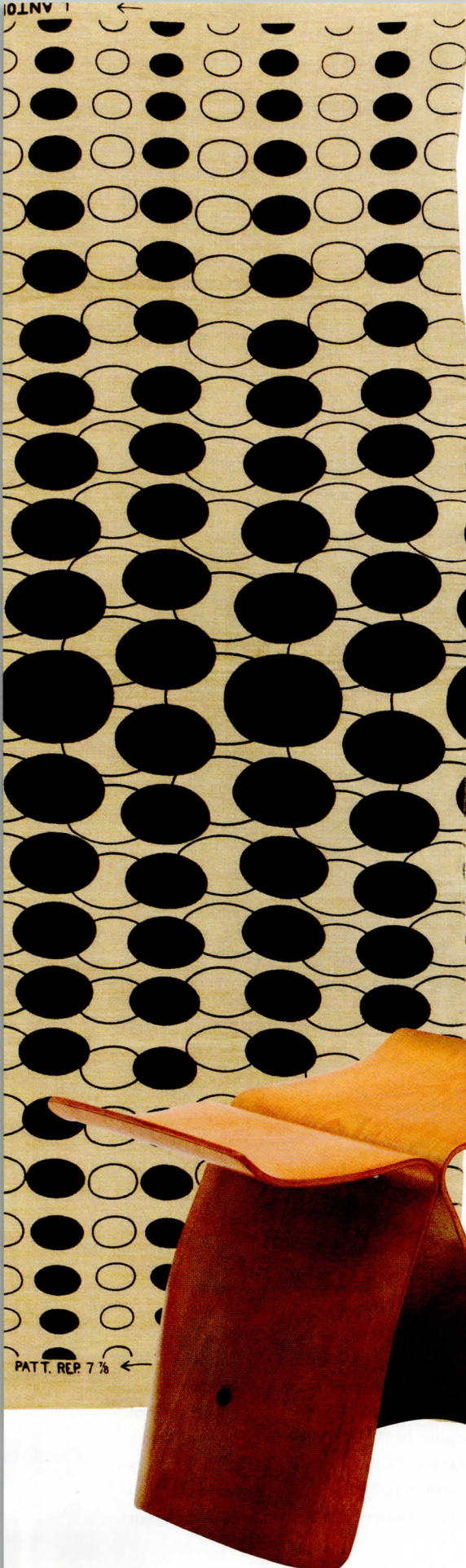
By Gregory Cerio



That amusing moment is recalled by an image of the 1941 display in a current exhibition at MoMA entitled *The Value of Good Design*, which re-examines the museum's program of advocacy for modern design in the mid-twentieth century and the principles that informed it. What constituted good design for MoMA was perhaps most succinctly yet comprehensively expressed in 1948 by curator Edgar Kaufmann Jr. "Good design in any period is simply," he said, "a thorough merging of form and function, and an awareness of human values expressed in relation to industrial production for a democratic society." That is, beyond utility, beauty, and commercial viability, a well-designed object had a sociopolitical dimension—good design was good for the nation.

MoMA's earliest design exhibitions essentially presented gift ideas. To win converts to the new modern style, from 1938 to '48 the museum hosted holiday shows with the term "Useful Objects" in the title. The first—*Useful Household Objects Under \$5.00*—showcased items such as cookware, venetian blinds, a dishrack, and an orange juicer, and traveled to seven other venues nationwide. The next year the price point had risen (to \$10) and so had aesthetic standards: Russel Wright's American





PHOTOGRAPHIC ARCHIVE EXHIBITION ALBUMS, © 2019 THE MUSEUM OF MODERN ART
COMMITTEE ON ARCHITECTURE AND DESIGN FUNDS
GIFT OF THE DESIGNER

Modern tableware was on view as well as his carved hazel wood Oceana serving trays, alongside wooden wares by James Prestini and glass from Blenko and Orrefors. For 1947's edition, the bar was set at \$100 and the list of design luminaries with creations on display included everyone from Alvar Aalto to Eva Zeisel—with Charles and Ray Eames, Josef Hoffmann, Raymond Loewy, Gertrud and Otto Natzler, Marguerite Wildenhain, and many others in between. Earl S. Tupper, inventor of Tupperware, was represented, too.

MoMA design competitions, begun in 1940, provided a direct stimulus for modern design innovation. Winning projects would be exhibited at MoMA, and top prizes included a contract with a manufacturer and a distribution arrangement with department stores. Charles Eames and Eero Saarinen swept the awards for seating in the inaugural contest with a series of chairs made of molded plywood. They were displayed at the *Organic Design* exhibition in 1941. Following the war, and in response to the housing shortage that ensued in America and abroad, in 1947 the museum announced an international competition for low-cost furniture design. The prize-winning submissions were unveiled in 1950. Donald Knorr shared



Installation view by
photographer Samuel
Gottscho of the *Organic
Design in Home Furnishings*
exhibition at the Museum of
Modern Art, 1941.

Ovals textile by Joel
Robinson, c. 1951-1955.

Butterfly stools by Sori
Yanagi, 1956.



Olivetti Lexikon
advertisement by Giovanni
Pintori, 1954.

first prize in seating for his chair with a conical plastic seat that the judges described as “light, flexible, and elegant.” Honorees included designers from as far afield as Switzerland and Finland, Mexico and Japan. Many felt the contest helped spark their careers, and heartened national modern design industries. Even the heralded Danish designer Hans Wegner said that

when the competition was announced: “We felt as if a window had been opened and we were given a chance to show what we could do.”

Billed as expanded versions of its annual holiday show, MoMA’s Good Design exhibitions of 1950 to 1955 were, for some, an uncomfortably commercial curatorial exercise as collaborations between MoMA and the Merchan-

dise Mart in Chicago, where the exhibitions debuted before moving to New York. A fifteen-cent brochure was available at the museum with information on which stores sold items in the shows. MoMA also offered a “Good Design Kit” to US retailers that included sample store layouts, advertising, and logo labels to affix to designs that had been displayed in the exhibitions. Kaufmann, the program’s director, argued that the museum had “the responsibility of guiding the consumer toward those qualities which make an object beloved for generations.”

The curatorial guidance that informed MoMA’s Good Design exhibitions would also be put to more explicit propaganda purposes on a broader stage. Shows of modern design objects chosen by the museum’s curators, sponsored by the US State Department, were mounted during the Cold War years in places like Helsinki, Stuttgart, and New Delhi—palpable demonstrations of the superiority of the forward-thinking, prosperous American system.



Low chair by Charlotte Perriand, designed 1940, this example manufactured in 1946.

Television model TX8-301 by Sony Corporation, 1959.





Stacking glasses by
Saara Hopea, 1951.

500f city car, designed
by Dante Giacosa in
1957, this example
manufactured in 1968.

But even with the ulterior motives behind them, the Good Design exhibitions brought into the public eye scores upon scores of wonderful, novel designs. Some on view in the current show at MoMA come under the visitor's gaze like welcome old friends—such as Saarinen's Womb chair, Greta von Nessen's Anywhere lamp, a Lina Bo Bardi Poltrona Bowl chair, Sori Yanagi's Butterfly stools, and the Eameses' La Chaise (which appeared in the 1950 low-cost furniture exhibition as an aesthetic bijou, too costly to mass produce, and did not actually come to market until 1990). And there are surprises here, too, like the Ovals screen-printed

linen fabric by Joel Robinson, the first black designer to have his work included in a Good Design show, found in the archives during research for the current presentation; or Charlotte Perriand's Low chair, designed in 1940 and made entirely of light, strong, cheap, and fast-growing bamboo—an example of sustainable design sixty years *avant la lettre*.

Juliet Kinchin, curator of MoMA's architecture and design department, and curatorial assistant Andrew Gardner have put together a marvelous survey of the museum's mid-century modern design program. They may beg the question of MoMA's international influence in





Spaceland bicycle
by Benjamin Bowden,
1946.

An installation view
of *The Value of Good
Design* at the Museum
of Modern Art until
June 15, 2019.

that era by including works—a Fiat 500 auto, for example—with no direct connection to the museum’s design exhibitions, many of them from countries where modernist notions were developed long before they reached America. But that is a relatively minor quibble.

What perhaps makes *The Value of Good Design* most affecting is viewing the show in the context of today’s design world. In a time of growing income inequality, more and more people need well-made, useful, and affordable things. Yet many respected designers seem to be spending their talents either to produce pieces that demand to be viewed as art, or are made with such extravagant techniques and rich materials that only billionaires can afford them. Given that, it is almost poignant to be in the company of objects conceived and created by those who truly believed that good design was meant for everyone. **M**



Don't Mess with Modern!



Quarter-sawn East Texas yellow pine, cut to reveal an inherent pattern of horizontal lines, covers much of the walls, doors, ceilings, soffits, and floors of the house in Austin. Fleetwood rolling glass doors extend the length of the living room. Elizabeth Alford and Michael Young designed the bright yellow MDF credenza, the backdrop for two vintage modular Dieter Rams 620 Chair Programme chairs.



From the carport, visitors walk underneath the main volume of the house and then ascend stairs to the living spaces, which overlook hills, a canopy of trees, and a lush ravine. The facade of the balcony over the carport is cypress washed with a translucent gray stain.



A new book, *Texas Made/Texas Modern: The House and the Land*, surveys nineteen houses across the state with vivid photography, examining how the local architecture translated the tenets of modernism into its own design vernacular. In an excerpt, we take a look at a mid-century home in Austin that has had a sleek, Texas-style refresh.

By Helen Thompson Photographs by Casey Dunn



Strategically placed clerestory windows at the junction of the butterfly roof reflect natural light into the interior. Aggregate dredged from the Trinity River bottom mixed with concrete was used to create floors that evoke the world outside.

In the main living room, the connection to the outdoors is maximized by large glass doors, bringing in ample natural light. The room increases in size when the doors open onto the balcony.

“THIS IS VERY MUCH A CASE STUDY KIND OF HOUSE,” SAYS architect Elizabeth Alford about the rock-and-cypress home tucked away on a hilly street in Austin. She and her husband, artist Michael Young, and their two children live in the late 1950s house. Their street is on the Balcones Fault Zone, the geographical boundary between the prairie lands that extends from the Gulf of Mexico to the craggy Texas Hill Country; its tell-tale fractures in the topography are all around the Alford-Young house.

The couple, who own Pollen Architecture & Design, moved into the 1,500-square-foot house with the intention of renovating it. The house, designed by Austin architect Jonathan Bowman, was a gem-like symbol of an exuberant period in the city’s architectural history, displaying the characteristics other mid-century houses in that rugged area of the city share—small in scale and economically built.

But the house also exuded optimism in a big way, reflecting the enthusiasm for the modernist movement that had found its way into Austin via architects such as Harwell Hamilton Harris, who had apprenticed with Richard Neutra. From 1952 to 1955 Harris was dean of the School of Architecture at the University of Texas at Austin and







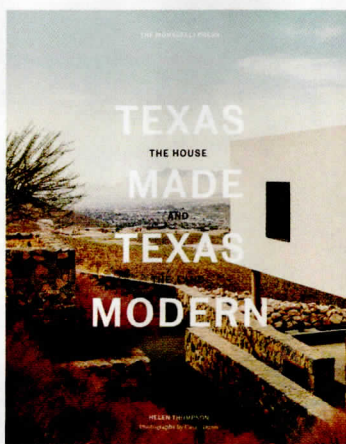


attracted like-minded architects to the faculty. "I love this era in Austin," says Alford. "The houses show an appreciation for modernism while fitting into the Texas landscape." It represented an intersection of a progressive strain of Texan identity with the land and the topography.

Other aspects of the house—including sagging exposed wood beams and inadequate insulation—drove the couple's decision to take the modest dwelling down to the slab. Or almost to the slab. Still remaining are two elements that gave the house its Texas-tough personality in the first place: the limestone rock foundation and the central stairwell that leads from the ground-level carport up to the main living area. The ingenious stairwell acts as a thermal chimney. "There's always a little puff of air right there," says Alford.

Alford and Young added 1,000 square feet, using local materials, like aggregate dredged from the Trinity River that was mixed with concrete and then polished for a personal version of terrazzo. The placement of windows was guided as much by the sun's angles as the views. South- and west-facing window banks are fitted with awnings that shade the rooms during the heat of the day, while clerestory windows reflect natural light onto the family room ceiling. The more obvious window in the room, though, is the folding glass wall that slides open and shut like an accordion. It opens the room to the patio, an ever-present invitation to go outside without using the conventional route through a doorway. **M**

This article is adapted from the author's new book *Texas Made/Texas Modern: The House and the Land* (Monacelli Press, \$50).



Young often incorporates sand and soil into his work, as seen in the large-scale piece hanging in the dining area. A pendant lamp with a collapsible silicone shade by Swedish designers Form Us With Love for Muuto hangs above the locally made Maček Furniture Company dining table.

Remembering Florence Knoll Bassett



Florence Knoll with the Model 108 coffee table by Alexander Girard, designed in 1945, and her dog Cartree.

THE VISIONARY DESIGNER FLORENCE Knoll Bassett, who transformed the look of the modern workplace with her keen eye for efficient, handsome design, passed away this past January at 101. A giant of postwar modernism and an out-of-the-box thinker, Knoll pioneered a new aesthetic, favoring clean, functional forms and open office plans.

Born and raised in Michigan, Knoll showed an interest in architecture at a young age. While a student at the Kingswood School for Girls, a finishing school near the Cranbrook Academy of Art, she met Finnish architect Eliel Saarinen and became a good friend of the family. Mentored by Saarinen, Knoll went on to study with Walter Gropius, Marcel Breuer, and Ludwig Mies van der Rohe.

In the early 1940s, after moving to New York, she met and married her business partner, Hans Knoll, with whom she formed Knoll Associates and built one of the most successful and influential design companies in the world. As the firm's creative force and founder of the Planning Unit, she designed projects for some of the largest corporations in America, putting into action her "total design" approach for companies like CBS, IBM, and H. J. Heinz. Beyond creating her own furnishings, she also had a knack for recognizing talent, and tapped the top designers of the day to collaborate with Knoll, including Breuer, Harry Bertola, and Eero Saarinen.

An innovator and problem solver at heart, Florence Knoll broadened the landscape of American design with her no-nonsense, straightforward ethos. In an industry dominated by men, she forged her own path, and, by doing so, paved the way for many women designers. She will be missed, but her talents will be remembered and celebrated through every elegant functional design she gave us.

By NICOLE ANDERSON