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SPRING 2018

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FRANCES BRENT



ON THE COVER: *Sakura*, a wallpaper designed by Emily Minnie lining a stairwell in Flavor Paper's headquarters in Brooklyn, NY, is reiterated in neon lights.

THIS PAGE: Miniscule chair by Cecilie Manz for Fritz Hansen, 2012.

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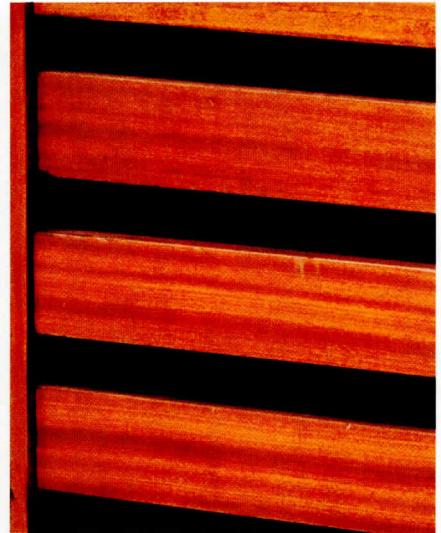
Auction: April 12, 2018 - 6 PM

ITALIAN SELECTED DESIGN AND GUIDO DE ZAN, SCULTURA CERAMICA FROM THE ARTIST'S COLLECTION



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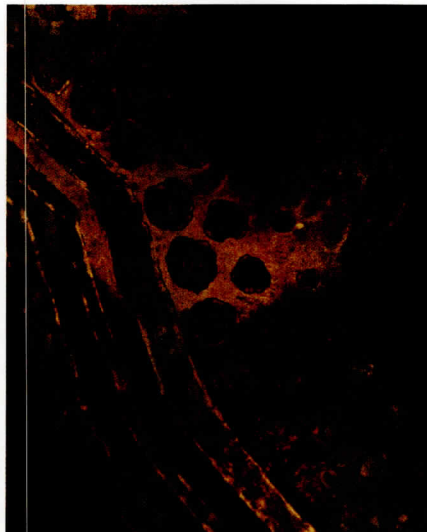
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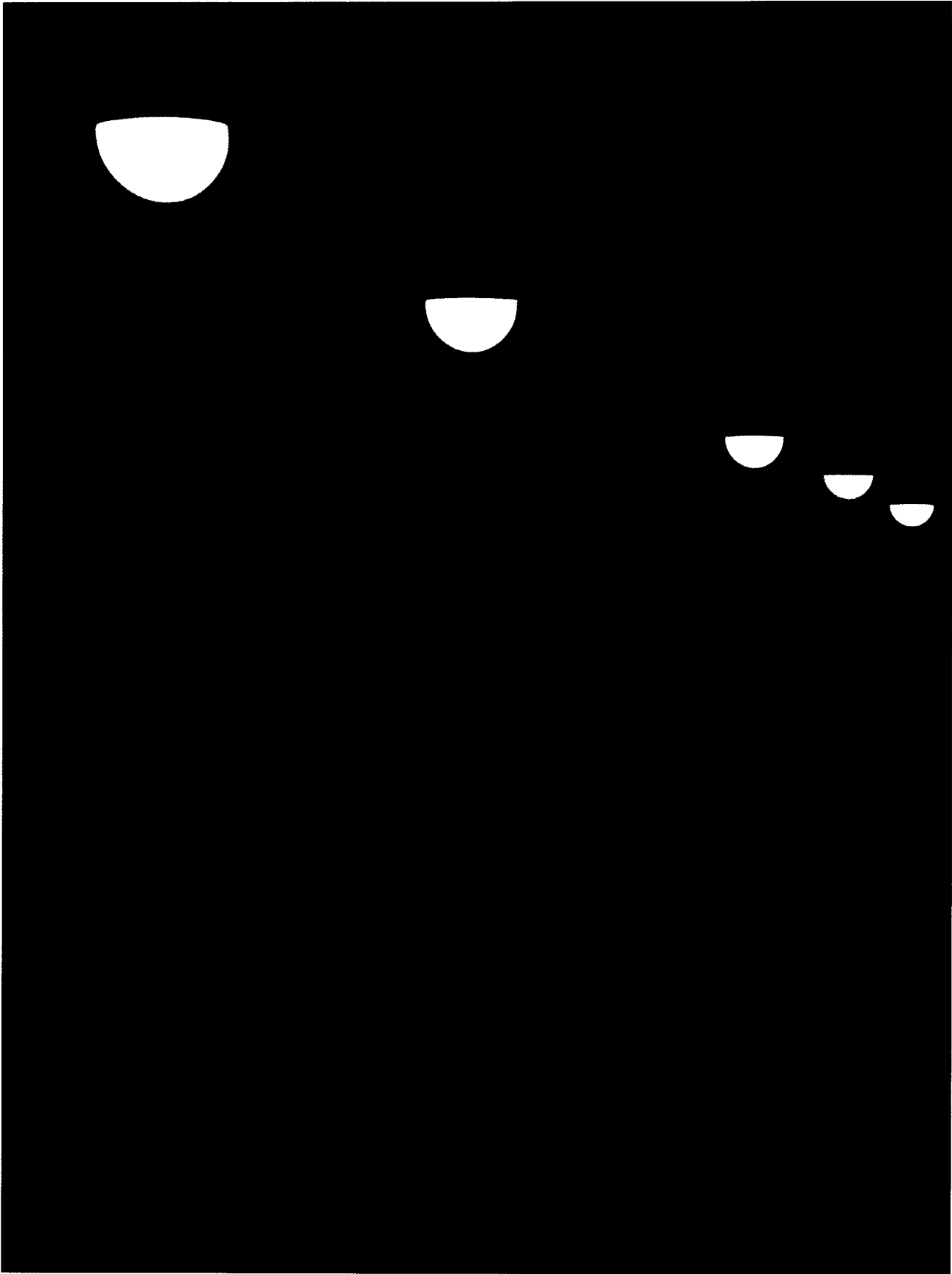
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Rudolph Schindler, Architect

The Roxy Roth Residence, 1946
Studio City, California



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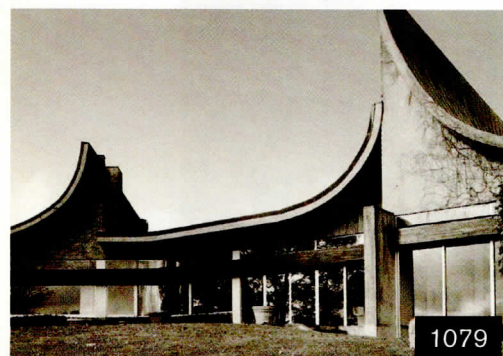


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Moore Lyndon Turnbull Whitaker
The Hines Residence, 1968
The Sea Ranch, California

Nisan Yale Matlin, AIA
The Krasne Residence, 1956
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Oscar Niemeyer, Architect
Altos de Pinheiros
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call

Claude Parent, Architect
Maison Bordeaux Le Pecq, 1963-1965
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John Lautner, FAIA
The Alexander House, 1951
Long Beach, California

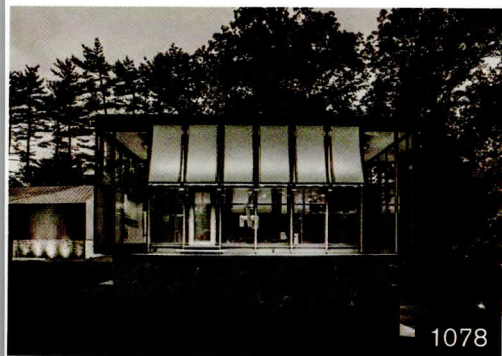
Rudolph Schindler, Architect
The Goodwin House, 1940
Los Angeles, California

Shouldn't your residence be as important as your chair?

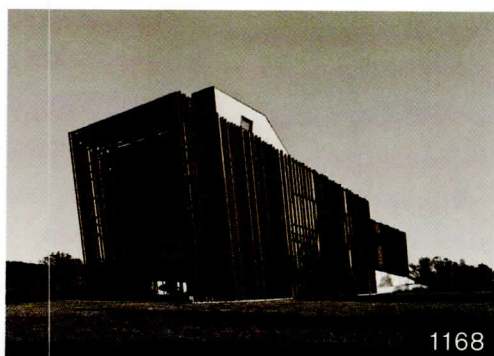


Photography: Franklin Cariffe

Charles Eames Design
Lounge Chair and Ottoman, 1956



Philip Johnson, Architect
The Wiley House
New Canaan, Connecticut



Adam Dayem, Architect
The Sleeve House
Taghkanic, New York



Irving Gill, Architect
The Miltmore Residence, 1911
South Pasadena, California

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Staci Steinberger is an associate curator of decorative arts and design at the Los Angeles County Museum of Art. She played a key role in organizing the exhibition *California Design, 1930-1965: "Living in a Modern Way"* and curated *Vitality of New Forms: Designs by Alvin Lustig and Elaine Lustig Cohen*, and *Ed Fella: Free Work in Due Time*, among other projects. A scholar of modern design, she has contributed to *A Handbook of California Design, 1930-1965*, *To Live and Dine in L.A.: Menus and the Making of the Modern City*, and the catalogue for *California Design, 1930-1965: "Living in a Modern Way."* Most recently, she co-curated *Found in Translation: Design in California and Mexico, 1915-1985* with Wendy Kaplan. Though her research has centered on the West Coast (and she's grown to love the LA sunshine), the Akron native remains a proud Midwesterner.



Sheila Kim is a New York-born, Brooklyn-based journalist whose beat is design on a variety of scales, from home decor and furniture to architectural projects and building materials. Previously an editor at leading trade publications *Interior Design* magazine and *Architectural Record*, she currently writes for a range of global and regional media outlets, both in print and online. Her work has recently appeared in *Surface*, *Metropolis*, the *Wall Street Journal*, *Design Milk*, and *Brownstoner*. In addition to design, she is passionate about animals—be they domestic pets or wildlife—and using a DSLR or smartphone camera to document old houses and other structures, street scenes, nature, and slices of life.



Jeff Cate is a New York-based commercial photographer who concentrates on architecture, interiors, and portraiture. After studying at the Southeast Center for Photographic Studies and working as a photographer and instructor in Germany and Florida, he moved to New York City in 1998 to pursue a freelance career. He has enjoyed collaborating with a vast number of creatives, producers, stylists, and hair and make-up artists.



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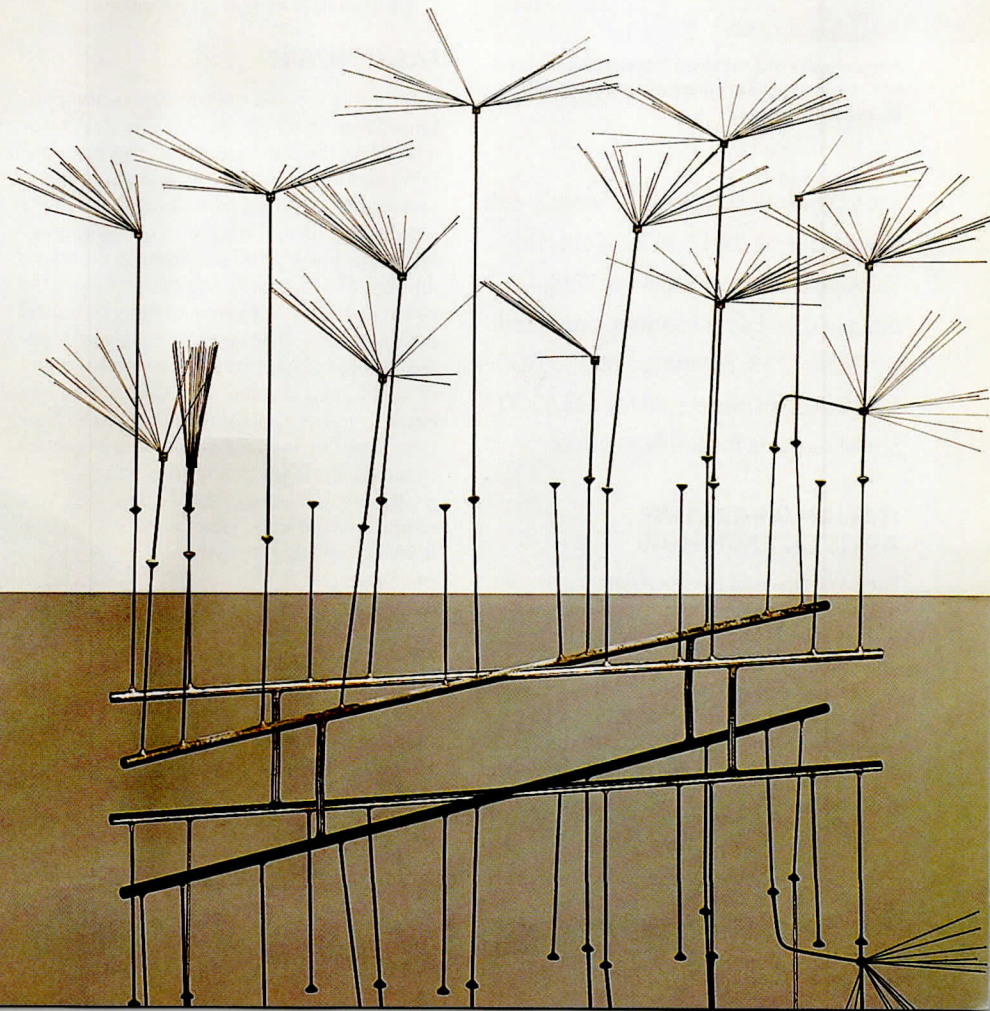
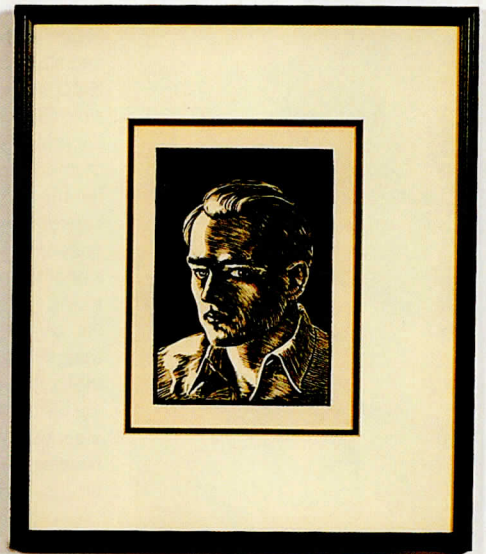
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Delving Deeper

WHEN A SLASHED CONCETTO SPAZIALE CANVAS SELLS FOR UPWARDS OF \$16 MILLION, A **LUCIO FONTANA** BRACELET LOOKS LIKE A VERY REASONABLE ALTERNATIVE

By MATTHEW KENNEDY



A model poses with the Elisse *Concetto Spaziale* bracelet by Lucio Fontana in a promotional photograph by Gianfranco Gorgoni.

Lot 208 Phillips's Design Evening sale, December 12, 2017: Elisse *Concetto Spaziale* bracelet, model no. LF/4, designed by Lucio Fontana, produced by GEM, 1968. Estimated at \$50,000–\$70,000, the piece sold for \$137,500. Some reasons for the high price:

ITALIAN/ARGENTINE ARTISTIC EXCHANGE

Lucio Fontana was born in Argentina to Argentine and Italian immigrant parents, and was quickly shuttled back to Italy for his elementary education. He went back and forth between the two countries for decades, starting his artistic practice in Argentina working for his father's business, which created graveyard statues, and then returning to Italy for more formal educa-

tion and studio practice. Fontana's artwork became dedicated to the subtle but deliberate disruption of traditional norms of painting and sculpture. After returning to Argentina in 1940, he introduced the term *Concetto Spaziale* (Spatial Concept) to describe a group of his drawings, a term that characterized most of his creative thinking and artistic output for the next two decades. In his first spatial concept works, called *Buchi* (Holes), which appeared in 1949, he contested the dimensionality and very nature of painting by puncturing the surface of his canvases with holes. He said, "Sculpture and painting are both things of the past. . . . We need a new form. Art that's movement. Art within space." Following his explorations with holes, Fontana began a series called *Tagli* (Slashes) in 1958, which have arguably become his most recognizable pieces. Art critic Hilton Kramer described them as "just austere enough to seem meaningful, just violent enough to seem spirited. . . . It is another one of those 'daring' ideas that turn into something chic before they can menace a single one of our esthetic assumptions."

FASHION/ART

Later in his life, the ever-experimental Fontana found himself an early collaborator with GEM, the precious metal laboratory established in 1967 by GianCarlo Montebello and his wife Teresa Pomodoro that built a reputation collaborating with contemporary artists on jewelry designs. Fontana created a number of pieces with the studio before his death in 1968, with some designs executed posthumously. The jewelry received high-profile promotion through the photography of Gianfranco Gorgoni and Ugo Mulas, the latter's images appearing in *Vogue*. The Fontana bracelet in the Phillips sale—with an oval that stretches nearly wrist to elbow on the wearer—suggests a culmination of Fontana's later work. It vividly recalls his slash experiments (1958–1968), with its elegant central rupture, hosted within a simple ellipse, echoing his *Elipses* series (1964–1967). Fontana's Spatial Concept morphs meaning when applied to jewelry. While translating well

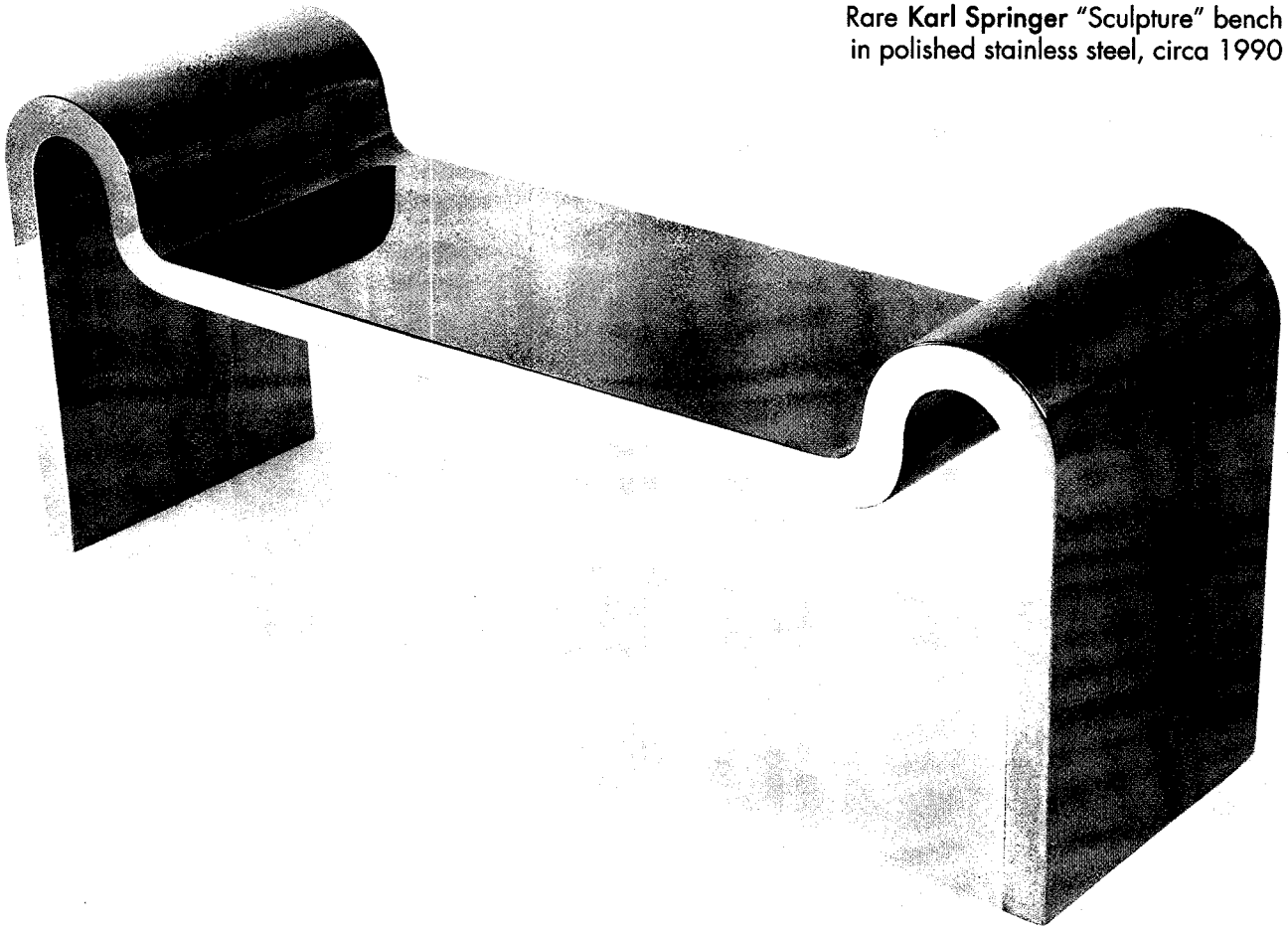
into stylish simplicity, the jewelry intensifies the fetishistic accusations of the slashes, evoking physical harm to the body. His critique of dimensionality is animated by a piece's interaction with the body, and, in adopting his artwork's aesthetic to jewelry, Fontana achieved art with motion, art within space.

CASH/CUFF

While Fontana's artwork sells well at auction, his jewelry has made a limited statement in the market—that's possibly because fewer than ten pieces are known to have gone up for sale in the past decade, according to Cordelia Lembo, specialist and Head of Sale in Design at Phillips. But this piece may start a new trend. "This was a very exciting lot," Lembo reports. "The auctioneer opened bidding at \$38,000 and it really came down to two determined phone bidders. Bidding lasted over three and a half minutes, which is quite a long time in the auction world." Wrestling up to a final price nearly double the high end of the estimate, the piece was clasped by an American private collector. Sold with a promotional photograph by Gianfranco Gorgoni depicting a bare-shouldered model defiantly wielding the bracelet diagonally across the picture plane, the ensemble encapsulates the chic radicalism of Italian modernism and the lifestyle it espoused. Lembo attributes the sale's success to the rarity of such pieces in the market, as well as to increasing cross-category interest among collectors. "This bracelet is a wonderful example of a work that transcends barriers," she observes, "appealing to collectors who have traditionally collected primarily design, contemporary art, or jewelry."



Rare Karl Springer "Sculpture" bench
in polished stainless steel, circa 1990



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Pucci Outdoors

SCULPTED OUTDOOR FURNITURE is not something you'll likely encounter on a normal shopping expedition. But Ralph Pucci may be changing the landscape.

Ralph Pucci International, with showrooms in Manhattan, Los Angeles, and Miami, is known for its portfolio of top European and American designers who create handmade pieces for the select few able to afford them. But the company has hit upon a novel approach, proving that there can be something new under the sun—or indoors, for that matter, since the pieces can also work inside the house—in the dining or living room.

Pucci has taken its expertise in crafting mannequins to change the business on which the company was originally founded in the 1950s and turned that skill into a whole new enterprise. It began with a fiberglass chair designed

by Vladimir Kagan that Pucci introduced nine years ago. Originally, he had wanted to make the chair in a more luxurious material, but, working with Kagan, Pucci ultimately went ahead with the original fiberglass, which proved a great success. The matter then rested until two years ago, when he and one of the artists he frequently works with, Patrick Naggar, the award-winning French architect and designer, started discussing the possibility of creating sculptural outdoor furniture after having collaborated on such projects as the Nile mannequin and several bronze works. "It was something unique that we weren't taking advantage of," Pucci says.

So far, the company has introduced two outdoor chairs by Naggar: Positano—at first glance, a seemingly straightforward seat, but it deviates from the norm with swooping



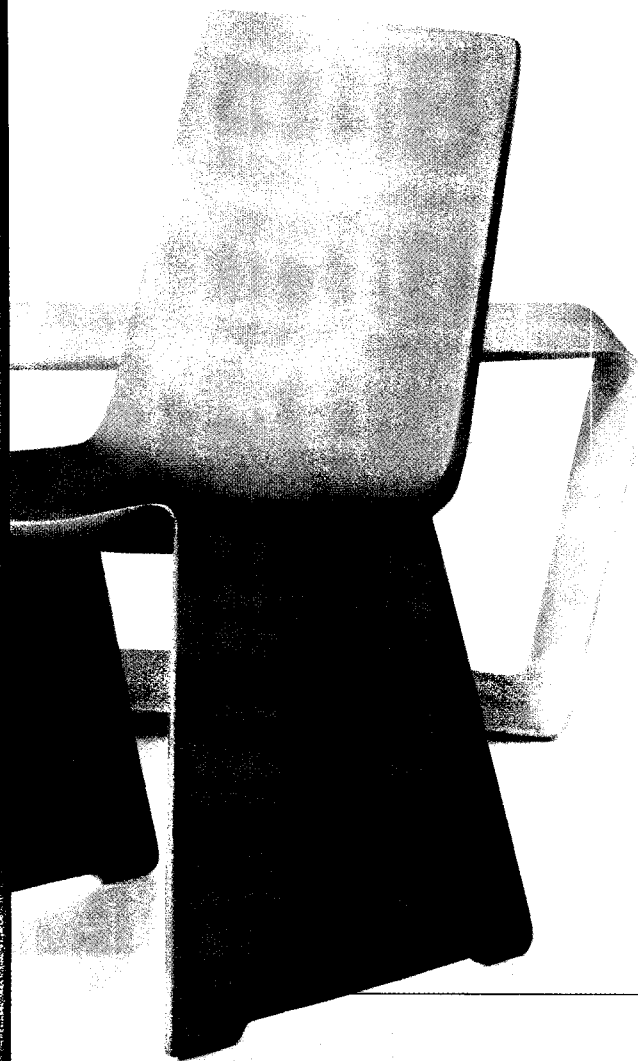
From left: Patrick Naggar's Amalfi outdoor side table, 2017; Amalfi outdoor chair, 2017; Ischia table bench, 2018; Positano chair, 2017; all in resin. Paul Mathieu's Ella chair in resin, 2017.

ALL IMAGES BY ANTOINE BOOTZ PHOTOS

curves and seductive angles. His other piece, the Amalfi chair delves further into fantasy, with extended ears sprouting from the back and a silhouette that seems to billow. This piece has an accompanying side table that can also serve as an ottoman, and there's also a bench.

Another new offering is French designer Paul Mathieu's Ella chair, which feels aerodynamic with its subtly sexy curves. More pieces by Naggar and Mathieu are on the way, with many other designers in Pucci's stable lining up to take their place in the sun.

The pieces are all made in the same location where the mannequins are produced: Pucci's three-story headquarters, with showrooms, offices, and a studio and factory, on West 18th Street in Manhattan. Everything is done by hand. First, the piece is sculpted in clay by Pucci's long-time mannequin artist, Michael Evert. It is then cast in plaster, from which a master mold is made. The material



used is a type of resin in which the pigments are blended in by hand in Pucci's workshop, making the process unique to the firm. Finally, the pieces are sanded.

Perhaps the most unusual thing about the collection is the price. While hardly inexpensive, the pieces are way below Pucci's usual retails. The Positano chair sells for \$1,800; a set of four is \$6,480. "Everyone wants affordable design now," Pucci says, adding that you can have that if you use less precious materials.

His son, Michael Pucci, who has been at the family firm since 2013, has furnished his own apartment with some of the new designs. He claims it has opened up a whole new audience for the company.

Ralph Pucci is not stopping here, though. He is using the same processes to offer a custom sculpting service to customers who want likenesses created of their near and dear. For him, the techniques and material used for the chairs are tools for developing an entirely new business.

—Arlene Hirst

A Tribute to Wendell Castle

By Evan Snyderman

ON JANUARY 20, THE DESIGN WORLD LOST AN ARTIST and craftsman of surpassing genius. From the small, yet burgeoning collectible design industry, it is safe to say that Wendell Castle had a more significant influence on the furniture, craft, and design worlds than any other American maker in our time. At first studying industrial design and later expanding to sculpture, Wendell found a unique way to bridge the gap between these two practices.

In the late 1950s, while in a sculpture studio at the University of Kansas, Wendell was making a box to store his tools in when a sculpture professor reprimanded him, stating that the sculpture studio was no place to make functional things. This comment gave the young Wendell Castle an idea: Why was a functional object somehow a lesser art form than sculpture? This question set Wendell on a path that he quickly realized was endlessly inspiring and would become the basis of his entire career. He figured that everyone he knew was making sculpture, and there were people making furniture, but no one was putting the two together. Wendell always looked to challenge the rules, or at least make his own to follow. His work—from the earliest examples until the last pieces created at the end of 2017—was always pur-



posefully done to break down the barriers set up by the establishment.

The techniques Wendell perfected in the 1960s, such as bent lamination and stacked lamination, helped bring about a new movement in American furniture making. Through the development and repurposing of wood-carving techniques taken from a *Popular Mechanics* magazine article on how to make a duck decoy, Wendell singlehandedly realized a new way of creating volume and form. Within the first few years of his professional career, he turned the furniture world on its head by creating massive wood sculptures that celebrated form before function. He could not bring himself to be satisfied with a top or a bottom to anything, so he created completely three-dimensional works that had no apparent orientation or purpose, or at least not at first glance.

Wendell produced evocative and graceful furniture that challenged preconceived notions of what furniture was supposed to be and how it was supposed to behave. For





Wendell, it wasn't about how the work functioned; it was about how it made you feel.

Wendell's work can be found in the permanent collections of many American institutions, including the Metropolitan Museum of Art, Museum of Modern Art, Museum of Fine Arts, Boston, Museum of Fine Arts, Houston, Smithsonian American Art Museum, Philadelphia Museum of Art, and Art Institute of Chicago, to name several. His enormous contributions to the field of design will undoubtedly inspire generations long into the future.

Wendell Castle will be missed, but he will never be forgotten. I thank Wendell personally for inspiring me to better understand that furniture can exist as a form of expression equal to any other fine art practice. Having met him when I was ten and gotten to know him better while attending RIT, where he was part of the faculty for more than three decades, I have been profoundly influenced by both his friendship and his work.

Thank you, Wendell.



Facing page, lower left, from left: **Wendell Castle's Table/Bench/Lamp**, in orange gel-coated fiberglass-reinforced plastic with illuminated Plexiglas base, 1969; prototype **Neon lamp**, in blue metallic auto-body-painted gel-coated fiberglass-reinforced plastic and neon, 1968; prototype **Leotard table**, in painted wood, 1968; and **Sluggo lamp**, in blue metallic auto-body paint on gel-coated fiberglass-reinforced plastic on a Plexiglas base, 1969.

Castle seated on his hand-sculpted **walnut library steps**, 1977, with a version of his iconic **music rack** in hand-carved oak and rosewood, 1980, and a **Baker dining chair** in oak, 1967.

Crescent rocker in carved walnut and suede, 1970, and **Quinn rocker** in stack-laminated and carved oak with suede seat, 1977.

Hand-carved floor lamp in cherry with glass globe, c. 1966.

Retail in High Definition

AT THE WEBSTER'S NEW MANHATTAN LOCATION, GREAT DESIGN AND ART ARE SYNONYMOUS WITH COOL COUTURE

AT MOST HIGH-END FASHION BOUTIQUES, THE clothes and accessories take center stage, and the furnishings play a supporting, if not utilitarian, role. But inside the Webster—the luxury retailer's new outpost in Manhattan's SoHo—you'll find the design and art on par with the dresses and duds on display: two Milo Baughman swivel chairs commingle with racks of skirts and blouses; a Gaetano Pesce resin piece hangs on the wall facing shelves of shoes and bags on the ground floor.

Commission to renovate the cast-iron edifice. Some five years later and four stories higher, the 12,000-square-foot structure has undergone an impressive transformation, with the help of Chris Osvai of Osvai Architectural Consulting and Design.

The end result is an inviting, light-filled interior, rife with art deco touches inspired by the Empire State Building and Miami Beach—such as the pink-and-black terrazzo floors that were reinterpreted from the original Miami boutique housed in the former Webster Hotel. Contemporary and mid-century furniture works in tandem, with newly commissioned pieces from the likes of Nada Debs and Betil Dagdelen mixed with a Gio Ponti tiled table, Vladimir Kagan couches, and Pierre Paulin chairs originally designed for the Air France Concorde lounge, among others.

Inside and out, the building is a respectful nod to the fabric and spirit of the neighborhood, with carefully restored architectural details and even the inclusion of works by local artists, such as a video installation by SoHo artist Maxi Cohen. Sprinkled throughout the six floors are pieces by acclaimed artists, including Guy Bourdain, Enoc Perez, László Moholy-Nagy, and Nate Lowman. And if you make it up to the penthouse deck, you'll find Dubreuil's husband Aaron Young's sculpture *Locals Only NYC*, which was featured in the 2006 Whitney Biennial—a “tongue-in-cheek” gesture Dubreuil says, given its placement on a VIP terrace.

But even if you can't get access to the penthouse, you'll find one of the most enticing pieces on the ground floor: Pesce's large wood and resin cabinet exclusively commissioned for the Webster, that with its pink exterior, looks like a cartoon human face come to life.

thewebster.us

—Nicole Anderson



A hanging piece and a large cabinet by Gaetano Pesce face each other across the ground floor. The banquette at the left is upholstered in a Pierre Frey fabric; a Lee Broom Crescent light hangs from the ceiling; and at the rear is a verre eglomise wall with an ocean-wave motif by artist Miriam Ellner.

The Miami-based concept store—which has expanded to five locations in the US—is the brainchild of founder Laure Hériard Dubreuil, who decided to open up her latest iteration after stumbling on a derelict late nineteenth-century building on Greene Street in 2013. While some might have been daunted by its dilapidated state, Dubreuil had a vision in mind and persevered, obtaining permissions from the city's Landmarks Preservation

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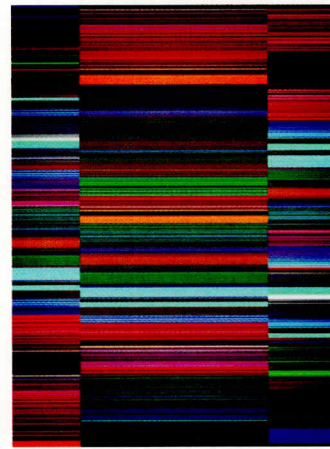
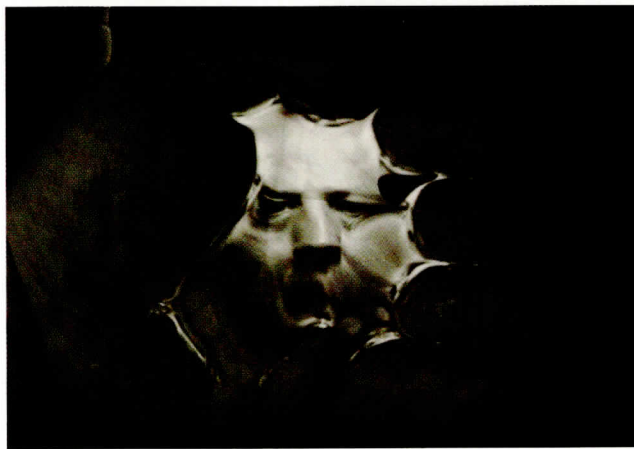
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Harvey Littleton (American, 1922-2013)
Untitled two part glass sculpture, 1984
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This exhibition is organized by the Cantor Arts Center. We gratefully acknowledge support from the Elizabeth K. Raymond Fund for Photography, the Bill and Jean Lane Fund, the Mark and Betsy Gates Fund for Photography, the Special Exhibitions Fund, and museum members. The accompanying catalogue is made possible by the Mariposa Fund and the CAC Exhibitions, Loans, and Publications Fund. • José León Cerrillo (Mexico, b. 1976), *Untitled*, ca. 2015. Cyanotype, silkscreen ink, on cotton paper. Collection of the artist. • Oscar Muñoz (Colombia, b. 1951), *Línea del destino*, 2006. Video without sound. Courtesy of the artist and Sicardi Gallery, Houston. © Oscar Muñoz. • Fernando Velázquez (Uruguay, b. 1970), #302 from the series *Mindscape*, 2014. Photographic print mounted on Plexiglas. Courtesy of the artist. • Claudia Joskowitz (Bolivia, b. 1968), *Still from Every Building on Avenida Alfonso Ugarte—After Ruscha*, 2011. Two-channel digital HD video, 26 min. Courtesy of the artist and LMAK gallery, NY. • Angela Bonadies (Venezuela, b. 1970), *Copia original: Diane Arbus + Gordon Matta-Clark + Grete Stern (Original Copy: Diane Arbus + Gordon Matta-Clark + Grete Stern)*, 2011–14. Digital inkjet print. Courtesy of the artist. • Miguel Calderón (Mexico, b. 1971), *Serie Museo de Historia Natural #3 (Museum of Natural History series #3)*, 1995. Digital print. Courtesy of the artist and kurimanzutto, Mexico City.



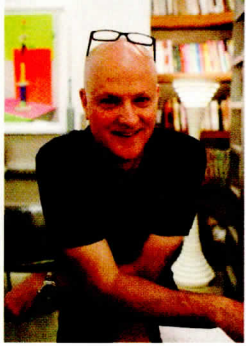
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Talking Shop



IN A NEW BOOK, A VETERAN DEALER OFFERS ADVICE FOR THE WOULD-BE COLLECTOR

PART ART AND DESIGN WORLD BAEDEKER, part memoir, Patrick Parrish's *The Hunt* (powerHouse Books) offers essential guidance on topics such as gallery etiquette and self-education, along with anecdotes of his path from art student and design enthusiast, to picker, to an established New York dealer. MODERN's Gregory Cerio visited Parrish in his eponymous storefront on Lispenard Street in downtown Manhattan to discuss the book:

Gregory Cerio/MODERN MAGAZINE: I like the tone of voice you used—it's authoritative, but friendly and confiding.

Patrick Parrish: An editor could really have cleaned up what I wrote, but we wanted it to feel like I was just talking to the reader. So we kept my kind of slight dyslexia in there, too.

GC: Was the book prompted by seeing people who seemed intimidated by the idea of buying art? Who were unsure how they should even act in a gallery?

PP: A little bit. Some of the behavior we see is kind of amazing. We're pretty open here. People ask, "Can I bring my dog in?" Yes. "Can I bring this drink in?" Yes. "Can I touch that?" Yes. But the ones who come in just blabbing on their cell phones and they never even look at you—that's crazy.

But another reason for the book is that . . . well, I always thought I'd be a teacher. I like filling people in; telling them about things that I like that they might like; showing them things that maybe they've never heard of or seen before.

GC: Compared to those of other dealers, was your career arc a strange one or was it typical?

PP: I think it's fairly typical. There are a lot of failed artists in the antiques world; it's filled with characters—people who wanted to do something else and couldn't, but had an interesting eye. I fought it for a



Patrick Parrish in his Manhattan gallery.

Greene Street chair by Gaetano Pesce for Vitra, 1984.

In Praise of Epicurus chair by Ettore Sottsass, Renzo Brugola for Blum Helman, 1987.

Mezzadro stool by Achille and Pier Giacomo Castiglioni for Zanotta, 1957.

long time. I wanted to be a fine artist, a photographer. Dealing antiques was just going to be a way to support making art. But I gave into it—that was a long time ago—and I've enjoyed this work much more ever since

GC: I met you more than fifteen years ago when you were still a picker, a few years before you opened a gallery. How have you seen the business change in that time?

PP: There are very, very few of us left who are actually on the street, with galleries you can walk into during normal business hours. In New York, the real estate is just too expensive. You can't afford to have a gallery in a prominent spot like Lafayette Street anymore. And in those areas where you *can* afford the rent you don't get the customers who will buy a \$3,500 Gilbert Rohde clock. It's sad, but I'm holding on as long as I can.

GC: It's also rare today to see a store dedicated to one design style or period.

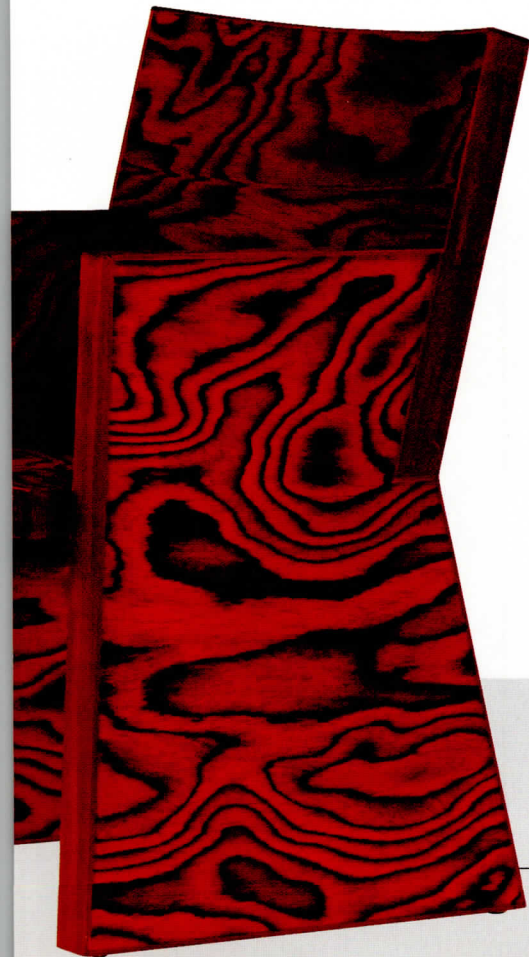
PP: You have to do more than one thing now—you sell both fine art and design, both contemporary and vintage design. My contemporary business is quickly overtaking my vintage business. The vintage is harder and harder to find, there's so much competition. There's competition for the contemporary, too, but once you establish a relationship with an artist they tend to stick with you. But the days of going into a store that carries only, say, American art deco—those days are long gone.

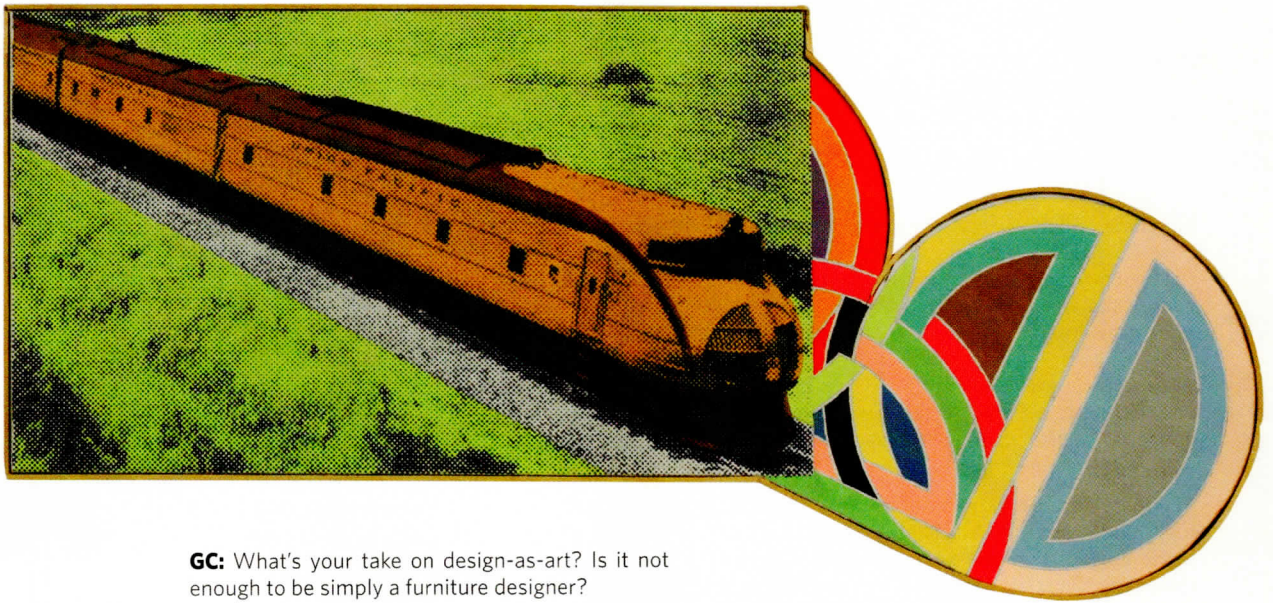
GC: Did outfits such as Design Within Reach take the cachet away from mid-century pieces?

PP: When Herman Miller reissued the Eames surfboard-shaped coffee table, dealers said: "Oh no, we'll never be able to sell another surfboard table again!" But in my experience the reissue had the opposite effect. It introduced many people to the design, and among them were the ones who said: "That's cool, but I want the old one." Anyone who understood, who got it, didn't want the thing that looked brand new.



The Hunt: Navigating the Worlds of Art and Design
By Patrick Parrish
(powerHouse Books, \$19.95)





GC: What's your take on design-as-art? Is it not enough to be simply a furniture designer?

PP: I never say "designer," I usually call them "artists." Even people who are making a coffee table, I generally call them artists because they often come out of the art world and for whatever reason are making functional objects. There are some whose attitude is "I've made this limited-edition chair and it's art, and I'm going to sell it to people who collect art"—and a few have been successful. But when the work becomes so forced and the prices get so high—then it becomes problematic for me.

GC: What about limited editions?

PP: There are some collectors who want to know that their coffee table is one of only ten. But the problem is that the edition consists of the ten tables exactly like that. If you make the same table but five inches wider, technically it's not part of the edition. There's always a way to get around an edition. So it's kind of useless. Editions are more for that certain customer, and for dealers they're a way to inflate the price. But when an artist makes something cool, I'd think it's best to get it out into the world as much as you can, whether you sell ten or whether you sell a thousand.

GC: The book has the obligatory list of which design markets are hot, on the rise, cold, or just dead—like arts and crafts, which is a shame so much of it is beautiful.

PP: Yeah, I don't see arts and crafts coming back anytime soon. Right now, weird and ugly is in.

GC: I do see a lot of things that make me scratch my head and wonder why.

PP: There are things being made for a very specific kind of person who will spend upwards of \$35,000 on a little fur-and-bronze animal. There's a certain crowd that wants that, and it's no different from the one-hundredth of one percent of art collectors who have to have a Jeff Koons. But it's interesting how carefully cultivated that market is, how galleries have calculated what's just the right amount of outrageousness. I don't have a problem with it. Look, you've got to pay the bills. But I'm not there yet with the artists I work with.

Up M1002 and Hiraqla #3
by Richard Pettibone,
1970.

Copper armchair by
Donald Judd for Lehni,
1984.



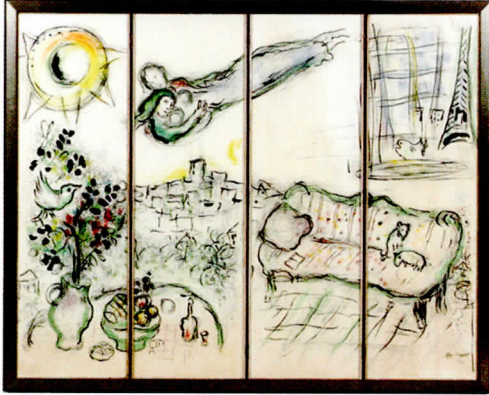
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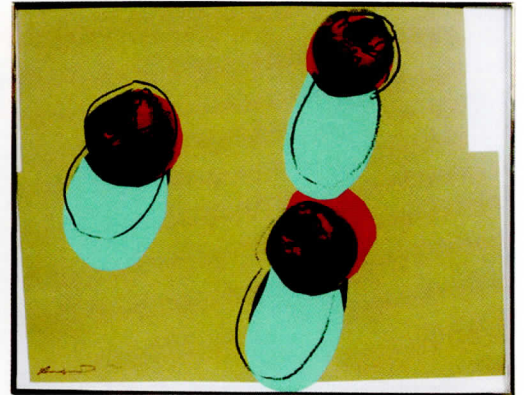
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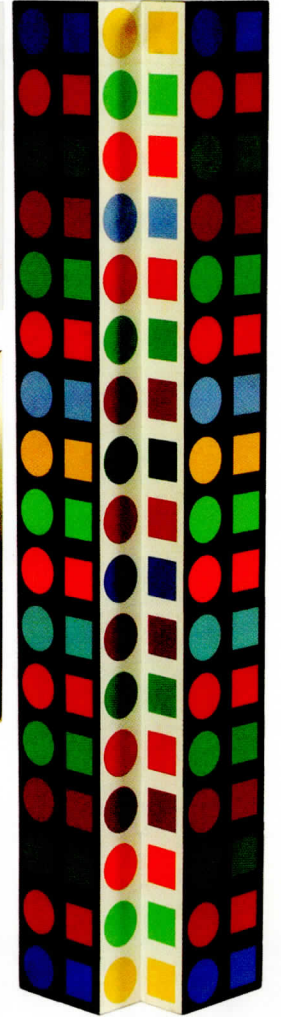
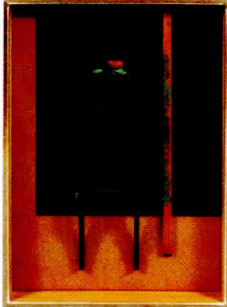
Marc Chagall



Karel Appel



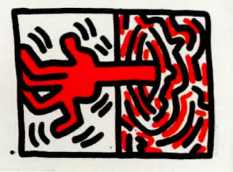
Andy Warhol



Louise Nevelson

Ellsworth Kelly

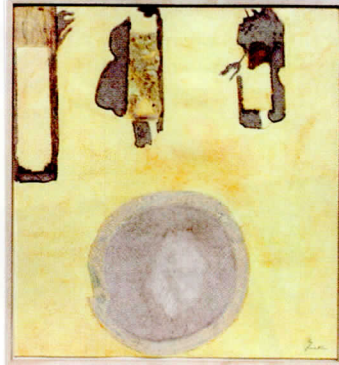
Rolf Nesch



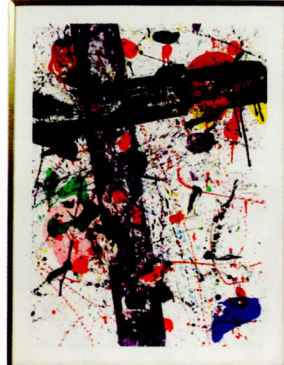
Keith Haring



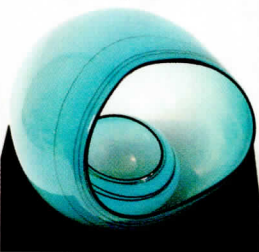
Paul Jenkins



Helen Frankenthaler



Sam Francis



Dale Chihuly



Joel Philip Myers

Victor Vasarely



GC: Speaking of making markets, you made the market for the work of Carl Auböck, the early twentieth-century Viennese designer of brass desk accessories, barware, and such.

PP: Auböck's work is kind of the perfect thing to collect. Because he made somewhere between forty-five hundred and six thousand different designs, there's always something new to find. It's small, it's well made, it feels good in your hand. His materials—brass, leather, horn, bamboo—are humble, but they're warm and beautiful. Once we figured out what it was—this was in the days before the Internet—Auböck's work wasn't very hard to promote.

GC: There is a lot more information now, with the Internet. But don't you find it frustrating that so much of it is bad information? The same myths and mistakes are repeated over and over.

PP: Part of the reason I once wrote a blog, called *Mondoblog*—I focus on Instagram now—was to debunk some of those design myths. For example, I wrote about a table that's constantly attributed to Jean Royère. It's sold in the United States as Royère, it's sold in France as Royère, everyone wants it to be Jean Royère—but it's an American aquarium stand. It should cost \$200 but it's sold for thousands of dollars. And the attribution goes on and on. When it comes to facts about art and design I'm a stickler.

GC: Last question. Was there anything you accidentally left out of the book? Something you didn't remember you wanted to write until it was too late and the pages had gone to the printer?

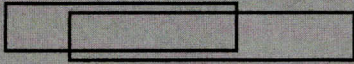
PP: Yes. Whenever you do a Google image search, always include a minus sign and Pinterest in the search terms. [Like so: -pinterest —Ed.] Pinterest is the bane of my research existence. It clutters up every search.

Untitled (paper mask)
by Irving Harper,
c. 1960s.

Console by Ico and
Luisa Parisi for Singer &
Sons, c. 1952.



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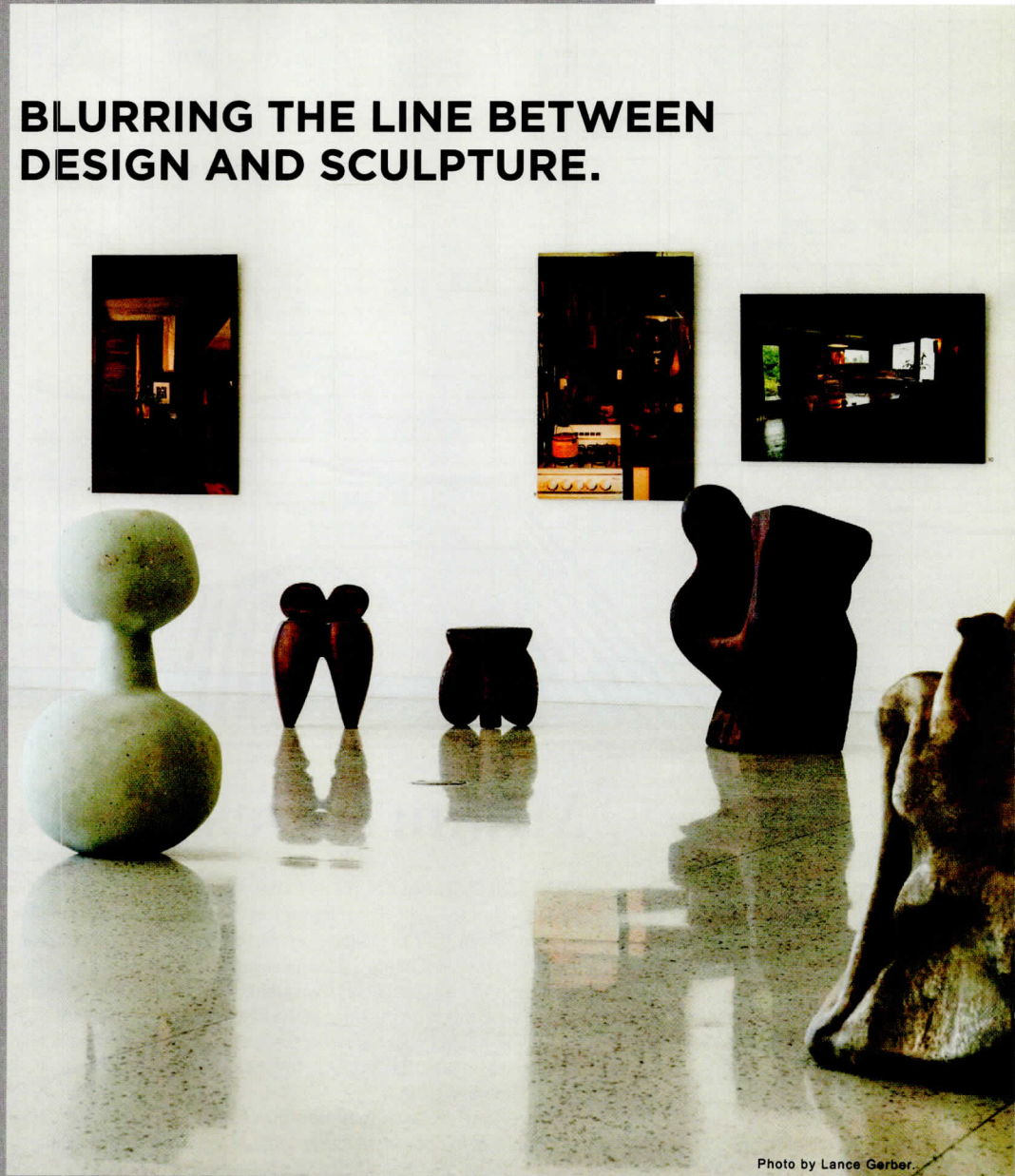


Photo by Lance Gerber.

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This exhibition is organized by Palm Springs Art Museum and curated by Brooke Hodge, Director of Architecture and Design, with generous support from Palm Springs Art Museum Architecture and Design Council (ADC), Harold B. Matzner, Blum & Poe, New York/ Los Angeles/Tokyo, L.J. Cella, Ace Hotel & Swim Club, and Clinton Hill/Allen Tran Foundation.

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(above, left) Detail of J.B. Blunk working from the film *With These Hands* produced in connection with "Objects USA" exhibition, 1968, image courtesy J.B. Blunk Estate.



Milan: A Design Metropolis

By PRIYA KHANCHANDANI
with LISA MOLINARI

PORTA VOLTA IN MILAN, named after a gate in the sixteenth-century walls that once surrounded the city, has become symbolic of radical changes that have taken place on the back of the 2015 Milan Expo. The area had never really established its own identity before because of its location on the edge of the city, connecting Chinatown on via Paolo Sarpi—which has itself been subject to rapid gentrification—to the area around the Garibaldi railroad station.

Where there was a small bamboo forest and a greenhouse of exotic plants, office workers employed by a technology giant now toil away behind reflective windows. Once occupied by Fratelli Ingegneri, a well-known garden center, this green space has been replaced by the Feltrinelli Porta Volta complex, a striking piece of architecture designed by the Swiss firm Herzog & de Meuron. Since its completion in 2016, the two buildings that comprise the complex have been occu-

piated by Microsoft and the Fondazione Giangiacomo Feltrinelli, a foundation linked to a major Italian bookshop chain and publisher and dedicated to research on economic, political, and social thought and history.

Just down the road—past Princi, a bakery with several branches that has become a Milan staple—gooey mozzarella and freshly sliced prosciutto draw visitors to Eataly, an indoor market that began in Turin and now has a network of branches that extends to international cities like New York. At the center of three busy floors of stalls and restaurants is a small stage for performances, paying homage to the Teatro Smeraldo, a historic theater that once stood here.

The universal expositions that gave rise to such major public projects in the 1800s as the Crystal Palace in London and the Eiffel Tower in Paris, finally came to Milan in 2015. With the Expo came a wave of regeneration that has changed the city's skyline well beyond

10 Corso Como's concept store, founded in 1990 by Carla Sozzani.

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A meeting room in the Straf hotel.

The Feltrinelli Porta Volta, designed by the Swiss architecture firm Herzog & de Meuron, is home to Microsoft Italia's playful office space.

The Bosco Verticale, a "vertical forest," by Stefano Boeri.

the area of Porta Volta. Near Garibaldi station, a circle of skyscrapers has popped up around a new piazza named after designer Gae Aulenti. Designed by Cesar Pelli, it takes the form of a pedestrian platform eighty meters in diameter that rises above the roads that lead to the station, creating a series of new connections with the street, including the neighborhood of Isola (meaning island), which used to be somewhat disconnected from central Milan and was hence a place where alternative culture thrived. Among glass and steel towers, a Solar Tree designed by Ross Lovegrove and powered by natural light, now illuminates the piazza.

One reason why it is a good idea to begin a visit to Milan at Porta Volta is that it offers the best view of the city's iconic architecture, new and old: the historic Pirelli skyscraper built in the late 1950s and designed by Gio Ponti; farther away the UniCredit Tower, now the tallest building city in the city at nearly 760 feet high; as well as the Bosco Verticale or "vertical forest" by Italian architect Stefano Boeri.

Just a few steps away is Corso Como, a pedestrian street known for some decades for its nightlife but also as a focal point for international trends. The concept store 10 Corso Como, founded in 1990 by Carla Sozzani, former editor-in-chief of Italian *Elle*, has not lost its standing as



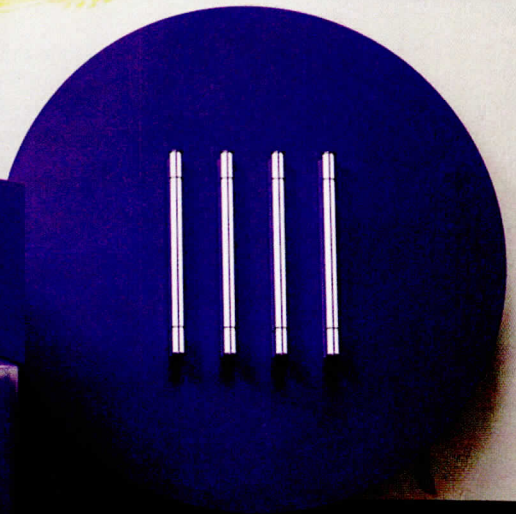
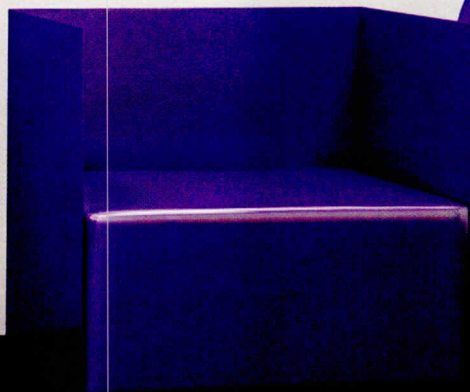
Milan's chicest café, art gallery, and showcase for fashion and design, even extending its reach by opening branches in New York, Beijing, Shanghai, and Seoul. Though it also houses an intimate hotel with three suites, they are generally booked up well in advance; but another place to stay nearby is the recently opened Hotel Viu Milan with furniture by Molteni; the glass, oxidized wood, and raw metal interiors attracted interest at IMM Cologne in January.

The historic center of Milan—marked by such landmarks as Castello Sforzesco, Piazza della Scala, and the Brera district—continues to be the city's cultural backbone. While many of Milan's historic buildings were damaged during World War II, much of the area remains intact. This includes the glorious Duomo, a neo-Gothic cathedral with lace-like roof carvings, and the nineteenth-century Galleria Vittorio Emanuele II, which houses numerous cafés and designer stores, including Prada's flagship.

The fashion houses that came into prominence in Milan in the '80s—from Armani to Versace and Dolce & Gabbana—are located within walking distance of the Piazza del Duomo, on and around Via Monte Napoleone. While brands like these remain

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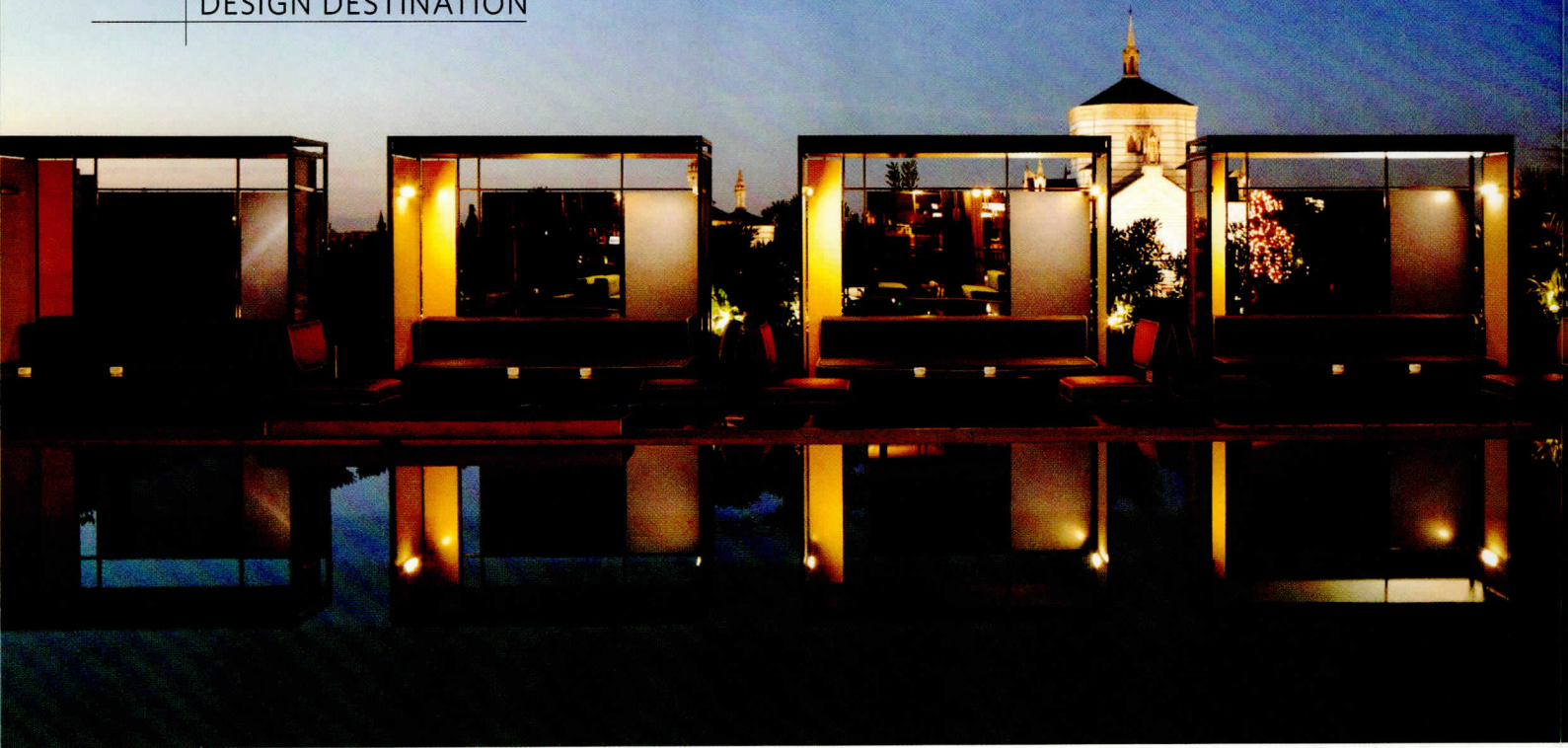
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hugely significant, an awareness of fresh contemporary design and visual culture remains part of Milan's DNA.

Rinascente, the city's nineteenth-century department store, runs along one side of the Duomo and contains a Design Supermarket, an entire floor devoted to contemporary design. Next door is Straf, a modern design hotel and bar by Vincenzo De Cotiis, an interior architect known for appropriating found materials to form an industrial chic aesthetic. The Osservatorio, a new Prada Foundation space in the Galleria dedicated to contemporary photography, is also worth visiting, along with the foundation's main site in Porta Romana, which was converted from a former distillery by OMA. Fornasetti on Corso Venezia, a store dedicated to twentieth-century Milanese design, is another gem.

The Fondazione Triennale, named after an art and design exhibition once held every three years, opened a design museum at the Palazzo dell'Arte in 2007. It exhibits a permanent collection on rotation as well as many modern and contemporary design shows. This year, these include *Ettore Sottsass: There is a Planet* (ended March 11, 2018) and *999: A Collection of Questions about Contemporary Living* (on until April 2).

The focus of Milan's cultural calendar (overshadowed perhaps only by Milan Fashion Week) is the Salone del Mobile, an international furniture and design fair that will take place April 17-22. Each year, the Salone brings the Zona Tortona district to life with installations, exhibitions, and pavilions that are at least as interesting as the official fair held outside the city at Fiera Milano. Exceptionally crowded during the Salone but open all year round, Rossana Orlandi combines a gallery of international repute with a curated design

store and a new restaurant called Marta.

Most Italians will tell you that Milan does not live up to the reputation of Tuscany or Puglia when it comes to food, but that is not universally true. In Tortona is the wonderful Base, combining a restaurant with an artists' residence, creative space, and hostel. Ceresio7 by Canadian designers Dean and Dan Caten is a trendy restaurant and bar with two swimming pools overlooking Milan—located on the fourth floor of the former offices of Italian power company Enel that the design duo has converted to house its firm, Dsquared2.

Just don't forget to pack some heels—many a Milanese woman has been known to wear them despite the abundance of cobbled streets.

Ceresio 7, a restaurant with two swimming pools by design duo Dean and Dan Caten, aka Dsquared2.

Piero Fornasetti's iconic *Tema e Variazioni* plates, featuring the likeness of nineteenth-century opera singer Lina Cavalieri, line the walls of the Fornasetti store on Corso Venezia.



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CAROLYN CARTWRIGHT
SETS THE SCENE WITH
HER LIGHTING DESIGNS

By SHEILA KIM



CAROLYN CARTWRIGHT HAS FOLLOWED AN unusual yet meaningful path to become a product designer. After studying ceramics, film directing, and interior design, she landed work as a set decorator—for films by the likes of Spike Lee and Wes Anderson, to name a couple—and faced a recurring conundrum: “You spend a lot of time looking for the perfect object for any given set. There were tons of gorgeous twentieth-century furniture, but where were all the accessories and lighting?” Cartwright asks. The latter, in particular, became something of an obsession.

Her other fascination, glass, arose from a chance encounter during her honeymoon in Italy: a water-taxi driver ferrying the newlyweds to Murano introduced them to a personal friend there—none other than the late, legendary Venetian glassblower Pino Signoretto. “The moment we were with Pino, the doors of Murano opened for us in this way that you cannot imagine,” Cartwright recalls. They toured behind the scenes of glass studios and factories and enjoyed the hospitality of their owners. “It felt like I had just landed in this magical kingdom.”

When she finally launched her own brand, Cartwright New York, the designer was able to fuse these passions and produce the intriguing modern lamps



Lanterna vases, 2016, in Smoky Quartz glass hot gilded with 18k gold leaf.

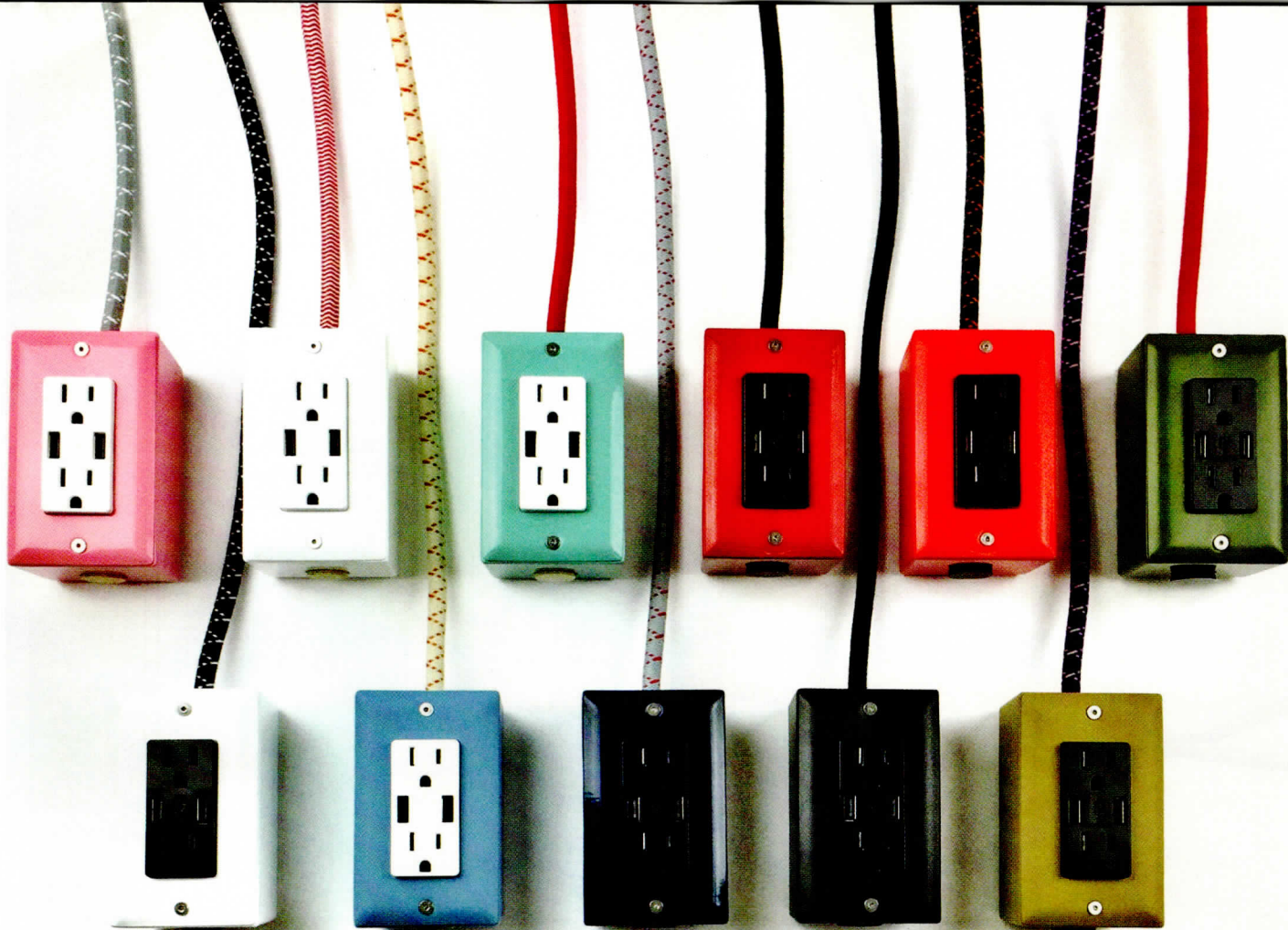
The Otto Luce chandelier, 2015, is comprised of brushed-brass arms that rotate around the central axis and are finished with glass globes hot gilded with 18k gold leaf.

Ombre Bollo lamp, 2013, in Canary glass with nickel-plated hardware.



and fixtures that eluded her during her set-decorating years. Canna Candela, a lamp whose body is formed of vertical canes created through a complex, multi-step process, was part of the brand's debut at the International Contemporary Furniture Fair in 2012. "I think of myself as a clarifier," Cartwright says. "I see the techniques and history of Venetian glass and I channel it through this very minimalist aesthetic." Later she solved an engineering riddle with the help of fellow designer Douglas Fanning to develop the mobile-like chandelier Otto Luce. Its radial brushed-brass arms rotate around a central axis (which also enables it to ship flat) and hold glass globes gilded with 18-karat gold leaf.

Employing master craftsman and glassblower Anders Rydstedt to realize these pieces, Cartwright New York continues to exhibit at fairs such as the Architectural Digest Home Show and to grow its offerings, each year introducing a new design or iteration, or the occasional accessory, such as a bowl or hurricane globe. No matter the scale or function, all of her creations celebrate the artistry of Venetian glassblowing and bring the designer back to her dreamy Murano trip. "That experience is still with me every time we make glass," she says.



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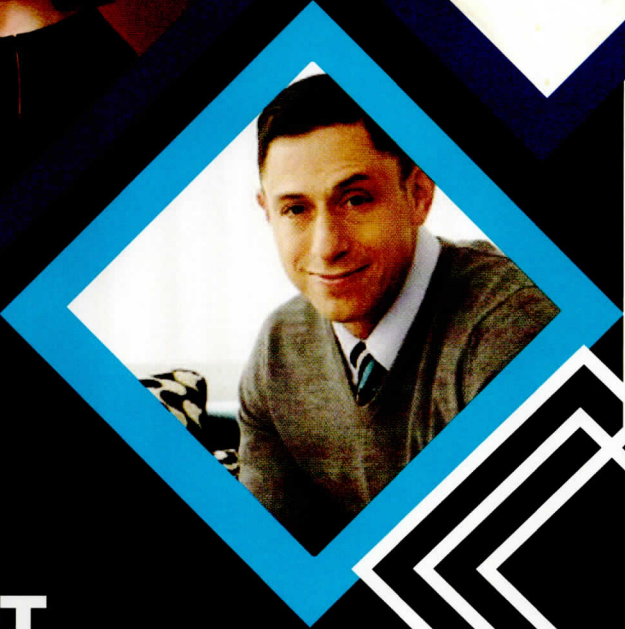
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WE ASKED CURATORS OF LEADING TWENTIETH-CENTURY AND CONTEMPORARY DESIGN COLLECTIONS TO DISCUSS ONE OBJECT THAT THEY FEEL IS PARTICULARLY NOTEWORTHY. HERE IS A GALLERY OF THEIR CHOICES.



Lisa Krohn (1963-)
CYBERDESK
 Plastic, metal,
 and glass
 1993

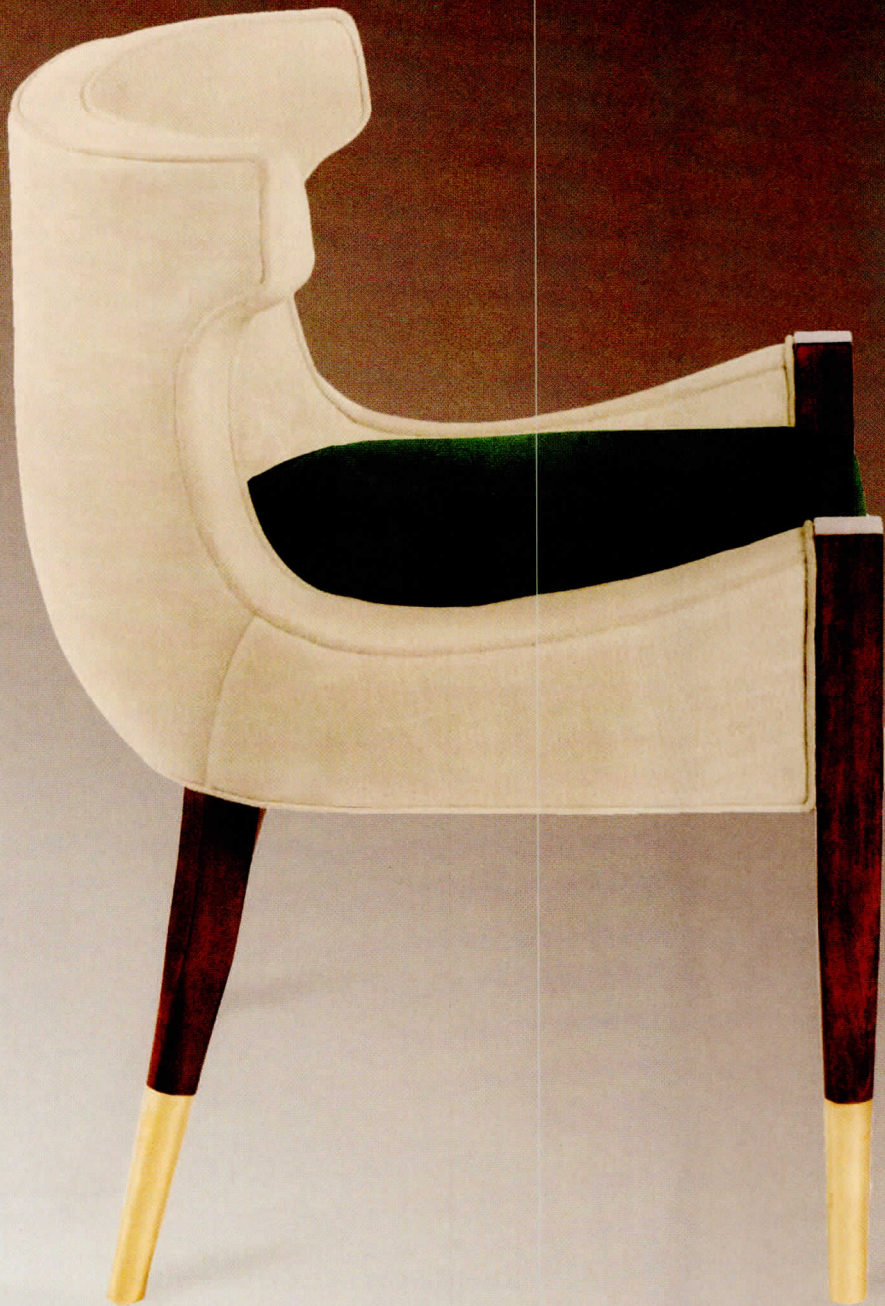
IN 1993 LISA KROHN DESIGNED and made Cyberdesk, a prototype wearable computer. At the time, the idea of wearable technology was more closely associated with science-fiction cyborgs than fashion or even mobile, wireless technology, but, in hindsight, Cyberdesk is a visionary object, and a harbinger of our future relationship with technology. From the front, it is an elegant beacon, perhaps worn by someone who balances work and leisure effortlessly throughout the day, while the back is a bit more ominous with a port that suggests a direct connection into the body. Krohn's Cyberdesk is a great example of a conceptual design that raises questions about who is in control—humans or technology—as designers and society navigate increased access to data, connectivity, and artificial intelligence. It is one of the works on view in *Designed in California* at the San Francisco Museum of Modern Art (to May 27), which explores the dynamic but complicated new digital landscape in which designers are working.

In addition to Cyberdesk, SFMOMA holds a suite of furniture designed by Krohn that went into production and was created for the flexibility and mobility that desktop or laptop computers offered—not just to reconfigure an open office plan, but to also be able to take your work wherever you find inspiration. SFMOMA's Architecture + Design collection represents thirty years of acquiring works of design from the period when many designers were transitioning to digital tools for design, communication, and fabrication.

Jennifer Dunlop Fletcher
 Helen Hilton Raiser Curator
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The Adaptation chair explores the intricate aesthetic consequences of the evolution of parametric design technology

JORIS LAARMAN'S MICROSTRUCTURES series of chairs investigates what digital fabrication and the evolution of technology might mean for furniture design in the twenty-first century. Pushing the limits of 3-D printing capabilities, Laarman engineers each chair from the level of its smallest structural and functional unit, or cell, imitating the way nature creates the most efficient structures possible. Laarman combines parametric design, which generates forms depending on the behavior of a computer algorithm in response to a set of assigned parameters, with 3-D printing of different materials to form complex, functional, and high-quality furniture. According to Laarman, "the complexity that you get with using these generative parametric design tools is, most of the time, too complicated for industrial machines to fabricate. Digital fabrication allows us to create much more complicated objects."

The Microstructures Adaptation chair's plant-like structure seems to rise organically, as the legs develop into branches, like a tree, to minimize any structural stress. The branches subdivide into smaller branches that form and support the chair's seat and back. The final design simulates cellular structures to serve the needs of different areas of the chair. Each component is essential to the whole. In contrast to Laarman's Bone chair, which uses software to distill a chair to its essential parts, the Adaptation chair explores the intricate aesthetic consequences of the evolution of parametric design technology. The final form is made of 3-D-printed nylon that is copper-plated to give it structural strength and aesthetic allure.

Darrin Alfred
Curator of Architecture,
Design and Graphics
Denver Art Museum, Colorado



Joris Laarman (1979-) / Joris Laarman Lab
MICROSTRUCTURES ADAPTATION CHAIR
(Long Cell) Prototype
Copper-plated 3-D-printed nylon
2014

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With its smooth, curved form and its minimal use of color, the Anywhere lamp is a prime example of postwar modernism applied to lighting design



Greta Von Nessen (1898-1978)
 ANYWHERE LAMP
 Manufactured by Nessen Studios, Inc.
 Enameled sheet steel, aluminum,
 molded Bakelite, and rubber cord
 1951

BORN IN MALMÖ, SWEDEN, in 1898, Greta Von Nessen was the daughter of an architect. She graduated from the School for Industrial Arts in Stockholm, and later married German industrial designer Walter Von Nessen. The couple immigrated to the United States in 1925. Settling in New York, they opened their own design firm, Nessen Studios, Inc., in 1927, specializing in designing and fabricating electric lighting. Walter gained recognition for creating innovative Bauhaus-inspired modernist designs, combining functionalism with new materials, while Greta seemed to stay in the background. This changed after Walter's death in 1943 when in his mid-fifties. Greta closed the business soon thereafter, but reopened it in 1945.

She revived the production of many of the firm's designs, and went on to introduce inventive new lamps of her own. The Anywhere lamp of 1951 is one of these. With its smooth, curved form made of industrial materials, and its minimal use of color, the lamp is a prime example of postwar modernism applied to lighting design. This highly functional form is composed of three basic elements: a dome-shaped enameled metal shade over a bulb-housing mounted on a curved tubular metal base. The shade and housing pivot, allowing the light to be directed. Greta's versatile lamp can be positioned in a variety of ways—to be placed "anywhere"; it can sit on a table or desk, be mounted as a wall sconce, or suspended from the ceiling. The lamp, offered in a variety of colors, was included in the Museum of Modern Art's *Good Design* exhibition of 1952, and the exhibition catalogue noted that it was available at such retailers as Georg Jensen for about \$29.50. The utility and elegant simplicity of the Anywhere lamp preserve the legacy of Greta Von Nessen, a strong mid-twentieth-century designer and the subject of a 2011 postage stamp featuring the lamp, part of the US Postal Service's "Pioneers of American Industrial Design" series. As a further testament to Von Nessen's abilities, the firm survives to this day, known as Nessen Lighting.

Cynthia Trope

Associate Curator, Product Design and Decorative Arts
 Cooper Hewitt, Smithsonian Design Museum,
 New York

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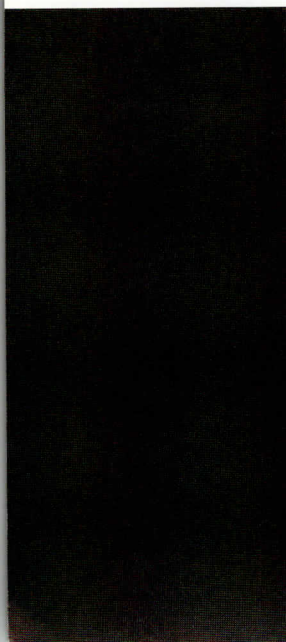
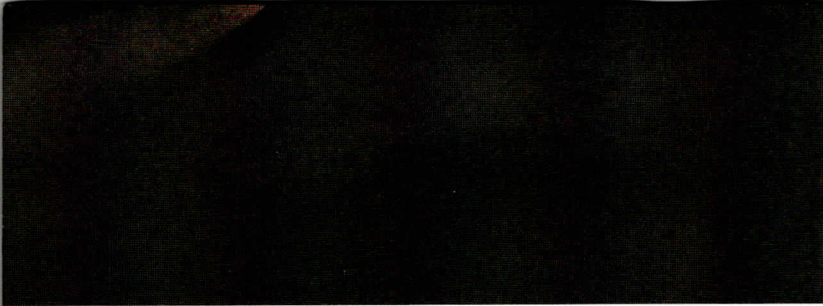
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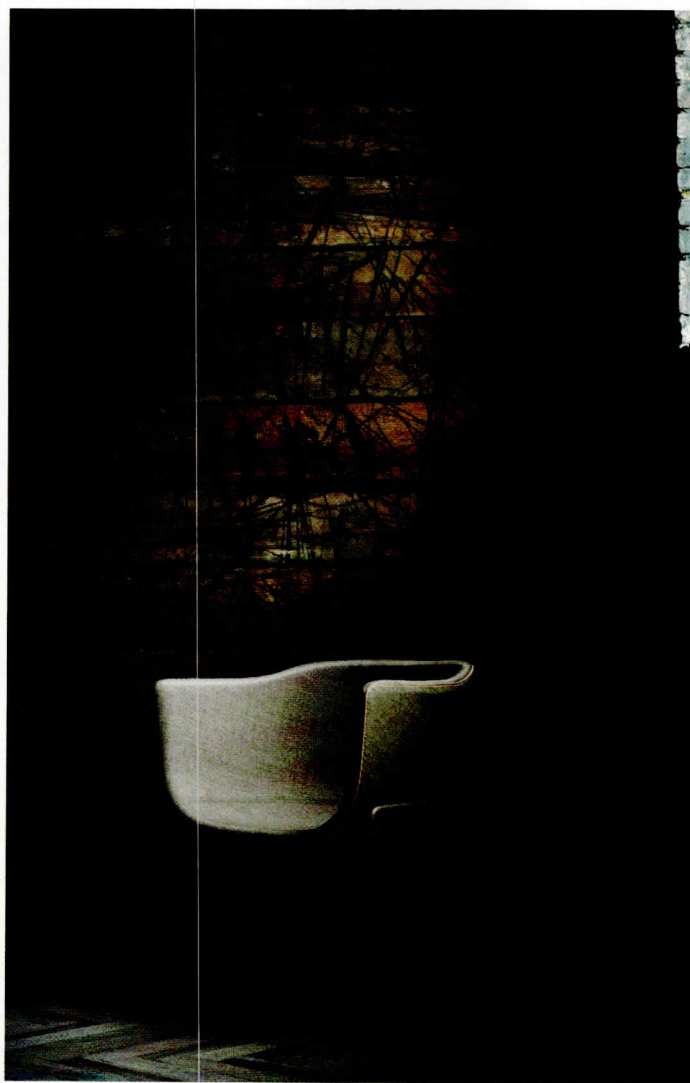


CLOCKWISE FROM TOP LEFT: ROBIN HILL PHOTO, COURTESY OF REDDYMADE
COURTESY OF EGG COLLECTIVE
COURTESY OF CONSTANCE GUISSSET
DITTE ISAGER PHOTO, COURTESY OF CECILIE MANZ
ARON LEITZ PHOTO, COURTESY OF JESSICA HELGERSON INTERIOR DESIGN

Women in Design

Modern throws the spotlight on a few of today's formidably talented designers

WOMEN HAVE LONG BEEN innovators in design, introducing new concepts, technologies, business strategies, styles, and expressive forms that have had a lasting impact on the design and architecture fields—from early trailblazers such as Eileen Gray, Florence Knoll, Ray Eames, Charlotte Perriand, and Greta Von Nessen (who is featured on p. 44) to contemporary designers, including Denise Scott Brown, Billie Tsien, Lisa Krohn (on p. 40), and Patricia Urquiola, to name a few. Often, as in so many industries, female designers have struggled to get a foot in the door and gain as much recognition as their male counterparts. But the landscape has been changing, and we wanted to focus attention on several women designers whose work illuminates, surprises, and stands out—for its imagination, artistry, technical skill, problem-solving, and plain old beauty. There are more talented female designers than we had pages available, but here we present a cross-section of women, hailing from different parts of the world and backgrounds, whose furniture, product designs, lighting, interiors, and buildings set them apart and make them leaders in their industries.



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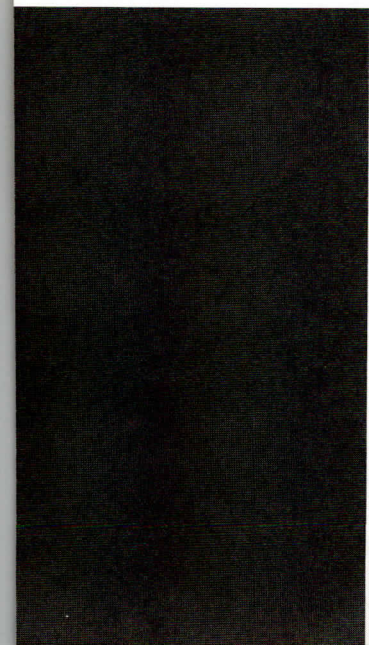
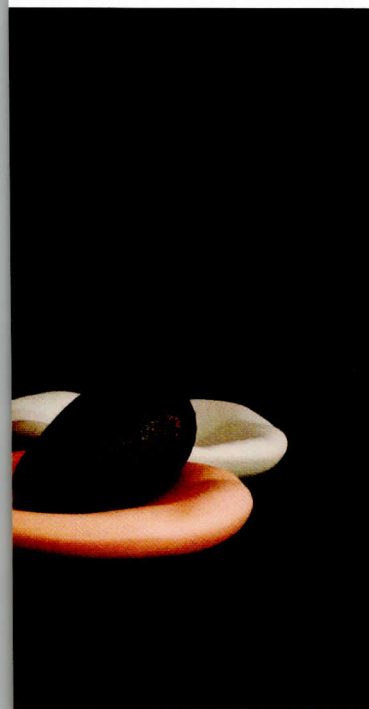
A stairwell in the Yulman residence on Sunset Island, Miami Beach, by Suchi Reddy of Reddymade, 2015.

Haynes mirror by Egg Collective, 2012, and Julie credenza in collaboration with Julie Tolvanen, 2012.

Canova plates by Constance Guisset for Moustache, 2017.

Miniscule chair by Cecilie Manz for Fritz Hansen, 2012.

The living room of the William Fletcher house in Portland, Oregon, by Jessica Helgerson, 2016.





its her mother's creative ingenuity for her own interest in design—recalling how she would take Reddy to visit the looms to look at materials to weave their own saris. When she was young, her mother and father collaborated with an architect to design their family home. And the house, with its courtyards, layered textures, and gardens, left a lasting impression. “I just knew that space influenced people from a very young age because I was exposed to it,” Reddy says. This, coupled with a curiosity about the natural world encouraged by her father, drew her to architecture.

She started college in India, and then came to the US to complete her studies in architecture. Soon after graduating, she landed her first full-time position at Arquitectonica in Miami and later crisscrossed the country, becoming a partner in a professional illustration practice in Portland, Oregon, followed by a stint at a firm in Wisconsin. But a desire to be in a larger city brought her to Manhattan where she worked for various firms, including Gabellini Sheppard, before striking out on her own and starting Reddymade in 2002. While New York City has become her home, Reddy recognizes the imprint left by her roving background in the US. “I haven't had the normal trajectory of an immigrant,” she says. “I went to places you wouldn't normally think somebody would go

SUCHI REDDY PHOTO CHLOE HORSEMAN PHOTO, COURTESY OF REDDYMAD E BALL & ALBANESE PHOTO, COURTESY OF REDDYMAD E (2)



Suchi Reddy

“I LIKE TO TELL PEOPLE I SPECIALIZE in diversity,” says Suchi Reddy, founder of New York City-based architecture firm Reddymade. Driven not by a singular approach or typology, Reddy has had a multilayered career that has led to a rich and wide-ranging body of work, from residential interiors to public installations. The common thread, however, is a finely tuned eye that understands the subtleties and defining characteristics of place and the specific circumstances that shape it. “I look at every project almost like a director would look at a film: there's a story, there's a set, there's a context that's going to make it different,” she explains.

This perspective has been informed in part by a background that has been equally as varied. Reddy grew up in Chennai, India, and cred-



and discovered what it really means to be American, to live in this country, and to have this sense of foreignness, which I think is actually important for understanding who you are and what your relationship to your environment is . . . it sensitizes you as an architect.”

Her practice—which has grown to about eleven architects and interior designers—has worked on a variety of projects, including office spaces, townhouses, and large-scale renovations, always paying as much attention to the nitty-gritty as to the larger conceptual challenges. “I work on everything—the details of the fabrics to the details of the envelope of the building.” Currently, several projects are underway, including a collaboration with the artist Ai Weiwei on a large addition to an existing home in upstate New York. Recently, she also launched weR2 with her friend Sara Meltzer, a venture that partners with artists to create functional objects.

Reddy is not slowing down any time soon. With an uptick in projects on the West Coast, she’ll soon be opening up a second office in Los Angeles. Even as the firm expands into new territory, however, it continues to reflect her point of view. “I tell everyone at the studio to take poetry classes. I think you have to learn how to say things beautifully, succinctly, with the least amount of material. And poetry can really teach you how to do that.”

—Nicole Anderson



The Connective Project in the Rose Garden of Brooklyn’s Prospect Park, made with over 7,000 yellow pinwheels, by Reddy and AREA4, 2017.

Portrait of Suchi Reddy.

Petra Residence, the home of an avid art collector in Manhattan, 2011.

12th Street loft near Union Square in New York City, 2012.



Cecilie Manz

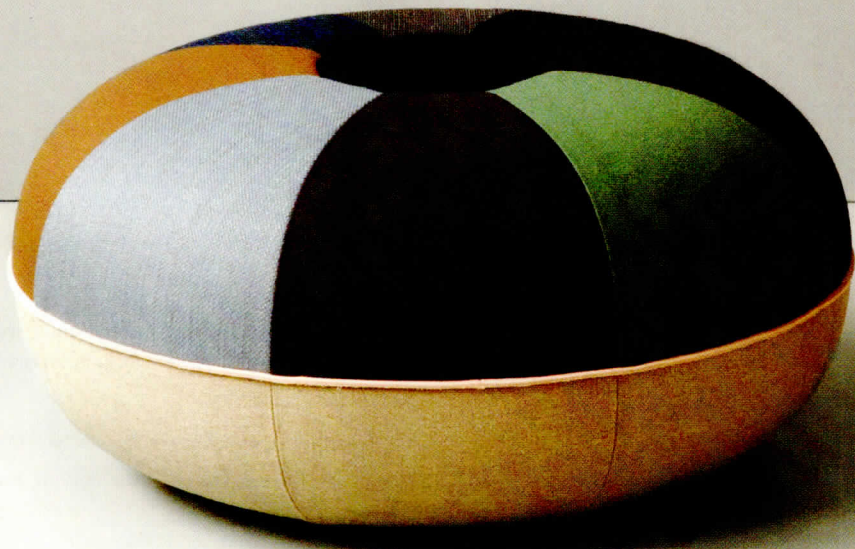
DANISH DESIGNER CECILIE MANZ, who has worked with brands like Fritz Hansen, B&O, Muutuo, and Iittala, was recently chosen as the Maison&Objet designer of the year for 2018. While she is primarily an industrial furniture and product designer, her prototypes and sculptural pieces are also important features of Manz's practice. A number of these were exhibited at M&O, the furniture fair that took place in Paris in January, in a self-designed exhibition space.

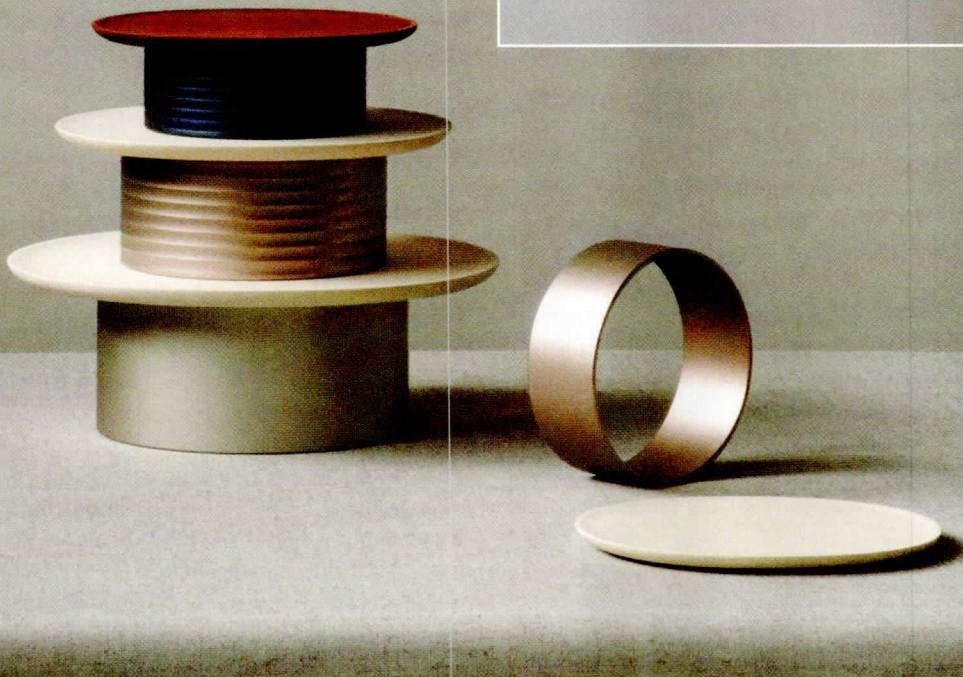
Interesting samples and prototypes included a room divider made of pine with leather hinges called Separate; an oval Pouf for Fritz Hansen in warm tones of Kvadrat fabric; and Gateau, a cake stand with a small wooden tray on an anodized aluminium ring that doubles as a plinth, inspired by her work for B&O Play. Manz also recently designed a pocket-sized speaker for the consumer electronics brand that operates without buttons. She is torn over her relationship with objects. "I love objects and I hate them," she confesses. "Yes, I always strive to make things disappear, reduce them to the minimal, but on the other hand I own a hundred wooden spoons."

Manz's work is playful but ultimately faithful to the hallmarks of contemporary Scandinavian design, which she equates with an appreciation for raw materials and a pared down aesthetic. "It is of course not easy for me to see Scandinavian design from the outside," she admits, "but I think we have a way with materiality: the fact that wood doesn't need to be lacquered and metal is shown as metal, for instance." Her color base is a palate of grays with splashes of other colors and her objects are rendered in materials ranging from solid wood to fabric. "It is probably a part of our simplicity and reluctant attitude: we do not like to show off and [dislike] too much golden fuzz."

She set up her eponymous design studio in Copenhagen in 1998, after graduating from the School of Design at the Royal Danish Academy of Fine Arts with additional studies at the University of Art and Design in Helsinki. Although trained as a designer, Manz's approach employs a conceptualism akin to art. "Looking back it was obvious," she says of her journey so far, "but I had my head focused on something slightly different first, something more arty, free."

—Priya Khanchandani





Facing page: Portrait of Cecilie Manz.

Pouf for Fritz Hansen, 2018.

A1 speaker for B&O Play, 2016.

Separate, a room divider, 2018.

Gateau stackable display stands, 2018.



Egg Collective

AFTER MEETING IN ARCHITECTURE

school, the founders of Egg Collective realized they preferred working together. “We discovered our design was better together, and when we went out on our own, we realized we had complementary skills in running the studio,” says Crystal Ellis, Egg Collective’s cofounder with Stephanie Beamer and Hillary Petrie. The trio operates a stylish showroom and office in Manhattan’s Hudson Square neighborhood and a woodshop near the Brooklyn Navy Yard. Their line of tables, seating, storage pieces, accessories, and lighting are coveted by interior designers and high-end clientele for their sculptural forms and high-quality materials.

Like many American designers of their generation, Egg Collective is largely in charge of the production and distribution of its designs. They make their own wood pieces and collaborate with a select group of New York-based fabricators in glass, metalwork, and upholstery. Within the studio, their duties are roughly divided among creative direction and press (Ellis), business management and client relations (Petrie), and woodshop operations and collaboration with fabricators (Beamer), “but in the end, we all wear a lot of hats,” Petrie says. (They have licensed a few pieces through Design Within Reach, but they say that represents a small portion of their business.)

In addition to their design work, Egg Collective is actively involved in creating a sense of community among their peers and affiliated creatives. Last year during New York’s Design Week, they organized and hosted a show called “Designing Women,” featuring female designers working in textiles, jewelry, lighting, and other products. “We loved getting to know these other women designers, many of whom we’d admired but had never met before,” Petrie says. “It really reinforced the sense of community.”



One unnamed male designer took the sense of female empowerment as a slight. “He asked, ‘why aren’t there designing men shows?’” Ellis says, with a laugh. “Basically, most shows are Designing Men shows. He really needed to take a moment to reflect.”

Rather than chasing trends, Egg Collective is playing the long game in hopes of creating a line that will endure. “It’s an evolving language, but things hang together,” Petrie says.

“We strive for a richness that stands the test of time,” Ellis adds.

—Alan G. Brake



From left to right: **Stephanie Beamer**, **Crystal Ellis**, and **Hillary Petrie** of **Egg Collective**.

Pete & Nora floor lamp, 2016.

Howard sectional sofa, 2017, and **Lawson** coffee table, 2012.

Haynes mirror, 2012, and **Fern** table, 2012.



LINCOLN BARBOUR PHOTO / PARKER FITZGERALD PHOTO
MATTHEW WILLIAMS PHOTO. ALL PHOTOS COURTESY OF
HELGERSON INTERIOR DESIGN



Jessica Helgerson

“I TELL OUR CLIENTS WE VALUE WHAT the house has to say. I think the people who come to us respond well to that—they want what’s best for the house,” says Jessica Helgerson, the founder of the Portland, Oregon-based interior design firm that bears her name.

With a background in sustainable building, Helgerson specializes in updating older homes in a variety of styles—mid-century modern, Tudor, Victorian—with long-lasting materials and period-appropriate built-ins. “I don’t think the work we do gets ripped out a year later,” she says. “With the decorating part of the design—furniture, lighting, accessories—we can

be more experimental, playful, more modern.” The firm’s interiors are crisp and uncluttered and yet they appear welcoming and lived-in.

Helgerson appreciates the culture of Portland and the city’s built fabric. The budgets for projects might not be as high as in larger markets, but her clientele is younger and seeks her out for her “slow design” ethos (similar to the city’s slow food culture). Recently, more commercial clients have come calling, and the firm has completed restaurants, retail projects, a yoga studio, and the public areas of a boutique hotel.

Her design team happens to be all women. “It’s a happy accident. I’d love to hire male de-

signers, but interior design tends to be very female-dominated,” she says. Together they have created a collaborative and inclusive work culture. She and her staff prepare and eat lunch together every day. “I’m not the kind of designer that gets photographed in ball gowns and has an invisible team behind her,” she says. She credits her team on projects and makes it clear that she is not the sole author of every design idea.

Beyond the firm’s design work, they also operate a storefront gallery out of the studio, called

Front Of House, with site-specific installations by a single artist. Helgerson and a couple of friends have also started a textile importing business, *Collectivo*, that supports women artisans in Oaxaca, Mexico. “We think art and craft are a powerful way to bring us closer together and counter some of the divisive rhetoric that’s been out there in recent years,” she says. For Helgerson, art, design, and craft unite to enhance the experience of everyday life.

—Alan G. Brake

The living room of the Library house in Portland, Oregon, by Jessica Helgerson, 2013.

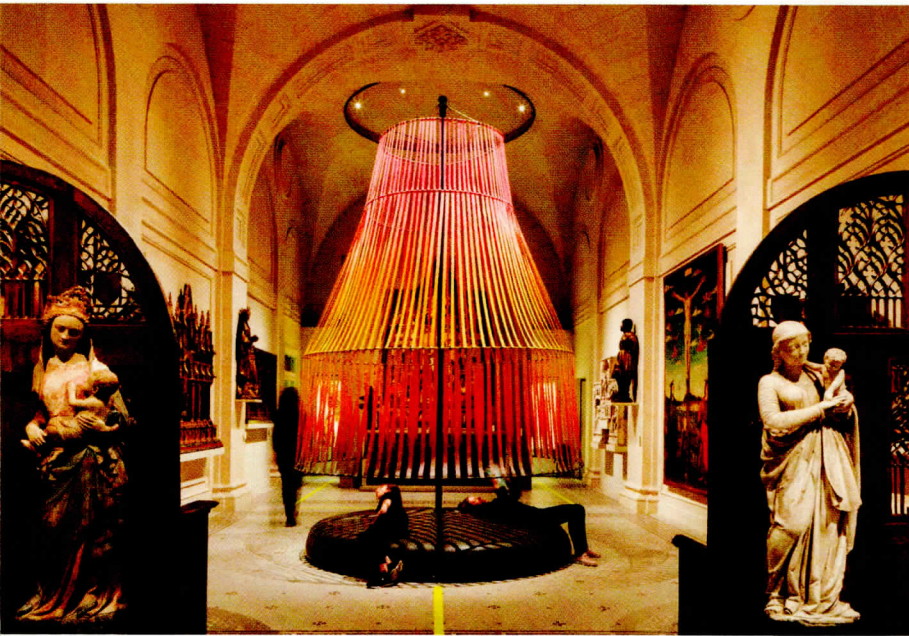
Portrait of Jessica Helgerson.

The living room of a house in East Hampton, NY, 2017.





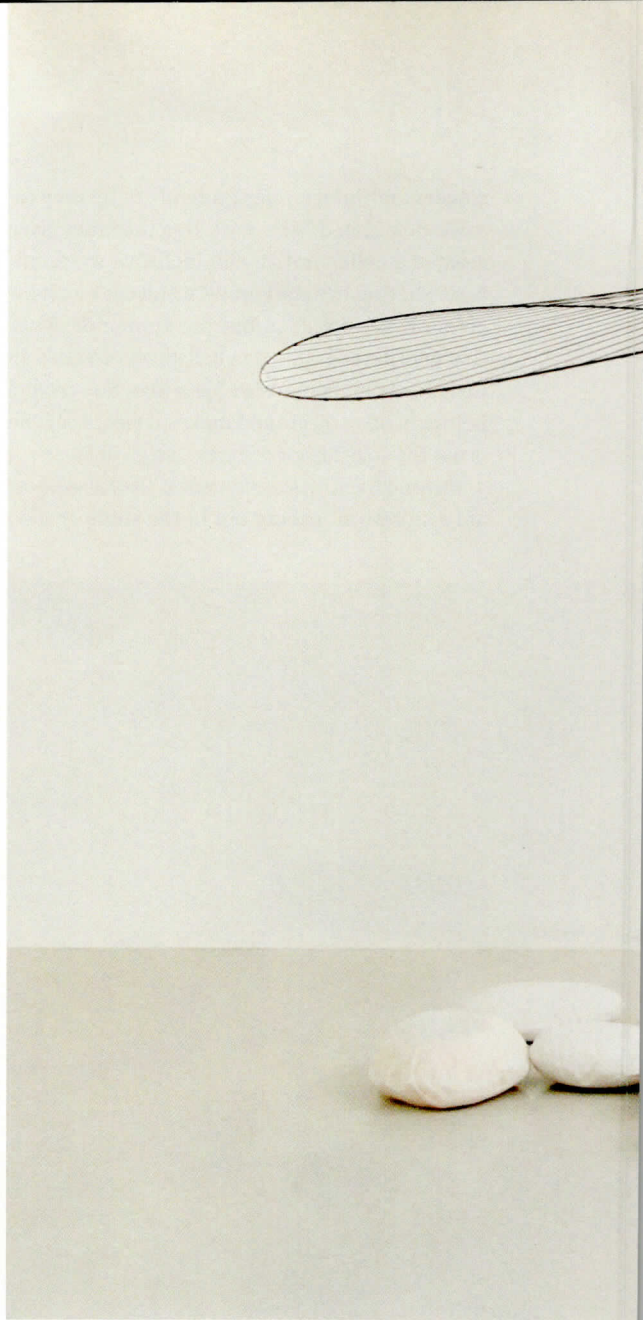
Constance Guisset



HAVING A SOLO SHOW AT PARIS'S Musée des Arts Décoratifs, whose encyclopedic collections range from the Middle Ages to the twenty-first century, is an honor usually bestowed on established eminences like Jean Nouvel or past greats like Gio Ponti (an exhibition of his work will open there this fall). But breaking with tradition, the museum recently saluted the extensive body of work of forty-one-year-old French designer Constance Guisset. In his introduction to the show, Olivier Gabet, the museum's director wrote: "this is by no means a canonization, which would certainly be premature, but a celebratory exhibition full of the zest for life and joyful erudition which set [Guisset] apart so well."

Design was not Guisset's first career choice. She studied political science and interned for a year in Japan's Parliament in Tokyo, but realized that she had always loved making things in her father's workshop. She returned to Paris to enter ENSCI, a top design school, and graduated in 2007. A year later, she won the Grand Prix du Design de la Ville de Paris and the Prix du Public of the Design Parade at the Villa Noailles.

Guisset opened her own studio in 2009 and the objects on view in the recent exhibition showcased her poetic, yet sophisticated work for a range of producers, from small French companies like Petite Friture, which produced her award-winning light fixture, Vertigo, and Moustache to major firms such as Molteni and Louis Vuitton.



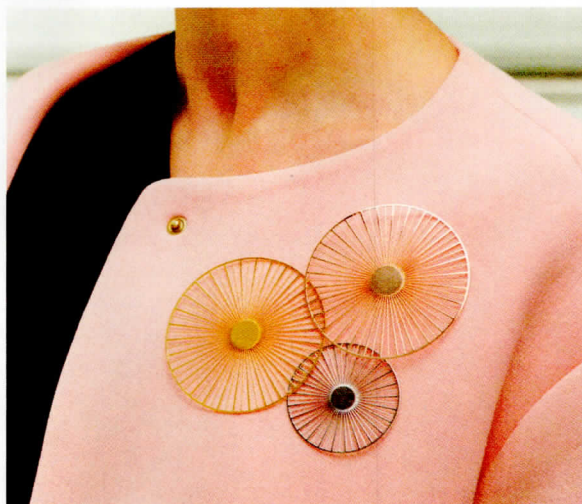
ALL IMAGES COURTESY OF GUISSET



Guisset has also gained notice for her stage sets for the ballet company Preljocaj and for exhibition installations at the Fondation Cartier and the Musée du quai Branly in Paris. She created the interiors for the lobbies in the Acor Hotel group and is at work on interiors for the Aéroports de Paris.

But for now she wants to focus mainly on product design. For the recent museum show she created a modular bed that she designed for children, which she tested on her own six and eight year olds before it went into production—and they now both sleep in one. It’s hard to be a mother and a designer in a man’s world, but, Guisset says, she’s “fighting to show she can do both. For the next generation it will be easier.”

—Arlene Hirst

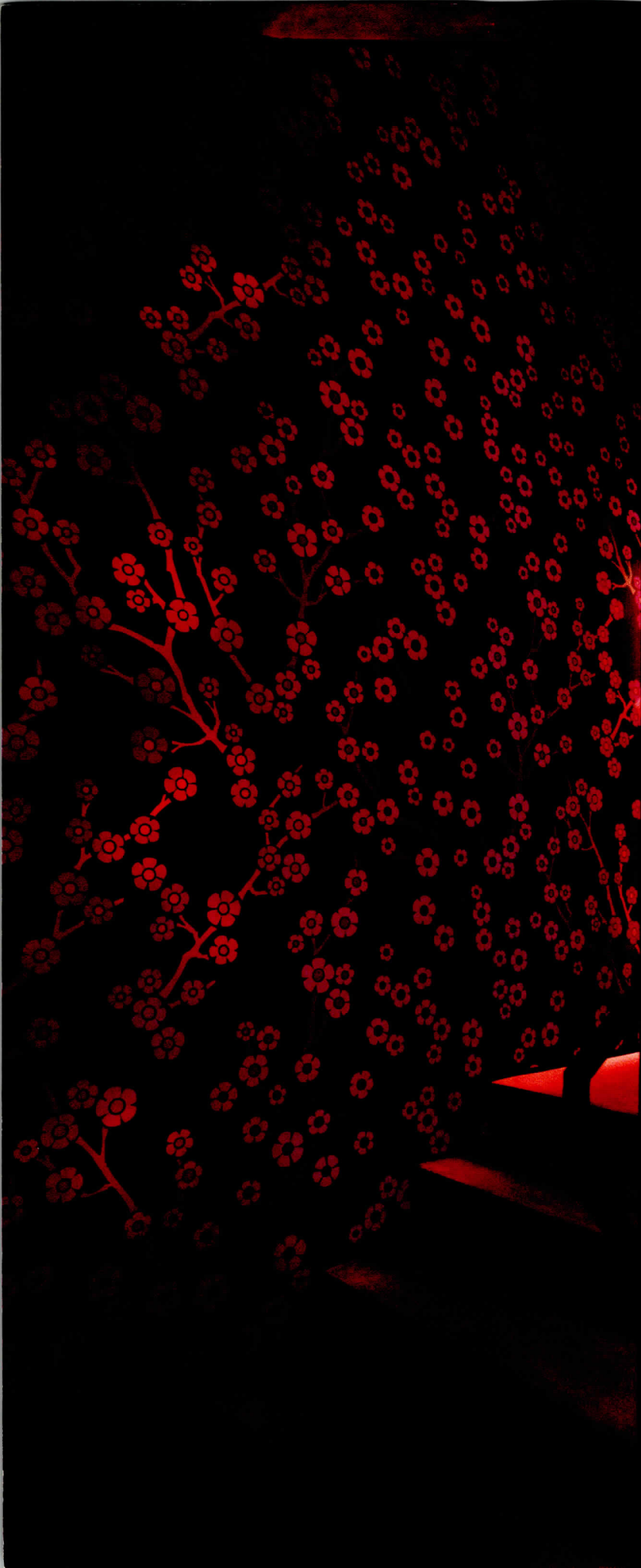


Portrait of Constance Guisset

One of Guisset’s *Trois Conversations*, 2014, installed in the Middle Ages hall of the Musée des Arts Décoratifs in Paris.

Vertigo lamp, 2010.

Solar brooches, 2017.

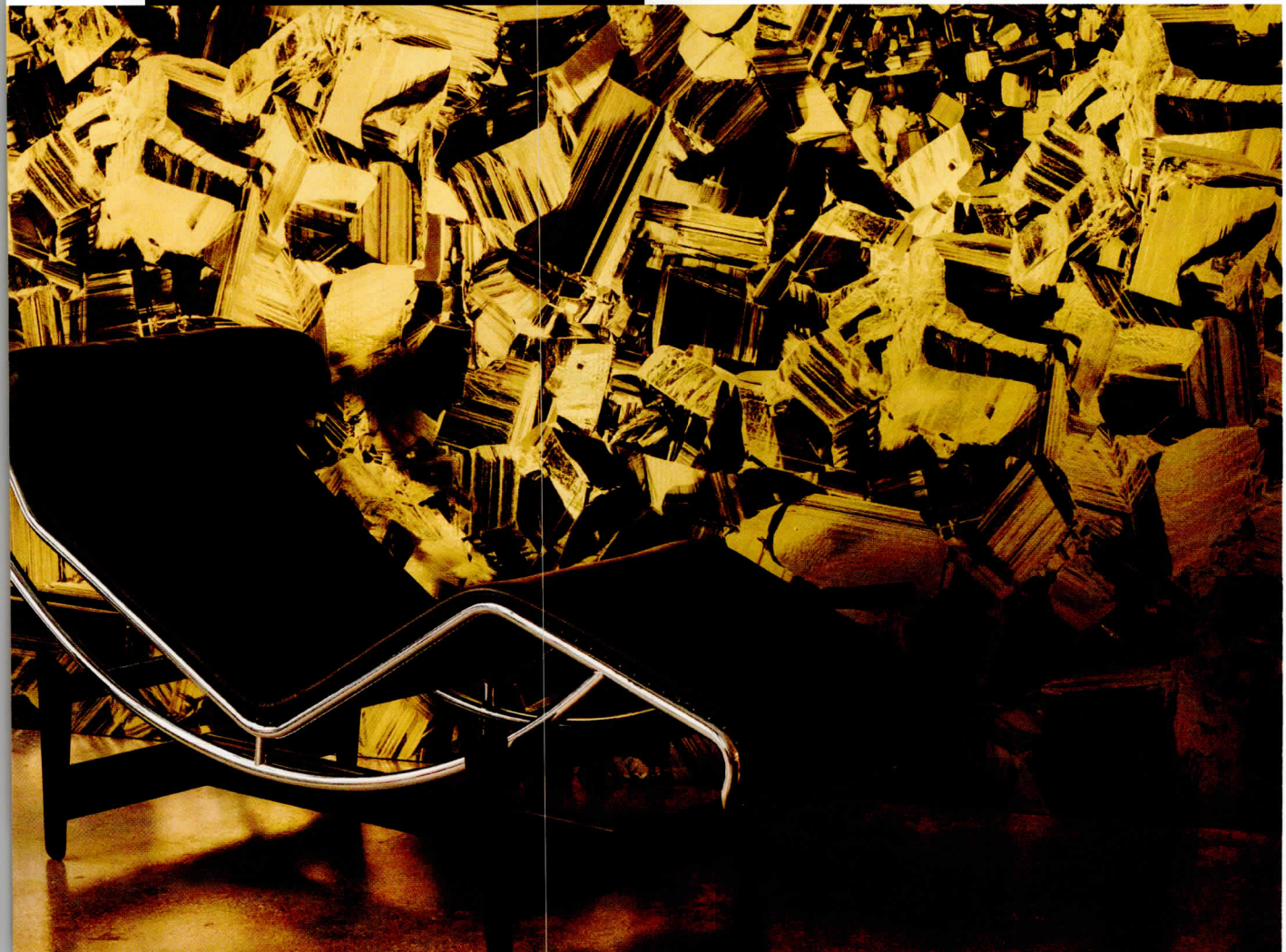


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Works on Paper

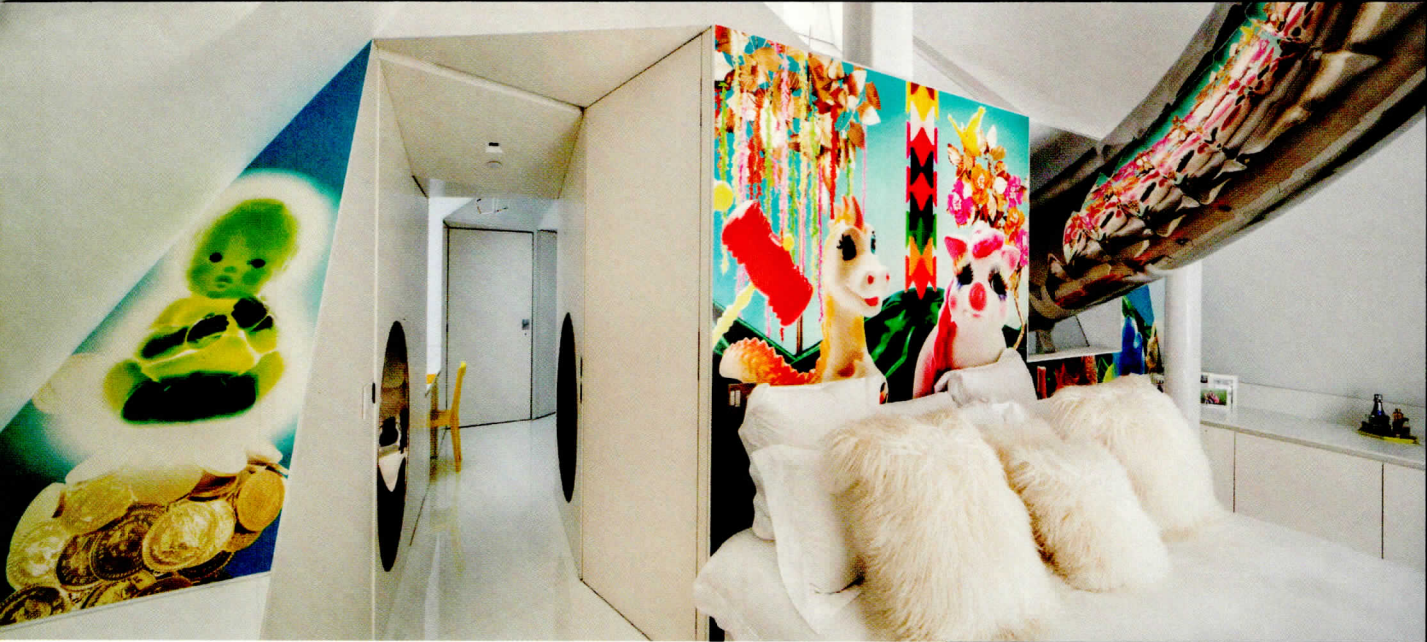
By Paul Clemence

The Brooklyn wallpaper
maker Flavor Paper
rescues a traditional
decorating treatment
from the realm of the
fuddy-duddy



Sakura by Emily Minnie, 2008, lines the stairwell of Flavor Paper's headquarters in Brooklyn, alongside a blown-up version of the pattern rendered in neon.

Gold, Fool by Jon Sherman and Boone Speed, 2017, is a mural made from a macro photograph of pyrite, printed on Mylar.



KNOWN FOR ITS RADICAL DAY-GLO

colors, scratch-and-sniff papers, and edgy motifs, Flavor Paper has revolutionized the wallpaper industry, from its bold designs to even the way wallpaper is sold. Perhaps not surprisingly, Jon Sherman, the renaissance man behind the company, followed quite an eclectic professional path; but it prepared him well for the task of turning creative ideas into realities. Today you can find Flavor Paper in award-winning interior design projects, in art installations in top museums, and at trade shows all over the world. But to get there was quite a journey.

Sherman's background includes a degree in environmental science, deejaying stints, working as a private chef, time at a computer consulting company for creatives, and a master's in business administration from Tulane with, appropriately, a focus on entrepreneurship. Years later, in the early 2000s, when he was living in New Orleans but working on a project flipping condos in Miami, an interior design friend showed him a wallpaper she was trying to get for a client but was struggling to locate. Sherman tracked down the manufacturer, and as soon as he saw the firm's whimsical designs, he was captivated. As the owner of a collection of vintage silkscreen posters and lover of record-cover art, he felt a certain aesthetic kinship. "They printed a lot on Mylar, very '70s graphics, marbled paper, things that were very different from anything I'd seen. I don't like white walls and it all seemed to me very novel and interesting, timely and current," he says. Thus he decided to seek the firm out in Oregon. There he discovered that the company was not only going out of business but was in the process of burning the inventory.

Everland, designed by DFC in 2011, as installed in Skyhouse, Manhattan, by Ghislaine Viñas.

Warhol Cow Paper, based on Elaine Sturtevant's hand-screened version of Andy Warhol's artwork, was included in her 2014-2015 MoMA retrospective.

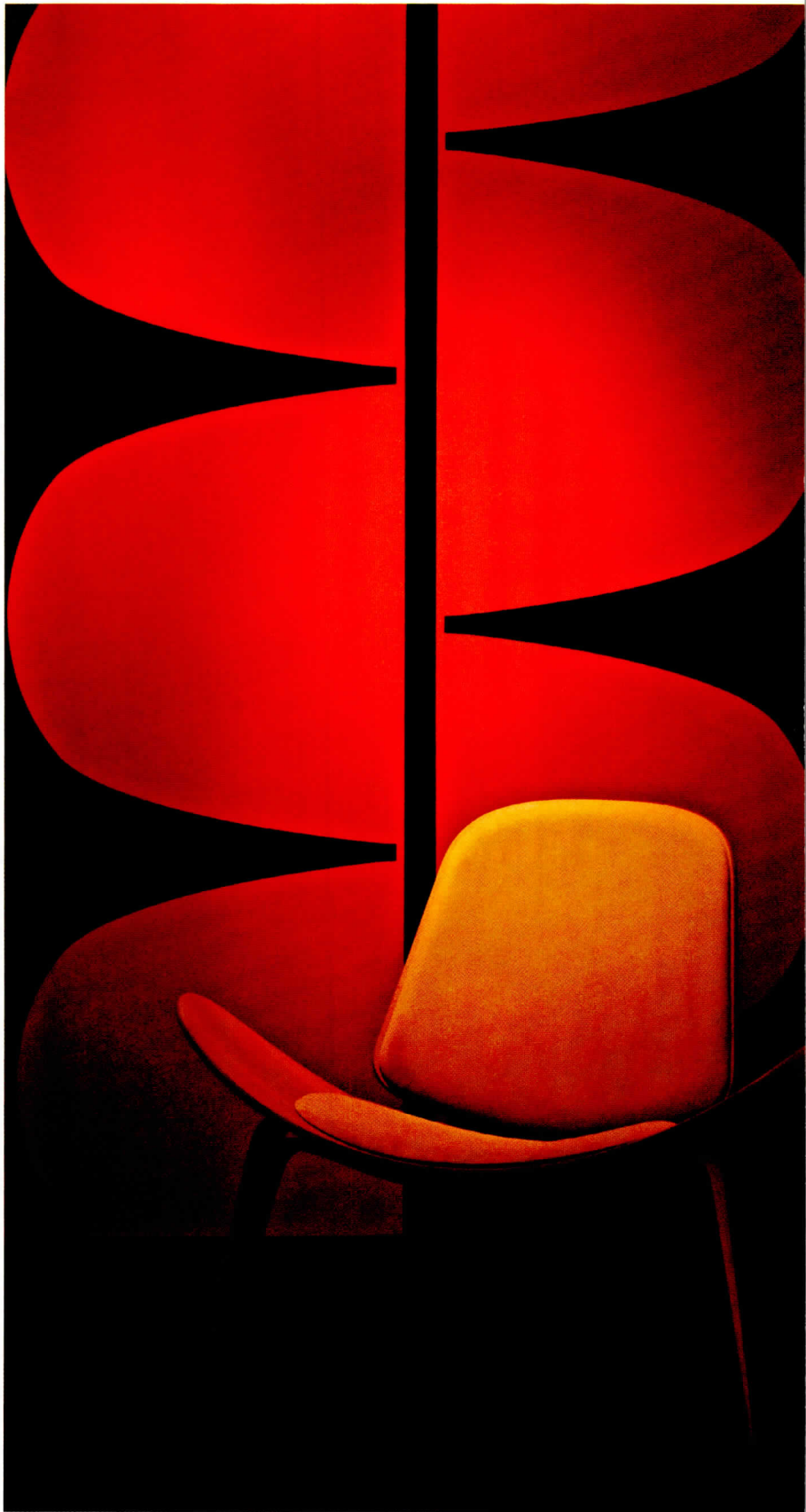
Alvorada, 2009, is a hand-screened wallpaper from the Tropicalismo collection, created with Kravitz Design.



ALVORADA: DAVID SULLIVAN PHOTO

Seeing the potential for a new creative business venture, Sherman rescued the equipment and moved it to New Orleans. And just like that, he was in the wallpaper business, not knowing a thing about the industry but trusting his instincts. "It was some serious risk-taking, combined with identifying a lack of something in the marketplace that seemed like people wanted," he explains.

His instincts were right and his gamble paid off. But not without some serious challenges. Once all the equipment was settled in New Orleans—a process that involved having to perfectly level the forty-eight-foot-long flatbed vacuum-printing table and employing an ancient shipbuilding technique for straightening masts with piano wire—Sherman had to figure out how to get his wallpaper company off the ground. The night before printing his first big job—for Lenny Kravitz's New Orleans home—one of the heaters burst into flames. Firemen controlled the fire but the computers, equipment, and paper stocks were all ruined, rendering the incipient wallpaper manufacturer unable to produce. Somehow, Sherman





managed to pull it all together—and not only delivered the job but also made it to the International Contemporary Furniture Fair (ICFF) that year, 2004, where a new generation of designers took notice of his designs. “People were really responsive to the more wild designs; it seemed like there was enough tame wallpaper out there that nobody really cared to see any more of that. So it was the fun, funky stuff that was catching people’s attention,” Sherman recalls.

Warm market reception aside, the challenges still kept coming: a train crash near the warehouse knocked down power lines, which fell through the roof and blew all the electronics again. And less than a year later, Hurricane Katrina hit. “In our first couple years we had a flood, a fire, a train wreck, and a hurricane,” Sherman says. But by that point, Flavor Paper had attracted enough attention from the right people to fuel his motivation to keep going—



Flavor Paper's Brooklyn showroom boasts large spinning display racks.

Animal Party, a screen-print mural created with the Haas Brothers for Wallpaper* Handmade in Milan in 2014, was blacklight responsive and glowed in the dark.

RIGHT: JOHN SHERMAN PHOTO

with even greater determination and bigger ideas.

Realizing that the market and energy for his business were coming mostly from New York City, Sherman decided to move the company there, settling in an old parking garage that was being used as a beer store in the Boerum Hill section of Brooklyn. He embarked on a complete renovation of the building, transforming it into a mix of showroom, workshop, offices, and living quarters above, with the resulting design by Skylab Architecture winning a Best of Year award from *Interior Design* magazine.

Organically, a cult following began to develop, with more and more artists, designers, and media becoming "Flavor" aficionados. Speaking of this phenomenon, Sherman says: "I think it was due to our irreverence towards wallpaper, the way we turned it on its head, didn't pay attention to any of the norms, and broke all the rules. We were one of the first to sell directly to the trade and consumers at the same time, and some people were not happy about that. But I decided I was gonna sell to whoever wanted to buy. And now this is done by almost all new wallpaper companies."

Another important element that contributed to the company's success is the artist and de-

signer collaborations Sherman has developed. Dan Funderburgh was one of the first artists he reached out to. "I had seen his work on the overleaf of a graffiti book where he had taken a very traditional flowery design and re-interpreted it with some really cutting-edge imagery, but within that timeless design construct—and that was exactly what I was looking for." Several other collaborations with high profile names followed, such the Tropicalismo collection with Kravitz Design and the Verdant Vine and Dot Matrix collections by celebrated graphic designer Milton Glaser.

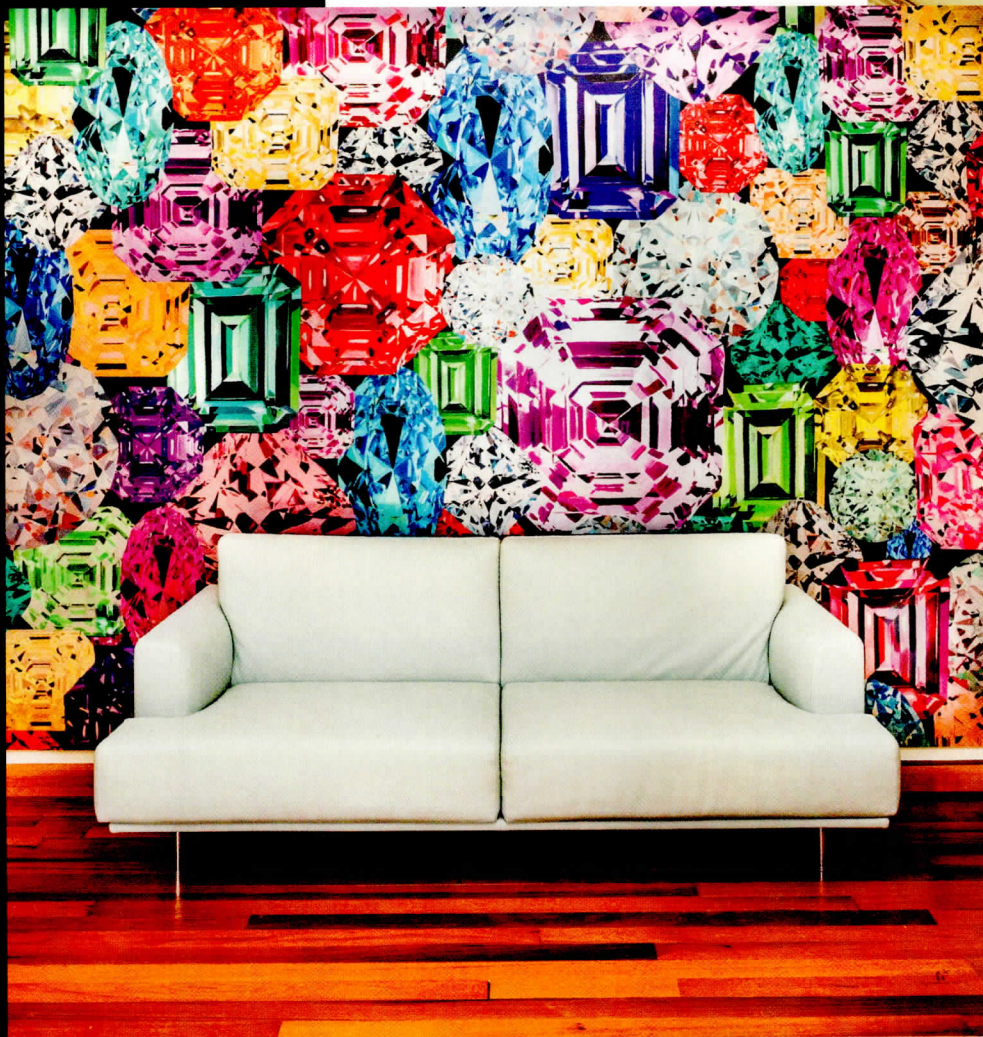
More recently, he paired up with French designer François Chambard from UM Projects to expand Flavor Paper's range to include water-based conductive inks, light, and sound to produce immersive, interactive environments. "We worked together extensively, integrating pattern and design to create playful experiences," Sherman says. The project, a one-off installation called Conduct, also incorporates pieces of the Wild Thing paper designed by Ghislaine Viñas and went on to win the Best in Technology award during NYCxDesign in 2017.

Flavor Paper's newest collection fits right into the social-political zeitgeist. It's called Fempower and is made exclusively of designs



Sparklepuss, 2018, is a gemstone-patterned mural based on Ashley Longshore's paintings.

The hand-screen-printing studio has overhead mirrors that allow visitors to see the process.







Jon Sherman's bathroom features *Celestial Dragon* by Karen Hsu, 2008, colored to look like you've chiseled through black tile to reveal a mystic mirror.

Scratch-and-sniffers testing custom scents by Carlos Benaim on a design by Jesse Hlebo at the 2014 exhibition *NYC Makers: The MAD Biennial* at the Museum of Arts and Design. The collaboration featured patterns and scents on the museum's stairwell landings, creating a different experience on each.



by women. "We had been working with these really interesting female designers independently for awhile, and with the resistance political movement we thought it was important and time to pay our due to that, showing their different perspectives, different techniques," Sherman says. The collection, which was launched on March 8—International Women's Day—at the Flavor Paper headquarters, features designs by Katie Stout, Natalie Gwen Frank, Ashley Longshore, Tamara Staples, and Shyama Golden.

The company continues to expand physically as well, opening a new workshop last year in Industry City that is dedicated to digital printing, and where Sherman plans to develop new techniques combining silkscreen and digital processes. But regardless of the execution or process, the company's vision will remain the same: "Our goal is to continue to grow what we can do on wallpaper, continue to evolve what wallpaper can and should be, take every traditional wallpaper style and 'flavor' it up." **M**

BOTTOM LEFT: SHERMAN PHOTO



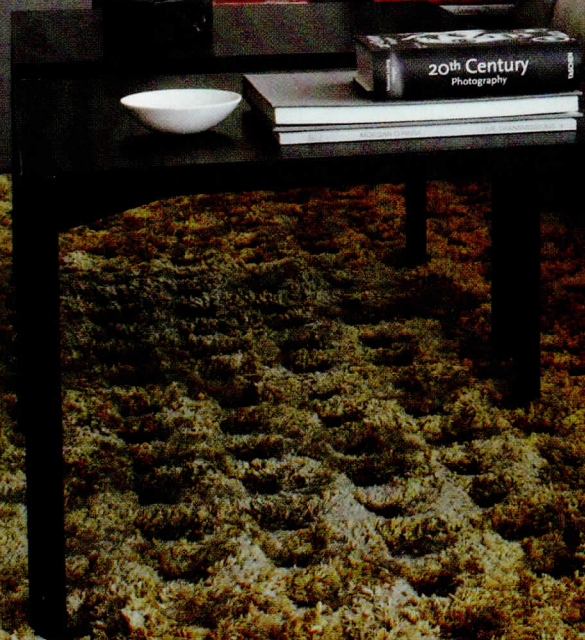
A detail (front) and wider shot of *About Face*, 2018, designed in collaboration with Shyama Golden, digitally printed (in the Peachfuzz colorway) on Mylar.

Ladies by Katie Stout, 2017, from the Fempower Collection, is printed on a soft commercial-rated fabric.



Form, Function, and Finesse

Interior designer
Magdalena Keck
devises spaces
that are rational,
yet foster a sense
of warmth



Morgan O'Hara's *Portrait for the Twenty-First Century number 76*, 1982, hangs in the living room. To the left of the *Lightpiece* sofa by Flexform is a c. 1950 spindle-back lounge chair by an unknown Brazilian designer. A pair of *Kiki* low tables by Artek stands atop a silk rug by Sacco Carpet.



By Gregory Cerio
Photography by Jeff Cate



The carved alabaster sculpture by Lorrie Goulet is titled *GJu-ju*, 2002.

Photographs hung salon-style decorate the guest room/office. On the left, a custom black lacquer desk designed by Magdalena Keck is paired with a Minotti Mills chair; at the right are Waiter, Waitress tables by Formstelle for Zeitraum. The silk rug is by Tai Ping.

APPARENTLY NO ONE LIKES to be called a minimalist. The word was popularized in the mid-1960s as a way to describe the austere art of Donald Judd and Dan Flavin, and they both despised the term. New York interior designer Magdalena Keck is labeled a minimalist in a new book about her work—*Pied-à-Terre: Magdalena Keck* (G Arts)—and she doesn't much care for the word either, though she understands why someone might use it. "There's nothing arbitrary in the spaces I create; everything is logical and systematic," she says. "It's conceptual,

but it's also impressionistic. Within the system there's freedom, there's room for artistry."

A blend of artfulness and practicality has been a keynote of Keck's working life. She studied art in her native Poland and envisioned a career as a painter. But on a trip to New York in 1993 she fell in love with the city and decided to move there. She quickly reached another decision: that the life of a starving artist was not for her. Keck settled on interior design as a



path that “would allow for creativity, but also pays money.”

She studied decorating for three years at the Fashion Institute of Technology and got her first job with a firm that concentrates on retail spaces. Retail is the area of interior design where form most closely follows function, and Keck says she gained a sense of structure and discipline from the work. After five years with the company—and a shorter stint with a prac-

tice that designs corporate offices—Keck set out on her own in 2003. She initially focused on retail work and restaurants, until a longtime client who owns a chain of specialty food stores asked her to design his apartment. “I discovered that I loved residential work,” Keck says. “The client’s personality becomes an inspiration. Something emotional happens to the design.”

A two-bedroom apartment on Manhattan’s Upper West Side offers a perfect example





In the bedroom, a Biagio table lamp by Tobia Scarpa for Flos sits atop an Edward Wormley nightstand. The photograph is Grant Miller's *Pigmy Island*, 2012.

A Milo Baughman-designed lacquered buffet with Lucite sides stands below a 2002 work from Morgan O'Hara's *Live Transmission* series.

of the way the rational and the emotive come together in Keck's work. At first glance, the spaces seem subdued, almost ascetic—the gray walls, neutral-colored fabrics, the complete lack of clutter. “Almost every piece I select has a certain presence, and it needs space to breathe,” Keck says, explaining the careful arrangements of objects and furniture.

But then you notice the warm textures of the silk rugs, the deep upholstery, the linen-covered dining chairs, and a leather-clad table lamp. Your eyes land on interesting sculptural forms—a lacquered-brass table of Keck's design, Tobia Scarpa's marble Biagio lamps—and the way art

and photography is hung salon-style, as if groups of works are having a conversation. The effect becomes one of, for lack of a better word, friendliness. You want to know about these things.

Keck suggests that it's all a result of an unthinking artistic sensibility. “When you paint, you are working with shapes. I look at a space as if I were composing a painting—subconsciously,” she says. “You see where the light enters, how it highlights the space, you organize the way surfaces absorb or reflect the light.” But at the same time, Keck says, she remains fully conscious of her clients' needs: “I want them to feel good in their home. It's their sanctuary. We're all so busy, we're running around all day. When we come home we want to feel content.” **M**

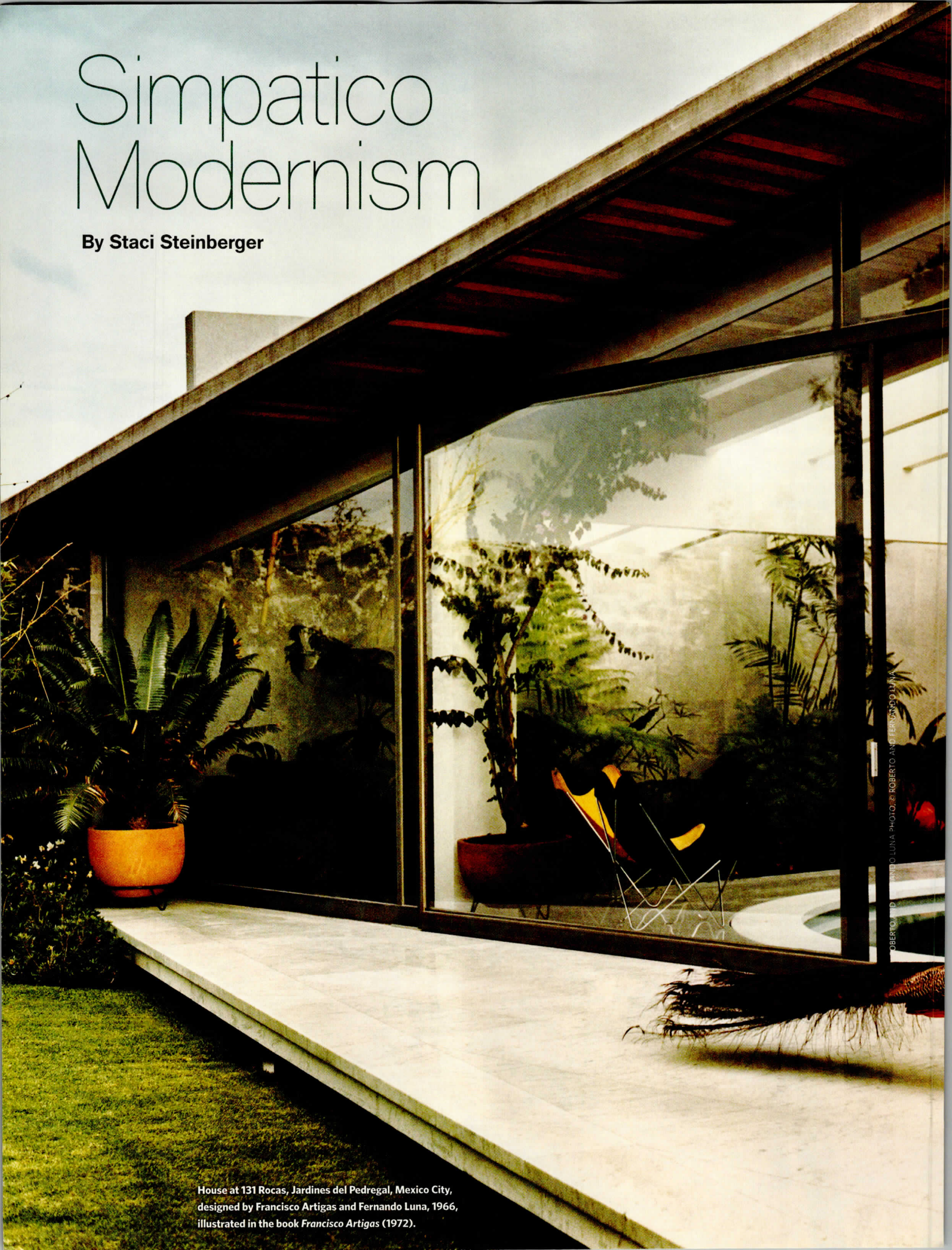




Four linen-covered Tapas chairs by Matthew Hilton for De La Espada are gathered around a custom table designed by Keck. The art on the wall includes works by Sidney Geist, Larry Lee Webb, James Kennedy, and others.

Simpatico Modernism

By Staci Steinberger



ROBERTO ID. BARRIO OLUNA PHOTO © ROBERTO AND FERNANDO LUNA

House at 131 Rocas, Jardines del Pedregal, Mexico City, designed by Francisco Artigas and Fernando Luna, 1966, illustrated in the book *Francisco Artigas* (1972).



An exhibition at the Los Angeles County Museum of Art examines the remarkable cross-pollination of architecture and design between Southern California and Mexico

NEARLY THE ENTIRE

January 24, 1954 edition of the *Los Angeles Times's Home* magazine—organized by the city's preeminent architecture critic, Esther McCoy—was devoted to design emanating from Mexico. Dismissing stereotypes that cast the nation as a technological backwater, McCoy praised the advances made by companies like Industria Mueblera, proclaiming that its furniture had “as fine a finish as Swedish and Finnish chairs.” In her estimation, the Mexico City firm had perfected the balance of handwork and innovative machinery. One chair from a line by New York-based designer Edmond J. Spence, for example, combined electronically molded mahogany plywood with handwoven palm, a traditional material in Mexican seating.

The January 24 publication was one of several produced by McCoy, an active champion of Mexican modern architecture and design. An astute observer of the California scene, she clearly recognized that many of the same issues that galvanized Mexican designers, such as the blurring of indoor and outdoor spaces, the commingling of industrial and handmade goods, and the need for a new paradigm of modern single-family housing, would resonate with her readers at home. The exhibition *Found in Translation: Design in California and Mexico, 1915–1985* delves into these



connections and others. The histories and populations of these neighboring places are deeply intertwined. Their cultures remained linked even after the Mexican-American War, when Alta California became part of the United States.

Architects and designers invoked aspects of this shared past in their efforts to establish national and regional identities, often looking beyond political boundaries. In his designs for the 1915 Panama-California Exposition in San Diego, the East Coast-based architect Bertram Grosvenor Goodhue channeled the Churrigueresque churches of Taxco and Puebla rather than the more austere California missions, inventing a fantasy colonial history to match the grand visions of the city's boosters. In the 1930s and 1940s, developers in Mexico City adopted design elements from the elaborate Spanish colonial revival mansions shown in Hollywood films and magazines to appeal to the aspirations of affluent clients. This hybrid style became known as *colonial californiano*. Historic structures also served as source material for architects who sought a regional interpretation of modernism. Irving Gill and Luis Barragán simplified, respectively, the forms of missions and monasteries down to their geometric essences, while Frank Lloyd Wright echoed the imposing mass of Mayan buildings in his Southern California homes.

The exhibition traces this dialogue through four sections: Spanish Colonial Inspiration, Pre-Hispanic Revivals, Folk Art and Craft Traditions, and Modernism. This last focus may come as a surprise to many visitors, but the frenetic urbanization of both places in the mid-twentieth century provided perpetual fodder for trans-



Launch Pad, tapestry by Evelyn Ackerman for ERA Industries, 1970.

Chaise longue by Po Shun Leong, 1971.

Hanging light by Raul Angulo Coronel for Stoneware Designs, c. 1964.

Butaca chair by Clara Porset and Xavier Guerrero, designed c. 1940. This example was made in 1955-1956 for the Luis Barragán-designed Galvez House, Mexico City, 1955.

border exchange. This was particularly true of Los Angeles and Mexico City, which both developed into sprawling metropolises in the decades following World War II. Burgeoning populations required new housing and civic spaces, providing opportunities and challenges for architects and designers. While modernists in both places were profoundly influenced by functionalist, unornamented designs of the European avant-garde, they also looked to each other.

The conversation predated the postwar boom. In 1937, California architect, photographer, and author Esther Born published *The New Architecture in Mexico*, the first book on the subject in any language. Architect Ernest Born, her husband and collaborator, mused in the introduction that “[Mexican architects] are engaged in the same pursuit as ours. . . . The point of view is familiar but the accent is different.” That same year one of Los Angeles’s most progressive architects, Austrian emigré Richard Neutra, received an invitation to speak in Mexico, where his many admirers sought his expertise on the integration of buildings in the landscape. He returned the compliment in his introduction to I. E. Myers’s 1952 book *Mexico’s Modern Architecture/Arquitectura moderna mexicana*, praising Mexican architects for “saying an open-eyed ‘yes’ to a new architectural expression of a new situation.”

In the subsequent years, leading Mexican architecture journals *Arquitectura/México* and *Espacios* published several of Neutra’s projects, as well as those of other California practitioners. They expressed a particular affinity for the Case

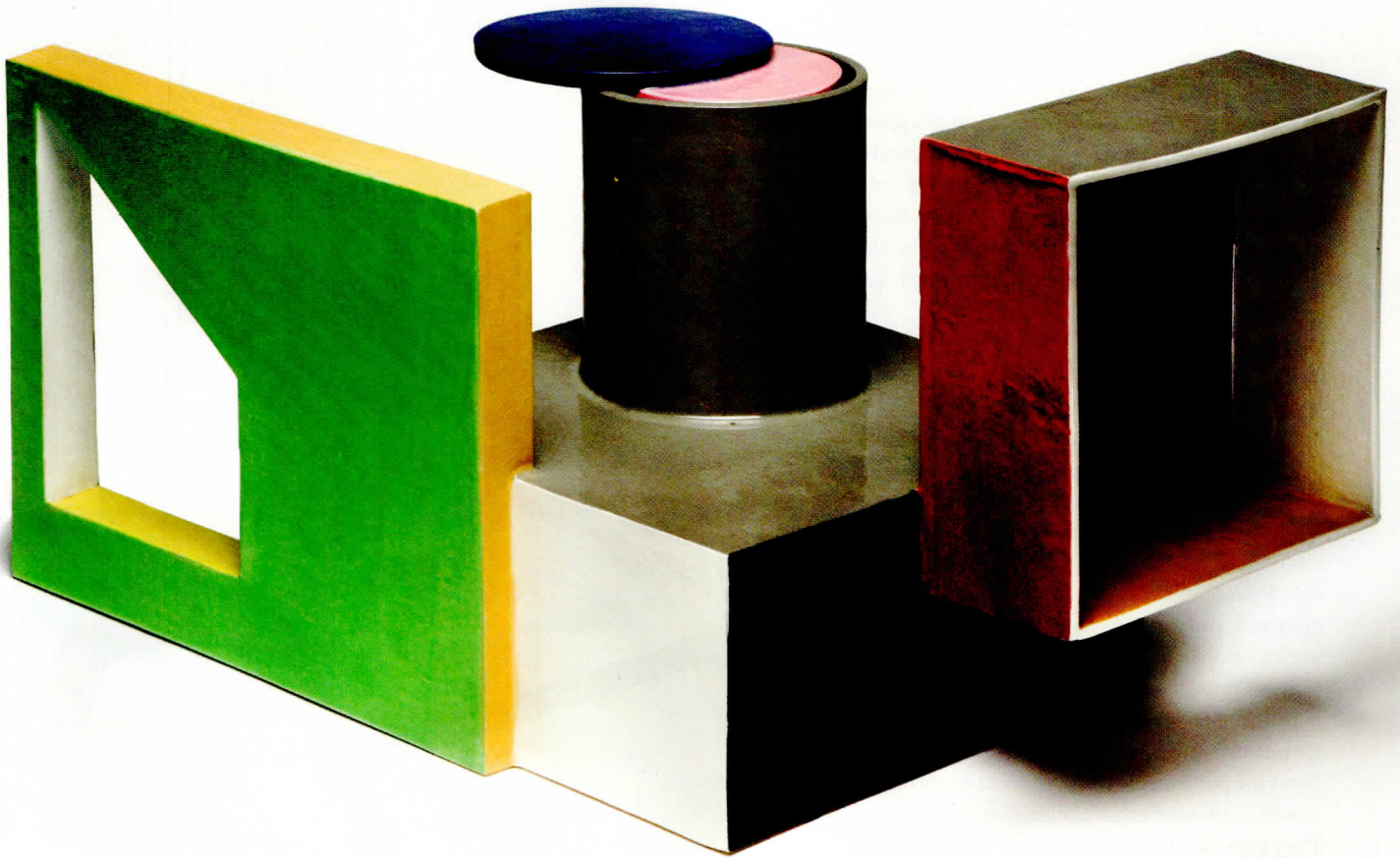


Study House program, which was initiated by the avant-garde Los Angeles journal *Arts and Architecture* to address postwar housing needs. Envisioned as prototypes for modern living, these modest houses combined the latest advances in modular construction with a genuine attention to comfort and leisure. Photographer Julius Shulman's glamorous images of these homes, which helped to establish their iconic status in American architecture, also appeared in Mexican publications. Architects in modern Mexican developments, such as the garden suburb Jardines del Pedregal, employed many of the same elements—glass curtain walls, daring cantilevers, and fluid boundaries between indoor and outdoor spaces—while meeting their wealthy clients' expectations for luxury, scale, and formality.

Esther McCoy used Shulman's photographs in her quest to find a US distributor for the work of Clara Porset, one of Mexico's leading designers. Porset advocated for a distinctly Mexican form of modernism that derived from the na-

tion's heritage of handcraft. In her own designs, she captured the essence of vernacular forms such as the *butaca*, stripping away traditional ornamentation to create airy, minimalist furnishings in modest materials. At the critic's encouragement, Porset sent chair samples to Shulman, who incorporated them into several of his staged images of California homes. Though McCoy's effort to find US distributors for Porset's furniture was ultimately unsuccessful, it demonstrates the close ties between Mexican and Californian design.

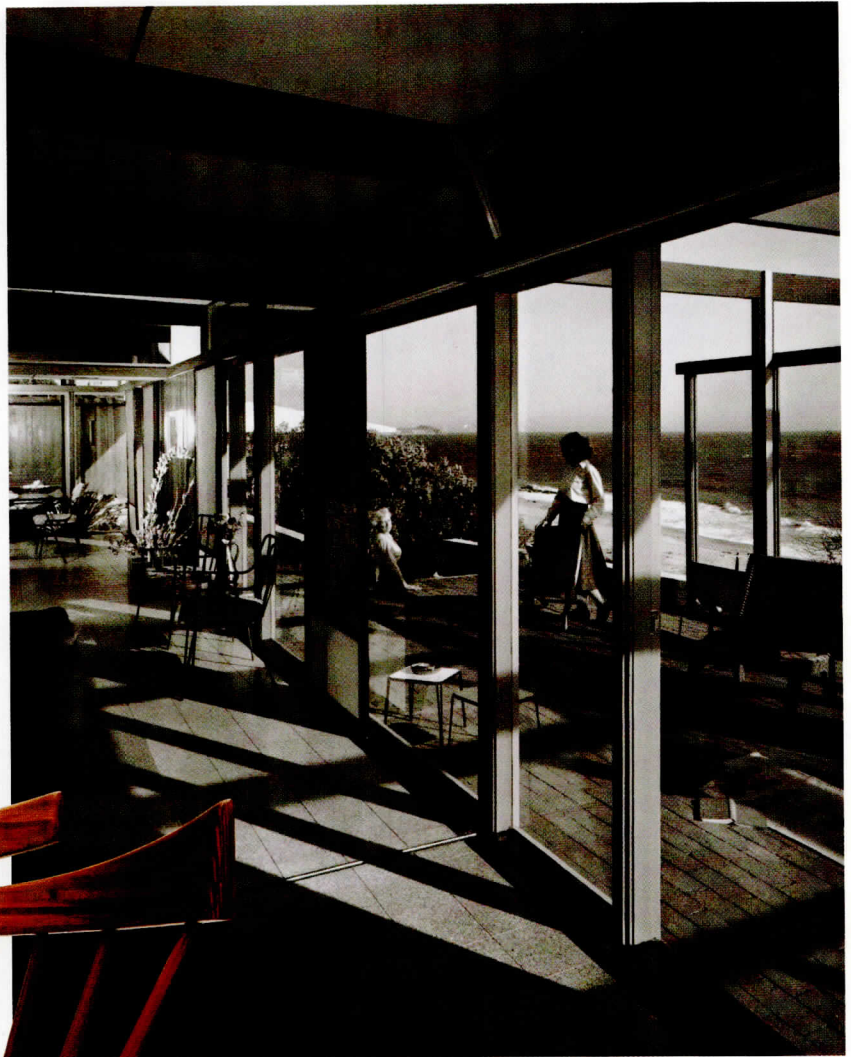
Californians also looked to Mexican crafts for inspiration, expressing admiration for everything from the abstract patterning of woven serapes to the vibrant whimsy of ceramic figurines. Many designers and craftspeople made pilgrimages to the remote villages of Oaxaca and Jalisco, seeking respite from fast-paced city life as well as training from expert artisans. Others had more sustained engagements with these places and practices. Raul Coronel created distinctive stoneware by combining as-



COLLECTION OF AVA R. SHIRE. © PETER SHIRE. PHOTO © MUSEUM ASSOCIATES/LACMA

pects of the folk ceramics that had surrounded him as a child in Mexico with the principles he had learned through his rigorous modernist training at the University of Southern California. Los Angeles designers Jerome and Evelyn Ackerman produced their mosaic and textile designs in traditional craft workshops in and around Mexico City, allowing them to achieve their ideals of both handmade quality and affordable prices.

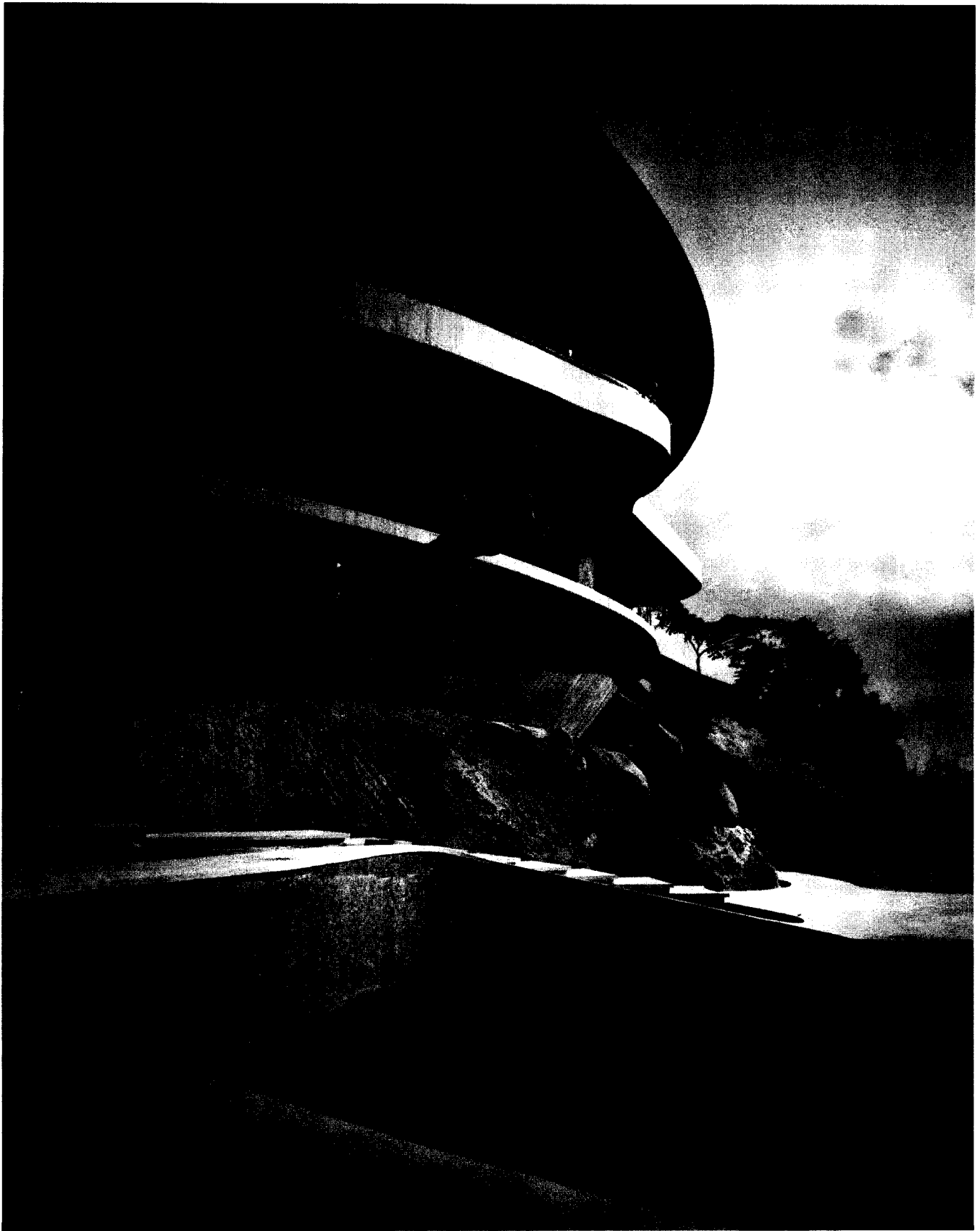
While Californians went to Mexican villages in search of pastoral authenticity, postwar Mexican leaders aspired to US-style urban and industrial development. Newly constructed resorts like Acapulco attracted movie stars and other elite tourists, who enjoyed the dramatic landscape as well as its elegant modern buildings. The visionary Los Angeles architect John Lautner built his only Mexican commission there, embedding the circular concrete Casa Marbrisa (1973) in the rocky coastal cliffs to open up a spectacular view of Acapulco Bay.



Mexican Bauhaus teapot by Peter Shire, 1980.

Peineta chair from the *Continental American Collection* by Edmond J. Spence, manufactured by Industria Mueblera, 1952.

Robert Berns Beach House, Malibu, designed by Gordon Drake, 1951, in a photograph by Julius Shulman, 1953. Chairs by Clara Porset and a tapestry by Saul Borisov are on the deck.



© J. PAUL GETTY TRUST GETTY RESEARCH INSTITUTE, LOS ANGELES



This futuristic strain of California modernism encouraged designers in Mexico to create their own experimental projects in space-age forms and industrial materials. Po Shun Leong, a British designer working in Mexico, was inspired by the sculptural fiberglass furniture of San Diego designer Douglas Deeds that he saw in an exhibition catalogue from the Pasadena Art Museum's influential *California Design* series. Leong used the material to create an innovative chaise, developing a simple sliding joint that allowed the user to transition between a seated and reclining position without getting up.

In 1981, Leong moved to Southern California. He installed one of his chaise longues next to his backyard swimming pool, where it remained until he donated it to LACMA in 2015. In *Found in Translation*, it sits on a platform next to one of Deeds's fiberglass prototype chairs, together for the first time. The exhibition is full of these moments, demonstrating

again and again how the movement of people, ideas, objects, and images across the border has shaped both California and Mexico. While the last year the exhibition examines is 1985, the cross-cultural exchanges are ongoing, continuing to enrich both places. **M**

Facing page: A swimmer dives into the pool of Casa Marbrisa, Acapulco, designed by John Lautner, 1973, in a photograph taken by Julius Shulman the same year.



Los Angeles by Fred Ludekens for American Airlines, c. 1960

Mexico: The Great Metropolis, poster by A. Regaert for the Direccion General de Turismo, Mexico, c. 1950.



The Wright Stuff: Manitoga

By Frances Brent

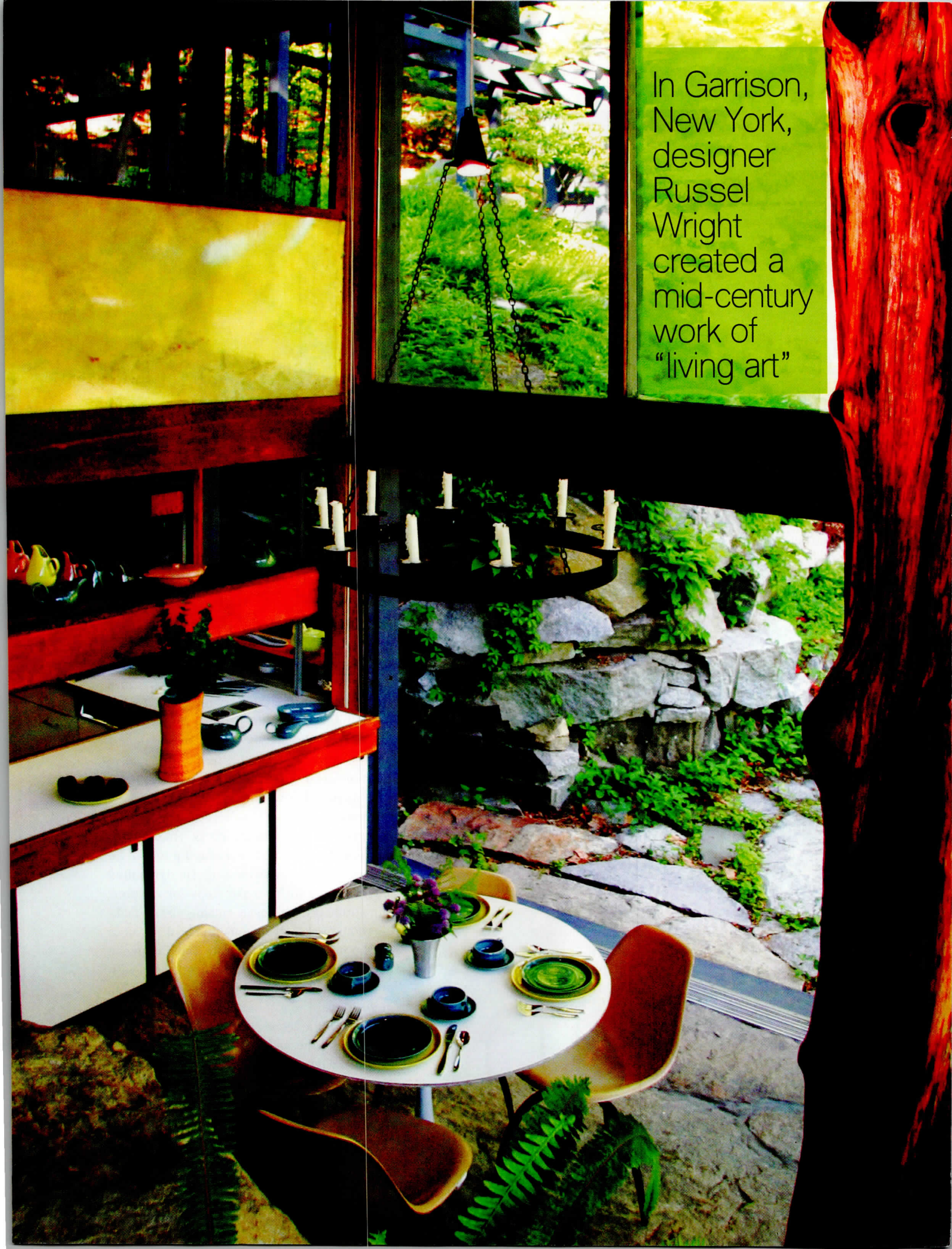
The long, low structure of Russel Wright's house and studio, connected by a vine-draped pergola, was built into the side of a cliff with terraced granite steps leading out to the quarry pond and its waterfall.

Looking down at the kitchen and dining area, you notice how Wright blended and contrasted man-made and natural materials, including the enormous cedar tree trunk he installed for vertical support. The wrought-iron chandelier was designed to be raised and lowered with a pulley so you could light the candles and then adjust the height. Modified Eames chairs surround the table set with Wright's American Modern tableware and his signature salt and pepper shakers.

TWENTIETH-CENTURY DESIGNER RUSSEL WRIGHT arranged the footpaths cutting through the woodlands of his property in Garrison, New York, to be filled with small surprises. From up high, you look down to a sliver of meadow or find yourself walking beside carpets of moss. When you get to a cluster of cascading ferns, you hear a waterfall hidden behind a screen of trees. Wright's house and studio, with low flat roofs planted with sedum, are situated as discreetly as swallows' nests on the ledge of a cliff. They come shyly into your field of vision and vanish as you walk along. Though you might feel a flutter of excitement, it's not about the view so much as a growing intimacy with the setting. That was Wright's plan, to direct his guests to experience the natural world as part of his work of "living art"—the modern house, studio, and wilderness garden he named Manitoga, today a National Historic Landmark.

As a young man, Wright worked as a theatrical set designer but he became famous as an industrial designer of organically styled modern furniture and housewares. His 1932 so-called "pony chair" was used by board members at the Museum of Modern Art before being transferred into the permanent collection in 1958, and more than eighty million plates, cups, and saucers from his American Modern dishware line were manufactured between 1939 and 1959.

In 1942 Wright and his wife, Mary, herself a designer and sculptor, purchased seventy-seven acres in Garrison that included an abandoned quarry and adjacent hillside covered with second-growth forest—the land having been clear cut for logging in the 1800s—as well as a hodgepodge of brambles,

A photograph of a mid-century modern dining room. In the foreground, a white circular table is set for four people with green plates, blue bowls, and silverware. Four orange plastic chairs are tucked under the table. To the left, a kitchen counter with a white top and red trim holds various items, including a blue teapot and a small plant. A black chandelier with multiple white candles hangs from the ceiling. Large windows in the background offer a view of a lush garden with a stone wall and a hanging light fixture. A large, vertical wooden log is positioned on the right side of the frame.

In Garrison,
New York,
designer
Russel
Wright
created a
mid-century
work of
“living art”



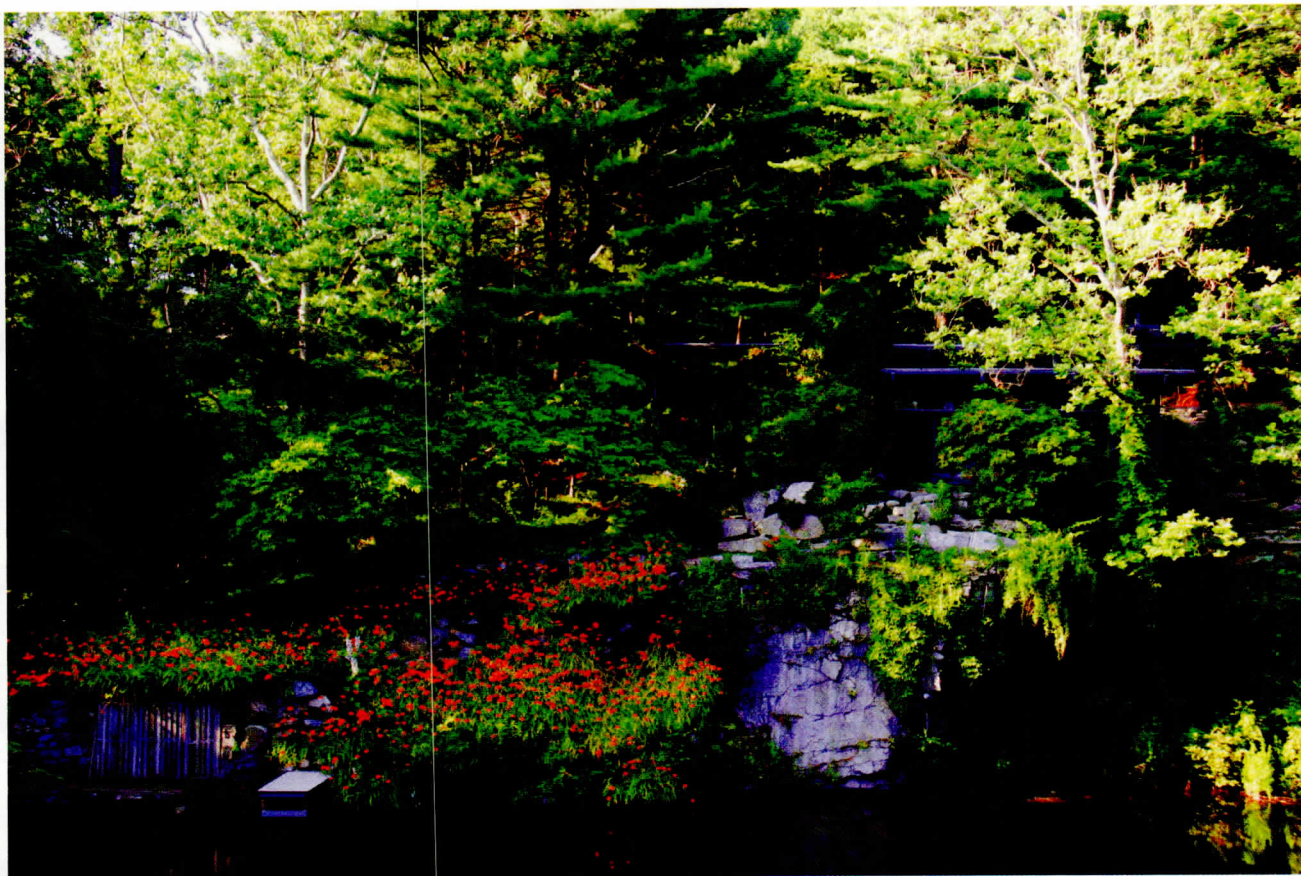
Wright spoke about "the worm's eye view" from his studio set low into the bank of a hill. Seated in his George Nelson Swag Leg chair for Herman Miller at his white Formica drafting desk, he could look out at his woodland garden or lower the shantung window shades, hand-drawn by the artist Hector Leonardi who worked as his assistant in his New York City office.

Wright loved the way boulders on his property were naturally massed into sculptural forms. In the dining area he built up a wall of natural rock that contrasts against the kitchen's Formica cabinets trimmed with white oak.



rocks, and vines. It was their intention to use the place as a weekend retreat, staying in a small shack on the property until they built a house that would reflect their experiences in theater and design. As Wright began repairing the scarred landscape, he became one of the pioneers of American environmental practice, shaping the woodlands while preserving the human history of the site, even leaving iron quarry-cable hooks in the rocks. He dammed up the old quarry and reoriented a mountain stream to fill it for swimming. He dynamited ledges of granite to make steps for a waterfall. Gradually, he began cutting vistas, making room for selected plants that he discovered on the property and cultivated, and allowing hemlock and gray birch to grow in stands with mountain laurel and wildflowers flourishing underneath.

In 1950, the same year they adopted their daughter Annie, the Wrights published *Guide to Easier Living* with ideas for a modern, efficient, and casual lifestyle. They intended Manitoga to be their laboratory, but Mary died in 1952, leaving Russel in transformed circum-



stances with an unfinished project. Because he had come to love the property, he continued to sketch concepts for an idiosyncratic and highly individualized house for himself, his daughter, and their housekeeper. He wanted sleeping quarters situated in opposite wings of a central living space, with his bedroom and studio connected to the main house by a wooden pergola, and he wanted the structures to fit respectfully into the land. In the mid-1950s, he hired David Leavitt, an architect who had worked on major projects in postwar Tokyo and was known for a Japanese approach to American architecture. According to their agreement, following the outlines of Wright's general plan, Leavitt would be responsible for the exterior while Wright served as general contractor and interior designer. Years later, Leavitt called it a "once-in-a-lifetime dream commission." The multilevel complex they constructed—the main house and studio together—is sited into the edge of the quarry, with sliding Thermopane doors extending along granite slab terraces rising off the quarry pool. From certain angles, the house almost disappears, or, rather, turns into a clear

Wright planted hundreds of day lilies along the sloping quarry wall. In early July, when they popped with color, he would bring guests out to see their blooms and celebrate with fireworks.

Wright called the massive fireplace in the living room the "burning heart of the house" and constructed it with an opening large enough to accommodate four-foot logs standing on end. He designed and built the wood and laminate-veneer storage cabinet, which seems to float in space.



container showcasing both the rugged sculptural fireplace made with uncut boulders that Wright referred to as the “burning heart of the house” and the principal structural support, a cedar tree stripped of its bark, rising off the flagstone floor of the living and dining areas. From other vantage points, the quarry pool, its stones, and the surrounding woodlands reflect onto the glass as in a mirror.

Wright filled the interior with objects that he designed, collected, adapted, and even hand-made. In his study are a simple Formica table he designed with a circular top that revolves like a lazy Susan and a Valet chair by Hans Wegner. In the dining area, Eames chairs were adjusted to stand on three legs rather than four, so they would rest better on the uneven stone floor.

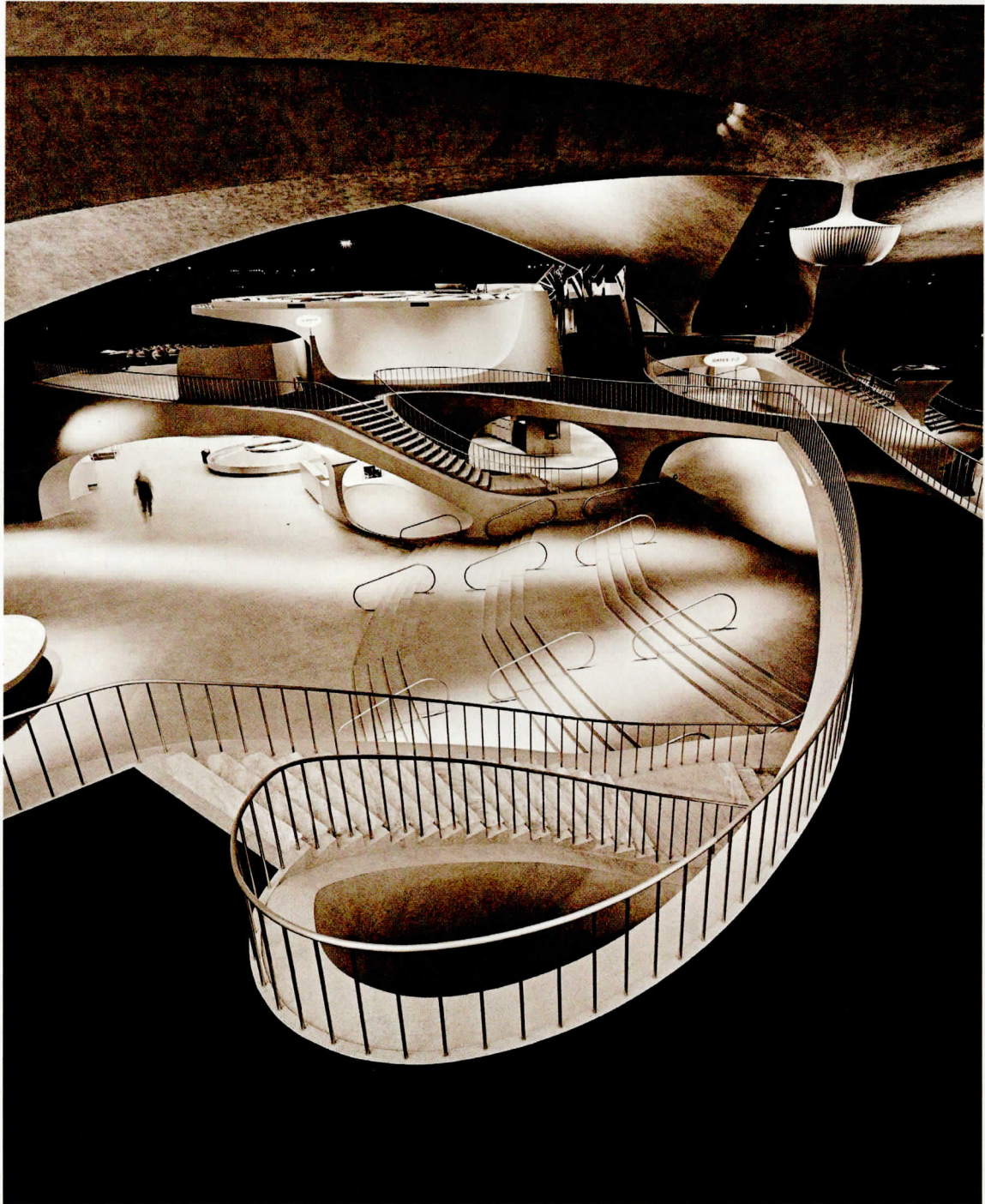
Wright enthusiastically experimented with unexpected combinations of natural materials and synthetic ones with which he had become familiar during his years in industrial design. He fused pine needles and epoxy resin for one ceiling treatment and he embedded pressed butterflies brought back from Brazil and Taiwan in a translucent sliding door panel for Annie’s bathroom—where she hung her towels on the upright branch of a dogwood tree. Every room linked to the outside with private patios and terraces. He designed the windows in his studio to slide down into the walls so that he could feel himself directly in the garden while working at his desk. The kitchen and dining area were conceived for modern efficiency, divided by a long cabinet with doors opening on both sides. Above the Formica countertop, Wright built an ingenious movable cupboard that could be raised so one could look out to the landscape while cooking. In Japanese fashion, he changed the fabrics, dishes, and even artwork according to the seasons—reds, browns, and oranges for winter contrasted with blues and greens in warm weather. Devising it at an optimistic moment in American design, Wright understood his project as a continuous celebration of natural beauty indoors and out. It is a pleasure to visit Manitoga and be reminded of his passion and ideals. **M**

The studio demonstrates Wright’s spare modernism. The work and sleeping areas are divided by an open oak bookshelf that also allows light and air to filter through the space. A curtain can be drawn across the room for greater privacy. The recessed fluorescent ceiling light is softened and concealed with layers of burlap, plastic, and foil.





Modernism for the Jet Set



THOUGH IT MAY BE HARD TO BELIEVE TODAY, designers and architects once conceived of air travel as a luxury experience. Beleaguered travelers passing through John F. Kennedy International Airport's Terminal 5 can glimpse one remnant from this golden age: Eero Saarinen's Trans World Airlines Flight Center, built in 1962. This 1964 photo by Balthazar Korab, showcasing the swooping curves of the terminal's lobby in a blissfully empty state, will be on display in *Image Building: How Photography Transforms Architecture*, an exhibition at the Parrish Art Museum in Water Mill, New York, beginning on March 18. Renovations of the iconic mid-century structure are now underway, and, starting in 2019, a new hotel and lounge will provide travelers with a stylish way station in which to relax and sip a drink before boarding their next flight.