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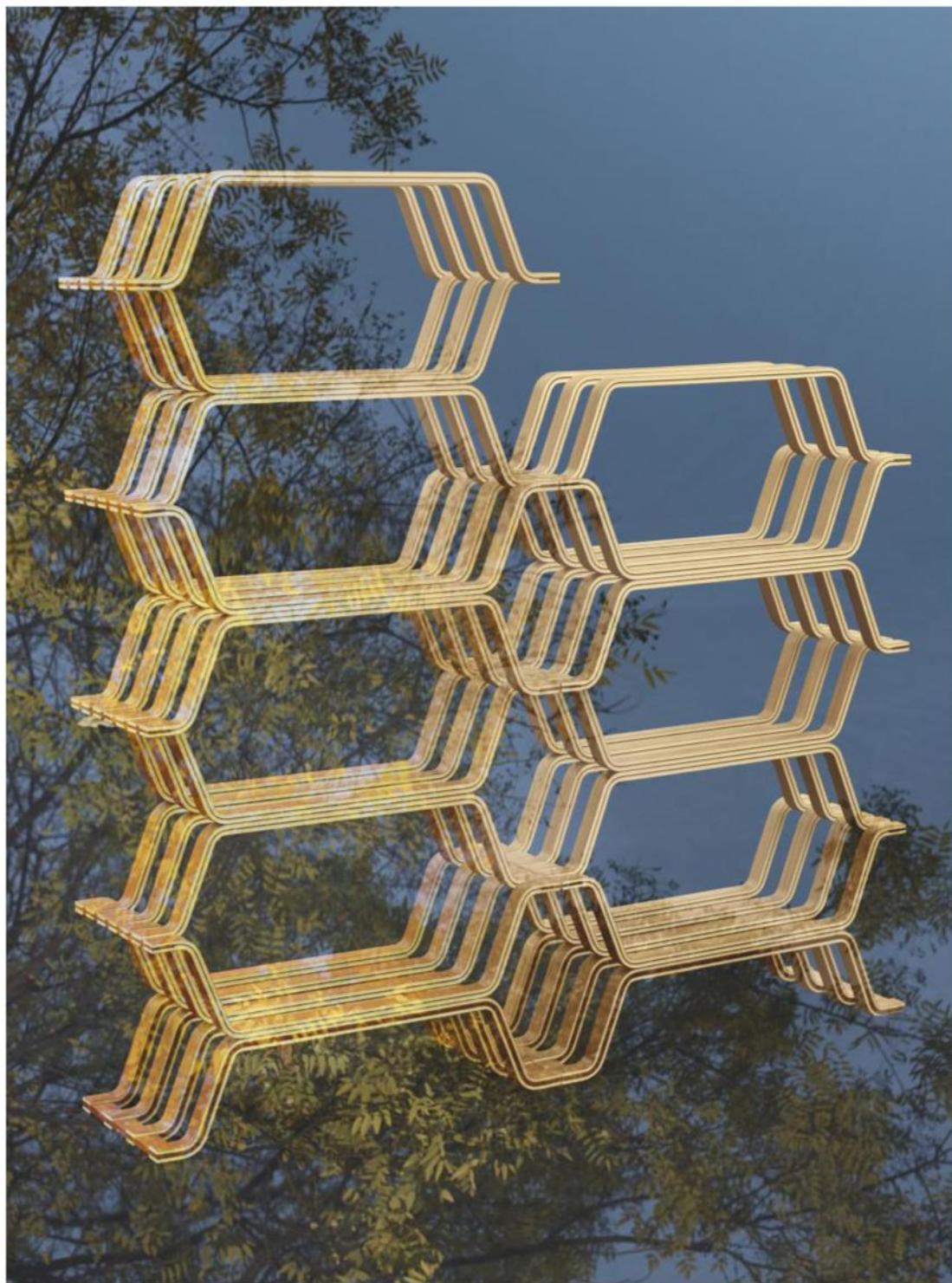
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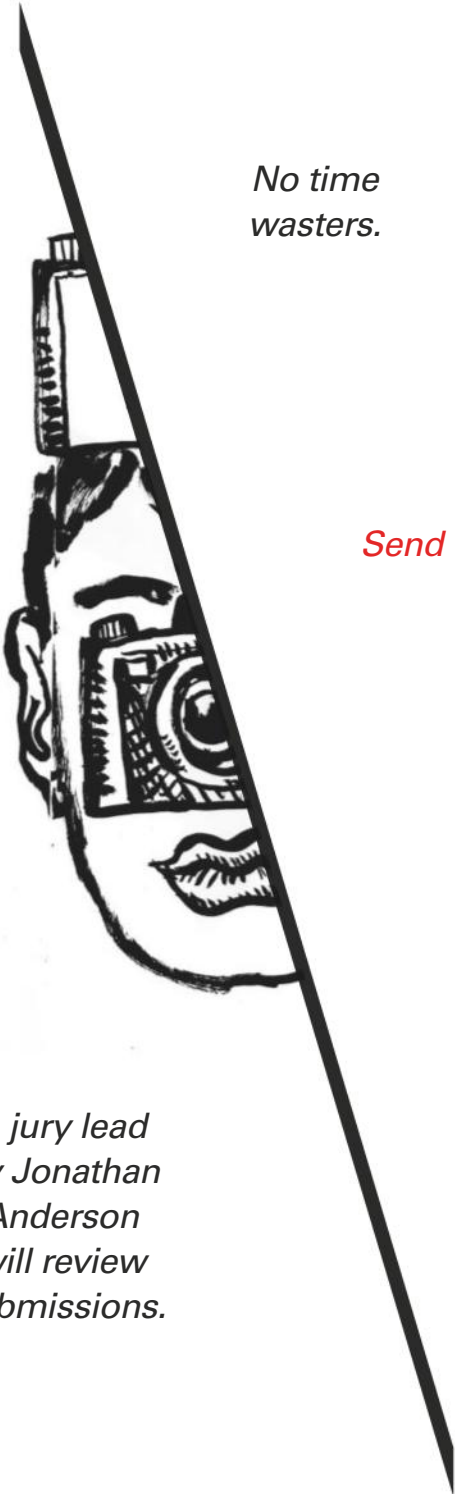
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↑
A MERCEDES-BENZ CLS PUSHES THE BOUNDARIES, PHOTOGRAPHED BY LEON CHEW



↑
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'SNAKE' CHAIN EARRING IN 14CT GOLD, \$270,
BY KATHLEEN WHITAKER. TOP, £169, BY BOSS, SEE PAGE 280

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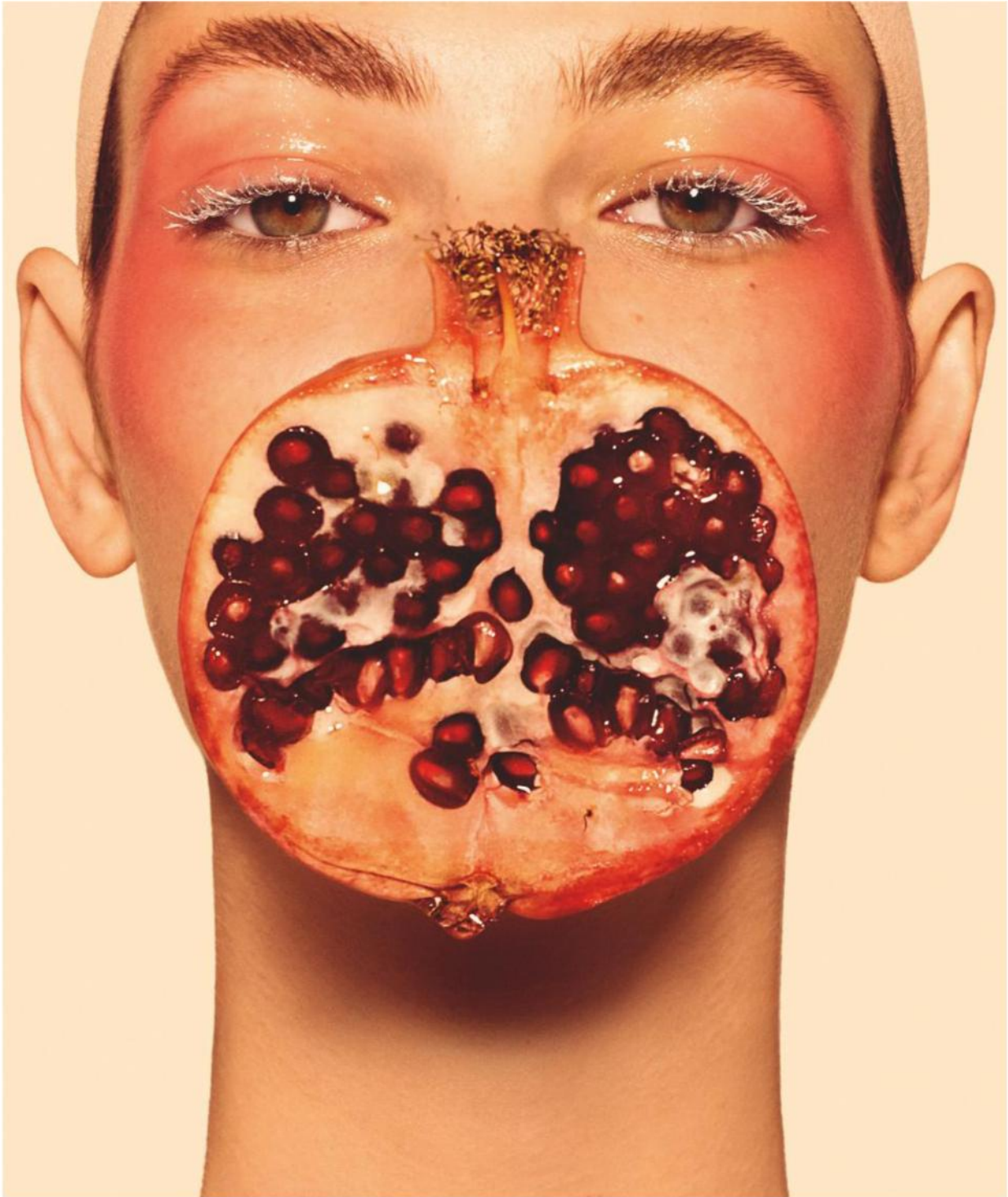
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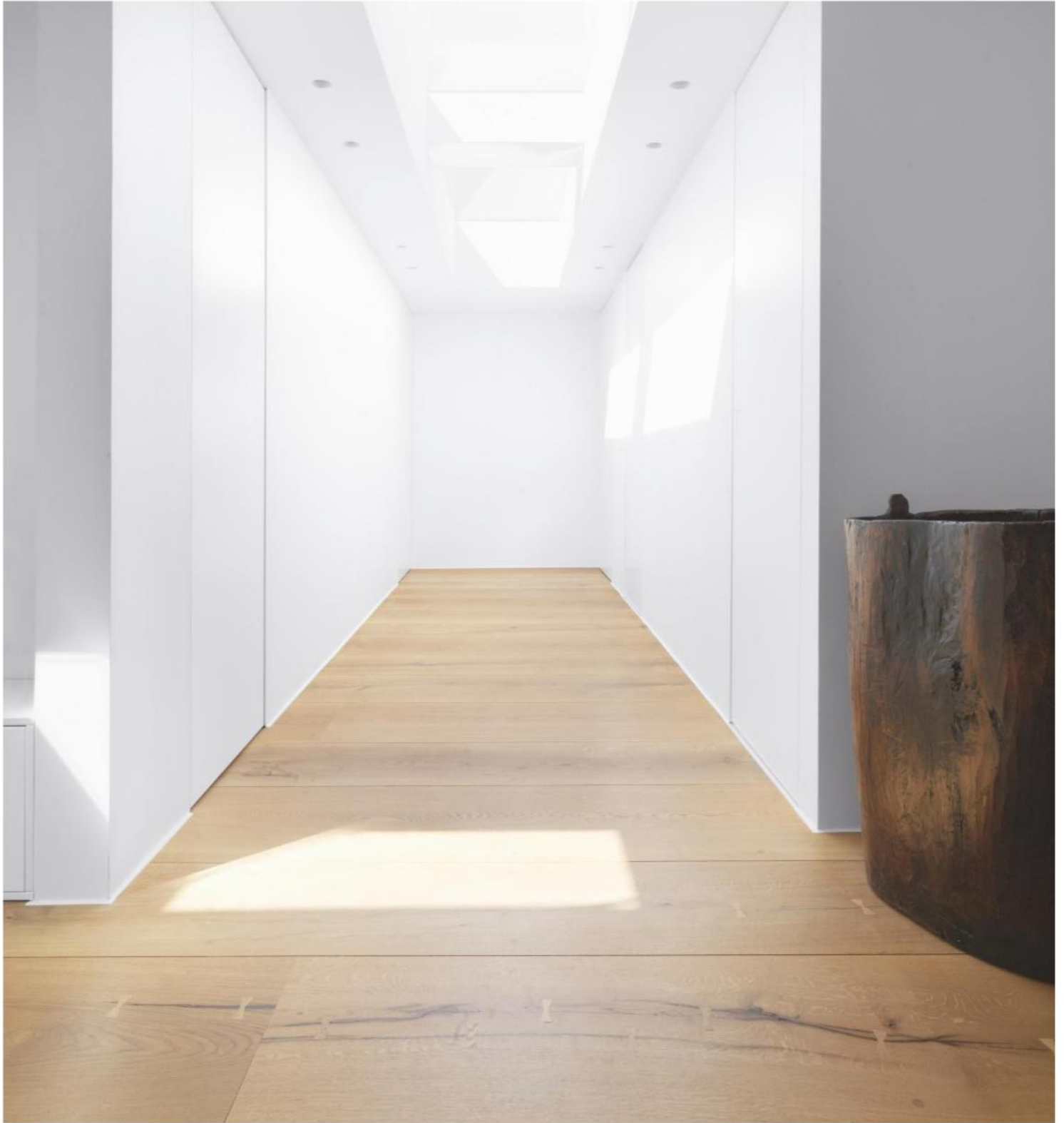
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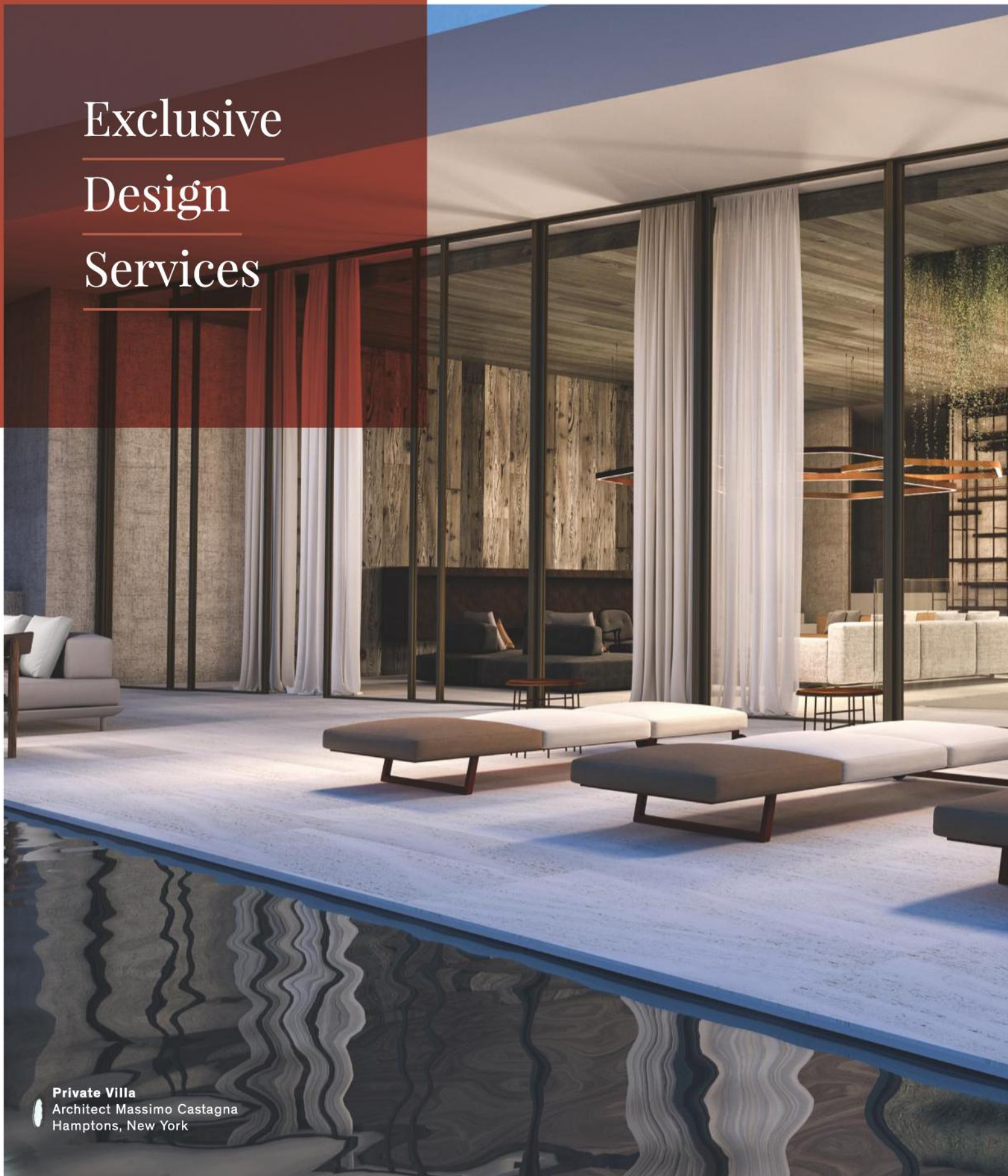


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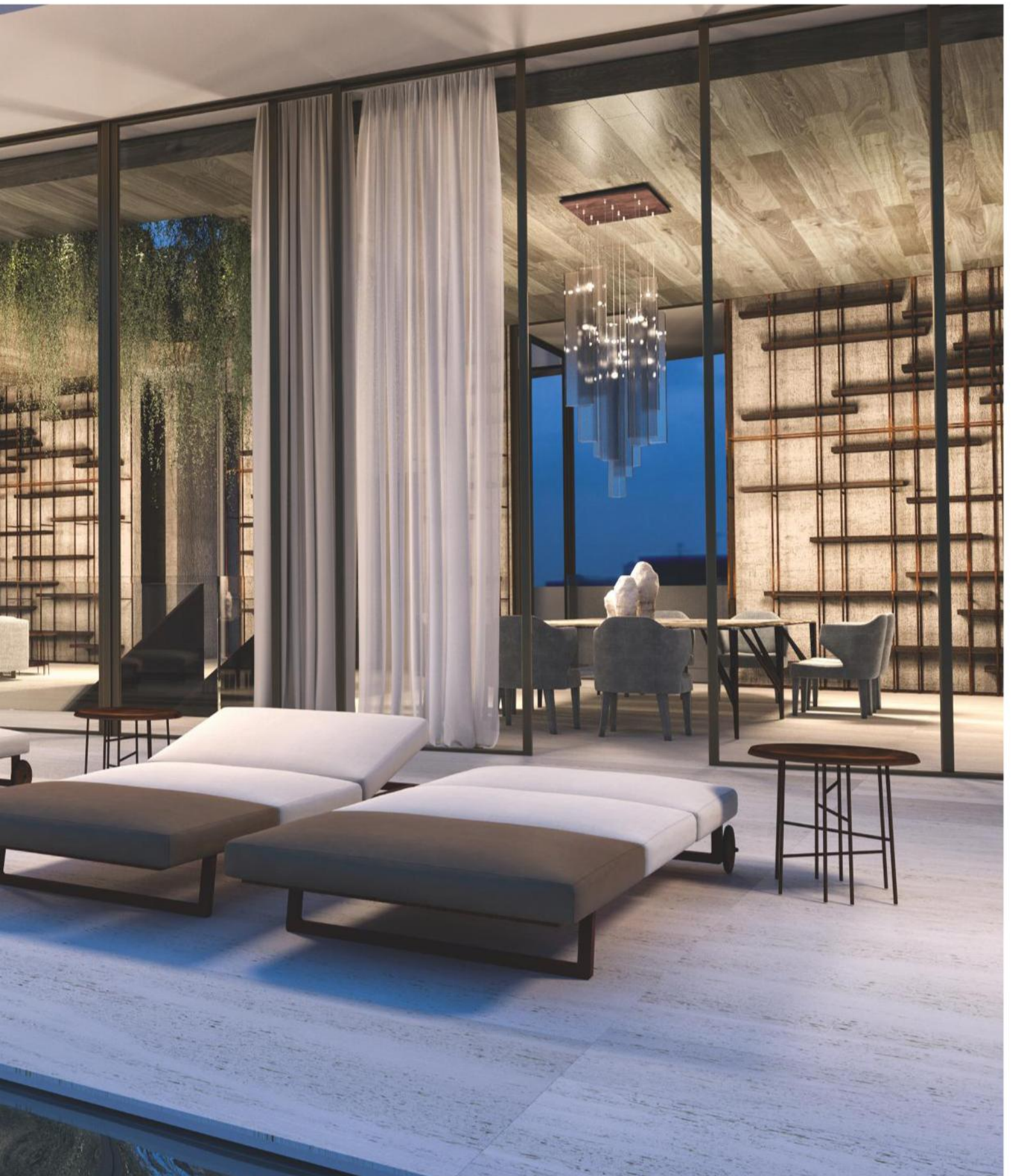
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ALICE RAWSTHORN ▲
Design critic

A speaker at global events such as TED and Davos, and now Wallpaper's inaugural Brainstorm Design conference in Singapore, Rawsthorn explores the transformative power of design for business and beyond on page 137. 'At a time when we face tumultuous changes on many fronts, we urgently need design to help us confront them,' she says. A former director of the Design Museum in London, Rawsthorn is set to publish her latest book, *Design as an Attitude*, in May.



TOMÁS SARACENO ▲
Artist

Like a modern day Leonardo da Vinci, Saraceno is a man of seemingly unlimited talents. Having trained as an architect and risen to prominence as a visual artist, he's since made his mark on disciplines as diverse as arachnology, cosmology and particle physics, collaborating with the likes of MIT, NASA and CERN to better our understanding of the universe. And as it turns out, his culinary prowess is rather formidable too – see his contribution to our Artist's Palate series on page 290.

TF CHAN ▼

Wallpaper* commissioning editor

'It is difficult to imagine a more committed, resourceful bunch than the designers and makers who have put together the new Noma,' says Chan, who interviewed those behind René Redzepi's reborn restaurant in Copenhagen (page 188), as it was being built. Chan's own typical tenacity came in handy. 'Ten minutes into my interview with René, he decided to take me to the construction site. I sat in the box of his famed Christiania bike as he pedalled us along the streets of Christianshavn! It was the ride of a lifetime.'



BODIL BLAIN ▼
Entrepreneur

Co-founder of coffee company of Kru Café, our new columnist Blain invites her first interviewee, fashion designer Duro Olowu, for coffee and creative smalltalk on page 074. 'I was fortunate to meet him years ago and was deeply impressed with his knowledge across the arts,' says Blain. 'He represents the best of the London fashion scene, in that he is an individualist and he isn't afraid to tackle bias. I wanted to talk to him about the basis of creativity.'



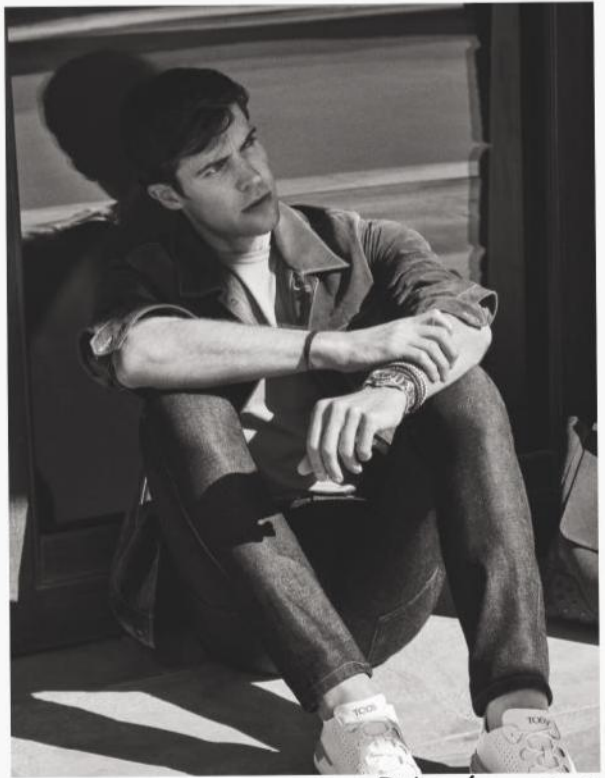
JAN SØNDERGAARD ▲
Photographer

Copenhagen-based Søndergaard captures the craft and creativity behind the making of René Redzepi's new Noma (page 188). The task included completing eight portraits as designers, makers and architects came together on the construction site – '100 people working on the same spot and Redzepi in the eye of the storm,' he says. Next up for Søndergaard is the publication of his new book, with stories from the Vatican City, this spring.



DAN TOBIN SMITH ▲
Photographer

Installation and still life specialist Tobin Smith has been the steady hand behind some of Wallpaper's most beautiful imagery for 18 years, casting domestic objects in a remarkable new light. This month we teamed him with a familiar collaborator, editor-at-large Leila Latchin, to place art and design in a new frame. See the elegant but eye-boggling results on page 252. London-based Tobin Smith's commercial clients include Absolut Vodka, Louis Vuitton and Nike.



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MANNEQUINS BUSTFORMS DISPLAYS PROPS

EDITOR'S LETTER

What is a designer

?



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Toiletpaper by Maurizio Cattelan and Pierpaolo Ferrari

'Dance Floor' rug, by CGSV, for Disco Gufram, see page 084

Almost five decades ago, the cabinetmaker, designer, poet, educator and political dissident Norman Potter set out to write *What is a designer*, a definitive guide for students and teachers of all design disciplines. Noted for the lack of question mark in its title, his book advanced a radical vision of what design should be – an activity rather than an end result, a verb rather than a noun. Lofty ideas were followed with down-to-earth advice, all presented in an accessible format. *What is a designer* became a staple of creative training, especially during my time at London's Central School of Art and Design, studying graphic design and typography. It made an instant impact on me, and has been a constant source of inspiration ever since.

In the past months, I have found myself revisiting Potter's book as we at Wallpaper* gear up for our inaugural Brainstorm Design conference in Singapore. Alongside two of our sister titles, Time and Fortune, we are putting together a conference like no other. One that brings together the world's top creative minds with the world's best business brains with a proposition that today, the world's most innovative operations, from Fortune 500 giants to disruptive start-ups, must embrace design as a key component of corporate strategy.

Currently, for the most part, business executives and designers still speak different languages. At many Fortune 500 firms, the principles of design thinking aren't well understood. And too often designers view large firms with suspicion and chafe at executives' constant carping about measurable results and ROI. The global conference scene does little to bridge this cultural divide. There are innumerable opportunities for designers to talk to other designers, and still more for business

executives to talk to other business executives – the dreaded echo chamber!

Brainstorm Design seeks to fill this void and open a dialogue between those two tribes, exploring the nexus of business and design in the far-reaching manner the subject deserves. We're bringing together design stars that already shine brightly in the Wallpaper* world – among them Thomas Heatherwick, Patricia Urquiola, Tom Dixon, Paola Antonelli, Ole Scheeren, Beatrix Ong and Daan Roosegaarde – together with trailblazers of the sharing economy such as Joe Gebbia of Airbnb and Miguel McKelvey of WeWork, and captains of the bluest of blue chips such as IBM, PepsiCo and Johnson & Johnson. They are joined by champions of design for social good (among them Parley for the Oceans' Cyrill Gutsch and author John Cary), the CEOs of Singapore's Changi Airport and Denmark's Design Centre, and leaders of design education from the likes of RISD and Stanford.

To give a taste of the conference's breadth and ambition, we asked one of our speakers, and one of the most authoritative voices in our industry, Alice Rawsthorn, to consider the expanding role of design in this issue. As she writes on page 137, 'it is an agent of change that can be used to interpret changes of any type – social, political, cultural, economic, scientific, environmental, technological or personal – to help ensure that they will affect us positively'. In the same way Norman Potter established the relevance of design to the world of the 1960s, Brainstorm Design will stake out design's claim to being a dominant force in the 21st century. In Singapore we'll be hearing from and listening to all sides, all tribes. Welcome to the anti-echo chamber.

Tony Chambers, Brand & Content Director



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See our interview with the French artist on page 140

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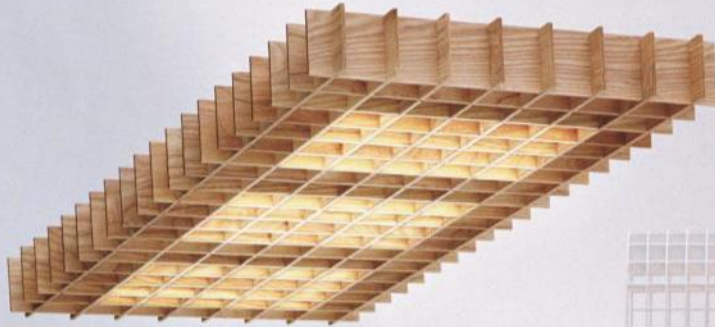


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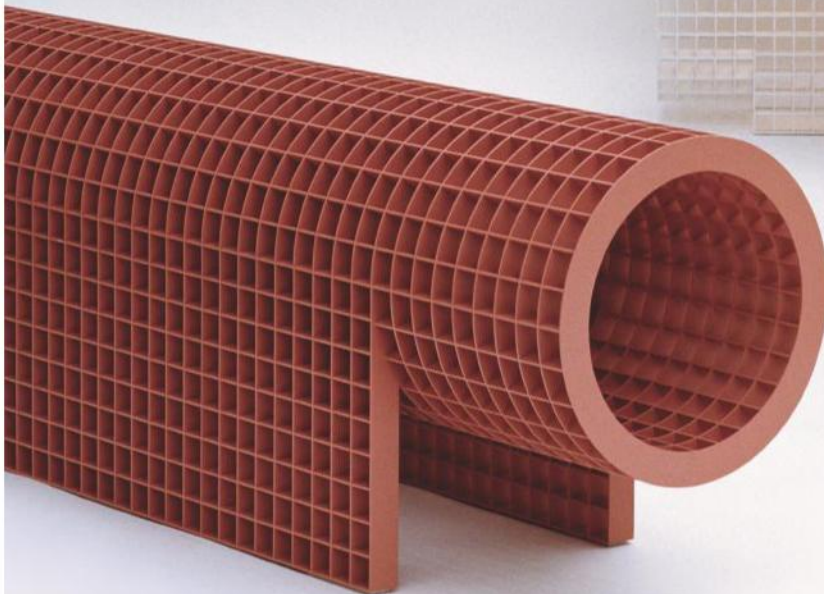
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'MATRIX' BENCH, €5,100, BY OS AND OOS. 'GRID' LIGHT, £1,275, BY PABLO PARDO, FOR PABLO DESIGNS, FROM CHAPLINS. 'MATRIX' LIGHT, €5,500, BY OS AND OOS. 'KILIM BOX' RUG, £140, BY ABC ITALIA. 'ATARI' COFFEE TABLE, €3,004, BY STÉPHANE PARMENTIER, FOR RABITTI 1969. TRAY, £90, BY PETER RAACKE, FOR PULPO

FOR STOCKISTS THROUGHOUT, SEE PAGE 288

Simple silhouettes dominate the design world, but breaking up minimalist monotony is a variety of surface finishes, from perforation to corrugation. The latest is gridding. Eindhoven-based studio Os and Oos has embraced a latticed texture in its 'Matrix' collection and in its interior work for opticians Ace & Tate, while designers Claudia Moreira Salles, Stéphane Parmentier, Adrian Cheng, David Derksen and Pablo Designs have all squared up their recent work.

Ready Made Curtain

Designed by Ronan and Erwan Bouroullec



kvadrat



Interiors: Oily Mason. Hair: Yoshitaka Miyazaki using L'Oréal Professionnel Techni Art. Make-up: Emma Broom using Chanel Rouge Coco Lip Blush and Blue Serum Eye. Manicurist: Saffron Goddard using Kure Bazaar. Model: Britt Van Der Voort at Elite London

- JUMPER, \$552; TROUSERS, \$577, BOTH BY MOVERS & CASHMERE
- 'CH23' DINING CHAIR, £784, BY HANS J WEGNER, FOR CARL HANSEN & SØN
- JUMPER, £1,015, BY LORO PIANA. KNICKERS, £235, BY CASHMERE IN LOVE
- JUMPER, £300, BY ALEXANDRA GOLOVANOFF. KNICKERS, £235, BY I LOVE CASHMERE

Fluff pieces

Cashmere is the soft option this season

Designers are showing a soft spot for cashmere this spring, with this breathable, durable and deliciously tactile fibre featuring heavily on the season's catwalks. Loro Piana, the largest cashmere manufacturer in the western world, favoured versatile jumpers in deep blues, while the London-based knitwear brand Cashmere In Love took a more retro-sensual approach - its high-waisted knickers were inspired by 1970s surfers.

'I love the idea of wearing the sweater of a man - a father or a brother,' says French editor-turned-designer Alexandra Golovanoff of her androgynous sweaters. 'I've redesigned the fit for women, but the funny thing is that men have asked me to resize the styles, too!' Also weaving up woolly wonders is Movers & Cashmere, the luxury athleisure label launched by Hong Kong-based Bastian Wong in 2016. 'We want to create pieces that can take you through the day in comfort and style,' says Wong. 'We like to let the cashmere do the talking.'



JACKET, €830, BY HERNO. TROUSERS, £279, BY AEANCE
FIXED-GEAR WUDU BIKE, £3,825, BY MATERIA BIKES, FROM THE CONRAN SHOP

Pedal power

A new outerwear collection, plus a range of slick cycling accessories, means there's no excuse not to get on your bike

The new six-piece 'Laminar Bike' collection, by Herno, demonstrates the Italian luxury outerwear brand's rigorous attention to ergonomic design. The collection includes a raincoat, parka and vest, which are all made using Gore fabrics, and are water- and wind-resistant, and breathable. Garments come with thermotaping, foldable gloves, adjustable hoods, smart pockets, and road-friendly reflective details.»

Grooming: Yoshitaka Miyazaki. Model: Mikhail Shmatov at Supa Model Management

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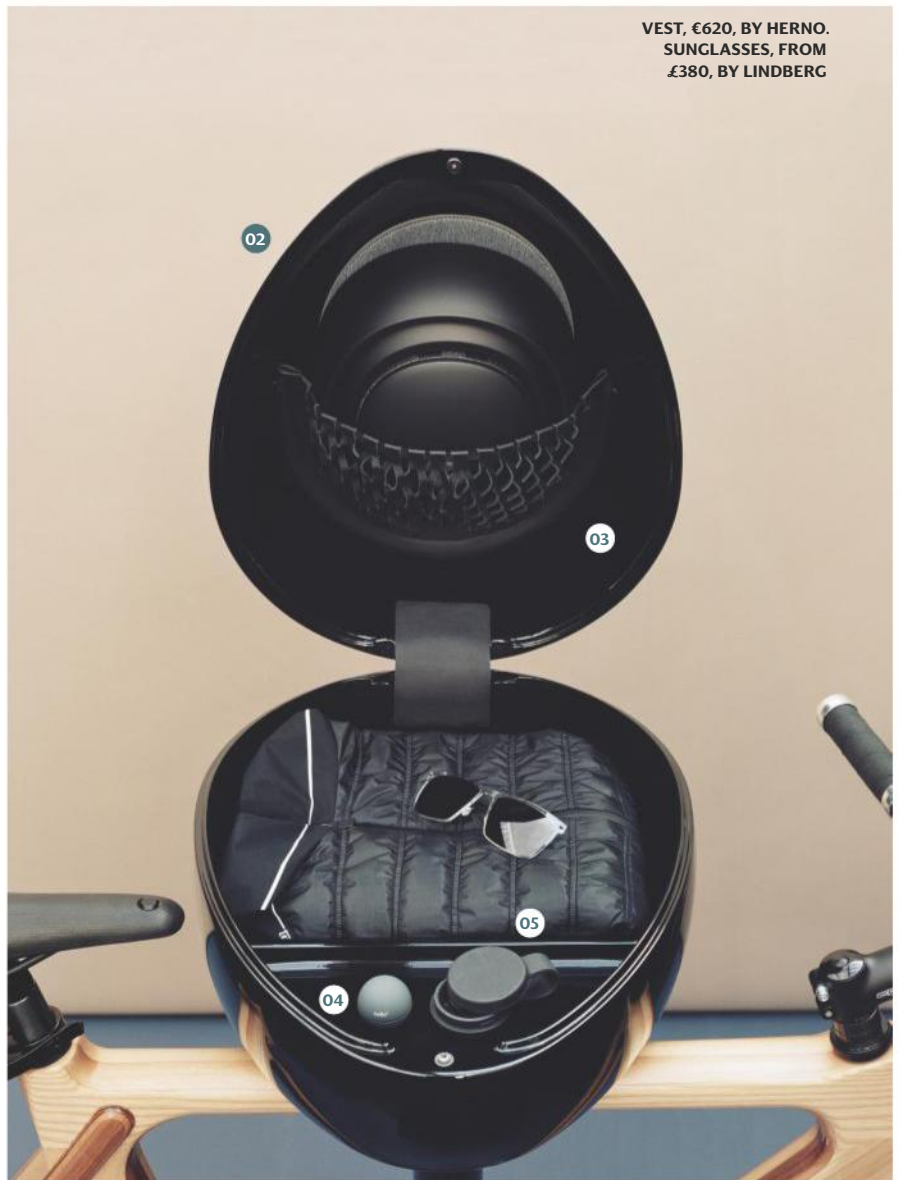
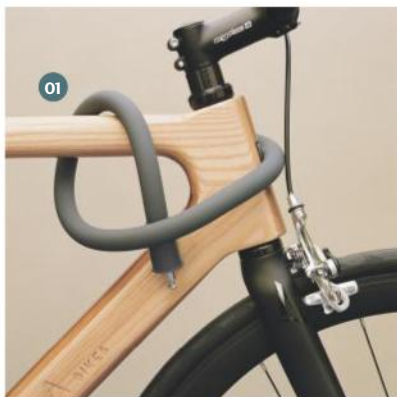
01 'LOCHNESS' LOCK Chunky chains are a thing of the past thanks to this pliable bike lock in metal and silicone, which wraps effortlessly around any bike rack or post. €59, by *Francesco Toselli, for Palomar*

02 'NEOS' BIKE BUTLER With an elliptical form and high-gloss finish, this freestanding 'cyclist's assistant' combines a bike rack with compartments for a helmet, cycling apparel and accessories. £1,410, by *Vadolibero*

03 HELMET This collapsible helmet comes with an interchangeable visor and cleverly concealed air vents. An NFC chip at the top can connect to a smartphone for emergency calls. \$147, by *Closca*

04 'NELLO' BIKE BELL A rubber bell that offers a choice of three sounds, this has a magnetic base and separate rubber supports, so it can be easily detached when not in use. €24, by *Odo Fioravanti, for Palomar*

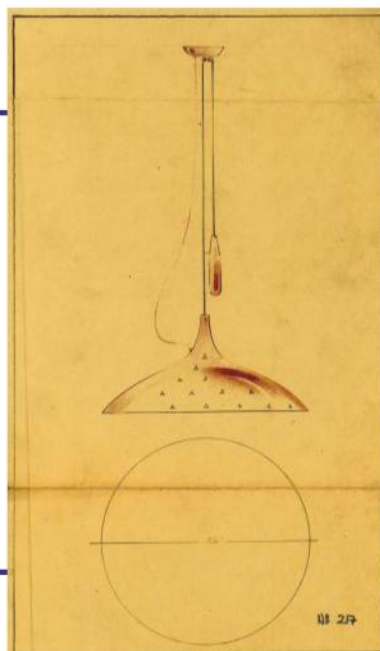
05 'BEELINE' This handlebar-mounted device, which connects to a smartphone, displays the direction and distance to the user's destination, without prescribing a specific route. £99, by *Beeline with Map Project Office*



VEST, €620, BY HERNO.
SUNGLASSES, FROM
£380, BY LINDBERG

■ BORN AGAIN

Often dubbed 'the man who illuminated Finland', designer Paavo Tynell was celebrated for his poetic approach to lighting. When he launched his own company, Taito Oy, in 1918, he became one of the country's first lighting producers, making nature-inspired brass designs that were both minimal and decorative. This year, Danish brand Gubi is shining a light on Tynell's legacy with a reissue of five of his most iconic designs. The pieces were designed between the late 1930s and early 1950s, and offer the perfect introduction to the Finnish master's method.



The collection includes a table lamp with a shade that references the delicate forms of a seashell, and a perforated brass ceiling lamp with a unique lift mechanism that allows it to be raised and lowered at will (original sketch pictured left). Other pieces exemplify his imaginative approach to lighting design, such as the 'Chinese Hat' floor lamp with its pointed shade: designed in 1938, it featured a rattan-covered stem and a woven wicker shade. Launching this month, this is a fitting tribute to one of the less celebrated pioneers of Scandinavian design. gubi.com



Packing a punch

Whip your working lunch into a desk extravaganza

Let's face it, come lunchtime, we'd rather someone else was sweating over the sweet potatoes, and we would definitely prefer to bypass washing-up duties. But in these times of agile working, heightened health awareness and fiscal austerity, desk lunching has become the norm. But dining al desko doesn't have to involve a confusion of cartons or a patchwork of packaging - there are plenty of ways to bring panache to your packed lunch.

'VOLÉE' TABLE LAMP (THROUGHOUT), €302, BY ODO FIORAVANTI, FOR FONTANA ARTE. TOP LEFT, NOTEBOOK, PART OF THE ECRIDOR COLLECTION, £195, BY HAY AND CARAN D'ACHE. 'CORK CONE' PIN TIDY, £20; 'BULLET' PEN, £6.50, BOTH BY HAY, FROM PRESENT & CORRECT. 'THE MIRACLE' TUMBLER, \$69, BY ACERA. TRAE AND BUFFALO TITANIUM GLASSES, FROM £1,395, BY LINDBERG. TOP RIGHT, 'BOX APPETIT' FOOD FLASK, £30, BY BLACK & BLUM. KEY CHAIN WITH USB, £50, BY PIQUADRO. CARD HOLDER, £190, BY BOTTEGA VENETA. 'BOX APPETIT' SANDWICH BOX, £32, BY BLACK & BLUM. PENCIL AND NOTEBOOK, PART OF THE ECRIDOR COLLECTION, AS BEFORE. LEFT, VK-2 HEADPHONES, \$420, BY AËDLÉ. CUTLERY, PLATES, DISHES AND GLASS, ALL PART OF THE NOUVELLE TABLE COLLECTION, FROM €3, BY MERCI FOR SERAX, FROM MERCI

vipp



Not for sale

There was supposed to be only one.
Holger Nielsen crafted the bin in 1939 for his wife's salon.
The bin was a present.
Never a business idea.

But soon word got around.

MAD ABOUT EWE



Seduced by its country's rich craft traditions, a Mexican furniture brand is producing exquisite limited-edition objects



Hector Esrawe is a Mexican designer with an international reputation who looks to his own backyard for inspiration. 'A constant reference is the National Museum of Anthropology in Mexico City,' he says. 'I'm seduced by the stone carvings that appear on everything from ceremonial utensils to monumental sculptures.' This pre-Columbian treasure trove, filled with Aztec goddesses and Mayan murals, is one of the capital's unmissable sights and has informed all the limited-edition, handmade pieces Esrawe has made under his Ewe label.

Ewe was founded last year by Spaniard Manuel Bañó, Estonian-born Age Salajõe and Esrawe (pictured above, left to right), and draws on the skills and techniques of Mexican craftsmen. 'We travel all over the country researching everything from clay and wood carving to copper,' says Esrawe. 'We then collaborate with artisans, translating their skills into new languages.'

Ewe's new Alquimia collection, which launched at this year's Zona Maco art fair, includes the 'Magma' lamp, handblown in volcanic stone moulds by Mexico's Nouvel Studio; the burnt steel and oak 'Humo' table featuring black marble from Orizaba; and the three-legged 'Ceniza' chair, assembled using an ancient technique called *espiga vista*.

A few years ago, launching limited-edition Mexican objects with price tags in the thousands, in Mexico, would have been unthinkable. But the country is becoming a major player on the world design stage. 'We still can't talk about a consolidated design scene in Mexico,' says Esrawe. 'But we do have a rich tradition of craft, more consumers wanting Mexican design, and a young generation of designers looking back to their heritage with pride.'

Above, 'Magma' floor lamp, \$14,800; 'Humo' table, \$27,000; 'Ceniza' chair, \$2,400, all by Ewe, ewe-studio.com

OUT OF OFFICE

DURO OLOWU

Our new columnist and founder of Cru Kafé Bodil Blain shares coffee and creative small talk with the Nigerian-born, British fashion designer

BB: How do you take your coffee?

DO: I like it strong: a macchiato or a short espresso. I am a second-wave coffee drinker – I like it Italian-style.

How old were you when you got your first creative urges?

I remember being in kindergarten, being told what to draw and thinking, 'I am not doing it that way'. I have always wanted things to be detailed and stylish. I was born in Lagos to a Nigerian father and Jamaican mother, and we travelled a lot in the summer. If I ever said to my parents 'I'm bored', they would say 'go make something.' So I would make cardboard sculptures and draw costumes.

What were the key pieces of clothing that inspired you growing up?

As a child, the woman you see the most in your daily life is your mother. This is where you usually get your first ideas about women's clothing. At least I did. She had this openness to flipping things, mixing traditional tailor-made Nigerian clothes with Yves Saint Laurent and other European labels. She would visit me at school wearing a silk scarf around her head, printed shirt-dresses and beautiful shoes. If there was one aspect I picked up, it was the length of her skirts, which were always two or three inches below the knee. I never cut dresses or skirts in my collections shorter than that.

What gives you the most satisfaction in your work?

I work by instinct. Fabric is always the starting point for me. Creating and experimenting with fabric in a way that works for different shapes and moods.

Do you have other creative outlets?

I curated a show at the Camden Arts Centre in 2016 called 'Making and Unmaking'. It turned out to be a huge success, partially I think because I mixed things up in a non-conventional curatorial way. It featured more than 70 artists, from Anni Albers to Lorna Simpson. I'm also a huge fan of the artists Lynette Yiadom-Boakye, Lisa Brice and Michael Armitage.

What have you seen that you wished you had designed?

A Grecian gown by French couturier Madame Grès, or the American Bar in Vienna, designed by Adolf Loos.

PH 5 New colour editions



Design to Shape Light

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PH 5 – Design: Poul Henningsen

louis Poulsen.com

ALCHEMY

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■
 'NUNA' EARRINGS, £195 PER PAIR; 'QALA' BRACELETS, £205 EACH; 'QALA' CUBE RING, £225; 'SUMAQ' TETRAHEDRON RING, £215, ALL PART OF THE 001 COLLECTION, BY JAKHU STUDIO. TURTLENECK, £420, BY BURBERRY

Peru stories

A new jewellery brand's love affair with South American metalwork

Launching this month in Dalston in East London, new jewellery brand Jakhu Studio's range of handsomely-proportioned silver earrings, rings and objects is driven by Spanish designer Maria Bernal's love of ancient Peruvian metalwork techniques and Japanese aesthetics. She first travelled to Peru in 2012, where she discovered the artisans of the Huancayo region, inspiring the idea of a collaborative partnership. It's testament to her design skills that Bernal has created such a confident, contemporary line from such a confusion of cultural influences, including Dalston itself. Though much of her life and work centres around South America, she was adamant she wanted an East London base for Jakhu. 'I love the personality of Dalston,' says Bernal. 'Its multicultural vibes are inspiring me to achieve what I set out to do.' jakhustudio.com



Hair: Yoshitaka Miyazaki using L'Oréal Professionnel Techni Art. Make-up: Emma Broom using Chanel Rouge Coco Lip Blush and Blue Serum Eye. Manicurist: Saffron Goddard using Kure Bazaar. Model: Britt van der Voort at Elite London

INCOMING | JOHN WEICH

SINGLE PURPOSE

From Suzhou silk and Savile Row tailoring to Triberg cuckoo clocks, it's impossible to resist the pull of geographically-specific traditional craftsmanship. Unless, of course, it's not traditional at all. 'Speciality towns' are becoming big business. More Las Vegas than Le Locle, these often purpose-built towns 'specialise' in everything from chocolate to sex toys. With an estimated thousand such mono-enterprise zones in the making, China is leading the charge. If that's what the people want, let them have it, we say. And while they're immersing themselves in all these Instagrammable faux experiences, we'll take a road trip to Triberg to buy one of those traditionally handcrafted clocks.

■ BANK STATEMENT

Art and financial services are not natural roommates, but a new project by South Korean bank KEB Hana bucks the trend, bringing culture and finance under one roof. Designed by local architecture firm The System Lab and located in Seoul's affluent Samsung-dong district, Place 1 is a bank, just not as you know it. Defined as a 'cultural bank' and a 'slow banking space', KEB Hana's new home will host the company's offices and customer services, as well as standalone artworks and public exhibitions. The building itself was also conceived as a large-scale artwork for the local community. The external cladding is made of prefabricated state-of-the-art UHPC (ultra-high performance concrete) panels that feature movable circular disks, each holding an art piece by different contemporary Korean artists, including Jin & Park, Oh-Sang Kwon and Sang-Won Lee. thesystemlab.com



'HAND' CANISTER, €30, BY TOAST LIVING, FROM NOTABLE DESIGNS. 'TIME' HOURGLASS, £25, BY HAY, FROM SKANDIUM. COPPER STRAINER, £75, BY TORU TSUJI, FOR KANAAMI-TSUJI,

FROM POSTCARD TEAS. TEACUP, £18, FROM NATIVE & CO. IMPORIUM BALLPOINT PEN, £290, BY MARIO BELLINI, FOR LAMY. 'LOMBOK' FABRIC IN FICELLE, £71 PER M, BY LELIÈVRE

Our Modern Lives in Yellow, £95 for 50ml, by Sarah McCartney, from Roullier White

Musc Pallida, £275 for 20ml, by Hermès, from Harrods

The Writer, £130 for 100ml, by St Giles, from Selfridges

Sandalwood Temple, £180 for 100ml, by Sana Jardin, from Harrods



MENTAL NOTES

Smell your way to a sharper, calmer or happier you

Perfume fans have always known that scent can make you feel good, but can it help you concentrate? That's the thinking behind The Writer from new brand St Giles. It uses rosemary as a key ingredient, inspired by a clinical trial in 2012 that observed the smell of rosemary seemed to increase both speed and accuracy of mental performance.

Fine fragrance, it seems, can do more than just make us smell good. British perfumer Sarah McCartney, of 4160Tuesdays, uses the stimulating benefits of coffee, as well as citrus fruits and herbal essences, in Yellow, a scent from her new Our Modern Lives range. 'I'm also qualified to teach yoga, and I made the scents to use in my classes,' she says. 'I call them scents with benefits. They can change your mood, in a good way.'

Hermès, meanwhile, has just released its first oil-based perfumes, Musc Pallida and Cardamusc. Created by in-house perfumer Christine Nagel, they are luxurious and refined and their superlight oil feels wonderfully calming on the skin. Musc Pallida mixes relaxing, transporting musks with a gentle note of iris, while Cardamusc pairs them with the invigorating scent of cardamom.

If you're of a more spiritual bent, try Sana Jardin, which bills itself as 'the world's first socially-conscious luxury fragrance house'. Its perfumes, created by Carlos Benaim, include the meditative Sandalwood Temple, whose key ingredient has apparently been 'used for centuries to open the third eye.' We can sense it working already.

■ HAT TRICKS

Milliner Sofya Samareva credits 'an obsession with shapes' as the impetus behind her designs. Hats resembling cactuses, houses and basketballs are all part of her surrealist repertoire. 'They're about storytelling, pretending to be somebody else,' says Samareva. Her hats, handcrafted from felt, without seams or cuts, have been turning heads critically, too. In 2016, Samareva was one of seven Czech designers who took part in the Last Fata Morgana exhibition, which won the main prize at the International Fashion Showcase during London Fashion Week. She also took home the silver medal in the Fashion Accessories category at the 2017 Hyères International Festival of Fashion and Photography.

Hat, €290, by Sofya Samareva, sofyasamareva.com. Blazer, €610, by Dondup, dondup.com. Left earring, price on request, by Acne Studios, acnestudios.com. Right earring, £165, by Annie Costello Brown, anniecostellobrown.com





GRACE AND CHARACTER

CHAUMET
PARIS

— L'art de la joaillerie depuis 1780 —

THE VINSON VIEW

Quality maniac and master shopper Nick Vinson on the who, what, when, where and why



EDITION'S PLASTIC-FREE INITIATIVE

The Edition hotel group is already 90 per cent single-use plastic-free. Aiming to be 100 per cent single-use plastic-free by the end of 2018, it has taken the following measures:

Straws & lids

All plastic straws are being replaced with sustainable paper ones, while takeaway cups will soon come with a Naeco compostable lid.

Bathroom accessories

Toothbrushes are being switched from plastic to bamboo, and the group is now working on a solution to replace plastic amenities containers.

Water bottles

All plastic bottles in minibars will be removed this spring; water will be stored in Just Water paper cartons with sugarcane caps instead. Staff have been given reusable stainless steel bottles and access to water fountains.

Coasters

Also this spring, coasters at the London Edition will be made from recycled ocean plastic waste.

Food containers

Disposable food containers at the Miami Edition are shortly to be made from bamboo.

01 On the bottle

There's nothing fantastic about plastic, says Picky Nicky

Single-use plastic is just dumb. Since the 1950s, we've produced around 8.3bn tonnes of virgin plastic, according to a recent US survey, and of that, 6.3bn tonnes has been discarded as waste. We all got conned into believing it was recyclable, but in fact, less than ten per cent of that waste has been recycled, so instead it ends up floating in the sea or digested by marine life.

I have never been a fan of drinking water from a plastic bottle anyway; I much prefer a Lobmeyr muslin glass. Even more stupid is buying branded tap water in a plastic bottle; being served Evian or San Pellegrino water outside France or Italy (I have refused that as far away as Bali); or, most preposterous of all, buying water from Fiji exported in plastic bottles to more than 60 countries.

My husband Álvaro and I managed a plastic-free two-week road trip in Spain thanks to Sigg aluminium bottles that we refilled twice a day. When checking in to the Four Seasons' Surf Club in Miami in December, I had all the plastic bottles in the room replaced with glass jugs of filtered water replenished daily. They did the same at the Esencia in Mexico over Christmas, and served water in glasses on the beach (although I spotted my glass of 'fresh' aloe vera juice was served from a plastic bottle, so I didn't order it again). I also take my water bottle on trains and, when flying,

fill it up in the lounge before boarding. It's actually easy to just say no.

There is also a worrying trend for polyamide teabags packed in individual plastic bags. I have spotted ugly Twinings packaging in the British Airways First Class lounge at Heathrow; some by Dammann Frères at the Park Hyatt Milan; and teabags by Betjeman & Barton at Marchesi. The Park Hyatt took note of my comments and within an hour I had fresh leaf tea and a pot in the room, while Marchesi promised to take my 'comments into consideration and forward them to our supplier'. I'm not sure how helpful that will be, as both Betjeman & Barton and Dammann Frères confirmed they use nylon and plastic, and then didn't reply to my subsequent messages for this piece. Why anyone would want to drink tea wrapped in a pair of tights is beyond me anyway. Løv Organic uses corn starch bags but seals them in 'metallised plastic', and Clipper's paper teabags are, for now, sealed with a polymer fibre (basically plastic). Opt for Robert Wilson's Ceylon Tea; it is single estate and plastic-free even when bagged.

The UK government has just pledged to eliminate all avoidable plastic waste by 2042. That's 24 long years away, so let's hope bold businesses such as Edition Hotels (see above) and picky consumers can bring about change much quicker. ★



02

Glass act

Drinking from plastic is incomparable with the pleasure of using an ultra-thin muslin glass such as the 'Alpha' tumbler, designed by Hans Harald Rath in 1952. lobmeyr.com



03

New leaves

This Yorkshire Grey tea with bergamot, mandarin oil and lavender was created by Lyn Harris of Perfumer H in collaboration with Postcard Teas. £15, perfumerh.com



Joséphine Collection



CHAUMET
PARIS

— L'art de la joaillerie depuis 1780 —

HOME PHILOSOPHY
visionnaire

Legend livingroom design Fabio Bontà



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Also available at Harrods
visionnaire-home.com

THIS PICTURE, 'JINGO' TABLE, £23,050; 'MIYA' TABLE LAMP, £1,800; 'EAGLE' PAPERWEIGHT, £279; 'HUGO' BOX, £1,251, ALL BY ARMANI/CASA JACKET, £900; SHIRT, £360; TROUSERS, £630, ALL BY GIORGIO ARMANI
BELOW, 'MOVE' VASE, £144; 'ELISIR' BOWL, £95; 'ELIZABETH' CENTREPIECE, £1,440, ALL BY ARMANI/CASA



Full house

Armani doubles up with fashion and interiors under one London roof

Interiors: Dimitra Louana Marfanti. Fashion: Jason Hughes. Grooming: Daniela Maggnetti at Close Up Milano. Model: Sethu at Storm Management

Giorgio Armani gets a fresh start in London, with a completely reworked 1,000 sq m retail space that brings together the Italian house's fashion and home collections under one roof for the first time. Located on Sloane Street, the two adjoining but interconnected boutiques feature silk wallcoverings in a discreet palette mimicking the marble and onyx floors.

An eye-catching double-height entrance offers a glimpse into the full scale of the new space, which boasts bespoke light fittings and a light-framed staircase. The main floor of the fashion boutique is dedicated to fragrance, beauty, watches and eyewear, while womenswear is presented upstairs, and menswear (including a Made to Measure service) on the lower ground floor.

Next door, and seamlessly connected by a curved walkway that also doubles as a display area for the brand's wallpapers,



rugs and textile collections, is the Armani/Casa boutique. The store will also house the brand's Interior Design Studio, which offers a full design service to both private customers and trade.

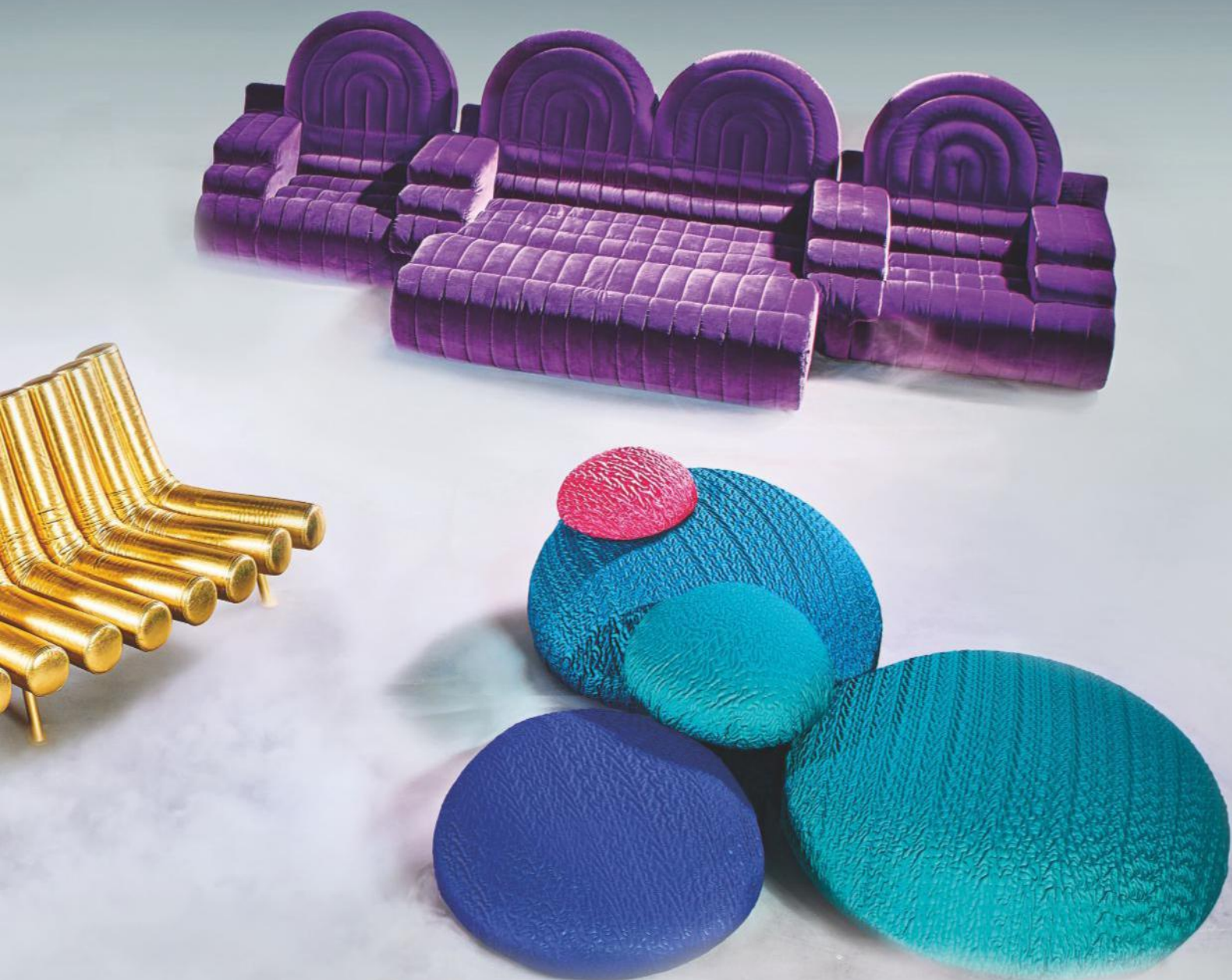
'The balance of sophisticated materials, precious finishes and warm atmosphere is the leitmotif connecting the two environments,' says Giorgio Armani, who has been directly involved in the design of the space, which he describes as a 'studio where the client is invited to discover my lifestyle philosophy'.

This opening is an important new retail step for Armani, assembling fashion and interiors and joining the dots in a single destination, in a key location for the designer. 'London is a lively, exciting, ever-changing city,' he says. 'It's an ideal laboratory of future lifestyles, which never fails to inspire me.' ★
The boutiques open on 15 March, 37 Sloane Street, London SW1, armani.com; armanicasa.com

Design

SEATING, BY ATELIER BIAGETTI
THE FIVE SOFAS DESIGNED
FOR THE DISCO GUFAM
COLLECTION ARE INSPIRED BY
IMAGINARY DISCO-GOING
CHARACTERS. GUFAM OWNER
CHARLEY VEZZA STANDS IN
FRONT OF GOLDEN SHOW-OFF
'JIMMY', WHILE BEHIND HIM,
FROM LEFT, ARE 'CHARLY',
'BETSY', 'STANLEY' AND 'TONY'





Disco divans

Gufram gets its groove on with a collection of soul-powered seating

PHOTOGRAPHY: TOILETPAPER BY MAURIZIO CATTELAN AND PIERPAOLO FERRARI WRITER: ROSA BERTOLI



Brooksfield

TORINO 1971





W

hen Gufram owner Charley Vezza first saw the deflated, Daliesque disco balls created by Dutch artist duo Rotganzen, he knew they would be a perfect addition to the nightclub-inspired collection he was plotting.

Dancing had been on his mind since he found an old catalogue of contract furniture for discotheques in the Gufram archives. Dating from the 1980s, it featured a series of striking modular upholstered pieces. When Vezza showed it to the designers at Milan-based studio Atelier Biagetti, he kickstarted one of his company's most exciting collaborations to date and a celebration of a particularly innovative space and time for Italian design.

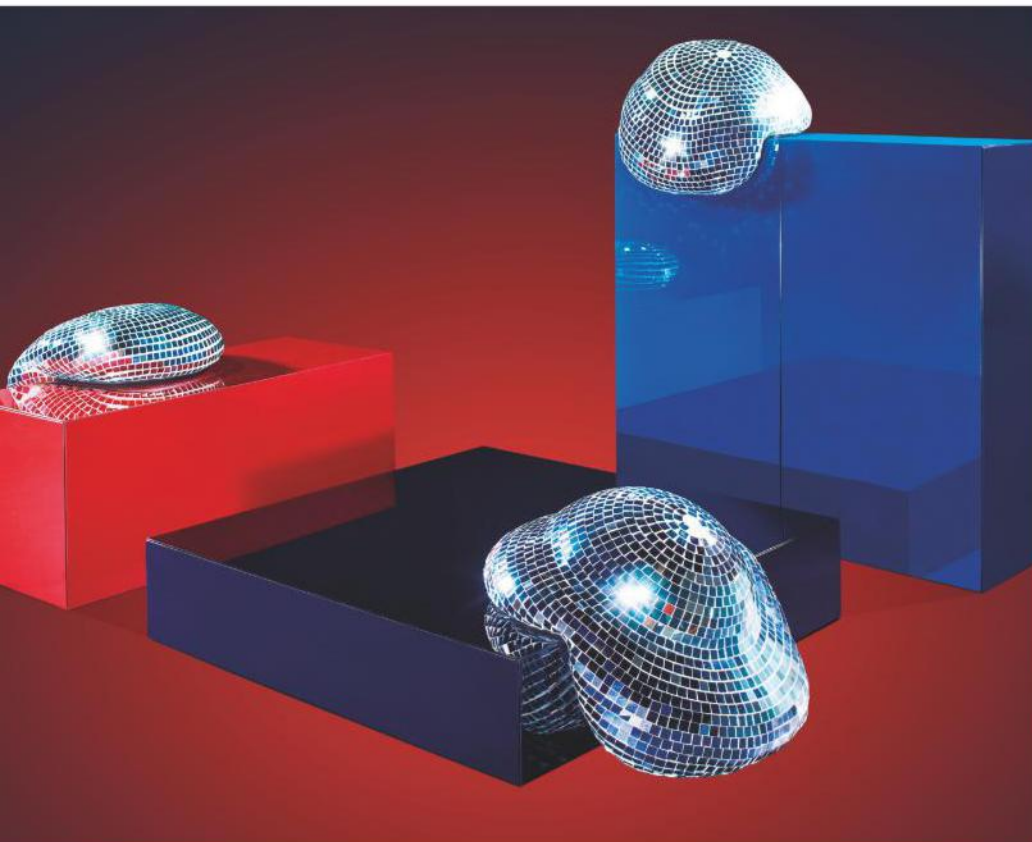
'There has been a growing interest in the Radical design movement in the past five years, and what it means for us today,' says Catharine Rossi. A design researcher with a strong focus on the nightclub phenomenon, she is co-curator of a new show at Vitra's Design Museum (see page 088). 'There has also been a growing interest in club culture, an area in which these Radical designers were active: the only spaces they actually built were discos,' she adds. Nightclubs gave them space 'to experiment and imagine... outside of commercial and corporate constraints'. »



TOP, 'STANLEY' SOFA, BY ATELIER BIAGETTI
A VELVET SOFA INSPIRED BY CINEMA SEATS AND LIMOUSINE INTERIORS. 'EACH SOFA IN THE DISCO GUFRAM COLLECTION IS DESIGNED TO BE MODULAR AND EXPAND FLUIDLY INTO A SPACE,' SAYS DESIGNER ALBERTO BIAGETTI



ABOVE, 'DANCE FLOOR' RUGS, BY GGSV
PARISIAN DESIGNERS GAËLLE GABILLET AND STÉPHANE VILLARD OF GGSV BRING A DANCE-FLOOR AESTHETIC WITH CURVILINEAR, TUBULAR DESIGNS THAT COME IN THREE SIZES, 318 X 290CM; 290 X 198CM; AND 300 X 198CM



BOOGIE WONDERLAND

A summary of nightlife design from the 1960s to today, Vitra Design Museum's 'Night Fever. Designing Club Culture' is a compendium of the genre's aesthetic history, encompassing architecture, design, music, interiors, architecture, photography, graphics and more. Curated by Vitra's Jochen Eisenbrand in collaboration with Catharine Rossi of Kingston University and Katarina Serulus of ADAM, Brussels' design museum, the exhibition is the most comprehensive overview of disco design to date. As well as original artifacts, it includes works by contemporary artists and photographers. It takes visitors on a journey through the disco decades, celebrating the cornerstones of club-culture history: from the first experimental nightclubs of the 1960s to the disco phenomenon of the 1970s, and the legendary spaces of New York and London in the 1980s and Berlin in the 1990s. The curators also focused on the broader cultural context of the venues, such as their role in launching the careers of artists including Keith Haring and Jean-Michel Basquiat. Designed by Konstantin Grcic, the space includes a large-scale installation created in collaboration with lighting designer Matthias Singer that features sound and light effects to offer an immersive nightlife experience.

17 March - 9 September 2018, Vitra Design Museum, Charles-Eames-Strasse 2, Weil am Rhein, design-museum.de

'AFTER PARTY' CABINETS & TABLES, BY ROTGANZEN
DUTCH ARTIST DUO ROTGANZEN HAVE PLACED THEIR MELTING DISCO BALLS ATOP SPECIALLY DESIGNED LACQUERED CABINETS AND COFFEE TABLES. THE DELIBERATELY SIMPLE FORMS SERVE AS PEDESTALS TO THEIR 'GLEAMING DISCO DROPS'

Disco design is an important part of Gufram's history: the first such clubs appeared in Italy in the mid-1960s, around the time the company was founded, and some of the most iconic venues were designed by the same creatives that gravitated around its HQ – then something of an ideas factory – in Barolo, northern Italy. These architects were part of the Radical design movement, developed between Florence, Turin and Milan in the 1960s and dedicated to aesthetic innovation and experimentation. Radical architects Giorgio Ceretti, Pietro Derossi and Riccardo Rosso, designed some of Italy's swankiest disco spaces, including Piper in Turin and L'Altromondo Studios in Rimini, a legendary club still operating today. Both were furnished with colourful seats produced by Gufram. The brand's avant-garde approach later led to collaborations with the likes of architects Studio 65 to produce iconic pieces such as the 'Bocca' lips-shaped sofa.

Since 2011, Vezza and his team have been working to preserve Gufram's heritage, while introducing new designers to build on the brand's cult status. Delving into the company's past is not an easy task: 'It's like

having an immense puzzle to build, piece by piece, as we don't have a traditional archive that we can work with,' explains Vezza. 'I always say that Gufram wrote the history of design without knowing it, so there was never a strong attention to documentation.'

The new collection is a playful take on an illustrious history, pulled off with typical Gufram exuberance. Each collaboration developed organically: first came Rotganzen, whose signature disco balls (originally created for site-specific installations) feature on a series of lacquered cabinets. Then Vezza turned to Alberto Biagetti and Laura Baldessari of Atelier Biagetti to reinterpret 1980s seating. 'I immediately thought of them for two reasons: their innovative work on upholstered furniture, and the fact that they come from Romagna, an Italian region famous for its iconic nightlife,' says Vezza.

The pair drew inspiration from the area's clubs, such as Baia Imperiale and Coccoricò, but also reinterpreted elements of Gufram's back catalogue into five new modular sofa designs, including a tartan and pink neon number, a large velvet offering, a soft blob of shimmering lilac, as well as a cluster of iridescent pouffes, and a golden leather sofa that can repeat and extend to create either

a twisting or semi-circular composition. It is the first time that Gufram, a specialist in polyurethane foam, has produced upholstered furniture. The collaboration was 'a meeting of minds,' say Biagetti and Baldessari. 'We feel very close to Gufram's cultural codes and references; it's a company which moves very fast when it comes to innovation and research.'

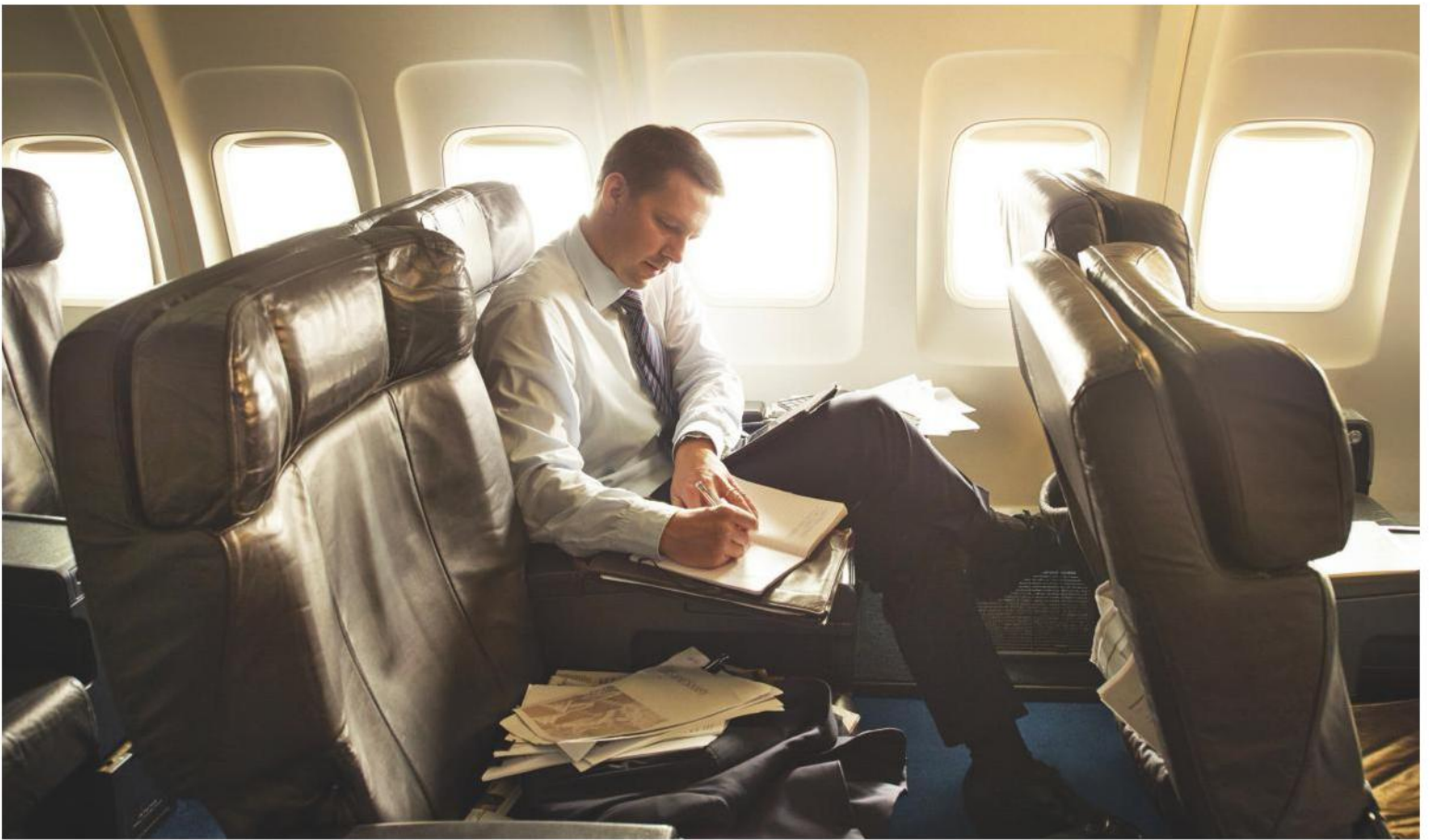
The last piece in Vezza's discotheque had to be a suitably groovy floor to showcase the furniture. Gufram head of product Axel Iberti commissioned Gaëlle Gabillet and Stéphane Villard's Paris design studio GGSV to create a series of graphic rugs after coming across one of their dazzling installations at the Centre Pompidou. The 'Dance Floor' rugs were developed to invite dancers to stand in the middle and 'do the freak', the designers explain. 'There is something excessive and very joyful in disco: it's very Gufram.'

'A furniture company speaks through its products, and our collections express a maximalist radical spirit,' concludes Vezza. 'This same spirit drives us to still be radical in all the choices we make every day.' ★ *Disco Gufram will be at Wallpaper* Handmade, Mediateca Santa Teresa, 28 Via della Moscova, 17-21 April, wallpaper.com; gufram.com*

'There is something excessive and very joyful in disco: it's very Gufram'

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FASHION DESIGNER
MARGARET HOWELL,
TATE EDIT'S LATEST
GUEST CURATOR,
HOLDING A '425' SADDLE
STOOL, £150, BY ERCOL,
WHICH WILL BE AMONG
HER SELECTION OF
OBJECTS FOR THE STORE



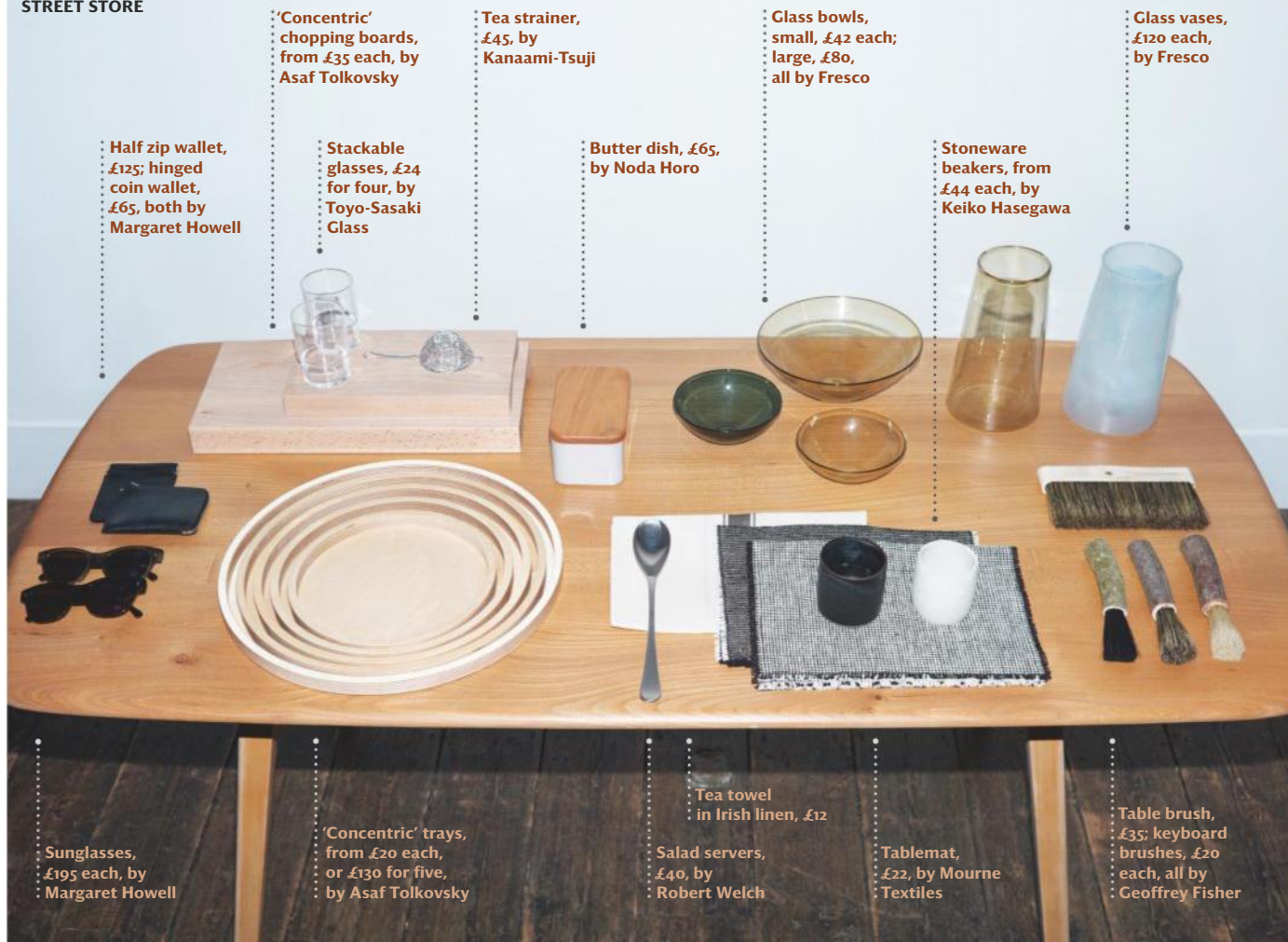
Master cut

Margaret Howell goes back to basics for a retail takeover at Tate Modern

The British designer Margaret Howell is the maker of beautiful but discreet clothes, with a strong sense of purpose and sensible proportions. This April, Howell will bring that understated aesthetic to London's Tate Modern, as she becomes the latest guest curator of the Tate Edit shop, a bright and tidy retail space tucked to the right of the museum's riverside entrance, and designed by Jasper Morrison in collaboration with architects Herzog & de Meuron. »

Design

ITEMS FROM HOWELL'S TATE EDIT COLLECTION, PHOTOGRAPHED IN HER LONDON WIGMORE STREET STORE



Half zip wallet, £125; hinged coin wallet, £65, both by Margaret Howell

'Concentric' chopping boards, from £35 each, by Asaf Tolkovsky

Stackable glasses, £24 for four, by Toyo-Sasaki Glass

Tea strainer, £45, by Kanaami-Tsuji

Butter dish, £65, by Noda Horo

Glass bowls, small, £42 each; large, £80, all by Fresco

Stoneware beakers, from £44 each, by Keiko Hasegawa

Glass vases, £120 each, by Fresco

Sunglasses, £195 each, by Margaret Howell

'Concentric' trays, from £20 each, or £130 for five, by Asaf Tolkovsky

Salad servers, £40, by Robert Welch

Tea towel in Irish linen, £12

Tablemat, £22, by Mourne Textiles

Table brush, £35; keyboard brushes, £20 each, all by Geoffrey Fisher

The store, which opened in November 2016, is stocked with limited editions, objects for the home, and artists' products, as selected by an in-house team and temporary editors, including Morrison and, most recently, Momoko Mizutani, of Dalston homewares boutique Momosan. It is a merchandising dream, offering picture-perfect retailing with a view of the Thames, and soon a showcase of Howell's favourite things, from an Irish linen tea towel and a simple wire tea strainer, to an Anglepoise desk lamp and Robert Welch serving spoons.

'I was asked, quite simply, to choose pieces I loved,' says Howell of the brief, 'and the selection ended up being a lot of what I sell in my own shops, not out of principle, but because those are quite personal items that I have a strong relationship with.'

At Howell's spacious Wigmore Street store in London's Marylebone, the clothing and

accessories for which she is best known are sold alongside a revolving selection of vintage stoneware and expertly restored Ercol furniture, iterations of which Howell grew up with. Other domestic tidbits – many of them brought over from Japan, where Howell, now 71, has a significant cult following and more than 100 retail outposts – further underscore her affection for fine materials and impeccable craftsmanship.

'We like well-designed and good-quality things, but they've got to be useful, and they have to work. It's like the clothes, really: I design clothes to wear for a purpose, rather than an outfit to be seen in just one evening. My clothes are meant to last. And all that applies to objects, too,' says Howell.

Across categories and price-points, Howell's Tate Edit – which also includes a few of her own designs (sunglasses, an apron, and silk scarves among them) – presents a

snapshot of the appealing pragmatism that, alongside rigorous quality control, have come to define her eponymous lifestyle brand. In a noisy retail landscape, Howell's edit trains our attention on the appeal of quiet, tactile objects, and the simple pleasures that can be found in taking a moment to examine, appreciate, and maybe even covet them.

'I just don't know how people can buy without seeing something. To make a purchase, whether it's furniture or clothing or a teacup, I have to see it and feel it,' says Howell. 'It must be inherent to the time I was brought up in: one had to be quite careful, and look after things, mend them, and make them last. The few things I do choose to buy, I want to be able to keep them for a very long time.'*

Howell's Tate Edit collection will be available in store and online from 27 April to September 2018, tate.org.uk; margarethowell.com

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Design

LETTER OPENER, €825; TRAY, €2,055; WRITING FOLDER, €740; 'SCULPTURE' PEN, €2,230, ALL BY HIERONYMUS

Since launching just four years ago, Hieronymus has established a reputation for exquisitely made contemporary notebooks and desk accessories, so the release of its flagship writing instrument, the 'Sculpture' pen, will come as great news to lovers of analogue communication. The design concept is succinct – a fountain pen crafted from a single block of the finest material, with a streamlined form that transitions from a circle to a square. The engineering, however, demanded years of research and experimentation. The challenge of sculpting a unified form, without having to weld, was only second to that of creating a cap that integrates a clip. Available in 925 sterling

silver since last autumn, and in gold-plated brass from early this year, the 'Sculpture' pen feels substantial in the hand, and its cap undocks with a crisp, satisfying click. 'It's a fountain pen for the contemporary aesthete,' says Hieronymus' creative director Thorsten Traber. 'On request, it's even possible to produce the pen in solid gold.' Here we've paired the gold-plated brass version with a newly released tray and letter opener from the brand, crafted from the same material with similarly minimalist forms. Together, they provide a fine reason to lay down our electronic devices and revisit the joys of handwritten letters. ★ hieronymus-cp.com



INK QUEST

Hieronymus' pursuit of the perfect pen silhouette

PHOTOGRAPHY: PAUL ZAK INTERIORS: MARIA SOBRINO WRITER: TF CHAN



ABOVE, JUNYA ISHIGAMI'S HOUSE/RESTAURANT PROJECT UNDER CONSTRUCTION IN YAMAGUCHI, HONSHU

PHOTOGRAPHY: SATORU EMOTO

RIGHT, THE ARCHITECT IN HIS STUDIO IN ROPPONGI, TOKYO, WITH, HANGING BEHIND HIM, A MODEL FOR THE ROOF OF THE KANAGAWA INSTITUTE OF TECHNOLOGY CAFETERIA. ON THE TABLES TO HIS RIGHT, FROM BACK TO FRONT, ARE A MODEL OF ISHIGAMI'S AKITA PROJECT, WHICH FEATURED SALVAGED AND RECONSTRUCTED HOUSES; A MODEL OF THE ART BIOTOP PROJECT IN NASU, FEATURING 300 REPLANTED TREES; AND STUDIES FOR THE YAMAGUCHI HOUSE/RESTAURANT PILLARS

The Tokyo studio of Japanese architect Junya Ishigami is in a state of controlled chaos. A number of large project models are scattered across the white workspace, with even more packed in cardboard boxes and stacked on one side. A corner has been partly cordoned off as an impromptu paint booth with a thin plastic curtain hanging from the ceiling. Here, a couple of the studio's 20 or so staff are working on finalising a large styrofoam mould of one of Ishigami's most recent projects, a poured concrete house and restaurant scheme in Yamaguchi Prefecture, Japan.

Rather unexpectedly, Ishigami's studio is located underneath a large pet supply store. Both the walls (a mix of cement blocks and bricks) and the exposed ceiling are painted white. There are no windows, but neat rows of fluorescent tubes flood the space with a remarkably pleasant light. Right in the middle, a rough opening has been drilled through the floor, and a steel staircase leads down to a storage room packed with discarded bits of models and cardboard boxes. There is also access to a large roof terrace (with the Tokyo Tower as a beautiful backdrop), where 1:1 plans of several projects are plotted on the floor using masking tape. 'As everything we do is always completely new, it's very helpful to make these plans to get an understanding of a given space,' explains Ishigami, who worked at SANAA before founding his practice in 2004. »



NEW MODEL

From cloud houses to concrete caves, Junya Ishigami's architecture aims high and digs deep, as a new show in Paris reveals

PHOTOGRAPHY: YASUYUKI TAKAGI WRITER: JENS H JENSEN





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‘I don’t think about style. I want to free myself and propose what is right for a certain project at a certain location’

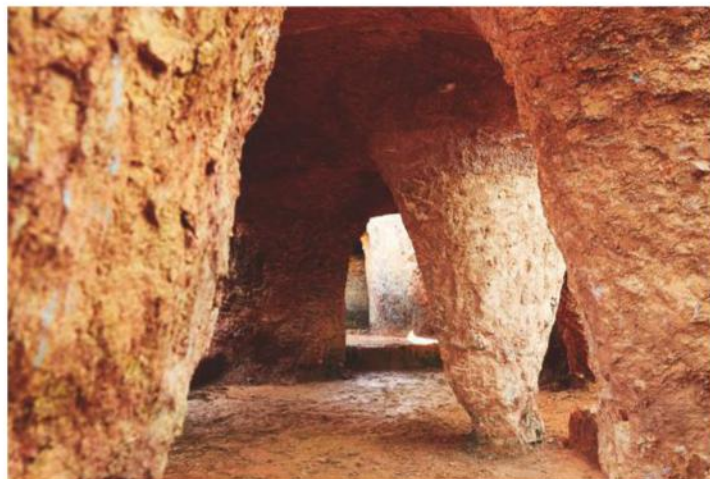
A couple of work desks with computers are squeezed together at one end of the studio, but it is the many large models that take up the bulk of the space. They are being given a careful clean-up before being shipped to France for a big exhibition of Ishigami’s work at the Fondation Cartier pour l’art contemporain, opening this spring. It’s the first time the foundation has devoted a full exhibition to an architect. This also places Ishigami, the winner of the Golden Lion award at the 2010 Venice Biennale of Architecture, in the company of fellow countrymen such as Takashi Murakami, Isamu Noguchi and Hiroshi Sugimoto, who have all had their work shown there in the past.

According to director of exhibitions Isabelle Gaudefroy, Ishigami is still fairly unknown in the French capital. ‘Junya is known by architecture lovers but not by a broader audience,’ she says. ‘We think this will be a first discovery for most of the audience.’ Gaudefroy has been keeping an eye on the architect since his spectacular *Cuboid Balloon* (an oversized helium-filled shining monolith) at the ‘Space for Your Future’ exhibition at the Museum of Contemporary Art, Tokyo, in 2007 and offered him a solo show two years ago. The exhibition will show 20 of Ishigami’s past, current and future projects through large-scale models, accompanied by drawings and film.

It’s hard to categorise Ishigami’s extremely varied works. Relatively few of them are what you could describe as ‘conventional’ buildings, and few are permanent structures. There is a cube-shaped house filled with greenery for a young couple in Tokyo; >>



FROM TOP, A STYROFOAM MOULD THAT WILL BE USED TO MAKE A LARGE MODEL OF ISHIGAMI’S HOUSE/ RESTAURANT IN YAMAGUCHI FOR THE FONDATION CARTIER EXHIBITION; THE STUDIO’S MEETING ROOM, WITH WHITE METAL CHAIRS DESIGNED BY ISHIGAMI FOR HIS 2010 ‘PICNIC’ INSTALLATION; A MODEL OF THE EXHIBITION SPACE AT THE FONDATION CARTIER



a kindergarten with cloud-shaped walls in Atsugi; and a stunning open-plan, glass-wrapped workshop at the Kanagawa Institute of Technology. But what he is perhaps best known for so far is his work on pavilions, installations and temporary exhibitions.

For Ishigami, though, all of his projects are pure architecture. 'I don't think it is so important to ask whether something is architecture or not,' he says, adding that he sees even models as important creations in their own right: 'Architects use models to imagine spaces and, in that sense, I believe the models themselves should be considered architecture.' The studio makes regular use of models in its design development, but there is no set formula for the process. 'Sometimes I start with a drawing, sometimes with a model. In the case of the House/Restaurant in Yamaguchi, it was the construction process that was the starting point.'

The construction of the Yamaguchi project is, to put it mildly, rather unique. The client requested a cave-like space where he could use part of the building as a restaurant and part of it as his private residence. Ishigami came up with the idea to create a series of holes in the ground, pour concrete into these and then dig out the spaces between the resulting concrete stalactites – and voilà! What you end up with is an almost natural-looking cave that only needs to be fitted with carefully sized windows and doors in order to create an enticing interior. The original idea was to clean the poured concrete columns, but after they started digging around these, Ishigami was attracted

CLOCKWISE FROM TOP LEFT, THE HOUSE/RESTAURANT IN YAMAGUCHI UNDER CONSTRUCTION; A CONCRETE MODEL OF THE PROJECT; THE CONSTRUCTION SITE, ONCE THE EARTH HAD BEEN DUG FROM AROUND THE CONCRETE STALACTITES; STUDIES OF THE PILLARS

to the earthy quality of the surface, the result of soil sticking to the poured concrete. 'I thought, this is very similar to traditional Japanese earthen walls, why don't we keep it like this,' he recalls.

Ishigami likes these small accidents and unexpected elements of the trade; the architect also likes to find inspiration in the natural world and the existing landscape, assembling disparate found objects into new compositions that add meaning and worth to often mundane things. This is apparent in his project in Akita, for which he has designed homes for the elderly made up of parts of homes scheduled for demolition, sourced from across the country; or his large Art Biotop garden project in Nasu, where he carefully selected and replanted 300 trees from an adjacent plot.

Ishigami is passionate about his work and is sure that a change is coming that will liberate architecture from 'just' being about designing and constructing buildings. 'I don't think about style in my architecture,' he says. 'I want to free myself and propose what is right for a certain project at a certain location.' There is a true curiosity and passion for experimentation in Ishigami's work, and with upcoming projects including a floating cloud-shaped House of Peace in Denmark, a monumental silver arch in Sydney, and further commissions in Japan and China, the next couple of years might just set him and his architecture free. ★

'Junya Ishigami: Freeing Architecture', 30 March – 10 June 2018, Fondation Cartier pour l'art contemporain, Paris, fondationcartier.com, jnyi.jp

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Image shot on location in the Isles of Scilly



Empty promise

Will tomorrow's android workers give fresh impetus to large-scale architecture?

At some point in the next year or so, Amazon's payroll is going to be split 50/50 between flesh-and-blood and steel-and-silicon. Amazon's US operation employs around 125,000 actual people, but it's also engaged in a ferocious expansion of its robotic workforce, the kind that doesn't need paying, feeding, or the benefits of labour laws.

Right now, it has more than 100,000 robots in action around the world, with the robotic systems geared up to take the weight off the company's flesh-and-blood workers. Robotic arms stack and sort, forklifts buzz along autonomously and puck-like lifting robots bring shelves of goods to the pickers, dancing a non-stop ballet of logistical reorganisation. With around 75 depots in the US at least, and up to 3m packages shipped around the world each day, analysts at Deutsche Bank note that robot-powered warehousing allows 50 per cent more space for goods, saving around 20 per cent on operating costs. You do the maths.

How long though will robots remain in supporting roles? And what does this mean for the future of architecture? Rem Koolhaas has called a potential (largely) post-human infrastructure 'a new frontier that hasn't been argued about'. Million square foot structures are increasingly common, and the simple fact is this: as businesses scale up, human input gets smaller. China's mega-retailer Alibaba is investing heavily in robotic and AI, chasing Amazon's efficiencies. And while Tesla might need a few thousand workers for its new multibillion-dollar Gigafactory in Nevada, they'll be rattling around a building that's already 465,000 sq m and only 30 per cent completed. The UK's Health and Safety Executive recommends that each worker has around 11 cubic metres of space (say an area of around 5 sq m) but *The Wall Street Journal* notes that a typical e-commerce warehouse might employ one person per every 92 sq m.


Given the ever-increasing space devoted to sorting, shipping, even crop growing, energy generation and data storage, Koolhaas' frontier lands are upon us. Will big sheds inhabited mostly by robots have anything to do with interesting or progressive architecture? Instead of despairing, Koolhaas seems to suggest the potential for an era of the new sublime, where industrial megastructures can serve a landscape-altering function as well as a cost-saving one.

Koolhaas' big idea is that this landscape of automation is our architectural destiny, the most important spatial construct since the skyscraper made the modern city a delirious exploration of form, density and power. In the hands of anyone else, it would be a dispiriting prospect. But if you take a more

measured approach, tomorrow's topography offers limitless potential. Koolhaas wonders, 'What happens to the public realm... if it is uninhabited?', and you sense he's itching to shape these new frontiers of data and power.

Post-human architecture does promise an otherworldly intersection of art and function. Imagine reclusive land artist Michael Heizer being invited to landscape a Gigafactory, or warehouses set beneath a swooping canopy of solar cells and wind turbines, a jungle of technology where bug-like bots scuttle about the forest floor. In 2014, the Irish artist John Gerrard created *Solar Reserve*, an artwork using video game technology which navigated the Crescent Dunes solar energy plant in Nevada. The plant uses 10,000 mirrors to concentrate the sun's rays to heat a core of molten salt (that in turn boils water to power turbines with steam). From the air it looks like a vast circular temple installed by alien technology. Meanwhile, in London, Carmody Groarke is proposing a new city park atop a sunken 180,000 sq m warehouse, with the aggregate extracted from the site used to pay for its creation. New spaces create new space.

Such projects suggest a new topography, an age of invisible megastructures, where the backroom work that buffers and sorts our daily lives hums away in semi-automated perfection. In contrast, our cities are evolving into playgrounds of leisure and consumption, where the only jobs are pushing the paper that stimulates the demand and serves up the orders. Yet the post-human landscape needn't result in an aesthetic wasteland. To make the most of a world driven by machines, their places of work can give back to the rest of us in new and creative ways. ★



TO THE LEFT OF THE MAIN
ENTRANCE IS A LARGE
BLOCK OF THE SAME LOCAL
STONE USED ON THE
FAÇADE, DARKENED BY THE
OVERFLOWING WATER OF
THE FOUNTAIN SET INTO IT.
BEHIND IT, A METAL FRAME
FOR PLANTS WILL SOON
PROVIDE MORE PRIVACY

BLOCK PARTY

With bold volumes, functional living and pivoting concrete doors, this multi-family house in Ahmedabad is a cubic feat

PHOTOGRAPHY: EDMUND SUMNER WRITER: HARRIET THORPE



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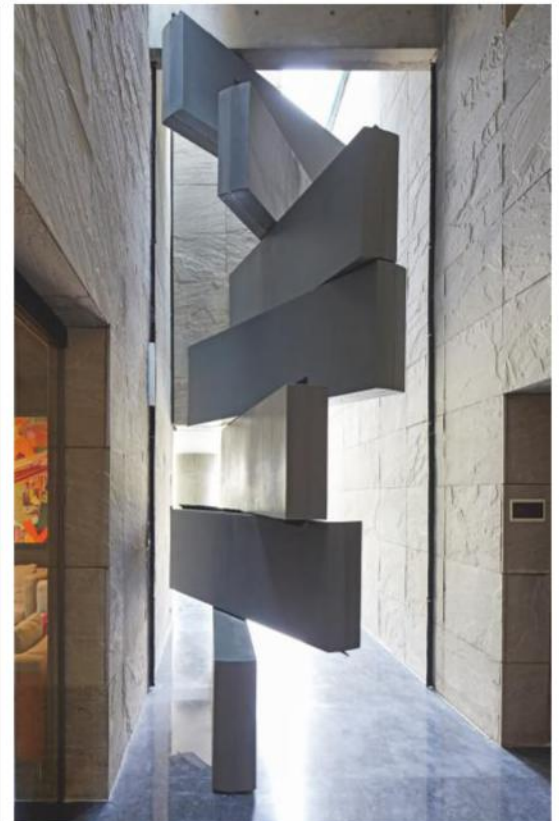
Gujarati practice Matharoo Associates has engineered the traditional Indian concept of joint-family living for the 21st century. Designing a home for the families of two brothers and their ageing parents in Ahmedabad, the architects have found a way to balance family life and family business within one plan, which is defined by a central fissure that brings together spaces for both communal and private activities, like a puzzle.

Instead of puzzle pieces, however, the parts of this house are closer in spirit to tectonic plates. With plenty of gravitas, the cubed façade of chiselled, locally sourced Kandla grey stone rises like a solidly sculpted and impenetrable rock face – yet inside, recessed windows and multiple courtyards filter plenty of light into the house's core.

The 'inward-looking' design of the house protects its inhabitants from the chaos of the outside world and a busy road running close by on the edge of the site. It creates a private interior world, with its own vernacular of natural materials, surfaces and sculptural eccentricities.

Inspired by the clients' father, a structural engineer with an adventurous spirit, Matharoo Associates challenged some of the house's functional elements to perform in unexpected ways – starting at the double-height front door where seven bands of concrete move and pivot together to open up entry into the house.

'We like taking mundane things and adding a little delight,' says Trisha Patel, senior architect at Matharoo and lead architect on the project. She jokes that the »





door looks like it might collapse, in a harmonious avalanche of colliding concrete, yet this only adds to its material-defying delight. ‘We had to calculate and recalculate to come up with the formula for the door,’ says Patel of the process, which took around six months to finalise. The practice has a history of experimenting with large-scale concrete ‘doors’ made of moving parts, and this has been its most ambitious yet.

The sculptural staircase, constructed of super-slim concrete columns that stretch from the height of the house to the ground, offered the architects further scope for experimentation. The striking structure, which lets natural light flow through its interstices, is also used as a divider between living and dining spaces in the long central space that stretches through the plan, spanning its whole width in one part.

‘You can’t define its boundaries – the living room continues throughout the house,’ says Patel of the long ‘fissure’ that cuts through the property and unites all the common activities of its inhabitants. The double-height space for family, business and socialising was modelled on the concept of the chowk, a central marketplace found within most Indian villages.

The almost urban nature of the house’s master plan allows the private activity of each family – or individual – to occur within smaller rooms on each side of the fissure. These more intimate spaces are clad with aged Burma teak amassed by the clients, the panelled walls smoothly integrating storage, display niches and even a discreet entry to the family temple.

The chiselled stone façade rises like a solidly sculpted, impenetrable rock face

In contrast, the exposed concrete walls in the more communal spaces are coated with a thin layer of lime plaster, manually applied to create a brushed, rough surface, a finish traditionally used in local palaces to keep the interior cool. Each material was chosen for its ability to ‘age beautifully over time’ says Patel, who compares the house to an ‘ancient ruin’.

Outside, green creepers crawl through gaps in the exterior, a water fountain flows over a large block of Kandla stone, and reflective pools line the side of the house. A brutalist gazebo – comprising a single column supporting a monumental cantilevered roof – appears to float like an island in the flat landscape, shading a raised terrace. Landscape architect Vagish Naganur helped design the space surrounding the house, which the families intend to use for community and business events.

The house ‘gives everybody privacy, but when required, they can all come together’, concludes Patel of the project. And, while the concept of shared living has become less popular in India, where a single family home signals affluence and modernity, this house reasserts itself in a very contemporary, open-minded way as a communal solution to all aspects of life. ★ matharooassociates.com

ABOVE, A PATIO AREA IN THE GARDEN, SHELTERED FROM THE SUN BY A MONUMENTAL CANTILEVERED ROOF THAT PERFECTLY MATCHES THE VOLUMES OF THE MAIN HOUSE AND THE PROJECTING PORCH



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Architecture

THIS PAGE, THE 1851 CANALSIDE BUILDING IN KING'S CROSS THAT WILL OPEN IN APRIL AS TOM DIXON'S NEW MULTIFUNCTIONAL HQ, THE COAL OFFICE

OPPOSITE, DIXON INSPECTS THE SPACE LAST NOVEMBER, AHEAD OF ITS FIT-OUT





Going places

Tom Dixon on why he and his studio are hitting the road to carve out a hardworking new hub in London's King's Cross

PHOTOGRAPHY: HENRY BOURNE WRITER: ELLIE STATHAKI



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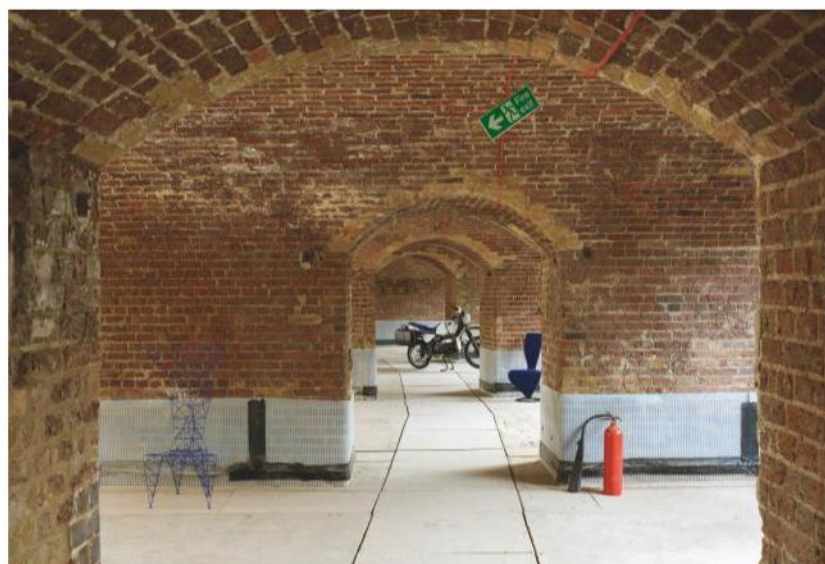
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Sitting across the table at his showroom in London's Portobello Dock, Tom Dixon looks nervous. It's not the prospect of the interview; Dixon is a seasoned interviewee, with over three decades' worth of design prominence. Any perceived nerves come from the anticipation of what's to come. His studio is about to embark on a very special – and logistically complicated – project: the full relocation of its office, showroom and restaurant to a new home in King's Cross. An especially designed space featuring added functions, key collaborations and the chance to connect even more and better with the wider public make for exciting plans; although, by the designer's own admission, it's all a little daunting to organise alongside the day job.

The location is The Coal Office, a long, industrial brick building on the southern edge of Granary Square, running alongside the canal, just off Heatherwick Studio's upcoming Coal Drops Yard. The existing structure seems larger than it actually is, its lightly curved footprint being fairly narrow, yet it nevertheless boasts some 1,640 sq m, as well as a mix of internal environments. There are both high and low ceilings, access to the outdoors, and some almost underground spaces, these last in the brick arches that once connected the building – constructed in 1851 and home to the area's coal and fish goods offices – to the city's waterway transportation system. Here, come April, Dixon will launch his new headquarters, an extensive design hub that will not only house his research and development studio, but also production facilities, and friends of the brand.



ABOVE, INTERIORS ITEMS IN THEIR PACKAGING IN ONE OF THE FUTURE OFFICE SPACES
BELOW, THE ARCHES THAT WILL HOUSE RETAIL SPACE FOR DIXON'S OWN PRODUCTS AS WELL AS COMPLEMENTARY BUSINESSES



The designer searched far and wide to find the right place for this new home. When the studio's Ladbroke Grove landlord decided to sell, Dixon was faced with a choice; staying, which would actually involve moving out temporarily, while the premises were being redesigned; or permanently relocating. He opted for the latter. A move felt organic, as the studio was fast outgrowing its space. The team had been looking for a second location for a while, for more floorspace and increased visibility for the retail business.

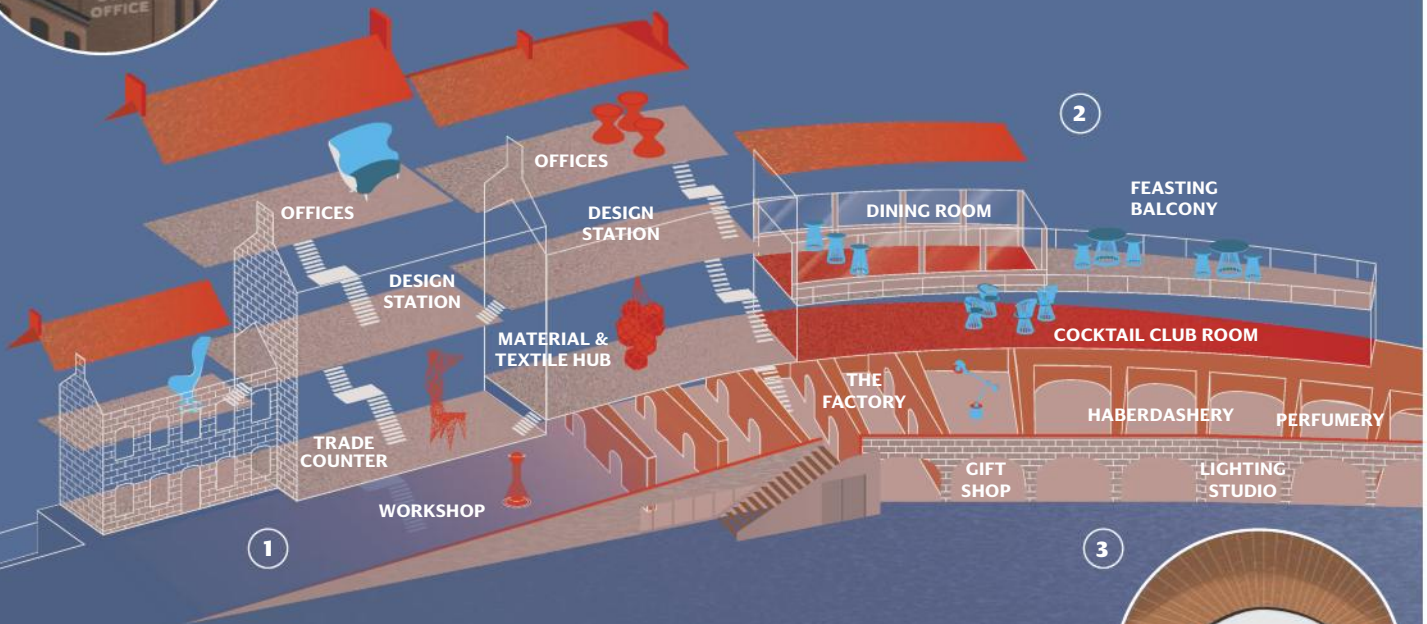
At the same time, Dixon had been picking up signs of a sea change in the retail landscape. 'It's now a cliché to say you will merge online and physical retail – this we have to do – but I want to make a visit more engaging, richer and more complete by adding new tastes, new smells and more textures to it.' So now, part of the design studio and the workshop will be visible to the public.

As a location, King's Cross ticked all Dixon's boxes and then some. 'We go from being on a private estate to a one of the busiest new districts in London – a hundred or a thousand times the footfall – we don't know!' he says. So a restaurant will be found on the building's first floor, spilling out onto a long terrace offering a spectacular overview of King's Cross, from Coal Drops Yard's curving roof, to the nearby Gasholders development (W*196) and further housing beyond, towards the north. Next to it and beneath, »



THE COAL OFFICE

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1. TOM DIXON STUDIO

The building will accommodate all functions, from product development and design to production and administration

2. RESTAURANT

The two-level restaurant will feature a glass dining room and a terrace, or 'Feasting Balcony', with extensive views of King's Cross

3. SHOPS

Retail slots within the building's arches will feature Dixon's own ranges as well as selected friends of the brand. 'The Factory' is a workshop accessible to the public, who will walk past production lines to get to a store

'King's Cross is international and local... finding this gritty building sealed the deal'

will be the studio's main workspaces and below those, the arches. Here, the Tom Dixon range will be divided among different retail units, so there will be a lighting shop, a perfumery, and so on. The plan is also for some of the arches to be occupied by collaborators, younger craft studios, and complementary businesses that Dixon will select for cohabitation. 'We will make a little factory – manufacturing in the middle of London again, like when I first started,' he says.

There are similarities between the original premises and The Coal Office. 'Plus ça change,' jokes Dixon. The new building, like the old, is located along a canal, in a reused historical building. Still, The Coal Office will offer a better connected environment, and that was important for Dixon. There are rail links to the rest of the UK and, of course, the Eurostar. 'King's Cross is the centre of a massive web of canals, roads and trains that radiate out from London to the whole country and directly link to the continent; it's the hub of a massive network. It's international and local, it's business and pleasure, futuristic and historic – finding this building with its gritty industrial charm sealed the deal.'

The redesigned space will be proudly showcasing many of its original features, along with new elements,

such as lighting. The renovation was done with the help of DRS Architects and David Morley Architects, with Dixon designing the interior. As his brand develops, the ambition is to have three or four of these larger outposts worldwide, instead of hundreds of shops, he explains. 'We get involved in so many activities that are usually invisible – the design process, manufacturing, decorating, foods and perfumes, partnerships, product development, engineering, logistics – so this hub is an attempt to reveal what goes on inside and around a brand rather than just a glossy shop.' Was he tempted to design his own building? 'Of course! We are moving in a hurry now so not enough time – but that is definitely the next step.'

For now, Dixon is planning the immediate future. With the move date coinciding with the run up to Milan's Salone del Mobile, he decided not to have a presence at the furniture fair this year, for the first time in his practice's history. Instead, he is embarking on a world tour, launching his products in different destinations around the world – Cape Town and Casablanca are among the first stops on his list, and a new New York store at 25 Greene Street is due to open in May. 'We felt it would make much more sense to take our collection on the road and launch in Iceland and Vancouver and Peru, as well as our new shops in New York, London and Sydney, rather than go to the usual Milan bash,' he explains; it's the perfect plan to run from his new, hyper-connected HQ. ✨

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SECOND HOME HOLLAND PARK FEATURES PERSEPEX STUDIOS, ILLUMINATED DESKS AND DENSE VEGETATION



Hub culture

How Second Home is engineering the new creative hothouse

In 2010, Rohan Silva was a smart young thing pulled from the UK's Treasury department into the policy unit at No.10 to advise the then prime minister David Cameron. He had already launched the Tech City initiative that established East London's 'Silicon Roundabout' as Europe's key startup engine. Sam Aldenton, meanwhile, had impeccable new model entrepreneur credentials, opening what he says was London's first dedicated co-working space in Dalston in 2005 – 'we took an empty floor in a factory and put lots of desks in it' – followed by alternative music venue Café Oto and Dalston Roof Park. He also set up street food arena Feast, which is where he first met Silva. The pair bonded

immediately. 'I had hung out at all these places and really liked them,' says Silva. 'Then I realised there was this one person connected to all of them and that was really exciting.'

Silva and Aldenton quickly looked for opportunities and hatched a plan. Working life had splintered and atomised. More and more people were working for smaller and more companies, often their own, but the professional infrastructure hadn't kept pace with those changes. Commercial space was expensive, inflexible and spirit-crushingly dull. The pair also realised that this new workforce of atomised entrepreneurs still wanted to feel physically connected. They understood a fundamental truth: it's hard

to stay energised and motivated when your only company is the cat and a half-empty fridge in your kitchen.

'Today's technology means you can work with anyone anywhere, but this means that clustering in physical proximity is more important than ever,' says Silva. 'Everyone could be working in the middle of the countryside in their pyjamas, yet they're not.'

The pair, eloquent and conspicuously connected, took their idea for a new model workplace and pitched it to 150 potential investors, with plentiful success. In 2014, they opened Second Home in a 1960s former carpet factory in the wrong part of Spitalfields in East London. For Silva,»

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though, this was exactly the right place to be; a crushed avocado's throw from the financial powerhouses of the city and the new tech and creative hub in Shoreditch.

'Innovation happens at the intersection of fields, where people and organisations come together,' argues Silva. 'It's where, historically, different communities have come together, and now it is where the fashion industry meets tech, and art meets finance and advertising. There aren't that many places in the world with that kind of cross-pollination.'

The pair called in Spanish architects Selgas Cano to create a space that would foster both creativity and collaboration. The result is two floors (now three) of curvy transparent studios of seemingly infinite shape and variety. Plants are everywhere, fed by an internal watering system. It is a space that offers dramatic light and openness but also privacy. It is also determinedly raw and a little rough round the edges.

Aldenton says, 'Selgas Cano embrace imperfections. It's a juxtaposition to a technological age where everything is a sealed unit. They are celebrating the touch of the human.' That optimistic, almost improvised architecture, and the idea it enshrined, clearly appealed. Second Home was fully occupied as soon as it opened.

But the plan was about more than just providing a lo-fi, fluid space. Aldenton and Silva would also engineer a mutually supportive network designed to hothouse young businesses. 'Twenty per cent of the companies here are chosen because they do things that growing companies need, be it branding or legal services,' says Silva. 'The other 80 per cent we are selecting for as much diversity as possible. That means there are going to be people in the community that can help you, so there is a real incentive to talk to those around you.'

'What really excites people is that sense of energy,' says Aldenton. 'The people here are passionate about what they do, and being around other passionate people drives you to do more. In a sense, that's what entrepreneurship is – it's action.'

The mix of Second Home members is carefully balanced. The biggest slice, more than 15 per cent, are actually not-for-profit charities and social impact organisations, given free or subsidised space. 'This building has design agencies, charities, fashion companies, corporates and tech investment funds,' says Silva. 'If you want to have a community, and a community where people can learn from each other, it has to be diverse. Ernst & Young's innovation lab is next door to Help Refugees. They love that. And Ernst & Young help them with pro-bono work. It works on both fronts.'

Second Home also runs cultural and apprenticeship programmes, as well as offering space to charities and community groups for meetings. As a side project, it has built a school in Nairobi, also designed by



ABOVE, SOME OF THE 35 TREES THAT WERE PLANTED INSIDE SECOND HOME HOLLAND PARK
LEFT, SAM ALDENTON AND ROHAN SILVA IN THE CAFÉ/RESTAURANT AT SECOND HOME SPITALFIELDS. ACROSS THE ROAD IS THEIR BOOKSHOP LIBRERIA, ALSO DESIGNED BY SELGAS CANO

Selgas Cano. 'If you are paying money to be somewhere, you want to know it isn't going to total scumbags,' argues Silva.

It's a method that seems to be working. The pair insists that businesses at Second Home grow ten per cent faster than the national average and that 75 of the operations there collaborate in some way with other residents. Says Silva, 'The data point that we are obsessed with is not filling space – what we are interested in is turning creativity and innovation into jobs.' Two years ago, a pair of management consultants joined Second Home where they set up Bulb,

a green energy company. Now they employ 100 people. They found investors through Second Home, and are working with a communications company and a lobbying organisation that they found here.

The mission now is to take the Second Home model to other places and adapt it to fit new surroundings, to prove that thrusting entrepreneurialism happens outside of East London's new tech-meets-creative-meets-finance hub. And to nurture and support it.

Last January, the pair opened a second Second Home in Lisbon and late last year, they opened a 12,000 sq ft outpost in »



SECOND HOME HOLLAND PARK, WHICH ONCE HOUSED RICHARD ROGERS' STUDIO, STILL FEATURES THE STAIRCASE DAVID CHIPPERFIELD DESIGNED FOR ROGERS



‘Creating creative spaces is not just something nice to do. It’s an economic imperative’

Holland Park in West London. The new location is housed in an odd cluster of five separate buildings, with cast-iron cultural credentials. Once the studio of photographer John Cowan, it was used as the creative lair of David Hemmings’ fashion photographer in Michelangelo Antonioni’s 1966 film *Blow-Up*. During the 1980s it became Richard Rogers’ studio (Rogers’ son Roo remembers spending time here and now runs his innovation agency from this new Second Home). It was then taken on by architect John McAslan, and later a TV company until a period of redundancy. Proof perhaps that the creative juices were draining out of West London and flowing eastwards.

Indeed, it was that drain that drew Silva and Aldenton to the area. ‘We did think that the pendulum had swung too far east,’ says Silva. ‘Suddenly lots of cultural venues were closing in West London and lots of creative people were being turfed out.’

Silva and Aldenton again called on Selgas Cano to refit the building. Structural interventions are minimal – a staircase designed by David Chipperfield when he was working with Rogers remains intact – though they have added an extra mezzanine level, more skylights and a courtyard café, armed with a soap bubble machine that can fill its roof space in 20 minutes, creating an effective form of insulation in winter. It also features a small poetry bookshop and, in a nod to its backstory, a photographic studio.

The Spanish architects have adapted the formula they worked out in Spitalfields and,

perhaps because of the building’s history, Holland Park’s interior landscape of walkways, Perspex studios, illuminated desks, 250 different varieties of lamps and chairs, dense vegetation and foam-topped cafés comes off as even more retro sci-fi.

It is also built on a more intimate scale than Spitalfields, which recently opened an extra floor to cope with demand. The biggest ‘studio’ at Spitalfields houses 150 people, while Holland Park concentrates on spaces for eight-strong teams or less. Its members include WAH Nails founder Sharmadean Reid, violinist and arts broadcaster Clemency Burton-Hill, and Marquee Arts, which is developing a streaming app for the performing arts.

This year, planning permission allowing, will also see a new opening in London Fields. Again responding to local demographics, Silva promises it will be ‘the most family-friendly working environment in Europe’ with a crèche, a soft-landing floor made from recycled tyres, and scooter parking for children and adults. And next year will see their most ambitious opening, a 90,000 sq ft campus in East Hollywood in LA, which will house event spaces, screening rooms and sound studios. Around it will be dotted 69 curvaceous studios, again designed by Selgas Cano and connected by covered walkways. The team are also installing around 3,500 trees and plants.

In this stretch of LA, the pair spotted the same emerging confluence of creative industries, finance and tech that they had

seen in Spitalfields. And the same chance to spur benign regeneration. ‘We wanted to change people’s businesses around where we are, not push people out,’ says Silva. ‘And hopefully we will be able to do the same here.’

Meanwhile, the pair continue to look for other potential sites in London and beyond, while also thinking about how they might bring their socially minded entrepreneurial smarts into other areas such as housing. And they’re convinced that the model they have established at Second Home will become central to how we think about the wider working world of the future. As automation and AI take on more routine and repetitive tasks, the ‘creative economy’ will have to find profitable space for a lot more people. And that will only happen if that creative economy pays. ‘Creating creative, cultural spaces is not just something nice to do,’ says Silva, ‘or just the hallmark of civilised society. It’s an economic imperative.’ Second Home, the pair argue, proves that, given the right space and the right human connections, the creative economy can deliver.

‘Our view is that having an architecture and a community that embraces as many different fields as possible leads to unexpected conversations and collisions,’ says Silva. ‘And who knows what will come out of that. You are around people who can help you turn that idea into a company, or a product, or a job.’

‘The ideas are almost the cheap currency,’ adds Aldenton. ‘The thing that everyone here is doing is turning those ideas into reality.’ ★ secondhome.io

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Art

THIS PAGE, FROM LEFT,
NIGHT AND DAY 107, 2016;
NIGHT AND DAY 146, 2017;
UNICA, 2003; *LOVE*, 1992,
ALL BY JOS DEVRIENDT,
FROM DEMISCH DANANT,
DEMISCHDANANT.COM

OPPOSITE, FROM LEFT,
NIGHT AND DAY 124;
125; *143*; *145*; *144*, 2017,
ALL BY JOS DEVRIENDT,
AS BEFORE



AFTER GLOW

By day or night, the magic mushrooms of Belgian ceramic artist
Jos Devriendt offer a sculptural trip

STILL-LIFE PHOTOGRAPHY: MARKO MACPHERSON PRODUCER: MICHAEL REYNOLDS WRITER: YOKO CHOY



Art

FROM LEFT, *NIGHT AND DAY*
127; 140; 130; 139; 133; 141;
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Belgian ceramicist Jos Devriendt recently staged his debut New York solo exhibition at Demisch Danant gallery, a survey of his 20-something years of exploration into what he calls ‘functional sculptures’. The show took in 90 uniquely handcrafted porcelain lamps, vessels and other objects. The most striking pieces, part of an ongoing series, *Night and Day*, were a collection of mushroom-shaped lamps. Their shapes, he says, are a concept that came about over time. ‘People who are interested in sculptures don’t make

a point of looking at them at night, but I think it is important because you only have ten hours’ light and the rest is darkness. It’s not just about giving light, but about the idea that a sculpture can also have a life at night.’

During the day, each of the porcelain lamps is ‘lit’ by sunlight that filters through the delicate material; at night, when the electricity is switched on and the glow comes from within, the sculptures appear transformed. When the appropriate form is found, »

DEVRIENDT IN HIS GHENT STUDIO WITH WORKS IN PROGRESS AHEAD OF HIS MOST RECENT EXHIBITION, IN BRUSSELS



‘Abstract painters use colours to give meaning to their work; I do this in a three-dimensional way’



Devriendt then experiments with different colours. ‘Abstract painters use colours to give meaning to their work; I do this in a three-dimensional way,’ he says.

The Ostend-born artist initially studied painting but quickly switched to ceramics, at the LUCA School of Arts in Ghent. ‘It’s not like I had a plan to be a ceramic artist,’ says Devriendt, and he admits that it took him a while to get to creative grips with the potential of clay.

Two years ago, he began driving to his home town at the weekend, painting and documenting its ever-changing horizon. Using the subtle colours of the North Sea and the sky as they appeared in his paintings, he experimented with different ways of glazing to realise the concept on three-dimensional ceramic objects. The resulting collection, *Space Horizon*, presented by Brussels’ Pierre Marie Giraud gallery in February this year, comprises lamps and plates, each of which has a horizon line and mimics nature’s shifting palette.

ABOVE, LAMPS IN PROGRESS AMID DEVRIENDT’S SKETCHES ON HIS STUDIO WALL

RIGHT, THE ARTIST’S *VERTICAL RAINBOW*, 2017. NEW TAKES ON THE THEME APPEAR IN DEVRIENDT’S *SPACE HORIZON* COLLECTION, IN HUES INSPIRED BY HIS PAINTINGS OF THE OSTEND HORIZON

‘The transparent luminaires add a new dimension to these horizons, as they look completely different in daytime compared with night-time, when the artificial light illuminates the glazed porcelain from within,’ says Devriendt. ‘I always start from the quality of light,’ he adds, and he finds that quality in places other people don’t look. Art, as well as design, he reflects, should ‘meld aesthetics, symbolism and a state of mind’. *
devriendt.info

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Front lines

A Tel Aviv home offers multi-layered modernism with a Milanese twist

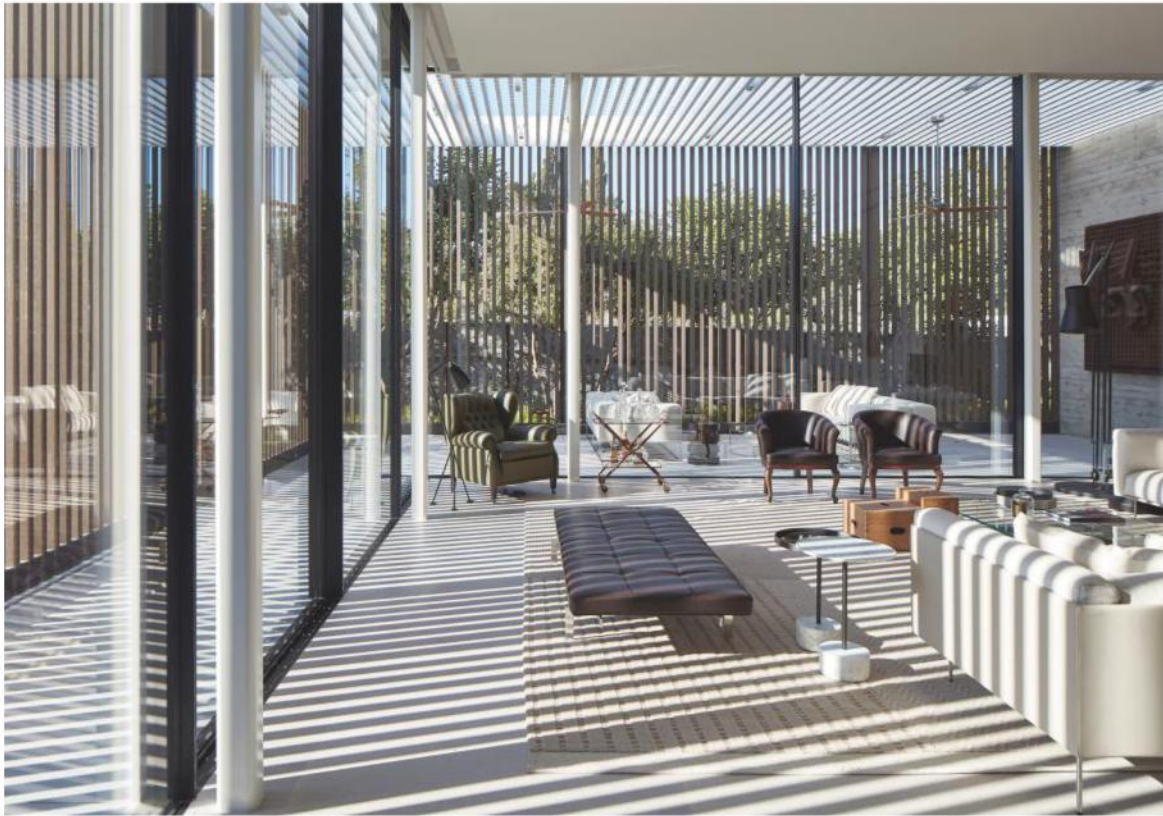
Is there a place for modernism in our postmodern, post-everything age? Piero Lissoni thinks so. The Italian architect of purified forms, from sharp little coffee makers to lofty, linear edifices, has made a career of creating rigorously clean compositions with a foundation in the stark and immaculate works of the 20th century. 'In 2018, it's still possible to create architecture that is contemporary and simple, at least aesthetically simple, and to reclaim a little bit of that elegant modernist spirit,' he announces, seated at a drawing table in his bright white Milan studio, surrounded by his three napping golden retrievers, as his dark-clad team works away at large-screen computers behind him. Lissoni, dressed Milanese-style, in a neat navy blazer with matching

silk pocket square, speaks softly, but his black apostrophe eyebrows and hazel eyes dance when he puts forth an opinion.

The architect's latest completed work, a residence in Tel Aviv designed in collaboration with the Israeli firm Tehila Shelef, is the very definition of crisply angled contemporary modernism. The entrance appears like a monolithic barricade, but on the inside, the two-storey home reveals itself as a dialogue between the external and the internal, with crystal-clear walls of glass that barely separate the airy, open space of the interiors from the lush greenery and limpid pools surrounding the house. 'My task was simply to make this house completely transparent in order to capture the light – to allow the residents to live inside but to feel like »

Photography: Amit Geron

CONCEALED BEHIND A MONOLITHIC ENTRANCE (ABOVE RIGHT), THE HOUSE FEATURES GLASS WALLS SHADED BY A SECOND SKIN OF WOODEN SCREENS (ABOVE LEFT), BOTH OF WHICH CAN OPEN UP



LEFT, THE WOODEN SCREENS CREATE A PLAY OF LIGHT AND SHADOW IN THE LIVING AREA, FEATURING LISSONI'S 'CHEMISE' SOFA FOR LIVING DIVANI, 'HUNUA' RUG FOR GOLRAN, AND '194 9' LOW TABLES FOR CASSINA. OTHER FURNISHINGS INCLUDE A 'PK80' BENCH BY POUL KJÆRHOLM FOR FRITZ HANSEN, AND A 'DALL' ARMCHAIR BY BAXTER
BELOW, THE ANGULAR BLACK STEEL STAIRCASE

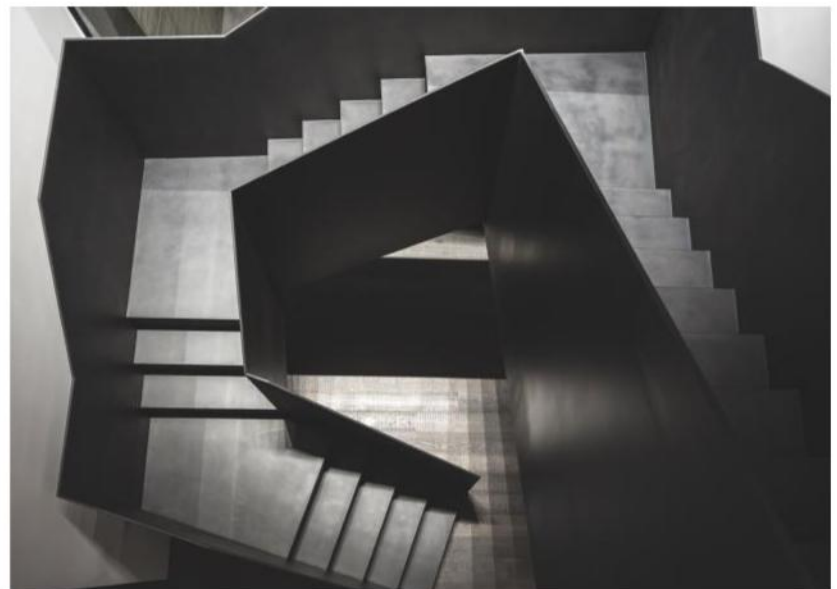
their existence is outside,' says Lissoni. Screens of wood over the glass walls soften the heat of the Tel Aviv sun – both layers slide back, completely opening the house to the outdoors when desired. When the wooden grille is closed, the effect creates what Lissoni calls a fundamental 'paso doble' between the light and shadows cast inside.

The house was carefully laid out to embrace the local light and to mesh with the surrounding area, but despite its vernacular orientation, the project has a distinctly Milanese discretion. Before reaching the residence's sunshine-filled interior, visitors face an entrance of looming blocks of stone, obscuring the treasures that lie within.

'In Milan, our cultural DNA tells us, no matter how rich one might be, not to show off, so even the homes of the most important Milanese families are closed and imposing on the outside, but inside you find courtyards, gardens, frescos, colonnades – you find all the beauty,' he says.

According to Lissoni, the house also expresses his Italian 'humanistic' approach, which he applies to every element of a project – from its initial visual impact to its interior, its garden and exterior, right down to the technical considerations needed to complete it. 'The Anglo Saxon way is for an architect to design a house, but to leave the construction and functional aspects to an engineer and ask an interior decorator to make it feel like a home. If you're an architect, you should know how to design absolutely every aspect,' he says. 'When you create a building, you need to design everything: the façade, but also the internal structure, the mechanical aspects. You need to design the veins and the nerves.' »

'In Milan, our cultural DNA tells us not to show off. You find all the beauty inside'





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LEFT AND BOTTOM, A PERGOLA LOOKS ACROSS A POOL TO THE MASTER BEDROOM, AFFORDED PRIVACY BY THE WOODEN SCREENS

CENTRE, LISSONI'S 'MEMO' TABLE FOR LEMA WAS PRODUCED AT A SPECIAL LENGTH FOR THE SPACE, WHICH ALSO SHOWCASES THE CLIENT'S COLLECTION OF ART AND OBJECTS



Applying this sweeping approach to the Tel Aviv residence, Lissoni formulated the L-shaped, bi-level footprint of the house, the garden, the numerous pools, the advanced climate-control system – even the interiors and furnishings. He mixed a ‘cocktail’, as he says, of his own furniture designs and others he admires, along with antiques from China, Japan and Israel, and the owner’s personal art collection. The materials are ‘as neutral as possible’, he explains, and match a floor of local grey marble with whitewashed plastered walls and a dramatic black steel staircase, creating a museum-like coolness that underlines the calm efficiency of the home – a retreat from the heat and vigorous urban energy of Tel Aviv.

The greenery, designed together with local landscape architect Mohr Avidan, appears to grow from the structure itself in a vaguely formalised way. Vines sprout from crevices, buds poke through outdoor steps and long desert grasses cluster along the edges to soften the hard lines of the structure. Lissoni describes it as an ‘Italian garden’ (despite the Israeli plant varieties), because it is ‘artificially natural’ – planned, but seemingly unplanned and perfect in the Italian style.

The building’s visual purity belies the complexity of its design. Lissoni kept the pillars and supports in the lofty interiors to a bare minimum – despite the entire walls of sliding glass – and the house’s inner workings, those ‘veins and nerves’, are fantastically intricate, full of cutting-edge mechanisms in the floors, roofs and walls that remove heat from the air. Surrounded by a series of pools, the house seems to float on water, softening the effect of the hulking concrete blocks. Yet even the water is functional, with an elaborate evaporation system that cools the air and reduces energy use – a must in such a sun-warmed part of the world. ‘The architect’s duty is always to design a building but also to consider what a human being needs from the building,’ says Lissoni. ‘We make spaces for human beings, after all.’✱
lissoniassociati.com



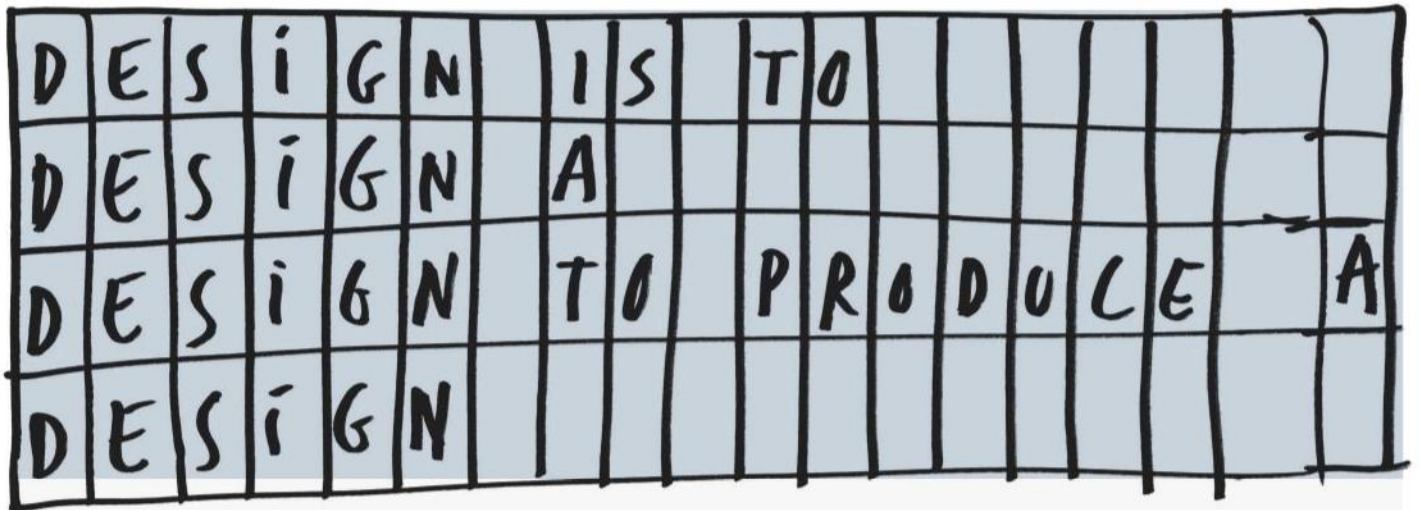
A young man with short brown hair and blue eyes stands in a well-lit room, looking directly at the camera. He is wearing a grey suede bomber jacket with a stand-up collar, a ribbed hem, and a ribbed cuff. The jacket features a buttoned flap pocket on the left chest and a buttoned placket down the front. Underneath, a light-colored crew-neck sweater is visible. He is also wearing dark blue trousers and a light-colored belt. The background shows a window with a view of a brick building outside.

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Problem solved?

Design and 'design thinking' is increasingly seen as the secret sauce for social and corporate advance. It's a promise that has pulled a dizzying list of head honchos and creative titans to our inaugural Brainstorm Design conference in Singapore. Here, Alice Rawsthorn looks at what design has done for us, and what it might yet do

What is **design**? A tool to build a better world? A great chair? A technical drawing? A profession? A means of boosting profitability? A marketing ploy? **Design** has fulfilled all of those roles, and many more. It is a complex phenomenon that has meant many different things at different times and in different contexts, making it fiendishly difficult to define, especially as it continues to acquire new meanings. Even its etymology is problematic, as the **design** theorist John Heskett illustrated with the phrase: 'Design is to design a design to produce a design.' Nonsensical though that sounds, it is grammatically correct.

Yet despite all of the muddles and clichés, for me, **design** has always had one unwavering role. It is an agent of change that can be used to interpret changes of any type – whether they are personal, political, cultural, social, economic, scientific, environmental, or technological – to help to ensure that they will affect us positively, rather than negatively. **Design** fulfilled this function for the prehistoric communities that turned caves into shelters, just as it does today by identifying constructive uses for artificial intelligence, quantum computing and other dauntingly powerful technologies that have the potential to be both immensely beneficial, and deeply damaging.

Not that interpreting technological advances is the only challenge for contemporary **design**. At a time

when we face tumultuous changes on many fronts, we urgently need **design** to help us manage them. Tackling the deepening environmental and refugee crises. Fostering economic growth through innovation. Quelling the rise of intolerance and extremism. Reinventing dysfunctional areas of healthcare, social services, education and the justice system. Enabling us to express increasingly fluid personal identities. **Design** is not a panacea, but if it is applied intelligently, it is a powerful tool with which we can address these issues. And yet **design** is often dismissed as slick and stylistic, and as a reason why millions of tons of electronic products are abandoned each year in toxic dumps, rather than a means of cleaning them up. Such clichés prevent us from realising its true potential, making it very timely to brainstorm **design** now.

For centuries, **design** was deployed instinctively, on the 'necessity is the mother of invention' principle that prompted those prehistoric cave dwellers to build shelters. Since the Industrial Revolution, it has been applied knowingly and systematically, becoming formalised and professionalised with the introduction of specialist schools and methodologies amid a blizzard of jargon. Industrialisation also categorised **design** as a commercial discipline, generally executed under instruction from clients. Some 20th-century designers (including the pioneering environmentalists) »

Would sensitive design thinking have helped fallen corporate star Uber anticipate its problems?

Richard Buckminster Fuller and Roberto Burle Marx, and industrial designers such as Dieter Rams and Charles and Ray Eames, whose work was so remarkable it transcended the pressure to compromise) escaped those constraints, but they were rare exceptions.

All of that has changed with the arrival of relatively inexpensive but powerful new digital tools. Basic though most of these technologies are, they have transformed the practice of design, enabling designers to operate independently and to pursue their own objectives. Other fields have been affected by them too, but seldom to the same degree. As well as managing huge quantities of complex data, designers can use social media to raise awareness of their work; find suppliers, collaborators and fabricators; or clinch funding. They are also able to raise capital from crowdfunding platforms, and to secure grants from the non-profits that support social and humanitarian design, including the Acumen fund and the Bill & Melinda Gates Foundation. Individually, each of these changes would have had a positive impact on design culture. Collectively, they have proved metamorphic.

Take a particularly ambitious independent design project, The Ocean Cleanup, a Dutch non-profit that has developed a gigantic floating structure with which it aims to clear plastic trash from the oceans. It plans to go live in the Pacific this spring after raising over \$30m in just four years. The Ocean Cleanup has been beset by criticism from scientists and environmentalists, who claim its system is flawed, yet its success so far shows how compelling a persuasively presented independent design endeavour for an important cause can be.

More and more socially and environmentally conscious designers are following suit, including those in parts of the developing world that previously lacked the resources to forge thriving design cultures. A new generation of African designers has emerged at the forefront of Internet of Things technologies in countries where more people have access to cellular networks than to clean running water. Portable diagnostic devices such as the Cardiopad heart monitor, developed by Arthur Zang in Cameroon, and the Peek Retina ophthalmoscope, devised by a group of doctors and designers in Kenya and the UK, are already improving the quality of healthcare for thousands of people.

In the UK, social scientist Hilary Cottam co-founded the social design group Participle to conduct a decade of experiments in developing more effective solutions for acute problems, like improving the care of the elderly and helping the long-term unemployed return to work. Participle formed multidisciplinary

teams led by designers that treated each issue as a design challenge and applied the design process to analyse it. Other social designers have done the same, choosing specialists from different fields as their collaborators. By opening up design to new perspectives, these designers are reinvigorating what was once a seemingly impenetrable white man's world of specially trained professionals, by making design more diverse in terms of gender, culture and skills, as well as geography.

The same technological changes, combined with growing financial, social and ecological pressures, have had an equally dramatic effect on design's corporate role. As well as its traditional function of translating technological advances into new or improved products and services, design is increasingly used as a general management tool to improve planning and delivery across businesses, much as Cottam and her co-workers deployed it at Participle. Design thinking, as this phenomenon is called, is almost as fuzzy a concept as design itself, but its underlying principle – that strategic decisions can benefit from being interrogated with the openness, thoughtfulness and rigour of the design process – has proved effective.

Take Nike, which owed its early success in the 1970s to the resourcefulness with which its co-founders, Phil Knight and Bill Bowerman, designed shoes that helped athletes to run faster. Its goals in product design are much the same today, but its resources – including motion-capture studios and high-speed cameras filming the soles of athletes' feet through transparent floor plates – are much more sophisticated. Nike, one of the very few Fortune 100 companies to be led by a designer – its chairman and CEO, Mark Parker – applies design thinking throughout the business, from human resources to supply chains. It has played a critical part in helping to restructure Nike's operations to meet higher ethical and environmental standards. The ongoing efforts to eliminate waste and consume less fuel and water, for example, have been planned to cut costs as well as to reduce the risk of a repetition of the 1990s protests against Nike's ethics, like those that still beset Apple and Canada Goose.

Could a fallen 21st-century corporate star like Uber have avoided its current predicament by adopting as coherent an approach to design? Uber was designed to meet a genuine need with huge commercial potential for an inexpensive, speedily accessible car service. It expanded aggressively, but failed to anticipate its impact on drivers and customers, and is now mired in rows with regulators and law suits, and demonised as the arch-villain of the gig economy. Would a smart and sensitive design thinking strategy have helped to anticipate those problems and encouraged Uber to refine its business model? Possibly. Will other companies avoid making the same mistakes when deciding how to design the driverless cars, robotic nurses, smart cities and any of the other technologies we expect to become ubiquitous in the near future? Let's hope so. ★
The Brainstorm Design Conference is co-produced by Wallpaper, TIME and Fortune magazines, brainstormdesign.com. Alice Rawsthorn's next book, Design as an Attitude (£16, JRP Ringier), is out in May*

EMOTIONS SHOULDN'T BE DESCRIBED, THEY SHOULD BE EXPERIENCED.



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CHRISTIAN BOLTANSKI
PHOTOGRAPHED IN HIS
STUDIO IN MALAKOFF,
PARIS, IN JANUARY 2018

BEATING THE ODDS

On the eve of his first solo show in London for eight years, we visit septuagenarian French artist Christian Boltanski in his studio outside Paris to discuss mortality, whale sounds and a wager over death with a Tasmanian devil

PHOTOGRAPHY: MACIEK POZOGA WRITER: AMY SERAFIN

'Where are the cameras?' I ask Christian Boltanski as we enter his studio in Malakoff, just outside Paris. He points out several, all feeding live footage to a grotto in Tasmania's Museum of Old and New Art. In 2009, David Walsh, the professional gambler, art collector and founder of the museum (see W*141), agreed to pay Boltanski a monthly stipend until the end of the artist's life for the right to film his studio 24 hours a day for an ongoing live video piece entitled *The Life of C.B.*

Walsh wagered that Boltanski would die within eight years; after that time, Walsh would end up spending more for the work than it was really worth. But those eight years have now passed, and the French sculptor and photographer still shows up on the feed – sitting at his computer, chewing on an unlit pipe, mulling over his next work. 'He would like to see me die in real time,' Boltanski says with a chuckle.

Mortality has long been an obsession for Boltanski. And yet, at 73, he's still going strong, travelling the world, creating new works and mounting exhibitions. This spring, the Marian Goodman Gallery hosts his first solo presentation in London since 2010, with recent works including the film installations *Animitas* and *Misterios*. In his studio, there are sketches and models for upcoming museum shows in Shanghai, Jerusalem, Tokyo, and the Centre Pompidou in Paris.

'He is certainly one of the major figures of the last 50 years,' says Bernard Blistène, director of the Centre Pompidou's Musée National d'Art Moderne and one of the first curators to give Boltanski his own show, back in 1984. He says the artist introduced an emotional dimension to conceptual art at a time when most others denied it. Since then, Blistène feels that Boltanski's work has only grown deeper. »







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ABOVE, BOLTANSKI'S LIMITED-EDITION COVER, AVAILABLE TO SUBSCRIBERS, SEE WALLPAPER.COM

TOP, IN BOLTANSKI'S STUDIO, LARGE PRINTS ON VEIL FROM HIS *APRÈS* SERIES, ALONGSIDE THREE SMALL LENTICULAR PRINTS FROM HIS *SIGNAL* SERIES

Perhaps literally, too – Boltanski wants to put a section of his upcoming Paris exhibition in the museum's underground car park. 'I imagine that being up high, in the 'glorious' floors of the Centre Pompidou, and at the same time underground, is like saying that in every human being there is grandeur and misery, glory and confinement, high and low,' remarks Blistène.

Boltanski has built his reputation on art that deals with disappearance and the fragility of memory, whether individual or collective. 'A big part of my work is the fact that each person is unique and important, and that every person will disappear,' he says, noting that most are forgotten after two generations.

His installations make use of everything from old photographs to heartbeats, which he has been recording from people around the world and is storing on the Japanese island of Teshima. With 120,000 heartbeats collected so far, *The Heart Archive* has become a pilgrimage site – though, he says, 'If you go to hear your grandmother who is dead, you will listen to her absence more than her presence.' Facebook intrigues him as a purportedly happy place where a growing number of profiles are of the deceased.

The artist first gained international fame in 1972 at Documenta 5 in Kassel with *L'Album de photos de la*

famille D, an installation made up of a friend's family photos. Everyday moments from a middle-class existence, they could have been images from anybody's family album. In 2015, Boltanski reused the same images in *La traversée de la vie*, printed on cloth veils as though faded with time – one of the pieces on display at the Marian Goodman Gallery.

He avoids talking about his own background in his works – on the contrary, he created a made-up childhood early in his career. But he admits, 'At the beginning of an artist's life, there is always a trauma.' His was historical: the war that forced his Jewish father into hiding under the floorboards of the family home in Paris from 1943-44. Boltanski was born a few weeks after the city's liberation. His earliest memories are of family friends, survivors of the Shoah, telling their terrible stories. Even after the war, his family lived in fear. 'I never saw my dad walk alone in the street. I was 18 before I walked alone for the first time. We lived in a big house, but we all slept in the same room.' Boltanski stayed home from school. When he was 14, his older brother told him he could draw, and that was the moment he decided to become an artist.

His creations rarely make direct reference to the Holocaust, but its presence is often felt. The »



‘MAYBE, IN A HUNDRED YEARS, MY NAME WILL BE FORGOTTEN, BUT SOMEONE WILL SAY THERE WAS A MAN WHO CAME HERE AND TALKED TO WHALES’

arbitrary nature of man’s existence inspired works such as *Personnes* (2010), where a mechanical claw grabbed at random articles from a mountain of used clothing, or *The Wheel of Fortune* at the 2011 Venice Biennale, where a machine haphazardly selected individual pictures of newborn babies, life’s essential lottery system laid bare. Boltanski, who is married to artist Annette Messager and has no children, keeps some of the baby photos on a wall in his studio, their round bald heads not unlike his own. Leaning against another wall is a board with the dates 1907-1989. He says it is a portrait of his mother: ‘Life is the little dash between those two dates.’

Despite the darkness in his work, Boltanski insists he is joyous. He points to his belly as proof that he likes to eat, drink and socialise, and he loves exhibiting in places like Bologna, where he can find a favourite dish. ‘I think that the fact of talking about all this makes you feel better,’ he muses. As he gets older, some of his installations have become more personal – *Last Seconds*, for example, is a digital counter that will stop ticking out the seconds the moment he dies. And though he claims not to be religious, certain of his works have started to explore what comes after we depart.

In recent years he has created installations in nearly inaccessible places, such as Chile’s Atacama Desert, where clear skies make for some of the world’s best

stargazing and Pinochet buried political prisoners in mass graves. Here, Boltanski planted 800 Japanese bells on metal stems in the ground, like tiny souls, in the same arrangement as the stars on the night of his birth. He named it *Animitas*, after roadside memorials to the dead. He has repeated the exercise at three other sites: on the island of Teshima, overlooking the Dead Sea, and on Quebec’s Île d’Orléans. Videos of each, filmed from sunrise to sunset, will be all that remains after nature destroys the works.

Boltanski says that 80 per cent of the art he now produces will disappear, but he cares more about the idea behind an artwork than the physical thing, what he calls the ‘myth’ over the ‘relic’. Last year, in a remote part of Patagonia, he created *Misterios*, large horns that create sounds like whale calls when the wind passes through them. ‘Maybe, in a hundred years, my name will be forgotten, but someone will say there was a man who came here and talked to whales.’ He hopes people will play his works like music after he is gone.

Now Boltanski wants to make a film about mayflies, ephemeral insects that come into the world, flutter around for a few hours, then die, like Macbeth’s poor player strutting his hour upon the stage. ‘That’s us, our lives,’ he says, flapping his hands for a moment. ★ *‘Éphémères’ will be showing at Marian Goodman Gallery, London W1, from 12 April to 12 May, mariangoodman.com*

ABOVE, AN ELEMENT FROM BOLTANSKI’S *PRENDRE LA PAROLE* INSTALLATION.

ABOVE RIGHT, PHOTOGRAPHIC PORTRAITS OF BOLTANSKI, WHICH HE OFTEN USES IN HIS WORKS, SUCH AS *ETRE À NOUVEAU* AND *ENTRE-TEMPS*



Lobby groups

Four first-rank hoteliers and the designers who work their rooms

Aby Rosen and Space Copenhagen

The evolution of SoHo's Howard Street from a sleepy pocket of Manhattan to a bustling hub of creativity owes much to 11 Howard (W*206). This 221-room hotel, a haven of restrained luxury within a former post office building, is the result of a partnership between Aby Rosen, owner of the Seagram building, and Signe Bindslev Henriksen and Peter Bundgaard Rützou, of Danish firm Space Copenhagen.

Introduced by design consultant Anda Andrei, the real estate magnate and the designers got to know each other on a grand tour of sorts. In Copenhagen, they dined at all the celebrated restaurants Space had worked on, among them the original Noma and Geist. 'I was immediately drawn to them,' he says. 'There is good harmony within their partnership.' Back in New York, he showed them around some of his favourite spots, as well as his own home. 'I wanted them to understand how I live. It was an interesting dialogue, and they got it pretty fast.'

The designers agreed with Rosen to follow 'a simple, tactile and holistic approach' for 11 Howard. Muted colours and a judicious use of wood and leather are complemented by bold gestures, such as a spiralling steel staircase. 'Their design has longevity,' says Rosen, almost two years after the opening. 'It looks fresh, as if we did it yesterday.'

Both parties speak of their relationship with unusual warmth. 'Aby was charming, incredibly sharp and engaged,' say the duo. 'He showed us a lot of trust and freedom.'

'I think they have reinvented and brought the freshness back to the Scandinavian look,' enthuses Rosen, 'and I would love to hire them for my home.' **TF Chan**

rfr.com; spacecph.dk





PROPERTY MAGNATE
ABY ROSEN WITH SPACE
COPENHAGEN'S SIGNE
BINDSLEV HENRIKSEN AND
PETER BUNDGAARD
RÜTZOU, BY THE HOTEL'S
METAL SPIRAL STAIRCASE

marset



Taking care of light

**INTERIORS
FROM SPAIN**



AZUMA AND HOSHINO IN ONE OF HOSHINOYA TOKYO'S RYOKAN-STYLE ROOMS

Yoshiharu Hoshino and Rie Azuma

It was fortunate timing that brought together Hoshino Resorts' CEO Yoshiharu Hoshino with architect Rie Azuma, who designs all his flagship Hoshinoya properties. They were both studying at Cornell University in the mid-1980s and, as there were few Japanese students on campus at the time, they gravitated towards one another and met to eat deep-fried tonkatsu pork chops at a local restaurant. Azuma remembers Hoshino talking about ice hockey; Hoshino recalls being impressed by Azuma's dedication to her work. 'I would often walk by the architecture building. I remember the lights always being on inside until late at night, and the sight of Azuma-san working late,' he reminisces.

Their professional collaboration started in 1992. By then they were both running their respective family businesses; Azuma taking over her father's architectural practice and Hoshino taking the reins of what was then called Hoshino Onsen Ryokan and had been operating resorts for over 80 years. He soon

turned to Azuma for advice on revamping the family assets, and her first Hoshinoya resort, the Hoshinoya Karuizawa, opened in 2005.

Hoshino is clear on why he keeps coming back to Azuma: 'Most architects design buildings, whereas Azuma-san designs the space. She doesn't fixate on the colours of the walls, but rather on aspects like the ceiling height, or the way the space is built. Interior designs emphasising the latest styles become obsolete in five years, but the enrichment of space itself creates something timeless.'

For Azuma, who is involved from the earliest stages in any Hoshinoya project, the site selection is where she decides whether or not to press go on the design. 'It needs to be unique, offer something special, or have some kind of cultural significance,' she says. 'Hoshinoya is about how you spend your time at the resort, how the design can help you relax, rather than just big luxurious rooms.'

Having opened the first Hoshinoya outside Japan, in Bali, last year, the pair are about to open Omo, a new type of urban hotel that Hoshino calls 'a tower bed'. We look forward to enjoying more Japanese hospitality wherever this dynamic duo strikes again. **Jens H Jensen**
hoshinoresorts.com; azuma-architects.com

Upcoming and recent collaborations

Omo, 2018

Hoshino Resorts' new city-centre concept, promising a casual and tourist-friendly approach, launches with locations in Asahikawa, Hokkaido, on 28 April, and Otsuka, Tokyo, opening 9 May

Hoshinoya Bali, 2017

Azuma's sixth Hoshinoya property features single-storey villas in a jungle setting, connected by three canal-like pools

Hoshinoya Tokyo, 2016

A contemporary take on ryokan hospitality set within a 17-storey lattice-clad tower in Otemachi

Hoshinoya Fuji, 2015

Minimalist, glass-fronted, concrete-box cabins offer glamping with Mount Fuji views

Photography by Andrea Ferrari



DEDAR
MILANO

CONTRERAS AND URQUIOLA
IN THE 16TH-CENTURY VILLA
PLINIANA ON LAKE COMO



Luis Contreras and Patricia Urquiola

Few hotels have balanced impact and discretion as masterfully as Il Sereno (W*212), the first collaboration between hotelier Luis Contreras and architect Patricia Urquiola. Opened in August 2016, it was the first new structure to be built on the shores of Italy's Lake Como in 70 years, but its rationalist references (inspired by local architect Giuseppe Terragni) made it appear instantly at home. The pair met several years ago, when Contreras' parents attended a talk by Urquiola in Miami. 'It was a reconnaissance mission: they wanted to see me in action before approaching me for the project,' she explains. The Spanish architect was enlisted to work on the hotel's interiors, but after visiting the site, she proposed a more holistic approach and staked a claim on both the architecture and the interiors. 'The lake is all about integrity,' says Urquiola. 'Having multiple interlocutors on the building would have made the project confusing.'

There was still plenty of room for collaboration: Patrick Blanc was asked to create the green spaces (largely vertical, given the location's topography). Contreras and Urquiola also worked together on a wooden boat for the hotel, produced by local company

Cantiere Ernesto Riva, with a 1940s-inspired design. 'From the start of the project, while we were solving complex structural problems, we were also adding more personal touches throughout the building,' says Urquiola. 'The way we worked, it almost felt like I was creating a private villa for the family.'

Just as they were finishing the hotel, Urquiola and Contreras began working on a second property on Lake Como. The hotelier had spent hours sailing the lake to explore its surroundings and had happened upon Villa Pliniana. Built in 1570, the property lay largely unused on the lake shore, about 1km away from Il Sereno. He became friends with the owners and obtained a lease for the villa. Contreras worked with Urquiola to create what he calls 'a 90,000 sq m hypersuite', a private residence with hotel service, also rented out for private events. While the building's historical character was left mostly

unaltered, Urquiola added contemporary furnishings and a neutral palette. The architect insists that it was the collaborative element of the project that made it so special. 'It was a creative encounter at a level that is higher than business,' she explains. 'For me, this is the new way to realise quality projects.'

Rosa Bertoli

patriciaurquiola.com

Collaborations to date

Il Sereno, Lake Como, 2016

Urquiola's striking, rationalist-inspired structure comprises a series of loggias topped by a flat garden roof. The interior colour palette nods to the lakeside surroundings

Villa Pliniana, Lake Como, 2016

A 16th-century residence turned into a suite with hotel service, with interiors by Urquiola



FROM LEFT, HOTELIER KJETIL SMØRÅS AND DESIGNERS MÅRTEN CLAESSON, EERO KOIVISTO AND OLA RUNE AT BERGEN'S HOTEL ZANDER K

Kjetil Smørås and Claesson Koivisto Rune

Until recently Bergen offered little in the way of inspiring accommodation. Norway's second city was dominated by dully efficient chains; the De Bergenske group, behind the Grand Hotel Terminus and Augustin Hotel, was the only local independent operator. The balance, though, is shifting. Last year, De Bergenske's Kjetil Smørås opened three new properties – Villa Terminus, Hotel Zander K and Bergen Børs Hotel – doubling its room count in the city.

Wanting to expand his family business, Smørås understood that contemporary design could give it a cutting edge and turned to Swedish architecture and design studio Claesson Koivisto Rune. Smørås' mother had read about the studio's work on Stockholm's Nobis Hotel, completed in 2011. Her son studied the team's resumé, then called them for a meeting and they quickly signed up. Designer Henrik Nygren was also brought in to work on the graphics and identity.

'For me, it is very important to share an understanding of aesthetics with the designers,' explains Smørås, 'and that they have a passion for hotels.' The design trio's

Eero Koivisto adds, 'We told Kjetil that each hotel should have a unique atmosphere. We stay in many hotels, so we know what we like and don't like. I favour spaces that feel like they haven't been "designed". We want to create spaces that just feel good.'

The partnership first bore fruit with the conversion of a 1770 wooden building, located next door to the 131-room Grand Hotel Terminus, into the 18-room Villa Terminus. Originally built as a home for the elderly, the structure went through a meticulous restoration, retaining its character while receiving a facelift fit for the 21st century. Each room is different and the building's structural quirks are maintained, resulting in a hotel that feels more like a home.

On the same street, the 249-room Hotel Zander K opened as a modern counterpart to Villa Terminus, and has become a social hub for both visitors and locals.

The most recent addition, the 127-room Bergen Børs Hotel, is the most upmarket in the portfolio. Occupying an entire block in the centre of the small city, this former stock exchange dating from 1862 is now a fashionable yet quietly luxurious place to stay, where contemporary design complements remnants of the building's past.

'Claesson Koivisto Rune has impressed me many times with its surplus of creativity. The designers are always enhancing my own

ideas,' reflects Smørås. 'They have progressed the inherent qualities of Scandinavian design, celebrating natural materials in an authentic and contemporary way.'

And now, as Claesson Koivisto Rune continues to work with Smørås to refresh first the Grand Hotel Terminus and then the Augustin Hotel, one might think the hotelier will eventually embrace some downtime. He grins, 'Well, I haven't opened my last hotel.' **Max Fraser**
debergenske.no; claessonkoivistorune.se

Upcoming and recent collaborations

Augustin Hotel, due 2020

The step-by-step renovation of Bergen's oldest family-run hotel will begin in 2019

Grand Hotel Terminus, due 2019

A gradual, floor-to-floor refurbishment of the hotel, first opened in 1928, in the heart of Bergen

Hotel Zander K, 2017

A new-build concrete structure softened with warm lighting and rich, solid-wood furniture

Bergen Børs Hotel, 2017

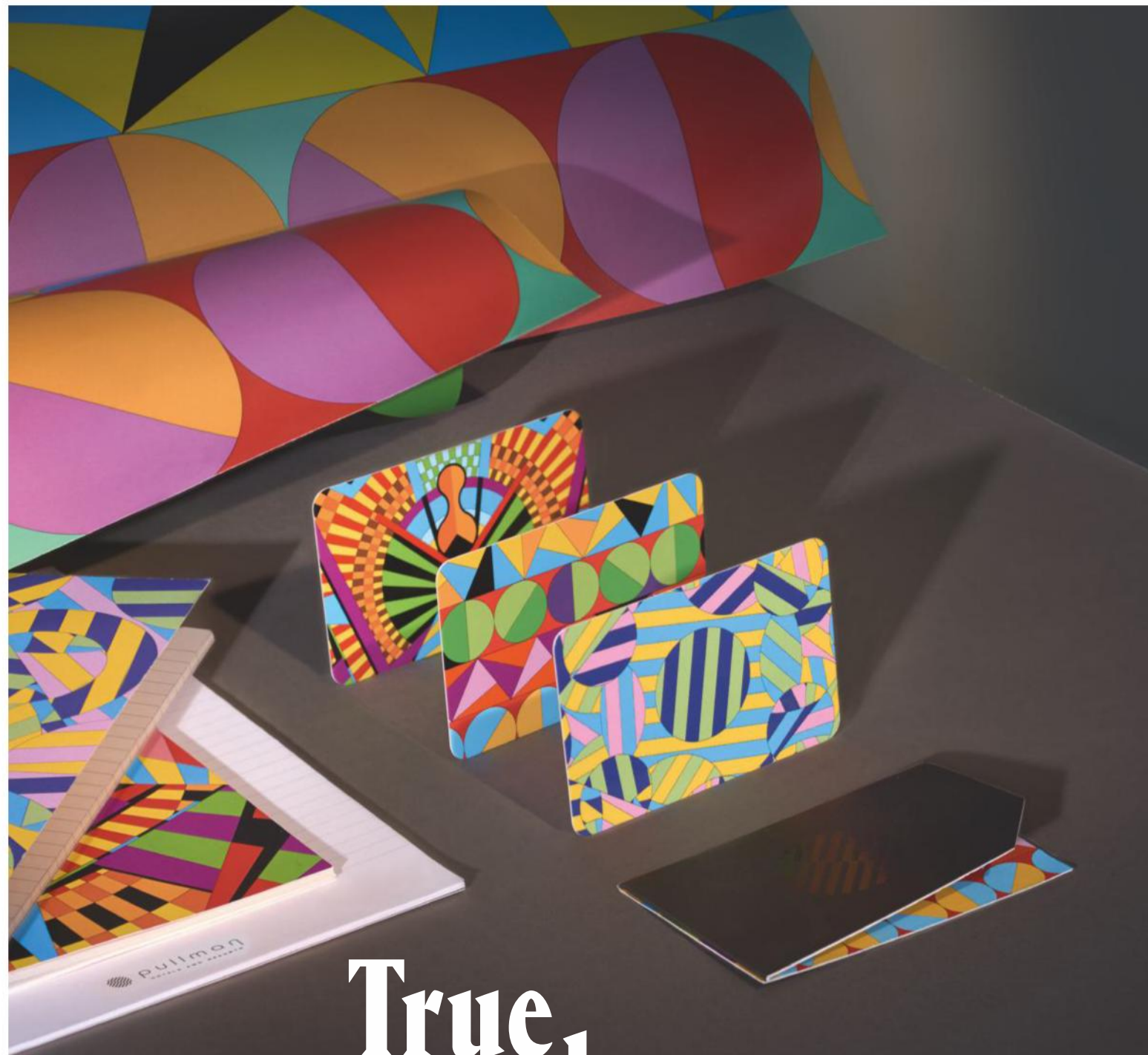
Located in the city's former stock exchange, this upmarket hotel features sophisticated interiors

Villa Terminus, 2017

A 18th-century wooden building transformed into a characterful boutique hotel

Oliver Spencer





True colours

Artist Adam Nathaniel Furman uncovers Pullman Hotels' vibrant core

When Wallpaper* asked Adam Nathaniel Furman to collaborate with Pullman Hotels and Resorts for its Art At Play project - part of the brand's commitment to promoting the accessibility of art - the London-based artist embraced the opportunity to create something dazzling and unique. His adventure into graphics, urbanism and hospitality began with an exploration of Pullman's London St Pancras and Paris Tour Eiffel hotels in order to acquaint himself with the lifestyle of Pullman's 'global nomad' customer and its 'Our world is your playground' mission statement.

Tasked with developing a collection of products for hotel guests - including card holders, key cards, mugs, paper cups, door hangers, stationery and tote

bags - Furman responded by taking inspiration from his observations.

'The Pullman brand is all about working hard and playing hard,' he says. With this 'dynamic mix of binary opposites' in mind, he designed three geometric patterns - Cosmopolitan Totem, Global Rotation and WorkPlay Walkway - each representing aspects of the brand's energy. 'I like to create moments of thrilling contrast,' says Furman, who trained in both fine art and architecture. 'These patterns can be used to create flashes of invigorating colour, vivacious jewels amid the muted calm of contemporary hotel life.'

For more on the project and an interview with the artist, see wallpaper.com/w- bespoke/pullman-art-at-play

Wallpaper* Bespoke

Furman in his London studio and, opposite, his patterns on Pullman objects such as key cards and stationery



Ceramica
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CONFETTI

NEW TILES COLLECTION DESIGNED BY MARCANTE - TESTA FOR CERAMICA VOGUE

THIS PICTURE, THE RESTORED 18TH-CENTURY MANSION SITS ON MORELIA'S MAIN PLAZA
BELOW, THE GROUND FLOOR BAKERY, FORTUNATA Y JACINTA



OPENING SHOT

How a Mexican movie mogul is hoping to revitalise his home town with a multi-venue master plan

Morelia is a sleeping beauty of a town, built in the 16th century and with a historic centre that rivals the best of Europe. Today, the city is as well known for its colonial buildings in rose-coloured stone and its international film festival as for being the capital of Michoacán, the state where Mexico's drug war began. As a result, Morelia is something that is increasingly hard to find: a 'touristic city without tourists', in the words of the Argentinian architect Luis Laplace.

Based in Paris, where he has run his own practice (with co-founder Christophe Comoy) since 2004, Laplace had never visited Mexico before first going to Morelia three years ago. Since then, he's spent quite a bit of time in this city, renovating a 4,000 sq m property overlooking the central plaza.

The property's owner, Alejandro Ramírez Magaña, is CEO of Cinépolis, one of the world's largest cinema chains. Born in Morelia, Ramírez wanted to buy a secondary residence here. The house he chose included shops at street level, which he decided to



maintain as public spaces, hoping they would enhance Morelia's appeal for others who might restore and reoccupy its old palaces. 'Morelia is where I grew up,' Ramírez says. 'The city has changed since then and become more a place to come to work rather than live. I want people to come back. The city has a lot to offer: architecture, historical museums and the film festival.'

Built in 1730, the property was run-down but beautiful, a typical Hispanic Mexican stone mansion with courtyards. It had been the birthplace of Don Mariano Michelena, one of the original conspirators plotting Mexico's independence in 1809. Michelena also introduced the coffee plant to his country, which is appropriate, since the new project includes a café/bookstore called Café Michelena. There's also a restaurant, La Conspiración de 1809, serving a creative take on Mexican cuisine by a local chef named Cynthia Martinez, and a bakery, Fortunata y Jacinta, run by a baker who mixes French traditions with native flavours. »



1



2

3



4



1. Café Michelena, featuring Spanish-influenced encaustic floor tiles and shelves lined with locally made terracotta pots. 2. A mural inspired by Mexican flora in the main restaurant, La Conspiración de 1809. 3. La Conspiración also boasts a new baroque-style decorative door frame, built by local stonemasons. 4. The bookstore area of Café Michelena, with an original ceiling featuring Parota wood beams

To rehabilitate the property, Ramírez hired Laplace, who had already worked for him in the US and Europe. (The project is co-signed by a Mexican architect, Christian Gantous, who worked on the residential areas.)

Laplace chose to turn the public spaces – 400 sq m in all – into something elegant yet welcoming, and unmistakably Mexican. ‘Go anywhere today,’ he says. ‘The fancy restaurants want to be like those in New York, Paris, London. I did not want this to be the case. I wanted to put value in local artisans, and work with them.’

Laplace started by researching the area, finding local craftspeople working in wood, stone, ceramics and fabrics. He used copper, a speciality of a nearby town, to make everything from champagne buckets to the front of the café counter, something he says would be ‘insanely expensive’ in Europe.

For the floors, he combined old patterns to make Spanish-influenced encaustic tiles, while original Parota wood beams still line the high ceilings. Stonemasons built

a decorative frame for an existing door, a Mexican version of Spanish baroque.

One day during the renovation, Laplace was drinking his morning coffee on a terrace in Morelia when a woman came up asking him to buy one of her terracotta pots. He surprised her by purchasing them all. A few minutes later, she came back. ‘I turned around and the entire family showed up with bags full of pots,’ he said. He scattered the small, round pots everywhere, on counters, shelves and tabletops.

While Laplace is used to working with artisans in France, he says this was a totally different experience. ‘I would spend half an hour making a drawing for someone, and two days later the guy would come back with the project. Something that would take two months anywhere else. People were engaged, and happy to work with a crazy foreigner.’

He brought his office team in from France and hired hundreds of locals for the work site, an army of people who took on any task. ‘Don’t forget, these are people who built

pyramids,’ notes Laplace. ‘You bring something huge, like a super heavy table in solid oak that comes with a crane and cannot go inside, and six guys – they just do it.’

Murals are an important part of Mexico’s culture, and the architect was thrilled to find that Morelia has a particularly impressive mural by American artist Philip Guston on a wall of the university library. Called *The Inquisition*, it was painted in 1935 and hidden by a false wall until the late 1970s. Laplace wanted to put a mural in the restaurant – decorative, not political – and he hired a young local artist to paint the four walls of one room with lush flora from the region, giant leaves and palm fronds practically rustling behind diners’ heads.

Now that the space has finally opened, tables here have become hot property. On TripAdvisor, one reviewer complains that the Café Michelena is ‘crowded all the time’. To this, Laplace simply responds: ‘Great, mission accomplished.’ ★ luislaplace.com; laconspiracionde1809.com

HAUTE NATURE



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Dalmata (Marble)

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Checking In

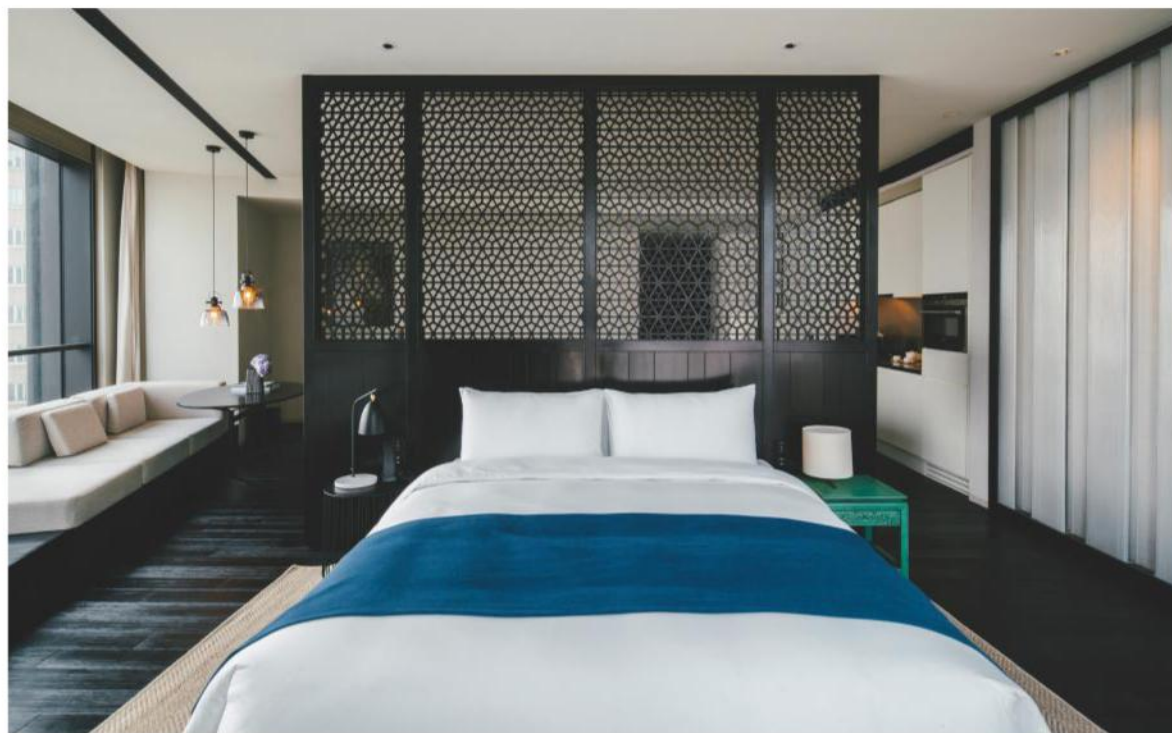
Dark towers

Piero Lissoni delivers a broodingly handsome hangout with The Middle House in Shanghai

PHOTOGRAPHY: ALGIRDAS BAKAS WRITER: DAVEN WU

With great stealth and style, Hong Kong's Swire Hotels has been expanding its House Collective brand through Asia. Its latest project, The Middle House, has just opened in Shanghai and is a seductive addition to the family. The hotel's location, in the RMB17bn mixed-use development HKRI Taikoo Hui, is flawless, while the immediate neighbourhood, Dazhongli, holds some of the city's last remaining historic *shikumen*, or lane houses, around which rear up the towering skyscrapers of the Jing'an financial district.

Divided between two 14-storey towers clad in a striated façade of aluminium louvres are 111 rooms and 102 serviced apartments with interiors by Piero Lissoni. Channelling his customary love for muted hues and



CLOCKWISE FROM LEFT, THE OVAL STAIRCASE IN THE APARTMENT BUILDING; A TABLE AT FRASCA, THE HOTEL'S MODERN ITALIAN EATERY, WITH RON ARAD'S 'DEAR INGO' CHANDELIER HOVERING; A MEMBERS' LOUNGE AT CHINESE RESTAURANT SUI TANG SHANG; AND ONE OF THE SERVICED APARTMENTS, WITH A SCREEN DIVIDING THE LIVING AREA AND BEDROOM

streamlined silhouettes, the Milan-based architect has conceived a handsome modern space that artfully incorporates Shanghaiese design elements.

The bedrooms, for example – starting at a sizeable 50 sq m and expanding to a positively palatial 660 sq m for the penthouse – showcase handmade ceramic tiles, silk panels and low-slung furniture that seem to float off the dark-stained floors. In less assured hands, the result might have easily descended into cliché, but Lissoni ably unifies the disparate pieces into a masculine whole that quietly telegraphs its location without ever detracting from Shanghai's *Blade Runner*-like landscape made cinematic in floor-to-ceiling windows.

Just as gratifying is the Lab Mixun spa, a sprawling space that includes a yoga studio, gym, a Hypoxi body-shaping room and a heated indoor pool. After a few leisurely laps, guests can head to the adjoining bar for some cold-pressed juices.

New York-based chef Gray Kunz, meanwhile, continues his long association with the House brand, lending his name to the hotel's anchor attraction, Café Gray Deluxe, while two other equally soigné restaurants – all three also designed by Lissoni – offer Cantonese and Italian fare, the latter served up, in good weather, in the adjoining garden terrace. ★ 366 Shi Men Yi Road, Jing'an District, tel: 86.21 3216 8199, themiddlehouse.com. Rates: from \$450

Focus on de



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DEPARTURE INFO

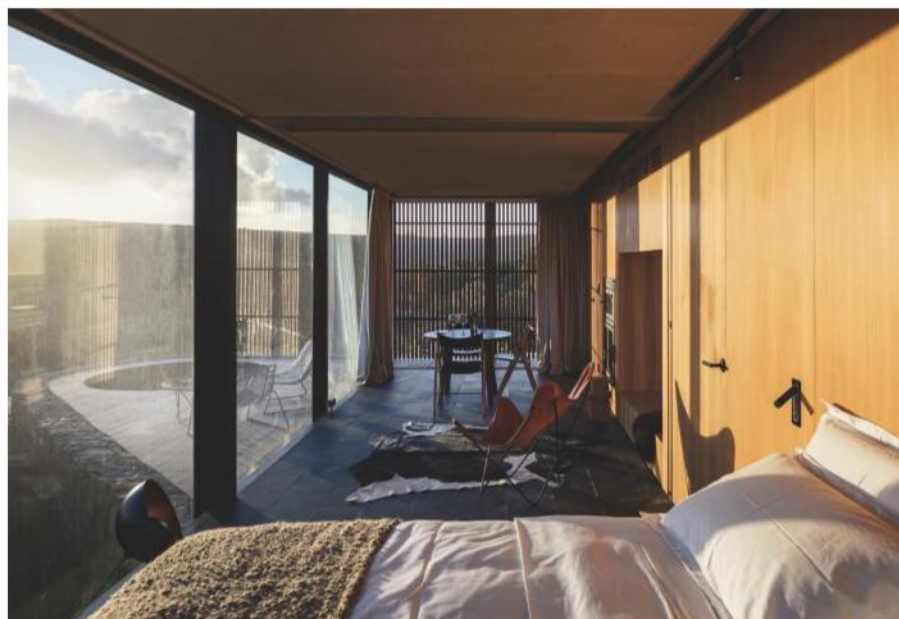
We take time to reflect in Uruguay, go boho in a Byron Bay bungalow and chow down in Chengdu and Helsinki



Big-sky thinking

SACROMONTE LANDSCAPE, MALDONADO

Escaping from the madding crowd is all very well, so long as one does it with minimal discomfort and inconvenience. Checking all the right boxes is this millennial getaway set in the wild sierras of Maldonado, north of Uruguay's Punta del Este. Architecture studio MAPA, which has offices in Uruguay and Brazil, has gently inserted 13 spacious cabins – prefabricated in Montevideo and assembled on-site with minimal disruption to the natural terrain – into a hundred hectares of grasslands, spring-water reservoirs, and vineyards bristling with tannat, merlot and cabernet sauvignon grapes. The entire front of each cabin is sheathed in smoky, one-way mirror glass, which creates a simple but effective camouflage against the setting, while providing the interiors, lined with cool dark stone and oak wall panels, with uninterrupted views of the sierra. And set on a hilltop is the retreat's farm-to-table restaurant, which serves barbecued lamb, veal and wild boar. **Daven Wu** Camino La Guillermina, Maldonado, Uruguay, tel: 598.9546 7676, sacromonte.com. Rates: from \$700



■ CABIN CLASS

Top and above, the 13 spacious, prefabricated cabins at the Sacromonte Landscape hotel in Uruguay feature one side that is entirely made up of smoky, one-way mirror glass, while the interiors are clad in cool dark stone and oak



Set and match

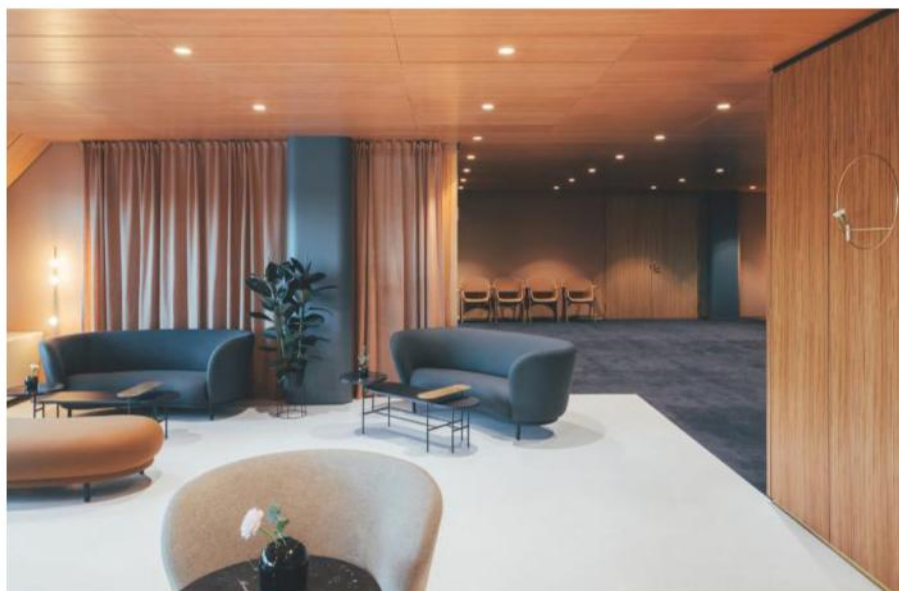
THE BUDAPEST CAFÉ, CHENGDU ←

Better known for its historic ruins and commercial hub, Chengdu is probably the last place anyone would expect to find a café called The Budapest, much less one inspired by Wes Anderson. But for Melbourne studio Biasol, the Hollywood auteur was the springboard for reimagining an airy double-volume space in a humdrum neighbourhood of low-rise, mixed-use buildings. The geometric shapes so beloved by Anderson feature in the arches containing dark blue-green banquettes and the ovaloid doors accented by brass fixtures and hinges, while a small terrace of curvaceous granite steps double as a perch for people watching and casual seating. On offer is an equally quirky menu of pastries, hot chocolate and sodas. **Daven Wu**
No. 8, Annex 7, Erhuan East Road, Chengdu, tel: 86.28 8447 2189

Bay watch

ELEMENTS OF BYRON, BYRON BAY →

Byron Bay's boho charms have been raised a few notches with the unveiling of 99 new villas at the Elements of Byron resort, located on the beautiful Belongil Beach. Set among the property's 50 acres of rainforest, lakes and lagoons, the new additions include an adults-only pool with swim-up bar. Owner Peggy Flannery has overseen the design to furnish the light-drenched bungalows in understated neutral tones and timber strips with pops of colour. Modern Australian restaurant Graze offers the likes of charred octopus with nduja and spanner crab lasagne, while the hotel's new solar-powered steam train can putt you into town for copious dining options. **Lauren Ho**
144 Bayshore Drive, Byron Bay, New South Wales, tel: 61.2 6639 1500, elementsofbyron.com.au. Rates: from A\$650 (£368)



Finn jewel

PALACE, HELSINKI ←

The Palace Hotel first opened in 1952 to coincide with the Helsinki Olympic Games. SARC Architects and Note Design Studio were recently tasked with revamping the hotel's tenth-floor restaurant, reconfiguring Olli Borg's original interiors, such as the mahogany and elm panels in the ceiling and the lobby area, and adding fresh earthy colours, mustard terrazzo and customised pink serving trolleys. The light-infused space sets the stage for chefs Hans Välimäki and Eero Vottonen to present their take on modern Finnish cuisine, including truffle-scented turbot, and Challans duck breasts, nicely balanced with sour plums and cabbage. **Daven Wu**
Eteläranta 10, Helsinki, tel: 35.8 96128 5400, palacerestaurant.fi

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THE URGE TO EXPLORE SPACE

ARTFUL LODGER

We're drawn to tented luxury in Ubud, a free spirit in Manhattan and a revived Bloomsbury beauty



100: Number of man-hours it took to make each of the hand-hammered copper bathtubs that feature in the Capella Ubud's tented retreats

42: Brass monkey statues throughout the camp

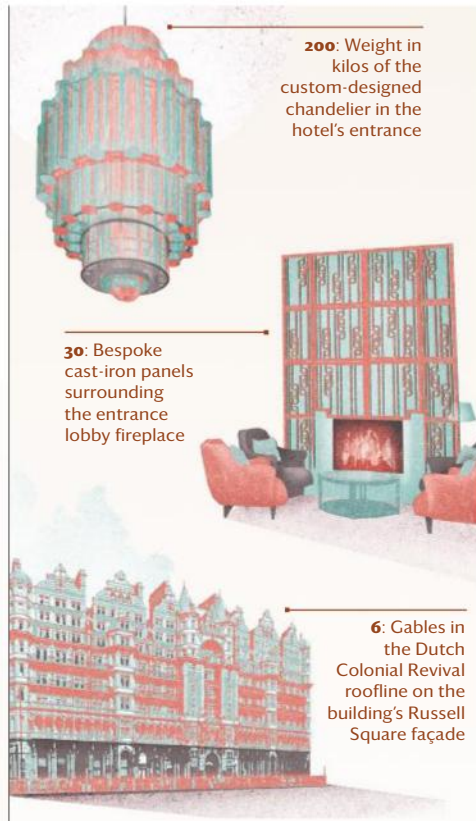
21: Suspension bridges, each spanning 120m, that link the tented retreats, pool decks and public spaces

NoMad tribe

FREEHAND, NEW YORK

Playfully irreverent hotel brand Freehand has brought its bohemian aesthetic to the heart of the Big Apple. Occupying the 1928 George Washington Hotel in the city's NoMad district, Freehand New York features the same vibrant textures and warmth that have made its sister properties favourites in Miami, Los Angeles and Chicago. New York studio Roman and Williams has mixed restored original features with custom-made furniture and fixtures, found objects and site-specific artwork commissioned from Bard College's Live Arts Program. While an embodiment of the neighbourhood's past and present, Freehand New York makes its own mark with its stylish bar and dining options. Local tastemaker Gabriel Stulman is behind its restaurant, Simon & The Whale, a charmingly nostalgic, seafood-focused spot, as well as a mezzanine café and bar that doles out small bites and classic cocktails. The hotel brand's signature bar, Broken Shaker, is set to open on the rooftop this spring.

Pei-Ru Keh
23 Lexington Avenue, tel: 1.212 475 1920, freehandhotels.com. Rates: from \$359



200: Weight in kilos of the custom-designed chandelier in the hotel's entrance

30: Bespoke cast-iron panels surrounding the entrance lobby fireplace

6: Gables in the Dutch Colonial Revival roofline on the building's Russell Square façade

Jungle beat

CAPELLA UBUD, BALI

Among Bali-philes, Ubud has long been a byword for lush emerald jungle and reclusive artists. Though the main drag is choked with traffic these days, the district's interiors still evoke a halcyon past, a nostalgic urge indulged by the Capella. Comprising 22 one-bedroom tents and a two-bedroom lodge in Keliki Village, the resort is the work of the prolific Bangkok- and Bali-based architect Bill Bensley, who has taken care not to disturb any extant trees, letting the surrounding rainforest, paddy fields and the tumbling Wos River dominate the tableau. The creature comforts, though, are thoroughly millennial, sturdily furnished timber floorboards, copper bathtubs, outdoor showers and carved folding doors. Each tent comes with a saltwater Jacuzzi, while public facilities comprise a 30m pool, a tented gymnasium, a library and a spa that offers medicinal culinary treats. **Daven Wu**
Jalan Raya Dalem, Desa Keliki, Kecamatan Tegalalang, Ubud, Bali, tel: 62.361 9021 888, capellahotels.com. Rates: from \$838



375: Green tiles that line the check-in desk

20: Original millwork busts from the former George Washington Hotel that have been restored by Roman and Williams

500: Weight in pounds of the hotel's bunk beds. Each was custom made from solid wood by Amish craftsmen

In the pink

PRINCIPAL, LONDON

When Hotel Russell opened in 1898, its grand silhouette caused such a stir that not only did its Russell Square neighbours rush to copy its distinctive light terracotta façade, but the owners of the RMS Titanic also tapped the hotel's designer, Charles Fitzroy Doll, to create their ship's dining room. Happily, the Grade II-listed building survived the intervening century rather better, and is just emerging from a lavish overhaul of its interiors. Designers Tara Bernerd and Russell Sage have modernised the 334-room pleasure palace, now renamed the Principal, with a dose of creamy drapery, tufted fabric, and artwork that is intended to evoke the Bloomsbury neighbourhood's artistic and literary heritage. The restored Palm Court is once more a light-washed eyrie, while chef Brett Redman's perch in Neptune restaurant sports a raw bar as well as an aquatic menu speckled with Exmoor caviar, Isle of Mull scallops, and cured chalk stream trout served with mole-spiced beetroot. **DW**
1-8 Russell Square, London, tel: 44.20 7520 1800, theprincipalhotel.com. Rates: from £225



TERRACE

Design by
Sebastian Herkner



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LEFT, THE MATERIAL VODKA BOTTLE, DESIGNED BY CREATIVE DIRECTOR PATRICK LI
BELOW, PATI HERTLING, MATERIAL'S CO-FOUNDER



MATERIAL GAINS

A New York-based vodka brand takes a shot at fundraising for the contemporary art world

It would be easy to write off Material vodka as another boutique label that simply looks good on the bar shelf. But while its branding is restrained and attractive, the outfit has also become known for its patronage of the arts, bestowing an award for performance and time-based art onto a new recipient each year.

Co-founder Pati Hertling is a Berlin-born, New York-based lawyer who specialises in the return of art stolen during the Holocaust to its rightful owners. She's also a part-time curator (her next project is a group show for Gavin Brown's Enterprise), and a full-time figure on the New York art scene.

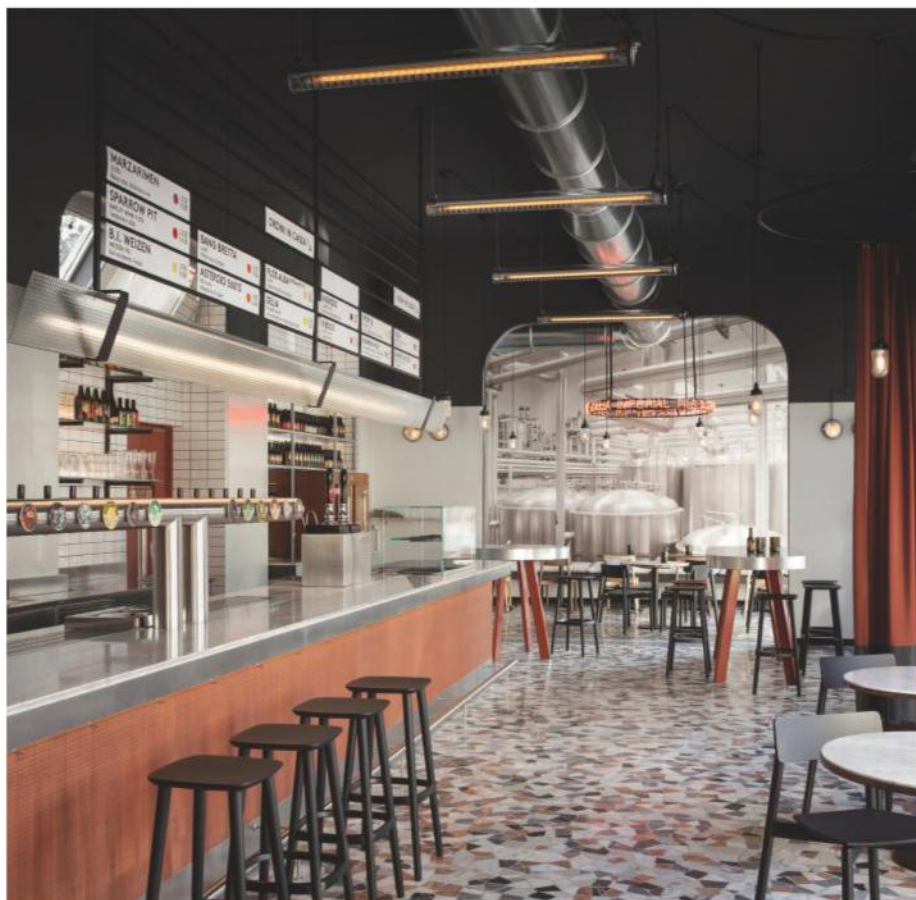
Hertling says she created Material as a smart means to an end. 'It's hard to sustain art making without having to ask people for money all the time,' she says, 'so why not make a product that everybody in the art world consumes already, so that we can have this perpetual cycle that keeps on giving back?'

Together with Thymaya Payne, a filmmaker and friend, Hertling enlisted Abe Stevens, a distiller from Humboldt County, California. An old friend of Payne's, he runs Humboldt Distillery, the only certified organic purveyor of spirits in the North Coast region. 'This area has one of the softest waters in the US, which is very beneficial, since vodka contains 80 per cent water,' says Hertling. After tasting several different formulas, Hertling and Payne settled on one with no added sugar or acids: 'We went for a more Eastern European taste, very classic and not as sweet as other vodkas. It's wheat-based, organic, and filtered through coconut carbon. The smoothness is really its most successful trait.'

Although the brand is still in its infancy, Hertling has great ambitions. 'We could potentially have a very significant art fund of more than a million a year,' she says. 'The idea is to become one of the biggest corporate art

funders, and to support performance and time-based art, as opposed to painting and sculpture, which already have an established market. These more intangible art forms are generally dependent on sponsorships or grants, and are so important in shaping our culture; they are often more political and engaged in social issues.' This year's award goes to Sondra Perry, an artist best known for video, performance and computer-based works that investigate black history, heritage, femininity and identity.

Thanks to the recent launch of a crowdfunding campaign, Hertling is also pushing on with a slew of collaborations with politically minded creatives, chefs and mixologists. Angela Dimayuga, previously of Mission Chinese Food, and Gerardo Gonzalez of Lalito are both collaborating on special infusions for Material. * material-vodka.com



BREW ROMANCE

Birrificio Italiano brewery, Milan

This Milan brewery and tasting room, a new outpost of artisanal beer pioneer Birrificio Italiano, bears the distinguished and sophisticated design style of local architecture studio and long-time Wallpaper* collaborator DWA. Founded by Frederik De Wachter and Alberto Artesani in 2005, DWA produces interiors, furniture and temporary installations (including a few of our Wallpaper* Handmade exhibitions). The studio's concept for Birrificio Italiano

combines existing features of the 1930s building, such as the dramatic terrazzo floors, with contemporary additions that include a bar made of steel, marble and brick-coloured porcelain, as well as seating and tables in the tasting area. The beer menu reflects Birrificio Italiano's focus on traditional brewing techniques, combined with research into taste and ingredients.

12 via Ferrante Aporti, Milan, tel: 39.375 566 7632, birrificio.it



SWING STATE

Drink holder, by Gentner

The Fraction collection by Chicago-based designer Christopher Gentner is the result of a year-long exploration of creative processes and a curious piece of research into serving and presenting drinks. The most remarkable design from the capsule collection is the 'Swinging Drink Table' (above left), described by Gentner as 'a table for your drink that is already a little drunk'. The pieces are made from brass, using both CNC machining and traditional craftsmanship, and finished by hand to achieve a patina. Suspended from the ceiling, the drinks table features a circular top just large enough to hold a single bottle or glass, and is pictured here alongside Gentner's brass and silicone 'Stool 1' – the pair are sure to get cocktail hour going with a swing.

'Swinging Drink Table', \$725, by Christopher Gentner, for Gentner, gentnerdesign.com



GRAPE AND FAVOUR

Bespoke wine room, Napa

When a private client asked Napa-based architect Brandon Jørgensen for advice about building his wine collection, Jørgensen not only introduced him to a series of small, independent wineries and larger wine estates, he also created a bespoke room for him to house everything. The compact space, measuring 8ft x 8ft x 8ft, features a modular display and storage system crafted in eastern white oak in collaboration with Oakland-based Pacassa Studios, and is designed to hold more than 2,000 bottles. 'The supports create a space that unifies the collection while allowing it to be organic and evolve over time,' says Jørgensen. The collection already includes great local wines, such as a vintage Larkmead Cabernet, but Jørgensen estimates it will take 15 to 20 years to fill the room.

brandonjorgensen.com

Photography: Alberto Strada, Joe Fletcher



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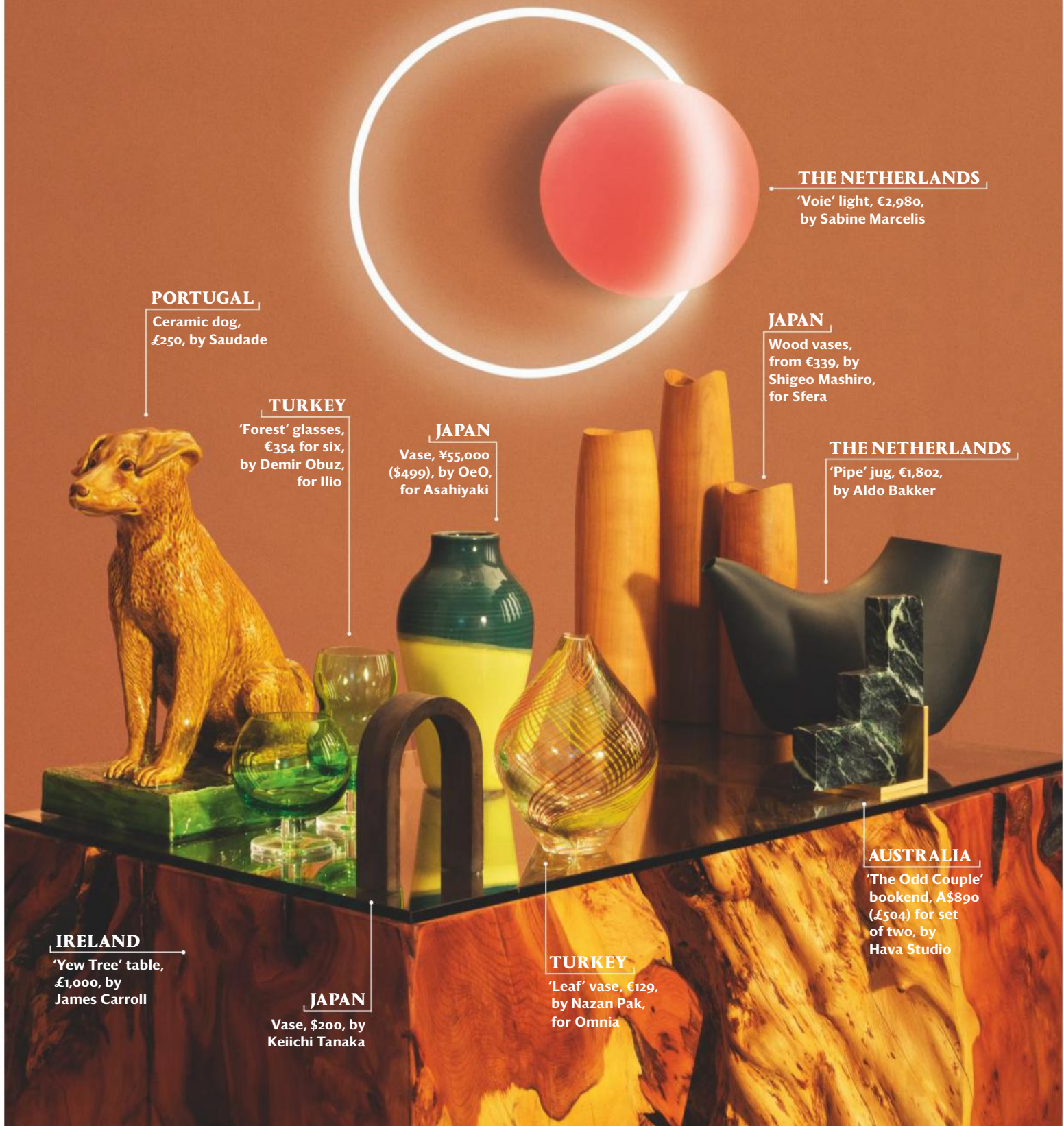
**INTERIORS
FROM SPAIN**

ATLANTA BARCELONA IBIZA LISBOA LOS ANGELES PORTO MADRID MIAMI NEW YORK ONTINYENT

GLOBAL INTERIORS

We go into orbit to survey six design hotspots. Turn the page for the expedition's full findings

PHOTOGRAPHY: JEAN-PACÔME DEDIEU INTERIORS: BENJAMIN KEMPTON



THE NETHERLANDS

'Voie' light, €2,980, by Sabine Marcelis

PORTUGAL

Ceramic dog, £250, by Saudade

TURKEY

'Forest' glasses, €354 for six, by Demir Obuz, for Ilio

JAPAN

Vase, ¥55,000 (\$499), by OeO, for Asahi-yaki

JAPAN

Wood vases, from €339, by Shigeo Mashiro, for Sfera

THE NETHERLANDS

'Pipe' jug, €1,802, by Aldo Bakker

AUSTRALIA

'The Odd Couple' bookend, A\$890 (£504) for set of two, by Hava Studio

IRELAND

'Yew Tree' table, £1,000, by James Carroll

JAPAN

Vase, \$200, by Keiichi Tanaka

TURKEY

'Leaf' vase, €129, by Nazan Pak, for Omnia

Global Interiors



THE NETHERLANDS



'Cocktail' chair, £1,941, by Marcel Wanders, for Moooi. Cushion in 'VLA2252.011.06' fabric, €28 for 2 yards, by Cor van den Boogaard, for Vlisco, with 'Lipcord' trimming, £32 per m, by Dedar. 'Amoeba' rug, €2,600, by Bertjan Pot, for Moooi Carpets. Roman dome pendant, €1,695, by Reinier Bosch, for Pols Potten. 'Ways of Altering' bowl, €1,200, by Thomas Ballouhey. 'Cabinet of Chests', €17,000, by Scheublin & Lindeman. 'There (Push Pin)' candle, price on request, by Studio Job, from Carpenters Workshop Gallery.

Enamel side tables, £412 for two, by Pols Potten, from Amara. 'Here (Champagne Bucket)', price on request, by Studio Job, from Carpenters Workshop Gallery. 'Wove' chair, price on request, by Studio Truly Truly. 'Pipe' jug, €1,802, by Aldo Bakker. Seat cushions in 'Steppe 68' fabric, €38 per m, by De Ploeg. Cushion in 'VLA2186.014.04' fabric, €28 for 2 yards, by Vlisco, with 'Lipcord' trimming, £32 per m, by Dedar. Paint in Air Force Blue, £42 per 2.5 litres, by Little Creene. 'Cement' faux effect vinyl flooring, £59 per sq m, by Atrafloor.





Global Interiors

'Ode to a Pig' rug, €2,037, by André Teoman. 'Kandinsky' side table, €1,250, by André Teoman, for Oia. 'Cerne' glass, €45, by Samuel Reis, for Vicara. 'Spring' sideboard, €4,988, by Studio Gud, for Mr North. 'Mutant Molds' vases, €200 each, by Vítor Agostinho. 'Caravela' lounge chair, €1,187, by Gonçalo Campos, for Wewood. 'Cerne' vase, €160, by Samuel Reis. 'Blown' pendant, €1,198, by André Teoman, for Pura Mestria.

'Metis' desk, €6,457, by Gonçalo Campos, for Wewood. 'Portuguese Roots' chair, from €730, by Alexandre Caldas, for Around The Tree. Ceramic dog, £250; notebooks, £15 each, all by Saudade. Plant and pot, from a selection from Conservatory Archives. 'Veneer' lamp, €225, by Luís Nascimento, for Vicara. Paint in Red Earth, £40 per 2.5 litres, by Farrow & Ball. 'Cement' flooring, as before

PORTUGAL



IRELAND



This page, 'The Oak' chair', €1,550, by Alan Meredith Studio. 'Milano' rug, £2,664, by Mourné Textiles. 'Shoulder Camber' vessel; 'Untitled' bronze, both price on request, by Sara Flynn, from Erskine, Hall & Coe. 'Lumper' object, €230, by Makers & Brothers. Vessel, £715, by Derek Wilson, from Flow Gallery. 'Orebro' lamp, €394, by Mullan Lighting. One legged bowl, £600, by Cecilia Moore, from Charles Gilmore Fine Art. Basket, €2,400, by Joe Hogan. Paint in Silt, £42 per 2.5 litres, by Little Greene. 'Cement' flooring, as before

Opposite, 'Yew Tree' table, £1,000, by James Carroll. 'Landscapes' mould-blown glass vessels, from €220, by Edmond Byrne. 'Cymbal' chandelier, £378, by Shane Holland Design. Paint in Silt; 'Cement' flooring, both as before



AUSTRALIA



'Jeanette' chair, from €330, by Tom Fereday, for SP01. 'Safari' outdoor rug, A\$1,420 (\$1,127), by Armadillo & Co. 'Uneven U' vase, A\$290 (\$230), by Anna Varendorff, for ACV Studio. 'ORP' pendant, A\$11,029 (£8,764), by Christopher Boots.

'Spiky' vase, A\$450 (\$358), by Vanessa Lucas. 'Four Seasons' vase, A\$155 (\$123), by Robert Foster, for Fink. 'Ora' lamp, A\$2,850 (\$2,266), by Ross Gardam. 'Cooper' watering can, A\$790 (\$622), by Stephen Roy. 'La Niña' table, A\$3,600 (\$2,833),

by Charles Wilson. *Toot*, A\$1,200 (\$953), by Alison Jackson. 'Agley' coffee table, A\$1,850 (\$1,456), by Christina Bricknell. 'Four Seasons' vases, from A\$135 (\$106), both by Robert Foster, for Fink. 'Pavilion' chair,

A\$7,300 (\$5,792), by Jon Goulder. 'Slubby Linen' fabric (on bench cushions) in Cayenne and Cedar, £44 per m, by Warwick Fabrics. Paint in Yeabridge Green, £40 per 2.5 litres, by Farrow & Ball. 'Cement' flooring, as before





This page, 'Terna' side table, £668, by Studio Kairos, for Koleksiyon. 'Cut' vase, €680, by Defne Koz, for Gaia & Gino. 'Forest' glasses, €354 for six, by Demir Obuz, for Ilio. 'Circus' wall light, €280, by Doğanberk Demir and Gaia & Gino; 'Morgano' armchair, \$1,475, by Mauro Lipparini, both for Casa International. 'Handcrafted' tiles in Beige, £28 per sq m; 'Handcrafted' border tiles in Gold, price on request, both by VitrA. Paint in Silt; 'Cement' flooring, both as before

Opposite, 'Terna' coffee table, £1,540, by Studio Kairos, for Koleksiyon. 'Loud Objects' serving plate, price on request, by Bilge Nur Saltik. 'Mr & Mrs' water jug, €67, by Erdem Akan, for Nude. 'Leaf' vase, €129, by Nazan Pak, for Omnia. 'Kubbe' candleholder, €56; 'Afyon' tray, €120, both by Day Studio. 'Dem' tea glasses, €69 for six, by Burcu Büyükcünel, for Omnia. 'Handcrafted' tiles, as before

TURKEY





JAPAN



This page, wood vases, from €339, by Shigeo Mashiro, for Sfera. Lacquerware bowl, ¥24,840 (\$226), by Akihiko Sugita, for Gallery Yamahon. Silver box, £4,500, by Koichi Ito, from Katie Jones. Vases, \$120 for three, by Keiichi Tanaka. Teapot, ¥15,860 (\$145), by Takara Kato, for Gallery Yamahon. Vase, ¥55,000 (\$499), by OeO, for Asahiyaki. Pitcher, ¥20,000 (\$182), by Hitoshi Morimoto, from Analogue Life. Vase, \$200, by Keiichi Tanaka. Deer print, ¥30,240 (\$275), by Michiaki Mochizuki, for Gallery Yamahon. 'Chicken' ornament, \$120, by Nobuho Miya, from Nalata Nalata. Casserole, ¥8,640 (\$79), by Yamahon Tobo, for Gallery Yamahon. Kettle, ¥56,000 (\$510), by Fuukidou, from Analogue Life. Wallpaper in BTC-61808, £56 per m, by Tomita, from Lizzo

Opposite, 'Ren' chair, €883, by Takahiko Fujimori, for Karimoku New Standard. *Blue Sun*, £5,000, by Shihoko Fukumoto; *Crest II*, £7,000, by Takeshi Mitsumoto, both from Katie Jones. 'Hakama' table, from €4,400, by MHK, for Conde House. 'Kuro-Mura' pendant, £425, by Oji Masanori, for Futagami, from Objects of Use. Paint in Air Force Blue; 'Cement' flooring, both as before

For stockists, see page 288

Set build and decoration:
Jason Parker Interior Solutions

Wonder walls

International talent reimagines interior surfaces for Antalis and Wallpaper*

ILLUSTRATOR: TIM LAING

Last year, Wallpaper* invited creatives to submit work for the Antalis Interior Design Awards. A leading European distributor of paper, packaging and visual communication products, Antalis helps designers to push creative boundaries. With the interior design industry a growing part of its business, the group devised the competition to showcase new talent. The competitors' projects, which had to feature at least one product from Antalis' Coala catalogue, were pored over by a jury that included scenographer François Confino and Wallpaper* Bespoke art director Aneel Kalsi. Here are the winners, who reimagined everything from alpine chalets to shipping containers. See wallpaper.com/w-bespoke/antalis-interior-design-award for all the winning designs

01 Christophe Koziel

FRANCE

Christophe Koziel's Parisian studio specialises in trompe-l'oeil wallpaper and home accessory collections. His hyperrealistic 'Tin Tile' range features photographs of antique US ceiling tiles transposed onto wallpapers. koziel.fr

02 Diana Chivu

ROMANIA

Inspired by the classic alpine chalet, interior designer Diana Chivu added a touch of futurism to the aesthetic to create a lobby space for an urban hotel. 'I completed the look using Antalis Coala Lam Sand floor products,' explains Chivu. dianachivu.ro

03 Lachezar Ivanov

BULGARIA

'New printing techniques mean that customers can choose how each detail of their home will look,' says J-Point's Lachezar Ivanov, whose Custom Home project envisages printing on glass or wood. 'With partners like Antalis, we have no limitations.' j-point.net

04 Pedro Bastos

PORTUGAL

Pedro Bastos and his team at Kromaprint, Cascais, presented judges with a pescatarian theme, with large-scale images of various fish created for a commission to decorate the bedrooms of a Mayan Riviera hotel in Mexico. kromaprint.pt

05 Jacek Żmuda

POLAND

Jacek Żmuda's Meblomex contract furniture company used Coala Backlit Textile and Coala Canvas to update the AC Hotel Wrocław's Fuego restaurant. 'We created a welcoming look using this media that imitates wood, quartz and slate,' says Żmuda. meblomex.com.pl

06 John Hardaker

UK

Challenged with disguising a shipping container in Cornwall, John Hardaker's Graphicomm company wrapped the 6m-long unit with a series of images of an adjacent wooded valley, printed on Antalis' Coala 2D vinyl and matt laminate. graphicomm.co.uk

07 Jörg Stein

GERMANY

Bonn-based Comexpo had to think big for its competition project. Employing UV printing on foam boards and Coala adhesive, owner Jörg Stein oversaw the construction of a 13m x 2.5m rendering of a mountain landscape for a clothing retailer's window. comexpo.de

08 Dennis Laustsen

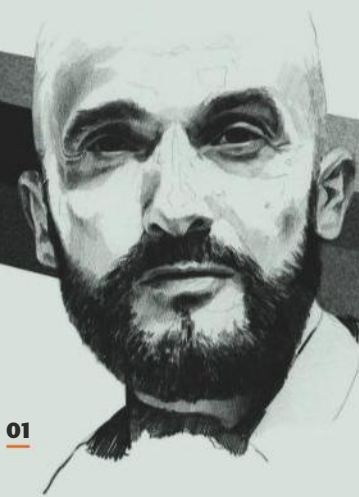
DENMARK

When asked by a museum in Ulfborg to develop a new way of visualising seafaring adventures for its visitors, Dennis Laustsen and his team at Aarhus print house Damgaard-Jensen took a dynamic approach using Antalis' Coala wallpapers. dgj.dk

09 Charlotte Liénard

BELGIUM

The Violine Office concept features two purple and bordeaux printed walls, custom-made with Antalis products. 'These colours have brain-boosting qualities, so are ideal for the workplace,' says Belgian interior designer Charlotte Liénard. charlottelienard.com



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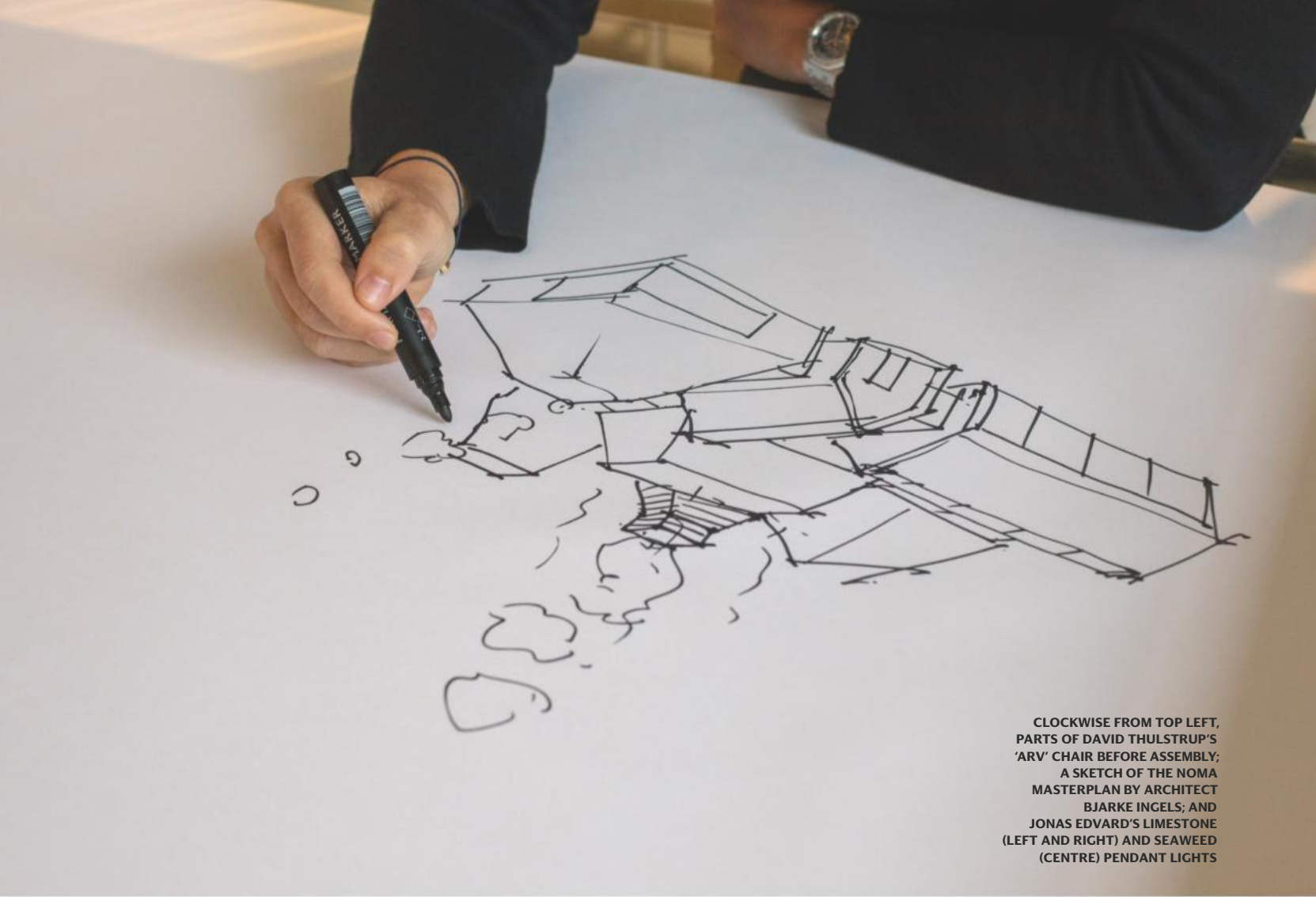
08



09

Intelligence





CLOCKWISE FROM TOP LEFT,
PARTS OF DAVID THULSTRUP'S
'ARV' CHAIR BEFORE ASSEMBLY;
A SKETCH OF THE NOMA
MASTERPLAN BY ARCHITECT
BJARKE INGELS; AND
JONAS EDVARD'S LIMESTONE
(LEFT AND RIGHT) AND SEAWEED
(CENTRE) PENDANT LIGHTS

FRESH START

René Redzepi's Noma is the most influential restaurant of the century so far, an icon for a food-obsessed age. A year after the original dining room closed, a remarkable replacement has arrived, a seven-piece celebration of high craft and beyond-the-call care in all areas. This is the exclusive inside story of how the world's best restaurant plotted a new course

PHOTOGRAPHY: JAN SØNDERGAARD WRITER: TF CHAN

Intelligence

Four years ago, Noma clinched the top spot on the World's 50 Best Restaurants list – the fourth time in half a decade it had landed this honour. Ascending the stage at London's Guildhall, an exuberant René Redzepi looked back on the remarkable journey his Copenhagen dining room had taken since it opened in a then-derelict area of Christianshavn in 2003. Its menu of local, often foraged produce, served up on artisanal dishware in a pared-back space, upended popular expectations of what fine dining should be. 'We were the geeks in the class of fine linens and expensive wines,' mused the head chef and co-founder. 'And look at where we are now, celebrated for all the experiments. Wood sorrel conquered caviar!' Having made New Nordic into the culinary movement of the decade and turned the Danish capital into a gastronomic mecca, Noma was assuredly the most influential force in food since El Bulli. But in Redzepi's view, they were nowhere near the finish line. Turning to his team, he continued: 'We have to stay there on the edge, looking for our next move. The road is not paved in front of us, for we want to be the ones laying the bricks.'

As it turned out, the next moves included pop-ups in Tokyo, Sydney and Tulum, each more wildly popular than the last, as well as two sibling restaurants, 108 and Barr (W*220). More importantly, there's been bricklaying in the literal sense, about a kilometre north-east of the restaurant's original address. Here, in a sizeable strip of waterfront overlooking the hippie enclave of Christiania, is a new home for Noma, a place for Redzepi to press reset, and then dream bigger than ever before.

On this plot of land is an artificial mound once part of Copenhagen's medieval defence system, and underneath, a vast Second World War-era arsenal. When Noma's CEO, Peter Kreiner, first stumbled upon the spot, the arsenal was covered in graffiti, its grounds strewn with litter. Still, he and Redzepi felt an immediate affinity for it. 'This was a space where we could be close to nature,' Kreiner

says, 'and create this amazing new place to live out the next chapter in Noma's life.' With the aid of an investor, they bought the site and drew up plans for its transformation.

Enter Bjarke Ingels, the boundary-busting architect who had made his name with the subterranean Danish Maritime Museum in Helsingør. Ingels became friendly with Redzepi and Kreiner after he organised the first board meeting of his practice, BIG, at the original Noma, so it's no wonder he was

the first architect to come to mind for this project. Two other practices were brought on to offer competing proposals, but it was BIG's plan – a cluster of seven small buildings forming a village that 'breathes and lives' – that emerged as the clear choice. 'The vision relates to Christiania,' explains Redzepi, 'where they build in a chaotic way that nevertheless allows for a very enjoyable environment.' Each building would be formed of a different material, chosen for its specific purpose.





Bjarke Ingels

Architecture

Ingels, pictured here in his Copenhagen office, designed the new Noma as a cluster of seven small structures, inspired by the outbuildings of Nordic farms, and linked by glass walkways

Meanwhile, the arsenal would be converted into facilities including a fermentation room, a prep kitchen and a staff dining room, and three separate glass structures would serve as greenhouses, and a bakery and test kitchen. And there would be plenty of land left to turn into an urban farm, and grow up to 15 per cent of the ingredients on the menu.

Much as Redzepi was thrilled with BIG's concept, he was keen to bring someone else on board for the interiors – to offer a different

perspective and make the village a little more kaleidoscopic. So in early 2017, he called on architect David Thulstrup, whose work he'd discovered on Instagram (it was Thulstrup's house for photographer Peter Krasilnikoff, see W*205, that particularly caught Redzepi's eye). Thulstrup was asked to create spaces that reflect Noma's heritage. 'They wanted something liveable, but with a dash of cool,' he says. Accordingly, he drew inspiration from residences rather than restaurants. »



David Thulstrup

Interior Design

Left, Thulstrup examining a piece of salvaged pine, among other material swatches for the Noma project, in his studio. The Copenhagen designer created many bespoke designs for the new restaurant, including the 'Arv' chair, pictured right in the joinery workshop of Brdr Krüger

One year on, the buildings and interiors are complete, and the new Noma is welcoming its first guests, who follow a cobblestone path into an understated metal-clad entrance pavilion. To better convey a sense of home, there is no front desk, just a series of wardrobes where guests can leave their coats. And perhaps their shoes as well, seeing as there's a rugged Scandinavian terrazzo floor underfoot. The same sandblasted floor extends through all the circulation spaces within the village, which are lined with skylights to heighten guests' awareness of seasons. 'When it's snowing a lot,' says Ingels, 'you will feel like you're walking inside an igloo.'

At the opposite end of the entrance is the service kitchen. BIG situated this at the heart

of the village, so guests can witness their dishes being assembled, and experience the energy of the kitchen. Likewise, staff can check on the progress of individual tables. Unlike a standard restaurant kitchen, there are few metallic surfaces save for a raw steel canopy. Chefs work at oak-clad kitchen islands, specially developed by Thulstrup and Belgian manufacturer Maes Inox. These are complemented by an open brick barbecue inspired by Noma's Mexican sojourn. The adjacent waiters' room, in black concrete, adds to the village's textural diversity.

Next door, the 40-cover main dining room is the largest new building within the village, and architecturally the most complex. The barn-like structure is made entirely of wood,

with a unique wall concept inspired by a spot at the Royal Danish Academy of Fine Arts that had cubes of end-grain flooring. From these sprung the idea of creating the dining room's walls with stacks of wooden planks, their thin end grain exposed on both the interior and exterior to become wonderfully tactile, three-dimensional surfaces. The eventual structure took 46 cubic metres of oak, and about 250,000 screws to complete. Similarly, the flooring is in solid oak, in larger planks supplied by Danish specialist Dinesen. Made from trees that are up to 200 years old, this HeartOak flooring has occasional cracks, which Dinesen craftsmen have repaired with precise butterfly joints. It's a technique that preserves the unique character of each »




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Jonas Edvard and Michael Anker

Lighting

Edvard, pictured in his studio holding one of his seaweed creations, manufactured the new restaurant's pendant lights, while Anker designed a high-tech adjustable lighting system

original tree. In the view of fourth-generation owner Thomas Dinesen, to do anything else 'would be disrespectful to the trees, and to all the foresters who have tended to them'.

Naturally, the wooden space is populated with wooden furnishings. Redzepi wanted a dining chair with a neutral design but plenty of personality – and armrests. It was agreed a new chair would be created by Thulstrup and Brdr Krüger, a local joinery workshop that had already created custom chairs for another New Nordic cuisine pioneer, Kadeau.

The resulting design's seating angle gives it a slight formality, which is offset by the subtly organic forms of the armrests, back legs, and swooping backrest; each component is seamlessly joined without a single nail. The majority of the chairs have been smoked and oiled to achieve a dark, luscious tone, while others have been coated in a mix of natural plant oils and waxes to retain a lighter hue. To provide a dash of warmth to the design, all backrests were then wrapped – and the



seats woven – in paper cord by a local weaver who had trained under Hans J Wegner.

Jonas Krüger of Brdr Krüger describes the chair as among the most challenging pieces of furniture his workshop has produced: 'The precision detailing is done most effectively on CNC machine,' he explains, 'but it takes craftsmanship and an eye for detail to keep each line seamless.' True to Noma's ethos, the chair has an unostentatious complexity. 'We built on Danish tradition and added something new and light,' says Krüger. 'We're calling it "Arv", or "heritage", to capture that feeling of standing on the shoulders of giants. Before Noma, Danish cuisine was meatballs and potatoes. Like the design greats, Noma has become an integral part of our heritage.'

Within the main dining room, 'Arv' chairs encircle oak tables also by Thulstrup and >>



Christine Rudolph

Ceramics

Rudolph, pictured in her Copenhagen studio, was tasked with commissioning 6,000 pieces of ceramic tableware from five different artists

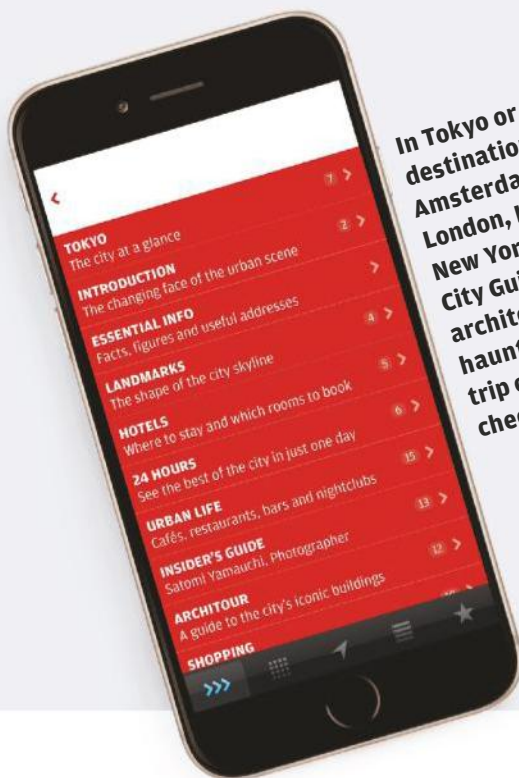


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Thomas Dinesen

Wood

Dinesen, pictured at his company HQ in Rødding with a Douglas fir trunk, supplied wood for the project's walls, cladding and flooring

Brdr Krüger. These sit underneath designer Jonas Edvard's pendant lamps, crafted from limestone from the Fakse region of Denmark. Scattered among tables are logs of salvaged pine – darkened by centuries spent submerged in Copenhagen's harbour – some freestanding and others stacked into a waiter's station by cabinetmakers Malte Gormsen. Natural light floods in through skylights, as well as large sliding windows that look out to Christiania across the water.

Around the corner is the private dining room, clad entirely in Dinesen Douglas fir and lined with floor-to-ceiling windows. Its centrepiece is a long oak table by Brdr Krüger, lit by a series of pendant lamps made by Edvard out of compressed seaweed. On the opposite side of the village, meanwhile, is a lounge with handmade brick walls and a stepped oak roof, where guests can relax after their meal around a fireplace. There, bespoke pieces by Thulstrup and soft furnishings by Faroese designer Ragnhild Hjalmarsdóttir Højgaard are mixed with classic Nordic pieces.

Thulstrup is determined that the village change with the seasons, by rotating smaller design elements and even adapting lighting to suit climate conditions. The latter requires some cutting-edge technology developed by local designer Michael Anker and Austrian brand XAL. Each of their lighting fixtures can be adjusted digitally to provide a 'warm, fireplace-like experience in winter', explains Anker, and cooler light in summer, so 'it's as nice sitting inside as it is outside' – all the while keeping a high colour rendering index so that the food and the space can be perceived as accurately as possible.

All tableware from the original restaurant having been sold off at auction, Noma tasked glass artist Nina Nørgaard, who had already produced pieces for the old Noma, to design a whole new set of glassware. With the exception of the juice glass, which was moulded, each individual glass was blown by hand, with each stem dragged out from the glass's bowl instead of being attached as a separate piece, making for a sturdier body but also adding to the difficulty of production.

Accounting for the different styles, Nørgaard had to deliver 2,000 glasses in under six months. Six hours a day, in a precisely choreographed sequence, her colleague Jason Svendsen would do all the blowing while she kept an eye on the measurements, and shaped each glass. »



Nina Nørgaard

Glassware

Nørgaard, pictured here in her Copenhagen studio, created 2,000 glasses in less than six months





Peter Kreiner and René Redzepi

CEO and Head Chef

Kreiner and Redzepi, photographed in front one of the dining room's end-grain walls one week before the restaurant's opening

'It takes a lot of energy to work with glass,' she says, yet she deemed the project special enough to work through her pregnancy, taking only two weeks off after the birth of her baby. She is in awe of Noma's willingness to work with studio glass at such quantities. 'I haven't seen another restaurant invest in glass like this,' she says.

The ceramics were an even greater undertaking, for the new Noma divides its year into three seasons. The winter months are dedicated to Scandinavian seafood, early summer to early autumn sees a plant-based menu, while early autumn to January focuses on the flora and fauna of the forest. Each season calls for its own style of presentation – blues for the seafood season, pinks and greens for the vegetable season, and earthier tones for the game and forest season. So effectively, Noma would require three times as many ceramic pieces as before. This ambitious project was entrusted to stylist Christine Rudolph, an old friend of Redzepi who had styled both of his books.

Rudolph and Redzepi quickly agreed that the resulting selection should have a wide range of textures and shapes, rather like the ceramics most people have at home, and Rudolph found five different artists to work on the project: the youngest, Oslo-based

Anette Krogstad, produces painterly pieces, while the eldest, Astrid Smith, is a retired art teacher in Funen who makes richly textured creations. They are joined by Janaki Larsen, who mainly works in monochrome but was persuaded to create a range of pale blue pieces; Karina Skibby, director of historic workshop Hjorths, who works with local clay in Bornholm; and Finn Dam Rasmussen, who specialises in salt-glaze pottery. Rudolph helped them refine their designs, and organise larger-scale production at another facility in Bornholm, called Den Danske Keramikfabrik. 'This wasn't a full-time project, but it felt like one,' she exclaims. But the people made it worth her while: 'René has an amazing vision, and it's been so much fun.'

Further design elements are in the works, with restaurant manager James Spreadbury and front-of-house team leader Katherine Bont working on uniforms with local brands Hansen Garments and Norse Projects. They are creating what is essentially a capsule collection of clothing that staff can freely mix and match – 'We want everybody to be able to show their personalities,' says Spreadbury.

Uniforms aside, Noma has more artworks to commission, and plenty of planting and landscaping to do. So it may be years before the village is entirely complete, but what is

there now is enough to delight even the most exacting guest. It goes without saying that the project has been demanding for everyone involved, be it in terms of skill, imagination, and perhaps more crucially, time. Thulstrup, for instance, had seven days to draw up his initial proposal for the interior design, while Brdr Krüger was given only five to develop the first prototype of the 'Arv' chair. In the end, what has made it possible is a shared love of adventure – as Kreiner describes it, Noma's collaborators 'are not afraid of trying new things. They haven't come to where they are just by doing what everybody else does.' And the experience of working for Noma will make a significant difference in their career, if the track records of their predecessors – including local architects Space Copenhagen, see page 146 – are anything to go by.

Redzepi, too, has every faith in Noma's new home. 'We've squeezed out every single dime, and we'll be in debt for a while,' he admits. But in doing so, he and his team have laid the bricks for decades ahead of exploration, of vanquishing caviar with wood sorrel, and once again reshaping the way the world thinks about food. 'I believe in this project,' he beams, 'and I believe that here we can build something for a lifetime.' ★ *Refshalevej 96, Copenhagen, noma.dk*

ARENA DAYBED

DESIGN
Gordon Guillaumier

PLACE
Villa Bloc
S. Felice del Benaco, BS
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EAST 10°33'47.28"

PHOTOGRAPHER
Andrea Ferrari



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ZEITUNG

Germany's great and good, from a hot Berlin fashion duo to a mean Munich jeweller

Inside track

Born out of the Berlin club scene, young label GmbH is now setting the beat in the fashion world



GMBH CO-FOUNDERS
BENJAMIN ALEXANDER
HUSEBY AND SERHAT ISIK
IN THEIR STUDIO IN
BERLIN'S KREUZBERG



Rosenenthal

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YOUNG CREATION

G

mbH is the standard legal acronym for a limited company in Germany, but there is nothing either limited or corporate about the maverick Berlin-based fashion label that adopted that tag. 'We didn't like the combination of our names,' says Benjamin Alexander Huseby, who co-founded the brand with Serhat Isik, 'so we decided to be nameless.' The utilitarian moniker also nods to the city's anti-fashion attitude. 'Berlin has this element of being anti-corporate, and against the mainstream,' says Huseby. 'That is also how we think about things.'

The GmbH studio is located in a large industrial building in Kreuzberg, which also houses the techno club Ritter Butzke - a rare reminder of the district's wilder days, as most other nearby spaces are being turned into luxury flats. 'It has been a building site since we moved in a year ago,' says Huseby. 'It's quite stressful. But it kind of adds to our aesthetic.' For this, think traditional workwear, such as a fitted take on German carpenter trousers, in vintage, deadstock and club-friendly materials such as reflective polyester.

When the first collection, named after the techno anthem 'When A Thought Becomes You', launched in 2016, it was immediately picked up by Opening Ceremony. Last year, GmbH was shortlisted for the LVMH Prize for young designers. 'It's the casual approach and sophisticated shapes that make the designs feel exciting,' says Herbert Hofmann of Berlin's Voo Store. 'Their diverse customer base is inspiring too.'

GmbH's founders are nothing if not diverse: Huseby was born to a Norwegian mother and Pakistani father and grew up in the Scandinavian countryside; Isik is a first-generation German of Turkish descent who was raised in the industrial Ruhr area. When mutual friends introduced them on a club's dance floor, Isik had just left Berlin collective Bless and was working on his own menswear label. Huseby was a fashion photographer, shooting for respected magazines and brands. 'I saw that together we could realise some of our ideas quite easily,' he explains.

The duo is interested in the utilitarian clothes they see on their friends or on the street. They subvert these everyday looks into what they call 'idealised' pieces. Their A/W17 collection showed cropped blousons built from cut-and-sewn vintage Helly Hansen puffer jackets, and high-waisted patchwork cargo pants that were instant hits.

Although GmbH offers plenty of looks for partygoers, clubwear isn't the only source of inspiration. Instead, there's a strong autobiographical theme. The starting point for the duo's S/S18 offering was their fathers' dress codes. Isik's father was a mine worker; Huseby's worked in a video store, and was obsessed with flashy 1980s Italian fashion. Respectively, they inspired fleece jackets (as worn for cold, early morning starts) and the gold Cupro or silver viscose and linen mix that runs through the collection. gmbhofficial.com



SHIRT, €225; TROUSERS, €375, BOTH FROM GMBH'S S/S18 COLLECTION

Block tactics

Berlin practice Trutz Von Stuckrad Penner has created a modern iteration of the city's traditional tenement with its new building on Niederbarnimstrasse. Apartment housing is rapidly returning to central Berlin, and many of the block's collection of 18 flexible, open-plan apartments are complemented by terraces or balconies - the intention was to create a social mix with a variety of scales, including duplexes and one-bedroom apartments. With a cobbled inner courtyard finished with white walls and plain dark wooden windows, along with glazed ceramic bricks, it harks back to earlier designs. This is particularly evident in the interiors, which are hard-wearing but luxuriously spacious, with oak parquet paired with polished concrete. The common staircase is especially successful, its grid of porcelain stoneware tiles and elegant curving steel balustrade creating a sense of identity that evokes the best of the city's historical design. trutzvonstuckradpenner.de





Set menu

Art is the first course at a newly refurbished Düsseldorf brasserie

'I don't believe in cooking as an art form,' admits German artist Rosemarie Trockel, famous for her machine-knitted works. 'I have never cooked anything in my entire life, and neither have I personally knitted anything,' she admits. But this lack of culinary ability has not stopped Trockel from recently redesigning a Düsseldorf restaurant called Lido Malkasten. Located in a 1950s addition to the legendary Malkasten, which translates as 'paintbox' and has been home to the city's artists' association since the 1860s, Lido Malkasten features site-specific artworks and bistro-inspired cuisine by chef Florian Ohlmann, who has worked for Alain Ducasse in Paris. The centrepiece is a 400 sq m

carpet, Trockel's largest artwork to date, which she created in collaboration with manufacturer Desso. 'The carpet was supposed to be yellow,' says Trockel, 'but there's always the possibility of a bottle of red wine tipping over.'

In the main dining room, the carpet is teamed with custom-made, colour-coded Thonet chairs and round tables, while a safari theme prevails on the mezzanine. On the wall of the open kitchen hang black and white prints - featuring stoves, pendants and a theatre curtain, created by Trockel for the space and referencing her earlier work. 'The philosophy of the kitchen is a favourite subject,' Trockel says. 'It's a place where communities and families gather - it's the birthplace of our lives.' On another wall, the artist has placed her own work alongside loans from friends such as Barbara Kruger and Jenny Holzer, whom she met in New York in the early 1980s. The display will change regularly, as Trockel plans to eat in the restaurant regularly. 'I have always loved to eat,' she says, 'and I am lucky enough to have friends who are very skilled in the kitchen.' *Jacobstrasse 6, lido1960.de*



ABOVE, THE COLOURFUL MAIN DINING ROOM, DECKED WITH TROCKEL'S 400 SQ M CARPET AND BESPOKE THONET CHAIRS
LEFT, THE CARPET FEATURES TROCKEL'S SIGNATURE STRIPES AND GEOMETRIC SHAPES



Voting inventions

With his Objects for Voters project, Frieder Bohaumilitzky has created a still life of the democratic process. Inspired by last September's ultimately indecisive federal election, Bohaumilitzky decided to redesign the required voting items for the elections of the German parliament. 'Political communication has changed, but the procedure of voting itself is still remarkably undesigned,' he says. The ballot box, polling booth and supervisor's table are all reinvented with style and seriousness, as sober, neutral objects with a friendly curve and a colour scheme that's studiously neutral. 'I used only black, white and the natural colour of wood,' the designer notes. The bent wood is also meant to evoke the interiors and facilities in German public buildings. Bohaumilitzky combined his design studies with a course in Political Science, and the Objects for Voters take a welcome cross-disciplinary approach. *bohaumilitzky.de*

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DIEZ AT HER MUNICH STUDIO.
 'I LIKE IT WHEN A PIECE
 I DESIGN LOOKS EFFORTLESS,'
 SHE SAYS. 'SOMETIMES THIS
 IS THE RESULT OF A LONG
 PROCESS, SOMETIMES YOU
 KNOW RATHER QUICKLY
 HOW TO REACH THAT'



The long view

What the Munich-based product and jewellery designer Saskia Diez did next

'Every piece has its own story: what did I mean to do? What do I want it to tell you? What did I put into it? What does it mean to you?' says Munich-based Saskia Diez of her design methodology. 'The thing I love about designing jewellery is the different levels you have to consider from the outside in. Everything that happened on the way to make it, everything that lead to you achieving it. All of it is summed up in the final piece.'

While such precision-thinking belies her traditional training at a local goldsmith's workshop, it also proves that Diez's decision to forego the jeweller's bench for the rigours of commercial design and stints at Konstantin Grcic and Christian Haas was a wise one. 'I was lucky because the goldsmith's atelier was one of

the few where you learn to do pieces from scratch and master all the techniques. Still, I knew I wanted to address a larger audience, which is hard when you do one-of-a-kind pieces as a goldsmith.'

As a product designer, Diez offers a careful edit of men's and women's accessories, including jewellery, sunglasses and light-as-air recyclable synthetic 'paper' holdalls and rucksacks for husband Stefan Diez's label (see W¹³⁷) that have become something of a classic in her own lifetime.

Her jewellery design, characterised by a combination of strong, oversized forms and a serene lightness of touch, is just as precise and honest. 'You usually get what you see,' Diez offers. 'When it is silver, it is done >>

Germany



DETAILS FROM DIEZ'S STUDIO, WHERE SHE CREATES AND SELLS HER DESIGNS. HER CURRENT COLLECTION INCLUDES THE SUPER-LONG DANGLE EARRINGS THAT ARE SOMETHING OF A TRADEMARK (LEFT). 'I OFTEN START WITH PAPER CUT-OUTS, THEN ENLARGE THE PICTURE AND TRY SHIFTING IT IN DIFFERENT DIRECTIONS, BEFORE REDUCING IT AGAIN, UNTIL I AM NOT ABLE TO REDUCE ANOTHER DETAIL WITHOUT CHANGING ITS CHARACTER. BUT THE BEAUTY OF JEWELLERY IS THAT THE FEELING IT CREATES WHEN YOU WEAR IT IS MORE IMPORTANT THAN HOW IT LOOKS'



in sterling silver, when it is a delicate piece in gold, it is done in 18ct gold. When you see pearls, they are real. I also work with leather, wood, rock crystal and different stones. Relation and realness are important to me.'

Perhaps it's her grounded approach that is central to Diez's success, for despite the pull of the global fashion arena, she is content to evolve in her own way, in her native Munich. 'My studio is located near to the river Isar. I grew up near a lake and wherever I go I like to be near water. Also, when it comes to crafts and sourcing, Germany is a treasure box. The level of perfection you get here is outstanding; real laboratories where people combine traditional crafts with modern techniques. There's a kind of *Homo faber* attitude.'

The jeweller's current collection includes the super-long earrings that are something of a Diez

trademark. They are created using silver box chain, a 1980s high-street jewellery stalwart. Yet Diez's product designer's sleight of hand means that classic engineering allows her necklaces, asymmetric earrings and chains to 'dance' on the body in a way precisely managed by the designer.

This month, she unveils a new collaboration with cult New York accessories label Pan & The Dream, makers of superfine Italian tulle socks. The result is a highly covetable tulle neck scarf, Diez-spangled with artfully considered silver sequins. If it sounds whimsical, Diez's feet are, of course, firmly on the ground: 'The moment you have an idea is a nice one. But it's the one where you feel that you've got somewhere, that you've got something right that is really precious.'
saskia-diez.com

The reel deal

Before Philips introduced its Compact Cassette in 1963 and effectively undermined analogue tape's audiophile credentials, the reel-to-reel tape player was the cognoscenti's choice for unparalleled sound quality. At the moment, enthusiasts lovingly maintain vintage players and fork out £200-£500 for copies of albums on quarter-inch tape. But audio equipment makers are working on a wider reel-to-reel revival: a recently leaked image of a new reel-to-reel prototype from Swiss brand ReVox, possibly playback-only, had audiophiles all of a quiver, while Dutch firm Metaxas has also shown images of a mouthwatering concept. Düsseldorf-based manufacturer Ballfinger is ahead of the curve with its new Mo63 (pictured right), beating more established brands to the post with sales due to start in May. Tonbandmaschine Mo63, ballfinger.de



OKITO

Chair made from solid wood, stackable
Design by Läufer + Keichel, 2018

ZEITRAUM

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zeitraum-moebel.de

A grand, ornate room with dark wood paneling, a large gilded mirror, a candelabra on a table, and a patterned rug.

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HAUS B, BY BIRK HEILMEYER
UND FRENZEL, IS BUILT IN
A NEW RESIDENTIAL AREA
NEAR STUTTGART. ITS
CORRUGATED-METAL
CLADDING IS A NOD TO
THE FACTORIES THAT
ONCE STOOD ON THE SITE

Plot twist

Three houses bring the past into the future



Photography: Brígida González



Haus B, Beinstein

A low-cost house for a young family, Haus B was built by Stephan Birk, Liza Heilmeyer and Martin Frenzel and their team on a former industrial plot in Beinstein, north-east of Stuttgart. The brief was to maximise the budget and make the most space out of a site restricted by a development plan. Coming in at €300,000, the result is pared back and quasi-industrial. All living spaces face south, with storage, stairs and bathrooms pointing north. The corrugated-metal façade harks back to the factories that once stood here, while interior finishes include concrete, untreated wood and an intricate rope balustrade. An electric charge point is included in the garage, supplied by rooftop panels that generate enough power for the clients to commute to work.
bhundf.com

ABOVE, A ROPE BALUSTRADE STANDS OUT AMID HAUS B'S INTERIOR OF UNTREATED WOOD AND CONCRETE
RIGHT, THE LIVING SPACES FACE SOUTH, MAXIMISING LIGHT



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THIS PICTURE, A GLASS FAÇADE AND LIMESTONE-SLAB FLOORING INSIDE AND OUT MAKE A SEAMLESS TRANSITION FROM HOUSE TO GARDEN IN THE UPDATED BUNGALOW
 BELOW, THE TRIPLE-BARREL VAULT, TYPICAL OF THE 1950S, IS A NEW ADDITION



Midcentury bungalow, Cologne

In restoring and refurbishing this 1959 bungalow, Yves Corneille and Peter Uedingslohmann have rejigged a midcentury classic for the modern era, replacing the garage with extra living space and adding a workspace, gym and guest accommodation. From the street, the changes appear subtle; however, the triple-barrel vault and the cantilevered carport are new additions that are reminiscent of the forms and materials used in the 1950s. A two-storey annex has been added at the rear, with a fully glazed ground floor opening out onto the garden, and vertical wood slats on the floor above. New interior elements include a freestanding steel staircase and a small sauna. The basic principle of a house that's closed from the street but open at the back has been preserved and intensified, resulting in an elegant, timeless dwelling.
 cue-architekten.de



Photography: Michael Neuhaus



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Germany

THIS PICTURE, STUDIO YONDER'S OVERHAUL OF THE 1950S HOUSE INCLUDES TWO NEW UPPER LEVELS TO MAKE THE MOST OF THE VIEWS

BELOW, THE INTERIOR HAS BEEN OPENED UP TO CREATE A UNIFIED SPACE



Villa B, Stuttgart

Commissioned by a well-known family of architects in Stuttgart, this project involved the radical reconstruction of an existing 1950s house. Benedikt Bosch and Katja Knaus of Studio Yonder were tasked with giving the building's structure an aesthetic and environmental overhaul, making better use of the internal space as well as enhancing the views over the valley. Arranged over four levels, the house sits in the middle of a steep hillside, with road access at both top and bottom. Two new upper levels provide spectacular views, while the architects have rearranged the interior as a more flowing, unified space, with walnut and oak used for built-in furniture, room dividers and the staircase. The reconstruction has also ramped up the house's energy efficiency, with the installation of geothermal heating, photovoltaic shingles and electric-charging stations for cars. studioyonder.de



Photography: Brígida González, Rena Lorenz

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MEISTERSTÜCK EMERSON by Arik Levy

kaldewei.com

Into the fold

Unveiling the best new designs of the IMM Cologne fair

PHOTOGRAPHY: PETER LANGER INTERIORS: ELENA MORA



Germany

This page, 'Zenso' chair, from €1,030, by Formstelle, for Zeitraum. 'Wave' upright wall module, €1,410, by Hey-Sign. 'Stellar' pendant light, £520, by Sebastian Herkner, for Pulpo. Mirror cabinet, price on request, by Tim Kerp. 'Kasa' stacking bowls, from €58 each, by Wolfgang Hartauer, for Tecta. 'Rigoletto' fabric in Sky, £79 per m, by Nya Nordiska. Shown throughout, 'Allure 1003' carpet, price on request, by Object Carpet

Opposite, '375' armchair, from £1,100, by Walter Knoll.

'Balancer' floor lamp, €813, by Yuue, for Northern.

'Bow' coffee table, from €1,680, by Guilherme Torres, for ClassiCon. 'Rigoletto' fabric, as before



Germany



This page, 'Rolf Benz 947' coffee table, €820, by This Weber, for Rolf Benz. 'Swing' sofa, price on request, by Raw-Edges, for Richard Lampert. 'Torei' tray, from €119; 'Rien' glass, €40, both by New Tendency. On sofa, 'Neolit' bowl, £220, by Studio Furthermore, for Pulpo. 'Scarlet' fabric in Siena £99 per m, by Nya Nordiska Opposite, 'Soma' sideboard, €4,290, by Kettmaker. 'Unison' carafe, €130; bowl, €45, both by Julia Jessen, for Schneid. 'Nora' chair, €596 for set of two, by Thomas Schnur, for Jan Kurtz. 'Hood' coat stand, €499, by Sebastian Desch, for Team 7. 'Scarlet' fabric, as before



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'W-2020' chair, €220, by Sven von Boetticher, for Wagner Living. 'Potpourri' carafe, £140, by Meike Harde, for Pulpo. 'Grace' serving trolley, €1,350, by Sebastian Herkner, for Schönbusch. 'Lipstick' light, price on request, by Tobias Grau. 'Rigoletto' fabric in Hunter, £79 per m, by Nya Nordiska



Germany

'n8' chair, from £285, by Sebastian Herkner, for Thonet. 'Gradient' light, price on request, by Sofia Souidi. 'Calvert' chess table, from €590, by Ferdinand Kramer, for E15. 'No.1958' vessel, price on request, by Martin Schlotz. 'Avio' rug, €2,100 per sq m, by Jan Kath. 'Rigoletto' fabric in Hunter, as before. For stockists, see page 288



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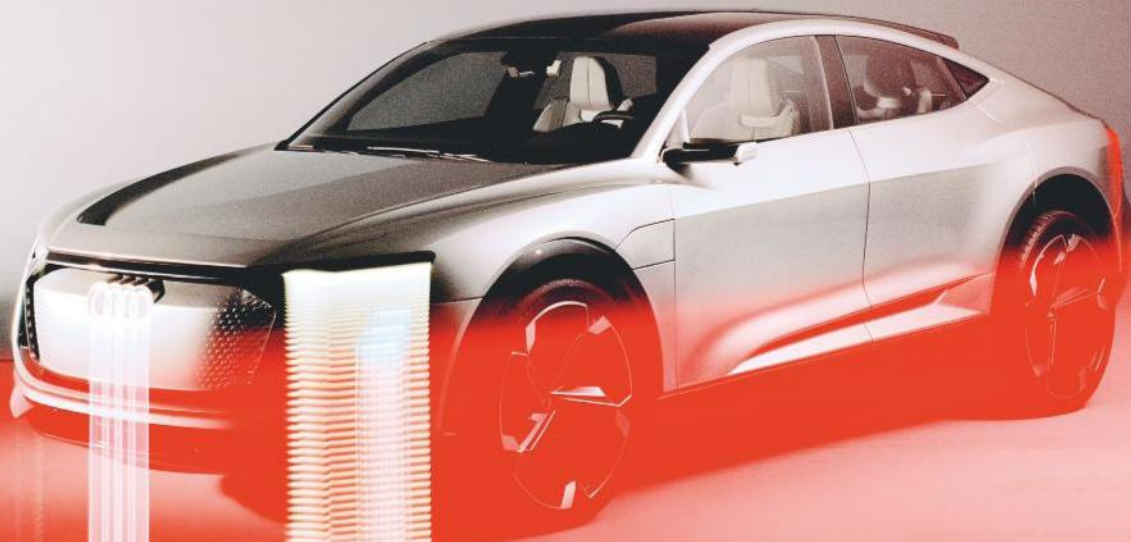
Germany

Audi Elaine Concept

By the end of 2018, Audi will have had an image overhaul unlike any before. For decades the face of rock-solid German dependability and classically modern design, the brand is embracing an electric future with gusto. First up this autumn will be the E-tron SUV, a conventionally-styled pure electric challenger to Tesla et al. It'll be followed by a more stylish Sportback sibling, previewed here in the shape of the Elaine Concept. That personable name is no mere placeholder; it shows the company trying to humanise its rather aloof image. The core technology is Audi AI, with autonomous functions ranging from self-driving highway mode to self-parking, charging and even washing. This is all still future thinking, but the recently launched Audi Smart Energy Network pilot project – a home charger system designed to integrate with the power grid – shows the electric road ahead.

Audi Elaine, concept only, audi.com

Power shift



From hybrid supercars to hi-tech campervans,
Germany is in the driving seat of auto innovation

PHOTOGRAPHY: LEON CHEW WRITER: JONATHAN BELL

Germany

THE ROADSTER'S UP-AND-OUT DOORS SPORT FRAMELESS WINDOWS, WHILE ITS FABRIC ROOF FOLDS BACK IN A Z-SHAPE IN 16 SECONDS. SOME OF THE ROOF MECHANISM'S ELEMENTS CAN ONLY BE CREATED USING 3D-PRINTING TECHNOLOGY



BMW i8 Roadster

When the BMW i8 Coupé debuted in 2014, it was like nothing else on the road. The flag bearer for the Munich manufacturer's drive to electric propulsion, the sporting four-seater was a grand tourer with bold style and a minimal environmental footprint. Now the line-up is joined by the i8 Roadster, which retains the Coupé's dihedral doors and replaces the rear seats with a quick-folding electric soft-top, while new battery tech increases the all-electric range. BMW now has a total of nine electrified vehicles, with an all-electric Mini waiting in the wings for 2019. Next up is the BMW iNext, a concept SUV that points the way to a pure electric future; by 2025, the company hopes to offer 25 electrified cars, 12 of which will be fully electric. *BMW i8 Roadster, from £124,000, bmw.com*



Germany



MANAGING TO BE BOTH
RETRO AND FUTURISTIC,
THE ID BUZZ FEATURES
THE TYPE 2'S TRADEMARK
TWO-TONE PAINT SCHEME
AND HORIZONTAL AIR
INTAKES IN THE D-PILLARS,
BUT ALSO A DASHBOARD
USING AUGMENTED REALITY
AND SIDE-MIRROR CAMERAS

VW ID Buzz Concept

Many credit Volkswagen's original Type 2 as the car that shaped the company's image. From 1950 onwards, the various Type 2 vans, campers and buses projected an image of friendly functionalism, industrious but also countercultural, with a design that was compact and reassuringly durable.

The ID Buzz is the concept version of the vehicle that VW hopes will recapture those glory days.

Come 2022, the all-electric descendant of this pure concept car will be silently gliding along the boulevards of the future. With seating for eight, a projected 250-mile range and more clever design touches than you'd find in three regular-sized cars, the Buzz promises to replicate its forebears' cleverest trick and become a cult hit that's also a commercial success.

Volkswagen ID Buzz, concept only, volkswagen.com





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Mercedes-Benz CLS

The CLS-Class has been led by design since the first swoopy saloon was launched back in 2005. Now on its third generation, it's still the machine of choice for those who want a sober saloon with a subtle hint of class. Shown here as a 4MATIC four-wheel drive 400d in special Edition 1 trim, the CLS has the option of accommodating Mercedes-Benz's cutting-edge driver assistance technology, widely seen as a stepping stone to the next level of

autonomous driving. The top-of-the-line 450 model also incorporates EQ Boost, a new 'mild' hybrid system that throws in a few more electric horsepower to help with acceleration. Add in the optional Widescreen cockpit, which scatters the dashboard with panoramic display screens, and you have a classically elegant car that fuses traditional style with the building blocks for tomorrow. *Mercedes-Benz CLS, from £57,510, mercedes-benz.com*

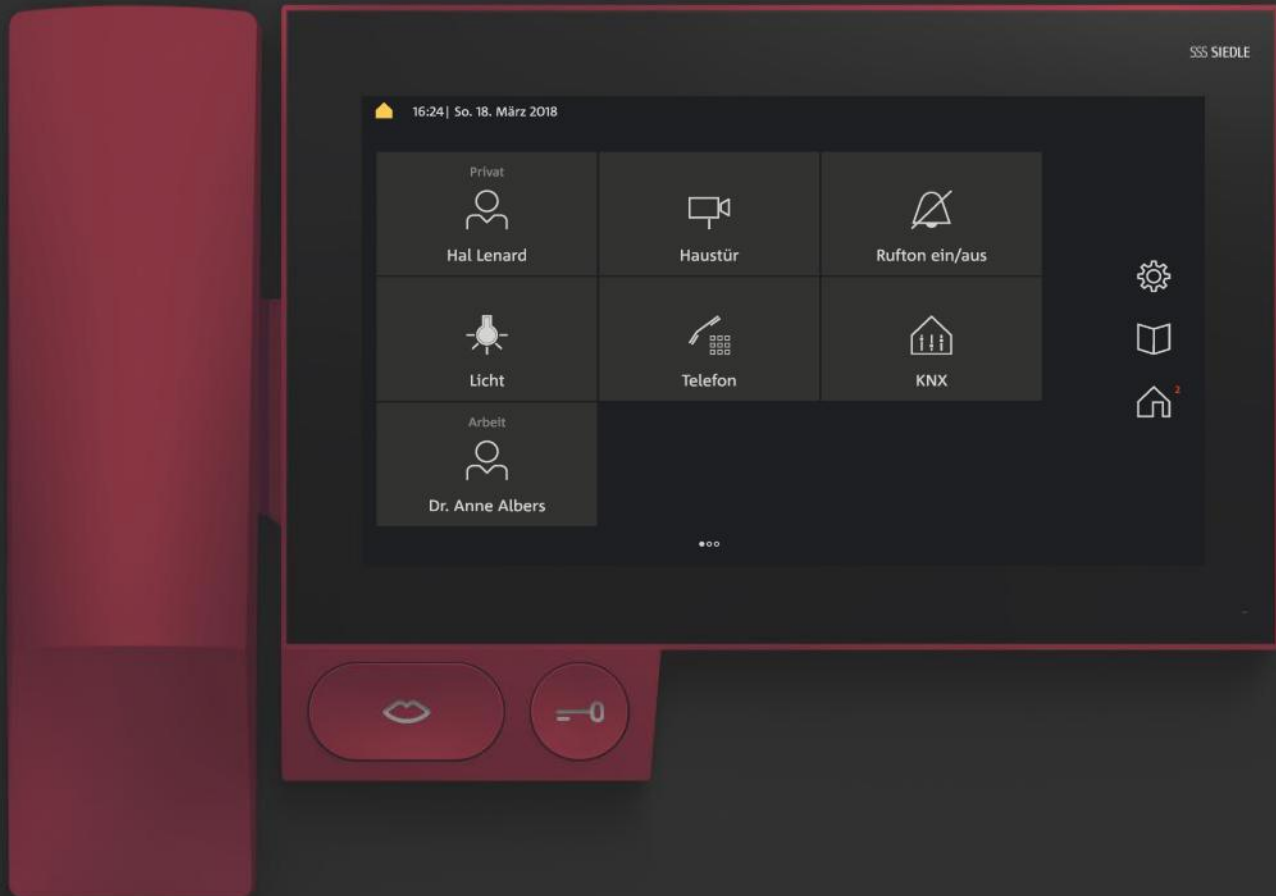


THE FOUR-SEATER PLUG-IN HYBRID MODEL HAS A TOP SPEED OF 310KMPH AND CAN DRIVE ON FULLY ELECTRIC POWER FOR UP TO 50KM

Porsche Panamera Turbo S E-Hybrid

If there's a more complete supercar on the market, we've yet to find it. Serving as our photographer's trusty steed for the epic road trip behind this story, the new Turbo S E-Hybrid version of the Panamera combines space with pace, and pure dynamics with a veritable deluge of technology. Under its sleek bodywork is a turbocharged V8 mated to an electric motor and a hefty chunk of batteries. The result is a car that can glide silently and emission-free in EV mode, but still tear it up on the Autobahn, with a scarcely credible 3.4 second sprint time, thanks to instant electric torque. The finely detailed interior is perhaps the gold standard of what a tech-centric luxury sports car should look like inside. This is the ultimate hybrid machine and Porsche's own all-electric saloon arrives next year.

Panamera Turbo S E-Hybrid, from £137,140, porsche.com



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APRIL IS ALL ABOUT...

Renzo Piano's towering new home for the Tribunal de Paris **Picture perfect inner spaces—p252** Soho House's new London outpost at White City **Downtime at Renaat Braem's modernist Belgian villa—p263** Iván Navarro's hypnotic neon sculptures at Seoul's Gallery Hyundai **Stars of the screen—p274** Celebrating Latin American women artists at the Brooklyn Museum **Androgynous accessories—p280** Mapping the evolution of Japanese architecture at Tokyo's Mori Art Museum **Tomás Saraceno's chocolate nut cake—p290**

Space

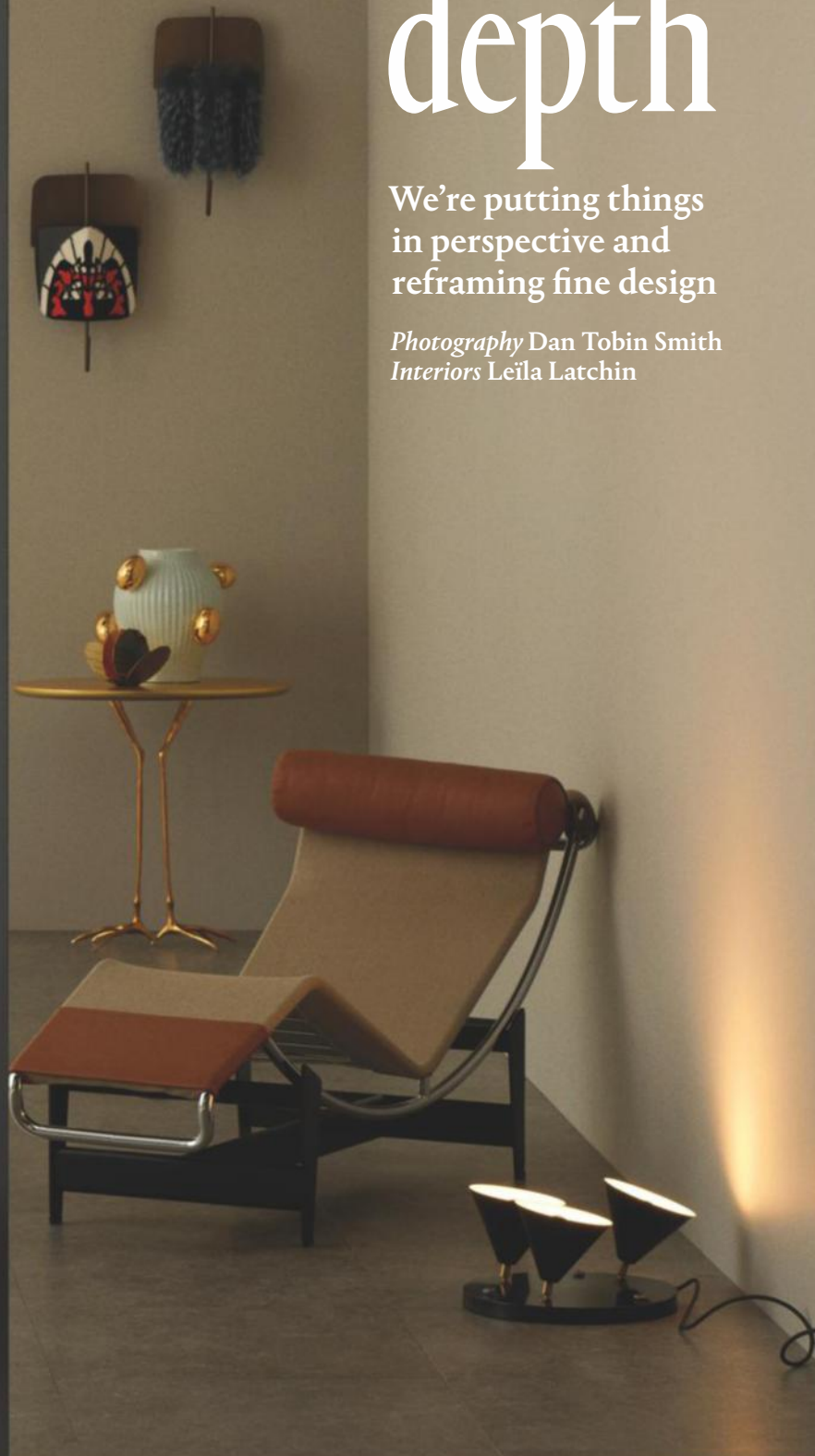


Hidden depth

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in perspective and
reframing fine design

Photography Dan Tobin Smith
Interiors Leila Latchin

'Icarus' wall light, £1,104, by Porta Romana. 'Ooh La La' console in ebony, £7,820, by Damien Langlois-Meurinne, for Sé. 'Delft Blue No.10' vase set, from £208, by Marcel Wanders, for Moooi. Bespoke frame, price on request, by John Jones. 'Mobile Chandelier 5', £8,750; 'Mobile Chandelier 9', £13,500, both by Michael Anastassiades. 'Wabi Sabi' mirrors, from £1,530, by Denis Guidone, for Roche Bobois. 'Bonhomme' floor lamp, £864; 'Circle and Sphere' pendant, £800, both by Atelier Areti. 'Velum' wall lamps, from €7,590, by Marco Costanzi, for Fendi Casa, from Luxury Living Group. 'Traccia' table, £2,250, by Meret Oppenheim, for Cassina. 'Me-Far Uelox' vessel, price on request, by Brooksbank & Collins, from Gallery Fumi. 'Delft Blue No.6' vase, £755, by Marcel Wanders, for Moooi. 'LC4' chaise, £3,288, by Le Corbusier, Pierre Jeanneret and Charlotte Perriand, for Cassina, from Aram. '3 Cones' floor lamp, from £519, by Atelier Areti. 'Ming's Heart' chair, £2,640, by Shi-Chieh Lu, for Poltrona Frau. Paint in Disco Ball, €85 for 2.5 litres, by Caparol Icons. 'Urban Style' tiles in Urban Plomb, price on request, by Florim





'Camino' mantelpiece, price on request, by Mattia Bonetti, from David Gill Gallery. Bespoke frame, price on request, by John Jones. 'Passage 414' console, €21,700, by Hervé Van der Straeten. 'Banana' lamp in Huey, £195, by Studio Job, for Seletti. 'Caro Ettore' marble

sculptures, £980 each, by Gala Fernández Montero, courtesy of Marion Friedmann Gallery, from Paul Smith. 'Knucklebone Player' figurine, £3,128, by Meissen. 'The Garden' silhouettes in Palm, €333 each, by Michele De Lucchi, for Produzione Privata.

Mannequin heads, both price on request, by Atrezzo Mannequins. 'Paper' screen in RAL 1013, £2,120, by Studio Job, for Moooi. 'Mask', price on request by GamFratesi, for Kvadrat. 'Banana' lamp in Dewey, £195, by Studio Job, for Seletti. 'Mass' book stand in brass, £1,980,

by Tom Dixon. Ionic column candlesticks, £75 each, by Pentreath & Hall. Paint in Lullaby, €85 for 2.5 litres, by Caparol Icons. 'Botanic' flooring in Viva, £65 per sq m, by Bolon. 'Oxford Horizon' fabric in Deep Blue, £208 per m, by Dedar

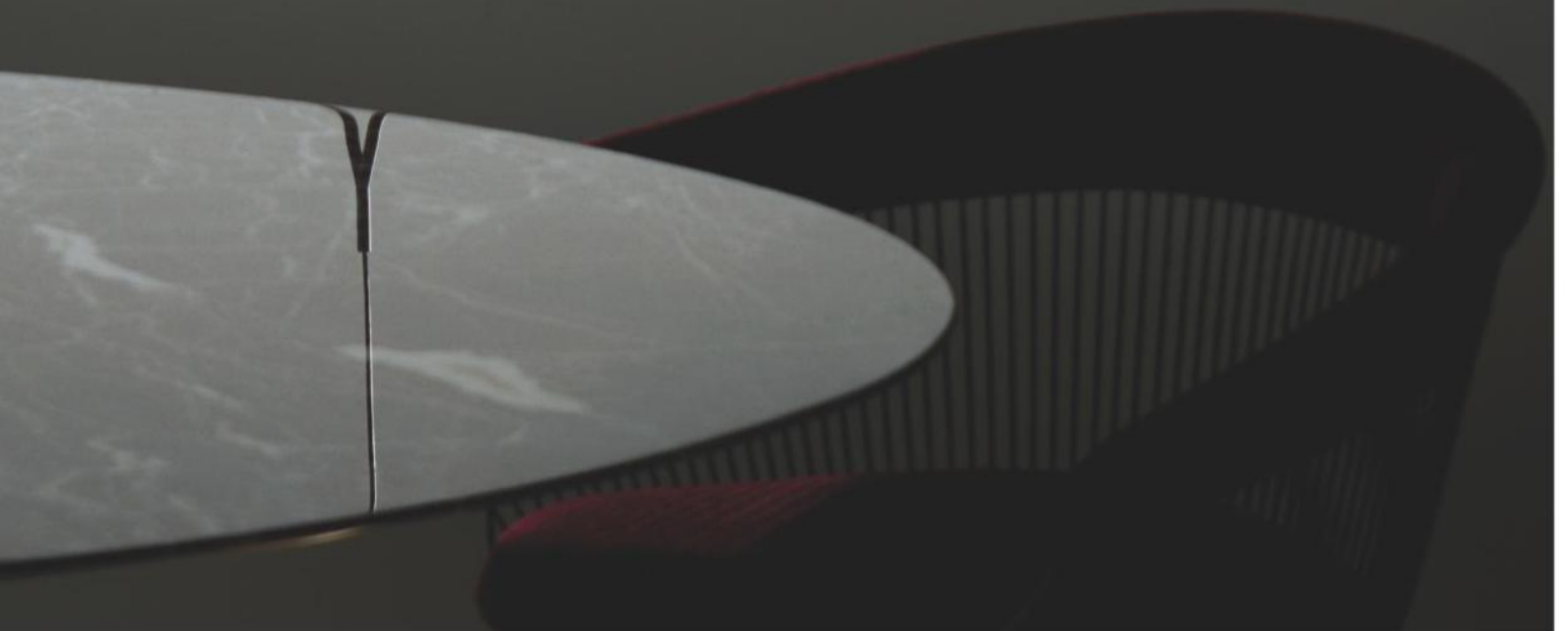


Space

Oval dining table with Rosso Rubino marble top, £8,670, by Eero Saarinen, for Knoll. 'Murmansk' fruit bowl, £4,750, by Ettore Sottsass, for Rossi & Arcandi, from Paul Smith. 'Delft Blue No.11' vase, £883, by Marcel Wanders, for Moooi. 'Knotted Cherry', £160, by Nika Zupanc, for Ghidini 1961, from Paul Smith. 'Platner' chairs, £2,680 each, by Warren Platner, for Knoll. Bespoke frame, price on request, by John Jones. 'Artilleri Lipstick' sculpture, €4,200; 'Make Up Round Pink' sculpture, €2,200, both by Åsa Jungnelius, for Kosta Boda. 'Rose' chair, price on request,

by Masanori Umeda, for Edra. 'Lollipop' mirror, from €2,650, by Marcel Wanders, for Fiam, from Chateaus. 'Black Cherry' lamp in red, €2,250, by Nika Zupanc. 'Long Lasting Fire' sculpture, €4,500, by Åsa Jungnelius, for Kosta Boda. 'LolliPop' vase, part of the Chupa Chups collection, €350, by Valentina Fontana, for Altreforme. 'Soap' pouf, €2,290, by Toilettepaper, for Cufra. Intelligent Matt Emulsion in French Grey Pale, £47 for 2.5 litres, by Little Greene. 'Solid Colour' vinyl floor tiles in Latte White, Sangria Red and Raspberry Pink, £40 per sq m, by Harvey Maria





Space

'Audrey' sofa, £8,860, by Massimo Castagna, for Gallotti & Radice. 'Boro 10' rug, €1,424 per m, by Jan Kath. Coffee table, £1,489, by Isamu Noguchi, for Vitra, from Aram. 'Ash' vase, from €765; 'Ash' bowl, from €715; 'Scirocco' vase, from €537, all by Kose. 'Tableaux Ceramic' object, price on request by Lubna Chowdhary. 'Akari' light, £839, by Isamu Noguchi, for Vitra. 'Zig Zag' chair, £1,416, by Gerrit Rietveld, for Cassina, from Aram. Bespoke frame, price on request, by John Jones. Plywood mobile, models A and B, £95 each, by Charles & Ray Eames, for Vitra; 'Futura' mobile, £39, by Ole Fløensted,

for Fløensted Mobile, all from Twentytwentyone. *Erosional Remnant*, 2015, part of the Ready Made Go project for Ace Hotel London, price on request, by Hilda Hellström. 'Moon 60' lamp, £755, by Davide Groppi. 'Sushi 03' wall mirror, €22,000; 'Sushi 07' mirror, €9,500, both by Fernando and Humberto Campana, from Carpenters Workshop Gallery. Vases, €675 each, both by Kose. 'Floor Composition' lamp, £2,250, by Michael Anastassiades. Douglas fir flooring, £60 per sq m, by Dinesen. Paint in Hommage to Berlin, €85 for 2.5 litres, by Caparol Icons. 'Oxford Horizon' fabric in Deep Blue, £208 per m, by Dedar





Space

'Lario' sideboard, from €7,100, by Ferruccio Laviani, for Emmeobili. Plants and pots, from a selection, from Grace & Thorn.

Bespoke frames, price on request, by John Jones. Vases, from €260, all by Kose. 'Tableaux Ceramic' objects (centre), prices on request, by Lubna Chowdhary. Miniature vases, from £26, by Yuta Segawa, from The Conran Shop. 'Omaggio a Morandi' vases, £360 each, by Elisa Ossino, for Salvectori. 'Maria White' vase, £94; 'Maria White' jug, £81, both by Rosenthal. 'Betty' tripod vase £85, by Stella Baggot, for Atelier Stella, from Twentytwentyone. Intelligent Matt Emulsion in Mono, Slaked Lime, Yellow-Pink and Oak Apple, all £47 for 2.5 litres, by Little Greene

For stockists, see page 288

Interiors assistants:
Lenny Vogelzang,
Cecilia McCormick






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Painting/ Kienrek Giorgio, La Giovinetta, 1902, Pavia - Musei Civici



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She wears dress, £80,
by **Calvin Klein Jeans**.
Shirt, £1,870, by **Hermès**

He wears shirt, £420, by
Marni. Vintage roll-neck,
worn throughout. Jeans,
€740, by **Jacob Cohën**

'The Tired Man' armchair,
€9,234 (with ottoman), by
Flemming Lassen, reissued
by **By Lassen**, from **Silvera**



Rear window

It's all domestic drama and denim at our Belgian modernist hideout

Photography Esther Theaker Fashion Jérôme André

Fashion



This page, jacket, £565,
by **Saint Laurent** by
Anthony Vaccarello.
Shirt, £290 by **Comme
des Garçons**. Jeans,
£85, by **Levi's**

Opposite, dress, £1,625,
by **Loewe**. Shoes,
£475, by **Mulberry**



Fashion





This page, top, £690,
by **Fendi**. Jeans,
£970, by **Chanel**
Opposite, shirt, £248,
by **Dries Van Noten**. Jeans,
€740 by **Jacob Cohën**







This page, dress,
£7,000, by **Valentino**

Opposite, sweater, €350;
shirt, €260, both by **Salle
Privée**. Jeans, £284, by **AG**

Fashion





This page, he wears shirt, £375, by **Charvet**. Jeans, £255, by **Golden Goose Deluxe Brand**. She wears jumper, £619, by **Dries Van Noten**. Jeans, £475, by **Moncler**

Opposite, shirt, £410, by **Marni**. Jeans, £284, by **AG**. Socks, by **Uniqlo**



Fashion

This page, top, £690,
by **Fendi**. Jeans, £970,
by **Chanel**. Shoes,
£475, by **Mulberry**

Opposite, shirt, £195,
by **Stone Island**. Jeans,
£85, by **Levi's**

'The Tired Man'
armchair, as before

For stockists, see page 288

Hair & Make up: Elke Binnemans
at Dominique Agency using
Kevin.Murphy and Sisley Paris

Interiors: Maria Sobrino

Photography assistants:
Jack Symes, Joseph Liam Reddy

Fashion assistants:
Katie Meston, Yuan Qian

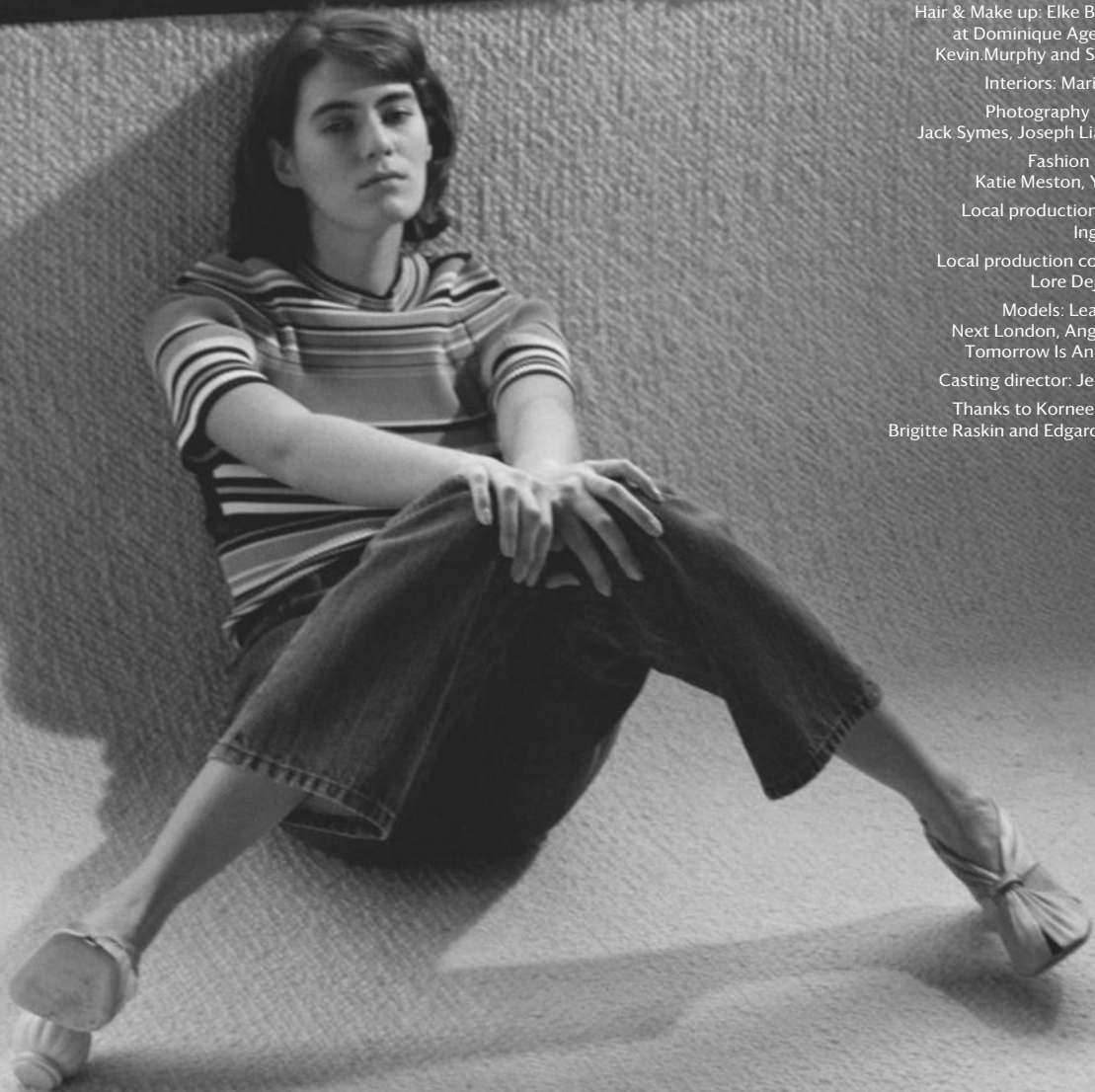
Local production manager:
Ingrid Deuss

Local production coordinator:
Lore Dejonckhere

Models: Lea Issarni at
Next London, Angel Ross at
Tomorrow Is Another Day

Casting director: Jesse Maple

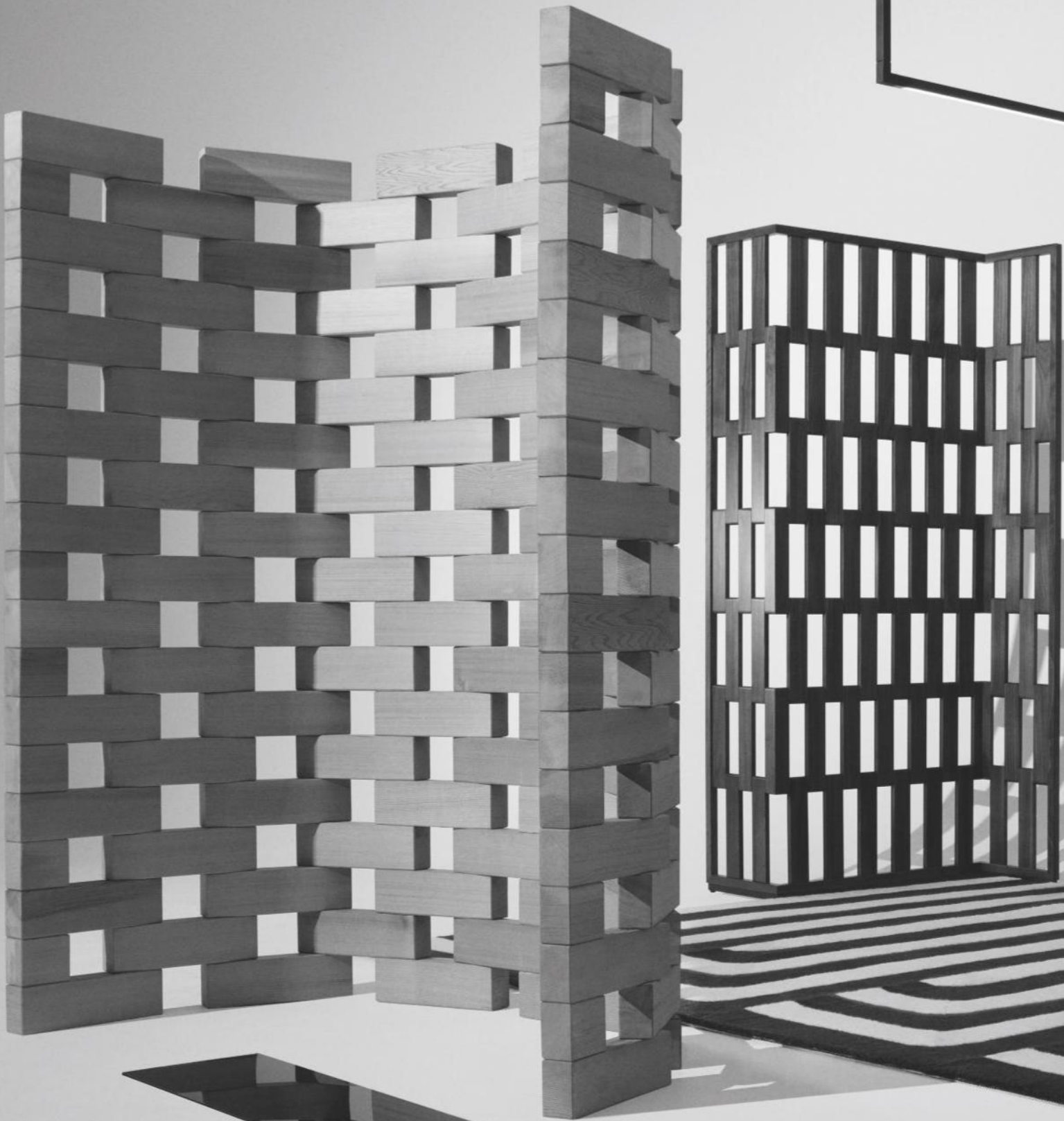
Thanks to Korneel Alsteens,
Brigitte Raskin and Edgard Alsteens





Located in the forests of Overijse, a quiet residential community south of Brussels, House Alsteens was designed in 1967 by one of the most respected Belgian modernists, Renaat Braem, for the political cartoonist, graphic artist and painter Gerard Alsteens. While Braem's early works, no doubt influenced by the two years he spent at Le Corbusier's studio in Paris, are all straight lines and rectangular shapes, the architect later developed a softer, more organic approach in his post-1950s work. The sculptural Alsteens house is a composition of cascading bricks, smooth, curved walls and a concrete roof with an overhang. Inside, white-painted brick walls create a cocooning space, while different levels define various zones. The entrance hall sits at its heart, featuring original built-in furnishings. But the centrepiece is the upstairs living room, with its rounded corners, large strip windows and sculptural brick fireplace. Now a listed historical monument, the house is about to be restored to become the permanent home of the next generation of Alsteens. **Adam Štěch**
For more on the architecture, see Wallpaper.com ✦

In The Market For...



SCREEN TIME

Elegant ways to divide and conquer

Photography Luke Kirwan Interiors Olly Mason



'Zen 230' screen, €4,690,
by Ludovica + Robert
Palomba, for Exteta.
'Four Corners' rug in Moab,
£18,617, by Jason Miller, for
La Manufacture Cogolin.

'Hilton' screen, £3,000,
by Tarcisio Colzani,
for Porada. 'Spigolo'
pendant light, £710,
by Studiocharlie;
'Linescapes' pendant
light, £288, by Nemo
Studio, both from Nemo.
'Paris Paname' screen,
£7,920, by Bruno Moinard,
for Roche Bobois

In The Market For...

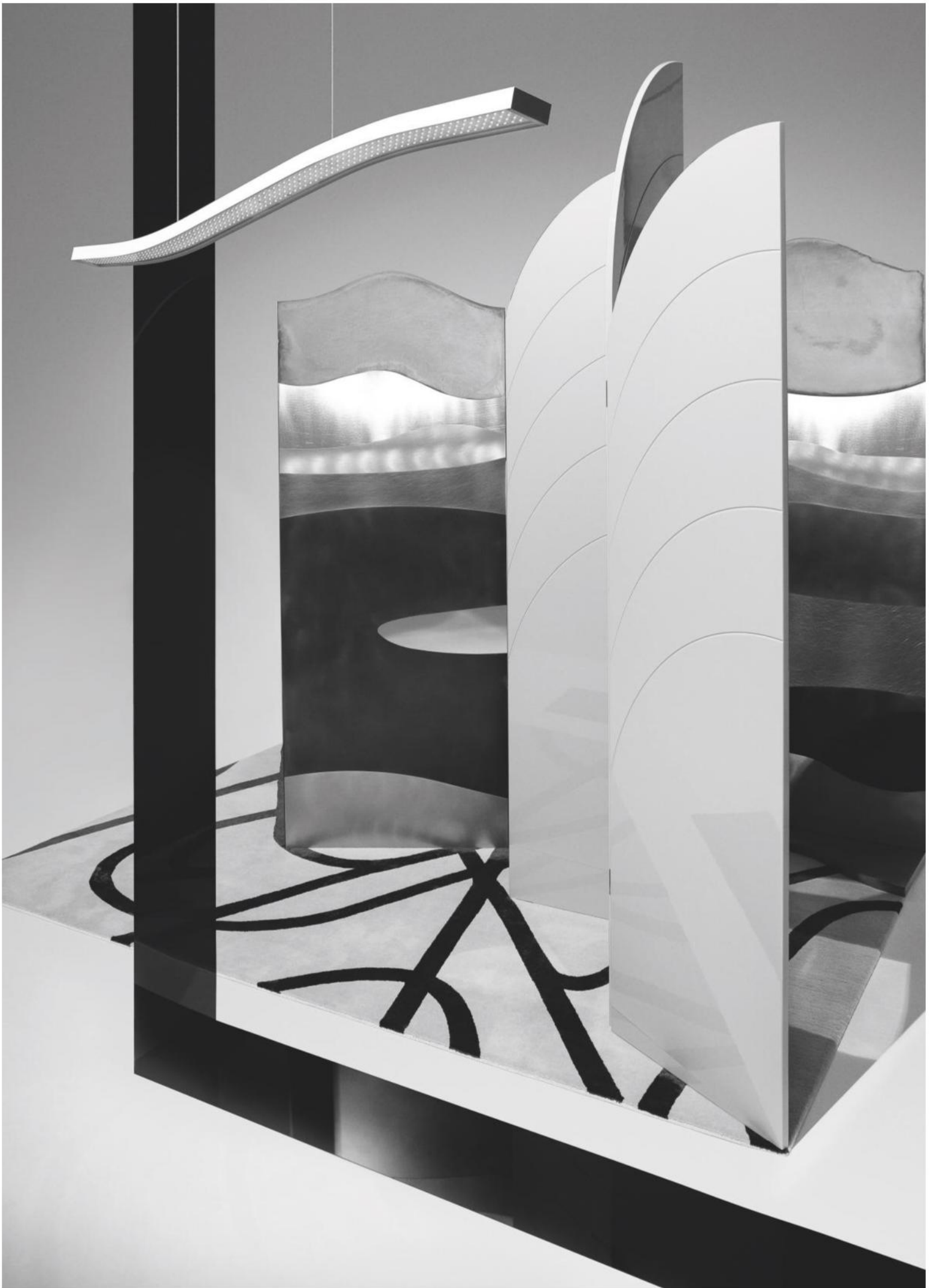
'Josef' screen, €3,345, by Antoine Simonin, for Wittmann. 'Boro 1' rug, €1,143 per sq m, by Jan Kath. 'Diana A' side table, £398, by Konstantin Grcic,

for ClassiCon, from Aram. 'Props' screen, £2,736, by Konstantin Grcic, for Cassina. 'Sticks' screen, from £720, by Hsu-Li Teo & Stefan Kaiser, for

Extremis. 'Rhythm' light, €3,560, by Arik Levy, for Vibia. Screen, €2,049, by Francesco Rota, for Lapalma. 'Oki' table, £730, by Eeos, for Walter Knoll





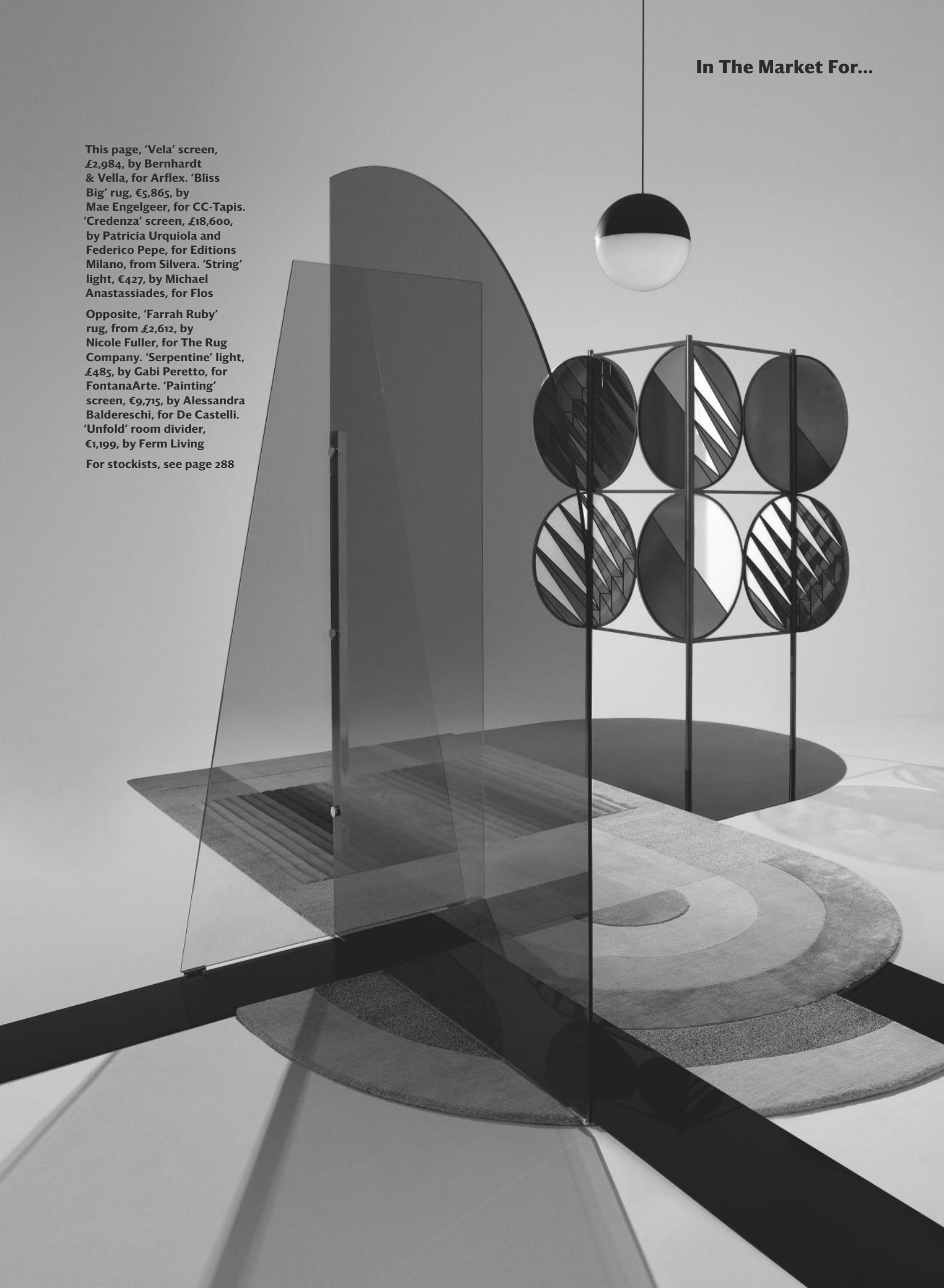


In The Market For...

This page, 'Vela' screen, £2,984, by Bernhardt & Vella, for Arflex. 'Bliss Big' rug, €5,865, by Mae Engelgeer, for CC-Tapis. 'Credenza' screen, £18,600, by Patricia Urquiola and Federico Pepe, for Editions Milano, from Silvera. 'String' light, €427, by Michael Anastassiades, for Flos

Opposite, 'Farrah Ruby' rug, from £2,612, by Nicole Fuller, for The Rug Company. 'Serpentine' light, £485, by Gabi Peretto, for FontanaArte. 'Painting' screen, €9,715, by Alessandra Baldereschi, for De Castelli. 'Unfold' room divider, €1,199, by Ferm Living

For stockists, see page 288



Fine Jewellery





This page, 'Rihanna Loves Chopard' sautoir in 18ct Fairmined gold and ceramic, £5,860, by **Chopard**

Shirt, £425; trousers, £450, both by **Valentino**

'Reverchaise' chair, price on request, by **Vincent Dubourg**, for **Carpenters Workshop Gallery**

Opposite, 'Royal' chain in 18ct gold, with diamonds, £12,100, by **Shamballa**

Jacket, £525, by **Boss**.
Shirt, £69, by **COS**

LINKED IN

Classic chain designs have us feeling hot under the collar

Photography: Julien T Hamon Watches & Jewellery Director: Caragh McKay Fashion: Jason Hughes

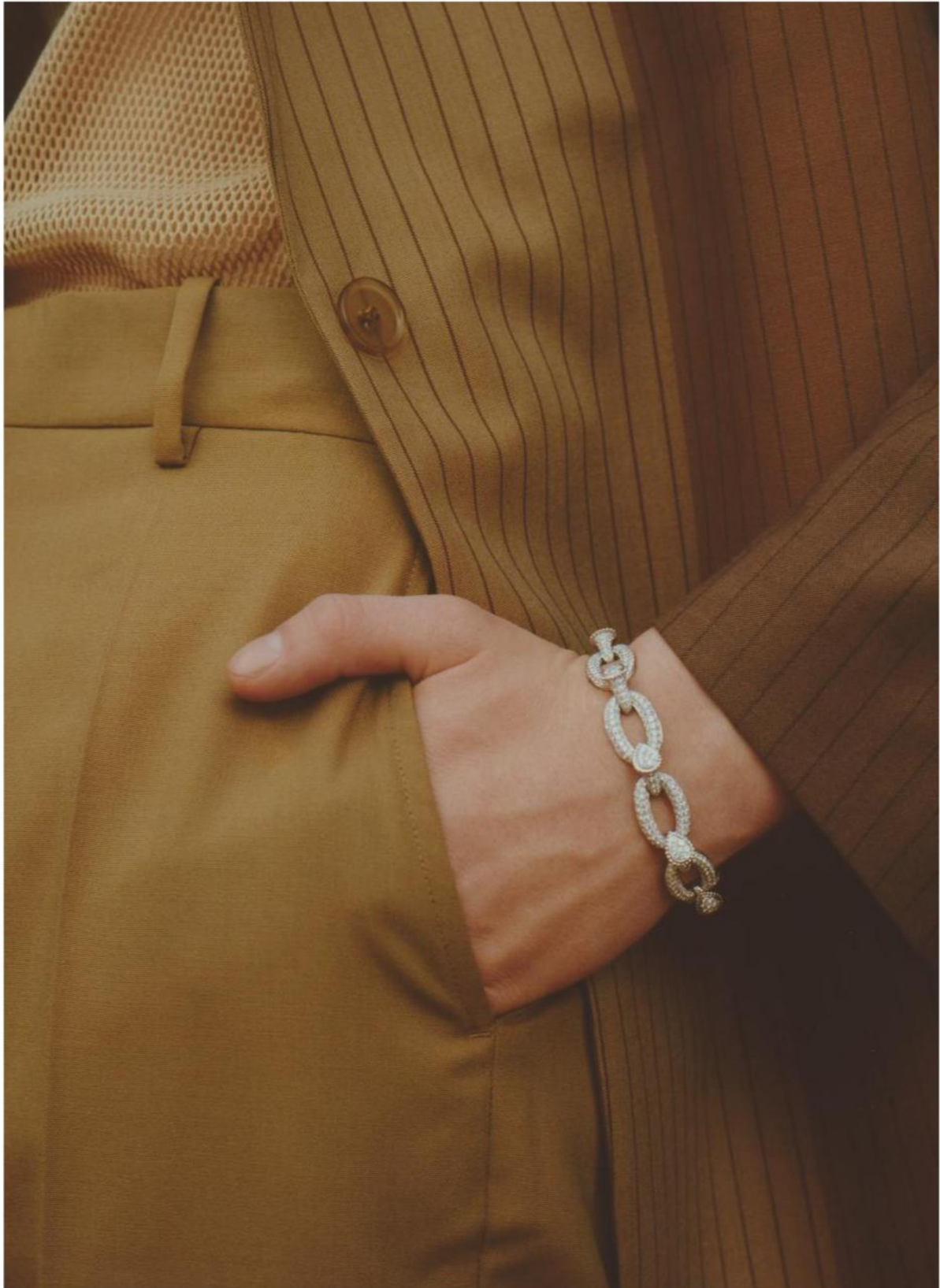


This page, 'Ottovolante' chain, in 18ct white gold and kogolong, price on request, by **Vhernier**

Jacket, price on request, by **Caruso**. Roll-neck, £655, by **Bally**

Opposite, 'Serpent Bohème' link bracelet in 18ct white gold, with diamonds, price on request, by **Boucheron**

Jacket, £1,490; trousers, £950, both by **Marni**. Top, £53, by **The White Briefs**





Fine Jewellery

This page, 'Tiffany City
HardWear Wrap' necklace
in 18ct gold, £12,600,
by **Tiffany & Co**

Jacket, £4,780, by **Marni**.
Top, £69, by **COS**.

Trousers, £430, by **Hermès**

'Stag' chair, price on
request, by **Rick Owens**,
for **Carpenters**

Workshop Gallery

Opposite, stretched cable
chain bracelet in 24ct gold
with iron details, £1,725,
by **Sian Evans**

Jacket, £2,050, by **Valentino**.

Top, £53, by **The White
Briefs**. Trousers, £295, by
Margaret Howell





This page, 'Silver Clouds'
chain collar in sterling silver,
£9,200, by **Cora Sheibani**

Coat, £2,860; trousers,
£800, both by **Ermenegildo
Zegna Couture**

'Sign Filo' chair, £1,537, by
Piergiorgio Cazzaniga, for
MDF Italia, from **Aram**

Opposite, 'Catene' chain in
18ct gold, £7,600, by **Bulgari**

Shirt, £155, by **APC**

For stockists, see page 288

Hair: Josh Knight at
Caren Agency using Oribe
Make-up: Maria Comparetto
using Chanel Blue Serum Eye
Manicure: Saffron Goddard
at Coffin Inc using
Chanel La Creme Main
Interiors: Olly Mason
Photography assistant:
Joseph Conway
Watches & jewellery assistant:
Aylin Bayhan
Fashion assistant: Eva Santner
Model: Tony Harak at
Sage Management



Stockists

A

ABC Italia
abcitalia.net

Acera
acerashop.com

ACV Studio
acvstudio.bigcartel.com

Aeance
aeance.com

Aedle
aedle.net

AG
agjeans.com

Alan Meredith Studio
alanmeredith.ie

Aldo Bakker
aldobakker.com

Alexandra Golovanoff
alexandragolovanoff.com

Alison Jackson
alisonjackson.com.au

Amara
amara.com

Analogue Life
analoguelife.com

André Teoman
andreteoman.com

APC
apc.fr

Aram
aram.co.uk

Arflex
arflex.it

Armadillo & Co
armadillo-co.com

Around The Tree
aroundthetree.eu

Asahiyaki
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Atelier Areti
atelierareti.com

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Atrafloor
atrafloor.com

Atrezzo Mannequins
atrezzobarcelona.com

B

Bally
bally.com

Beeline
beeline.co

Bilge Nur Saltik
bilgenursaltik.com

Black & Blum
black-blum.com

Bolon
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Boss
hugoboss.com

Bottega Veneta
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Boucheron
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Bulgari
bulgari.com

Burberry
burberry.com

C

Calvin Klein Jeans
calvinklein.com

Caparol Icons
caparol-icons.de

Caran d'Ache
carandache.com

Carl Hansen & Søn
carlhansen.com

Carpenters Workshop Gallery
carpentersworkshopgallery.com

Caruso
carusomenswear.com

Casa International
casa.com.tr

Cashmere in Love
cashmereinlove.com

Cassina
cassina.com

CC-Tapis
cc-tapis.com

Chanel
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Chaplins
chaplins.co.uk

Charles Gilmore Fine Art
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Chattels
chattels-designerfurniture.co.uk

Chopard
chopard.com

Christina Bricknell
christinabricknell.com

Christopher Boots
christopherboots.com

ClassiCon
classicon.com

Closca
closca.com

Comme des Garçons
comme-des-garcons.com

Conde House
condehouse.com

The Conran Shop
conranshop.co.uk

Conservatory Archives
conservatoryarchives.co.uk

Cora Sheibani
corasheibani.com

COS
cosstores.com

D

Davide Groppi
davidegroppi.com

David Gill Gallery
davidgillgallery.com

Day Studio
day-studio.com

De Castelli
decastelli.it

Dedar
dedar.com

De Ploeg
deploeg.com

Dinesen
dinesen.com

Dior
dior.com

Dries Van Noten
driesvannoten.be

E

e15
e15.com

Edmond Byrne
edmondbyrne.com

Edra
edra.com

Emmemobili
emmemobili.it

Ermeneildo Zegna Couture
zegna.com

Erskine, Hall & Coe
erskinhallcoe.com

Exteta
exteta.it

Extremis
extremis.com

F

Farrow & Ball
farrow-ball.com

Fendi
fendi.com

Ferm Living
fermliving.com

Fink
finkdesign.com

Florim
florim.com

Flos
flos.com

Flow Gallery
flowgallery.co.uk

Fontana Arte
fontanaarte.com

G

Gaia & Gino
gaiagino.com

Gallery Fumi
galleryfumi.com

Gallery Yamahon
gallery-yamahon.com

Gallotti & Radice
gallottiradice.com

Golden Goose Deluxe Brand
goldengoosedeluxebrand.com

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graceandthorn.com

Gufram
gufram.it

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hermes.com

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herno.it

Hervé Van der Straeten
vanderstraeten.fr

Hey-Sign
hey-sign.de

Hilda Hellström
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I

Ilio
ilio.eu

I Love Cashmere
ilovecashmere.co.uk

J

Jacob Cohën
jacobcohen.it

James Carroll
stickman.ie

Jan Kath
jan-kath.de

Jan Kurtz
jan-kurtz-shop.de

Joe Hogan
joe Hoganbaskets.com

John Jones
johnjones.co.uk

Jon Goulder
jougouder.com

K

Karimoku New Standard
karimoku-newstandard.jp

Katie Jones
katiejonesjapan.com

Keiichi Tanaka
keiichitanaka.com

Kettnaker
kettnaker.com

Knoll
knoll-int.com

Koleksiyon
koleksiyoninternational.com

Kose
kosemilano.com

Kosta Boda
kostaboda.se

Kvadrat
kvadrat.dk

L

La Manufacture Cogolin
manufacturecogolin.com

Lamy
lamy.com

Lapalma
lapalma.it

Lelievre
lelievreparis.com

Levi's
levi.com

Lindberg
lindberg.com

Little Greene
littlegreene.com

Lizzo
lizzouk.co.uk

Loewe
loewe.com

Loro Piana
loropiana.com

Lubna Chowdhary
lubnachowdhary.co.uk

Luxury Living Group
luxurylivinggroup.com

M

Makers & Brothers
makersandbrothers.com

Margaret Howell
margarehowell.co.uk

Marni
marni.com

Martin Schlotz
schlotz.de

Meissen
meissen.com

Merci
merci-merci.com

Michael Anastassiades
michaelanastassiades.com

Molteni & C
molteni.it

Moncler
moncler.com

Mooodi
mooodi.com

Mooodi Carpets
mooodicarpets.com

Mourne Textiles
mournetextiles.com

Movers & Cashmere
moversandcashmere.com

Mr North
mrnorth.pt

Mulberry
mulberry.com

Mullan Lighting
mullanlighting.com

N

Nalata Nalata
nalatanalata.com



Shirt, £1,250,
by Dior

See page 263

Native & Co
nativeandco.com

Nemo
nemolighting.com

New Tendency
newtendency.com

Nika Zupanc
nikazupanc.com

Northern
northern.no

Notable Designs
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Objects of Use
objectsofuse.com

Oia
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Os and Oos
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poltronafrau.com

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porada.it

Porta Romana
portaromana.com

Postcard Teas
postcardteas.com

Present & Correct
presentandcorrect.com

Produzione Privata
produzioneprivata.com

Pulpo
pulpoproducts.com

Pura Mestria
pura-mestria.pt

R

Rabitti 1969
rabitti1969.com

Richard Lampert
richard-lampert.de

Roche Bobois
roche-bobois.com

Rolf Benz
rolf-benz.com

Rosenthal
rosenthal.de

Ross Gardam
rossgardam.com.au

Roullier White
roullierwhite.com

The Rug Company
therugcompany.com

S

Sabine Marcelis
sabinemarcelis.com

**Saint Laurent by
Anthony Vaccarello**
ysl.com

Salle Privée
salle-privee.com

Salvatori
salvatori.it

Samuel Reis
samuelsreis.com

Saudade
saudade.com

Scheublin & Lindeman
scheublinlindeman.com

Schneid
schneid.org

Schönbuch
schoenbuch.com

Sé
se-collections.com

Seletti
seletti.it

Selfridges
selfridges.com

Sfera
ricordi-sfera.com

Shamballa
shamballajewels.com

Shane Holland Design
shanehollanddesign.com

Sian Evans
sejewellery.com

Silvera
silveraltd.co.uk

Skandium
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Sofia Souidi
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SPoi
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Stone Island
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Thomas Ballouhey
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Tom Dixon
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vicara.pt

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Vitra
vitra.com

VitrA
vitraglobal.com

Vlisco
vlisco.com

W

Wagner Living
wagner-living.com

Walter Knoll
walterknoll.de

Warwick Fabrics
warwick.co.uk

Wewood
weewood.eu

The White Briefs
thewhitebriefs.com

Wittmann
wittmann.at

Z

Zeitraum
zeitraum-moebel.de

TOMÁS SARACENO'S Chocolate nut cake

Tomás Saraceno likes to say that he 'lives in and beyond the Planet Earth'. The Argentine artist's lofty ambitions are evident in his *Aerocene* sculptures, which become buoyant thanks to the heat of the sun. Applying this technology, he launched the world's first solar-powered flight in 2015, bringing mankind ever closer to the dream of Icarus. More recently, Saraceno's work has taken on an interstellar dimension, using images of faraway galaxies to challenge our conceptions of space and time. He reminds us that what we see in the night skies is a very ancient image. 'We, earthlings, are always convicted to watch the past.' Happily, the past abounds with wonderful things - including this chocolate nut cake recipe, passed on to Saraceno by his grandmother.

Tomás Sacareno is at MAAT in Lisbon, 21 March to 27 August, maat.pt, tomassaraceno.com.

For his recipe see Wallpaper.com ✧



'Alchimie Platinum' dessert plate, £80, by L'Objet, from Harrods, harrods.com

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