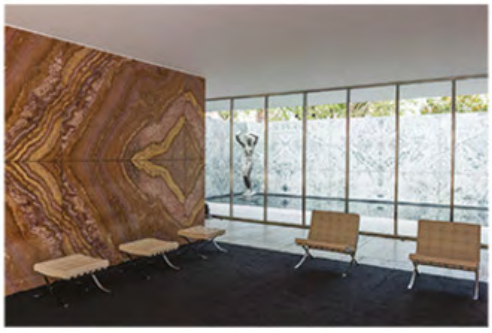
INTERIOR DESIGN MASTERS



MARK HINCHMAN
AND ELYSSA YONEDA

INTERIOR DESIGN MASTERS

Interior Design Masters contains 300 biographical entries of people who have significantly impacted design. They are the people, historical and contemporary, that students and practitioners should know. Coverage starts in the late Renaissance, with a focus on the twentieth and twenty-first centuries. The book has five sections, with the entries alphabetical in each, so it can serve as a history textbook and a reference guide. The seventeenth- and eighteenth-century section covers figures from Thomas Chippendale to Horace Walpole. The nineteenth-century section includes William Morris and Candace Wheeler. The early twentieth-century section presents modernism's design heroes, including Marcel Breuer, Eileen Gray, and Gilbert Rohde. The post-World War II designers range from Madeleine Castaing to Raymond Loewy. The final contemporary section includes Ron Arad and the Bouroullec brothers. These are the canonical figures who belong to any design history. The book also contains less well-known figures who deserve attention, such as Betty Joel, the British art deco furniture designer; Paul Veysseyre, the Frenchman active in China in the 1930s; and more recently Lanzavecchia-Wai, the Italian-Singaporean duo whose work ranges from health care to helicopters. Global in its coverage, the book is richly illustrated with over 600 black-and-white and color photographs.

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Koloman Moser, detail of "Arachne" upholstery design from the portfolio "Surface Decoration" (Harvard Art Museums/Busch-Reisinger Museum, Gift of the Fine Arts Library, Harvard College Library, 2009.10.18, Imaging Department © President and Fellows of Harvard College)

Francesca Lanzavecchia & Hunn Wai (Photo: Andrea Garuti, Courtesy: Lanzavecchia + Wai)

Barcelona Pavillion, Ludwig Mies van der Rohe and Lilly Reich (tichr / Shutterstock.com)

Contents

Preface xiii
Introduction xvii

Part I: Seventeenth and Eighteenth Centuries: Baroque, Regency, Rococo, Neoclassicism, William and Mary, Queen Anne, Georgian **1**

1 Adam Brothers: John; Robert; James; William 3
2 Boffrand, Germain 5
3 Boulle, André-Charles 8
4 Chippendale, Thomas and Chippendale, Thomas II 10
5 Cressent, Charles 12
6 Cuvilliés, François de, the Elder and Cuvilliés, François de, the Younger 14
7 Gibbons, Grinling 17
8 Girardon, François 19
9 Hepplewhite, George 21
10 Hitchcock, Lambert 23
11 Hope, Thomas 25
12 Jacob, Georges (father); Jacob, Georges II (son); Desmalter, Jacob (François-Honoré-Georges Jacob-Desmalter) (son and brother) 27
13 Kent, William 29
14 Langley, Batty 31
15 Le Brun, Charles 33
16 McIntire, Samuel 36
17 Martin Brothers: Etienne-Simon; Julien; Robert; Guillaume 38
18 Meissonnier, Juste-Aurèle 40
19 Riesener, Jean-Henri 42
20 Röntgen, Abraham and David 44
21 Sheraton, Thomas 46
22 Soane, Sir John 48
23 Vredeman de Vries, Hans 50
24 Walpole, Horace 52

Part II: Nineteenth Century: Neoclassicism, Gothic Revival, Romanesque Revival, Greek Revival, Egyptian Revival, Victorian, Arts and Crafts, Art Nouveau **55**

25 Ashbee, Charles Robert 57
26 Beardsley, Aubrey 59
27 Belter, John Henry 61
28 Codman, Ogden 63
29 Day, Thomas 65
30 Dresser, Christopher 67
31 Eastlake, Charles L., the Elder and Eastlake, Charles L., the Younger 69
32 Godwin, Edward William 71
33 Guimard, Hector-Germain 73
34 Herter Brothers: Christian Herter; Gustave Herter 75
35 Horta, Victor 77
36 Jones, Owen 79
37 Mackmurdo, Arthur Heygate 81
38 Majorelle, Louis 82
39 Morris, William and Morris, May 84
40 Percier, Charles and Fontaine, Pierre François Léonard 87
41 Phyfe, Duncan 89
42 Pugin, Augustus Welby Northmore 91
43 Ruskin, John 93
44 Stickley, Gustav 95
45 Thonet, Michael 97
46 Tiffany, Louis Comfort 99
47 Voysey, Charles Francis Annesley 101
48 Webb, Philip Speakman 103
49 Wheeler, Candace 105
50 Whistler, James Abbott McNeill 107

Part III: Twentieth Century to World War II: Prairie Style, Vienna Secession, Modernism, Art Deco, Edwardian, the Great Lady Decorators, the Gentlemen Decorators **111**

51 Aalto, Alvar and Aalto, Aino 112
52 Albers, Anni and Albers, Josef 114
53 Bonet, Antonio 116
54 Brandt, Marianne 118
55 Breuer, Marcel Lajos 120
56 Coates, Wells 122
57 Colefax, Sibyl 124
58 Cumming, Rose 126
59 Elkins, Frances 128
60 Fortuny, Mariano 130
61 Fowler, John 132
62 Frank, Jean-Michel 134

63	Frankl, Paul T.	136
64	Gray, Eileen	138
65	Griffin, Marion Mahoney	140
66	Hadley, Albert	142
67	Hoffmann, Josef	144
68	Jacobsen, Arne	146
69	Joel, Betty	148
70	Juhl, Finn	150
71	Kenmochi, Isamu	152
72	Lancaster, Nancy	154
73	László, Paul	156
74	Loos, Adolf	158
75	McClelland, Nancy	160
76	McCobb, Paul	162
77	Mackintosh, Charles Rennie and Macdonald, Margaret	164
78	Mare, André	166
79	Matta, Roberto Sebastian and Matta-Clark, Gordon	168
80	Maugham, Syrie	170
81	Mewès, Charles and Davis, Arthur	172
82	Mizner, Addison	174
83	Morgan, Julia	176
84	Moser, Koloman	178
85	Muthesius, Eckart	180
86	Nakashima, George	182
87	Noguchi, Isamu	184
88	Olbrich, Joseph Maria	186
89	Perriand, Charlotte; Le Corbusier (pseudonym of Charles-Edouard Jeanneret); Jeanneret, Pierre	188
90	Plečnik, Jože	190
91	Raymond, Antonin	192
92	Reich, Lilly and Mies van der Rohe, Ludwig	194
93	Rietveld, Gerrit	197
94	Risom, Jens	199
95	Robsjohn-Gibbings, Terence Harold	201
96	Rohde, Gilbert	204
97	Ruhlmann, Emile-Jacques	206
98	Russell, Sir (Sydney) Gordon	208
99	Saarinen, Eero; Saarinen, Eliel; Saarinen, Loja; Swanson, Pipsan Saarinen	210
100	Schütte-Lihotzky, Grete	213
101	Süe, Marie Louis	215
102	Summers, Gerald Marcus	217
103	Truex, Van Day	219
104	Urban, Joseph	221
105	van de Velde, Henry	223
106	Veysseyre, Paul	225

107 Wagner, Otto 227
108 Weber, Kem (born Karl Emanuel Martin Weber) 229
109 Wegner, Hans 231
110 Wilson, Elsie Cobb 233
111 de Wolfe, Elsie 235
112 Wood, Ruby Ross 237
113 Wormley, Edward 239
114 Wright, Frank Lloyd 241

Part IV: Twentieth Century After World War II: Post-War Modernism, Decorators, 1960s, 1970s, Large Corporate Design Firms, Postmodernism 247

115 Aarnio, Eero 248
116 Abercrombie, Stanley 250
117 Alaton, Kalef 251
118 Allen, Davis 253
119 Aulenti, Gae 255
120 Balashova, Galina 257
121 Baldwin, William 260
122 Bardi, Lina Bo 262
123 Barry, Barbara 264
124 Bawa, Geoffrey 266
125 Bel Geddes, Norman 268
126 Bellini, Mario 270
127 Bennett, Ward 272
128 Bertoia, Harry 274
129 Brown, Eleanor McMillen 276
130 Buatta, Mario 278
131 Casson, Hugh 280
132 Castaing, Madeleine 282
133 Clodagh 284
134 Coates, Nigel 287
135 Colombo, Joe 289
136 Conran, Sir Terence 291
137 Conway, Patricia 293
138 D'Arcy White, Barbara 295
139 Day, Robin and Day, Lucienne 297
140 Demetrios, Eames 299
141 Deskey, Donald 301
142 Dixon, Tom 303
143 Donghia, Angelo 305
144 Draper, Dorothy 307
145 Dubreuil, André 309
146 Duquette, Tony 311
147 D'Urso, Joseph 313

148	Eames, Charles and Eames, Ray Kaiser	315
149	Ertegun, Mica	318
150	Fornasetti, Piero	320
151	Frankfurt, Suzie	322
152	Gensler Jr., M. Arthur	324
153	Girard, Alexander	326
154	Graves, Michael	328
155	Haines, William	330
156	Hampton, Mark and Hampton, Alexa	332
157	Harris, Harwell Hamilton	334
158	Hicks, David Nightingale and Hicks, Ashley	336
159	HOK	338
160	Hopkins, Michael	339
161	Inchbald, Michael John Chantrey	341
162	Jacobsen, Hugh Newell and Jacobsen, Simon	343
163	Johnson, Philip	345
164	Kagan, Vladimir	347
165	Kahane, Melanie	349
166	Keller, Dale and Keller, Patricia	351
167	Kerbis, Gertrude	353
168	Khanh, Quasar	355
169	Kjærholm, Poul	357
170	Kleinschmidt, Robert	359
171	Knoll, Florence Bassett and Knoll, Hans	360
172	Kroll, Boris	362
173	Lapidus, Morris	364
174	Larsen, Jack Lenor	367
175	Leff, Naomi	369
176	LeMaire, Eleanor	371
177	Lewis, Neville	373
178	Lissoni, Piero	375
179	Loewy, Raymond	377
180	Marckwald, Dorothy	380
181	Marimekko: Ratia, Armi	382
182	Metzger, Robert	384
183	Mollino, Carlo	386
184	Mourgue, Olivier	388
185	Nelson, George	390
186	Nwoko, Demas	392
187	Panton, Verner	394
188	Parish, Sister	396
189	Paulin, Pierre	398
190	Pesce, Gaetano	400
191	Platner, Warren	402
192	Plesner, Ulrik, Plesner, Daniela and Plesner, Maya	404

193	Ponti, Giò	406
194	Porset, Clara	408
195	Praz, Mario	410
196	Pulgram, William	412
197	Putman, Andrée	414
198	Race, Ernest	416
199	Scarpa, Carlo	418
200	Scott Brown, Denise and Venturi, Robert	420
201	de Silva, Minette	422
202	Sottsass, Ettore	424
203	Starck, Philippe	426
204	Stern, Robert A.M.	428
205	Taylor, Michael	430
206	Thompson, Jim	432
207	Toyoguchi, Katsuhei (Kappei)	434
208	Varney, Carlton	436
209	Wabbes, Jules	438
210	Walsh, Margo Grant	441
211	Yanagi, Sori	443

Part V: Twenty-First Century: Deconstruction, Late Twentieth Century, Twenty-First Century **451**

212	Adjaye, David	452
213	Andric, Nada	454
214	Arad, Ron	456
215	Arquitectonica: Hope Spear, Laurinda and Fort Brescia, Bernardo	458
216	Ban, Shigeru	460
217	Barba, Javier	462
218	Barkow Leibinger: Barkow, Frank and Leibinger, Regine	464
219	Barnes, Jhane	466
220	Bouroullec, Ronan and Bouroullec, Erwan	468
221	Bunnag, Duangrit	471
222	Caan, Shashi	473
223	Campana, Fernando and Campana, Humberto	475
224	Casson Mann: Casson, Dinah and Mann, Roger	477
225	Chipperfield, David	479
226	Cho, Minsuk	481
227	Cobonpue, Kenneth	483
228	Dalziel, David	485
229	Department of ARCHITECTURE Co., Ltd.: Luphaiboon, Amata and Teparkum,Twitee Vajrabhaya	487
230	Diaz-Azcuy, Orlando	489
231	Diller Scofidio + Renfro: Diller, Elizabeth; Scofidio, Ricardo; Renfro, Charles; Gilmartin, Benjamin	490
232	Dorner, Marie-Christine	492
233	Duret, Younes	494

234	Durst, Cheryl	495
235	Easton, David	497
236	Faza, Moayed	499
237	FHAMS: Fukumoto, Yuki	501
238	Foster, Norman	503
239	Fraser, Callum	506
240	Fujimoto, Sou	508
241	Gehry, Frank	510
242	Gerner, Kronick + Valcarcel Architects: Gerner, Randolph; Kronick, Richard; Valcarel, Miguel	512
243	Gluckman, Richard	514
244	Hadid, Zaha	516
245	Hashimoto, Yukio	518
246	Heatherwick, Thomas	520
247	Hoppen, Kelly	522
248	Hunt, Holly	524
249	Hwang, Doojin	526
250	Ito, Toyo	528
251	Jason Bruges Studio	531
252	Jiricna, Eva	533
253	Jongerius, Hella	536
254	Joop, Jette	538
255	Kay, Sarah	540
256	Kelly, Ben	541
257	Khoury, Bernard	543
258	Kuma, Kengo	545
259	Lai, Jimenez	547
260	Lamb, Max	550
261	Lanzavecchia + Wai: Lanzavecchia, Francesca and Wai, Hunn	552
262	Lewis, Sally Sirkin	554
263	Liaigre, Christian	556
264	Lim, Kevin	557
265	Lim, William	559
266	Longhi, Luis	561
267	LTL Architects: Lewis, David J.; Lewis, Paul; Tsurumaki, Marc	563
268	McCurry, Margaret	566
269	Maddox, Eva	568
270	Marino, Peter	570
271	Mariscal, Javier	572
272	Mayne, Thomas	574
273	Meier, Richard	576
274	Molyneux, Juan Pablo	578
275	Montoya, Juan	580
276	Moore, Ian	581
277	Newson, Marc	583

278	Ninivaggi, Krista	585
279	Noriega-Ortiz, Benjamin	588
280	Nouvel, Jean	590
281	O'Brien, Thomas	592
282	Ora Ïto	594
283	Parente, Rodolphe	596
284	Pawson, John	597
285	Pomeroy, Jason	599
286	Rashid, Karim	602
287	Rockwell, David	604
288	Rottet, Lauren	606
289	Sanders, Joel	608
290	Silva, Nini Andrade	610
291	Szenasy, Susan	612
292	Thun, Matteo	614
293	Tsao and McKown: Tsao, Calvin and McKown, Zack	616
294	Urquiola, Patricia	618
295	Viñas, Ghislaine	620
296	Wearstler, Kelly	622
297	Weinfeld, Isay	625
298	Williams, Bunny	627
299	Wolf, Vicente	629
300	zlgdesign: Zeidler, Suzanne and Lim, Huat	631

Bibliography	636
Index	650

Preface

Rationale for Inclusion and Process

After a survey of books on the market, we realized that an updated list of major figures in the field of interior design had not appeared in decades. We conceptualized this book as one that could serve as a reference book, and as a textbook for some History of Interior Design courses.

The number of 300 entries allowed us to include all the major figures in interior design, and left considerable room for us to address other contemporary topics though the selections. The first step was creating the list of names, and the initial 100 were arrived at fairly easily: they constituted the names that almost everyone thinks must be included: Dorothy Draper, Eileen Gray, David Hicks, etc. For the remaining 200, the authors worked with a list of 500 possibilities and sent surveys out to over 1,000 professionals and academics, asking which additional names should be added. While there was still some consensus, most of the second 100 received 3–7 votes from multiple rounds of input. The hardest list to compile was the third 100. The surveys produced results consistent with a long-tail graph, in which there is widespread support for the first 100 selections, strong selection for the medium section of names, and the "tail" relating to hundreds of names of designers, with the support of only one name each. To produce the final 100, a variety of procedures came into play. In compiling this list, we followed all of the recommendations of the people who responded to the surveys and made specific recommendations of designers by name that we should include.[1]

An early version of the survey had started with open questions: should some architects be included, and should some furniture designers be included? These questions proved controversial, with people emphasizing that the 300 interior design masters should not replicate what an architecture book, for example, might include. Yet any sense of controversy over including architects, furniture designers, and product designers evaporated when a proposed list of names was presented: mostly everyone agreed that architects such as Mies van der Rohe, Alvar Aalto, and Norman Foster had to be included. Similarly Raymond Loewy, George Nelson, and Isamu Noguchi, who came to interior design from their positions as product and furniture designers, were on the lists with the highest rankings.

While we didn't explicitly make this a global effort with all continents represented equally, we did pursue some geographic diversity. The arts are flourishing in Africa, but it is difficult to find individuals who meet the definition of "interior designer" as does Morocco's Younes Duret. This volume reflects its market, and has a Western focus, meaning specifically the United States and Europe, but also anywhere in the Anglophone world, including Asia. While some entries are representative geographically, we addressed no quota. While all continents are represented, admittedly the Global South is underrepresented, particularly Africa, and South America, while North America, Europe, and Northern Asia dominate. This might be indicative of the dominant players in the global interior design business, the locations of the authors, and the ready availability of information about interior designers.

We also wanted some young, contemporary people, because if the principal criterion was number of accomplishments, everyone on the list would be 60+ or dead. Hence Ora Ïto and Krista Ninivaggi. Some entries are therefore representative generationally. While it is difficult to know which bright flames will continue to glow, we included a number of young voices whose early promise has

progressed for a decade or more, and who exhibit every indication that they will enjoy long lasting careers of significance. Brimming with verve and promise, they carry the burden of representing the state of design now.

We sought some limited chronological diversity, having at least a few entries for the periods from the seventeenth century to today. As the efficacy of surveys reached an end, a tried and true method for completing our list was asking people who are experts in the field who lived in or were from specific countries. Roderick Adams of Northumbria University, was an example: he insisted we include Hugh Casson, Betty Joel, and Casson Mann, names that are well known in the UK, if less well known in the United States. Nicholas Thioulouse similarly shared his insight about Australia's vibrant design scene. We reached out to colleagues in Chile, France, Germany, Japan, Korea, Lebanon, Malaysia, Peru, Thailand, and the United Kingdom.

The starting point for a book of this nature is people, not styles, so we initially focused on individuals; mentioning people who worked with them over time was a method to pack more names into the text. We decided to exclude companies that were not singularly attached to an individual's name, such as Cassina and Kartell, as important as they have been for promoting design. These companies' names appear in multiple individual entries.

The primary entry form of most entries is a single person who is, or was, a significant figure in the field of interior design. When there are multiple people involved in design who are professionally, and sometimes personally, related, they are presented in the same entry. Subsequent people who are not in the entry titles but figure in the texts can then be found via the index. That is, some people mentioned secondarily do not get their own entries—as important as they may be in their own right. Thus, David Adler is mentioned in the entry of his sister, Francis Elkins who, here, receives primary billing. Hans and Walter Knoll are mentioned in the entry for Florence Knoll. Part of the reasoning behind these decisions is to include as many significant figures as possible within the limit of 300.

Two people are mentioned jointly when their entire careers played out together as a duo, and they did not have significant careers independent of the person whose name is linked to theirs. Thus Charles and Ray Eames, the Campana Brothers, and Lanzavecchia + Wai are presented as "single" entries. For contemporary designers, we listed them as they wanted to be listed, thus LTL Architects.

Some secondary themes emerged organically as the research and writing process unfolded. There is now no doubt about the significance of Charlotte Perriand and Lilly Reich in the work of, respectively, Le Corbusier and Mies van der Rohe. This is in partial recompense for the years when women's contributions were overlooked, or their projects were presented under their husband's names or partner's names (Ray Eames, Denise Scott Brown). As a secondary goal of this book is to highlight the careers of women, Pierre Jeanneret and Le Corbusier are listed under the entry for Charlotte Perriand. We anticipated this to be an organizational structure with which some will disagree.

Architects are on this list when they made a significant contribution to interior design and/or furniture design, and that contribution rests largely with them, and not someone in their employ. Thus Marcel Breuer, Eero Saarinen, and Morris Lapidus are included here. A majority of those who responded to the surveys about this publication underscored that architects had to be included as their contributions to interiors were too significant to ignore; a significant number dissented on this opinion. The difficulty was not replicating a list of important architects and maintaining the focus on interior design.

There are a number of important architects who during their careers crafted significant interiors projects. But if they are not known principally for their interiors work, and/or there is a significant amount of information on them otherwise available, they are not included here, in order to maintain a focus on interiors. Thus, Michelangelo and Oscar Niemeyer are not covered here. Because we are limited to 300 entries, an entry on Richard Rodgers would come at the expense of an entry on Candace Wheeler.

Common Themes

As with the inclusion of architects, another category that stands out are the people who, from their positions as outsiders to the fields of interior design, have wielded considerable influence. Examples include the historian Mario Praz and the journalist Stanley Abercrombie. In the same light, it is also noteworthy how many people started out in other fields. They are not outsiders for they became design leaders. Many significant interior designers never studied interior design. Van Day Truex studied advertising, Andrée Putman studied music, and Margaret McCurry got her first degree in art history. Several people focused on textiles, Jhane Barnes and Anni Albers, although not all significant textile designers are covered. A significant feature of interior design as a profession are

the possibilities afforded to people with training in other fields. This was equally true historically, and there is a long list of engravers, stucco workers, wood carvers, etc. from the eighteenth century and earlier, from France, England, and Germany. Yet most of these names are now obscure and biographical information on them is scarce, so their treatment in this publication is not comprehensive.

From their life histories, common formative moments stand out, such as when Candace Wheeler visited the Philadelphia Centennial Exhibition in 1876, when Gertude Kerbis snuck in to peek at Frank Lloyd Wright's Taliesin, or the number of contemporary designers who worked for Rem Koolhaas. MoMA's support of the development of inexpensive modern furniture through contests, exhibitions, and publications had a positive impact on the careers of many.

One thinks of design as a young person's game (and a visit to many designer's offices supports this); therefore it is all the more surprising that some gifted people entered the field formally when they were in their fifties (Candace Wheeler and Andrée Putnam).

Acknowledgments

In writing our entries, we requested information from living designers, and our principal debt of gratitude goes to them, and the people in their offices, often in marketing departments, who assisted with biographical information, and who provided photographs. Most designers' offices were helpful, although the level of cooperation of Jhane Barnes, Denise Scott Brown, Dale and Patricia Keller, Margo Grant Walsh, Toyo Ito & Associates, and LTL Architects exceeded our expectations. Biographies on designers' websites are not as useful as one might expect. Even when labeled as "bios," living designers are focused on getting work, and their biographies are often couched in terms of their approach to working with clients. A small number of those invited chose not to participate. A small number refused to provide certain information, such as year or place of birth. After multiple attempts, some designers could not be located.

Those who are continuing the legacy of designers who have passed have also been a great source of information. Mira Nakashima, who is continuing the vision and craft of her father at George Nakashima Woodworker, Barnaba Fornasetti doing likewise at Fornasetti, Michael Graves Architecture and Design, and Colefax and Fowler have been generous with their assistance.

The project went through several rounds of review by outside reviewers, and we thank them for their time and sharing their knowledge. A special nod to Corey Kahn for his indefatigable belief that concepts are not abstract floating ideas, but are grounded in actual design work.

A few companies were instrumental in providing information and images including Cassina, Knoll, Herman Miller, Fritz Hansen, Vitra, Kartell, Moroso, Artek, and Marimekko who are the manufacturing partners producing iconic pieces of many of the featured designers.

For our sources, of living and historical figures, we made the decision to combine primary and secondary sources, print and online. We looked at similar publications, such as *The Encyclopedia of Interior Design*, *The Encyclopedia of Decorative Arts*, and the *Allgemeines Künstler Lexikon*. We developed a series of strategies to obtain our goal of presenting new material, and not repeating the same information that is available elsewhere. We did this by consulting how the designers were covered in the press during their time, by looking at hundreds of contemporary articles. Many of the designers were themselves authors at one point, and we paid attention to anything written by them, interviews with them, videos they posted to YouTube, and oral histories. We steered clear of Google.com and Wikipedia, and favored academic search engines, the Avery, Web of Science, and books.google. There are a number of excellent DVDs that are a joy to watch. We are living in the information age, yet it is surprising how much information is not available on the English language internet, and required sustained periods of digging. Many people who were exceedingly influential in their day have left a shockingly thin paper and digital trail, such as Melanie Kahane and, more recently, Patricia Conway.

Institutions

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Note

1 Approximately 20 people responded to the surveys.

Introduction

Compiling a list of the most significant people in design, historical and contemporary, is an inherently anachronistic process. It starts with a twentieth-century concept of the field as a profession, and then combs through history looking for individuals who fit the bill. This introduction is an ambitious overview of design history, separated into chronological eras, and with references to major movements and figures of those eras. The individuals mentioned here receive profiles in the body of the book, or they appear as significant people in the profiles of others; the profiles center on their chief area of design activity, or occupation.

Beginnings

The interiors historian D.J. Huppatz perceptively noted that if one considers the environmental conditions of humans of the late Pleistocene era, their home-making activities were more akin to interior design than architecture.[1] That is, if people lived in caves before they built structures, their effort to reconfigure the natural environment in a way that better suited their needs was predictive of the field of interior design. This also, provocatively, means that interiors predated architecture. Knowing with precision the meaning of the interior decorative programs of Altamira, Spain (33,000 BC) and Lascaux, France (17,000 BC) proves difficult; that they are the earliest interior reconfigurations is beyond dispute. What visitors encounter at Skara-brae, Scotland (5,000 BC), not only looks like a home, it includes what is likely the earliest piece of built-in furniture. The Chicago architect Jeanne Gang made reference to Stone Age interiors when, in designing an exhibition of her work, she provided chairs that were neatly sawn off sections of tree trunks. From the Stone Age onwards there have been significant examples where people created interior environments in which to live, worship, and conduct business, by manipulating the envelope and arranging a variety of objects, found and manufactured. Yet for most of this we have no record, and no names. And having a name is the crucial criterion for an entry in *Interior Design Masters*.

The first step is defining the profession that individuals practiced from the perspective of the twentieth and twenty-first centuries. Interior design/interior architecture is difficult to pin down. The conjoined appellation "interior design/interior architecture" indicates a dispute internal to the discipline, and an uneasy compromise that is slightly dissatisfactory to all. The corollary that flows from the definitive move is naming the important people in the field. Considering interior design historically reveals two surprises: one, how recent the field is, considering that it started in the Stone Age, and two, how it has been under constant change since its more formal nineteenth-century inception, in terms of the gender, professional qualifications, and activities of its proponents.

As a point of comparison, architecture is easy to conceptualize. Most people have an idea of what a building is, and, across time and geography, whether vernacular or high, what constitutes a building has never been seriously in dispute.[2] Yet for the field of interior design, there is no easy answer to the thorny question: what exactly is design?

The general public does not share this angst. They imagine the interior design section of a bookstore or newsstand, and the subject is clear enough. Looking across geographical boundaries, at the glossy publications of teNeues, for example, there are books such as *African Interior Design*.[3] That continent is not the first one that comes to the minds of most when thinking about interior design, nonetheless the book's subject is clear: there are pages of poolside deck chairs, billowing curtains, and the African part is present with mud cloth bed-throws, zebra skins, Asante stools, and Bedouin textiles. A reader's concept of the field is not challenged, it is confirmed.

The public's grasp of interior design does not reflect the complicated views of those who practice it. Practitioners have long advocated for the professionalization of the field, Candace Wheeler was one of the early ones, by establishing professional organizations, developing credentials, and advocating for licensure. This is where politicians and lawyers come in. Educators take their part in defining the profession when they name programs and departments, develop curricula, forge relationships with like-minded colleagues (or avoid them), as part of a larger effort to educate those interested in design. A prominent debate occurred in the second half of the twentieth century when those in the field, in education and in the profession, sought to differentiate *decoration* from *design*. Establishing with precision who is, and who is not, a designer, has proven difficult and contentious. Looking for the characteristics of who was a designer, and the details of their background, training, gender, and spheres of activity, is a complex process. One noticeable feature is that in previous eras, the roads that led to design careers were few. This introduction presents the narrative that unfolds in the details of the 300 profiles that constitutes the core of this book. Some of these individuals are decidedly distinct individuals, such as Carlo Mollino, the only interior designer/pornographer featured here, or Javier Mariscal, a interior designer/cartoonist. Yet there are commonalities, of circumstance and outlook, which the sections that follow emphasize, and that relate to the movement and occupation notes of each profile.

The Age of Patronage or, Rich People Like Nice Things

To return to the historical visit: Queen Hetephere ruled over fourth-dynasty Egypt, and as part of that responsibility, she ordered a suite of furniture to be built, along with a most beguiling tent that provided the space for it. She represents what has been a central prompt to design: the desire of wealthy people to live well, and to surround themselves with nice things for which they were willing to part with large amounts of money. We lack details about how the Khmer (Cambodian) King Jayavarman VII marshalled the efforts of countless artisans, architects, painters, sculptors and weavers to construct Angkor Wat, but we know the result. Pope Clement VII hired Michelangelo to craft the Laurentian Library, a particularly inspired example of interior design. Montezuma and the Aztec capitol of Tenochtitlan again present the combination of a politically powerful person, financial resources, and the desire of the noble class to have art surround them. This scenario led to the financial support of artisans, furniture makers, weavers, plasterers, painters, and in some cases the efforts were coordinated to great effect. The commonality among these examples was an articulated spatial setting with objects within it, whose selection and configuration seem to be *design*. The problem for the present publication is that for most of this, we have few names to attach to these projects, and even less information about the biographies of those who created them. If a commonality exists among these diverse examples, it is that across ages, wealthy people surround themselves with nice things, and have played a significant role in promoting design. This is a financial arrangement that also relates to some twentieth- and twenty-first-century designers. From Jean Henri Riesener to Betty Joel and on to Kelly Hoppen, a significant subset of interior design is focused on crafting exquisite environments for those with power and finances. One of interior design's triumphs occurred in the nineteenth century (discussed below), when designers purposely unlinked the connection between design and the rich, and started designing for the masses.

There were accomplished **Renaissance** interiors, yet church interiors are highly architectural, and the subject is more than adequately addressed by architectural history. A defining characteristic of the Renaissance was the value given to architecture, and that certain pieces of furniture were in effect, works of architecture, with classical detailing. The historian Mario Praz noted that seating furniture looks like animals, because of the legs and feet, while tables and wardrobes look like buildings. Renaissance domestic interiors were composed of a variety of free-standing pieces of furniture, beds, chests, tables, chairs—many inherited, few matching. Often the Renaissance approach to render an object grand was to start with a simple form, say a stool, and load it with as much decoration as possible. The rigor of Michelangelo was not always to be seen in private apartments whose furnishings were often more a collection of diverse elements than a coordinated design.

In the English context, in the shift from the **Elizabethan** to the **Jacobean** periods, an attitude developed to designing and furnishing an interior in which the results belong firmly in the camp of interior design/interior architecture. Putting parquet floors on top of floor beams, facing wall studs with paneling, dropping a plaster ceiling, and upholstering furniture were individual acts that collectively indicate design. Not too long after 1500 CE, the attention of some furniture designers to human scale and comfort (a winged chair

for dozing in front of a fireplace) confirms that this was a human-centered approach. It seems that we have arrived at what can only be considered interior design, and some of the entries here come from these periods, such as Grinling Gibbons, and Hans Vredeman de Vries, the latter playing his part to produce one of the monuments of furniture design, the Great Bed of Ware. Furniture from the Egyptians to the Greeks, over time, became increasingly comfortable, an ancient version of ergonomics, but the focused attention to the comfort of a seated user, by way of upholstery, advanced considerably in the Baroque period.

The Seventeenth Century: Louis XIV and Design as Statecraft

Purchasing and commissioning fine objects were transactions that supported design. The arrangement allowed people talented at producing certain objects to devote their lives to it, and hence to have "design careers." The French Sun King, forever associated with the **Baroque**, certainly wanted to surround himself with shiny objects, and therefore meets the requirement of a wealthy patron, but he did more than that. He used interior design as a political tool of statecraft. Without ever taking an interior design course in environmental psychology, Louis XIV intuitively understood that in remaking Versailles, he was developing the ability to impress his contemporaries, intimidate his enemies, and to make everyone act with *decorum*, the word that makes crystal clear the relationship between design and behavior. To accomplish this, he marshalled a talented group of men (note the gender) to assist him. The architects that he hired (Louis Le Vau, Jules Hardouin Mansart, Charles Le Brun) were charged with doing interiors and the scope of their work fits the parameters of interior design. They specified parquet floors, crafted wall treatments, coordinated the work of carpenters, plasterers, glazers, painters, varnishers, upholsterers, gilders, and stucco artists, and coordinated it all for a desired effect, with a great deal of skill. They were mostly men, trained in architecture or furniture construction. Some with architectural training started working at smaller scales, while furniture designers became involved in larger compositions than designing individual pieces of furniture; they worked on alcoves, fireplaces, and paneling that came to include mirrors and lighting, and carefully coordinated furniture ensembles. The first group of considerable number to appear in this publication are the furniture makers (André-Charles Boulle, Charles Cressent, and Jean-Henri Riesener) who were an indispensable part of the process. As Leora Auslander notes in her enlightening work on the French furniture industry, women were active in the field, usually sanding and lacquering furniture.[4] A few became heads of workshops. Widowhood led Francoise-Marguerite Vandercruse to become, in effect, the head of a design enterprise. Her two husbands, Oeben and Riesener, figure among the greatest furniture makers of the period.

Across the channel, in the aftermath of the Jacobean period there was a significant ramping up in the coordination of interior design. The artistic endeavors of eras that we know as **William and Mary**, **Georgian**, and **Queen Anne** focused increasingly on interiors and high-quality furniture and housewares. The design-related activities that fall under these periods have all the hallmarks of interior design.

The Eighteenth Century: Unparalleled Virtuosity

The theorist Marshall Berman is one of those who see the roots of modernism in the eighteenth century, and he defines modernism not as a style:

> There is a mode of vital experience—experience of space and time, of the self and others, of life's possibilities and perils—that is shared by men and women all over the world today. I will call this body of experience "modernity." To be modern is to find ourselves in an environment that promises us adventure, power, joy, growth, transformation of ourselves and the world—and at the same time, that threatens to destroy everything we have, everything we know, everything we are. Modern environments and experiences cut across all boundaries of geography and ethnicity, of class and nationality, of religion and ideology: in this sense, modernity can be said to unite all mankind.[5]

We note that the explicit attention to crafting exquisite interiors, in a modern sense, started in the eighteenth century in the West. For Berman, modernism is not about aesthetics, but how people lived and thought. Yet it is worth pointing out that the Age of Enlightenment coincided with increased attention to crafting the interior environment. Designers continued the trends set

in motion by Louis XIV, Elizabeth I, and James II and hit new heights. The eighteenth century marks an important milestone for interiors; for the first time in art and design history, some of the finest works were not architecture, painting, or sculpture, but a building's interiors and the objects contained within. The buildings of the first **Rococo** interior architects, Francois Cuvilliés and Germain Boffrand, were most impressive when viewed from inside. Rococo and Queen Anne (the style, not the monarch) have a special place in design history; many pieces of furniture designed in the periods are still commercially viable, as valuable antiques and as reproductions. And many consider them among the finest designed objects ever produced, their technical virtuosity never equaled; the tables and desks made by the Röntgens, father and son, in Germany, belong in the category. Professionally, in the period, most designers continued to come from the ranks of architecture or furniture makers. A few exceptional individuals started out with highly specific skills, such as wood carving, stucco work, or lacquering (the Martin brothers), and from those positions started working on larger design ensembles.

Looking at individual objects produced in the eighteenth century, one notices something about the proportions of a Louis XV armchair, or a Queen Anne tea table, that look perfect. Their aesthetics make clear their designers' intentions, and it is difficult to imagine how given the desire for grace and elegance, with some structural and functional considerations, these objects could be improved upon.

Nineteenth Century: From Consensus to Endless Variety

Politically, ideologically, and aesthetically, **neoclassicism**, the preeminent movement of the opening decades of the century, was a reaction against Rococo. What artisans in the first half of the nineteenth century shared with their eighteenth-century predecessors was the ability to produce some wonderful interiors. These were totally designed worlds, where designers carefully conceived everything from wallpaper to drawer pulls. In France, Percier and Fontaine fit anyone's definition of accomplished interior designers, and they might be the first. Interest in Rococo design crossed national borders in Europe, and was as strong in Bavaria as in the Île de France; but neoclassisism was truly a global trend. Duncan Fife left Scotland for the United States, changed his name to the more elegant Phyfe, and produced American furniture on par with the designs of Chippendale, Hepplewhite, and Sheraton. So central was Prince Gustaf of Sweden to the spread of neoclassicism that its Swedish variant is termed *Gustavian*. The phenomenon of neoclassicism as an overall design trend that transcended disciplinary boundaries, from fashion to architecture to music and furniture, was not to be repeated. It was the last era in which there was something approaching a worldwide design consensus.

The phrase "battle of the styles" refers to two opposing camps of the first half of the nineteenth century: neoclassicism (Thomas Hope, Thomas Sheraton) and Gothic Revival (John Ruskin, Horace Walpole). The meaning of the phrase can be expanded to indicate the flurry of revivals that dominated the second half of the century: Egyptian Revival (Christopher Dresser), Turkish Revival, Pompeiian Revival (Arthur Davis), and Romanesque Revival (Julia Morgan). The proliferation of styles threatened to expand at a bewildering rate. Some designers embraced the possibilities of multiple styles (Thomas Day, the Herter Brothers) while other members of the design world strategized an alternative; modernism lay just beyond the horizon.

The significant feature of the nineteenth century for interior design is that trends took off in many directions, and responded to a multitude of social, economic, and technological conditions. Some design trends were reactions against industrialization and urbanization. Many designs were prompted by the multitude of inventions that pepper the timeline: railways, photographs, telegraphs, airplanes, electricity, indoor plumbing, elevators, and plate glass. The Great Exhibition of 1851 included the steamed and bent furniture of Michael Thonet. The building itself, Joseph Paxton's Crystal Palace, all iron and glass, was a marvel of engineering. Its large spans created a new type of interior, universal space, a huge undifferentiated expanse that could serve a multitude of unspecified functions—unspecified until exhibition designers started filling it up.

Victorian

Visitors to exhibitions were encouraged to buy, collect, and display things that they saw. The resulting Victorian interior was inclusive, participatory, and above all heterogeneous. Perhaps because of these qualities, it was beloved by many, while it became an object of opprobrium to members of the design elite. Victorian design was a complex and telling counterpoint to the brilliantly

uniform neoclassical interior of only a few decades previous. A love of ornamentation and a polychrome palette of somber saturation expressed itself in draperies, carpets, tassels, and wallpaper. What is most interesting about the Victorian approach to decorating is how accepting it was of incorporating disparate elements into design schemes: a Chinese vase, an African spear, a Japanese print or an Aztec altar, could easily be brought into a composition that included multiple elements. Even though the Victorian interior was later considered the antithesis of modernism, with its fragmentary composition, ability to evoke memories, and connection to family life and moral values, it was conceptually postmodern *avant la lettre*. One can argue that the twenty-first-century domestic interior owes as much to the Victorian period as the austere modernism that turned away from it.

The acceptance of endless variety, the profuse decoration, what-nots filled with bric-a-brac and sideboards covered with bibelots—this was not a situation that those trained in design embraced. Justifying their work as a remedy to Victorianism proved to be a rallying cry. This was the age that ushered in design manuals and decorating books, many of them in the 1860s.[6] While some designers fit the Victorian mold, such as Christopher Dresser and Charles Eastlake, just as important to design history were those who vehemently fought against it, including C.F.A. Voysey and Edward Godwin.

Arts and Crafts

In the second half of the nineteenth century, design was no longer exclusively in the grip of wealthy people commissioning luxurious interiors. Those interested in design, Arts and Crafts designers chief among them, started thinking consciously about what design should be, and how designers could address the pressing issues of the day. They expressed an interest in designing for the middle and lower classes, and focused on domestic interiors. And significantly, for the first time in this design history, women started to play significant roles. Women became the acknowledged experts of the domestic realm, so they were part of the design process as consultants, creators, and customers. But women do not enter the ranks of interior design until the closing decades of the nineteenth century, and even then in small numbers.

This effort at redirecting design included many, such as Charles Eastlake, May Morris, William Morris, and John Ruskin. In repositioning design, the reformists looked to medieval history, nature, and pre-industrial means of manufacturing. The field had shifted away from strict architectural training and promoted dedicated amateurs, although some women entered the field as men had done for centuries, by studying architecture, such as Sophie Hayden and Julia Morgan.

Art Nouveau

Towards the end of the nineteenth century, other great eras of interior design were in the offing: Art Nouveau and the Vienna Secession. Art Nouveau started with the undulating graphics of Aubrey Beardsley, and the connection of two-dimensional (graphic design) to three-dimensional design (interiors) marks an important shift. What the new generation of designers shared with their neoclassical ancestors, was that they produced totally designed environments; miscellaneous collections were out, and the artistic touch of the designer was everywhere. In Brussels, Art Nouveau master Victor Horta designed floors, walls, ceilings, elevators, tiles, fireplaces, furniture, light fixtures, candelabra, music stands, fireplace screens, door hardware, and chimneys. And with their embrace of new materials, manufacturing processes, and electricity, Art Nouveau artists such as Louis Majorelle and Louis Comfort Tiffany nudged design into the twentieth century.

Vienna Secession

A subsequent movement was equally important for interiors. The Vienna Secessionists cared less for history and nature, and turned to manufacturing and abstract geometry as conceptual starting points. They gave the field a wonderful vocabulary word, *Gesamtkunstwerk*, or total work of art. Josef Hoffmann, Adolf Loos, and Otto Wagner were interested in all realms of design, including textiles, furniture, vases, and trays. They created a bridge to fashion, even to the point of dictating the dresses women should wear when in their designed spaces (as did their contemporary, Frank Lloyd Wright). They worked with artists such as Gustav Klimt. Some designers had their training in the arts of the Secession, like Grete Schütte-Lihotzky and Joseph Urban, but they relocated (to Frankfurt and New York, respectively) and in the process, became increasingly modern.

Twentieth Century: From Craft to Industry and Decoration to Design

Modernism

Both as an institution, and for the designs produced, Germany's Bauhaus inherited the direction set by Vienna's design workshops. The Bauhaus and other modern design centers brought to design a focus on manufacturing, with a sincere interest in designing for the poor, furthering trends that started in the nineteenth century, and arriving at a design ideology that stood 180 degrees from that of Louis XIV. Equally important was the mindset that the act of designing was an outlook whose propensities could be applied to conceivably anything. The Bauhaus opened the door for people to enter the design field with training in industrial or product design, as Marianne Brandt so deftly displayed when she moved from designing teapots to ashtrays and light fixtures.

Art Deco

Occurring only one quarter of the way through the century, the Art Deco exhibition in Paris, 1925 engendered a rift between the modernists and the decorators (with men and women on both sides).[7] While planning for the *Exposition Internationale des Arts décoratifs*, it became apparent that the contributors fell into two categories. On the one side were the works of the modernists, such as Le Corbusier and Charlotte Perriand, while the decorated rooms of André Mare and Emile-Jacques Ruhlmann were a totally different world. The term was not widely used until decades later, but the abbreviated form, Art Deco, eventually described a new decorative program that gave modernism an intense competitor. Significantly, the word *ensemblier* arose to describe the second group: that to assemble a group of objects and finishes, within a space, was itself an aesthetic activity that deserved recognition.

Further complicating the situation, a new class of design professionals filled the need felt by those who did not warm to the modern interior. An outgrowth of the *ensembliers* was the group known as the great lady decorators, a subject that the historians Adam Lewis and John Pile have examined. The first generation included Elsie de Wolfe, Nancy McClelland, and Candace Wheeler, all **historicist** decorators who did mostly domestic interiors.[8] The second generation included Francis Elkins, Sister Parish, and Nancy Lancaster, who in addition to designing, advocated for the profession. In calling for education, they suggested training in the decorative arts and art history, connecting their profession to antique shops and retail. Ironically, the activities of the decorators contained the beginning of what constituted a second rift, that between decorating and design. Some of the staunchest advocates for professionalization of the field came from the group of decorators.

After World War II: Modernism Applied

What is design and what does it mean to embark on the activity of designing? The booming economies of the post-war period provided an atmosphere in which there was a concerted effort to define design as a *métier* that creates value. A broad definition of twentieth-century design usually starts with working with materials, natural or already altered in some way, reconfiguring and reshaping them, with regard to responding to a use, functional or aesthetic, and that this activity has some relationship to the interior environment, both the envelope that constitutes that interior and the objects held within in it. The functional and aesthetic parts of the definition are both necessary. One can think of examples of interior design or designed objects that are purely or at least mostly functional conceived at one extreme (an MRI device), and at the other extreme, for purely aesthetic purposes (a light installation by Olafur Eliasson). The function vs. aesthetics distinction was rendered blurry by Le Corbusier, Ezra Pound, and Philip Johnson when they praised the eye-pleasing forms of objects previously thought to be only functional, a diverse grouping of objects that includes radiators, air intakes, filing cabinets, coat hangers, and propellers. An extension of this thinking came when Marcel Duchamp found and displayed objects as art.

Despite a contentious start in Paris, the real rift did not lie between the modernists and the Art Deco crowd. If there was a twentieth-century battle of the styles, it was between modernists and those who continued to work in some variant of **historicism**; designers in offices often describe this camp as "traditional." There seemed to be little room for compromise between the modern vision of Wells Coates and Mies van der Rohe, and those who argued that a response to twentieth-century challenges could still be found in history, such as Ogden Codman and Addison Mizner. The Edwardian Arthur Davis blamed his nervous breakdown on modernism. Yet one of the factors that makes interior design a distinct approach from architecture is not merely a matter of scale,

but a different relationship with history. For significantly there is an intermediate category of interior designers who were neither modern nor historicist, but who borrowed heavily from both perspectives. A noticeable feature of the work of Hugh Casson, Alaton Kalef, Naomi Leff, Juan Montoya and Robsjohn-Gibbings is how freely they crossed the modern/historical divide. This group, for which there is no generally accepted label, is listed in the taxonomy notes as **modernism/historicism**. Some terms that occasionally are used for them are Modern Baroque, or California Regency, but this nomenclature usually pertains to the work of a particular designer and is not used across the board.

In the modern camp, pre- and post-war modernists were obsessed with functionality, a disdain for overt aesthetics, and a belief that learning how to design was a skill that could be turned to any human activity and the involved objects. Two married couples on opposite sides of the Atlantic, Robin and Lucienne Day in Britain, and Charles and Ray Eames in the United States, exemplify exhilarating and logical design attitudes of the post-World War II landscape. The belief that someone trained in design was well positioned to design objects for which they had no previous experience led to some marvelous results, and the careers of Donald Deskey, Norman Bel Geddes, and George Nelson were based on their constantly moving into new arenas, from cigarette packages to space stations. Galina Balashova competently held a watercolor brush in her hand, and devoted her entire career to low-gravity interiors.

Part of the emphasis on the serious qualities of the profession included a name-change. A legacy of the 1950s and 1960s is that decorating associations across the globe started changing their names from "decorating" to "design," as when the American Institute of Interior Decorators merged with another organization to become the American Society of Interior Design. This scenario played out multiple times. Although to underscore an occasional lack of agreement on this issue, the 1960s New York decorator Melanie Kahane, for one, provocatively claimed that decorating and design were the same thing. The 1960s offered another opportunity for interior designers to fill a void, and that was in responding to the myriad of cultural changes, from rock music to feminism and civil rights. While mainstream architecture was slow to reflect the cultural changes of the 1960s, designers such as Gaetano Pesce, Joe Colombo, and Suzie Frankfurt nimbly embraced the counter-cultural movements. They are labeled in the profiles as **late modernism**.

History rarely gives us precise dates, but that happened when the critic Charles Jencks decided that the planned destruction of St. Louis' Pruitt-Igoe housing project signified that modernism was at an end. So, pace Jencks, the end of modernism, and therefore the beginning of **postmodernism**, occurred at 3:32 pm, July 15, 1972. Not many designers willingly use the label of postmodernist, but there are several figures in this book who played important roles in constructing the world of design in modernism's aftermath; they include Denise Scott Brown, Robert Stern, and Michael Graves.

As the architecture and design world was in a state of upheaval, the academic arm of interior design moved away from art history and connoisseurship and turned to anthropology, sociology, and psychology. Two articles from a recent issue of *Interiors: Design, Architecture, Culture* make clear that many interior designers are turning to societal issues, such as caring for the aged and the homeless, trends that picked up momentum in the 1960s and 1970s.[9] Emphasizing interior design's interest in weighty matters, a standard of the Council on Interior Design Accreditation (CIDA) emphasizes life safety: "Entry-level interior designers use the principles of lighting, acoustics, thermal comfort, and indoor air quality to enhance the health, safety, welfare, and performance of building occupants."[10] This focus differs from the previous emphasis on decoration.

Twenty-First Century: From Design to Design Thinking

Not only was there a preference for the word design, it was increasingly considered as an umbrella term for multiple professions. Iowa State University has a College of Design with disciplines within it as diverse as Medical Illustration, Graphic Design, and Interior Design. Harvard has long had the Graduate School of Design, which is the academic home of its architecture programs.

In many quarters, a move was underfoot to call the field "interior architecture." Towards the end of the twentieth century, some educational programs used the term interior architecture, such as the School of the Art Institute of Chicago, Florida International University, and Taylors University. Many of the individuals in this book run firms that they call "architecture" although their practice is clearly what had been interior design, such as Duangrit Bunnag Architect, and Lewis Tsurumaki Lewis Architects. Just when it seemed that the move to rename the field "interior architecture" was gaining ground, a repeat of the scenario in which "design" replaced "decoration," the word "design" staged a comeback.

In the twenty-first century, "design" received a boost with a movement to consider it as a synecdoche for innovative and quantifiable problem solving. Enter Tim Brown; his book and his belief, *Change by Design* (2009), centered on a conviction that design is not merely an aesthetic activity, but can serve as a business model, a marketing plan, and prompt strategic planning initiatives. It is a line of thinking that starts with the aesthetic bent of the field, and adds to it real-time data that results in profitable business solutions. Brown furthers the idea that to design is to attempt to solve big problems, not by seeking to create exquisite objects, but by using integrative thinking.[11] The academic Stephen Poon describes Design Thinking as "a process of 50% analytic thinking and another 50% of intuitive thinking."[12] This definition is light years away from the work of Elsie de Wolfe and Nancy Lancaster.

Design practitioners took various positions regarding their views of what interior design's priorities should be. Throughout the twentieth century, in the major debates about what defined interior design, the extremes of the spectrum of what the field is or should be, remain similar. There is a variant of aesthetics at one extreme, with a variant of functionalism at the other. Perhaps both are crucial elements of what makes the activities of designers unique. This introduction concludes by looking at three firms that give every indication that they will play a role in the decades to come: two pairs of brothers, and a firm whose principals are partners in life and work: the Campana Brothers, the Bouroullec Brothers, and Lanzavecchia/Wai.

The success of the Campana Brothers, Fernando and Humberto, confirms that design is developing new centers outside of the West. Brazil was important for twentieth-century design (Lina Bo Bardi), but the work of the two men from São Paulo takes postmodernism in unexpected directions. Their office is technologically savvy, both in creating their work and in promoting it. They have expanded the category of what design materials can be to include rubber bands, discarded string, and stuffed Teddy Bears. Ideologically their work suggests a concern for the poorest of the poor, although that focus is mitigated by the knowledge that their custom designs are prohibitively expensive. This underscores a design dilemma: a professional needs materials to work with, and someone who pays for their time. This remains a challenge for those committed to designing for altruistic purposes.

To examine the trajectory of the career of another pair of brothers, the French Bouroullecs, is to see how a firm can create its name based on highly theoretical works, and then take over and reconfigure the mainstream. Ronan and Erwan started in the early 1990s with evocative industrial design projects, for necklaces and housewares, and design-focused clients such as Issey Miyake. More recently they have moved into larger arenas, with major furniture collections. A series of exhibitions in museums worldwide have allowed the brothers to maintain their edginess.

The pairing of Lanzavecchia and Wai—Francesa is Italian, and Hunn is Chinese from Singapore—begs comparisons to the Eames. They are known for a witty aesthetic that they employ on projects as diverse as products for the aged and helicopter interiors. While interior designers have admirably turned to weighty issues involved with health care and caring for the aged, the infirm, and the differently born, no one thinks of hospitals as design centers. Lanzavecchia and Wai are doing their part to change that perception. Their recent move into the military sector similarly underscores their fearlessness. While the designs of these three firms all meet functional needs, it is difficult to describe them without paying attention to their ability to move into new cultural arenas, and whose compelling visuals are very much of the moment.

Twenty-First: The Fourth Modern Century

What is noteworthy about the historical sections of this work are the themes whose relevance has likely come to an end, and those that continue into the third millennium, or the fourth century of modernity. It is unlikely that a new designer will enter the field as did Grinling Gibbons, by crafting realistically carved swags of garlands and fruit, nor painstaking lacquering in the style of the Martin Brothers. Yet there are multiple features of interior design in these entries that remain relevant. One is that it is a popular field. Some people enter the field with master's degrees, yet a repeated scenario is the individual who enters the field and becomes a designer because their home was admired by friends. Many people started out as amateurs, or with training in other fields, such as John Fowler and Robert Metzger, and became accomplished interior designers.

Another scenario that endures is the ongoing importance of familial relationships in design firms. Historically there were multiple examples of couples, parents and children, and siblings; François Cuvilliés the Younger took over for his father, in much the way that

Alexa Hampton has taken the reins of her father Mark's business. Another proven pathway for success in the business is to work for an already established design talent. Billy Baldwin likely would have been a success under any circumstance, but working for Ruby Ross Wood paved his way into the field, as it did when Rodolphe Parente worked for Andrée Putman.

Some see the field in terms of relationships, altruistic endeavors, some in terms of the environment, and some in terms of psychological states. Rather than predict the technologies that will no doubt come about, the words of some interior designers resonate with the distant past, the present, and no doubt will ring true in the future. Margaret McCurry discusses the role of symmetry and axiality in her residential projects. For McCurry they are but some of the tools she uses for her larger goal in creating "a sense of calm."[13] In the 1970s, Dale Keller, a pioneer in global hospitality design, pragmatically stated his method for designing a hotel across national boundaries, "We try in every way possible to give it the identity of the country and not in a corny or souvenir way at all. First, every specification written gives priority to local national production."[14] Twittee Teparkum addressed the same situation as it arose in the twenty-first century, and her concern similarly speaks to larger issues: "How do we make a place seem like it's *here* and doesn't belong anywhere else?"[15]

Concern for nature or the environment has had various titles thrust on it throughout history. Arts and Crafts designers cared about incorporating knowledge of nature into their designs, as did Frank Lloyd Wright. Now it looks as though sustainability has moved from a cause to a standard operating procedure. This is a welcome development, although the field will have to continue to create ways to make construction friendly to the environment, certainly an interest that Shigeru Ban expresses.

Whither interior design? International Federation of Interior Architects/Designers (IFI) President Shashi Caan is not one to mince words. At her last IFI meeting as President in 2015, she discussed the field's mission as it moves into the twenty-first century with a series of rhetorical questions that interior designers should ask themselves: "Do we condone this? Is it a stage set? Just because we can make it with the computer, does that make it right? Is it responsible?" The IFI declaration, whose passage is one of Caan's administrative accomplishments, beautifully summarizes the ongoing mission of interior design as the current generation of leaders sees it. It rises above the level of most declarations, and it is with these words that this visit to interior design history comes to a close, and makes way for the 300 profiles that follow:

> It is the nature of Humankind not only to use spaces, but to fill them with beauty and meaning. Skillfully designed spaces can arouse in us a sense of purpose, or a sense of the profound. In the spaces that are important to us, we experience not only a sense of place, but a sense of who we are, and of what we can be. Thoughtfully designed spaces help us to learn, reflect, imagine, discover, and create.[16]

Notes

1 D.J. Huppatz, "The First Interior? Reconsidering the Cave." *Journal of Interior Design* 37 (December 2012): 1–8.
2 Even for architecture, there are certain projects that blur the lines between building and landscape, or building and art. An art installation by Gordon Matta-Clark, the son of Roberto Matta, one of the entries here, takes actual houses and slices and reconfigures them in exhibitions. "Urban Alchemy," Pulitzer Arts, St. Louis, October 30, 2009–June 4, 2010.
3 Alejandro Bahamon, *African Interior Design*. Krefeld: teNeues, 2006.
4 Leora Auslander, *Taste and Power: Furnishing Modern France*. Berkeley, CA: University of California Press, 1996.
5 Marshall Berman, *All That Is Solid Melts in the Air: The Experience of Modernity*. New York: Simon & Schuster, 1982, 15.
6 There is no precise beginning to interior design, but Christopher Dresser's *The Art of Decorative Design* (1862) and Charles Eastlake's *Hints on Household Taste in Furniture, Upholstery and Other Details* (1868), were two significant foundational moments.
7 L'Exposition international des art décoratifs et industriels modernes, Paris, 1925.
8 Adam Lewis, *The Great Lady Decorators: The Women Who Defined Interior Design.* New York: Random House, 2010; John Pile, *A History of Interior Design* (1st ed.). Hoboken: Wiley, 2000; John Pile, *A History of Interior Design* (2nd ed.). London: Laurence King, 2005.
9 Gowri Betrabet Gulwadi, "Negotiating Continuity of Self at Home: Restorative Strategies and Home Spaces Used By Caregivers and Care Recipients." *Interiors: Design, Architecture, Culture* 4 (November 2013): 249–266, and Jill Pable, "Possessions in the Homeless Shelter Experience: The Built Environment's Potential Role in Self-Restoration." *Interiors: Design, Architecture, Culture* 4 (November 2013): 267–294.
10 Council for Interior Design Accreditation. http://accredit-id.org/professional-standards.

11 Tim Brown, TED talk, "From Design to Design Thinking," July 2009. www.youtube.com/watch?v=UAinLaT42xY.
12 Stephen Poon, quoted in Jude Toyat, "Using Design Thinking for Problem Solving and Innovating." *Borneo Post* (Thursday August 21, 2014). http://seeds.theborneopost.com/2014/08/21/rethink-problem-solving-and-innovation-with-design-thinking/.
13 Margaret McCurry, *Constructing Twenty-Five Short Stories.* New York: Monacelli Press, 2000.
14 Dale Keller, "From the Bali Hyatt to the Damascus Sheraton." *Interiors* 135, no. 3 (October 1975): 88–91.
15 Twittee Teparkum, talk given at the IFI XXVI General Assembly and Congress, May 1–5, 2014. Kuala Lumpur, Malaysia.
16 International Federal of Interior Architects/Designers. http://ifiworld.org/img/597IFI%20Interiors%20Declaration%20-%20ORIGINAL.pdf.

Part I

Seventeenth and Eighteenth Centuries

Baroque, Regency, Rococo, Neoclassicism, William and Mary, Queen Anne, Georgian

I.1 **François de Cuvilliés, Amalienburg, Nymphenburg Palace, Munich, (1739)**

Source: Joseph Messana collection, UNL.

I.2 **Thomas Chippendale, Painted oak upholstered armchair (c.1768)**

Source: The Art Institute of Chicago/Art Resource New York.

Introduction: Designed Environments for the Wealthy

The eighteenth century and its extended prelude is chronologically where this book begins. The people and the works they created stand out in interior design history for a number of reasons. Totally designed environments appeared; there were named (not anonymous) designers; some people were professionally active in ways that anticipate the twentieth-century field of interior design; and some of the finest artworks of the period were not paintings, sculptures, or buildings, but designed and decorated interiors.

Some architects, scale-wise, worked on projects that involved the physical intersection of walls, ceilings, and floors, and were concerned with coordinating finishes, furniture, and other designed objects: these projects are essentially interior design. Charles Le Brun's work on remodeling Versailles is a prime example. In a complementary fashion, there were designers whose starting point was working on a small-scale artwork, such as carving a trophy, cartouche, or chest, and who increasingly worked on larger ensembles; they arrived at interior design from the perspective of their expertise with small, exquisite designs. Grinling Gibbons and his work on the fittings of St. Paul's Cathedral in London is an example.

Some have noted that the virtual worlds of the twenty-first century, in the work of Zaha Hadid and Ora Ïto, had a precedent in the imagined and impossible environments of the eighteenth century, a design niche that Meissonier dominated. In the perpetual argument about when the modern era starts, those who argue for the eighteenth century do so with good reason. A final reason for starting *Interior Design Masters* with "the long eighteenth century" is the quality of designs from the period. Looking at two objects from the period, a Louis XV fauteuil or armchair, and a Queen Anne tea table, a modern observer notes that they seem perfect, as though aesthetically they had reached a level of perfection that might well never be equaled. Many of the designs remain in production.

1
Adam Brothers
John; Robert; James; William

1.1 **Portrait of Robert Adam (attributed to George Willison)**

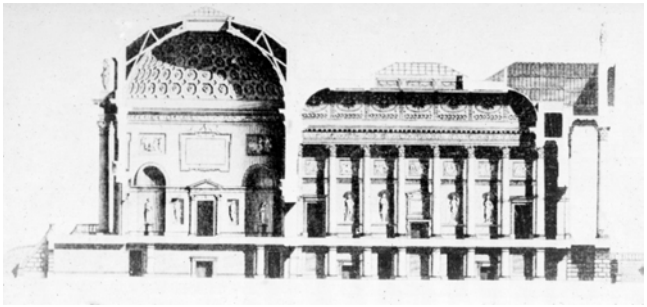
Source: (public domain) via Wikimedia Commons.

Adam, John
Born: Kirkcaldy, Scotland, 1721
Died: Edinburgh, Scotland, 1792
Adam, Robert
Born: Kirkcaldy, Scotland, 1728
Died: London, England, 1792
Adam, James
Born: Edinburgh, Scotland, 1730
Died: London, England, 1794
Adam, William
Born: Edinburgh, Scotland, 1738
Died: London, England, 1822
Occupation: furniture makers, interior designers
Movement: neoclassicism

The four Scottish architect-designers influenced English interiors and furniture design during the middle and latter half of the eighteenth century. Their father was also an architect. Robert and James were the most famous; they designed in a restrained, classical manner, much influenced by the archaeological excavations at Pompeii and Herculaneum.[1]

Robert Adam went on a grand tour of continental Europe that started in 1750, lasted four years, and focused on France and Italy, and provided exposure to a wealth of classical art and architecture he was to draw from for the rest of his life. He returned to become one of the most important British classicists of his time. Robert and James shared a design outlook that was less severe than the classicism of their contemporary, William Kent. While all three did interiors and architecture, the Adams brothers focused more on the former, while Kent's work was decidedly more architectural.

In their designs, the brothers often collaborated with other artists: their furniture used Wedgwood inserts designed by John Flaxman, and their interiors often featured elaborate stucco work and landscapes painted by Antonio Zucchi.[2] A majority of the work



1.2 **Syon House section**

by Robert Adam was alterations and additions, one of the most significant being Syon House (1760–1769).[3] The centerpiece is the Great Hall, which resembles a Roman basilica, an example of near archaeological perfection. A study in white and cream, its black and white floor mosaics cleverly repeat the pattern of the ceiling's beams. It has exquisitely proportioned Doric columns, and the rectangular room terminates on a coffered apse. Replicas of statuary line its walls, with the most prominent spots being reserved for copies of the Dying Gaul, and the Apollo Belvedere. It is considered one of the finest neoclassical interiors. Many of Adam's houses included spatial ensembles in which architecture, furniture, and accessories were carefully conceived. Robert Adams sometimes used Chippendale seating, and he also frequently designed built-in furniture. One unnamed custom piece of oval furniture was mathematically complex as it was built to fit into a circular room, and was therefore concave and convex.

The careers of Robert and James received a boost with *The Works in Architecture of Robert and James Adam*, which was published in 1773 and 1779.[4] The 1770s is considered the height of their influence. They worked within the various types of eighteenth- and nineteenth-century classicism, including Greek, Roman, Palladian, and Renaissance. They also did some Rococo work.

They were not without their critics: Horace Walpole criticized the work of the brothers Adam as gingerbread, after having employed them to do some work in his house, Strawberry Hill, which he found satisfactory. There was a trajectory to the design of the Adams brothers, from an era in which their approach to classicism was knowledgeable if a bit freewheeling, sometimes described as being neoclassicism inflected with the lightness of Rococo, to a more rigorous, archeological approach.

Major projects: relief at the Palace of Diocletian; Harewood House; Syon House; Osterley Park; Luton Hoo; Culzean Castle.

2
Boffrand, Germain

2.1 **Germain Boffrand**

Source: Courtesy Luneville Castle Museum of Lights Meurthe et Moselle.

2.2 **Hôtel de Soubise, Paris**

Source: Photo by Jojilyn Siegel.

Born: Nantes, France, 1667
Died: Paris, France, 1754
Location: France
Occupation: architect
Movement: Rococo

Boffrand is known for his French interiors, and the ensuing craze for Rococo that swept Europe in the mid-eighteenth century. He studied sculpture under famed artist Francois Girardon and later joined architect Jules Hardouin Mansart's workshop. Before designing his own projects, he attended the French Academy of Architecture. Once he started taking commissions, members of the French nobility chose Boffrand to achieve fashionable grandeur in their residences and public buildings, including the Palais Bourbon, palace of Nantes, and the chamber of the Palais de Justice, Paris.[5]

After a period in which he produced works in the Régence style, Boffrand began work on the Hôtel de Soubise, which he began designing in 1732. It is his most celebrated work, and is considered as housing the first Rococo interior. The lavish suite of rooms is the quintessential French Rococo design with *rocaille* and elaborately carved gilded details. There is a visual lightness to the space

2.3 **Hôtel de Soubise, Paris**

Source: Photo by Jojilyn Siegel.

despite its profuse ornamentation, achieved through a color palette of whites, powder blues, and pinks, and mirrored surfaces that reflect light from tall windows. Kathryn Hiesinger wrote:

> The interior decoration of the Hôtel Soubise, supervised by the architect Germain Boffrand, was surely the most important Parisian decorative complex of the late 1730s. For it, Boffrand enlisted . . . all the fashionable academic painters of the decade.[6]

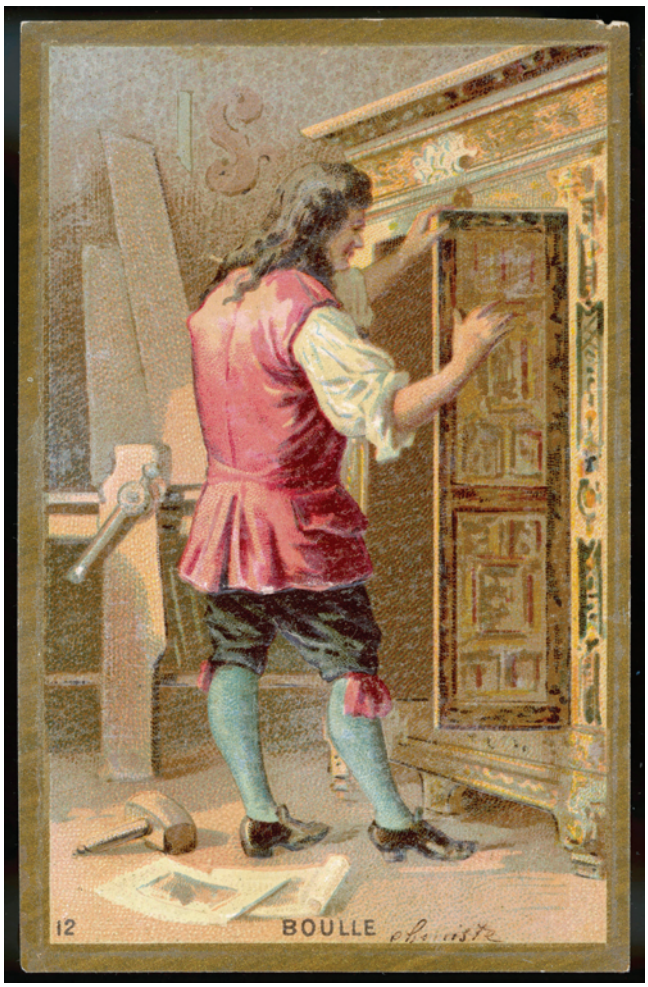
The theorist and architect Jacques-François Blondel feared that the attention on the new interiors was undermining the field of architecture. He echoed a concern of many (then and now) that overly flashly decorative effects had the potential to degrade the seriousness of architecture.

The achievements of Soubise, most notably the oval salon for the Princesse de Soubise, are many. While Rococo furthered the interest of Baroque designers in curves, Boffrand's ensemble additionally created an altogether new aesthetic system without a trace of classicism. His rooms were all surface articulation, with structure only represented (but not literally seen) as part of an organizational structure. It was a totally designed environment, with Boffrand's touch seen in the paneling, ceiling, draperies, lighting, and furniture. The superbly coordinated result was exceedingly popular, and soon the wealthy across Europe were clamoring for designs in the new style; Francois de Cuvilliés was one of those who followed Boffrand's direction and took the decorative style beyond France's borders

Boffrand himself worked outside of France, with an equally prominent project assisting Balthasar Neumann in the Baroque/Rococo episcopal Residenz in Würzburg, Germany. Its success ensured that Germany and Austria also became centers of Rococo. Boffrand did some landscape work, including a fountain in Bavaria. Back in France, he worked as inspector general of roads and bridges. *Livre d'architecture*, translated to *Book of Architecture*, was written in 1745 and helped to spread the characteristics popular in his designs across Europe, and to Middle Asia and South America. Rococo was the first style whose greatest achievements were found not in architectural exteriors, but in interiors and furnishings, from a ceiling's glittering stucco work to the delicate filigree of a coffee spoon.

Major projects: Versailles; Hôtel de Vendôme; Hôtel de Soubise; Château de Lunéville; Hôtel Le Brun.

3
Boulle, André-Charles



3.1 **Andre Charles Boulle**

Source: Chronicle/Alamy Stock Photo.

Born: Guelders, France, 1642
Died: Paris, France, 1732
Location: France
Occupation: furniture maker
Movement: Baroque, Rococo, neoclassicism

Boulle and his four sons were French master cabinetmakers. He designed rich, ornate, massive pieces that employed his veneer technique of complicated inlays.[7] He was at the top of the influential French furniture industry, as it transitioned from Baroque to Régence, and his sons were to keep the firm he began prominent through the Rococo and Neoclassical periods.[8]

In 1672, Boulle was appointed head cabinetmaker to Louis XIV, where he designed parquet floors, mirrored walls, and inlaid panels at Versailles. His opulent designs were replete with scrolls, flowers, and arabesques.[9]

The firm was doing particularly well around 1700. His furniture pieces were enormously expensive, and designed to impress, astonish, and intimidate. The fact that only the very rich could afford them was part of their appeal. The complicated veneer work included marquetry and parquetry, organic and inorganic materials, and laborious finishing, which came to be known as "Boulle-work." He used standard woods, oak, walnut, and pine, and occasionally ebony, because his veneer and lacquer techniques rendered them all but unrecognizable. One of his techniques was *contre-partie*, changing the material of what is expected of figure and ground. He incorporated into his veneers a variety of metals, including brass, ormolu, steel, pewter, and copper, and natural materials, such as turtleshell, mother-of-pearl, pearl, and horn (backpainted blue). Part of his

design and manufacturing process involved consulting an extensive collection of prints that chronicled the history of design up to the eighteenth century.

As a cabinetmaker linked to royal patronage, Boulle was an *ébeniste*, working at the highest level of the stratified French furnishings industry. The firm survived him, and he had numerous imitators. Original Boulle pieces were in the Baroque and Regency periods, but Boulle-work done by others also appeared in the Rococo and neoclassical periods. He specialized in casework (bookcases, wardrobes, chests) and surface pieces (tables and consoles), and also candlesticks and pedestals.[10] His expertise was not in seat furniture. Because his works were so expensive, Boulle panels were often reused in new configurations. On the occasion of acquiring a cabinet for the Cleveland Museum of Art in 1951, William Milliken wrote:

3.2 **Cabinet (Cabinet des Médailles)**

Source: Digital image courtesy of the Getty's Open Content Program.

> It was André-Charles who more than anyone else took the style of incrustration and marquetry of the earlier part of the century and made of it, not only an essentially French style, but one which has since been called by the generic name of his family—Boulle.[11]

Major projects: cabinet-on-stand, parade furniture w/peonies and beetles (1670) (Wallace collection); cabinet-on-stand with Hercules and Hippolyta supports (1675) (Getty Museum); two toilet "caskets," tortoiseshell and brass (1685) (Rijksmuseum); oak, walnut, and brass tables from the John Jones Collection (1701) (Victoria and Albert Museum); walnut-veneered commode with marble top (1710) (Metropolitan Museum of Art).

4
Chippendale, Thomas and Chippendale, Thomas II

Chippendale, Thomas
Born: Otley, Yorkshire, England, 1718
Died: London, England, 1779
Chippendale, Thomas II
Born: baptized London, 1749
Died: 1822
Location: England
Occupation: furniture maker, interior designer, retailer
Movement: neoclassicism, Gothic Revival

The English cabinetmaker and interior designer lived in the eighteenth century, but conceptually, his designs and business practices foresaw many of the defining trends of the nineteenth, namely the importance of manufacturing techniques and publicity. As a designer, Chippendale did not operate with a distinct look, but his firm offered the breadth, in function and style, of what was popular.[12] The firm's initial output is typically divided into Gothic, Chinese, and Rococo.[13] All three categories did not consist of authentic reproductions of originals, but designs whose inspiration were found in medieval England, Ming China, and eighteenth-century France.

Chippendale moved to London in 1748 and opened a shop in St. Martin's Lane that sold refined Georgian pieces. In 1754 he published the *Gentleman and Cabinet-Maker's Director.* This influential publication consolidated the firm's offerings. No longer did clients order verbally; they used a catalog, and selected a picture. The firm was noted for its girandoles, mirrors, frames, and assorted beds (canopy, dome, Chinese, Gothic, field, and tent), and above all, for its chairs.[14]

The comprehensive publication helped disseminate information as many cabinetmakers used it as a manual. Copies found their way to English colonies, which helped establish the popularity of English furniture across the globe.[15] The firm was so successful that the word "Chippendale" came to mean furniture in the style *of*. Henry Copeland, William Ince, Thomas Johnson, Mathias Lock, Robert Manwaring, J. Mayhew, and others followed with their own publications that promoted stylistic pluralism over specialization. Chippendale and his imitators were known less for a signature look, than being able to provide whatever clients desired.

Chippendale's large family was involved in the firm, and Thomas Chippendale II led the family business after his father's death. While it was the elder Chippendale who was the most well known, Chippendale-the-younger oversaw the firm's move into neoclassicm and Egyptian Revival. He was also an accomplished painter. At its height, the firm employed some 50 workers. In addition to selling furniture, the firm provided interior design services, offering advice on housewares, sheets, towels, draperies, and paint colors. With their expertise in seat furniture, they easily made copies of existing pieces if, for example, a client had inherited furniture and wanted to increase the number of dining room chairs from 6 to 20. Interiors attributed to Thomas Chippendale II include Harewood House, Stour head, and Paxton House. Wildly successful in the second half of the eighteenth century, the firm closed its doors in 1820.

4.1 **Thomas Chippendale statue in Otley, Yorkshire, UK**

Source: Chippendale Society.

4.2 **Chippendale side chair**

Source: Brooklyn Museum.

Because of his publication, Chippendale was known for the breadth of his output. Yet today, if a customer enters a furniture store, and asks for a Chippendale chair, they will be pointed in the direction of a piece that is synonymous with the firm: a Georgian dining chair with a lacy ribbon back, ox-bow top rail, rectilinear rear legs, and whose graceful front cabriole legs terminate in the slightly terrifying ball-and-claw feet.

Major projects: interior design: Harewood House, Stourhead; book, *Gentleman and Cabinet-Maker's Director*.

5
Cressent, Charles

5.1 **Commode**

Source: Digital image courtesy of the Getty's Open Content Program.

Born: Amiens, France, 1685
Died: Paris, France, 1768
Location: France
Occupation: furniture maker
Movement: Rococo

Born into a family of sculptors (his father was the noted sculptor François Cressent) Cressent the younger's furniture designs correspondingly have an elegant profile and sculptural quality. He became a leading French cabinetmaker of the *Régence* and Louis XV periods, noted for his trim hardware as well as his meticulously detailed marquetry.[16] *Régence* is the transitional style between Baroque and Rococo, and Cressent's pieces became lighter in visual "weight" over time, and the S-curved *cabriole* leg became more curved.[17] Multiple artists, architects, and designers were involved in creating what later was known as Rococo. They shared a similar outlook in eschewing historical styles, and creating a design movement that focused on brilliant surfaces, complicated geometries, and reducing the visual weight of their pieces. In furniture design, Cressent was one of the most accomplished, achieving the title of *ébeniste* in 1708, and *ébeniste du Régent* in 1719.

A student of the furniture maker André-Charles Boulle, Cressent incorporated floral forms, palm leaves, vines, garlands, cupids, lovers, monkeys, and other grotesques into his sumptuous metal enrichments. The visual interest of his pieces comes from his juxtaposition of the free-form metal work to restrained fields of veneered herringbone pattern. Further contrast came with his juxtaposition of *bois satiné* with the darker amaranth wood. He also worked regularly with rosewood and purple wood.

He worked for the regent (hence the stylistic moniker *Régence*) Philippe II, duc d'Orléans. Cressent was an *ébéniste*, the highest rank of furniture maker. Before him, the proscribed procedure for procuring furniture hardware was to buy pieces from castors. Cressent wanted his hardware to be integral with his overall furniture designs, and he insisted on having metal workers in his shop who followed his direction by working from the clay models he produced.[18] This position put his career in jeopardy as it put him at odds with the French guild system.

One of his achievements was the popularity of the *bureau plat*, or table desk. Instead of a weighty library or lawyer's desk with a worksurface on top of copious amounts of storage, the worksurface of the elegant bureau plat sported a short apron that contained only a pencil drawer. As a principal tastemaker of the French regency period, Cressent made another essential furnishing for the wealthy: a commode of two or three drawers that, when paired with a mirror and *girandoles* was *de rigueur* for a well appointed vestibule.

Major projects: buste d'espagnolette bouclée (Musée des arts decoratifs); spring-driven pendulum clock (Frick collection); writing-table (1725) (Wallace collection); pair of firedogs (1735) (Getty Museum).

6

Cuvilliés, François de, the Elder and Cuvilliés, François de, the Younger

Cuvilliés, François de, the Elder
Born: Soignies, France, 1695
Died: Munich, Germany, 1768
Cuvilliés, François de, the Younger
Born: Munich, Germany, 1731
Died: Munich, Germany, 1777
Location: France, Germany
Occupation: architects, interior designers
Movement: Rococo

A French interior designer and occasional furniture maker of Flemish ethnicity who made his career in Bavaria during the Louis XV period, Cuvilliés the Elder developed an elaborate and refined style, and was the father of Bavarian Rococo. His son followed in his footsteps by publicizing their work through engravings.

At the age of 11, the first Cuvilliés relocated to Bavaria from France. His initial position in the court of Maximilian II Emanuel was as court dwarf. Over time, the Elector of Bavaria was so taken with his intellect that he ensured his further education in math, engineering, and architecture in Paris under the architectural master Blondel. Add Cuvilliés to the list of the young, brimming with talent and ambition who overcame adversity, discrimination, and a lack of professional opportunities in the country of their birth (Wells Coates, Eileen Gray), and who sought their fortunes abroad. Cuvilliés the Elder took back to Munich a comprehensive knowledge of the fashionable rococo style of interior decoration. Extremely short in stature, he enjoyed there a success that eluded him in France. His major projects include the opera house of the Residenz Munich (1753), and the Amalienburg Pavilion of the Nymphenburg Palace, considered two of the masterpieces of rococo art.[19] His designs bore few traces of classicism, and his method of decoration was paper-thin and defiantly oblivious of structure. Inside his pavilion, a continuous articulated surface weaves mirrors, windows, doors, stucco work, and furniture into one continuous, brilliant surface. One of the contributions of an architect and interior designer such as Cuvilliés was the concept of a total designed environment; a Rococo room was not a container for disparate pieces of art and furniture inherited over the years; all was conceived as part of a fresh comprehensive treatment.

Cuvilliés was an active publisher. During the years 1738–1756, he published 55 books or folios of engravings. Designers and craftsmen across Europe wanted to create in the fashionable Rococo style, and these collections of engravings provided the information for elaborate frames, fireplace surrounds, *boiserie*, and ceiling decoration.

Also a designer of ornaments and decorations, François de Cuvilliés the Younger published an anthology of drawings of his father's works. He was as active as a printer as an architect, and ensured the legacy of his father as one of the most significant creators of what was later called Rococo, the first style that was more important for interiors than the architecture that contained it.

6.1 **Francois de Cuvilliés, the Elder**

Source: INTERFOTO/Alamy Stock Photo.

6.2 **Francois de Cuvilliés and Joachim Dietrich, carver. Gessoed, carved, and painted pine commode with bronze mounts and marble top (1745)**

Source: Digital image courtesy of the Getty's Open Content Program.

Major projects: multiple publications, including *Les Maîtres Ornemanistes*, *Nouveau de Morceaux de fantasie*, and *Morceau de Caprice*; opera house at the Residenz; Amalienberg pavilion at Nymphenberg Palace.

7
Gibbons, Grinling

7.1 **Grinling Gibbons**

Source: Public domain Rijksmuseum, Gift of C.E. Daniels, Amsterdam

Born: Rotterdam, Netherlands, 1648
Died: London, England, 1721
Location: England, the Netherlands
Occupation: artist
Movement: Baroque

The English master woodcarver achieved his fame largely through his collaboration with the architect Christopher Wren. He is a rare example of someone who entered the design field through his training as a wood carver.

The son of English merchants in Rotterdam, the young Gibbons was familiar with Dutch and Flemish still-life paintings. This influenced the subject matter of some of his artworks. Throughout his career, he was known for his carved trophy panels and mantels. He crafted picture frames, paneling, overdoors, and chimneypieces, working on larger and larger compositions over the course of his career. Gibbons did much of the sculptured embellishment for the choir in Wren's St. Paul's Cathedral. Wren was the architect, and Gibbons carried out some of the interior outfitting, such as the choir area. In the same vein, he completed interior work on Kensington Palace, Hampton Court, and Windsor Castle. At Windsor, in the King's Dining Room, Gibbons did his usual work. He created the fireplace's overmantel, a festoon of intricately carved fishes and shells, and the archways' overdoors. Because his work was applied, he did not work on site, but in his workshop, and installed his work when the architectural phase was nearly finished and the furnishings were being installed.

The art of Gibbons is typically a wood panel sculpted realistically in high relief and with deep undercuts. His typical motifs included game, fish, fruit, vegetables, leaves, and flowers.[20] This realistically represented flora and fauna were crafted into swags, festoons, or draperies. One of his largest projects was the set of embellishments for the choir and ambulatory at St. Paul's Cathedral (1694), whose architect was Christopher Wren. Gibbons created over 60 swags, and an assortment of other panels, tympana, and canopies, a complicated project that included carving 66 cherub heads. David Esterly, writing about the project, noted Gibbons' "impulse to elevate the vocabulary of decoration and enthrone it as a sculptural subject in its own right."[21] Baroque architecture was more three-dimensional than Renaissance, and evoked movement in static pieces. This enhanced its emotional impact on viewers. In the case of Wren, many

7.2 **Panelling, from an old house near Holborn, with Grinling Gibbon carvings**

Source: Artist (Edwin Foley).

of the effects were supplied by Gibbons. He worked most frequently carving on laminations of lime wood, pear wood, or lance wood. His toolbox contained over 300 gouges, chisels, and adzes.

The biographer John Evelyn introduced Gibbons to King Charles II, who became an important patron. Of the artist, Evelyn wrote that he was "stupendous and beyond all description." In 1693, Gibbons was named Master Carver to the Crown. Many of his designs were for remodeling projects of the royal family's residences. While he was little known for his work outside of wood carving, he also did some work in stone, marble, and bronze.

Major projects: the stage, Dorset Garden Theatre; St. Paul's Cathedral; Kensington Palace; Hampton Court; Windsor Castle; portrait of Sir Christopher Wren.

8
Girardon, François

8.1 **François Giradon**

Source: Joseph Vivien (public domain) via Wikimedia Commons.

Born: Troyes, France, 1628
Died: Paris, France, 1715
Location: France
Occupation: artist
Movement: Baroque

Girardon was a sculptor in the sense of doing busts and statues, and his work led him to do sculpted panels in high relief, and design ensembles such as fountains, tombs, wall insets, and furniture. His decorative work embellished many of France's most prestigious houses and palaces, including the Louvre, Versailles, and the Grand Trianon. French Baroque interior decorating required the highest level of craft in multiple materials. While some became the eighteenth-century equivalent of an interior designer from the top down, from architectural training, others did so from the bottom up, perfecting a talent in wood carving, lacquering, or as is in the case of Girardon, as a sculptor of marble. From that position of expertise, he worked on larger and larger projects.

He was the son of a metal worker, and worked for a short period for a carpenter, a training that included studying painting. He spent the years 1648–1650 in Rome where he became a great admirer of Roman antiquities. His studies of classical art figured importantly into his later work.

He eventually came to work for the *Bâtiments de la Couronne* (the building department of the crown). He was received into the French Royal Academy of Painting and Sculpture in 1657, a professional group whose members constituted an artistic elite. In 1659 he became a professional.

His diverse experiences made him an ideal collaborator with the architect and interior designer Charles Le Brun at multiple projects at Versailles. In this vein, he contributed to the decorative program of the bedchamber of Louis XIV. He was one of the major contributors to the Apollo Fountain at Versailles. He was especially skilled at depicting some of the thorniest subjects for sculptors, heavy draperies and nude bodies. His sculptural group, *Apollo served by Nymp*hs, shows off his strengths. It is an asymmetrical composition that is visually balanced. Its depth is emphasized through deep undercuts. It demonstrates his abilities in crafting drapery

8.2 **Pluto Abducting Proserpine**

Source: Digital image courtesy of the Getty's Open Content Program.

and tendrils of hair. Closer to interior design was a project in which he collaborated with the architect Gilles-Marie Oppenordt. Girardon was financially successful, and himself a collector of sculpture, displayed in his gallery that he used as his salon. He documented his collection in an idealized view of this *galerie*. It is a work of interior architecture of the highest order. The project, from 1708, has four tiers that spread out horizontally to contain Girardon's collection. It has depth, with a continuous console resting on tapered piers that spreads out in front of a blind arcade, providing plenty of niches and surfaces for the display of sculpture. It is complex, with laurel wreaths, plinths, piers and flattened arches, but it demonstrates the slightly more restrained attitude of French Baroque compared to the over-the-top virtuosity of Italian work, such as that of Bernini. In that respect, it is consistent with the sculptural work of its owner, in that it is more beholden to classical Renaissance sculpture and architecture than the freewheeling extremes of Baroque.

The work of Girardon and his contemporaries, Louis Le Vau in architecture, Charles Le Brun in interiors, and Andre le Nôtre in gardens, helped establish France as the world leader in multiple realms of the fine and decorative arts, and the Palace of Versailles as the artistic and cultural center of France. In working with marble, Girardon's ability was unparalleled.

Major projects: Bain des Nymphes, Versailles; chapel, Fountainbleau; equestrian statue of Louis XIV, place Vendôme; tombs for Cardinals Richelieu and Mazarin; Mater Dolorosa (marble medallion), Louvre.

9
Hepplewhite, George

9.1 **Hepplewhite side chair**

Source: Brooklyn Museum.

Born: 1727?
Died: 1786
Location: England
Occupation: furniture maker
Movement: neoclassicism

An English neoclassical furniture designer, many of whose designs remain in production, little is known about Hepplewhite's early life. No single piece of furniture can be definitively attributed to him as he did not sign his pieces. One of the few known facts about his career is that he worked in London's Cripplegate district.

His fame stems from the number of people who blatantly copied him, and the fact that he consolidated his designs into one of the first comprehensive books on furniture, a posthumous success. In 1788, his widow published the *Cabinet-Maker and Upholsterer's Guide*.[22] New editions appeared in 1789 and 1794. In his book's preface, he wrote that his aim was "To unite elegance and utility, and blend the useful with the agreeable." The furniture designer aptly described his output.

Like Chippendale's publications, Hepplewhite's *Guide* was a comprehensive collection of furniture pieces. His work appeared in 300 engravings and was characterized by lightness of construction, elegant curvilinear forms, and exacting workmanship. Hepplewhite used heart-shaped and shield chair-backs that were embellished with carved wheat ears, fern leaves, honeysuckle blossoms, and Prince of Wales feathers. While Hepplewhite is classified as a neoclassical designer, his most famous chair, with the heart or shield-shaped back, had no classical precedent. For the termination of a fluted chair leg, he favored the spade foot.[23]

He inherited the neoclassical Adam style, but he standardized it and became its popularizer. Often mentioned in the same breath as Chippendale and Sheraton, his accurate drawings brought him imitators from around the world.

9.2 **Oak, cherry, and pine armchair, with paint and gilding. Hepplewhite style. Philadelphia (1796)**

Source: The Art Institute of Chicago/Art Resource New York.

He worked more frequently in mahogany than did Robert Adams, although he also occasionally painted his pieces. Known mostly for his seat furniture, he designed ladderback chairs, settees with serpentine top-rails, hoop-back chairs, stools, and couches. He also designed desks and sideboards.

Hepplewhite's fame derives largely from his publication; he is also believed to have helped Thomas Shearer write *The Cabinet Maker's London Book of Prices* (1788), an estimating manual.[24] Through his participation in two of the earliest design publications, he is thus in part responsible for neoclassicism's global spread.

Major projects: pieces in the style of Hepplewhite: Mahogany, carved and veneered sideboard (Victoria and Albert Museum); satinwood shield-back armchair (Victoria and Albert Museum); mahogany, ebony, and ash shield-back side chair (Metropolitan Museum of Art).

10
Hitchcock, Lambert

10.1 **Hitchcock and Alford & Company, Rocking chair**

Source: Brooklyn Museum.

Born: Cheshire, Connecticut, 1795
Died: Unionville, Connecticut, 1852
Location: United States
Occupation: furniture maker
Movement: neoclassicism

Hitchcock worked in Connecticut as a furniture designer and cabinetmaker, and is known as the designer and manufacturer of the Hitchcock chair, an inexpensive American version of a neoclassical European chair.[25] He made chairs in the period 1826–1840. His legacy is that he sold chairs in the era when making furniture went from handmade to industrial processes. A product of the nineteenth century, Hitchcock shifted the focus of furniture manufacturers from catering to the elite to producing moderately priced furniture for the middle classes, which sold in droves. Not a scholarly type, he spent only one semester at the Episcopal Academy in Boston before he started working for Silas E. Cheney (1776–1821), a chair manufacturer of Litchfield, Connecticut. During his four years with Cheney, he worked on a non-powered treadle lathe, his first experience with the world of industrialization.

Hitchcock relied on what he learned during his time with Cheney when he established his own factory, the Hitchcock Chair Company. The town where he set up his business had been called Fork-of-the-Rivers; it soon became Hitchcocksville (in 1865 it was renamed Riverton). One phase of the firm's growth came in 1837 when Hitchcock annexed his competitor Holmes and Roberts. Part of his business strategy was that he ran a general store in addition to the factory, and the store displayed and sold his chairs. Hitchcock's general store was a forerunner to a furniture company's showroom, and demonstrates his skill at manufacturing, and then marketing his products.

Hitchcock designed his eponymous factory-produced chair not from the perspective of aesthetics, or attempting to create the impossible as had his eighteenth-century predecessors; rather he focused on how the piece was to be manufactured, and how

the process could be incrementally improved. Most of the chairs were painted black, had a rush or caned seat, turned verticals and stretchers, splayed front legs, and gold stenciled decoration (in lieu of more expensive ormolu mounts or hardware) on the wide top rail. The chair was a huge success. One of his goals that impacted the design of his chair was his desire to make an all-wood chair that did not rely on metal fasteners. Hitchcock took an expensive chair type, a Sheraton model loosely based on the Klismos chair, and through a clever process of simplification—in design and manufacture—made it affordable to a larger audience.

Major projects: stenciled sidechair, with caned seat (American Folk Art Museum); side chair with rush seating (Darlington House); Hitchcock chair (Henry Ford Museum).

11
Hope, Thomas

11.1 **Thomas Hope in Turkish Costume (1805)**

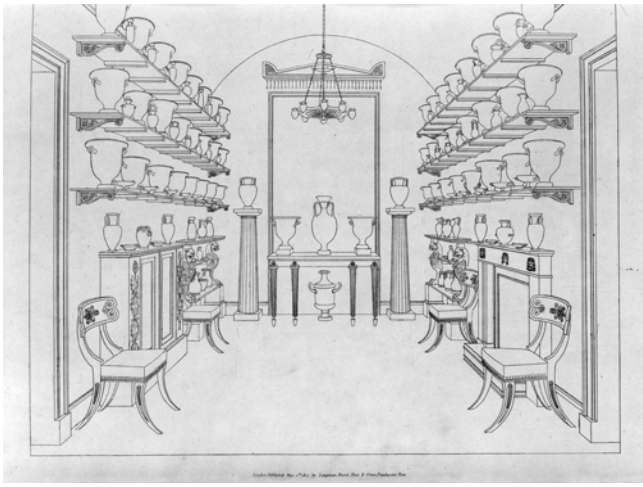
Source: Henry Bone (public domain) via Wikimedia Commons.

Born: Amsterdam, Netherlands, 1769
Died: London, England, 1831
Location: England
Occupation: furniture maker
Movement: neoclassicism

Born into a family of Dutch merchants of Scottish extraction, Hope's family wealth financed his travels and allowed him to establish his design business. He was a leading furniture designer and collector of neoclassicism, or English Regency.[26] His artistic output and flamboyant life reflect the seemingly irreconcilable aspects of the regency period: a commitment to neoclassical art and a fascination with exoticism. His aristocratic upbringing allowed him a life of erudition and flouting of societal conventions.

Hope spent a year in Constantinople (Istanbul), where he produced hundreds of drawings and watercolors, and started his lifelong interest in fashion. He also traveled to Egypt and Greece. Upon his return to England, the artist William Beechey took the designer's portrait, famously portraying him resplendent in Turkish dress.

In 1799, Hope purchased a house on Duchess Street in England. He proceeded to remodel it, collaborating with artists including John Flaxman. He used it as a designer showcase, relying on its sumptuously appointed rooms to woo clients. For many, neoclassicism was an antidote to the aristocratic excesses of rococo design, but Hope showed that the newly fashioned classicism could be just as elaborate and pricey. He decorated the house by naming the rooms and giving them corresponding themes: the Aurora room centered on a statue of the goddess, with the palette based on the colors of the sky just before sunrise. It was a barrel-vaulted room, with a deep cornice, under which Hope hung a continuous line of draperies around the room's perimeter. Also called the vase room, a series of ancient artworks stood on furniture or were freestanding. It was dramatically done up in blue, black, and orange. One of the room's pieces of furniture, a pier table or console, dated 1800, is one of the finest examples of neoclassical furniture. It is gilded with a black marble top, held aloft by four caryatids. From the same house,



11.2 **Thomas Hope, Illustration in *Household Furniture and Interior Decoration***

Source: Library of Congress.

Hope drew the drawing room, which was conceived to highlight four William Daniel paintings of India. Yet Hope still thought that the room should be classical. The perimeter of the room is a continuous banquette sofa, which was a gesture towards Mughal seating, although the detailing was classical. Hope drew these rooms in pen and ink, reminiscent of the drawings of Flaxman and Percier and Fontaine, and published them in his book, *Household Furniture and Interior Decoration* (1807).[27]

Hope produced expensive neoclassical furniture designs that he promoted with his homes and publications.[28] He purchased a country home, Deepdene in Dorking, Surrey, in 1808, whose refashionings similarly displayed his design acumen.

His book of furniture designs, *Household Furniture and Interior Decorations* (1807), established him as a leading expert on neoclassical furniture. He subsequently wrote *Costumes of the Ancients* (1809), *Designs of Modern Costumes* (1812), *An Historical Essay on Architecture* (1835), and a novel, *Anastasius, or Memoirs of a Greek* (1820).

The furniture company Edwards and Roberts made some of his designs into the 1890s, with his sturdy version of the Klismos chair being the most popular (it was more expensive than its American cousin, the Hitchcock chair). An influential tastemaker in his own day, he was little remembered in the twentieth century. An exhibition of his life and work at the Bard Graduate Center (2008), curated by David Watkin brought him back into the limelight that he relished during his life.

Major projects: mahogany side chairs with inlays (Victoria and Albert Museum); copper vase treated to resemble bronze (Victoria and Albert Museum); drawing with details of costumes worn in Attica (Benaki Museum); mahogany, ebony, and beech side chair, after a design by Thomas Hope (Art Institute of Chicago).

12

Jacob, Georges (father); Jacob, Georges II (son); Desmalter, Jacob (François-Honoré-Georges Jacob-Desmalter) (son and brother)

12.1 **Georges Jacob**

Source: Art Collection 3/ Alamy Stock Photo.

Jacob, Georges (father)
Born: Cheny, France, 1739
Died: Paris, France, 1814
Jacob, Georges II (son)
Born: Paris, France, 1768
Died: Paris, France, 1803
Desmalter, Jacob (François-Honoré-Georges Jacob-Desmalter) (son and brother)
Born: Paris, France, 1770
Died: France, 1841
Location: France
Occupation: furniture makers
Movement: Rococo, neoclassicism

12.2 **Armchair**

Source: Digital image courtesy of the Getty's Open Content Program.

A father and sons trio of preeminent French furniture makers. The elder Georges arrived in Paris in 1755. He received the professional designation of "Maître ebéniste" in 1765, the highest rank in the hierarchical system of eighteenth-century French furniture makers. He worked in the Louis XV Regency and Rococo styles. During the reign of Louis XVI and Marie-Antoinette, his pieces were highly prized by the aristocracy; he was one of the foremost furniture makers of the *ancien régime*.

His son, Georges Jacob the Younger was a cabinetmaker of the Louis XVI and Directoire periods. He made and designed furniture for Napoleon I, and was influenced by English furniture. This resulted in his working increasingly in natural (not painted) mahogany. The neoclassical pieces the firm produced stood on delicate fluted, tapering legs; they produced chairs, beds, consoles, and screens. He created furniture for the neoclassical artist, Jacques-Louis David, some of which appeared in his most famous paintings, such as *Napoleon in His Study* (1812). His friendship with David resulted in Georges Jacob II being successful both before and after the French revolution.

The family firm, first called Jacob Frères, had the father and sons working together in the business until Georges Jacob II died in 1803. Jacob Desmalter renamed the firm Jacob-Desmalter et Cie and grew it into a large business; at its height it employed a workforce of over 300. After Desmalter was appointed ébéniste de l'Empereur, he was given commissions working for the Imperial

12.3 **Mahogany and beech armchair with gilt-bronze mounts (*c.*1810)**

Source: Digital image courtesy of the Getty's Open Content Program.

Garde-Meuble, members of the Bonaparte family, and the growing wealthy Parisian bourgeoisie. This collective output added to what came to be known as the French Empire style, a less decorated version of neoclassicism that stylistically moved even further away from the firm's Rococo roots. Jacob Desmalter worked outside of the French border and designed for worldwide royalty; some of his clients included Czar Alexander I of Russia, Charles IV of Spain, Dom João VI Emperor of Brazil, and George IV at Windsor. With the majority of Desmalter's work being commissioned by Napoleon, his company went bankrupt in 1813 when the emperor and his entourage fell from power. He managed to get his business back and ran it with son Georges-Alphonse Jacob-Desmalter, who inherited the business when he retired in 1825.

Major projects: carved and gilded walnut side chair (Victoria and Albert Museum); armchair for a lady's boudoir (Victoria and Albert Museum); pair of painted armchairs (Getty Museum); imperial throne at Fontainebleau; furnishings for the Palais de l'Élysée for the Duc de Berry.

13
Kent, William

13.1 **William Kent**

Source: William Aikman (public domain) via Wikimedia Commons.

Born: North Riding, Yorkshire, 1685
Died: London, England, 1748
Location: England
Occupation: architect, artist, furniture maker, landscape architect
Movement: Baroque

The man destined to design exquisite interiors, and to create an important monument of English architectural Palladianism, came from a humble family. Kent started out as a painter, and at the age of 19, moved to London. In 1710, he headed to Rome, where he continued his studies of painting, copying old master paintings, from 1709 to 1719. In Rome he met Lord Burlington who was to figure importantly as friend and client.

Back in England, Burlington encouraged Kent's move to architecture with work on his own country house. Chiswick was a showpiece, not really a house, a witty Palladian riff on the Renaissance master's Villa Rotunda.[29] Symmetrical in four directions, it was the work of architecture that Kent cut his teeth on, and was one of his best. Finished by 1729, some of its rooms were themed on colors: red, green, and blue. Kent created its clever plan focusing on formal manipulation of intense complexity; room and house functions were ascribed to spaces later. Kent also designed the villa's interiors and furnishings. Its highlights include the set of Chiswick tables, sculptural Baroque consoles supported by gilded classical caryatids.

Stylistically Kent's work lay somewhere between that of Inigo Jones and Robert Adams, more complex and focused on interior refinements than the former, yet more robust and consistent than the latter. Walpole, who wrote disparagingly of Adams, praised Kent at every opportunity. Yet architectural historian Timothy Mowl writes that Kent too was considered by some to be "a high camp Yorkshire bachelor."[30]

Kent was the epitome of a polymath, a true interior designer (before the term) who trained to be a painter but could shape a space, delineate its details, including custom furniture, picture frames, door jambs, overdoors, chimney pieces, parquet floors, and dropped

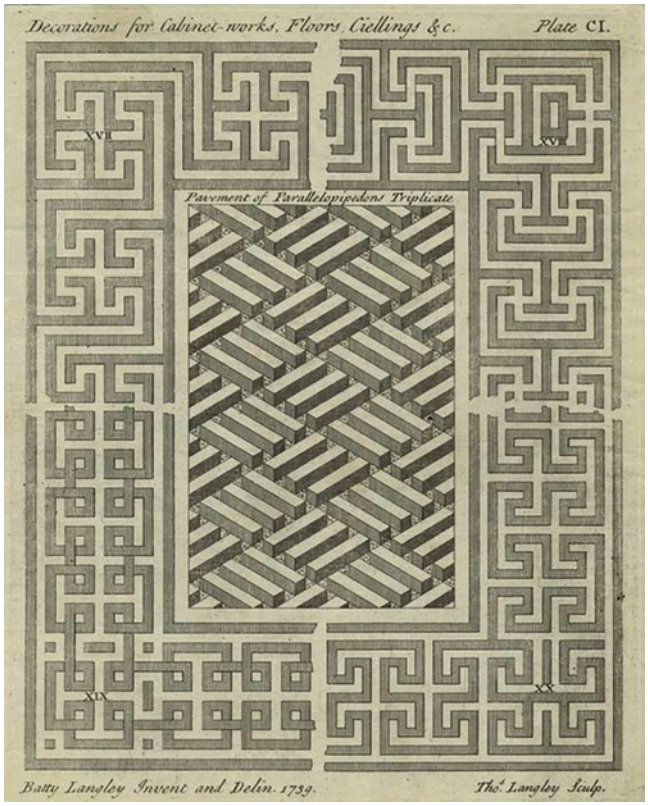
13.2 **Horse Guards, Westminster, London, UK (1750)**

Source: University of Nebraska Libraries.

ceilings.[31] His interiors were considered elegant and tasteful. If he had only worked on Chiswick, his place in design history would be assured. But add to his list of accomplishments one of the greatest examples of English landscape gardening: the Gardens at Stowe.[32]

Major projects: Treasury; Kensington Palace; (with Lord Burlington) Chiswick; Horse Guards, Whitehall; gardens at Stowe

14
Langley, Batty



14.1 **Decorations for cabinet-works, floors, ceilings, etc.**

Source: New York Public Library.

Baptized: Twickenham, Middlesex, 1696
Died: London, England, 1751
Location: England
Occupation: architect, writer, landscape architect
Movement: Baroque, Gothic Revival

Langley followed his father's line of work as a landscape gardener before turning to architecture, writing, and landscape architecture. The phrase "the battle of the styles" brings attention to the lack of societal agreement regarding historic styles in the nineteenth century, primarily between supporters of classicism and neogothic. Langley was a rare figure who combined the two: he infused Gothic Revival with classical architectural elements, which he displayed in his classical pattern books.

He taught architecture drawing classes to carpenters alongside his brother Thomas, an engraver. One of his most celebrated books was *Ancient Architecture Restored, and Improved* in 1741–1742 and reissued in 1747 as one volume called *Gothic Architecture, Improved by Rules and Proportions.* As an update to Gothic architecture, he devised five orders aligning with classical architecture to "improve" the style and make Gothic Revival accessible to all. Langley produced design engravings for windows, doorcases, chimneypieces, and garden buildings. Some of his works bear no Gothic traces, and are clearly inspired by Baroque and Palladian styles.

For the landscape architecture realm, he created numerous publications, showcasing his curved and maze-like garden design forms, unlike the more formal linear style of early eighteenth-century English gardens. His *New Principles of Gardening* influenced George Washington's landscape plan for Mount Vernon and his book *Builder's and Workman's Treasury of Design* had detailed information on how to design and build what came to be known as a Palladian window. These books and others like his *Ancient Masonry* were popular in American building and design, helping interior masons, plasterers, and carpenters

copy English styles, and having a significant impact on shaping the building vernacular overseas. The nineteenth century was a period of multiple styles whose promoters were fighting for their prominence, but it was also a period of cross-fertilization. Langley's books and designs of the eighteenth century paved the way for showing how apparently incommensurate styles, classical and Gothic, could join forces.

Major projects: *Ancient Architecture Restored, and Improved*; *Gothic Architecture, Improved by Rules and Proportions*; *New Principles of Gardening.*

15
Le Brun, Charles

15.1 **Charles Le Brun**

Source: Nicolas de Largillière (public domain), via Wikimedia Commons.

Born: Paris, France, 1619
Died: Paris, France, 1690
Location: France
Occupation: artist, architect
Movement: Baroque

Le Brun was a painter before he became responsible for some of the most significant Baroque and Regency interiors projects. As a painter in the most competitive art arena of Baroque France, he first established his credentials as an artist: In 1660 he was named painter *en service* to the king, and in 1664 his talent was further recognized when he was named first painter.[33]

In the 1670s and 1680s he embarked on a series of interior renovation projects, which saw him operating at the highest level in interior architecture. For his projects, Le Brun inherited the already impressive French administrative center and royal residence, Versailles. His refashioning of the most prominent of the public rooms was not merely about making a grand place grander: he made design an explicit element of statecraft.[34]

The first experience visitors to the palace had was Le Brun's *Escalier des Ambassadeurs.* The stairway solved a thorny problem of vertical circulation: how to get large numbers of people—who were exquisitely and cumbersomely dressed—up to the principal floor of the palace. The low risers and broad treads of the stair allowed the royal guests to leisurely stroll rather than strenuously mount the opulent series of stairs. This brought diplomats up to the level of the staterooms in an unprecedentedly grand way (1674–1678).

This was the first volley of a decorating program with a political means: to impress upon France's neighbors (and potential enemies) that France was the richest and most powerful country in Europe and the world. The materials, scale, and complexity of Le Brun's projects made clear that France could afford to pay for design at the highest level. The projects predictably had the effect of intimidating visitors. The stair led to Le Brun's greatest project, the *Galerie des Glaces*, or Hall of Mirrors (1679–1684). Le Brun filled in the receding

15.2 **Vestibule and Ambassadors' Stairway, Versailles, France (1725)**

Source: Digital image courtesy of the Getty's Open Content Program.

portion of the U-shaped courtyard in Louis Le Vau's Palace, some say to the overall detriment of the success of the exterior architecture. Yet unquestionably, the result was one of Europe's most impressive interior spaces. A long barrel-vaulted gallery had a row of arched windows that overlooked the gardens. The composition was reflected by an interior façade of similar arches made of reflective glass. At the time, reflective glass was an item of decoration; most families could not afford a single mirror in their households. Le Brun took a decorative material and made it architectural. Adding to the impressive effects was a suite of solid silver furniture, chandeliers, gilded woodwork and painted ceilings.

Le Brun was also responsible for other prominent rooms in Versailles: the *Salon de la Paix* and the *Salon de la Guerre* (1685–1686). His other design activities included

15.3 **Hall of Mirrors, Versailles, France, (1684)**

Source: Jose Ignacio Soto/Shutterstock.com.

directing the decoration of the *grands appartements*, and overseeing the garden's statuary. In 1663, he was director of the Gobelins tapestry and furnishings factory.

The connection between the words *décor* and *decorum*, how to correctly comport oneself in a space, was made clear by France's governmental rooms. As one of the preeminent Baroque designers, Le Brun played a major part in crafting a style that evoked movement in stationary objects, and that relied on expensive materials to prompt emotional responses from viewers. In the contemporary press, the reaction was often likened to the effect of drugs. The richness of his rooms made the people in them behave respectfully, feeling themselves privileged to be in France's grand rooms of state.

Major projects: Vaux-le-Vicomte; Versailles Escalier des Ambassadeurs; Versailles Hall of Mirrors.

16
McIntire, Samuel

16.1 **Samuel McIntire (*c.*1786)**

Source: Courtesy of the Peabody Essex Museum, Salem, MA. Photography by Jeffrey R. Dykes.

Born: Salem, Massachusetts, 1757
Died: Salem, Massachusetts, 1811
Location: United States
Occupation: artist
Movement: neoclassicism

McIntyre was a draftsman and wood carver who came to work as an architect in a variety of early colonial American projects. Salem, Massachusetts was a wealthy seaport that provided him with clients throughout his life. Initially, American neoclassical works were considered as inferior to the British originals, but the quality of the work of McIntire brought about the realization that some American Federal designs were as good as anything to be found anywhere.

Both his father and two brothers were carpenters. He was initially hired as a draftsman who did not design, nor construct, but drew. As a wood carver, he made ship figureheads, and the decoration of interiors. He worked on furniture designed by others, and some sculpture.

Once he moved into architecture, he was considered second only to Charles Bulfinch, although he is less well known now. There are two periods to McIntire's career: a Georgian period and a Federal period.[35] From 1780 onwards, he did colonial Georgian inspired works. The Elias Hasket Derby Mansion (1762) was started before McIntire's involvement with it, and it remained a sturdy Georgian building, with classical proportions, but mostly lacking elaborate detailing.

In 1792, he entered a proposal in the competition for the United States Capitol, unsuccessfully. Unlike Bulfinch, who developed a national reputation, McIntire built almost exclusively in New England. His wooden or brick houses were typically three stories tall, with four rooms around a central hall. Like the English neoclassicist Robert Adam, McIntire designed buildings and architectural details, as well as interior design and furniture.

1792 is when McIntire started work on the Peirce-Nichols House, in Salem. At first it was Georgian in its appearance. Its façade bore all the proportions and many of the details of a Greek temple, although made of clapboard. It had a base, giant order Doric columns at its ends, and a grand cornice. The entry was centrally located, with its own pedimented roof. The three storeys of windows are neatly ordered and suggest columns in their interstices. When he was hired to remodel his own project in 1801, he was decidedly in his Federal period. The parlor interior also followed the detailing and proportions of a temple, albeit with a lighter touch. It too had a base, full height columns, and a grand crown molding. The fireplace surround was restrained with its feather-light decoration, skinny Ionic columns, and carved swags.

Once firmly ensconced in the stylistics of Federal, his works were visually lighter in their details, and the connections to European neoclassicism more pronounced. An example is the John Gardner House (1804). It has a Corinthian porch, and McIntire did carving, inside and out, replete with husks, garlands, foliage, vases, fruit, and wheat sheaves. For this work, the largely self-taught McIntire relied on details from Batty Langley's *City and Country Builder's and Workman's Treasury of Designs* (1756).

16.2 **Pair of mahogany ash and birch sidechairs. Salem, Massachusetts (*c.*1794)**

Source: The Art Institute of Chicago/Art Resource New York.

Like Gibbons, he was an accomplished wood carver as attested to by the richness of the carving in the Peirce-Nichols House interiors. He was a hands-on architect, more comfortable being on the job site and directing construction than communicating through drawings. The accomplished projects that grew out of his experience as a carpenter are among the finest architectural works of the first decades of the new nation.

Major projects: John Gardner House; Derby House; Peirce-Nichols House; Salem Court House; Nathan Read House.

17
Martin Brothers

Etienne-Simon; Julien; Robert; Guillaume

17.1 **Bernard II van Risenburgh, Corner cupboard with Vernis Martin (1740)**

Source: Digital image courtesy of the Getty's Open Content Program.

Martin, Etienne-Simon
Born: ?
Died: 1770
Martin, Julien
Born: ?
Died: 1783
Martin, Robert
Born: 1706
Died: 1766
Martin, Guillaume
Born: ?
Died: 1794
Location: France
Occupation: furniture makers
Movement: Rococo

The four siblings (Guillaume, Étienne-Simon, Julien, and Robert) were French artisans distinguished for their lacquer finishing in what was considered the Chinese manner. Their workshop was conceived to compete with the finishing workshop of the government-supported *Manufacture des Gobelins* in 1713. The Rococo style at which they excelled marked a departure from its Baroque predecessor because it had relatively few historic or classical details. Based on complex geometries, expensive finishes, and naturalistic looking (if artificially achieved) effects, it dazzled viewers who considered it to be simply new (the term 'Rocaille' had not yet come into use). It was also a style whose greatest achievements were not at the scale of architecture, but came in interiors, furnishings, and finishes, such as those done to perfection by the Brothers Martin.

Guillaume was the most famous of the four. He and his brother Etienne-Simon often worked together. They developed a technique called *Vernis Martin* that employed a clear lacquer speckled with gold, and other lacquer mixtures.[36] With their expertise in finishes, they contributed to Chinoiserie or Orientalism, as it would be later called. Snuffboxes, furniture, and even complete rooms were finished in their techniques. The lacquering technique, when applied to furniture, was sometimes referred to as "Japanning."

Their various processes were a further refinement of a process that involved the garlic-based lacquer chipolin. They typically worked in one of three finishes: lacquer, shellac mixed with alcohol, or amber. Their finishing process could involve as many as 40 coats. They were known for four colors: pearly grey, light green, mauve, and blue, but the Martin brothers' green varnish was particularly popular and in contrast to the studio of André-Charles Boulle, they typically worked in monochrome.

Part of the studio activity included reworking panels from actual Chinese screens and incorporating them into new furniture pieces. Because of the small size of many of their works, they are today found all over Europe. Frederick the Great of Prussia was an avid collector. The family expertise carried on to at least the next generation, for in 1760 Robert Martin experienced the honor of his son, Jean-Alexandre Martin, being named *Verniseur du Roi*, King's lacquerer.

Major projects: pieces by the Martin bros: needlecase and bonbonnière (Museum für Lackkunst); pieces using the *vernis Martin* technique, not necessarily by the Martin brothers: wooden lacquered snuffbox (Victoria and Albert Museum); commode for Mme de Mailly's blue room (Louvre); black lacquer on papier mâché snuffbox (Museum für Lackkunst).

18
Meissonnier, Juste-Aurèle

18.1 **Juste-Aurèle Meissonnier**

Source: Historical Picture Archive/Contributor.

Born: Turin, Italy, 1695
Died: Paris, France 1750
Location: France
Occupation: furniture maker, interior designer, artist
Movement: Rococo

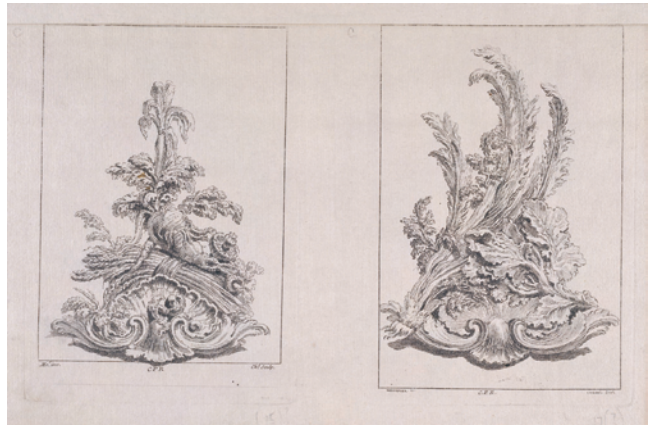
A leader of the new style that was later called Rococo, Meissonnier created a stylized, ornate interpretation of nature in his interiors, furniture, and objects.[37] The future artist was born in Italy to a French family and his father, a goldsmith, trained him in Turin. After moving to Paris, he began working for the Royal Gobelins Manufactory and advanced to become Louis XV's goldsmith in 1725.

His style was highly ornamental with asymmetrical scrolls and *rocaille*, using forms of foliage, shells, and other nature as his subject.[38] Rococo was an opulent style that found its footing in affluent France and quickly spread to the rest of Europe. The king was an enthusiastic advocate of the arts, particularly interior design, and Meissonier designed his bedchamber and cabinet in 1726. He cultivated an elite list of clients that included French royalty, and nobles from England, Poland, and Portugal. Meissonier is known for his decorative metal objects including snuffboxes, clocks, servingware, frames, and figures. He executed his designs early in his career, but after he became more successful, it is uncertain if his role went beyond designer and drafter to production of the physical objects. His greatest fame, unusual for an interior designer, was from the engravings and etchings he published, presumably for others to execute. Craftsmen across Europe clamored to design in the newest style, although they lacked the know-how. Meissonnier's engravings gave them forms to copy. The publishing of the king's patent allowed him to profit from this scenario.

Besides metalworking and interiors, Meissonier designed furniture, and did woodworking, painting, engraving, and architecture. A proposed plan for the New Town Hall of Paris wasn't carried out, but represented his interest in the field of architecture. One of the more intriguing aspects of his drawings is that many of them were clearly unbuildable; they show designs that could only exist

on paper, such as water that morphs into rock, a canopy supported by impossibly thin columns, or trees that turn into a trellace. Before the term existed, many of Meissonier's designs were virtual; they existed in his imagination, and in print, were enormously successful in fostering Rococo, but would never exist in the material world.

Major projects: bedchamber and cabinet for Louis XV; silver candlesticks (with Paul de Lamerie); publication *Livre de Chandeliers de Sculpture en Argent*; design for a side table (with Gabriel Huquier).



18.2 **Plates C15 and C17 from the Livre de légumes inventées et dessinées J. Messonnier**

Source: Digital image courtesy of the Getty's Open Content Program.

19
Riesener, Jean-Henri

19.1 **Jean-Henri Riesener**

Source: Antoine Vestier (public domain), via Wikimedia Commons.

Born: Gladbeck, Germany, 1734
Died: Paris, France, 1806
Location: France, Germany
Occupation: furniture maker
Movement: Rococo, neoclassisicsm

A master cabinetmaker, born in Germany and active in France, Riesener first trained under Jean François Oeben during the Louis XV period. Because of their extremely high prices (in today's money a single piece would cost over $100,000), many consider French eighteenth-century furniture to be among the finest designed objects ever made.[39] Riesener was considered one of the most accomplished furniture makers in a period known for an uncompromising attention to craftmanship.

There are three phases to his career, and the first consists of the heavy, formal Louis XV furniture that resembled the régence work of his master. Visually, his designs became progressively lighter and consistent with Rococo aesthetics; late in life, his style turned in the direction of Louis XVI neoclassicism.

His career started in 1754 when he became a pupil of Oeben. In 1767 he married Oeben's widow. Françoise-Marguerite Vandercruse is herself an interesting historical figure for she was the proprietor of a furniture workshop, a position a woman could achieve only through widowhood. Riesener worked in the capacity as the design leader of the workshop. He was named "maîtrise" (master) in 1768, a professional qualification that meant he could sign furniture. Known primarily for his high-quality pieces, some simple mahogany furniture is also attributed to him. The workshop produced pieces in the régence style, works that were in the transitional stage between Baroque and Rococo.

His clients were from the noble and royal classes, and included the Duc de la Rochefoucault. In his later Rococo period, Riesener worked in exotic woods and various types of mahogany that originated in Haiti; he also worked in *bois satiné* and tulipwood, with accents of mother-of-pearl. Several of his most expensive pieces belong in the category of mechanical furniture, and had parts with spring locks attached to weights; doors opened and moved at the touch of a button. For this he collaborated with the German

locksmith Jean-Gottfritt Merklein (1733–1808). His commodes were particularly successful; one that he made *c.*1776–1980 was a slightly less expensive version of the ones he supplied to Versailles. It is made of naturally finished bloodwood and purpleheart veneer on a carcass of oak. It has three shallow frieze drawers on top of two full-width drawers. A marquetry panel traverses the two deep drawers and its centerpiece is a veneered vase of flowers. Gilt-brass moldings, claw-feet, and corner protectors further embellish the unit. It is topped with a Carrara marble slab. Wider at the back, a viewer can take in its elegant sides at the same time as admiring the details of its elegant front.

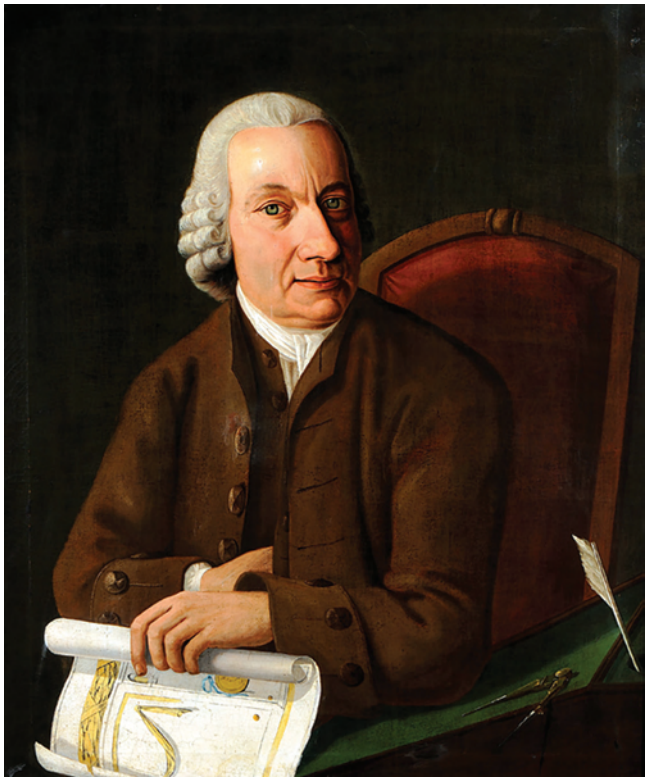
His later works of the Louis XVI strand of neoclassicism have exquisite proportions, graceful lines, and architectural detailing that included fluting and carved roses. Riesener's designs included fine marquetry details in deep tones on mahogany. He also used pictorial center panels, with allover patterns such as a represented lattice that embellished the sides of his units. In an era known for luxury—Marie-Antoinette was one of his clients—he was the most highly paid *ébeniste*.

Major projects: Bureau du Roi, for Louis XV, begun by Oeben, signed "R" (Musée Nationale du Château de Versailles); bedside table with adjustable height mechanism, for Marie-Antoinette; secrétaire à abattant for Marie-Antoinette with geometric marquetry (Wallace collection).

19.2 **Secrétaire, attributed to Jean-Henri Riesener (*c.*1785)**

Source: Digital image courtesy of the Getty's Open Content Program.

20
Röntgen, Abraham and David



20.1 **Abraham Röntgen**

Source: By Johannes Juncker (public domain), via Wikimedia Commons.

Röntgen, Abraham
Born: Muhlheim, Germany, 1711
Died: Herrnhut, Germany, 1793
Röntgen, David
Born: Wiesbaden, Germany, 1743
Died: Wiesbaden, Germany 1807
Location: France, Germany
Occupation: furniture makers
Movement: Rococo, neoclassicism

The Röntgens were eighteenth-century father and son German furniture makers who created exquisitely crafted, and enormously expensive, pieces of rococo and neoclassical furniture.[40] The firm started in 1742, in Herrnhagg, near Frankfurt, making furniture in the Queen Anne style. Their most productive period coincided, tellingly, with the height of Rococo and the beginning of neoclassicism of the Louis XV and the Louis XVI periods.[41]

The duo used light, bright-toned woods as inlays in mahogany, and their marquetry work has been compared to marble mosaic work. The continent-wide reach of their clients included Catherine the Great, Marie-Antoinette, and King Frederick William II of Prussia. They were granted the prestigious title of *Ebéniste-Méchanicien du Roi et de la Reine* at the court of Queen Marie Antoinette and King Louis XVI at Versailles in 1779.

Their workshop produced highly intricate pieces of furniture with numerous compartments that opened and shut by means of clever mechanical devices. Chrétien Krause and Michael Rummer are credited with doing much of the marquetry, and Johann Roetig the mechanical locks, springs, and hinges. Some of their pieces were so complicated mechanically that historian Adelheid Voskuhl calls them "androids of the Enlightenment."[42] At its height, the firm had 200 workers working alternately in creating furniture carcasses, hardware, and the labor-intensive marquetry. David was adept at marketing, client relations, and handling the correspondence, so he was not a regular figure in the workshop. Another of those who worked tirelessly on the superb pieces was Johann Christian Krauss.

There was a major retrospective of the works of the firm, which closed in the early 1800s, at the Metropolitan Museum of Art in 2012. The occasion prompted the production of multiple YouTube videos, in which individual Röntgen pieces are the stars. In *The Berlin Secretary Cabinet*, the gloved hands of a curator operate a number of buttons and knobs, most of them hidden, which activate internal mechanisms based on counter weights. Triglyphs slide to reveal keyholes, screens unroll vertically or horizontally, doors swing, boxes pop open, an easel unfolds. Some of the videos have garnered millions of viewers, a minor phenomenon known as "furniture porn." The works of the Röntgens are elegant, technically superb, and confounding with their multiple hidden compartments and spring-loaded devices. Yet despite being *tours de force* of engineering, they are surprisingly delicate in appearance.

Major projects: Apollo desk (1783–1784), for Catherine the Great; mechanical secretary cabinet (1779) for King Friedrich Wilhelm II of Prussia; Commode à vantaux; sofa for the Archbishop of Trier.

20.2 **Reading and writing stand**

Source: Digital image courtesy of the Getty's Open Content Program

21
Sheraton, Thomas

21.1 **Mahogany armchair, based on a Sheraton model. New York, New York (*c.*1815)**

Source: The Art Institute of Chicago/Art Resource New York.

Born: Stockton-on-Tees, England, 1751
Died: London, England, 1806
Location: England
Occupation: furniture maker
Movement: neoclassicism

Frequently referred to as the last of the great eighteenth-century furniture designers, he published *The Cabinet-Maker and Upholsterer's Drawing Book* in several editions in the period 1791 to 1794.[43] Sheraton and his contemporaries Hepplewhite and Chippendale constitute the triumvirate of late eighteenth-century English neoclassical furniture designers. Of the three, his output has the greatest stylistic unity. He was the most steadfastly neoclassical, the least likely to stray along Chinese and Gothic lines.

He was influenced by those working in the Louis XVI style in France. He used satinwood veneers and inlays rather than painted decorations, and there was an overall elegance, grace, and refinement in the designs of his early and middle years. This resulted from his commitment to using straight lines and simple forms, rectangles, squares, circles, wherever possible. His uncompromisingly austere pieces are in sharp contrast to the upholstered seat furniture that came about two centuries later. The opposite of an over-sized reclining sectional, a Sheraton sofa is rectilinear, diminutively scaled, with thin upholstery, and restrained decoration.[44] They are not for flopping about but sitting on elegantly. The Romans and the Greeks did not have fully upholstered pieces; if they had, they would have resembled Sheraton's pieces, ensembles of crisp verticals and horizontals, lightly lifted into the air on slightly tapered legs.

His era was the beginning of the global influence of design publications. After his first publication, he wrote the *Cabinet Dictionary* in 1803, followed by *The Cabinet Maker, Upholsterer and General Artist's Encyclopedia* in 1805.[45] His influence was due to the popularity of his work in the British Isles, and his publications spread knowledge of neoclassicism across the globe. Furniture makers in the United States, South Africa, Australia, New Zealand, Sweden, and Germany, to name a few, were aware of his work. An example of his global influence is that in 1800 an exquisite table of ivory veneer was made in Murshidabad, India, and the design of the legs came directly from Sheraton's book. It is now part of the collection of the Victoria and Albert Museum.

In his later works, he introduced an extravagant version of the French Empire style, or at least more extravagant then his previous works. Urns, rosettes, festoons, scrolls, and pendant flowers were some of the motifs favored by Sheraton. His pieces were manufactured by Wright and Mansfield, and other companies.

Major projects: metamorphic library table-steps (1795) (Cooper-Hewitt National Design Museum); silver tea caddy (1839) (Art Institute of Chicago); carved and gilded beechwood couch (1805) (Victoria and Albert Museum).

22
Soane, Sir John

22.1 **John Soane**

Source: New York Public Library.

Born: Reading, England 1753
Died: London, England 1837
Location: England
Occupation: architect, writer
Movement: neoclassicism

An English architect, and one of the group responsible for introducing classical architecture into England, Soane studied in Rome, and found inspiration in the palaces and temples of the Caesars. He stated a devotion to Greek simplicity, but clearly was drawn to Roman complexity in his most famous projects. In Soane's day, he received both praise and criticism. Giving a memorial address on Soane's legacy, Thomas Donaldson said that Soane

> struck out into a style peculiarly his own; and faulty and ridiculous as that style undoubtedly deserves to be considered, it still displays so many pleasant inventions, such playfulness of fancy, and so many real master-strokes of genius, that wonder and admiration almost disarm criticism of its severity.[46]

Despite his limited output, he is considered one of the most important English neoclassical architects. Posthumously, his career received a boost when several important twentieth-century architects and theorists, including Robert Venturi, Charles Moore, and Colin Rowe, noted his importance for both the nineteenth and twentieth centuries.

Classicism, for Soane, was not an frugal vocabulary whose richness lay in reductiveness or austerity, as it was for Palladio and Inigo Jones. For Soane it was a rich and complex resource of constant wonder, capable of responding to a myriad of formal and highly specific conditions.

His output, as commonly known, is limited to two fantastically influential projects: the Bank of England and his own house.[47] The section of the Soane house is a wonder of complexity on a small site: four stories tall, he developed means to get natural light down

to the basement.[48] It is neoclassical in its detailing, but Victorian in its intricacy, in plan, section, and elevation. An innovative gallery has walls that unfold like a picture book to reveal an extensive collection of engravings, and make the wall surfaces twice as large as they initially appear. The house is choc-a-bloc with fragments, busts, watercolors, engravings, and urns of the house's owner who endlessly collected and reconfigured their arrangement (if Mrs. Soane had input on its decoration, it is invisible).

In contrast, his sprawling plan for the Bank of England is at once a recognition of the complicated administrative structure of modern institutions, and a formal marvel of multiple shapes (shifted grids, long galleries, oval halls, and circular salons) that connect in ingenious ways. Its precedents are many but the provenance of certain parts clearly lies in the ruins of Hadrian's Villa. Certain departments benefitted from a clarity of planning, but the overall effect is labrynthian. The Bank's exterior responds to the prominent site's urban conditions, just one of its features being a fountain based on the Villa at Tivoli. Soane was not burdened by the necessity to represent the building's form or function on the exterior.

22.2 **Bank of England, London, UK (1837)**

Source: University of Nebraska Libraries.

Soane was always beloved by architects and designers, but during the 1980s, a visit to his house in London became an obligatory pilgrimage. Many postmodernists cited their debt to his plan of the Bank of England; its imprint is obvious in the showroom designs of Michael Graves, for one. A trip to the Soane house in London continues to be a rite of passage for architecture and design students. On any given rainy morning in London, Argentinian, Chinese, Iranian, and Japanese students can be seen crowding underneath the politely supplied umbrellas to wait their turn at exploring the marvels of his house.

Major projects: Bank of England; Soane House; Lady Craven's Dairy; Tyringham, Buckinghamshire; Chelsea Hospital; Board of Trade offices.

23
Vredeman de Vries, Hans

23.1 **Hans Vredeman de Vries, Hendrick Hondius, engraving (1610)**

Source: Rjiksmuseum.

Hans Vredeman de Vries
Born: 1527
Died: 1604
Paul Vredeman de Vries
Born: Antwerp, 1567
Died: Amsterdam, 1617
Location: Netherlands
Occupation: Designer, Illustrator
Movement: Baroque

The elder Vredeman de Vries was the leading Flemish designer of his era. In his case, designer meant that although he was an accomplished architect and a painter, he influenced the design world through the drawings that he published.[49] These were designs for a variety of objects and ensembles that helped spread the popular style of French Baroque to Northern Europe and England. His principal publication was *Variae Architecturae Formae* (1560). It was an influential pattern book that allowed those involved in the decorative arts to model their work on what was fashionable. Vredeman de Vries' work was analogous to the French Baroque stylings popularized by Louis XIV and his coterie of artisans. His designs were classically based, but far more ornate.

Over the course of his life, he published 27 volumes. These included a series of *groteschi*, designs that incorporated real and imaginary figures. He displayed great technical virtuosity. While he is known for the imaginative aspect of his work, for his designs weren't commissioned projects but ideas for projects, most of which were never realized, he also created some highly technical designs, such as apparatuses for well enclosures, that included buckets, lifting mechanisms, cranks, and built-in basins.

He created trophies, decorations made of a grouping of arms, musical instruments, and foliage. Many of his designs were incorporated into the panels of chests, called 'nonesuch chests' (because they were considered erroneously to be inspired by Henry VIII's Nonsuch Palace). But Hans' most significant piece of furniture was the Great Bed of Ware (1590–1600), one of the monuments of English

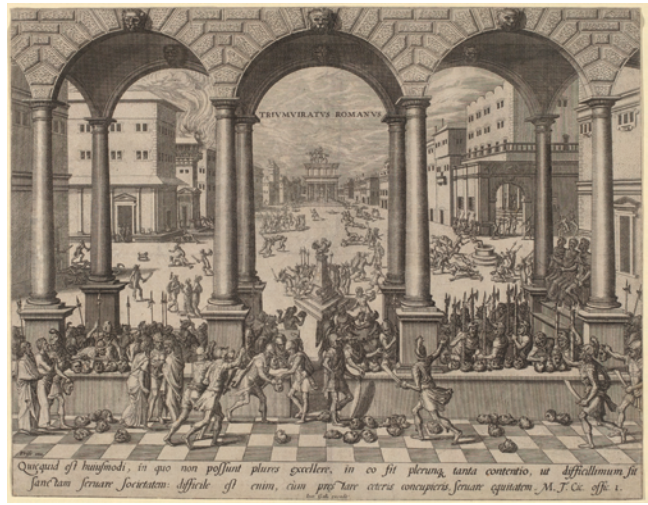
furniture. It is a large bed of state. Hans lived in Amsterdam, Gdansk, Hamburg, and Prague. At the end of his life, he sought the financial stability of a university position in Leiden, but his application to be a teacher of perspective was denied.

He had a son, Paul Vredeman de Vries, who himself published a book, *Plusieurs Menuiseries* (1630). Paul's work was only a slight modification of his father's work, thereby taking the French Baroque into the seventeenth century.

The furniture that stemmed from the work of father and son belongs to the category of architectural furniture, furniture pieces so weighty that they seem to belong to the category of building as much as they do architecture; this august group included beds of state, sideboards, frames, and buffets.

He included perspectival cityscapes, idealized views influenced by the work of Sebastian Serlio, that were utopian. They were in marquetry, and richly embellished with caryatids, pilasters, pediments, and herms, for carpenters, architects, and stone cutters to copy.

Major projects: Great Bed of Ware; *Variae Architecturae Formae*.



23.2 **The Massacre Under the Roman Triumvirate engraving**

Source: Ailsa Mellon Bruce Fund.

24
Walpole, Horace

24.1 **Horace Walpole**

Source: From the New York Public Library.

24.2 **Strawberry Hill, Twickenham, UK (1776)**

Source: University of Nebraska Libraries.

Born: London, England, 1717
Died: London, England, 1797
Location: England
Occupation: writer, interior designer, furniture maker
Movement: Gothic Revival

Walpole's most famous project was his own house, Strawberry Hill, a Gothic Revival villa in Twickenham, near London. Despite a limited body of built work, he became one of the major forces of Gothic Revival.

The son of the Prime Minister, Sir Robert Walpole, Horace moved out of the family ancestral property and bought an existing seventeenth-century house that he proceeded to enclose and remodel in the 1750s and 1760s. The resulting Gothic Revival tour-de-force was influential, although it had its share of critics who derided its inauthenticity.[50] In the house, plaster, papier-mâché, and wallpaper imitated Gothic stonework and wooden tracery. In the battle of styles between classicism and Gothic Revival, Walpole was a major player. Strawberry Hill and its owner constituted a repudiation of the Palladian version of neoclassicism, yet the house was, in its own way, highly unconventional and counter cultural.[51]

He collaborated with a group of friends he called the Straw Committee. Robert Adam did the round room; John Chute crafted Gothic bookcases, and to Richard Bentley fell the task of the fireplace in the Holbein Chamber. They constituted a close circle of friends and companions. The historian Matthew Reeve argues that their collaborative product was highly unconventional, and offered a different presentation of Gothic than that offered by the moralizing John Ruskin. Gothic, like Chinese, could be an exotic new style that reflected new social changes including self-fashioning. Some associated Walpole's sexuality with the exoticism of the villa and considered both worthy of trenchant criticism.[52] Charles Eastlake called the villa a parody; the art historian Kenneth Clark labeled it "Rococo Gothic."

For those who consider that modernism started in the eighteenth century, this house is part of the story. It is a prime example of decorated house as biography. Walpole collected medieval artifacts, many on display, but he reshaped the public perception of Gothic from something looking backwards to something pointed towards the future. He considered the Gothic realm as a free environment, not one delineated by rules.

Walpole also started the new literary tradition of the Gothic novel. In promoting Gothic Revival, through his writings, his house, and his life, the style was not a monolithic set of dictates tied to religion and nationalism, but an asymmetrical group of parts that could be liberating, a romantic assemblage that were keys to a modern personality as much as to a historical period. Multiple buildings in the wake of Strawberry Hill show its influence, such as Lee Priory in Kent.

Major projects: Strawberry Hill; painted beech armchair (Yale University); book, *A Description of the Villa of Mr. Horace Walpole* (1774); novel, *The Castle of Otranto: A Gothic Story.*

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Part II

Nineteenth Century

Neoclassicism, Gothic Revival, Romanesque Revival, Greek Revival, Egyptian Revival, Victorian, Arts and Crafts, Art Nouveau

II.1 **A.W.N. Pugin, Sacred Heart Church, Blackpool, England (1857)**

Source: Michael D. Beckwith.

II.2 **William Morris, Rose textile, indigo cotton block print (1883)**

Source: Courtesy LACMA.

Introduction: From Consensus to Plurality

The nineteenth century started out with design consensus in the form of neoclassicism, and ended with rampant stylistic plurality. The era and its styles can also be called Victorian, named for the long-living English monarch who dominated Europe and

significant areas of the Global South (Queen Victoria, 1819–1901). Neoclassicism appeared early during her lifetime, and came close to being an international style, appearing in one form or another on all continents. By century's end, a bewildering number of styles competed for dominance, many of them historic revivals, including Persian Gothic, neo-Grecque, and Pompeiian Revival. Skyscrapers appeared, of prime importance for interiors, yet their first appearances were variants of Romanesque Revival. In the era also known for the industrial revolution, new materials were developed, and methods of manufacture greatly improved, including glass, cast iron, and steel. The number of new technologies, from elevators to indoor plumbing and electrical lighting, was astonishing.

In contrast to the promiscuous proliferation of historical styles, some incredibly talented individuals, including Charles Rennie Mackintosh and Victor Horta, forged new aesthetic movements that showed alternatives to looking at the past, and these achievements include Art Nouveau, Arts and Crafts, and later, the Vienna Secession. There was a heightened attention to the home, and a belief that women were the domestic experts. This led some of the earliest interior designers, such as Candace Wheeler, to argue for the need for properly educating designers and increasing the profession's stature with standards and licensure.

25
Ashbee, Charles Robert

25.1 **Small pan with spoon, made by Guild of Handicraft Ltd., London (*c.*1902)**

Source: By Daderot (own work) (public domain or CC0) via Wikimedia Commons.

Born: Spring Grove, Isleworth, Middlesex, England, 1863
Died: Godden Green, Sevenoaks, England, 1942
Location: England
Occupation: architect, writer
Movement: Arts and Crafts

C.R. Ashbee, a leader of the English Arts and Crafts Movement, is known for establishing the Guild of Handicraft and producing a large range of decorative objects and interiors.[1] He went to school at Wellington College and King's College, Cambridge before working for the architect G.F. Bodley and doing social work for Toynbee Hall, the institution whose volunteers sought to combat poverty. Ashbee was one of those who saw the potential in design for radical social change. In 1888 he founded the Guild of Handicraft in London, based on the medieval idea of a close community of craftsmen.[2] The organization grew to over 150 people and in 1902 he moved the group to the country in Chipping Campden. His support of the Guild was intended to support like-minded designers, and was testament to his belief in community organizations. A writing cabinet Ashbee designed under the auspices of the Guild (1902) contrasted simple shapes with designated areas of high decoration. The legs were twisted columns resting on crouching demons that served as feet. Small portions of the interior featured stenciled flowers of black and red. Yet the bulk of the front was a series of unembellished wood panels, indicated only with a discreet small-scale dot motif. As with the best of Arts and Crafts pieces, its origins lay in history, but the effect was fresh.

The guild was founded on the Arts and Crafts ideals and Ashbee was influenced by John Ruskin and William Morris. Interiors, furniture, jewelry, leatherwork, books, metalwork, and other decorative objects were crafted by the workshop. Ashbee designed most of the objects in a more ornamental Arts and Crafts style until the Guild ended in 1908. For his mother and sister, he built a home on Cheyne Walk, with the Guild decorating the interiors, known as Magpie and Stump. The residence also housed his architectural offices. In 1904 he founded the School of Arts and Crafts and afterward focused on architecture.

Ashbee was involved in publishing, leading Essex House Press and William Morris' Kelmscott Press.[3] His interest in preservation is seen in his role as principal in the Society of the Preservation of Ancient Buildings and his work advising the British Mandate of Palestine administration on civic affairs and preservation of buildings and monuments from 1918–1922. He lectured in English literature at Cairo University before returning to England. Despite his stylistic interest in England's medieval period, and his connection to English Arts and Crafts, he was an early supporter of Art Nouveau.

Major projects: Cheyne Walk (Magpie and Stump); leather panel for Cheyne Walk; Chain necklace with peacock pendant.

26
Beardsley, Aubrey

26.1 **Aubrey Beardsley**

Source: Digital image courtesy of the Getty's Open Content Program.

Born: Brighton, England, 1872
Died: Menton, France, 1898
Location: England
Occupation: artist
Movement: Art Nouveau, Arts and Crafts

An English illustrator initially associated with the Aesthetic Movement, Beardsley's graphics figure among the earliest Art Nouveau works. Many of his drawings of botanical subjects served as the basis for textile and wallpaper designs. Beardsley did numerous journal covers, and his illustrations were exceedingly popular and influenced designers, including Edward Burne-Jones. Like many of his time, he admired Japanese prints, and the art of James Whistler.

Success came early with his drawings for Oscar Wilde's play *Salome* in 1893. Perhaps no other artist ever used fields of black and white to such great effect. A hallmark of his art was a lush area of black ink, which was contrasted by an area of untouched white. The technique made his drawings seem fresh, and worked well with new reproduction techniques, such as line-block prints and photogravure. A set of illustrations for *Le Morte d'Arthur* included the chapters' initial letters. The designs caught William Morris' attention, who felt that Beardsley was copying his work.

Beardsley's drawings, with their clean, languid swirls, took the Aesthetic Movement in a new direction. Although a feature of his works was a sinuous line, he avoided being overly decorative. His stark drawings therefore also hint at modernism. As with any prodigious talent who dies young—Beardsley was all of 25—one cannot help but wonder what riches more years would have produced. While Art Nouveau came to its full fruition in Belgium and France, its beginnings lay in the skillful and beguiling graphics of a group of forward-looking English artists, including Beardsley. It is rare if not unheard of that someone could influence architecture and design from their position as a graphic artist, but that is precisely Beardsley's

26.2 **Isolde, lithograph**

Source: Library of Congress.

achievement. As architectural historian Nikolaus Pevsner wrote, "A synthesis between nature and stylization was achieved which has never been outdone."[4]

Major projects: drawings for Wilde's *Salome*; drawings for Malory's *Le Morte D'Arthur*; drawings for Aristophanes' *Lysistrata*; *The Yellow Book* covers.

27
Belter, John Henry

27.1 **Sofa with buttoned back (1850)**

Source: Birmingham Museum of Art; Photography Sean Pathasema.

Born: Osnabrück, Germany, 1804
Died: New York, 1863
Location: Germany, United States
Occupation: furniture maker
Movement: Victorian

Born in Hannover, Belter arrived in New York in 1833. The furniture maker was known for his technical innovations, including laminated plywood and automated carving. The nineteenth century is known for the variety of its styles, but Belter, perhaps better than anyone else, captured the spirit of Victorian design in his highly decorated furniture pieces.[5]

In 1839 he became an American citizen. The 1853 Exhibition of the Industry of All Nations gave his career a boost, and his shop was soon busy producing chairs, sofas, tables, and beds. Belter's designs were constructed in rosewood, oak, and walnut, in plywood form, and employed a quasi-industrial process. His furniture, popular throughout the 1850s, featured heavily carved and curved frames, and roll moldings. His seat furniture contrasted the ornate wooden parts with monochromatic upholstery.

Belter's output was synonymous with the Rococo Revival, which, despite its name, was not a revival of the eighteenth-century French style, but a group of designs thoroughly enmeshed in Victorian decoration and detail. As part of his professional activity as a furniture designer, he filed four patents, one for a machine to saw openwork patterns, and another for laminating complex curves. Producing his pieces involved steaming, pressing, and carving. The final treatment resulted in intricate bowers of foliage, vines, grapes, and cherries, all in high relief. A crest usually embellished the top of a tri-partite back, while wheeled cabriole legs held up the front.

His success resulted in his designs being widely copied, by Joseph Meeks and less accomplished imitators. The predominant technological feat of Belter's lifetime, industrialization in all its forms, promised to provide a level of decoration that previously had only been possible for the most wealthy. Belter's innovation was to create a manufacturing process that looked handmade. Quality in furniture design was often judged based on the quantity of surface decoration. In this Belter excelled, and the pieces produced during his lifetime perfectly embodied the taste and aesthetics of the Victorian era.

Major projects: sofa (1850) (Milwaukee Art Museum); side chair (1855) (Cooper-Hewitt); sofa (1855) (Museum of the City of New York); sofa (1856) (Victoria and Albert Museum).

28
Codman, Ogden

28.1 **Ogden Codman**

Source: (public domain) via Wikimedia Commons.

Born: Boston, Massachusetts, 1863
Died: Brie-Comte-Robert, France, 1951
Location: United States
Occupation: architect, interior designer, writer
Movement: historicism

Ogden is one of the highly educated elites who created elegant houses and interiors of the gilded age. He was an American who brought European levels of refinement to the task of building and decorating homes for the fabulously wealthy. The terms *Edwardian* and *Belle Epoque* do not literally pertain to design in the United States, but it is to those traditions that Ogden's work belongs. The antithesis of a modernist, his designs nonetheless offered an alternative to what was perceived to be the excesses of Victorian design, with its polychrome, highly decorated, and historically promiscuous designs. Ogden, like his English contemporary, Arthur Davis, re-refashioned eighteenth-century French classicism and made it applicable for the twentieth century. He thereby saw continuing viability to historical styles. Codman was active in the period when famous modernists, from Adolf Loos to Le Corbusier, were denouncing architects such as himself.

Ogden co-wrote one of the earliest decorating manuals with one of the most significant figures of American literature, Edith Wharton. *The Decoration of Houses* appeared in 1902 and, while hardly modernizing historicism, nonetheless played the role of seeing a continuing relevance to Old World design methods. It was an erudite look backwards to the forces of the eighteenth and nineteenth centuries which refashioned them and made them capable of responding to twentieth-century conditions. For example: "Whatever extravagances the upholsterer may have committed in other parts of the house, it is usually conceded that common sense should regulate the furnishing of the den."[6] The text referenced his projects as successful examples of his recommendations.

Wharton introduced Codman to the railway magnate, Cornelius Vanderbilt II, who subsequently hired Codman to design two floors of his Newport home, The Breakers.[7] Codman designed the rooms combining eighteenth-century French and Italian styles. In the Gilded Age, 1860–World War I, the US economy expanded rapidly, based on industrialization and consolidation of several industries, and produced a group of fabulously wealthy families. These newly rich families desired houses commensurate with the status their wealth gave them.[8] Codman was one of the architects who served this segment of the market with distinction. Starting in 1890, he had had considerable success in a career that lasted for close to three decades. A series of similar projects, architecture

28.2 **Green Parlor, Looking west from the Ballrooom, Chateau-sur-Mer, Bellevue Avenue, Rhode Island**

Source: Library of Congress.

and interiors, followed that included the Codman-Davis House, the Rockefeller residence, interiors for Frederick William Vanderbilt, and the Metropolitan Club East wing—22 houses in all.

Codman furthered a tradition in which the patrons for architecture were the wealthy and the powerful; he did not challenge that position, as did some of his contemporaries. What he did with talent and erudition is prove that American architecture and interiors, at its best, could create projects on a par with Europe's finest country houses, villas, and chateaux.

Major projects: three residences for Edith Wharton; interior design, upper floors of the Vanderbilt mansion, The Breakers; Martha Codman House; Villa Leopoldo.

29
Day, Thomas

29.1 **Dresser, washstand, and rocking chair**

Source: Courtesy North Carolina Museum of History, photography Eric Blevins.

29.2 **Church interior, Milton, North Carolina, with pews by Thomas Day**

Source: Courtesy North Carolina Museum of History, photography Eric Blevins.

Born: Charleston, North Carolina, 1801
Died: 1861, location at time of death unknown
Location: United States
Occupation: furniture maker
Movement: neoclassicism, Victorian

Day, the son of a carpenter, was a free black carpenter and furniture maker who specialized in mahogany furniture. He studied in Washington and Boston, and in 1823, he moved to Milton, North Carolina, and purchased the Old Yellow Brick Tavern, which he turned into his workshop and that reached its height in the period 1830–1860.

Day worked on both architectural millwork and furniture pieces. His millwork included paneling, staircases, and fireplaces. Stylistically, his output ranged from Empire (neoclassical) to Victorian. Most of his work was residential, but he did some work

for schools and churches, including lecterns, desks, choir stalls and pews. At one point he employed 12 people, including white apprentices. Day was one of those who, because of talent and hard work, was able to overcome a social and economic system that was structured against him. Because he worked on both architectural pieces and furniture, he was a rare carpenter who offered to clients the possibilities of coordinating their architecture with its contents.

Conceptually neoclassicism and Victorian are different, the former academic and with sparse detailing, the latter more popular and relying on profuse decoration from multiple historic periods. This ideological distinction appeared to interest Day little and he freely worked in a variety of styles, including some neo-Gothic works. A Gothic-Revival bedstead from 1853 shows the multiple sources from which Day drew for his work. The headboard has three grand blind Gothic arches. Yet in discrete parts of the footboard and the posts, the foliate decoration, turnings, and bun feet belong to the Victorian-Rococo tradition. It was made of mahogany veneer on pine. His pieces are highly sought after today and he was the subject of major exhibitions at the North Carolina History Museum and the Smithsonian Institution.[9]

Major projects: open pillar bureau (North Carolina Museum of History); mahogany veneer Gothic Revival bedstead (North Carolina Museum of History); walnut Greek Revival armchair (North Carolina Museum of History).

30
Dresser, Christopher

30.1 **Christopher Dresser**

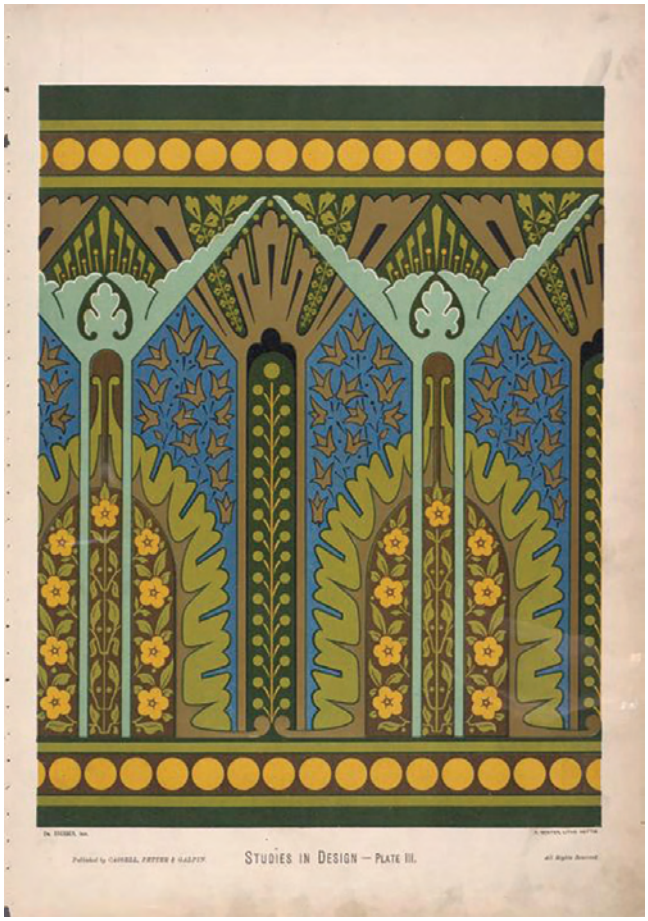
Source: Linnean Society.

Born: Glasgow, Scotland, 1834
Died: Mulhouse, France, 1904
Location: England, Scotland
Occupation: furniture maker, writer
Movement: Arts and Crafts, Victorian

The future industrial designer and author started his design training at the age of 13. His talents as a botanical illustrator made him a natural to study under Owen Jones at Oxford. He contributed to Jones' influential *The Grammar of Ornament*. Dresser was an early and influential member of the British Arts and Crafts movement, yet his interests were many, and included the craze for all things Japanese, *Japonisme*.[10] One of many Britons who collected Japanese artworks, he actually traveled there in 1877. His duties included making purchases to be sold at Tiffany's.

He is credited with one noted example of Egyptian Revival furniture, the Thebes stool, although many produced similar looking pieces. This highlights one of the conflicting attitudes of those active in Arts and Crafts like Dresser; they publicly opposed Victorian historicity, yet occasionally themselves were inspired by historical examples.[11]

He was interested in everything. Dresser did a variety of housewares, ceramics, textiles, furniture designs, and wallpapers, and was an influential author. His early interest in scientific illustration resulted in his writing three textbooks on botany. His talents as an artist served him well when he started doing floral designs for textiles. What his activities hold in common is that they stemmed from his desire to counteract what he considered the excesses of Victorian design. A modern aesthetic is often evident in his designs, for he was often exploring geometries, even when creating floral patterns. Unusual for someone with a background in scientific illustration, he believed that floral designs should be stylized and not



30.2 **A frieze of new style**

Source: New York Public Library.

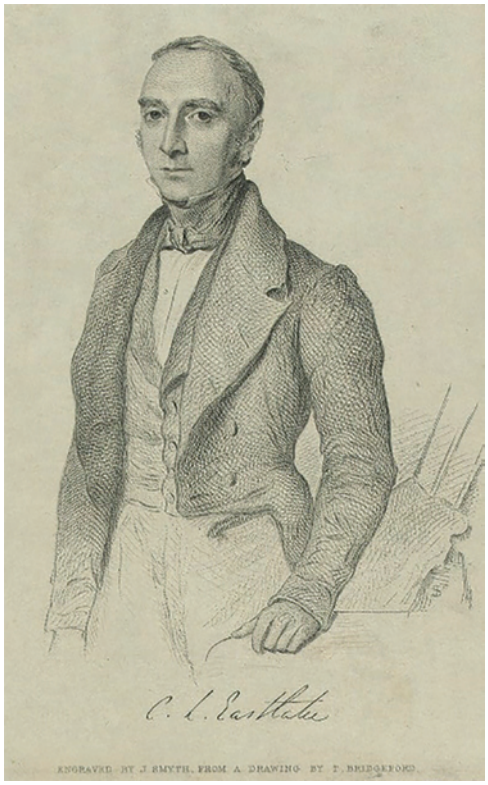
representational. In this regard, he set the stage for Art Nouveau. He collected his thoughts about design in multiple publications, including *The Art of Decorative Design* (1862) and *Principles of Decorative Design* (1873).

In 1880 he opened a shop on New Bond Street, London to sell his furniture pieces and his design services. During his life, he enjoyed a great reputation, and the Victoria and Albert Museum honored his life achievements with a retrospective of his work in 2004.

Major projects: teapot for James Dixon & Sons (1879); toast rack for Hukin-Heath (1880); ebonized chair for Chubb & Co. (1883); author of *Japan: Its Architecture, Art, and Art Manufactures.*

31

Eastlake, Charles L., the Elder and Eastlake, Charles L., the Younger



31.1 **Charles L. Eastlake the elder**

Source: T. Bridgeford, New York Public Library.

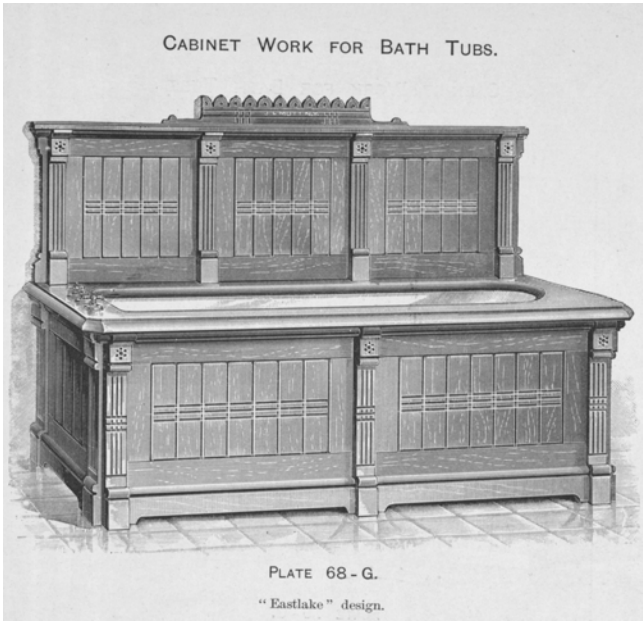
Eastlake, Charles L., the Elder
Born: Plymouth, England, 1793
Died: Pisa, Italy, 1865
Eastlake, Charles L., the Younger
Born: Plymouth, England, 1836
Died: London, England, 1906
Location: United States
Occupation: furniture makers
Movement: Gothic Revival, Victorian

An advocate of the Gothic Revival in England during the nineteenth century, Eastlake the Elder was a painter, scholar, collector, and curator who served as president of the Royal Academy.

The more famous of the two Eastlakes is the younger, the nephew of Eastlake the Elder. What they shared was their support of Gothic Revival design.[12] Eastlake the Younger influenced design chiefly through his publications, including *Hints on Household Taste* (1868), which included numerous examples of his furniture designs.[13] Eastlake pieces were produced with machine methods, resulting in assorted pieces of furniture that were embellished with heavy hardware, metal, and tile panel inserts; their decoration was otherwise shallow in depth.

In part because of the popularity of his book, a fashion for Gothic Revival spread around the world to English colonies, including the United States, where his heavy oak furniture was particularly successful. Gothic Revival in his hands was not another nineteenth-century revival style, but a way of designing that looked to the past to solve contemporary design issues. "Eastlake Style" referred to pieces made by his imitators (the designer was critical of some of the pieces that were sold under his name, considering them too fussy). A particularly popular piece was a dining room sideboard. Such pieces were Victorian with their weight and detail, yet their constructional honesty made them stylistic links to more simplified pieces that were to come, such as those made by Arts and Crafts designers and the works of the Shaker community. Eastlake believed in simple decoration that was used with restraint.

What was incontrovertibly Victorian about Eastlake's decorating advice was his fear that one pattern of wallpaper in a room might seem monotonous. He sold a wallpaper that was divided into three areas: starting from the floor, one pattern indicated the dado; a



31.2 **Cabinet work for bath tubs**

Source: New York Public Library

second filling pattern then rose from the suggested chair rail to the ceiling; and a third frieze pattern suggested the cornice. His work also influenced architectural exteriors, such as the American Stick style, and Queen Anne, with turned columns that derived from his furniture.

For an era obsessed with copious amounts of decoration, Eastlake the younger provided guidance as to how to do it well. The author, furniture designer, and tastemaker was a major figure in the Gothic Revival, and a bridge between the Victorian era and the twentieth century that followed it.

Major projects: President of the Royal Academy; Keeper of the National Gallery; author of *Hints of Household Taste in Furniture, Upholstery, and Other Details* (1868); author of *A History of the Gothic Revival* (1872).

32
Godwin, Edward William

32.1 **Dromore Castle Bookcase**

Source: Courtesy LACMA.

Born: Bristol, England, 1833
Died: London, England, 1886
Location: England
Occupation: architect, furniture maker, interior designer
Movement: Arts and Crafts

An interior designer, architect, furniture designer, and author, the British aesthete lived a stylish and dramatic life. His works were related to English Arts and Crafts, Gothic Revival, and *Japonisme.* In 1862, he moved to London. He first collaborated with William Bates, a Gothic Revival architect. He later designed houses for which he often did the interiors, paintings, and furnishings. His prominent commissions included work for his friends, including the artists Frank Miles and James Whistler, the writer Oscar Wilde, and Princess Louise.

He designed a townhouse for James Whistler in Chelsea. In 1879, due to an unfavorable legal decision against him, Whistler was broke and had to sell the house, considered one of the finest examples of integrated Arts and Crafts design. Godwin was an early advocate for total design, where one person was responsible for the architecture, interiors, and all the decorating and objects contained within. One of the finest in the class was Whistler's house, which was ultimately sold, drastically remodeled, and then demolished in the 1960s.

His furniture pieces are typically categorized as Anglo-Japanese, that is, they were not authentically Japanese, but showed a strong influence of Japanese design and admiration of its carpentry tradition.[14] Evidence for his fondness for Japanese arts was his collection of Japanese wood-block prints. His well-known sideboard was made with the manufacturer William Watt. It was crafted out of

ebonized deal, an inexpensive wood, although versions of it were also made of mahogany, oak, and pine. One of his sideboards was used in the house he shared with the actress Ellen Terry.

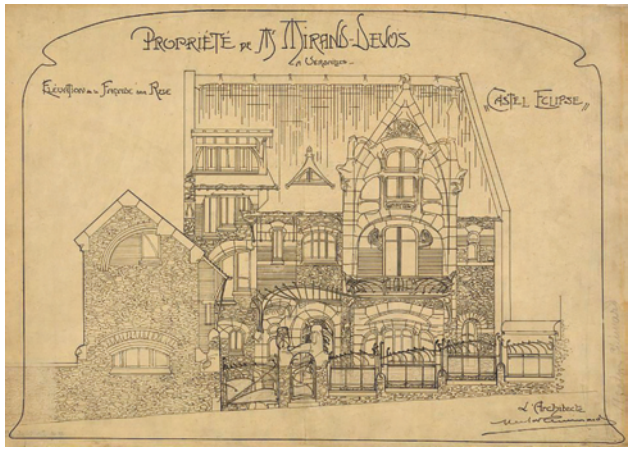
He was also a skillful watercolorist, a talent that he put to good use in his interior renderings, and in developing wallpapers, upholstery textiles, and tiles. Due to his relationship with Terry, he did occasional costume and stage designs, providing the multi-talented Godwin with yet another artistic outlet. The influences on Godwin were many, ranging from Japanese arts, Irish Medievalism, Gothic Revival and the Aesthetic Movement.[15] Yet throughout his work, one detects a reliance on asymmetry, and sparse fields delineated with simple bands of decoration. In this capacity, he set the stage for the earliest developments of twentieth-century modernism.

Major projects: Butterfly brocade (actually a brocatelle); house for James Whistler; line of "art furniture" for William Watt; Regency/Japanese chair purchased by William Kenrick; "Bamboo" wallpaper for Jeffrey and Co.; stage design for *Merchant of Venice* (1875).

33
Guimard, Hector-Germain

33.1 **Hector-Germain Guimard**

Source: Cooper Hewitt, Smithsonian Design Museum/Art Resource, New York.



33.2 **Ink drawing of Castel Eclipse, Versailles, France (1898)**

Source: Library of Congress.

Born: Lyon, France, 1867
Died: New York, 1942
Location: France
Occupation: architect, industrial designer
Movement: Art Nouveau

Guimard studied architecture at the School of Decorative Arts and the École des Beaux-Arts in Paris. His first designs were influenced by Gothic-Revival architect Eugène-Emmanuel Viollet-le-Duc. After visiting Belgium and seeing Victor Horta's Art Nouveau designs, Guimard adopted elements of the new style, and became one of the most important Art Nouveau architects in France. Paris became one of the early centers of European Art Nouveau, in no small part due to Guimard's numerous projects.[16]

He began his career with an interior project, the restaurant Grand Neptune (1888). Moving firmly in an Art Nouveau direction, the Castel Béranger (1894–1898) featured decorative cast iron and whiplash motifs. He followed with other homes in the Art Nouveau style, including Castel Henriette (1899). His most recognized designs are the iconic Paris Metro entrance structures (1898–1901), which

feature natural motifs and ornamental, plant-like forms made of cast iron and glass. The Metro structures were completed as Paris was introducing Art Nouveau to the masses in 1900 with the Exposition Universelle, although Guimard did not officially participate.[17] His designs aligned with the advancements in industrial design and brought art and design into everyday street life in Paris. With his embrace of metal, manufacturing, glass, and electricity, Guimard connected design to technological innovation—in sharp contrast to his Arts and Crafts contemporaries across the channel who abhorred them. Each Guimard design for the Metro system was standardized and modular, aiding their manufacture and installation, and promoting the use of new materials. He also designed the Humbert de Romans auditorium (1897–1901) at the same time.

Guimard's later work consisted mostly of town houses and furniture designs with sinuous, organic lines. He was known to be in control of every aspect of design and successfully brought Art Nouveau to the general public.

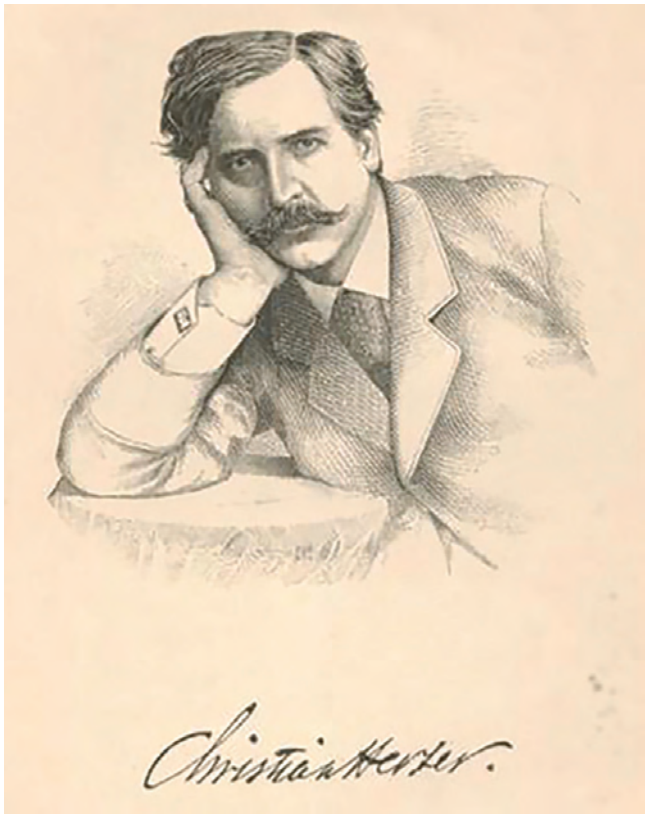
Major projects: The Castel Béranger; Castel Henriette; Paris Metro Stations; Humbert de Romans auditorium.

33.3 **Entrance to the Metro, Paris, France (1900–1913)**

Source: Photo by Lindsey Yoneda.

34
Herter Brothers

Christian Herter; Gustave Herter



34.1 **Christian Herter**

Source: New York Public Library.

34.2 **Parlor Cabinet (*c.*1875)**

Source: Courtesy LACMA.

Herter, Christian
Born: Stuttgart, Germany, 1839
Died: New York City, 1883
Herter, Gustave
Born: Stuttgart, Germany, 1830
Died: 1889
Location: United States
Occupation: furniture makers, decorators
Movement: Arts and Crafts, Victorian

Half-brothers Christian and Gustave were cabinetmakers who followed in their father's trade. Gustave left Germany for the United States in 1848 and established a successful decorating and cabinetmaking business.[18] Christian joined him upon moving to New York and became a partner in the joint Herter Brothers business in 1864. After traveling to France and England in the late 1860s and early 1870s, Christian brought back a new appreciation for European furniture styles, which they incorporated into their designs for American clients. The Herter Brothers are known for their quality furniture and interiors of the 1870s–1880s in a variety of revival styles for wealthy

clients. Their work was initially heavily decorated and stained dark, qualities it shared with many historic revivals, yet they avoided the worst excesses of Victorian design with their compositional expertise and growing interest in the Aesthetic Movement. Their work was Victorian, but Victorian done well.

The majority of their projects in New York were in the styles of Renaissance Revival, Neo-Grecque, Eastlake, and Arts and Crafts. The brothers often incorporated ebonized cherry, marquetry, inlays, and natural motifs with some Japanese influences and geometries. From 1879–1882 the duo designed William Henry Vanderbilt's mansion on Fifth Avenue, creating a luxurious interior with a fashionable smattering of Japanese elements. The project had all the qualities of a Victorian interior: a deep gilded crown molding, heavy draperies at the windows and interior doors, somber colors, tiers of framed paintings, Turkish revival furniture, patterned carpet, wallpaper, and upholstery, and a perimeter composed of multiple sideboards that held a serious collection of bric-a-brac. Other projects include the interiors of the mansion of Darius Ogden Mills, furnishings for the Jay Gould residence, and the interiors of the Eldridge Street Synagogue. Another major project for the brothers was furnishing the Red Room in the White House during the presidency of President Ulysses S. Grant and creating carved paneling for the East Room during Theodore Roosevelt's presidency.

In 1879 Christian retired, and the firm continued until 1907 without him. The brothers' furniture is part of the collections of Metropolitan Museum of Art and the Legrand Lockwood mansion in Norwalk, Connecticut. The latter is an example of the luxury of their design that was mostly reserved for the wealthy elite, with richly carved wood and frescoed walls and ceilings.

Major projects: William Henry Vanderbilt's mansion interiors; furnishings for the Red Room in the White House; furnishings for the Jay Gould residence; Eldridge Street Synagogue.

35
Horta, Victor

35.1 **Victor Horta**

Source: By Gustave Deltour (public domain), via Wikimedia Commons.

Born: Ghent, Belgium, 1861
Died: Brussels, Belgium, 1947
Location: Belgium
Occupation: architect, furniture maker, interior designer
Movement: Art Nouveau

Horta attended the Academie des Beaux-Arts in Ghent (1873) and Brussels (1881) and came under the tutelage of neoclassical architect Alphonse Balat. While Art Nouveau already had its roots in Aubrey Beardsley's illustrations and Emile Galle's vases, Horta introduced Art Nouveau interiors and helped popularize the modern, international design movement that deviated from classical form, historicism, and eclecticism.

His most celebrated designs were for the residences of private clients. The Hôtel Tassel in Brussels (1892–1893) is widely recognized as the first fully developed architecture and interior design work of the Art Nouveau style.[19] Horta's designs were archetypal Art Nouveau, with the common theme of nature applied with the sinuous "whiplash" curve and root forms. Hôtel Tassel, like many of Horta's projects, was designed as a whole from the home's ironwork façade to the interior, including murals, railings, mosaics, lighting, furniture, and door hardware.[20] He introduced industrial steel into the homes of families, with exposed wrought iron columns and railings molded in vine-like forms. Many of his designs focused on lighting and used glass roofs, open spaces, grand staircases, warm color schemes, and a variety of contrasting materials.

These elements were common in the subsequent town houses he designed including Hôtel Solvay (1895–1898), Hôtel van Eetvelde (1897–1901), and Maison & Atelier Horta (1898–1901), all of which UNESCO has designated as World Heritage Sites.

The historian of modernism Nikolaus Pevsner wrote about Horta at length:

> Art Nouveau must retain the credit for the discovery of the aesthetic possibilities of iron and glass—even if these qualities have nothing to do with those of the grid. Art Nouveau adored lightness, attenuation, transparency, and of course sinuosity.[21]

The retail sector always strives to be current, and Horta designed a number of department stores in the Art Nouveau style after it gained popularity from the general public.

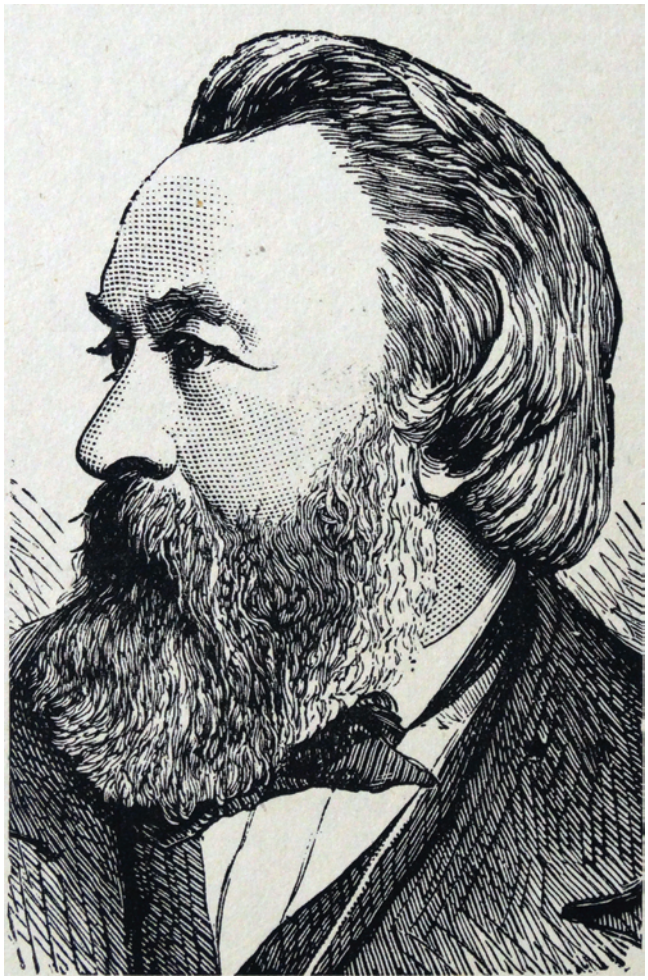
35.2 **Hôtel Tassel, Brussels, Belgium, (1893)**

Source: By Henry Townsend (own work, own photo) (public domain), via Wikimedia Commons.

His later work simplified into a more classical direction from his past studies. He became the director of the Academie des Beaux-Arts in Brussels in 1913, and designed the Palais des Beaux-Arts, completed in 1928.

Major projects: Hôtel Tassel; Hôtel Solvay; Hôtel van Eetvelde; Maison & Atelier Horta; Maison du Peuple; Palais des Beaux-Arts.

36
Jones, Owen



36.1 **Owen Jones**

Source: World History Archive/Alamy Stock Photo.

Born: London, England, 1809
Died: London, England, 1874
Location: England
Occupation: interior designer, writer
Movement: Arts and Crafts

One of the leading design theorists of the nineteenth century, Owen Jones is best known for his writing on color and design that he published in *The Grammar of Ornament* (1856). People were befuddled by Victorian eclecticism, and Jones attempted to make sense of the subject with his comprehensive approach. The London born architect and designer set out to travel to Italy, Greece, Egypt, Turkey, and Spain when he was 23, and the exposure to these cultures greatly influenced his design philosophy. He was thus one of the first multiculturalists. While in Spain, he studied the Moorish architecture of the Alhambra Palace and published his preliminary studies upon his return to London. As a designer, he created tiles, mosaics, and other tessellated pavements inspired by the Islamic architecture he saw during his travels.

Jones designed many residential projects and in them employed pattern, color, and different cultural styles. In the Great Exhibition of 1851, he designed the interior of architect Joseph Paxton's Crystal Palace, making a bold statement of primary colors and applied ornament.[22] His other interior work includes the Langham Hotel, Christ Church Streatham, and an interior for the Khedive of Egypt. St. James' Hall, a London concert venue, was one of Jones' notable architecture projects. Along with architecture and interiors, Jones designed furniture, carpets, wallpaper, silks, and other designed objects.

For the Government School of Design, he was involved in forming the education curriculum. The school's collections, the Museum of Ornamental Art, became the basis of the Victoria and Albert Museum where he designed two of its galleries, including the Oriental Courts. In 1856 he set out to educate the masses on his design theories and published *The Grammar of Ornament*, which compiled

36.2 ***The Grammar of Ornament*, Indian No. 2 print (1856)**

Source: Digital image courtesy of the Getty's Open Content Program.

his selections of favored design styles from different cultures and eras, offsetting the familiar revivalist styles in Europe at the time.[23] Thoroughly enmeshed in Britain's design orthodoxy, Owen was one of the first to explore in depth non-Western design. He also achieved the near impossible: bridging the gap between Victorianism and modernism, and making sense of the plethora of cultural influences that constituted nineteenth-century design.

Major projects: Crystal Palace interiors; Christ Church interiors; Langham Hotel; Fishmongers' Hall; *The Grammar of Ornament.*

37
Mackmurdo, Arthur Heygate

37.1 **Mackmurdo chair**

Source: Courtesy LACMA.

Born: London, England, 1851
Died: Wickham Bishops, England, 1942
Location: England
Occupation: furniture maker, artist
Movement: Art Nouveau, Arts and Crafts

A furniture designer and architect of the Arts and Crafts movement whose botanical drawings were an early apparition of Art Nouveau, Mackmurdo studied under Ruskin at Oxford.[24] He started out his career as an apprentice to several Gothic Revival architects. He set up his own architecture practice in 1875, but he found his greatest success in graphics and furniture design.

He co-founded Century Guild (1882), a conglomerate of designers and craftsmen that published an influential journal, *The Hobby Horse*. He personally knew William Morris, Philip Webb, and Ford Madox Brown. He was at the epicenter of English Arts and Crafts, although his fame lies in his contribution to starting another movement.

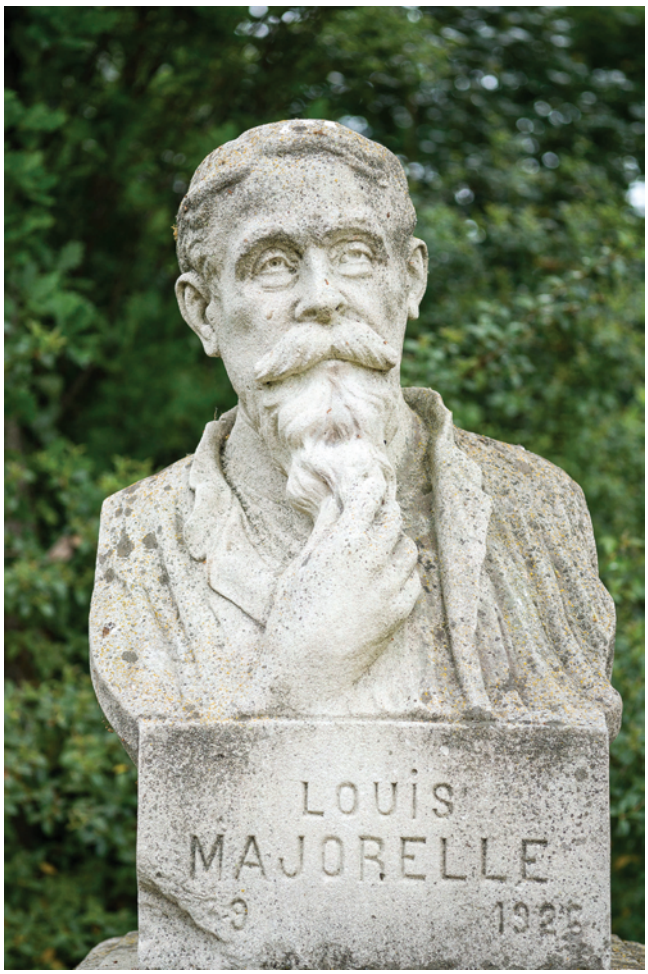
Mackmurdo is credited as designing the first Art Nouveau piece of furniture in Britain, an armless dining chair (1882) with fretwork cut out of ebonized mahogany.[25] Several copies exist. Historian Larry Lutchmansingh wrote that its famous back has "the vitality of a marine plant swaying to the gentle push and pull of water."[26] The chair's construction was unremarkable, but the asymmetrical foliate pattern of the back was highly influential. This was the same motif that Mackmurdo used as the frontispiece to *Wren's City Churches*. His famed engraving had little connection to its subject of English Renaissance/Baroque architecture.

His furniture designs belong in two camps: rectilinear compositions that predate the gridded designs of the Secessionists, and their ideological opposite, sinuous curves based on botanicals. Over time, Mackmurdo moved away from his mentor Ruskin's medievalism, and was increasingly focused on twentieth-century concepts of social reform.

His designs played an important role in expanding the influence of English Arts and Crafts. He influenced designers from Baillie Scott to C.F.A. Voysey. A furniture detail credited to him is related to forms whose provenance lay in nature. A gentle swelling at the bottom of a tapered leg is known as the Mackmurdo foot.

Major projects: chair (1882); illustration for *Wren's City Churches* (1883); desk (1886); Single Flower and Cromer Bird, cretonne designs (1882); author, *The Human Hive: Its Life and Law* (1926).

38
Majorelle, Louis



38.1 **Statue of Louis Majorelle, Nancy, France**

Source: Huang Zeng/ Shutterstock.com.

Born: Toul, France, 1859
Died: Nancy, France, 1926
Location: France
Occupation: furniture maker
Movement: Art Nouveau

Master Art Nouveau cabinetmaker Louis Majorelle first trained as a painter before taking over his father's cabinetmaking business in Nancy, France. France's position as a world leader in decorative arts rested on its primacy in late eighteenth-century design. By the time of Majorelle's activity in the family business, many of those designs were over 100 years old. Majorelle's leadership of the firm, and his own designs, developed a French sphere of Art Nouveau that rivaled that of its place of origin, Belgium under the design leadership of Victor Horta.

From 1879–1889 Majorelle ran the shop with his brother Jules carrying on their father's legacy in Louis XV and Louis XVI revival styles. He began incorporating Art Nouveau elements into his designs around 1894. As there was another significant Art Nouveau figure in the provincial capital, the artist and furniture maker Émile Gallé, Nancy became one of two French centers of Art Nouveau, the other being Paris (where the leading figure was Hector Guimard). The works of the Majorelle family firm moved steadfastly away from historical styles and blossomed into a refined Art Nouveau style in the following years. The company produced furniture, lighting, fabrics, and metalwork, taking the skill for which eighteenth-century French products were known into the twentieth century.

Nature, the crux of Art Nouveau designs, was naturally a focus for Majorelle and he incorporated plant motifs and swirling arabesques into his work. With a luxurious material palette of exotic woods and gilt bronze, Majorelle employed marquetry and created lavish furniture for wealthy clients. At the 1900 Paris Exposition Universelle, Majorelle displayed his Orchid bedroom suite; similar floral motifs were often a feature of his work. One mahogany and ormolu chair

38.2 **Cabinet**

Source: Huang Zeng/ Shutterstock.com

from 1900 simultaneously looks like its forms, chiefly the front feet and the back siderails, grew organically, or are melting. He founded the École de Nancy with other Art Nouveau artists in 1901, a school that helped cultivate the French Art Nouveau movement. Continuing to design furniture, Majorelle began to focus on commercializing his furniture process and producing multiples of the same design through a combination of machine and hand labor. This coincided with the dawn of the machine age and the volume of output allowed him to become quite profitable. For French culture, Art Nouveau represented a second era (after Rococo) in which French design was supreme. The works of Majorelle and his contemporaries were a sharp contrast to nineteenth-century eclecticism. With its lack of historic details, embrace of new materials, and manufacturing, French Art Nouveau had within it the early stirrings of modernism.

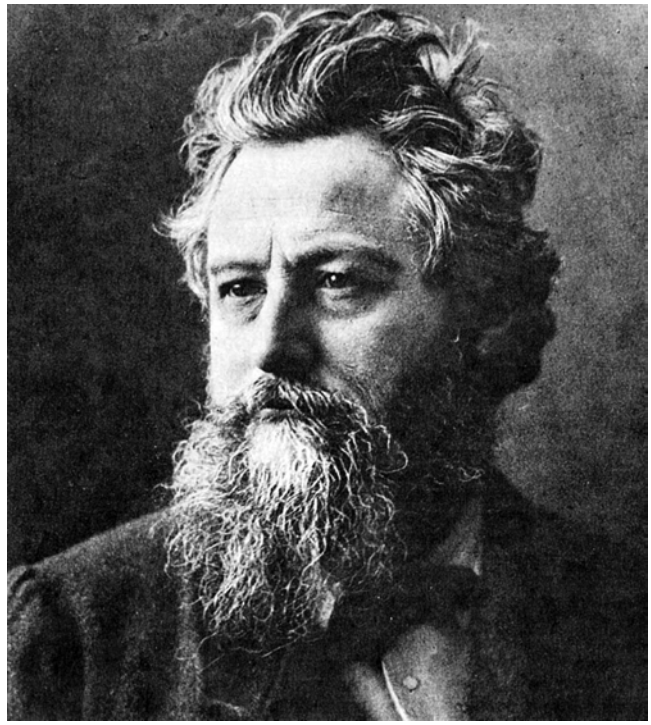
Yet the movement's primacy was short lived. Majorelle moved to Paris in 1914 during World War I and worked as an interior decorator. Later in his career he grew out of Art Nouveau to design in a vaguely Art Deco style that predominated in post-war France. He sold his designs in his stores in Nancy, Paris, Lyon, and Lille until retiring to North Africa. Designer Alfred Lévy adopted the role of artistic director of the company after Majorelle's death.

Major projects: Orchid bedroom suite; Nénuphars bed; aux tomates dining room.

39
Morris, William and Morris, May

39.1 **Dante Gabriel Rossetti, Portrait of May Morris**

Source: Dante Gabriel Rossetti (public domain), via Wikimedia Commons.



39.2 **William Morris**

Source: (public domain) via Wikimedia Commons.

Morris, William
Born: Walthamstow, England, 1834
Died: London, England, 1896
Morris, May
Born: Bexley, England, 1862
Died: Kelmscott, England, 1922

Location: England
Occupation: furniture makers, artists, textile designers
Movement: Arts and Crafts

William Morris, one of the leading figures of the Arts and Crafts movement, is most known for his textile art, furniture, and writing. Yet he trained as an architect. During his time studying at Oxford, he became associated with the Pre-Raphaelite English painters and writers after meeting artist Edward Burne-Jones. Philip Webb, one of his friends, designed Red House for Morris in Kent in 1859.[27] Morris decorated the interiors and designed furniture for the space after moving in, a process that inspired him to start his own business. The house became one of the major monuments of English Arts and Crafts for its asymmetry, clever refashioning of vernacular forms, and functional clarity. It was a sharp contrast to houses built in clearly identifiable historical styles, and whose architects struggled to arrange a house's functions behind stiff symmetrical facades. Morris and his contemporaries were the members of a movement that sought to change the direction of English design, and in doing so, they prepared the foundation for twentieth-century modernism.

Red House's owner founded Morris, Marshall, Faulkner, & Co., a concern that designed furnishings, embroidery, tableware, stained glass, textiles, and wallpapers. He later shortened the company name to Morris & Co. although his collaborators were still active in the production of designs.[28] Morris' prints had the common theme of organic designs of botany and foliage. In 1862, he created his first

39.3 **William Morris, Refreshment Room, Victoria and Albert Museum, London, UK (1863)**

Source: Victoria & Albert Museum, London

wallpaper pattern, and the firm produced numerous wallpapers and chintzes. Vegetal patterns appeared in numerous textiles in which Morris explored his interest in reviving traditional methods, with subtle modifications that made them seem light and fresh in contrast to Victorian textiles. The company also created furniture. One of the best-known pieces was the Morris chair. The large reclining back chair was a simple boxy form and featured a high level of craftsmanship although its forms were simple.

Morris believed that craftsmanship, honest construction, and good design should be available to all social classes. However, because of his aversion to mass production and in order to gain the detail he desired of his products, most of his designs were costly for the average person.[29]

The Kelmscott Press was at Kelmscott Manor, established where Morris designed and produced books with illustrations. The press had long-lasting success. Morris himself wrote poetry, fiction, and translations of ancient and medieval texts. He also was an active Socialist and founded the short-lived Social League in 1884.

Mary "May" Morris, William Morris' youngest daughter, followed in her father's Arts and Crafts footsteps as a designer. She worked as an embroiderer, jewelry designer and maker, writer, and teacher. She studied at the South Kensington School of Design and in 1885, at the age of 23, took over the embroidery studio of Morris & Co. She continued working for her father, designing embroideries and larger pieces such as wall hangings and altar cloths until his death.

She was also involved in the Socialist League. From the 1890s–1900s, May became a fixture of the London Arts and Crafts scene, teaching at the Central School of Arts & Crafts, and exhibiting her work at the Arts And Crafts Exhibition Society. In 1907 she founded the Women's Guild of Arts. She remained involved in preserving her father's work, staying on to advise at Morris & Co. and compiling a 24-volume collection of her father's works.

Arts and Crafts was a movement that made design the center of a debate about how to counter the perceived evils of nineteenth-century manufacturing. William Morris was its most prominent figure, and the movement he fostered spread across the globe, and set the ideological basis for the most important movement of the twentieth century: modernism.

Major projects: Morris chair; Sussex chair; Angeli Laudantes tapestry; Kelmscott Manor; Kelmscott Press; Morris & Co. textiles.

40

Percier, Charles and Fontaine, Pierre François Léonard

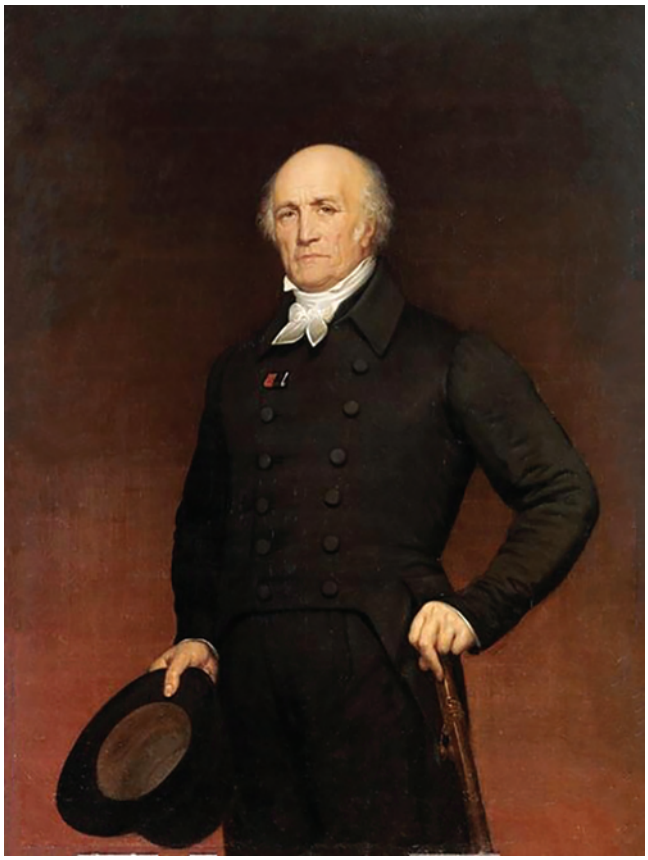
40.1 **Charles Percier**

Source: Robert Lefèvre (public domain), via Wikimedia Commons.

Percier, Charles
Born: Paris, France, 1764
Died: Paris, France, 1838
Fontaine, Pierre François Léonard
Born: Pontoise, France, 1762
Died: Paris, France, 1853
Location: France
Occupation: interior designers
Movement: neoclassicism

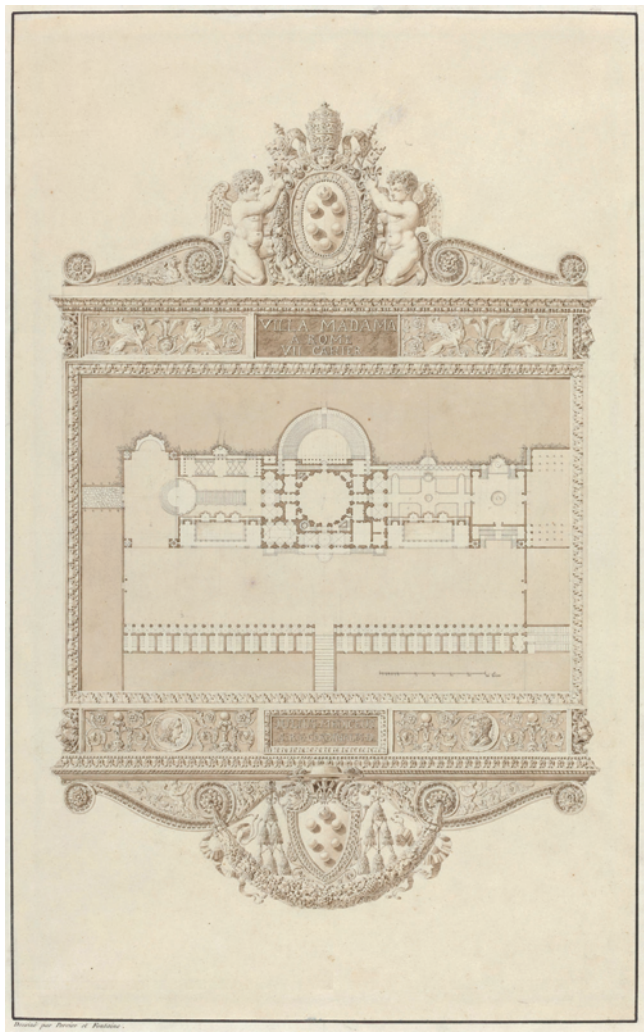
The founders of the Empire variant of neoclassicism, French designers Charles Percier and Pierre François Léonard Fontaine created royal interiors for Napoleon I in a style that quickly spread throughout Europe. The two met while studying architecture in Paris and Rome after Percier was awarded the Prix de Rome. Upon returning to Paris, they began a practice together in 1790 and worked together throughout their careers.

Percier and Fontaine renovated the Château de Malmaison on the request of Napoleon's wife, the Empress Josephine, who purchased the property. They were appointed official architects of the Emperor and found a steady stream of commissions from the Bonapartes.[30] The Empire style, with the influence of Napoleon's tastes, referenced Greco-Roman, neoclassical, and Egyptian designs in a serious imperial manner. The two designers created interiors with color schemes of Pompeian red, black, and gold with gilded details, and motifs including eagles, wreaths, rosettes, lyres, and laurel wreaths. In contrast to early neoclassical designs of the XVI period, some of their works actually looked like they came from ancient Rome. In researching their designs, they consumed the increased archaeological knowledge of the classical world that was a by-product of Napoleon's expeditions. Percier and Fontaine focused their work in interior design, including furniture, finishes, and accessories. Most of their work was for palaces and residences for the imperial family. One of their more innovative projects was the Salle du Conseil at Malmaison in which they draped the interior with a blue and white striped cloth to resemble the interior of a Roman military tent.[31] The conceit was widely copied. Their other notable projects were for the Louvre and Tuileries Palace, arcades of the Rue de Rivoli and the Rue de Castiglione, the Arc de Triomphe du Carrousel, the Château Saint-Cloud, and the Château Fontainebleau.



40.2 **Pierre François Léonard Fontaine**

Source: Joseph-Désiré Court (public domain), via Wikimedia Commons.



40.3 **Villa Madama drawing, Rome, Italy**

Source: Ailsa Mellon Bruce Fund.

They created numerous publications, two of which are translated as *Palaces, Houses, and Other Modern Buildings Drawn in Rome* and *Collection of Interior Designs*. With most of the firm's commissions being provided by Napoleon and his circle, work for the designing duo declined with the royalist Bourbon restoration of 1814. Percier retired, leaving Fontaine to complete projects before he retired himself in 1848. After the French revolution of 1789, and the collapse of governmental support for the arts, it was unclear if France would retain its global design supremacy. Percier and Fontaine, perhaps the first interior designers, left no doubt as to the ongoing significance of French design in the era of neoclassicism's global spread. Archaeologically more precise in their work than their predecessors, they established Empire as a style that was not only dramatically austere, but also incredibly rich in its details.

Major projects: bedroom at Château de Malmaison; room suites for the palace of Fontainebleau; Château Saint-Cloud; arcaded Rue de Rivoli.

41
Phyfe, Duncan

41.1 **Duncan Phyfe**

Source: (public domain) via Wikimedia Commons.

Born: Abernethy and Kincardine, Scotland, 1768
Died: New York, 1854
Location: Scotland, United States
Occupation: furniture maker
Movement: neoclassicism

A Scottish cabinetmaker who worked in the United States, Phyfe interpreted English and French neoclassical furniture designs for the United States.[32] In doing so, he became the foremost American neoclassical furniture designer. A man astutely aware of the importance of making an elegant impression, when he moved from Scotland to Albany, he changed the spelling of his name from "Fife" to "Phyfe." His earliest works while he resided in the Albany area were in the classic Adam tradition as Phyfe progressed from joiner (architectural carpentry) to the higher-ranking cabinetmaker. He is often compared to his English contemporaries, Sheraton and Hepplewhite. Like them, his works fall under several neoclassical sub-categories: Empire, Directory, and Regency.

He was sophisticated and ambitious, and moved to New York City to further his career. Operating out of a building he owned, he employed numerous craftsmen and apprentices, and temporary journeymen. His business was extensive enough to require a shop foreman.

He is among the finest of American furniture designers, and the unquestioned master of American neoclassicism; the lyre and the plume were two favored motifs. His impeccably designed pieces have relatively simple forms, in sharp contrast to the ornate Victorian pieces that came later in the nineteenth century. His obsessive attention to detail was reinforced with his attention to unseen interior parts, such as drawer interiors. His preferred material was mahogany from Santo Domingo (Haiti), often embellished only with a shiny clear finish. The quality of Phyfe's work left no doubt that American neoclassicism, at its best, was Europe's equal.

A couch he made for a New York attorney, Sam Foote, in 1837, shows the designer at the height of his powers. Made of mahogany and rosewood, its scrolled arms and round bolsters affirm its commitment to classicism. Yet, unlike an ancient designer, Phyfe playfully made the left side noticeably higher than the other, giving its back a delightful curvy profile, and providing a backdrop for a reclining figure, ideally a woman in an empire gown, who arranged her torso in front of the high part, and extended her legs in the

41.2 **Rosewood box sofa with gilded wood, ormolu mounts, and brass inlay (*c.*1820)**

Source: The Art Institute of Chicago/Art Resource New York.

direction of the low. The surprising curve and the simplicity of its decoration made the piece look decidedly fresh. It encouraged its user to put up her feet in front of her guests and turn to face them, in a pose that was both relaxed and elegant.

Phyfe's desire to be monetarily successful led him to multiple strategies of the interior design business that included, for example, selling pianos made by others. His brother James Phyfe, his sons Michael and James, and his grandson worked with him, and they counted the Astor family among their wealthy clients. A retrospective of his career at the Metropolitan Museum of Art, *Duncan Phyfe: Master Cabinet Maker* (2012) helped established Phyfe as one of the finest furniture makers of all time.

Major projects: library chair (1810–1815) (Metropolitan Museum of Art); cylinder desk and bookcase (1815–1820) (Metropolitan Museum of Art); side board (1807); box sofa (1820) (Art Institute of Chicago).

42
Pugin, Augustus Welby Northmore

42.1 **Augustus Welby Northmore Pugin**

Source: Chronicle/Alamy Stock Photo.

Born: London, England, 1812
Died: Ramsgate, Kent, England, 1852
Location: England
Occupation: architect, furniture maker, interior designer
Movement: Gothic Revival

42.2 **Brass grille**

Source: Courtesy LACMA.

English architect and writer, interior, and furniture designer, Pugin was the prime force for English Gothic Revival before John Ruskin.[33] He is often referred to as A.W.N. Pugin. His most prominent project was a collaboration with Charles Barry, and resulted in the Palace of Westminster, now known as the Houses of Parliament. To Barry is credited the architecture and to Pugin the interiors, a scope of work that included detailing, finishes, and furnishings, and over 100 wallpapers.

Pugin was a theorist as much as a designer and architect. He advocated for design reform by looking to the past, in his case, the medieval past, a point he argued in print with his 1836 publication, *Contrasts*:

> I have placed the architectural products of the Nineteenth Century in fair contrast with those the Fourteenth and Fifteenth. That the former Edifices appear to great disadvantage when thus tried by the scale of real excellence will be readily admitted by all who are competent to think on the subject.[34]

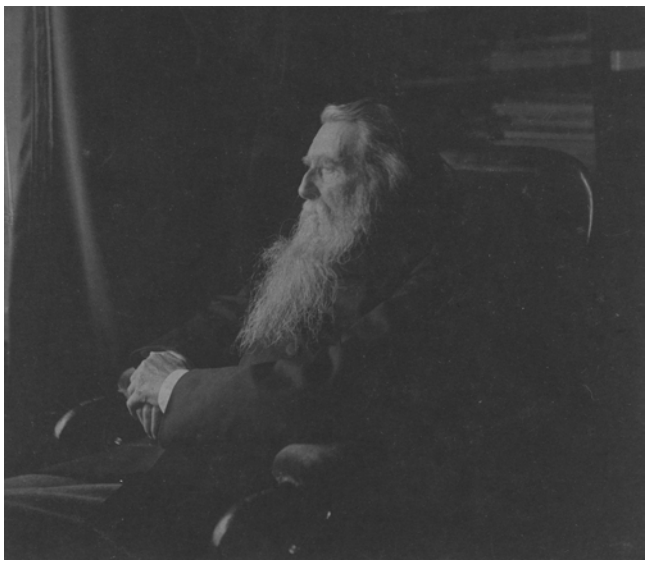
He marshalled the forces of history to combat what he perceived to be the giant evils of the nineteenth century: the industrial revolution and London's rapid urbanization.[35]

In addition to interiors and furniture, he designed multiple pieces, including ceramic tiles and dinnerware. He designed multiple products for Minton & Co. Many of them were sold at the Great Exhibition of 1851. His designs are often described as polychrome; for Pugin, ideally color was not only applied to, but stemmed from, different materials. He created Gothic-looking furniture, which he published in a book on the subject in 1835, although Pugin updated the pieces; for example he sold X-frame Elizabethan armchairs that he upholstered, whereas the originals were not upholstered.

It is sometimes difficult to reconcile his words and his designs. He abhorred Victorian excess, although to twenty-first-century eyes his calls for simplicity do not mesh with his highly elaborate designs that often included stylized Gothic foliage. His son, Edward Welby Pugin (1834–1875) was also a noted architect and furniture designer.

Major projects: furniture for Windsor Castle; Houses of Parliament; Medieval Court, Great Exhibition of 1851; St. Francis Xavier's, New South Wales; author of *Gothic Furniture in the Style of the 15th Century* (1835).

43
Ruskin, John



43.1 **John Ruskin (*c.*1880s)**

Source: Horace W. Goldsmith Foundation through Robert and Joyce Menschel.

Born: London, England, 1819
Died: Coniston, UK, 1900
Location: England
Occupation: writer
Movement: Victorian, Gothic-Revival, Arts and Crafts

Ruskin was one of the most prominent members of the English Gothic Revival movement. A writer and art critic, he provided the intellectual basis for this reformist endeavor that sought to provide an alternative to Victorian design. Members of the Arts and Crafts movement held Ruskin in high esteem

He was a proponent of Gothic Revival, but in arguing for Gothic Revival, he championed the importance of simple interiors. He avoided ostentation (in a nineteenth-century way), and argued for morally upright design (in contrast to his contemporary Horace Walpole who made no connection between Gothic Revival and a strict moral atmosphere). Ruskin thereby created a design atmosphere in which the design contributions of women, as maternal guardians of the home and propriety, were most welcome.

He was the first in a long line of critics of Victorian design who decried the evils of industrialization and urbanization. He promoted his vision of art, architecture, and design, and in doing so sought to vanquish the evils of the world. He did this principally through his publications, the most famous ones being *The Seven Lamps of Architecture* (1849), and *The Stones of Venice* (1851).[36] Ruskin developed multiple philosophies about materials, patterns, and historical precedents for design in these writings. In doing so, he differentiated himself philosophically from other theorists of the time. For example, he felt that adjacent forms should not be of different materials, as did Pugin, and that a pattern or finish could be applied over multiple forms. His publications provided a theoretical foundation for others, and he was read, admired, and sometimes disagreed with by those who followed. He was not dismissing ornamentation but arguing for its intelligent use; he wrote: "ornamentation is the principal part of architecture."[37] He influenced the works of William Morris, Gustav Stickley, and George Bernard Shaw.

He traveled extensively, and made painstakingly crafted watercolors, many of which served as a basis for the engravings in his books. A watercolor he made in 1845 focuses on the detail of a trefoil (three-lobbed) Venetian Gothic arch. He appreciated Venetian

43.2 **Ruskin's study, Coniston, UK**

Source: Brantwood Trust.

Gothic for it demonstrated the variety within Gothic architecture, and its ability to reflect the city's myriad of cultural influences, with some of the details being distinctly Byzantine and Eastern looking.

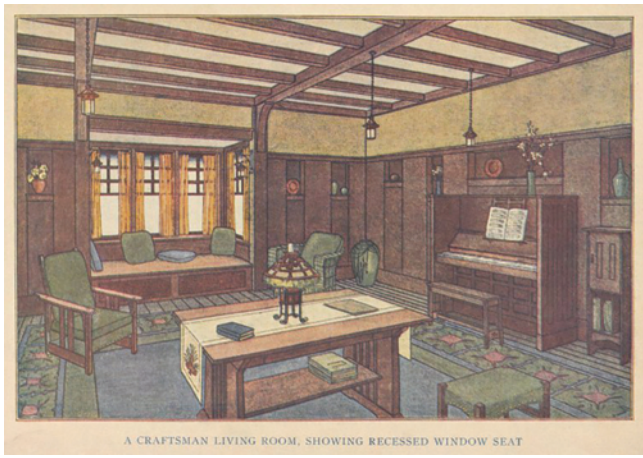
He counted among his friends the painters John Everett Millais and Dante Gabriel Rossetti, and the furniture designer Edward Burne-Jones, a coterie of acquaintances that demonstrates his influence across the arts, and the Arts and Crafts commitment to collaboration. His influence was not limited to the nineteenth century; Le Corbusier read his books and made multiple references to Ruskin in his publications.

Major projects: (with Deane and Woodward) Oxford Museum of Natural History; publications: *Modern Painters III*, *Modern Painters IV*, *Modern Painters V*; *The Stones of Venice*; *The Seven Lamps of Architecture.*

44
Stickley, Gustav

44.1 **Gustav Stickley**

Source: (public domain) via Wikimedia Commons.



44.2 **Drawing from *The Craftsman***

Source: The New York Public Library.

Born: Osceola, Wisconsin, 1858
Died: Syracuse, New York, 1942
Location: United States
Occupation: furniture maker
Movement: Arts and Crafts

Stickley was introduced to the furniture business through family connections, rising to the position of managing his uncle's chair factory. He and his two brothers, Albert and Charles, founded the Stickley Brother Company in 1883 in Pennsylvania, and in 1898 he founded his own furniture company, The Gustav Stickley Company near Syracuse, New York. Multiple societal sectors were concerned with the negative effects of industrialization and urbanization, and Stickley soon joined the fray in offering an alternative to Victorian design. After visiting Europe and seeing designs of the English Arts and Crafts movement, he returned to the states and promoted Arts and Crafts to the American public as the American Craftsman style.[38]

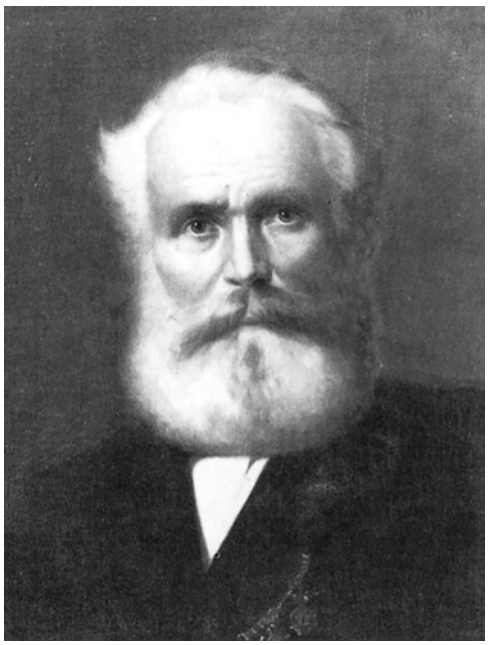
He premiered his first Arts and Crafts furniture designs at the Grand Rapids tradeshow in 1900 and collaborated with designers Henry Wilkinson and LaMont A. Warner. His Craftsman style followed the designs and ideals of William Morris and John Ruskin in England, using simple materials true to form, with hammered metal hardware, quarter sawn oak, leather, and mortise and tenon

joints. He founded *The Craftsman* magazine (1901–1916) in which he promoted Arts and Crafts ideals and used it as a vehicle for promoting his company.[39] Free house plans were offered to readers in Craftsman designs, many homes featuring built-in furniture, dormer windows, fireplaces, exposed beams, and an open floor plan.[40]

His many endeavors contributed to his bankruptcy in 1915, and he was forced to close his business. Although not prominent nearing the end of his life, Stickley helped bring Arts and Crafts to an American audience and his Craftsman furniture was sold by over 100 US retailers.

Major projects: *The Craftsman* magazine; Craftsman Morris chair/adjustable back chair.

45
Thonet, Michael



45.1 **Michael Thonet**

Source: ("Möbeldesign") (public domain) via Wikimedia Commons.

Born: Boppard-am-Rhein, Germany, 1796
Died: Vienna, Austria, 1871
Location: Germany, Austria
Occupation: furniture maker, retailer
Movement: Biedermeier, Victorian

In the early years of his career as a furniture maker in Germany, Thonet made Biedermeier furniture. He became increasingly interested in, and skilled at, using laminated wood made of veneer. Strips were bundled together, soaked in hot glue, removed and, before they cooled, set in a form. His approach to crafting furniture based on a studied analysis of manufacturing would make him one of the most successful furniture designers of all time.[41]

Thonet relocated to Austria because of the opportunities afforded him there. Prince Metternich invited him to Vienna, and in 1841 he received his first Austrian patent. In 1842, his family relocated. The English architect Peter Desvignes was active in Vienna, and he invited Thonet to do a parquet floor for the Liechtenstein Palace in 1843.[42] Thonet followed this up with an order of chairs for Count Schwarzenberg and he was on his way.

Thonet sent a group of furniture pieces to the 1851 Crystal Palace exhibition. The suite was caned, with rear legs that were continuous with the chair backs, and no stretchers. He won an award, but overall was overlooked because of more fancy pieces done by others. Commercial success came in 1859 when he produced the Daum chair for the Daum Café, later called the café chair. Made of bentwood with a caned seat, it was made with and without arms. An order by a hotel for 400 helped start the chair on its meteoric rise; it would eventually sell over 50,000,000. It continues to be a staple of restaurant design.

Thonet continued to experiment with manufacturing techniques including boiling, steaming, laminating, and bending, and working with veneer, plywood, and solid wood. The Vienna chair was an experiment in producing a chair from as few parts as possible, in this case six.

After operating under his own name, in 1853 he renamed the firm Gebrüder Thonet, or Thonet Brothers, in consideration of his sons.[43] After Michael Thonet's death, the five brothers carried on and the firm manufactured pieces by other designers. The company focused on manufacturing, but also packaging, shipping, and reassembly. The 1904 catalog showed the breadth of the company's product line.

45.2 **Rocking chair (1860)**

Source: Brooklyn Museum.

Le Corbusier and Perriand used the Vienna chair for their *L'Esprit Nouveau* pavilion (1925). Thonet was a furniture maker who saw that his future lay in creating inexpensive utility furniture, a task he did better than anyone.

Major projects: Liechtenstein chair; Boppard chair; Café Daum (Café chair); #14 side chair; Vienna chair; bentwood rocker.

46
Tiffany, Louis Comfort

46.1 **Louis Comfort Tiffany (*c.*1908)**

Source: Library of Congress.

46.2 **Laurelton Hall interior with stained glass windows, Laurel Hollow, New York (1905)**

Source: Library of Congress.

Born: New York City, 1848
Died: New York City, 1933
Location: United States
Occupation: furniture maker, interior designer, artist
Movement: Art Nouveau

Louis Comfort Tiffany was the son of Charles Lewis Tiffany, the jeweler and founder of Tiffany & Company. He was interested in painting growing up and studied under George Inness and Samuel Colman and also studied painting abroad in Paris. Because of his family's wealth, he was able to travel, and his incorporation of global decorative styles can be seen in his interior work. Tiffany created a name for himself through art and design, and became most known for his favrile glass work lamps, vases, and stained-glass windows mostly in the Art Nouveau style.[44]

46.3 **Table lamp with daffodil pattern**

Source: Courtesy Treadway Toomey Auctons.

In 1878 Tiffany designed the interior of his home in New York, which marked his first interior design project. The design had rich colors with eastern influences of oriental rugs, Moorish and Indian decoration, and Japanese patterned wallpaper. The overall effect was more exotic than contemporary projects of the Aesthetic Movement. He played with materiality, designing multi-colored glass windows and adding reflective and metallic surfaces. In 1883, his father commissioned a large multi-story house for his family in New York by the architectural firm McKim, Mead, and White. Tiffany designed the interiors, again with an eclectic mix of exotic features whose colors and forms indicated his movement into Art Nouveau. The top floor was heavily ornamental and cave-like and housed his studio. Favorable publicity followed, and led to his designing a number of high profile client's homes.

He created the interior design firm of Louis C. Tiffany and Associated Artists in 1879, which included Samuel Colman, Lockwood de Forest, and Candace Wheeler. Eventually they parted ways, and a few years later in 1885, he founded Tiffany Glass Company, known for favrile glass in the Art Nouveau style with interpretations of nature, mostly plant, flower, and insect forms. Tiffany designed many stained glass window pieces with religious themes for churches. He changed the name to Tiffany Studios in 1900 and designed a variety of glass, vases, jewelry, and bibelots. International exhibitions were an important promotional tool for Tiffany. Although he focused on glasswork, Tiffany continued his interior design work throughout his career.

One notable interior project was for the Havemeyer family's New York mansion in 1891, which he designed along with Samuel Colman. The home's design had Islamic, Eastern, and Celtic influences, a silk ceiling and specially designed furniture pieces by Tiffany. With typically very wealthy clients, he was free to fully commit his designs to reality. The redecoration of the White House reception rooms under President Chester A. Arthur was another interior project for which Tiffany created a decorative stained glass screen. One of his largest projects was his own 84-room, 8-level home, called Laurelton Hall. Tiffany helped with the architectural design along with architect Robert L. Pryor and the project was designed in the same spirit as his other homes. The United States was not a center of Art Nouveau as were Belgium, France, and Spain, but the greatest achievements of American Art Nouveau came from the studio of Louis Comfort Tiffany.

Major projects: Havemeyer's New York Mansion; Laurelton Hall; White House, interior redecoration of reception rooms; Mark Twain House; Tiffany lamp.

47
Voysey, Charles Francis Annesley

47.1 **Charles Francis Annesley Voysey**

Source: By The Studio & John Henry Frederick Bacon. Archive.org, The Studio vol. 24 (public domain), via Wikimedia Commons.

Born: Hessle, England, 1857
Died: Winchester, England, 1941
Location: England
Occupation: architect, textile designer, furniture maker
Movement: Arts and Crafts

English architect and designer Voysey's output served as an important link between the ornamentation of William Morris at the end of the nineteenth century and twentieth-century modernism.[45] He started his career working for the architect J.P. Seddon in the period 1874–1880. In 1882 he opened his own practice, focusing on domestic architecture. His first house dates to 1888; the project that brought him attention was Grey House (1891). An examination of Voysey necessarily divides his output into two categories: architecture and two-dimensional design, because they do not share a similar outlook.

In his houses, Voysey believed in "discarding the mass of useless ornament."[46] His austere, mostly white interiors were in sharp contrast to those of his Arts and Crafts contemporaries and of the Victorian period. He designed large houses for wealthy, not extraordinarily rich, clients.[47] Most of his projects, some 50 houses, are still standing. His projects rely on a formal composition that he rendered less austere through a studied use of asymmetry. Chimneys made of local materials, roughcast stone, strap hinges, and heart-shape cut outs in timber-work are links to vernacular decorative traditions.[48] He designed sturdy oak furniture, based on medieval prototypes. His houses pointedly ignored aristocratic precedents.[49]

A significant sideline to Voysey's architectural work was his two-dimensional design. Voysey's wallpapers, textiles, and carpets constitute a foliate world of shimmering fish, swooping swallows, and swaying lilies.[50] The colors range from bright to deep saturation. In 1888, he exhibited textiles in the Arts and Crafts exhibition. In the 1890s he designed multiple exuberant textiles for the Scottish textiles firm, Alexander Morton, and for Jeffrey and Co. Many of them sold at the London retail store, Liberty. With his saturated colors, organic forms, and references to Japan, a connection to Art Nouveau seems evident, although Voysey himself disavowed the link.

He was a major figure for British Arts and Crafts who parted company with his contemporaries, as he did not share their enthusiasm for revivals. Frequently compared to his contemporary Lutyens, he was similarly respected by the public and his peers. His design imprint

47.2 **Sideboard from Hurtmore, Surrey, UK**

Source: Courtesy LACMA.

can be seen in Tudor Revival and Arts and Crafts houses built in Great Britain and in English colonies around the world. His reputation received a posthumous boost when architectural historian Nicholas Pevsner called him a forerunner to the modern movement. Voysey, on record, disliked modernism.

Major projects: Broadleys, Windermere; desk for William and Haydee Ward-Higgs; Bird and Leaf upholstery fabric; The Orchard; Grey House; Walnut Tree Farm.

48
Webb, Philip Speakman

48.1 **Philip Speakman Webb**

Source: RIBA Collections

48.2 **Buffet (1880)**

Source: Musée d'Orsay. Wikimedia Commons.

Born: Oxford, England, 1831
Died: Sussex, England, 1915
Location: England
Occupation: architect, furniture maker
Movement: Arts and Crafts

Webb trained at multiple architectural offices before joining G.E. Street's Oxford office where he met lifelong friend and collaborator William Morris. Morris and Webb became associated with the Pre-Raphaelite artist circle in London and Webb began his own practice. As those in his circle were wont to do, Webb collaborated with painters on making furniture. His first architectural project was William Morris' home in Bexleyheath, Kent in 1859. Red House, named for its brick exterior was influenced by vernacular, Medieval,

and Gothic architecture, a fusion that aligned perfectly with the Arts and Crafts ideals.[51] Morris designed the interior of his home, and the project lead to the formation of Morris, Marshall, Faulkner & Company in 1861 with Webb playing a large role in the firm.

Before the Webb/Morris collaboration, most wealthy people in the nineteenth century lived in houses that were in historical styles, such as the many Victorian variations, including Palladian and Renaissance Revival; their interiors were decorated to the hilt. The Webb/Morris duo developed a class of residential design that seemed to grow from Britain's vernacular rural architecture. Their houses, because of a carefully calibrated simplicity, asymmetrical massing of the exteriors, and no small amount of white paint in the interiors, managed to look modern. To those tired of Victorian eclecticism, Arts and Crafts houses were a breath of fresh air. For Webb's Arisaig House (1863) in Scotland, the architect turned to other vernacular materials, this time a blue-grey granite rubble, with contrasting dark brown winstone trim. He was interested in using the colors and textures of natural materials to achieve some of the effects that other architects gained through style and symbols. Again he demonstrated his belief in a totally designed environment, and did the interiors, and much of the furniture, hardware, and other interior fittings.

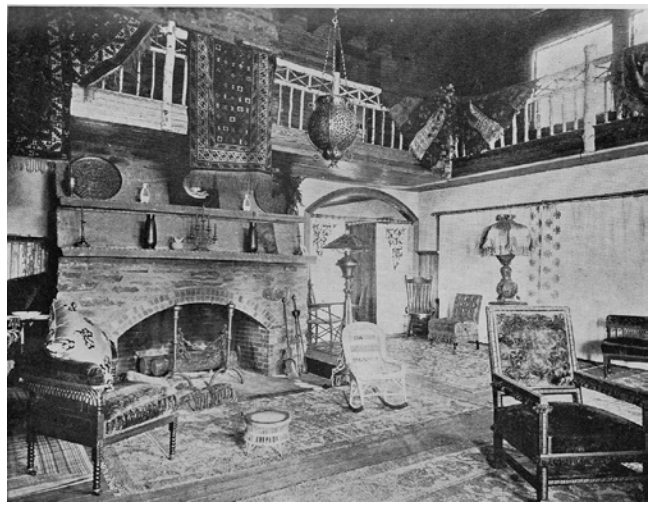
Webb designed interior fireplaces and paneling, stained glass, and accessories for the company and most of its furniture, including the Morris Adjustable Back chair (1870). Such chairs had been made in the British countryside since the late seventeenth century. Webb's version updated the type, and its ebony finish gave it a slightly Japanese look, which was fashionable. A printed velvet upholstery added to its copious amounts of decoration. Yet its focus on comfortable lounging again provided a sharp contrast to Victorian seating. The bulk of Webb's architectural works were country and town houses including Clouds in Wiltshire in 1886 and No. 1 Palace Green in Kensington in 1868. Some of his other buildings include Brampton, St. Martin's Church, and Bell Brothers' Office.

With the establishment of the Society for the Protection of Ancient Buildings in 1877, Webb became an important figure in early preservation work. Although his architectural ideas weren't published, his style was often emulated across the globe. A fixture of the Arts and Crafts movement in England, Webb's architecture and furniture are some of the best examples of the era.

Major projects: Red House; Sussex chair; Morris adjustable back chair.

49
Wheeler, Candace

49.1 **Candace Wheeler**



49.2 **"Large Sitting in a Country House"**

Source: (public domain) via Wikimedia Commons.

Born: Delhi, New York, 1827
Died: New York, 1923
Location: United States
Occupation: interior designer, textile designer
Movement: Art Nouveau, Arts and Crafts, historicism

The work of the American interior designer and textile designer Candace Wheeler figures significantly into several movements. She was a prominent figure of the Aesthetic Movement, an early proponent of Art Nouveau, and champion of American colonial revival. Originally from a farm in upstate New York, she always maintained an interest in showing middle-class families how to exhibit a level of taste previously thought possible only for the upper class.[52]

Throughout her life she drew and painted, mostly flowers, such as lilies, and wild roses, a serious hobby that was to affect her future work, as it did for William Morris across the Atlantic. Wheeler married in 1844, at the age of 17. During the early years of her married life, her home was host to members of the Hudson River School of painting. She raised four children, and read Charles Eastlake's *Hints on Household Taste*.

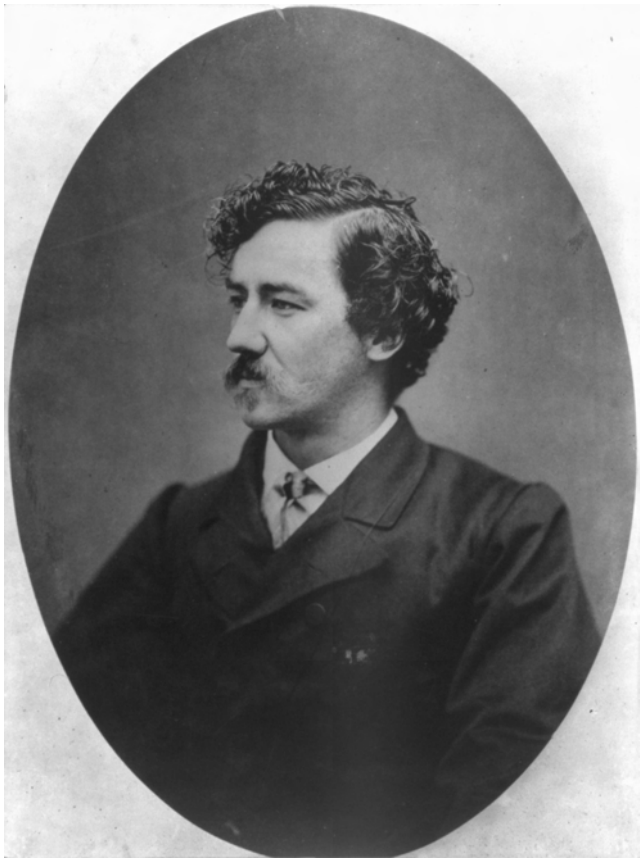
Visiting the Philadelphia Centennial Exhibition in 1876 was a formative moment in her development as an advocate for women and interior design. Fascinated with the embroidery exhibit, she founded the Society of Decorative Art in New York, 1877. The organization followed the lead of London's Kensington School, with its close ties to Arts and Crafts and Morris. Wheeler thus started her career as an interior designer, a field she came to via her interest in embroidery and tapestries, when she was in her fifties. In 1878 she founded the New York Exchange for Women's Work. With an increasing number of prominent clients and recognition, she co-founded Tiffany & Wheeler, with Louis Comfort Tiffany, in 1879. It is her work with Tiffany that lent her serious Art Nouveau credentials.

She continued to be successful once she struck out on her own. The height of her career was the period 1875–1900, eventually running her own business, Associated Artists. She won a wallpaper design contest, and designed numerous textiles; she was a frequent lecturer and design journalist (*Ladies Home Journal*).[53] Initially identified with the Aesthetic Movement, she increasingly turned to American colonial interiors. In doing so, she was being both patriotic and pragmatic. Wheeler was not recreating colonial interiors and furniture, but decorating with them in a way previously associated with eighteenth-century English and French interiors. According to Wheeler's logic, New England was filled with colonial antiques, and most American families owned some, so why not treat them on a par with Louis XVI pieces? In her designs, she rigorously maintained a color scheme, and strategically used furniture in both sets and one-off pieces.

Once considered the center of American design, she was, by the 1920s, "a forgotten figure in the design world," said Philippe de Montebello.[54] The woman who knew prominent figures such as Ellen Terry, Mrs. Potter Palmer, Lily Langtry, and Chester Arthur, had been supplanted by the publicity-seeking Elsie de Wolfe. In her nineties, Wheeler wrote her autobiography, *Yesterdays in a Busy Life*, which provides a record of the woman who made it fashionable for wealthy and middle-class homes to be decorated with American antiques and reproductions.[55] Elsie de Wolfe is often erroneously called America's first decorator. If any single person is deserving of the term, it is Candace Wheeler.

Major projects: Madison Square Theatre; Union League Club; George Kemp House; Cornelius Vanderbilt II House; interior design of the Women's Building, Columbian Exposition; author, *Principles of Home Decoration.*

50
Whistler, James Abbott McNeill



50.1 **James Abbott McNeill Whistler**

Source: Library of Congress.

50.2 **The Peacock Room at 49 Prince's Gate, London, UK (1877)**

Source: (public domain) via Wikimedia Commons.

Born: Lowell, Massachusetts, 1834
Died: London, England, 1903
Location: England, France, United States
Occupation: artist, interior designer
Movement: Arts and Crafts

American painter and occasional patron and practitioner of interior design, Whistler traveled widely and spent significant periods of time in Europe. He contrived an image for himself as a dandy and socialite, a reputation furthered when his most famous interior design project became a battle ground between artist and client. He felt a sympathy for two movements that were contemporary with him, Arts and Crafts and the Aesthetic Movement. Like their followers, Whistler sought to make the world more beautiful through art and design, his contribution to countering what he perceived to be as a diminished standard of taste.

He moved to London in 1859 after a stint in Paris. Whistler's portrait of his mother (1872) remains his most well-known work, but he was involved in interior design on both sides of the Atlantic, as creator, but first as client. In London, he hired E.W. Godwin to design

his house (1877). The poorly documented house was reportedly inspired inside and out, and down to its finishes and furnishings, but Whistler lost it due to a legal battle against the critic John Ruskin.

Whistler was part of a group of artists who promoted the Aesthetic Movement. They sought beauty in an academic studied way, their means to create an artistic and design world that countered Victorianism and the unseemly side of the industrial revolution. Members of the group had an explicit interest in Japanese and Chinese art. So did ship owner Frederick R. Leyland, from Liverpool, who also maintained a house in London.[56] He hired Whistler to work on the entry, and to make adjustments to the dining room, a project started by interior designer Thomas Jeckyll. The many shelves and compartments housed his ceramic collection.[57] While Leyland was attending to business, Whistler used the shipping magnate's house for entertaining. Whistler's use of the house in his absence, and a pay dispute, resulted in a growing rift between client and artist. Whistler, who continued to have access to the room, painted in two fighting peacocks in metallic gold leaf, one identifiable as Whistler, the other symbolizing Leyland. The tour de force of Anglo-Japanese design was finished in 1877. Leyland kept the dining room until his death, when Charles Lang Freer acquired it in 1904. *Harmony in Blue and Gold: The Peacock Room* became a part of the Freer Gallery of Art at the Smithsonian Museum in Washington.

Major projects: *Harmony in Blue and Gold: The Peacock Room*. The White House, London residence with E.W. Godwin; *Whistler's Mother.*

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III.1 **Marcel Breuer, Unesco Lobby Paris, France (1958)**

Source: Messana Collection.

Part III

Twentieth Century to World War II

Prairie Style, Vienna Secession, Modernism, Art Deco, Edwardian, the Great Lady Decorators, the Gentlemen Decorators

III.2 **Frank Lloyd Wright, Johnson Wax Headquarters, Racine, Wisconsin (1939)**

Source: Carol M. Highsmith Archive, Library of Congress, Prints and Photographs Division.

Introduction: Modernism and Its Discontents

Queen Victoria lived 22 days into the twentieth century, indicating that some of the effects of the nineteenth century would linger and, in fact, the creative energies of Art Nouveau, Arts and Crafts, and the Vienna Secession were not yet spent. But something bigger lay on the horizon.

Modernism is the dominant artistic and cultural movement of the twentieth century, and well into the twenty-first century, we are still living with its effects. Yet its discontents, those who saw the world differently and put those alternative visions into their design, were many. A number of notable designers and architects fiercely resisted modernism. They include those active in the decorative arts whose works we now classify as Art Deco, and a number of historicisms, from Beaux Arts to the City Beautiful movement. The lingering effects of Edwardian and the Golden Age did not go quietly, and into this filigreed group belong Ogden Codman, Addison Mizner, and others.

We are still grappling with modernism's legacy. For one, the uncertain position of interior design. Initially a group of august women designers stood on two sides of the feminist divide; they were simultaneously reinforcing and breaking down stereotypes, with women as guardians of the home, and as an early group of entrepreneurs who found success outside of the home. This group includes some famous figures, interior design's founding mothers, from Elsie de Wolfe to Eleanor Brown.

The gulf between modernism and historicism seemed so wide as to preclude any possible attempts at compromise. But here's where interiors likely plays a unique role. There were a few figures who managed to promote both modernism and historicism, and who felt no contradiction in their stance, a group that includes Francis Elkins and Jože Plečnik. Studies of the period continue to reveal modernism's richness, and one source of this richness has been to realize that modernism was, from its inception, a global phenomenon, including figures such as Antonio Bonet and Isamu Kenmochi.

51
Aalto, Alvar and Aalto, Aino

51.1 **Aino and Alvar Aalto**

51.2 **Armchair 41 "Paimio" (1932)**

Source: © Artek, www.artek.fi.

Aalto, Alvar
Born: Kuortane, Finland, 1898
Died: Helsinki, Finland, 1976
Aalto, Aino
Born: Helsinki, Finland, 1894
Died: Helsinki, Finland, 1949
Location: Finland
Occupation: architects, furniture makers
Movement: modernism

Finnish architect and designer Alvar Aalto is known for his modern architecture infused with Finnish elements. One of the foremost modernists of the twentieth century, he trained as an architect at the Technical College in Helsinki from 1916–1921. Armas Lindgren was one of his teachers, a proponent of the National Romantic style. Aalto opened his office in 1923 in Jyvaskyla, Finland and started designing with a neoclassical influenced style, in buildings and furniture, but moved in a more modern direction in the late 1920s.

Aino Marsio studied architecture at Helsinki Polytechnic and in 1924 began working for Alvar's office. They soon got married and had a long career of collaboration designing interiors and furniture. Together in 1929 they worked on the tuberculosis sanatorium in Paimio, one of their best-known works.[1] It was designed as a whole concept including architecture, interiors, furniture, lamps, glassware, and even door handles. Their laminated curved wood furniture with its "bent knee" design brought the Finnish tradition of warm wood into the space, a departure from the cold tubular steel popular among continental European modernists at the time. Armchair 41 (Paimio Chair) was produced after years of experimentation to achieve the one-piece bent plywood seat and back supported by a light frame, also made of wood not metal.[2] The chair influenced a long line of designers thereafter including Marcel Breuer, Gerald Summers, Eero Saarinen, and the Eamses who were similarly drawn to plywood's versatility and promise for inexpensive mass production. An upholstered version came later. The Tank appeared at the Milan Triennale in 1936, and had a textile-covered back and seat that similarly was supported by bent wooden arms.

Another early notable project was Villa Mairea (1938), the home of Marie and Harry Gullichsen, where the designers used natural materials of stone and wood, and folkloric textiles in a way that was sensitive to the home's surrounding rural environment.[3] This was a dramatic contrast to the strict rationalism that was being pursued by the Bauhaus designers. Alvar and Aino founded a furniture and design company called Artek, along with Marie Gullichsen and art historian Nils-Gustav Hahl, selling the Aaltos furniture and products to a broader audience.[4] The company is still active today and sells creations of international designers and well-known Scandinavian designers like Tapio Wirkkala and Ilmari Tapiovaara. Alvar and Aino also created numerous glass designs including their famous undulating Savoy Vase, inspired by the forms of Finland's fjords.

Elissa Aalto, Alvar's second wife who he married in 1952, was also a furniture designer and architect. She collaborated with him in the latter half of his career when he began work outside of Finland on mostly architecture projects. Aalto is in the top trio of modernists, along with Le Corbusier and Mies van der Rohe, who developed European modernism in the 1920s. In the 1930s and 1940s, Aalto completed two works in the United States, including the Baker House dormitory at MIT.[5] His work is a departure from the other two for its subtle evocation of place. When decades later, a movement known as critical regionalism developed, architects and designers across the globe appreciated anew Aalto's efforts to make modernism fit its natural and cultural context. This was particularly true of his interiors and furniture, most of them being done in concert with his wives, and occurring early in his career. As historian Alan Colquhoun wrote, "what remains constant in Aalto's work is its drawing on the forms of the natural world to express growth and movement as a metaphor of human life."[6]

Major projects: Paimio Sanatorium; Armchair 41 (Paimio chair); Villa Mairea; Savoy Vase; Bölgeblick glass series; Tea Trolley 901.

52
Albers, Anni and Albers, Josef

52.1 **Anni and Josef Albers**

Source: Photo by Albers Foundation/Art Resource, New York.

Albers, Anni
Born: Berlin, Germany, 1899
Died: Orange, Connecticut, 1994
Albers, Josef
Born: Bottrop, Germany, 1888
Died: New Haven, Connecticut, 1976
Location: Germany, United States
Occupation: educators, furniture makers, textile designer
Movement: modernism

The married couple started out at Germany's Bauhaus, and enjoyed second careers as educators in the United States. They were at the epicenter of European modernism, whose lessons they took with them when they emigrated during World War II. Josef was a painter, furniture designer, and educator, while Anni was a textile designer and printmaker.

As an educator, one of Josef's famous assignments was to have students create small painted panels in which they contrasted squares of color. One version of the assignment, done by Albers himself, is known as "Homage to the Square" (North Carolina Museum of Art). Many foundational design courses still use versions of this assignment. The Bauhaus curriculum, in which Josef played a major role developing, starts with a first year in which students learned abstract principles, such as color, color adjacencies, or form, and only later embarked on designing actual objects. One of his furniture designs was a set of nesting tables whose bright colors derived from his work on color theory. Among his furniture designs are some tables and shelving units whose intersecting planes are reminiscent of Rietveld and the De Stijl designers, although the oak or beech wood he used rendered them less shocking. He later taught at the Department of Design at Yale from 1950–1958.

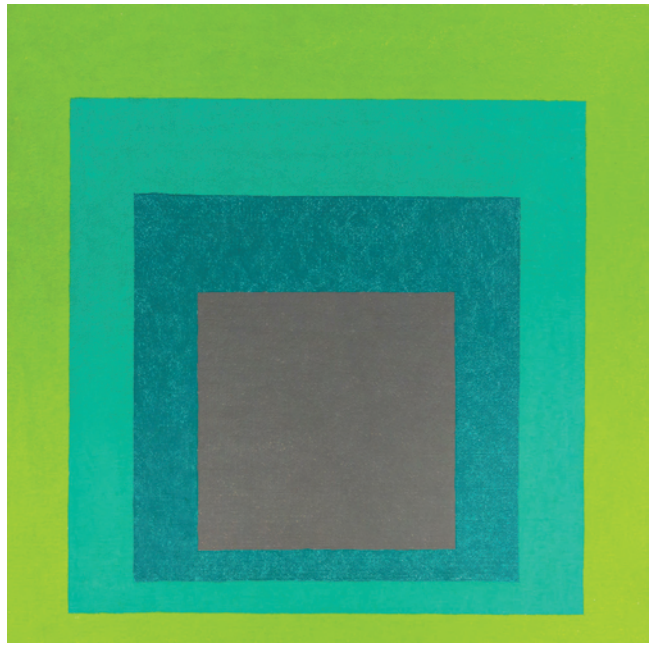
Anni studied first at the Kunstgewerbeschule, Hamburg, and then at the Bauhaus, following the school's move from Weimar to Dessau, and she studied under Paul Klee and the prominent Bauhaus textile designer Gunta Stölzl. Anni's specialty was textiles made of unusual materials, such as cellophane. With her husband, after fleeing Germany, she taught at Black Mountain College in North Carolina; Philip Johnson had recommended the couple for their teaching positions.[7] They taught there from 1933–1949.

Anni showed her textile work at MoMA's first one-woman textile show in 1949. She was one of the original modern textile designers, along with Stölzl and Marianne Strengell. Their work was non-representative—no flowers or other botanicals, shephardesses,

or pagodas—and even when handmade, conceived with an eye towards being manufactured on automated jacquard looms. Anni was more restrained in her use of color than her American counterpart Dorothy Liebes, yet when Anni incorporated color, it was a vibrant red or yellow, as with her design for a Smyrna rug (1925), a series of horizontal bands in white, gray, black and red. The stripes were not distinct, as in a printed patterned stripe, but resulted organically from her changing the weft threads.

The significance of the Albers lies in their contribution to bringing Bauhaus style modernism to the United States after World War II. Josef Albers played an important role in developing the foundational (first year) educational method of design, while Anni was among a select group who developed a modern look for textiles.

Major projects: Anni: "Rail"; "Design for Rug for Child's Room" (1928) (MoMA); author of two books, *Anni Albers: On Designing* and *Anni Albers: On Weaving*; Josef, "Homage to the Square" (1965).



52.2 **Homage to the square (*omaggio al quadrato*)**

Source: Josef Albers Quantum Pictures/Alamy Stock Photo.

53
Bonet, Antonio

53.1 **Antonio Bonet**

Source: Album/Art Resource, New York.

Born: Barcelona, Spain, 1913
Died: Barcelona, Spain, 1989
Location: Argentina, Uruguay
Occupation: architect, furniture maker
Movement: modernism

Antonio Bonet belongs to the generation of architects and designers who spread the gospel of modernism around the world (Jong Soung Kimm in South Korea, disciple of Mies, played a similar role in Asia). Yet modernism did not arrive, in Bonet's case, in South America, unchanged.[8] Bonet's contribution was in demonstrating that modernism was an approach that included under its umbrella a plethora of regional approaches. This attitude, international and local, was embodied in his best-known interior design contribution, the BKF Chair, made with Juan Kurchan and Ferrari Hardoy. Most of his other work was architectural and urban design in scope. He studied architecture in Barcelona, and then worked for Le Corbusier and Josep Lluis Sert in Paris.

He moved to Argentina and in 1938, with Hardoy, Kurchan, and others, founded Grupo Astral in Buenos Aires. Their manifesto, *Voluntad y Accion* drove his projects in Uruguay and Argentina throughout the 1940s and 1950s. The same year as the founding of Grupo Astral, the trio unleashed the BKF chair, using their initials for its title (it is also known as the Hardoy chair, Butterfly chair, Safari chair, or Sling chair). The foldable lightweight chair consisted of a wrought iron frame and leather seat and back (later made in canvas), possibly deriving from the Tripolina chair. BKF chairs found their way to Frank Lloyd Wright's Falling Water house and to MoMA; they were produced by Artek-Pascoe and then Knoll. The inexpensive chair found success, especially in the west coast of the United States, and sold in the millions. Many low design derivatives of it exist. Moveable furniture is something that contemporary designers have continued to explore, especially for today's nomadic generation; the Bouroullec Brothers have focused on this niche of the marketplace with their modular, lightweight designs, following the direction established by the Grupo Astral.

Casa Berlingieri in Uruguay was one of a series of Bonet's influential private residence designs. Its rough concrete vaulted roofs make it a South American equivalent to Le Corbusier's Maison Jaoul (on which Bonet also worked), both of them brutalist entries in

the modern house sector. He was also influential in hotel design, with La Solana del Mar (1946), a hotel on Uruguay's Atlantic coast. It is the best example of the importance topography played in Bonet's work. The building both reflects and contrasts the horizontal environmental of a beach, running mostly parallel to the ocean, with dramatic vertical forms, made of rough cut flagstone, that are perpendicular to it. In places the structure delicately hovers above the beach; in others, it digs in, and is surrounded by dunes. Locally made furniture, similar to the BKF chair, filled its public rooms. Having set the South American design landscape on a new trajectory with his regionally inflected modernism, in the 1960s, Bonet moved back to Spain. He designed the Urquinaona Tower in 1971 in Barcelona, and taught at Tucuman National University.

Major projects: Ateliers building; BKF chair; Casa Berlingieri; Urquinaona Tower; Casa Oks.

53.2 **BKF chair**

Source: Digital Image ©The Museum of Modern Art/Licensed by SCALA/Art Resource, New York.

54
Brandt, Marianne

54.1 **Marianne Brandt, self-portrait with lilies, (*c.* 1923)**

Source: Bauhaus-Archiv Berlin.

Born: Chemnitz, Germany, 1893
Died: Kirchberg/Saxony, Germany, 1983
Location: Germany
Occupation: industrial designer
Movement: modernism

Brandt is best known for her metalwork and being one of the few women from the Bauhaus to gain international recognition during her lifetime. She began her studies in painting and sculpture at the Grand-Ducal Saxon Academy of Fine Art in Weimar in 1911. Then in 1924, she enrolled at the Bauhaus, Weimar, under the tutelage of Josef Albers, Laszlo Moholy-Nagy, Paul Klee, and Wassily Kandinsky. She began working in the metal shop with Moholy-Nagy, where she designed light fixtures for the Bauhaus Building in Dessau, 1926. Brandt continued her studies apprenticing as a silversmith then rising from assistant to head of the school's metal workshop.[9] One of the principles of the Bauhaus was an allegiance between the design school and commerce and manufacturing, and Brandt achieved this more than anyone else.

After attending the Bauhaus, she worked with Korting & Mathiesen AG (Kandem), Schwintzer & Graff, and Hin Bredendieck to design mass-produced lighting fixtures. She worked a short time with Walter Gropius, founder of the Bauhaus, at his Berlin architecture office designing furniture. Although she is mostly known for her metalwork and light fixtures, Brandt designed interiors for the Karlsruhe Dammerstock Estate. In 1930–1933 she worked as design department director in Gotha at the Ruppel metal goods factory and went on to work as a designer and consultant at the Institute of Applied Art.

Her most notable metalwork pieces included teapots, lamps, and light fixtures using simple geometric forms and metal and glass. She focused on functional, simplified forms for mass production, a tenet of the Bauhaus. The Kandem table lamp, with an adjustable stem and an easy push-button to operate, was immensely successful and set a new precedent for freestanding light fixtures. She later focused on painting, weaving, photography, and photomontages and lectured at the Dresden Academy of Fine Arts' wood, metal, and ceramics department. Brandt was able to explore many mediums and made her mark while staying true to the Bauhaus commitment to functionalism. Writing about a Brandt teapot in the collection of the British Museum, Michael Collins wrote: "This beautiful craft object with transitional links to industrial design is a major icon of our age."[10]

Major projects: Kandem table lamp; Karlsruhe Dammerstock Estate; coffee and tea set; tea infuser MT 49; ceiling lamp.

54.2 **"Touch" desk light, model no. 2283**

Source: Treadway Toomey Auctions.

55
Breuer, Marcel Lajos

55.1 **Marcel Breuer in the Wassily chair**

Source: Heritage Image Partnership Ltd/Alamy Stock Photo.

55.2 **Scarves by Vera, New York, New York (1952)**

Source: Library of Congress.

Born: Pécs, Hungary, 1902
Died: New York, 1981
Location: Germany, United States
Occupation: architect, furniture maker
Movement: modernism

The architect and designer came from a well-off family whose money was wiped out in World War I. He won a scholarship at the Academy of Fine Arts in Vienna, although he did not complete his studies. He left for Weimar, Germany and the new school he had heard about, the Bauhaus. He thrived in its avant-garde environment, studying under Walter Gropius, Wassily Kandinsky, and Paul Klee.[11]

His later success as an architect has overshadowed his early career in which he specialized in interiors and furniture design.[12] In 1920, Breuer was 18. His activities in the Bauhaus carpentry shop centered on crafting early versions of the furniture pieces that would make him famous. He worked with radical new materials for

furniture, such as bicycle tubing. He designed a series of nesting tables, and his modular storage pieces were also intended to define space. For many of the buildings that Walter Gropius designed at the Bauhaus campus, Breuer was charged with the interiors.[13]

He left Germany for a stint working in Paris in 1924–1925, and later returned to teach at the new Bauhaus in Dessau. He designed some 50 pieces of furniture, many of them produced by Thonet. Chronologically, Mart Stam designed the first cantilevered two-legged chair with continuous tubing, but it was Breuer's chair that was more successful. The extra time fine-tuning the chair served Breuer well. B32 is commonly known as the Cesca chair, named for his mother. The metal, wood, and reed chair continues to be a bestseller. A more conceptual piece was his Wassily chair; decades later, an employee of his described it as the "marvelous cube of air defined by leather straps and shiny metal."[14]

After he fled Germany for London in the 1930s, he designed many functionalist furniture pieces out of plywood and metal for Isokon, including the Isokon Lounge chair (Wells Coates also worked for Isokon). Some of these designs included work with flat aluminum bars. In 1937 he followed Gropius to the United States. In Massachusetts, Gropius offered him a teaching position at Harvard, although Breuer remained focused on practice. His students included Edward Larrabee Barnes, Paul Rudolph, and Harry Seidler.

In 1946 he moved to New York City and opened the architecture office that he led until his death. As with many of the modernists, his early work with furniture and interiors was followed by decades in which he focused on architecture, applying the principles of modernism to a number of large corporate clients.[15] He created a number of highly conceptualized houses, including the Butterfly House in 1949 for the Museum of Modern Art, New York. While he continued to do some prominent residences, increasingly his practice focused on large-scale commercial work.[16]

His numerous prominent works of architecture include the UNESCO Headquarters, Paris; Saint John's Abbey; IBM La Gaude, France; IBM Boca Raton; a number of churches; Le Flaine ski resort; Laboratoires Sarget; and the Suny Buffalo Chemical Engineering Building. Although he saw decades of success as an architect, the bulk of his interior design work came from his early years at the Bauhaus, including acclaimed work on the interiors of the first Bauhaus buildings.

Major projects: Haus-am-Horn interiors; Wassily chair; Weissenhofsiedlung, interiors for the buildings by Walter Gropius and Mart Stam; Cesca chair; St. Francis de Sales.

56
Coates, Wells

56.1 **Wells Wintemute Coates (1951)**

Source: Architectural Press Archive/RIBA Collections.

Born: Tokyo, Japan, 1895
Died: Vancouver, Canada, 1958
Location: Japan, Canada, United Kingdom
Occupation: architect
Movement: modernism

Wells Coates was one of the most important figures for the modern movement in Britain. His blocks of apartments, his office and house designs, and his interiors, furniture, and product designs are evidence of his commitment to the functionalist aesthetic. Coates, a Canadian whose career played out in the United Kingdom, is less well known than his contemporaries (Berthold Lubetkin, Maxwell Fry, Jane Drew), yet he was one of the most significant British modernists, a stature emphasized by his long-standing friendships with Le Corbusier and Walter Gropius.[17]

Coates spent 15 years of his youth in Japan, and he had a lifelong interest in the country, an affinity that put him in the company of other modernists enamored with all things Japanese (Eileen Gray, Charlotte Perriand), and in its traditions saw potential design directions outside of European classicism.[18]

As an architect, he established his credentials with an apartment building, Lawn Road Flats, in 1934 (also known as the Isokon Flats). Its exterior circulation and ramps shows a clear affinity for the work of Le Corbusier. The building's cutting-edge style made it a fashionable address, and it included among its tenants Agatha Christie and a series of famous architects, including Marcel Breuer, the Moholy-Nagys, James Stirling, and Walter Gropius, the latter of whom Coates knew personally.

In the realm of product design, his design of a radio showed that industrial designers were conceptually shifting their attitude towards high technology, moving away from disguising machines with historical cabinetwork to highlighting their status as machines. Coates' radio design (1932) stemmed from the properties of its material, Bakelite, and the severe geometric shape defined the visual vocabulary of radio design for years.

Practical Equipment Limited, or Pel, was a British furniture manufacturer. In 1931, in response to the German firm Thonet's introduction of metal furniture, they hired Coates (among other designers). A desk made by him in 1932 is framed with steel tubing that curves to create sleigh legs (like the letter 'O') and from which the wooden desk proper hangs, including the work surface and storage units.

He did a variety of interiors projects, such as the Cresta Silks Shop (1929); BBC Studio Interiors (1931); and the Telekinema at the Festival of Britain (1951).[19] His most famous project remained the Isokon Flats; its model apartment, titled Minimum Flat, is reminiscent of the housing experiments of other countries, including Germany's Weissenhofsiedlung, and France's Pavilion de l'Esprit Nouveau. Yet it was a success Coates was not able to repeat; many of his projects were unbuilt and he experienced financial difficulties. Coates was a figure who in death was ripe for a rediscovery. He was prolific, worldly, well connected, inexplicably forgotten, and active in multiple spheres of design in which his belief in the principles and possibilities of modernism never wavered.

Major projects: Lawn Road flats; Isokon building; Embassy Court flats; Charles Laughton and Elsa Lancaster's apartment.

56.2 **Isokon Flats, London, UK (1933)**

Source: CC BY-SA 2.0, https://commons.wikimedia.org/w/index.php?curid=545514.

57
Colefax, Sibyl

57.1 **Colefax and Fowler, Lord North Street, London, UK**

Source: Courtesy Colefax and Fowler.

Born: Wimbledon, England, 1874
Died: Westminster, England, 1950
Location: United Kingdom
Occupation: interior designer
Movement: Historicism

Colefax was an aristocrat made poor by the Depression. Like Sister Parish on the other side of the Atlantic, she took account of her assets and decided that what she knew how to do was to entertain and to decorate. As Lady Colefax, married to Arthur Colefax, she had social connections galore. In 1933 she started her business, an antiques store that provided decorating services, Sybil Colefax, Ltd., located in London's Mayfair district. The Colefaxes lived next door to Syrie Maugham, Sibyl's friend and competitor.

In 1938 she joined forces with John Fowler who had operated his own firm since 1934. Fowler was not an aristocrat, but a hard worker. She was an aristocrat without money who concentrated on the marketing side of the business. The duo worked primarily on country and town houses, cultivating a carefully orchestrated historicism. They took the English country house look and made it more extravagant by using larger scaled textiles, many of which were bold, shiny chintzes. They incorporated vigorous matching schemes, and faux-finishes. In short time, Sibyl Colefax & John Fowler became the foremost traditional English decorating firm.[20] Initially, many in the design community felt that British designers had not kept pace with American designers, such as Elsie de Wolfe and Candace Wheeler; Colefax and Fowler changed that perception.

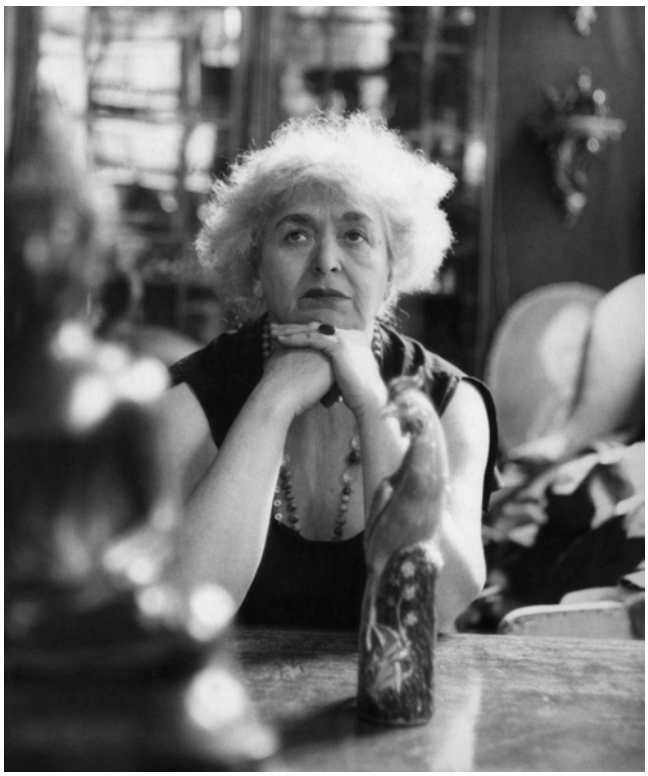
She had an astonishing number of well-connected friends whose relationships she mined for commissions. She knew politicians and royalty, such as Winston Churchill, Queen Mary, Edward VIII and Wallis Simpson; a number of international stars, including Lynn Fontanne, Laurence Olivier, Vivien Leigh, and Fred Astaire; and authors and artists, such as Mark Twain, Noel Coward, Cecil Beaton, Somerset Maugham, Clare Booth Luce, and Christopher Isherwood. Her lunches and dinner parties were a central part of her marketing practices. Yet interestingly, many disparaged her events in print—even though they attended them—and her relentless pursuit of celebrity. The authors Tennessee Williams, Thornton Wilder, and Virginia Woolf all mentioned her in their published work.

One example of how her networking paid off was the commission to update Leigh and Olivier's twelfth-century country house, Notley Abbey. When a new wealthy class, the aristocracy of the film and theatre world, purchased some of the great country houses of Britain, there was a lot that needed to be done. This included modernizing kitchens, adding bathrooms, and an upgrade to the electrical systems. Colefax helped the couple select moderately priced antiques, reproductions, and artwork. She filled the house with Queen Anne and Sheraton furniture, and contemporary slip-covered sofas that were appropriate to the owners and their high-profile guests who demanded a level of comfort on par with five-star hotels.

The designer was well read, knowledgeable about art, and the firm's designs started appearing in *Vogue* magazine. Colefax and Fowler opened shops in the United States, in Chicago, Palm Beach, New York and Los Angeles. The firm made money by selling textiles, particularly a variety of updated chintz patterns. Prominent in their redecorating schemes were impressive draperies, replete with swags and tassels. The store also sold pricey antiques and paintings that belonged to every movement with the exception of modernism. The historian Peter McNeil described their work as "camp swagger and Regency theatricality."[21] Colefax eventually sold out her interest to Nancy Lancaster in 1944. The firm she established still bears her name, operating out of the same townhouse in Mayfair. She died in 1950 and left her papers to the Bodleian Library, Oxford, which, tellingly, copiously detail her entertaining as much as her design work.

Major projects: Cambridge University Library; Notley Abbey (Vivien Leigh and Laurence Olivier residence); Argyll House (Colefax residence).

58
Cumming, Rose



58.1 **Rose Cumming**

Source: Courtesy Dessin Fournir Companies.

58.2 **Cumming's drawing room New York, New York**

Source: Courtesy Dessin Fournir Companies.

Born: Australia, 1887
Died: 1968, location unknown
Location: United States
Occupation: decorator
Movement: twentieth century

The eccentric decorator Rose Cumming grew up on a sheep ranch in Australia. She moved to New York City where a friend was an editor for *Vanity Fair* and recommended she take up a career in decorating. Cumming started her decorating and antiques shop business in 1917 and came to be known for her colorful chintzes, fondness for silver lamé, Chinoiserie, and eclectic designs, with a personality to match. She dyed her hair purple hair and had a penchant for Mandarin robes.[22]

She often employed old mirrors, ornamental animal figures, chandeliers, chartreuse, and Persian blue in her designs, which had a blend of Baroque, Gothic, and Asian influences. She designed many of the chintz fabrics and wallpapers she used herself. She decorated her own home with hand-painted silver wallpaper and Louis XV furniture, and her library had japanned chairs and a peacock blue satin sofa set against emerald green walls. Annette Tapert describes her work as "eclectic, bizarre, and often tinged with

surrealism."[23] She had an unorthodox way of placing furniture in a room at oblique angles to the walls, and she incorporated children's scaled-down furniture in her seating groups.

Cumming was grouped with the "Great Lady Decorators" at the turn of the century including Sister Parish, Elsie de Wolfe, and Dorothy Draper, who all contributed to forming the profession of interior decoration and design. The most unconventional of the group, she attracted relatively fewer clients, however, although she was widely regarded as a colorist and textile designer. Her exceedingly theatrical and glamorous style set her apart, so she was a natural with clients in the entertainment industry, including movie stars Marlene Dietrich and Norma Shearer. There is no indication that she ever met the West Coast designer Tony Duquette, but in their similar enthusiasm for the exotic, and twentieth-century version of Victorian approach to designing, they were soul mates.

Major projects: Rose Cumming Manhattan residence; Sabu fabric; Bird in Circle linen handprint; Mary Pickford House; Carisbrook.

58.3 **Rose Cumming and Dorothy Cumming, Banana Leaves, created at Dorothy's Jamaican estate**

Source: Courtesy Dessin Fournir Companies.

59
Elkins, Frances

59.1 **Frances Elkins**

Source: Stephen Salny's *Frances Elkins: Interior Design*

Born: Milwaukee, Wisconsin, 1888
Died: San Francisco, California, 1953
Location: United States
Occupation: decorator
Movement: historicism, twentieth century

Born in Wisconsin, Elkins was known for sophisticated historic interiors for wealthy Americans who sought stature and comfort. Elkins saw modernism in a more sympathetic light than did her brother, the successful historicist architect, David Adler, who she accompanied on trips to Europe.[24] Adler studied architecture, yet Elkins had no formal training. Later when they were both professionals, their wanderings became buying trips, scouting out antiques and decorative items for their clients. In France, the Art Deco designer Jean-Michel Frank became a friend and she specified his furniture in her projects.[25]

She married Felton Elkins in 1917, and shortly thereafter moved with him to Monterey, California.[26] Despite their geographical separation, over the course of her career she worked with her brother on 15 projects. His practice was based in Chicago. She opened her business in 1918 in California after so many people admired her home. Some of her projects established her as the interiors side of a design tradition that emphasized Spanish-colonial, an invented tradition for the American West, and made a historical California look appropriate to wealthy clients. The residence for Mr. and Mrs. Edward G. Robinson in Beverly Hills had a Spanish colonial framework, of a terracotta-tiled floor, and a heavily beamed ceiling. To this she added many plantings, a bevy of philodendrons in clay pots, and sculptural friezes. Yet she updated the space by painting the ceiling white, and adding overscaled white-lacquered furniture upholstered in fire-engine red, thus giving the clients a home that belonged in California, yet was appropriate to a major figure of the contemporary film industry.

Elkins was foremost a decorator. Her aesthetic opinions were many and included a preference for floral arrangements of pink and red carnations. She used antiques and modern pieces together, Asian antiques mixed with European pieces, and she helped her clients select dinnerware.[27] An example of the work she did for wealthy clients was the Schlesinger House. Clients like the

Schlesingers needed direction in how to link European traditions to twentieth-century living. In this vein, Elkins designed a brand of Chinoiserie-inspired wallpapers, and did custom furniture that she used in many of her projects.[28] One of her designs became a minor classic, the Loop chair. It looks like something Chippendale or Sheraton might have designed, although decidedly more contemporary. It is, like the designs of its creator, at once, modern, classic, and Asian.

In 1950, the educator Van Day Truex asked her to critique the student work of the graduating class at Parson's. Elkins considered the invitation a validation of the position she achieved after decades of work.

Major projects: Casa Amesti (Elkins residence); Yerba Buena Club; Cypress Point Club House (1930); Loop chair.

59.2 **Elkins, living room**

Source: Stephen Salny's Frances Elkins: Interior Design

60
Fortuny, Mariano

60.1 **Mariano Fortuny**

Source: rook76/Shutterstock.com.

60.2 **View of a wall of the studio of Mariano Fortuny y Madrazo in Palazzo Fortuny in Venice, Italy**

Source: Alinari Archives/Contributor.

Born: Granada, Spain, 1871
Died: Venice, Italy, 1949
Location: Spain, Italy
Occupation: artist
Movement: twentieth century

The son of Spanish genre painter Mario Fortuny, Fortuny worked in painting, photography, fashion, textiles, and scenography, starting out as a stage-lighting designer.[29] The move from candles to electric stage lighting had resulted in harsh illumination, and Fortuny developed a solution. He created a system, the Fortuny Cyclorama Dome, which bounced light off of materials, including textiles, and thereby infused the softer light with color. He later developed a fixture with a rolling textile, which produced changing light effects. He took his expertise in indirect lighting to a series of table lamps, produced by Germany's AEG Turbine company, the concern that hired the architect Peter Behrens. The Fortuny lamp (1907) has a rotating shade to direct light and was a direct offshoot of the Fortuny cyclorama dome; it brought theatrical lighting into residential interiors, but it resembles a professional photographer's piece of equipment.

His work with reflective surfaces led him to textile design. He used light as a means to transfer pattern to fabric, and he combed the history of textiles to find patterns to reproduce. Many of these patterns show the influence of Arts and Crafts. He printed his intricate patterns in jewel-tones, on silk, cotton, and velvet. He used these elaborate textiles for his fashion designs, which were simple forms based on classical dress. To offset the elaborate scarves and wraps, he developed his most famous fashion design: the Delphos dress, made of intricately pleated silk. The dancer Isadora Duncan was one of those who popularized the single color clingy dress with a slim profile; the dress was exceedingly popular in the 1920s.

In addition, the polymath created fabric dyes, and machinery for printing cloth. In 1921 he founded the Fortuny textile factory in Venice. Elsie McNeill Lee, a decorator in New York, distributed his fabrics and dresses in the United States. She took over the company after his death and it still produces his trademark fabrics.

His studio in Venice, Palazzo Fortuny is now a museum. It pays homage to an unusual figure in design history, with his serial successes as a theatrical lighting designer, stage set designer, lamp designer, textile designer, and fashion designer, all while publicly proclaiming that he was primarily a painter. Industrial designer and historian Matthew Bird states that "No one knows quite where to put him." Bird's answer is that cultural historians should "put him everywhere."[30]

Major projects: Fortuny cyclorama dome; sets for Tristan und Isolde, La Scala; Palazzo Fortuny; Delphos gown; Knossos scarves.

61
Fowler, John

61.1 **John Fowler**

Source: Courtesy Colefax and Fowler.

Born: Lingfield, Surrey 1906
Died: Odiham, Hampshire, 1977
Location: United Kingdom
Occupation: interior designer
Movement: historicism

The man whom the Duchess of Devonshire called "the prince of decorators" left school at 16 to start working. He first cut his teeth in the London design world by working for the established firm of Thornton Smith, Peter Jones. In 1938 he joined the formidable design force, Sibyl Colfax, and the firm was renamed Colfax and Fowler. It became the preeminent decorating firm in England of its time, and its influence in the realm of elite residential historicist interiors was felt on both sides of the Atlantic.

Nancy Lancaster invested in the firm in 1944, although she did not change its name. Fowler was one of those who updated and created a twentieth-century version of the English Country House, a look that was moderately more contemporary than its eighteenth-century forerunner and that involved a great deal more plumbing. Wealthy English families tended to live in historical properties, in London and in the country, and many of those properties had become faded and tired. Fowler was adept at working with his clients' Georgian antiques, and interspersing them among lighter more elegant French neoclassical pieces. He used rigorously matching complementary color palettes, such as the sky blue and melon living room that he designed for David and Evangeline Bruce's London apartment in 1969. The colors were reflected in the elaborate draperies, a Fowler trademark. Yet the Englishness of his interiors remained in that despite an impressive elegant look, he insisted on comfort. In multiple projects, he created an oval seating area, composed of four to six chairs, often unmatched in their style (if not their upholstery), with a fireplace protruding into the center of one of one of the longer sides, a layout that encouraged conversation.

Professionally he and Colfax argued a lot, for she was intuitive and he was knowledgeable. They were described as "the unhappiest unmarried couple in England." This scenario, presented in the case of Colfax and Fowler as a funny anecdote, is a working scenario of many design partnerships (Parish-Hadley, Adler and Sullivan) in which one party has an instinctual design sense, while the other follows a rational linear approach. The two skill sets complemented each other, and the firm thrived. Among their many projects for the rich and famous was an apartment for Pauline de Rothschild, herself a tastemaker of note, in London. The rooms Fowler did for Rothschild, again in French neoclassicism, displayed his exquisite sense in crafting two-color palettes: one room was salmon and gray, another forest green and aqua.

In the 1960s and 1970s, his previous side interest in the English Country House became his focus, and he worked increasingly for the National Trust, consulting on some 30 historical properties. Fowler overcame his lack of formal education, and became a respected historian and antiquarian with his book *English Decoration in the 18th Century*. Michael Wentworth reviewed it for the *Journal of the Society of Architectural Historians (JSAH)*, writing: "John Fowler comes to the subject naturally for he is the preferred aristocratic choice for the restoration and preservation of great houses in Britain."[31] Fowler took the tradition of the English country house and made it less fussy, more theatrical, and more impressive. In short, he brought the eighteenth-century English house into the twentieth century.

Major projects: Buckingham Palace; Chequers; Holyroodhouse; Bank of England; David and Evangeline Bruce's apartment, London; Daylesford; Tyninghame, East Lothian; Grimsthorpe, Lincolnshire.

61.2 **292 King's Road, London, UK**

Source: Courtesy Colefax and Fowler.

62
Frank, Jean-Michel

62.1 **Desk and chair**

Source: DEA/ETUDE TAJAN/Contributor.

Born: Paris, France, 1895
Died: New York, 1941
Location: Argentina, France, United States
Occupation: furniture maker, decorator
Movement: Art Deco

A French decorator and furniture designer born into a wealthy family, Frank's fame started when he designed an all-white apartment for Elsa Schiaparelli in 1927. The project is still referred to as one of the seminal monuments of twentieth-century interiors, and was the beginning of a career that made him one of the foremost figures of Art Deco on three continents.[32]

While his modern contemporaries were interested in crafting affordable furniture, Frank focused on the elite. He counted among his friends and clients Lee Miller, Man Ray, and Serge Diaghilev. He collaborated with Giacometti, Salvador Dali, Emilio Terry, and Francis Elkins, indicating that he was well connected with the most prominent avant-garde artists of his time. His interiors and furniture designs were known for his use of exotic veneers, including snake and sharkskin. A favorite wall material was vellum. His version of Art Deco was thinly veiled classicism, stripped of its details, and with light touches of Surrealism.

He was at the height of his popularity in the 1930s, for a select group who could afford his expensive pieces. One of his famous projects in Paris was the residence of Charles and Marie-Laure de Noailles.[33] Frank developed secondary spheres of influence in New York and Buenos Aires. In Argentina, at first Ignacio Pirovano's firm, Comte, imported Frank's pieces, then they began manufacturing them under a licensing agreement. He thus contributed to Art Deco's global spread.

The weight of the World Wars affected him deeply. He lost his two brothers to World War I, and afterwards his father committed suicide. A distant relative of the diarist Anne Frank, Jean-Michel committed suicide by jumping out of a New York high-rise. His different pieces can be described as art deco, minimalist, neoclassical, surreal, and sometimes radical.

Major projects: the apartments of Elsa Schiaparelli, the Vicomte Charles de Noailles and Marie-Laure, and Nelson Rockefeller.

63
Frankl, Paul T.

63.1 **Paul T. Frankl**

Source: Christopher Long.

Born: Vienna, Austria, 1886
Died: Los Angeles, California, 1958
Location: United States
Occupation: furniture maker
Movement: Art Deco

Viennese-born furniture and interior designer Paul Frankl is known for helping shape, in order, American Art Deco, and California modernism. He studied architecture at Berlin Polytechnic before immigrating to the United States at the onset of World War I in 1914.

Frankl began his career designing historical European furniture and then moved into a modern economical direction, often using modular pieces. Inspired by the New York City skyline, he designed a range of furniture including bookcases, cabinets, and chairs in the 1920s. The affordable pieces had the same tall, narrow form of its name: Skyscraper. As New York's stepped-back skyscrapers started appearing, they generated a great deal of interest. Frankl's pieces, obviously modeled on the buildings, provided a way for people to participate in the exciting world of tall buildings through the pieces they purchased for their homes. The pieces contributed to the burgeoning American Art Deco scene and were constructed of bakelite and maple wood, popular materials of the time. The line enjoyed great popularity and Frankl sold his furniture and lamp designs at his showrooms in the city. As the designer described in his publication, *Form and Reform*: "This spirit finds expression in skyscrapers, motor-cars, aeroplanes, in new ocean liners, in department stores and great industrial plants. Speed, compression, directness—these are its attributes."[34] A walnut combination desk and bookcase that he made in 1928 had the profile of an asymmetrical skyscraper. It is a pile of drawers, low and wide, tall and skinny, and small and square, interspersed with open bookshelves. A portion of the top flips open to provide the work surface.

In 1934 he moved to Los Angeles where he developed a lighter style and decorated the interiors of Hollywood actors and directors, including Fred Astaire, Alfred Hitchcock, Cary Grant, and Katharine Hepburn. He sold his furniture designs in a shop on Rodeo Drive. Black lacquer was often used in his designs as well as California redwood and rattan, which he used when creating both indoor

and outdoor furniture. During his time in California, he initially cultivated an Art Deco look and then grew into a more modern approach employing abstract forms.

Near the end of his career he designed mass-produced furniture for the Johnson Furniture Company. *Form and Reform* (1930) and *Machine-Made Leisure* (1932) were a few of the books he authored on design.

Major projects: Skyscraper cabinet; Rattan furniture; *Form and Reform*; *Machine-Made Leisure.*

63.2 **"Skyscraper" Step table**

Source: Brooklyn Museum.

64
Gray, Eileen

64.1 **Eileen Gray**

Source: Photograph supplied by Aram Designs London who holds the worldwide license for Eileen Gray products.

64.2 **Living room in E1027, Cap Martin, Roquebrune, France (1926–1929)**

Source: Photograph supplied by Aram Designs London who holds the worldwide license for Eileen Gray products.

Born: Enniscorthy, County Wexford, Ireland, 1878
Died: Paris, France, 1976
Location: France, Ireland
Occupation: furniture maker, interior designer
Movement: modernism

One of the leading figures of the modernist movement, Gray created an impressive range of interiors, furniture designs, and architecture. Irish born, she moved to London to attend the Slade School of Fine Arts for painting, where she was one of the first women admitted. She did an apprenticeship for lacquer working while in London and moved to Paris in 1902 to continue her training with Seizo Sugawara, a Japanese artist. Although her early work has some commonalities with the Art Deco movement, such as her lacquer furniture featuring stylized languid figures, she was decidedly modernist in her intent.

At the Société des Artistes Décorateurs, she had her first exhibit in 1913, and a series of interior design commissions followed. With her lacquer work and cabinetmaking training, she designed a number of screens and furniture pieces, which she sold in her gallery Jean Desert, established in Paris in 1922. Her business was successful, and she gained a number of high profile clients. Along with lacquer, she used steel tube, chrome, and glass in her furniture designs, following the trend of other modernists of the time, such as Mies van der Rohe and Marcel Breuer. The Bibendum chair, with its stuffed back of u-shaped leather tubes and light steel base, was one of her most popular designs. Loosely inspired by the Michelin man, it appeared in 1929. Other notable designs were her Pirogue daybed in 1919 with a canoe shape and the lacquered Lotus table, drawn from African and Far East influences, exotic departures from mainstream modernism.

Her interiors were similarly enlivened by the use of worldly influences, like African art, Moroccan inspired rugs, and exotic animal prints. Although she used opulent materials, her designs weren't heavily ornamented, but clean lined and simple. She designed her first full interior for Madame Mathieu Levy in 1919. She used her dark lacquered panels, a precursor to her block-screen design, and designed her Pirogue Africa-inspired daybed for the project. Her most famous project, however, was the home in which she lived with the architect Jean Badovici, enigmatically called E1027.[35] Badovici was the editor of the journal *L'Architecture Vivante*, and she also wrote for the journal. She designed her most recognized furniture pieces, the E1027 adjustable table for the seaside house (it is usually referred to simply as the Eileen Gray table). The table was made of tubular steel with a glass top and simple lines. Her architecture work includes two houses in Alpes Maritimes and also the Centre des Vacances project in Le Corbusier's Pavilion des Temps Nouveaux at the Paris International Exhibition of 1937. She had a well-documented falling out with the French modernist when he, staying in her house, painted murals on the walls without her approval.[36]

Gray primarily worked alone and her total design work ranges from furniture, lighting, screens, and rugs, to architecture and interiors. Her designs are in the permanent collection of the Museum of Modern Art in New York and the V&A Museum. She was named Royal Designer for Industry in 1972 by The Royal Society of Arts and remains one of the most important figures in twentieth-century design.

Major projects: Cultural and Social Centre; E1027 adjustable table; interior for Madame Mathieu Levy; Centre des Vacances; Lotus table; Bibendum chair.

65
Griffin, Marion Mahoney

65.1 **Marion Mahoney Griffin**

Source: The Magic of America, Ryerson and Burnham Archives, The Art Institute of Chicago. Digital File #3_5_18a.

Born: Chicago, Illinois, 1871
Died: Chicago, Illinois, 1961
Location: United States, Australia
Occupation: architect, renderer
Movement: Prairie Style

Griffin worked for Frank Lloyd Wright, in the years 1895–1909, and her term of employment in his office was important for both of them. In Wright's office she developed an evocative method of architectural rendering, based on nature and a familiarity with Japanese landscapes. Her accomplished method of rendering became synonymous with the architect's residential designs and contributed greatly to his success and his claim that nature was central to his design method. Her contribution to his domestic architecture often went uncredited.

She has been described as Frank Lloyd Wright's first assistant and the imprint of his work on hers is unmistakable. When Wright left for Europe with the wife of a client, Mamah Cheney, the considerable amount of unfinished work he left behind was turned over to Marion Mahoney to see through to completion. Working out of the office of H.V. Von Holst, she took on the unenviable task of finishing the work for clients who were dismayed by his notoriety, and not happy to be turned over to an assistant. Her projects from this period, such as the Amberg House, and the Villa Zila, are consistent with the principles of Prairie School design, as espoused by Wright and others. They are open plan structures, with rooms that flow

65.2 **Marion Mahoney Griffin, Fair Lane Mansion, Dearborn, Michigan (1947)**

Source: Library of Congress.

one to the other, and whose exteriors emphasize the horizontal lines of the Midwestern Prairie. Their decorative programs, materials, and colors derived from the fauna of the Midwestern landscape.

She had graduated from MIT, and was the first licensed woman architect in Illinois. Working in Wright's office figured significantly into her personal biography as well. In 1911, she married another Wright employee, Walter Burley Griffin (1876–1937), a personal and professional relationship that defined the rest of their joint careers.[37] A dramatic turn in their reputations came when they won the competition to design the federal capital in Australia in 1914; again her exquisite renderings were central to the project's appeal.[38]

Overseeing work on the capital, and related projects, kept them in Australia from 1914–1935. During this period, she worked on three significant projects in Melbourne: Newman College, the Cafe Australia (1916), and the Capitol Theatre (1921–1924). The forest-like interiors of the Café drew on a series of "forest portraits" she had undertaken. The couple worked together on Castlecrag, a residential development in Sydney. A subsequent period found them in Lucknow, India from 1935–1937.[39] After her husband's death, Mahoney Griffin was again in Chicago, (1938–1961). She continued to be productive into her sixties and seventies, and completed numerous other projects, including writing a biography of her late husband, *The Magic in America*.

Major projects: Church of All Souls; competition to design Australian Federal Capital, Canberra; Library and Museum for Raja of Mahmudabad; Café Australia.

66
Hadley, Albert

66.1 **Albert Hadley**

Source: Slim Aarons/Stringer.

66.2 **Room by Hadley of Parrish-Hadley for the Kips Bay Boys Club showcase, Carnegie Mansion, Cooper Hewitt Museum, New York**

Source: Albert Hadley Archives.

Born: Springfield, Tennessee, 1920
Died: Nashville, Tennessee, 2012
Location: United States
Occupation: interior designer
Movement: historicism

Interiors historian Adam Lewis wrote a book titled *The Great Lady Decorators*.[40] It mentions Hadley, who worked for, in succession, two of the great decorators of the twentieth century, Eleanor Brown McMillen and Sister Parish. Hadley could be described as belonging to the generation of men who immediately followed. Call them the "great gentlemen decorators," an informal cabal that included Billy Baldwin and John Fowler.[41] Operating in the footsteps of their female predecessors, these men brought different skills to the firms at which they worked. In Hadley's case, it was an interest in the architectural side of interior decorating. He was proud of his familiarity with working drawings; he first focused on the architectural envelope of a space before getting to furniture—Parish's acknowledged area of expertise. Hadley did not change the parameters of historicist residential decorating, but he provided the know-how that kept the milieu relevant into the second half of the twentieth century.[42]

He was the first male decorator on Brown's staff. McMillen Brown recommended that he attend Parsons School of Design, and he started studying there in 1947. Hadley's elite view of the decorating business was in sync with that of its director, Van Day Truex, and the two became colleagues and friends. Their vision of interior design was based on a knowledge of art, antiques, and historical styles, and catered to society's upper reaches.[43] Their work was unencumbered by the need to address societal problems.

He joined forces with the New York decorator, Sister Parish in 1962, and the firm was renamed Parish-Hadley in short order.[44] To *Architectural Digest* he stated his design priority: "I start with the hammer and the saw—moving doors to line up with windows, straightening out the floor plan, that kind of thing. Once the dust has settled, then you can start thinking about fabrics and paint."[45]

He worked in many historical styles, but a favorite piece that enlivened what was an academic approach was a hooked zebra rug. This slightly incongruous element in his otherwise staid historicist interiors prompted the comparisons to Madeleine Castaing. One of the ways he unified a project was to use the same traditional pattern as a wallpaper, on upholstery, and for draperies.

Like John Fowler, he lent "social register swagger" to his clients' homes, but he was knowledgeable enough about history to work on important historical properties, such as the restoration of the Louisiana Plantation, Rosedown, for which he uncharacteristically worked with Victorian furniture. He took advantage of his time in Louisiana to do a series of sketches that were later published; he was an accomplished renderer of interiors. Back in New York, for the heiress Brook Astor, he designed a library with full-height bookcases with ten layers of oxblood-colored lacquer; the deep red contrasted with the shiny brass hardware. The ensemble has all the traditional elements of a library but, appropriate for its client, it is a library of an incredibly wealthy person. A suite of Louis XV armchairs match the walls; it was likely his finest project. Astor's bedroom displays another of Hadley's frequent design methods: a two-color complementary color scheme. The palette of pink and celery renders Astor's bedroom peaceful.

Hadley's work for Babe and William Paley was the epitome of what a learned decorator could do with a wealthy client. The living room's boiserie woodwork was painted bright yellow. The furniture was a discreet combination of regency armchairs and chinoiserie pieces. Two simple sofas upholstered in brown satin—a trendy color at the time—was a recognition of the contemporary era in which the Paleys lived. Historically accurate, comfortable, a bold color scheme, tasteful but with surprises—it was commensurate with a couple at the head of a media empire, and it had all the hallmarks of a Hadley design. As Mitchell Owens wrote, Hadley "added backbone to Chintz."[46]

Major projects: Brook Astor's Park Avenue Library; Sophie and Leonard David residence; Betty Hadley's apartment; de la Renta homes; Babe and William Paley's apartment; Joel Grey's apartment.

67
Hoffmann, Josef

67.1 **Josef Hoffmann**

Source: Sergey Goryachev/Shutterstock.com.

Born: Pirnitz/Brtnice, Moravia, 1870
Died: Vienna, Austria, 1956
Location: Austria
Occupation: architect, furniture maker, interior designer, industrial designer
Movement: Vienna Secession

Hoffmann studied architecture at the Brunn's Senior State Commercial and Technical School and the Academy of Fine Arts in Vienna where he studied under and was greatly influenced by architect Otto Wagner. Along with Koloman Moser and others, he helped found the Vienna Secession in 1897, breaking off from the historically focused tradition of design and architecture and traditional venues of patronage.

From 1899 up until his retirement in 1936, Hoffmann taught at the School of Applied Arts in Vienna, giving instruction in architecture, metalworking, enameling, and applied art. He practiced these arts in his career along with designing interiors, furniture, textiles, and porcelain. In 1900, for the School of Applied Arts, and for the Secession organization, he created rooms for the Paris Exposition Universelle. The exposition is widely known as the debut of Art Nouveau on the global stage, yet Hoffmann's presence there means that not all were enamored of the curving forms based on nature. Hoffmann's work displays his fascination with squares, to the extent that a series of them became his unofficial logo.

Many of his designed projects were of housing; one was an artist colony in Vienna in 1900. He believed that interiors and architecture should be harmonious ensembles, which he and others called Gesamtkunstwerk, or total work of art. In 1903 he founded the Wiener Werkstätte with Moser and Fritz Waerndorfer with its focus on craftsmanship and that sought to raise the status of decorative arts. He was inspired by Arts & Crafts ideals after visiting C.R Ashbee's Guild of Handicraft workshop. Hoffmann had previously met Charles Rennie Mackintosh, whose design elements similarly influenced his own work.

One of his most important projects was the Purkersdorf Sanatorium in 1904, which featured square motifs and a lack of historical reference. His wooden chair the Sitzmaschine, meaning "machine for sitting," was created for the project and featured a reclining

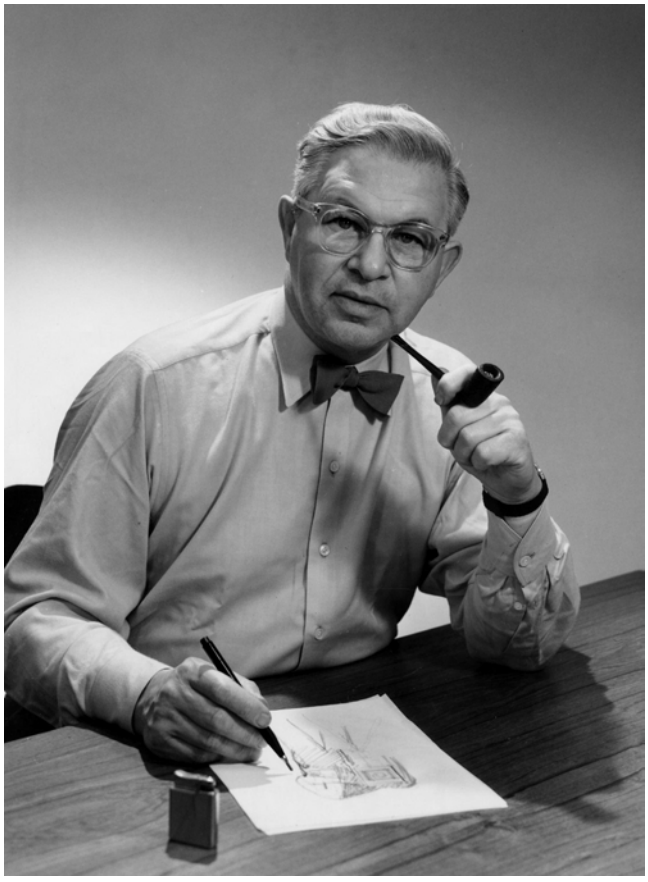
back and simplified shapes. The project was an early example of a designer moving into the arena now known as health care design, emphasizing that design was not only an aesthetic activity, but a force for societal good. A year after the project, in 1905, he broke off from the Vienna Secession along with the artist Gustav Klimt group and continued to work on architecture and design projects. A highlight of his career was the Palais Stoclet in Brussels. Hoffmann designed the architecture, interiors, and furniture, and it featured multiple murals by Klimt. The luxurious materials included black marble and gold leaf.

Major projects: Sitzmaschine chair; Fledermaus chair; Purkersdorf Sanatorium; Palais Stoclet.

67.2 **Stoclet Palace, Brussels, Belgium**

Source: Takashi Images/Shutterstock.com.

68
Jacobsen, Arne



68.1 **Arne Jacobsen**

Source: Photography by Strüwing. Courtesy Fritz Hansen.

68.2 **Room 606 in the SAS Royal Hotel furnished with the Egg, the Swan, the Drop, Series 3302, 3300, Copenhagen, Denmark (1956–1958)**

Source: Courtesy Fritz Hansen.

Born: Copenhagen, Denmark, 1902
Died: Copenhagen, Denmark, 1971
Location: Denmark
Occupation: furniture maker, interior designer
Movement: modernism

Born in Denmark, Jacobsen had a deep interest in art and painting growing up, but due to his father's desire for him to have a more stable job, he trained as a mason at the School of Applied Arts in Copenhagen. He then moved on to the Royal Academy of Fine Arts in Copenhagen to study architecture, graduating in 1927. In 1929 at the Building and Housing Exhibition by Copenhagen's Academic Architect's Association, he designed the House of the Future, a rounded, futuristic structure, in collaboration with Flemming Lassen.

He began his own architecture and design firm in Hellerup in 1930. The World War II Nazi occupation of Denmark forced him to flee to Sweden where he designed fabrics and wallcovering, until he returned to Denmark two years later.

His first furniture designs were of tubular metal furniture, having been influenced by modernists including Mart Stam and Marcel Breuer. After more exploration in furniture design, he produced his iconic three-legged, stackable Ant chair (1952). The Ant chair was made from a single piece of steamed bent plywood and its production marked a new advancement in technology with the help of manufacturer Fritz Hansen. He designed the Series 7 chair, similar to the Ant chair, with a simplified solid back and four legs for the mass market. The pieces are still in production, and have been widely imitated. His largest and most notable interior project was the Royal Hotel of the airline SAS in Copenhagen (1956–1961); he also designed the building. The Egg, Swan, Drop, and Bowl chairs that he designed for the project gained him acclaim with their minimalist combination of clean lines and evocative curved forms that are related to their names.[47] He achieved the smooth, continuous forms utilizing new technologies and materials of the time, including Styropore®.

Jacobsen was known for designing every aspect of his spaces down to the textiles, furniture, lighting, and cutlery, which he practiced in the St. Catherine's College, Oxford project (1960–1963). His work has enjoyed commercial success, and many of his designs are still sold today by Fritz Hansen and Design Within Reach.

Major projects: SAS Royal Hotel and Air Terminal; Egg chair; Swan chair; Ant chair; Series 7 chair; St. Catherine's College, Oxford.

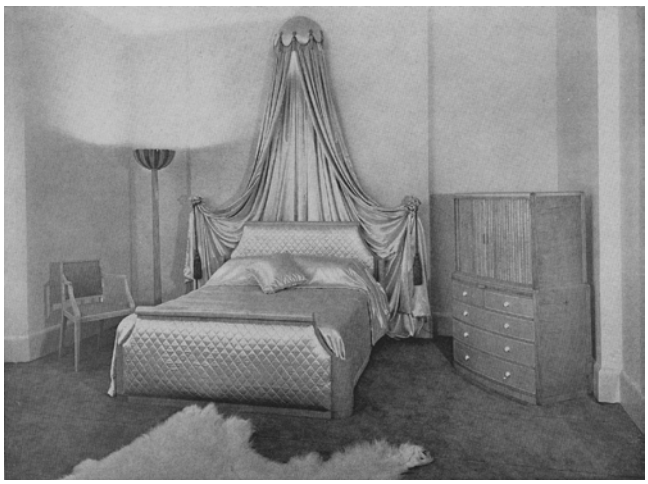
68.3 **Ant chair (1952)**

Source: Photographer: Strüwing. Courtesy Fritz Hansen.

69
Joel, Betty

69.1 **Betty Joel**

Source: Planet News Archive/Contributor.



69.2 **London Regency Interior (1938)**

Source: authors' collection.

Born: Hong Kong, 1894
Died: Andover, Hampshire, England, 1985
Location: United Kingdom
Occupation: furniture designer, interior designer
Movement: Art Deco

The British furniture designer, interior designer, and retailer started out working with her husband in their jointly owned furniture manufacturing business, but her talent soon outshone his, and she became one of the most formidable English furniture designers of the Art Deco period.[48]

Née Mary Stewart Lockhart, she was the daughter of a colonial secretary in Britain's pre-eminent Asian colony; she was raised in a home surrounded by Chinese art and antiques. After the end of World War I, she married David Joel in 1918, in Ceylon, and the couple moved to England.

They set up a furniture business, Betty Joel Ltd., in 1921 on Hayling Island, Portsmouth. With no professional training, she started out creating furniture designs first for herself, then commissions for friends. They sold the pieces in a showroom on Sloane Street. Initially David Joel also designed furniture, but it soon became apparent that Betty was the more talented of the two. Their store also sold items that Betty found when traveling in France. The showroom occasionally showed the works of Chinese contemporary artists, such as Chiang Yee. Their manufacturing and retailing activity expanded until at one point the factory employed 50 staff.

Her earliest pieces were either Arts and Crafts or Georgian styled, but Betty found her voice as a designer when she started exploring Art Deco themes. She was often called a British version of the French designer Ruhlmann, thus indicating that she was at the top of her craft. Her interior designs bear comparison to movie sets of the 1930s, although for people's homes. She initially worked in expensive veneers, and later explored working with less expensive materials, such as plywood and plastic laminate.

For her interiors work, a characteristic of her design is that the color palettes were restrained, approaching all white or neutral projects, perhaps to distance herself from feminine stereotypes. She was considered a modernist because she created abstract and geometric designed textile designs and carpets, when there were not many textiles consistent with modernist principles. Yet she parted ways with hardline modernists: she said that a "great deal too much is talked about functionalism" (a position that also aligned her conceptually with Rulhmann).[49] She promoted a design stance in her decorating that emphasized the personality of individuals, and part of that included the importance of including items that were personal and familiar to the clients. She also publicly questioned design's ability to help the masses. For hardcore modernists, this was anathema.

She published regularly in *The Studio*, and the height of her productivity, as a writer and designer, were the years 1921–1939. In the final decades of her life, divorced from her husband, she ceased designing furniture, moved to Andover, Hampshire, and returned to using her maiden name.

Major projects: multiple textile designs for the Gordon Russell Company; suite of furniture for Dr. Williamson-Noble; *Queen Mary* first-class staterooms; Director's Common Room, St. Olaf House; Reginald Johnston sitting room.

70
Juhl, Finn

70.1 **Finn Juhl**

Source: Courtesy OneCollection.

Born: Copenhagen, Denmark, 1912
Died: Ordrup, Denmark, 1989
Location: Denmark
Occupation: furniture maker
Movement: modernism

Best known for his sculptural chairs with floating backs and seats, Finn Juhl stands as one of the most important Danish mid-century modern designers. He studied architecture at the Royal Academy of Fine Arts under the architect Kay Fisker, and after graduation, worked for the architect Vilhelm Lauritzen. He then began to focus on furniture and interiors and opened his own office in 1945.

Juhl's most celebrated works include the Pelican chair (1940) with inspiration from sculptor Hans Arp's amorphous abstract designs, and the Chieftain chair (1948), which was derived from his interest in tribal art. Many of his furniture pieces displayed surrealist, sculptural, and organic tendencies. Craftsmanship was a huge part of Juhl's production process, and he had a fondness for using teak and rosewood, and leather upholstery. He collaborated with the Danish manufacturer Bovirke and France and Son to develop technology that worked with teak in mass production. The American company Baker Furniture commissioned a series of 24 pieces for mass production, which was completed in 1951. He resisted the trends of overscaled furniture, and heavily upholstered furniture. His seat and arm pads are thin, the profiles of legs and arms slender and refined. In concert with designers such as Hans Wegner and Julian Wabbes, Juhl's work is the epitome of what came to known as "Scandinavian modern." Largely because his favored material is wood, his pieces are sleek but approachable. They derive their elegance from flawless craftsmanship.

70.2 **Finn Juhl's private home in Ordrup, Denmark**

Source: Courtesy OneCollection.

His most important interior work was for the United Nations building in New York. Juhl was commissioned for the interior design of the Trusteeship Council Chamber where he used warm wood, colorful accents, and custom-designed chairs. The interior has been recently renovated by a new generation of Danish designers, Kasper Salto and Thomas Sigsgaard, who along with Danish manufacturer Onecollection, helped preserve Juhl's legacy. Other interiors work includes the Bing and Grondahl store, Georg Jensen

Inc. showrooms, the Danish Ambassador's residence in Washington, DC, several international exhibitions on modern design, and the designer's own residence. He designed glassware, refrigerators, and ceramics, and wrote a short book about his views on interior design entitled *Hjemmets Indretning*.

Major projects: interior design of the Trusteeship Council Chamber, UN Headquarters, New York; Fj51 chair; Pelican chair; Chieftain chair.

70.3 **Pelican chairs and sofa**

Source: Courtesy OneCollection.

71
Kenmochi, Isamu

71.1 **Stool (model S-302) 1963**

Source: Digital Image © The Museum of Modern Art/Licensed by SCALA / Art Resource, NY

Born: Tokyo, Japan, 1912
Died: Tokyo, Japan, 1971
Location: Japan
Occupation: furniture maker, interior designer, industrial designer
Movement: modernism

Japanese furniture designer Isamu Kenmochi studied at the Academy of Industrial Arts in Japan. At the school he worked with Kappei Toyoguchi under Bruno Taut. He is best known for his lounge chair and Japanese modern style that mixes contemporary forms with traditional natural materials and methods. At the Arts Research Institute in Tokyo, a government-run organization, he began making standardized goods in 1932, and later worked with furniture designer and artist Isamu Noguchi.[50] With their deceptively simple pieces, the two established Japan not as a regional variation of contemporary design, but as one of the centers of global modernism.

He traveled to Europe and the United States in 1952 and met a number of well-known modern designers including Walter Gropius, Mies van der Rohe, and Charles and Ray Eames. He began Kenmochi Design Associates in 1955 and designed the Japanese Pavilion at the 1958 Exposition in Brussels, at which he won an award for interior design. In 1960, he designed the Rattan Round chair, a woven, softly curved basket-like form with a small seat cushion. He collaborated with Isamu Noguchi to make the Bamboo Basket chair, which uses traditional Japanese basket weaving methods, although the design was never produced in the artist's lifetime. Some of his work in rattan, such as the C3160 Lounge chair, anticipates the work of Kenneth Cobonpue. The Kashiwado chair (1961) was designed for a Sumo wrestler,

and it looks it. It is formed from a giant block of wood from which an area for sitting is carved out. The back, sides, base, and seat are part of a continuous massive form. For the Kyoto International Conference Center in 1966, he created hexagonal chairs and designed a green, moss-like carpet inspired by moss found on Kyoto's temple grounds.

With Japanese furniture designer Sori Yanagi and others, he founded the Japan Industrial Designers Association. The Museum of Modern Art in New York has his furniture on permanent exhibit. Kenmochi elegantly blended modern furniture ideals while creating a uniquely Japanese aesthetic by infusing traditional crafts and methods into his designs. Writer Hitoshi Mori described him as a "case study for considering designers' attempts to locate themselves as both 'Japanese' and 'modern' within the international framework of design in the post-World War II period."[51]

Major projects: Rattan Round chair; Lounge chair; Bamboo Basket chair; Kyoto International Conference Center; Japan Airlines first-class lounge.

72
Lancaster, Nancy

72.1 **Nancy Lancaster**

Source: Horst.

Born: Albemarle County, Virginia, 1897
Died: Haseley, Oxford, England, 1994
Location: United Kingdom, United States
Occupation: decorator
Movement: historicism

Born Nancy Keene Perkins, the future decorator was born into a noble but poor Southern family with multiple characters, by birth and marriage, in her illustrious family tree.[52] They made their imprint on her temperament and ultimate career in interior design in diverse ways. Her grandfather Chillie Langhorne and her mother, Lizzie Langhorne, were local celebrities and serious collectors of antiques.[53] Lizzie Langhorne's husband left her in 1910 and despite being penniless, she moved with her two daughters, one of them Nancy, to France. It was a fearless response to possible penury that Lancaster herself would emulate in tumultuous moments of her life. Nancy was orphaned at 16, and then lived with her aunt, another exemplar of how a woman could dramatically defy societal expectations. Irene Langhorne Gibson achieved her fame as the Gibson girl (the emancipated post-Victorian proto-modern woman). In 1917, Nancy married Henry Field, a prominent marriage into the family of one of the most successful US retail empires, Marshall Field and Company. In 1917, six months into the marriage, he died. She then married Arthur Ronald Lambert Tree, another Marshall Field grandson.[54] Decades later, Lancaster herself became a retailer, as a means to augment the income from her interior design services.

Lancaster established herself professionally after moving to England with Tree in 1926, who was essentially her first design partner. Starting with their home, she popularized an English-country look that relied heavily on chintz and was considered tasteful and comfortable.[55] She cultivated an ability to bring English country houses up to date, by adding "American-style bathrooms." Essentially this meant indoor, not outdoor, toilets, a greater quantity of bathrooms inside of a house than had been common, and a sink, bathtub, and toilet all within one room. Some of the new style bathrooms even had the novelty of a shower. Winston Churchill was a frequent visitor guest to the Trees' home, Ditchley Park, and it became a de facto second residence for the prime minister during World War II. The drawing room was a combination of regency, neoclassical, and Chinoiserie. The color scheme was yellow and melon, with some of the architectural details highlighted with gilding. Monochromatic slip covers on the sofas gave the room a contemporary and comfortable feel. The combination of extending the era of the English country home and twentieth-century comfort proved to be Lancaster's greatest achievement, and it was a design card she played exceedingly well.

She expanded when she bought the firm run by Sibyl Colfax, Sibyl Colfax Ltd., and it became Colfax and Fowler when she promoted its accomplished designer, John Fowler. She and Fowler worked on her London flat, which included what became her signature color, in her Southern pronunciation, "buttah yellah"; the English nobility found her Southern accent charming. She was not a hands-on decorator, as was Fowler, but one who coordinated the work of multiple consultants, including painters, landscape architects, architects, and other decorators.

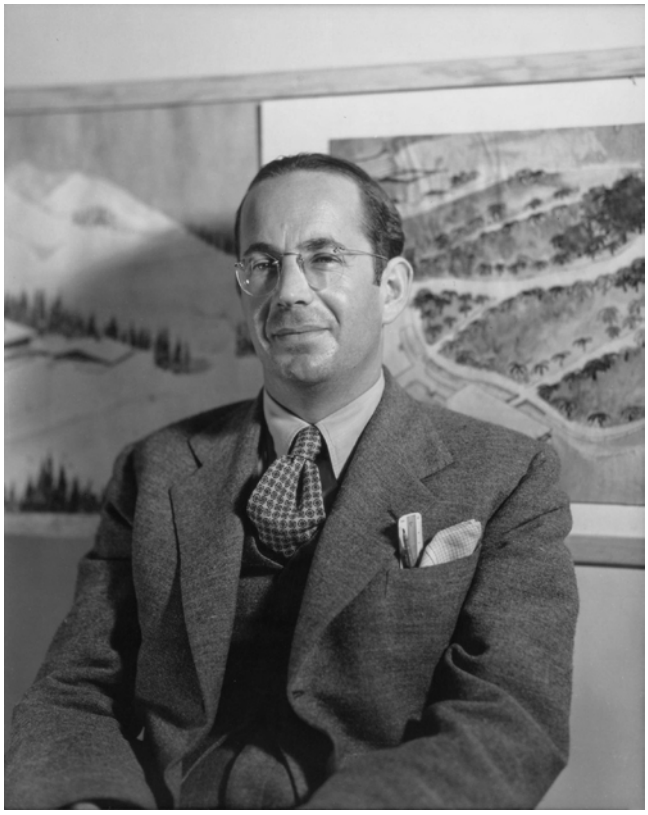
Her third marriage to Jubie Lancaster followed with a familiar scenario of grand houses and collaborative decorating that ever so subtly brought historic English country houses into the present. She achieved what she called an "undecorated look" by using slip covers, pieces from several periods, and multiple prints that purposely did not exactly match. She favored overscaled items and monochromatic color schemes. Her interiors achieved the balance of solace and elegance that the powerful people she knew craved. During the height of her popularity, Lancaster's clients admired her ability to combine English tradition and style with American comfort.

Major projects: Haseley Court (Lancaster residence), near Oxford; Ditchley Park, residence of Mr. and Mrs. Ronald Tree, Oxfordshire; Mirador, with the architect William Adams Delano; Kelmarsh Hall.

72.2 **Yellow living room**

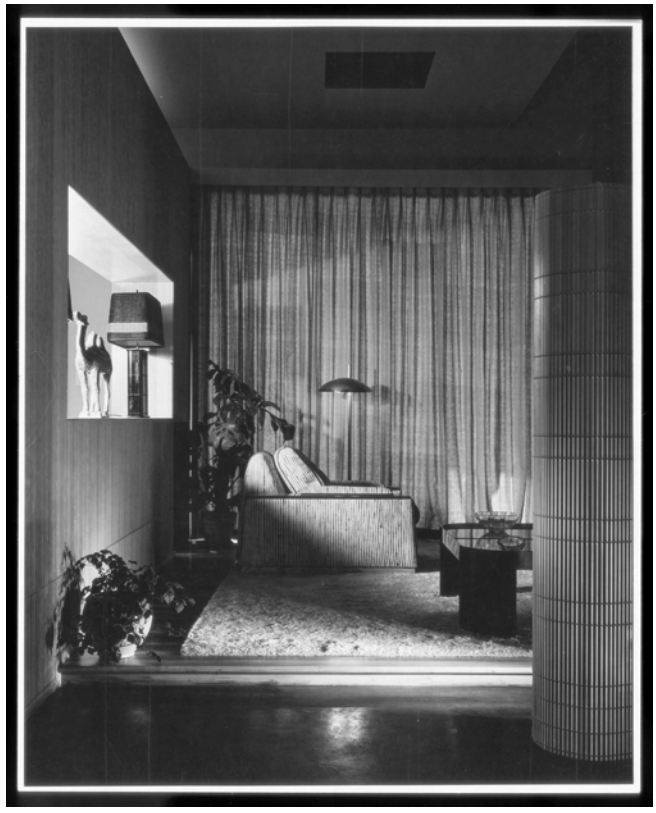
Source: Derry Moore.

73
László, Paul



73.1 **Julius Shulman, Paul László**

Source: © J. Paul Getty Trust. Getty Research Institute, Los Angeles.



73.2 **Julius Shulman, László interior (1941)**

Source: © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

Born: Debrecen, Hungary, 1900
Died: Santa Monica, California, 1993
Location: United States
Occupation: interior designer, furniture maker
Movement: modernism

Hungarian born László studied architecture at the Staatliche Akademie der Bildenden Künste Stuttgart, and became apprentice to the architect and designer Fritz A. Breuhaus in Cologne. In Vienna he began his decorating business in 1924, later moving back to Stuttgart and designing for clients across Europe. At the onset of World War II, László moved to the United States, establishing his business in Los Angeles where he became known for a series of designs for Hollywood stars.[56] In the stable of Herman Miller modern designers of which he was briefly a part, his designs were the most glamorous.

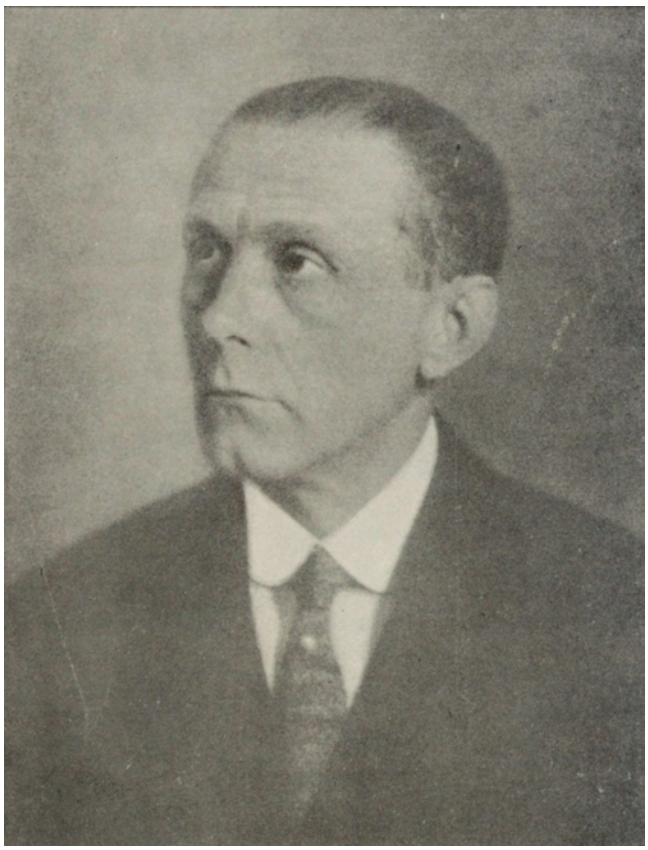
His design career in America took off instantly, based in no small part to his prior success and reputation in Europe. Providing glamour was not a priority of European modernists, but it was an ability that proved important to retail companies, hotels, and wealthy residential clients. One of his first American commissions was refurnishing Bullock's Wilshire department store. He designed luxurious modernist homes for Cary Grant and Barbara Stanwyck and stores for Goldwater's, Robinson's, and Bullock's. As a designer, he was an imperious figure, believing that clients should not have too much involvement in the process; for that reason, he declined taking on projects for Elizabeth Taylor and Barbra Streisand.

For the showroom of the McCulloch Corporation in Los Angeles, he designed a scheme using primary colors and steel accents and created a chair of leather upholstery with metal legs and a backrest that was formed by two rounded shapes in lieu of the more standard single form. Apart from stores and residences, he designed casinos, showrooms, and interiors for the Howard Hughes hotels in Las Vegas; he also completed numerous office, theater, bank, and hospital projects.

László continued working on interiors while developing furniture, textiles, and lamp designs, often incorporating them into his interior work. His modern furniture designs were clean lined and generously sized and in the 1940s he designed a sofa and coffee table for Herman Miller. He used one of his textile designs as drapery and upholstery in the Genis family living room in their house in Beverly Hills. It was a colorful large-scale pattern of modern design and abstract shapes influenced by artists Jean Arp and Joan Miró. Bringing together that which was avant-garde, yet acceptable to a broad swath of the public, in the context of a rich person's house, was something at which the designer excelled.

Major projects: McCulloch Corporation Showroom, Los Angeles; Howard Hughes hotel; Brentwood Country Club.

74
Loos, Adolf



74.1 **Adolf Loos**

Source: Franz Löwy (public domain) via Wikimedia Commons.

74.2 **Interior of Magasin Kaise, Paris (1929)**

Source: New York Public Library.

Born: Brno, Moravia, Czech Republic, 1870
Died: Kalksburg, Austria, 1933
Location: Austria
Occupation: architect, furniture maker
Movement: modernism

Adolf Loos is one of the most daunting figures in modern architecture, a position he established with his 1908 article "Ornament and Crime."[57] In it he controversially argued that the desire for decoration was a characteristic of less-developed societies. His Raumplan concept, related to the modernist creed of open planning, literally changed the design landscape. He studied at the Staatsgewerbeschule in Reichenberg and then the Technical College in Dresden. Loos began practicing in Vienna after a short stay in the United States.

His notable architecture and interiors works include the Looshaus in Vienna, Werkbund Housing Estate, and the unbuilt Josephine Baker House. In 1930, he completed Villa Muller, a home in Prague for Dr. Frantisek Muller. Its simple, unadorned facade in cube form

and use of his *Raumplan* ideals of arranging volumetric rooms sums up his architectural design work. Loos designed many private residences and interiors, including the Evenstein and Knize tailoring store and the American Bar in Vienna. His interiors were typically not as pared down as his exteriors and used a variety of materials, textures, and colors. He designed case goods and chairs, most notably the Knieschwimmer chair and the Loos Cafe Museum chair.

If there was ever any doubt that modernism could be luxurious, Loos' diminutive American Bar (1908) put that issue to rest (it was called "American" because it served cocktails). Patrons sat at on Thonet bar stools at a mahogany bar. The ceiling is coffered honey-colored marble, and the floor a checkerboard of green and white marble; a matching green leather banquette provided another seating option. Light filters through backlit thin sheets of onyx. The bedroom Loos shared with his wife Lina in 1903 was equally luxurious, yet highly unconventional. A study in white, there were white silk sheets on the bed. The mattress sat on a platform that was covered with a white fur carpet that ran continuously to cover half the room's floor; white linen curtains covered the walls and windows in a continuous line. The room was austere in its colors and bereft of detailing, yet luxurious in its extravagant use of silk, linen, and fur.

In his polemical writings, Loos expressed that art and life should stay separate and that architecture is unlike art in its functionality, so it should be devoid of ornament. He believed ornamentation was a waste of money and materials. This was an opposing view of the Vienna Secession going on at the time and the Wiener Werkstatte, which was founded on the idea of decorative arts and art being equal. In "Ornament and Crime" Loos wrote, "the evolution of culture is synonymous with the removal of ornamentation from objects of everyday use."[58]

Major projects: Looshaus; Villa Mueller; American Bar, Vienna; Josephine Baker's house, Paris; Knieschwimmer chair.

75
McClelland, Nancy

75.1 **McClelland, living room**

Source: Gottscho-Schleisner Collection (Library of Congress).

Born: Poughkeepsie, New York, 1877
Died: Stamford, Connecticut, 1959
Location: United States
Occupation: decorator
Movement: historicism

McClelland was an influential American interior decorator of the first half of the twentieth century because of her success as an author and her efforts to advocate for the field. She started out as a journalist for the *Philadelphia Press*, and moved on to do window displays for the department store Wanamakers.[59] She wrote numerous books and articles, and served as the first president of the American Institute of Decorators, the forerunner to the American Society of Interior Designers (ASID).

Not trained as an academic, later in her career she wrote a respected monograph on the United States' most renowned maker of neoclassical furniture. Significantly, she linked Duncan Phyfe to the early nineteenth-century English Regency. She became a valued authenticator of Phyfe's work; some of her attributions were later questioned because her clients, who also went to her for interior design services, were hoping that the pieces they owned were Phyfe originals. More often than not, she said that they were.

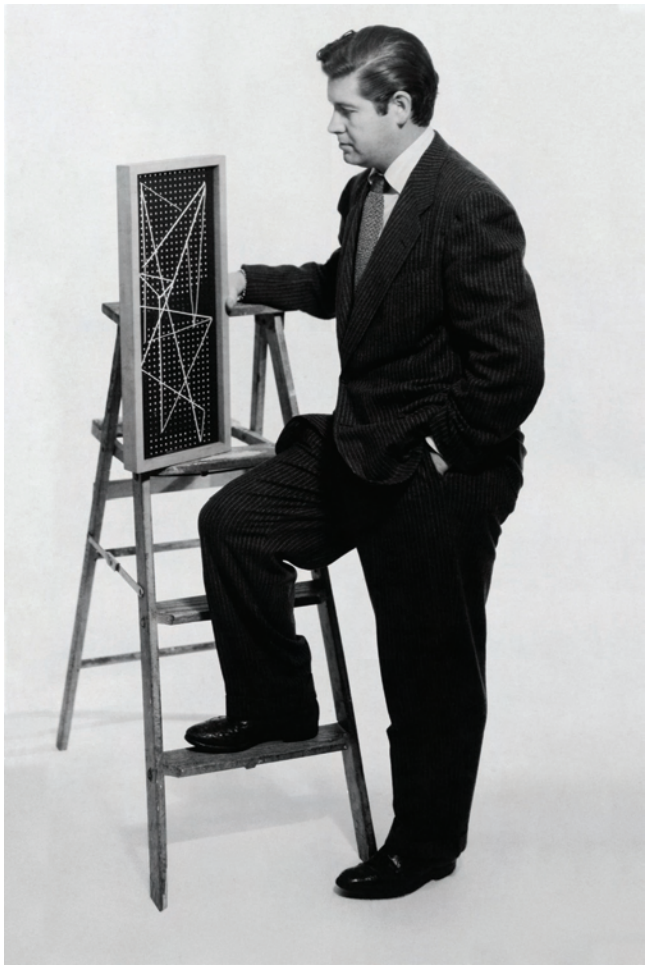
This was part of a professional métier that served her well: she became a published authority on various objects that she also sold. In addition to Phyfe, she was an expert on historic wallpapers, and all things *Chinoiserie*.

She was an advocate for the field of interior design, often giving vocational guidance in talks and in print. *The Young Decorator* was one of her efforts at helping young people decide on their life's path. Her efforts advocating for the field focused on delineating educational requirements, and developing professional organizations. McClelland's conception of design education included an extensive familiarity with historical decorative arts, furnishings and finishes.[60]

She gave her archives to the Cooper-Hewitt, National Design Museum, which includes many of her designs. In addition to her accomplished design work, her lasting legacy to the profession of interior design was her unceasing advocacy for professional standards and licensure.

Major projects: Mt. Vernon, Virginia; *Duncan Phyfe and the English Regency*; *Furnishing the Colonial and Federal House*; President, American Institute of Decorators.

76
McCobb, Paul



76.1 **Paul McCobb**

Source: Herbert Matter/Contributor.

Born: Boston, Massachusetts, 1917
Died: New York, 1969
Location: United States
Occupation: furniture maker
Movement: modernism

Paul McCobb studied painting and fine art and began working as a designer of retail displays for Jordan Marsh, a Boston department store. After working as a product development engineer in plastics and at an industrial design office, he changed his course to design furniture, for which he is best known. He began Paul McCobb Design Associates, in New York around 1945 and found success in his modern affordable furniture groups. While modern furniture came to dominate work place interiors, it was less successful in American residential design. McCobb was one of the few who made pieces that were commensurate with modern design philosophies, and that appealed to middle-class people who were decorating their homes.

In 1950 he designed the Planner Group in collaboration with distributor B.G. Mesburg. The modular home furnishing line was popular in American homes due to its affordability, quality, and mass production. His clean-lined modern furniture designs combined blond wood with metal and plastic laminate, usually in white, grey, or black. They sat on spindly canted legs; the multiple variations were essentially boxes, whose top, sides, and bottom had the exact same profile, into which were set flush drawers and sliding doors. The slim, small-scale designs were to fit in the average-sized home. He also created "living walls," room dividers that could accommodate modular desks and cabinets, and that helped delineate different areas of a home, e.g. dining from living space. The theoretical concept of the open plan arrived in the average American home with one of McCobb's open shelving units, a piece that separated, and joined, adjacent spaces. He worked on numerous furniture lines and wallpapers, textiles, lighting, ceramics, and product designs.

In the latter half of his career he branched out of furniture design and took an interest in merchandise presentation, corporate identity, industrial design, interior design, and the development and research of new materials. His many clients included Goodyear, Columbia Records, Bell & Howell, Alcoa, and Singer for whom he acted as a design consultant. He received MoMA's Good Design Award five times in the 1950s and won Philadelphia Museum of Arts' Contribution to Better Design Award in 1959.

Never attaining the recognition of the other modern designers of his time such as George Nelson, Florence Knoll, and the Eameses, he was nonetheless an influential figure with mass appeal; his Planner group was a best seller of the 1950s. With the resurgence of the mid-century modern style in the twenty-first century, popularized in no small part by the television series *Mad Men*, his pieces are highly sought after today.

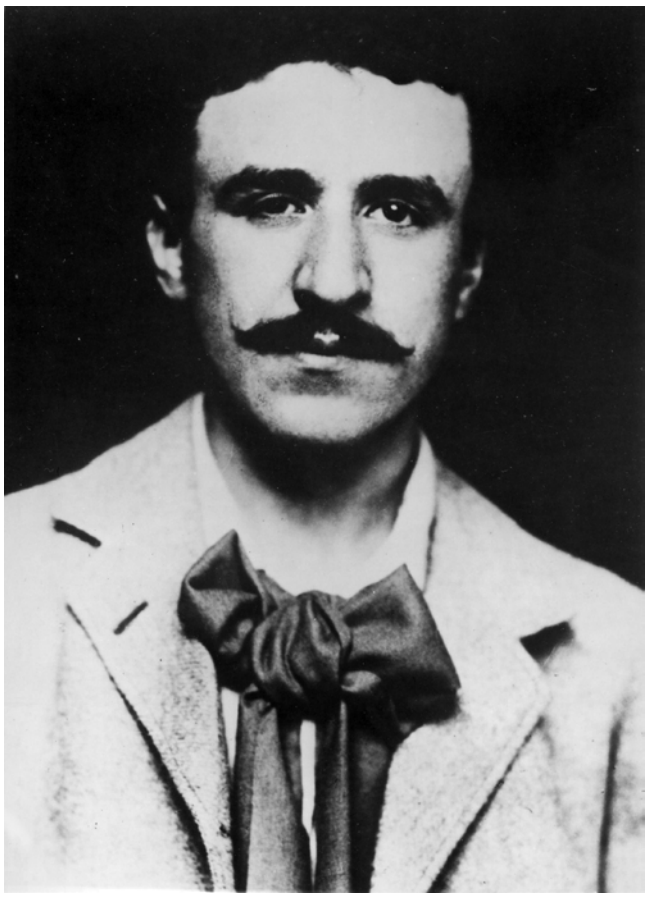
Major projects: the Planner Group; Perimeter furniture group; Delineator furniture group; "living walls"; set for *Today* show.

76.2 **Paul McCobb wall unit**

Source: Courtesy Treadway Toomey Auctions.

77

Mackintosh, Charles Rennie and Macdonald, Margaret



77.1 **Charles Rennie Mackintosh**

Source: Courtesy Cassina.

77.2 **House for an Art Lover dining room, Glasgow, Scotland (1901)**

Source: photo by author.

Mackintosh, Charles Rennie
Born: Glasgow, Scotland, 1868
Died: London, England, 1928
Macdonald, Margaret
Born: Tipton, England, 1864
Died: Chelsea, England, 1933
Location: Scotland
Occupation: Architect, furniture maker, interior designer, artist
Movement: Art Nouveau, modernism

Scottish husband and wife collaborators Charles Rennie Mackintosh and Margaret Macdonald played a significant role in the formation of the modern design movement. Mackintosh was one of the few designers who contributed to both the English Arts and Crafts and Art Nouveau movements, but the freshness of his work presaged many of the characteristics of modernism.[61] Although their projects were primarily in Glasgow, they had a far-reaching influence.

Charles' desire to be an architect at an early age led him to work as a draughtsman apprenticing at architectural firms. He studied at the Glasgow School of Art and took night classes in draughtsmanship and painting until the school opened its architectural division

in 1887. At the school he met J. Herbert MacNair and sisters Margaret and Frances Macdonald. Their design interests aligned and the group formed the "Glasgow Four," exhibiting their work for the first time in Liège in 1895.

The Macdonald sisters were artists, creating watercolors influenced by Aubrey Beardsley's work, mostly featuring languid women that were popular in Art Nouveau illustrations. They had a studio in Glasgow creating embroidery, leaded glass, repoussé metalwork, gesso panels, and illustrations. Margaret began a lifelong collaboration with Mackintosh and she contributed many pieces of artwork to projects that Charles built his interior schemes upon. The Glasgow Four were invited to the Vienna Secessionist Exhibition and their rectilinear design and checker motif influenced the likes of Josef Hoffmann, Koloman Moser, and Joseph Olbrich. The four dispersed when MacNair married Frances Macdonald and moved to Liverpool to teach decorative design.

Mackintosh developed white interior schemes for the series of Miss Cranston's tearooms that were built around Glasgow in response to the temperance movement of the time. Some of his most famous furniture designs were for the tearooms including his high-backed Argyle side chair. The chair provided privacy and gave a visual separation of space with its high back of interesting proportions. Another important work was a music salon for Fritz Wärndorfer, and similar to the rest of his body of work, the interior featured wall stencils and was heavy in symbolic representation. The walls were white, with pink and lavender accents. It had a high frieze line, although the designers flipped the typical scenario; below the line was heavily decorated, while above the line to the ceiling was mostly bare. A year later Charles and Margaret worked on the House for an Art Lover with a color palate of white, silver, rose pink, green, and purple. Their interiors often had Celtic and Japanese influences and a light, feminine color palette with rose motifs contrasting more masculine elements of heavy and dark furniture. The effect was light-years away from the preceding century's Victorianism.

The Glasgow School of Art was Mackintosh's most celebrated architectural project and the height of his career. It was completed in 1909 after being built in two phases and featured dark wood and visually heavy furniture in the common areas and a lighter scheme in the teaching areas.

Mackintosh left Glasgow to paint watercolors in Suffolk, then in Chelsea he had a few small architecture commissions and designed textiles alongside Margaret in geometric and floral patterns. He moved to France where he again focused on painting. His work was often overlooked until a memorial exhibition in 1933 and a renewed interest in his work in the 1960s reestablished his role as a pivotal design figure at the turn of the century. The work of the uniquely talented Mackintosh bears comparisons to designs classified as Art Nouveau, Arts and Crafts, Vienna Secession, and even Prairie Style. Most of the major modern figures who came in his wake cited him as an important influence.

Major projects: Glasgow School of Art; House for an Art Lover; Hill House; Fritz Wärndorfer Music Salon; Miss Cranston's Glasgow Tearooms; Argyle chair (for the Argyle Street Tearooms).

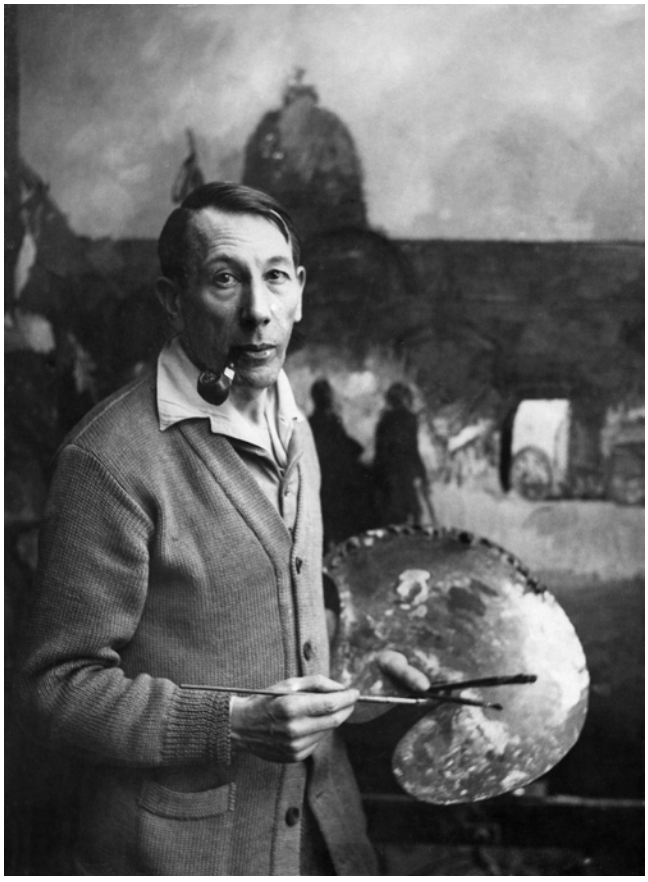
77.3 **House for an Art Lover music room, Glasgow, Scotland (1901)**

Source: photo by author.

77.4 **House for an Art Lover fireplace, Glasgow, Scotland (1901)**

Source: photo by author.

78
Mare, André



78.1 **André Mare (1930)**

Source: ullstein bild/Contributor.

78.2 **Süe et Mare's "Corner of a Living Room" at Lord & Taylor, New York, New York (1928)**

Source: Library of Congress.

Born: Argentan, France, 1885
Died: Paris, France, 1932
Location: France
Occupation: furniture maker, interior designer
Movement: Art Deco

French cubist painter and Art Deco designer André Mare is known as one of the leaders of the Art Deco movement in partnership with architect Louis Süe. At the 1912 Salon d'Automne in Paris, Mare worked with other cubist painters on the Maison Cubiste, designing the Le Salon Bourgeois, featuring cubist paintings in a living room interior that didn't share as radical of a modern angular style as his cubist paintings. Coming on the heels of the influential Art Nouveau movement, the work of Mare and his contemporaries confirmed

that France in the twentieth century would remain a center of interior design and the decorative arts, a position put into place in the late seventeenth century when Louis XIV started the whole process with his reconstruction of Versailles.

Süe and Mare practiced separately in Paris and joined forces after their service in World War I. In 1919 they collaborated to design a war memorial and within the year began an interior design firm together called Compagnie des Arts Français. Together they designed luxury Art Deco interiors for residences, ocean liners, and hotels under the name Süe et Mare. They decorated the Musée d'Art Contemporain and created fabrics, furniture, fittings, wallpaper, and decorative objects. The height of their career was at the 1925 Exposition Universelle Paris where they displayed interiors (other exhibitors were Le Corbusier and Emile-Jacques Ruhlmann). One conclusion that became clear while planning the exposition that sought to market French design to the world is that two incommensurate movements were underway: modernism and Art Deco. That France played a pivotal role in developing both cemented a reputation it enjoys to this day as a global center of the arts.

Süe et Mare also designed individual furniture pieces for which they employed rich, luxurious materials. They created a number of overstuffed chairs that had inlaid work and carvings. After financial difficulties in 1928, the firm Fontaine, who manufactured many of the Süe et Mare's furniture designs, took over their company. Mare was active until the end of his life, both with and independent of Süe, but his lasting legacy was his participation in the exhibition in the 1920s that gave rise to the term, Art Deco.

Major projects: Salon bourgois, The Cubist House; Grand Salon, Exposition Universelle Paris (1925); Normandie cabin interior.

79

Matta, Roberto Sebastian and Matta-Clark, Gordon

79.1 **Roberto Matta**

Source: Mondadori Portfolio/Contributor.

Matta, Roberto Sebastian
Born: Santiago, Chile, 1911
Died: Civitavecchia, Italy, 2002
Matta-Clark, Gordon
Born: New York, 1943
Died: New York, 1978
Location: Chile, France, United States
Occupation: artist, furniture maker
Movement: late modernism

A Chilean sculptor and architect, as much as a furniture designer, Roberto Matta started his career in Le Corbusier's office. He was nominally interested in architecture and many of his friends were artists, including René Magritte, Joan Miro, and Pablo Picasso. In Europe he stayed at Gertrude Stein's villa, an offer of hospitality that simultaneously indicated his position at the center of European modern art. A politically active figure in his native Chile, he made a name for himself on three continents, South America, Europe, and North America. Extensive questioning of modernism's reliance on functionalism and rationalism came in the 1960s. The work of Roberto Matta confirms that from the start, or at least as early as the 1930s, those who worked under the modernist umbrella embraced a plurality of visions and interests. His contemporaries who similarly provided alternatives to the doctrinaire functionalist position of many modernists often called themselves surrealists, and included the designer Emilio Terry and the photographer Man Ray.

Matta arrived in New York in 1939, and he soon established himself as a major figure of American Surrealism, a position confirmed with a well-publicized exhibit at the Julien Levy gallery. The absurdist tradition of Surrealism was at odds with the modernist focus on rationality and functionalism. Matta was a rebellious spirit, charming, youthful, and energetic, using his studio on 9th Street in New York for entertaining as much as working. The 1940s was the height of his influence, the time in which he met the Japanese artist and furniture designer Isamu Noguchi. Noguchi and Matta were two of the rare figures to work in the area between sculpture and furniture.

Fame came to Matta in the United States for the Malitte seating system, which was a demountable sculptural wall that could be disassembled and its five interlocking unmatched parts used as individual seating units. Each was made of a single piece of polyurethane foam covered with upholstery. Matta's designs were sold by the Italian furniture company Gavina and Knoll. It was produced in eye-popping color combinations, including blue and violet, orange and mustard, black and red. Guests could enter a room and

encounter an avant-garde sculpture on a par with those of Alexander Calder; later the children could be let loose to take it apart and lounge on its various cushions.

His son Gordon Matta-Clark studied architecture at Cornell and became an installation artist whose "building cuts" featured slices of actual buildings. He deconstructed them and reassembled them in museums, reconfiguring them formally and also allowing visitors to see new aspects of their construction and change over time.

Major projects: Roberto: Malitte seating system; illustrations for Breton's "Prolegomena to a Third Manifesto of Surrealism"; Gordon: Bingo, Conical Intersect.

79.2 **"Malitte" unit, by Knoll International, five stackable foam cushions**

Source: Treadway Toomey Auctions.

80
Maugham, Syrie

80.1 **Gwendoline Syrie Maud Wellcome (née Barnardo, Syrie Maugham)**

Source: Wellcome Library, London, Photograph by Lafayette Ltd. https://wellcomeimages.org/.

Born: London, England, 1879
Died: London, England, 1955
Location: England
Occupation: decorator
Movement: historicism

Born in London, the historicist decorator Maugham started out her life in a household of affluence. She worked in the antiques department at Fortnum and Mason, and for the designer Thornton Smith; with her growing interest in interior decoration, she opened a shop in 1922 on Baker Street in London. Decorator Elsie de Wolfe was a patron of her store, a commercial relationship that gave Maugham an idea for her own professional development. She was one of the first English women to form a career out of interior decoration and started this endeavor while in her forties.

She is best known for her all-white drawing room in her home, which she unveiled in 1927. Every surface, fabric, lampshade, even flowers placed in the room, were white. She repeated the all-white scheme in a larger project, Glebe Place, five years later, and multiple times after that, although the subsequent iterations included discreet accents of color.[62] She achieved the desired hue by pickling, painting, and bleaching.

She was known to use luxurious, expensive materials in her sophisticated and luxe interiors, such as sheepskin carpets.[63] She worked with antiques, mirrored screens, and plaster forms, and in one room she used the motifs of plaster palm fronds and seashells as an updated ornamental rococo reference. Her eclectic style incorporated a modern luxury version of French provincial. Maugham didn't exclusively use white throughout her career, but instead used vivid, bright colors in her later designs as a severe contrast. In 1932 she closed her shop. If Nancy Lancaster and John Fowler brought the tradition of the English country house into the twentieth century, Maugham took it steps further, more glamorous, more Hollywood than Balmoral, with wall-to-wall carpeting and mirrored walls, yet still within a historicist tradition of decorating. With its

Baroque-framed mirrors and overscaled plaster consoles, the living room of Mr. and Mrs. Robert Sweeney, Regent's Park, bears more than a few similarities with the more outré projects of Dorothy Draper, but in a more restrained English way.

It was said that Maugham had a tumultuous personal life, and that her friends knew her for her kindness, but her staff remembered her for her temper. Both of her prominent marriages, to the American pharmaceuticals magnate, Henry Wellcome, and the British author Somerset Maugham, ended in divorce. Her influence was undeniable, making an impression on designers such as Jean-Michel Frank, Francis Elkins, David Hicks, and Michael Taylor.

Major projects: Maugham house in the King's Road, Chelsea; Villa Eliza in Le Touquet; Glebe Place; Pavilion at Waddesdon; Sieff residence.

80.2 **Living room in the Chelsea home of Syrie Maugham, London, UK**

Source: Chronicle/Alamy Stock Photo.

81
Mewès, Charles and Davis, Arthur

81.1 **Arthur Davis**

Source: Courtesy Ann Davis.

81.2 **Royal Automobile Club, swimming pool, London, UK (1911)**

Source: Photo by Jordan Lake.

Mewès, Charles
Born: Strasbourg, France, 1858
Died: Paris, France, 1914
Davis, Arthur
Born: London, England, 1878
Died: Wimbledon, England, 1951
Location: England, France
Occupation: architect, interior designer
Movement: historicism

An English student who received his training at the École des Beaux Arts, Davis was one of the architects of the early twentieth century who fiercely resisted modernism. In Paris, he met his future business partner, the elder Charles Mewès (1860–1914). The project that cemented their reputation was the Ritz Hotel. An unqualified success, it brought a new level of luxury to the hospitality business with a series of hotel innovations, including en suite bathrooms, elevators, and à la carte dining. The work of the new firm, Mewès and Davis, was received as an antidote to Victorian fussiness with their updated versions of a variety of eighteenth-century styles. This led to

further commissions: the Ritz Piccadilly and the Ritz Madrid. An oft-repeated story is that the German shipping magnate Albert Ballin dined at the Ritz in London, which gave him the idea to hire the restaurant's architect and chef. For the Hamburg-Amerika shipping company, Mewès collaborated with German architect Alphonse Bischoff on the ships *Imperator*, *Vaterland*, and *Amerika*. The British Cunard Line, in turn, hired Davis, of the same firm, to outfit their ships. This included what he considered his favorite project, the interiors of the *Aquitania*. Davis' work was a twentieth-century resurgence of historicism, in his case termed Edwardian, which showed that architects could successfully look to the past in order to address twentieth-century commercial challenges. He worked within the most important business sectors of his day, including hospitality, banking, shipping, and newspapers.

While Davis argued passionately against modernism in the prominent journal, the *Architectural Review*, his firm was responsible for London's first steel frame building, indicating that he was aware of twentieth-century technologies, if uninterested in modern stylistics. The firm also developed a reputation for additions to country houses and clubs (several of them originally designed by Robert Adams). Davis was a sensitive man who twice suffered a nervous breakdown. His last project was to design the interiors for the *Queen Mary*. Cunard requested that he work in the more up-to-date Art Deco style.[64] Davis hated working on the project, which was nonetheless much beloved by passengers for decades.

Major projects: Ritz Paris; Ritz Piccadilly; Royal Automobile Club, London; the Cunard Liners *Aquitania* and *Queen Mary*.

82
Mizner, Addison

82.1 **Addison Mizner**

Source: By unknown photographer (public domain), via Wikimedia Commons.

Born: Benicia, California, 1872
Died: Palm Beach, Florida, 1933
Location: United States
Occupation: architect, interior designer
Movement: historicism

After trying multiple careers, including amateur boxing in Australia, and panning for gold in Alaska, Mizner—decorator, architect, furniture designer, and developer—found his niche crafting sumptuous homes for the wealthy. His architecture and interiors embodied a brash yet tasteful spirit of the 1920s. His work is alternately described as Mediterranean, or Spanish colonial, with details freely borrowed from the Byzantine, Romanesque, and Gothic periods.[65]

82.2 **Everglades Club, Palm Beach, Florida**

Source: Library of Congress.

After several years of travel and trying his hand in a variety of professions, he worked for the California architect Willis Polk. During a stint in New York, the Beaux Arts architect Stanford White became a friend, and introduced him to some clients. This foreshadowed Mizner's considerable success as a society architect, although later his efforts as a Florida developer landed him at one point in bankruptcy.[66] For some of his projects, the well-traveled Mizner sometimes did the architecture, the interiors, and the furnishings, using materials that his own factory, Las Manos, produced.[67] He created floor and roof tiles, forged iron lamps, and reproduction Spanish-colonial furniture. He also developed an artificial reconstituted wood product. With these activities he came a key figure in developing a twentieth-century American Spanish-colonial style that came to represent an idealized vision of Florida's past.[68] One of his grandest projects that gave his talent full reign was El Mirasol (1919), built for the banker Edward Stotesbury.[69] Modeled on a Spanish cloister, it has all the elements for which Mizner was known: octagonal-tiled terracotta floors; arched plastered walls on columns that appear to reuse ancient capitals; custom Spanish

Renaissance ironwork chandeliers; and Spanish Renaissance reproduction furniture, including X-frame chairs. Yet there are enough discrete modern touches, such as simple upholstered sofas and contemporary plumbing, that the house evoked a life of comfort and glamour of the rich, even if based on the aestheticism of monks.[70]

His business activities as a developer and decorator alongside his brother Wilson are the subject of Stephen Sondheim's musical, "Road Show" (2008). He was an early advocate of the development scheme of houses that overlook a golf course, and designed a multi-use retail development, Via Mizner, with apartments over stores, a multi-use scenario that was a forerunner to shopping centers. He created furniture designs based on antiques that he purchased in shopping trips to Central America and Europe. His success sourcing pieces in Central America and Spain was aided by his fluency in Spanish; his parents had been missionaries and he spent part of his childhood in Guatemala.

He had no formal training, and the self-deprecating man himself repeated a joke that he had once forgotten to include a staircase (untrue). He designed homes for Harold Vanderbilt and Rodman Wanamaker. He wrote multiple books, including an autobiography, *The Many Mizners*. A repeat client was the industrialist Paris Singer. Mizner was a product of the roaring 1920s, and the stock market crash put an end to his career. He always resisted modernism, and by the 1930s, his way of designing clearly belonged to the past.

Major projects: Everglades Club; Embassy Club; The Cloister; the Singer Building; El Mirasol.

83
Morgan, Julia

83.1 **Julia Morgan in Paris where she attended the National School of Fine Arts, *c.*1900**

Source: Everett Collection Historical/Alamy Stock Photo.

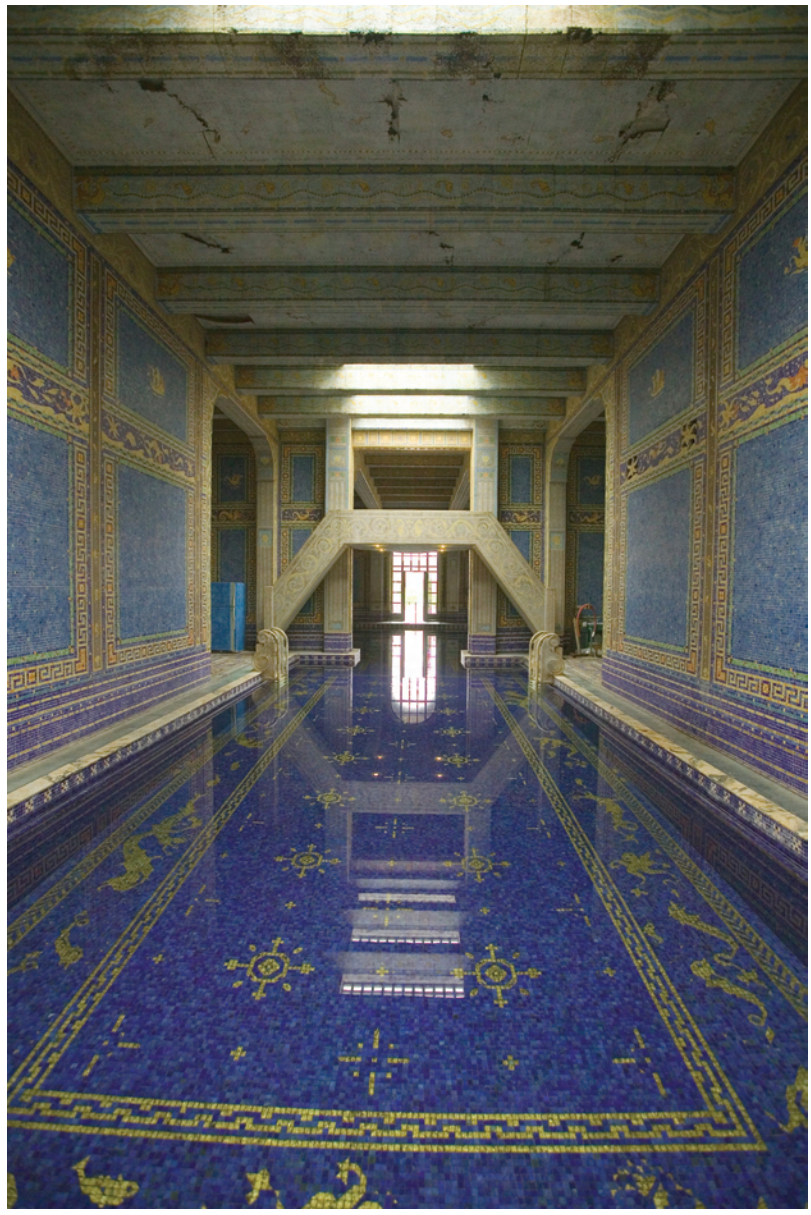
83.2 **Gothic library of Hearst Castle, San Simeon, California**

Source: Joseph Sohm/Shutterstock.com.

Born: San Francisco, California, 1872
Died: San Francisco, California, 1957
Location: United States
Occupation: Architect
Movement: Arts and Crafts, historicism

California native Julia Morgan was the first woman architect to be licensed in the state and one of the first well-known women architects to have an established practice in the United States. She graduated with a degree in engineering from the University of California, Berkeley and the architect Bernard Maybeck convinced her to pursue a career in architecture. She became the first woman to study architecture at the École des Beaux-Arts in Paris when she was accepted into the school on her third attempt, the difficulty due in part because she was a woman and an American; she completed her studies in 1902. The results of her Beaux-Arts training is seen throughout her professional work, which was practiced mostly in Northern California. Spanish colonial looms large in the perceived history of California architecture, but it is as much due to architects such as Morgan who reinvented it in the early twentieth century as it is to actual buildings that survive from the territory's Spanish-colonial and Mexican periods. The early stirrings of modernism were occurring as Morgan started her vocation, but its imprint is largely invisible in her buildings.[71]

Morgan returned to San Francisco and found opportunities for work after the earthquake and fires of 1906 devastated the city. Her best-known project is William Randolph Hearst's Casa Grande at San Simeon, which was in process from 1919–1940. It was a large, lavish private home for newspaper owner Hearst in a Spanish Colonial style with elements of Gothic, byzantine, and neoclassicism. This project was the largest and most extravagant of her portfolio. Its many sumptuous parts included an Olympian-scaled outdoor swimming facility, the Neptune pool, with Roman mosaics and changing rooms styled as temples. It was the perfect setting for the Hollywood stars who frequented, friends of the lady of the house, not Mrs. Hearst but the actress Marion Davies. The dining room was in a different mood altogether, taking as its inspiration medieval England. Called the Refectory for its ecclesiastical precedents, it was a Medieval/Elizabethan fusion. Guest sat on X-frame armchairs at banquet tables, underneath an ornately beamed ceiling. The walls were covered with a band of tapestries, above which windows acted like a clerestory. Morgan, whose projects ranged in style from American Arts and Crafts to classical, designed many residences, including the Chickering House, Piedmont California, and a number of schools and public buildings including the YWCA Oakland and St. John's Presbyterian Church in Berkeley (now Julia Morgan Center for Performing Arts).



83.3 **Indoor Roman Pool at Hearst Castle, San Simeon, California**

Source: Joseph Sohm/Shutterstock.com.

Her career coincided with the focus on women's suffrage in the United States and her work reflects her support for the movement. Women's organizations commissioned many of her projects, such as the Young Women's Christian Association (YWCA) and the Berkeley City Women's Club. She was the first woman to be awarded the AIA Gold Medal which was posthumously bestowed in 2014, a long overdue step forward for women in architecture and design. In her career lasting over 45 years, Morgan designed more than 700 buildings and paved the way for women architects and designers.

Major projects: Hearst Castle; Goodrich House; Drexler House; St. John's Presbyterian Church (now Julia Morgan Center for Performing Arts).

84
Moser, Koloman

84.1 **Koloman Moser**

Source: Sergey Kohl/Shutterstock.com.

84.2 **Armchair, "Der reiche Fischzug" ("The Rich Catch of Fish")**

Source: Courtesy LACMA.

Born: Vienna, Austria, 1868
Died: Vienna, Austria, 1918
Location: Austria
Occupation: furniture maker, industrial designer
Movement: Vienna Secession

Kolo Moser attended a trade school in Wieden for drawing and then studied at the Academy of Fine Arts in Vienna in 1885. He continued his education at the School of Applied Arts and was designing illustrations when the Vienna Secession group formed, a design movement distancing itself from both a traditional historical framework and Art

Nouveau, even if there are occasional moments of stylistic overlap with the latter. As one of the first members of the group along with other artists, he helped contribute to its *Ver Sacrum (Sacred Spring)* journal.

Along with fellow Vienna Secessionist Joseph Maria Olbrich, he helped design the Secession building in 1898. Olbrich was the architect and Moser designed decorative elements such as the glass windows and graphic ornamentation. Moser taught painting and drawing at the Kunstgewerbeschule (School of Applied Arts) beginning in 1900. He did some interior design, ceramic, textile, and glass work at this time and participated at the Exposition Universelle in Paris exhibiting his prize winning glass set. In 1903 he, along with Josef Hoffmann and Fritz Waerndorfer, founded the Wiener Werkstätte or Viennese Workshops.

84.3 **"Arachne" upholstery design from the portfolio "Surface Decoration"**

Source: Harvard Art Museums/Busch-Reisinger Museum, Gift of the Fine Arts Library, Harvard College Library, 2009.10.18, Imaging Department © President and Fellows of Harvard College.

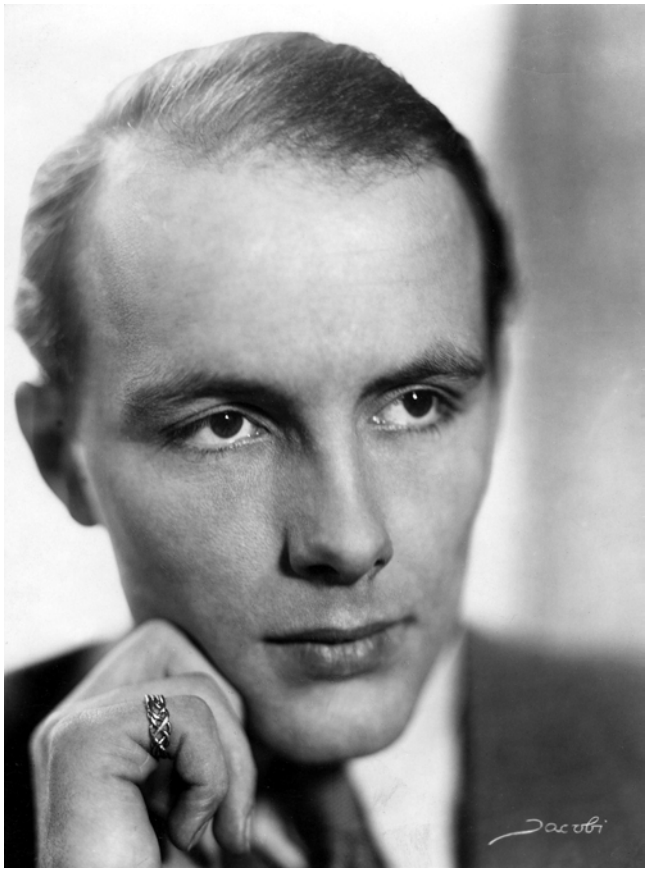
A desk with an integrated chair was part of a group of pieces Moser did for the Hölz apartment, Vienna, in 1903, and exemplified the designer at his most technically accomplished. Stylistically, he was not an ideological purist, and drew from multiple traditions. The complicated functions of the desk harken back to eighteenth-century mechanical furniture. Moser's lady's desk was a boxy kneehole desk, with an armchair that perfectly fit the opening. When inserted into the void, the piece became an upright storage piece. Its formal simplicity was created with a composition forged from multiple woods and veneers, including lime, spruce, alder, satinwood, and mahogany, with oak and deal for the interiors. It drew upon Empire, Biedermeier, and Art Nouveau forms, yet its low relief, flat surfaces, and stylized lotus blossom motifs anticipated Art Deco.

In the opening decade of the twentieth century, Moser collaborated with Hoffmann and designed many interiors, including the Purkersdorf sanatorium. Previously, hospitals had not been a focus of architects and designers, and the Hoffmann/Moser collaboration optimistically turned their design talents to improving societal health. Yet there was dissent among the artistic group, and along with artist Gustav Klimt, Moser seceded from the Secessionists in 1905. He went back into painting, exhibiting his work in 1911 at the Galerie Miethke in Vienna. He also ventured into theater design, working on sets and costume design.

Moser's nickname was "thousand-artist" with his designs ranging from fashion, ceramics, painting, furniture, glassmaking, decorative arts, bank notes, and theater design and he spread his talents and ideas to his many ventures. Moser was a significant figure of the Vienna Secession, although less well known than Hoffmann and Loos. A major exhibition of his work in 2013 at New York's Neue Galerie returned him to the limelight that he had enjoyed in life.

Major projects: Secession Building, decorative elements; Flower Awakening, fabric manufactured by Backhausen & Sohne; Purkersdorf Sanatorium, interior.

85
Muthesius, Eckart



85.1 **Eckart Muthesius**

Source: ullstein bild/Contributor.

85.2 **Palace of the Maharajah, bedroom, Indore, India (1933)**

Source: ullstein bild/contributor.

Born: Berlin, Germany, 1904
Died: Kloster, Hiddensee, Germany, 1989
Location: Germany, India
Occupation: architect, furniture maker, interior designer
Movement: Art Deco, modernism

The son of the famous author, Hermann Muthesius, and the singer/designer Anna Muthesius, Muthesius the younger is a relatively unknown German modernist. The reasons for his lack of fame are two-fold: he did much of his best work in India, and most of that for one client, the Maharaja of Indore. In contrast to other modernists' interest in designing for the poor or middle class, Eckart worked with one of the world's richest clients.

His mother, Anna Muthesius, herself was an interesting figure, for she worked with Lilly Reich doing window displays, befriended Margaret McDonald Mackintosh, and introduced her son to design. Muthesius the Younger studied architecture in Berlin and London.

The meeting of designer and client happened in 1929 while the fabulously wealthy Yeshwantrao Holkar, known as the Maharaja of Indore, was studying at Oxford.

Muthesius' designs were similar to those of his Bauhaus contemporaries, although some of them veer in the direction of being Art Deco with their stylized historic references, such as flattened classical elements. Some of his innovative designs incorporated ashtrays and reading lights into his armchairs. He did interiors for trains, ships, and recreational vehicles.

His multiple projects for the Maharaja included the family's sumptuous house, Manik Bagh (1930), a railway car, a houseboat, and a hunting caravan. For the project, Muthesius specified furnishings by Marcel Breuer, Le Corbusier, and Charlotte Perriand, Eileen Gray, Emile-Jacques Ruhlmann, and Paul Frankl. The furniture specifications include a custom work for the project by Eileen Gray, the Transit chair. It was not difficult to convince his client of the value of the works of these European modernists as the well-traveled Maharaja had met many of them personally. The client and designer played a major role in bringing German modernism to India.

After World War II, Muthesius returned to Germany and turned to hospital design, an activity that provided him with a livelihood if not the glamour of his pre-war work. The rediscovery of Muthesius' work in India during the 1990s made clear that India, as well as other sectors of Asia, became modern much earlier than previously thought, with Muthesius as one of its accomplished acolytes.

Major projects: Manik Bagh, house for the Maharaja of Indore; Official Architect of Indore (1936–1939); Jockey Bar, Berlin; US Army Headquarters, Berlin.

86
Nakashima, George

86.1 **Nakashima portrait**

Source: Courtesy Nakashima Foundation for Peace. www.nakashimapeacefoundation.org.

86.2 **Conoid bench**

Source: George Nakashima Woodworker, S.A. New Hope, PA. www.nakashimawoodworker.com.

Born: Spokane, Washington, 1905
Died: New Hope, Pennsylvania, 1990
Location: United States
Occupation: furniture maker
Movement: modernism

A descendant of samurai, Nakashima is known for his well-crafted furniture pieces that respect the natural beauty of trees. He studied forestry and architecture at the University of Washington and his career shows a beautiful marriage of the two. He attended the École Américaine des Beaux Arts outside Paris and received his Master's in Architecture from the Massachusetts Institute of Technology (MIT) in 1930. Along with Isamu Noguchi, he is one of the most significant American designers of Japanese descent of the twentieth century. Together they nudged modernism away from mechanics in the direction of nature.[72]

He worked for the New York government and the Long Island State Parks as an architectural designer before working for Antonin Raymond in Japan and India.[73] In India, he helped with the concrete design for the dormitory of the Sri Aurobindo Ashram in Pondicherry, the ferro-concrete building is one of the seminal modern works in Asia. He moved back to the states in the 1940s where he started a furniture and design workshop. During his time in a Japanese internment camp in Idaho during World War II, a Japanese craftsman mentored him on woodworking. Upon his release, Nakashima rejoined Raymond in New Hope, Pennsylvania where he began his own studio focusing on woodworking, an activity to which he devoted the rest of his career.[74]

Nakashima's furniture pieces are known for their quality craftsmanship, butterfly joints, and forms that maintain the natural edges of the whole tree trunk. Commonalities with his designs can be seen in Shaker furniture; in William Morris' call for craftsmanship

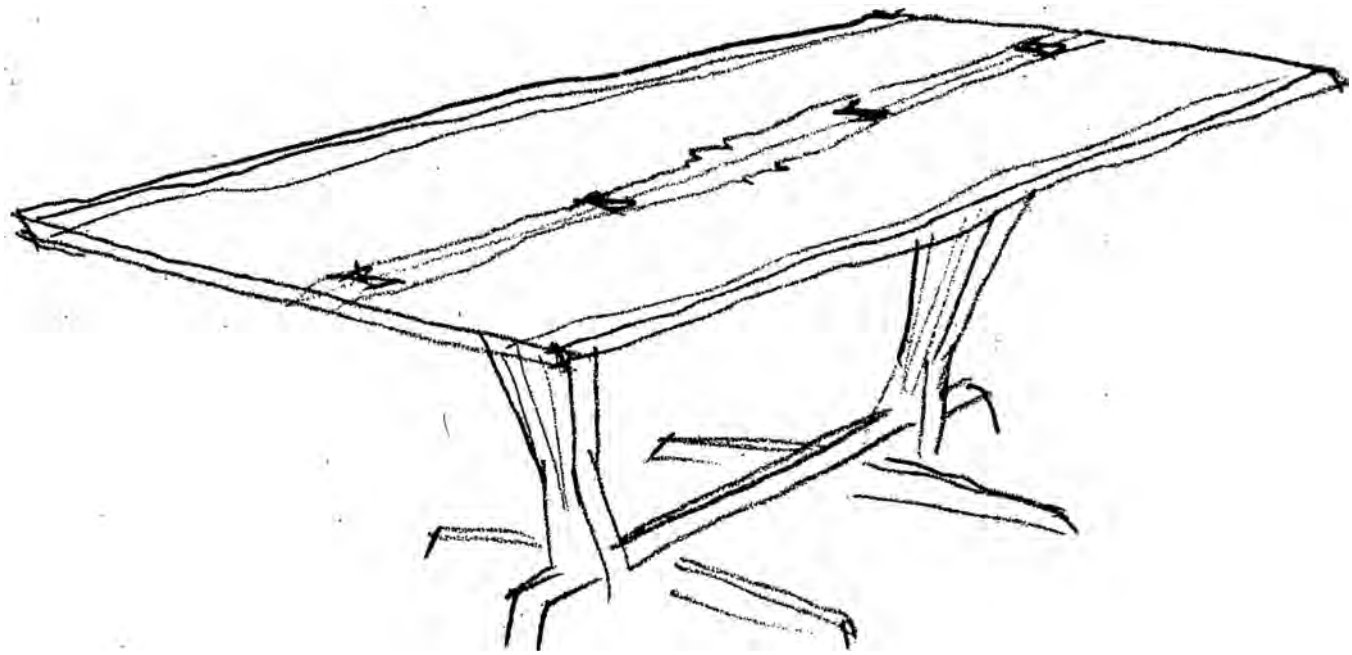
over machines; and in Soetsu Yanagi's Mingei craft movement in Japan. Nakashima became one of the major figures of American design, taking Arts and Crafts principals into modernism with his deceptively simple and unpretentious designs. He expressed his regard of nature:

> [S]tyle is not important and we could do well by forgetting it completely. I prefer to let natural forms speak for themselves, to let the inherent beauty of a material show to its best advantage. We are in a true sense but instruments.[75]

A rare foray into architecture was the house he built himself in New Hope, PA, 1952.[76] Although the house was made by hand, he had no qualms about using prefabricated materials; the compact house was a combination of rubble stone, concrete shingles, framed concrete panels, and corrugated asbestos sheets bought from Army Surplus. While Americans thought the house seemed Asian, a deft observer noted that it was "more an interpretation of traditional Japanese architecture than a part of it." Many qualities of the house are also qualities of Nakashima individual pieces: it is seemingly influenced by Japanese tradition, yet modern; has an expressed emphasis on craft and materials, and a willingness to use industrial materials.

He had numerous commissions, his largest being over 200 pieces called Greenrock, the name of the Rockefeller estate that housed the pieces. Although Nakashima vehemently opposed mechanized modern production (which put him at odds with the modernist mainstream), he made a series of mass-produced pieces for Knoll in 1946, while maintaining the rights to craft them himself in his workshop. One of his most famous chairs is named after his daughter Mira Nakashima (1942–). Made of dowels on three legs, when he was hand-producing them in the 1950s, he made about 25 a week. His daughter Mira is a furniture maker in her own right who continues to run the studio under the tradition established by her father.[77]

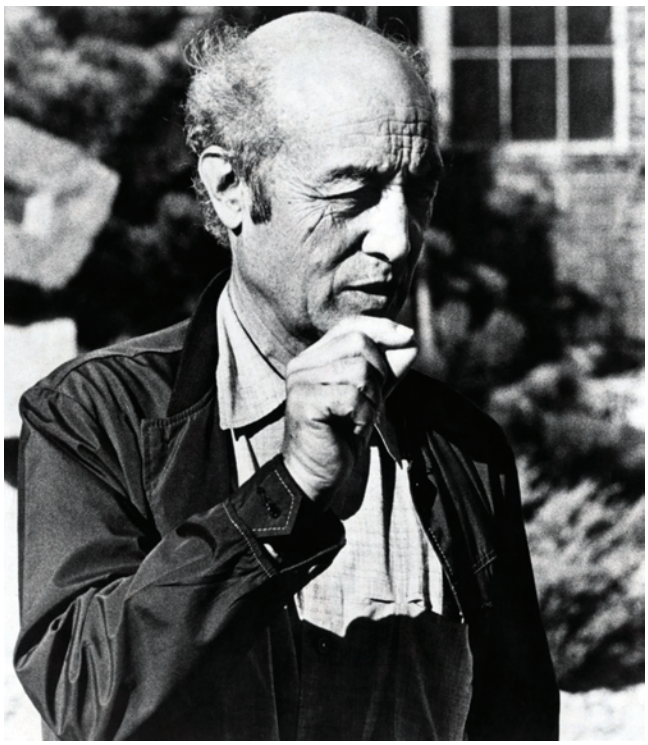
Major projects: Mira chair; Settee, No Arms; Origins line; Conoid series; Greenrock series; Altar of Peace; Milk House table.



86.3 **Conoid dining table sketch**

Source: Courtesy George Nakashima Woodworker, S.A. New Hope, PA. www.nakashimawoodworker.com.

87
Noguchi, Isamu



87.1 **Isamu Noguchi**

Source: Everett Collection Historical/Alamy Stock Photo.

87.2 **Noguchi table**

Source: Herman Miller.

Born: Los Angeles, California, 1904
Died: New York, 1988
Location: United States, Japan
Occupation: artist, furniture maker, landscape architect
Movement: modernism

Born to an American writer mother and a Japanese poet father, Noguchi spent his early years in Japan and moved to the United States for his high school education. He studied pre-medicine at Columbia University, but found his true passion in evening sculpture classes, and he left the school to pursue sculpture. In Paris he worked in sculptor Constantin Brancusi's studio from 1927–1929; the imprint of this seminal period can be seen in the rest of his career, which he dedicated to creating sculptural work in a variety of media. While considered a modernist with one of the classics of modern furniture to his credit, the coffee table named for him, his focused attention to the meanings of form and material seem to belong as much to the world of spirituality than to functionality. Noguchi thus shifted the possibilities of what modernism could do: modern design, in his hands, was connected to meaning, tradition, and emotional states.

Noguchi created set designs for two of the most significant people of modern dance, Martha Graham and Merce Cunningham, and worked in product design partnering with Zenith Radio Corporation to design a Bakelite intercom in 1937. His most well-known

furniture piece, the Coffee Table (IN-50), was designed for Herman Miller in 1947, with two sculptural abstract forms in wood as the table base and a rounded angular glass top (it is usually referred to simply as the Noguchi table). His mulberry paper lantern designs for Akari light sculptures referenced traditional Japanese lanterns called *chōchins* with Noguchi exploring collapsibility for the modern consumer. His sculptural forms were incorporated into many other practices from product design to landscape design, and included a collaboration with architect Louis Kahn on a playground. He used diverse materials such as bronze, granite, sheet aluminum, marble, stainless steel, water, and glass in his designs.

During World War II, Noguchi voluntarily entered a Japanese internment camp in the states and later returned to Japan to work. He established studios in both New York and Japan, reflecting his mixed heritage in his designs and bridging the gap between the two countries through art. Some of these explorations were done in collaboration with the Japanese furniture designer Isamu Kenmochi. In their work with the sustainable material bamboo, they were decades ahead of their time. Noguchi worked on large-scale sculptures and gardens for the rest of his career and opened the Isamu Noguchi Garden Museum in Long Island City in 1985. Best known as a sculptor, Noguchi brought an abstract sculptor's simple but impactful aesthetic to modern interiors and furniture.

Major projects: IN-50 coffee table; Cyclone dining table; Akari lanterns; UNESCO Paris headquarter stone garden; Red Cube.

88
Olbrich, Joseph Maria

88.1 **Joseph Maria Olbrich**

Source: (public domain) via Wikimedia Commons.

Born: Troppau, Silesia (Opava, Czech Republic), 1867
Died: Düsseldorf, Germany, 1908
Location: Austria
Occupation: architect
Movement: Vienna Secession

88.2 **The Secession Building (Wiener Secessionsgebaude), Vienna, Austria (1898)**

Source: Victor Kiev/Shutterstock.com.

Olbrich studied at the Staatsgewerbeschule in Vienna before attending the Academy of Fine Arts Vienna under architect Karl von Hasenauer. He was employed by Otto Wagner and assisted with the Vienna Stadtbahn public transportation system stations. Olbrich was a founding member of the Vienna Secession in 1897 with Gustav Klimt, Josef Hoffmann, Koloman Moser, and others.[78] Although Olbrich was the creator of the famous building that housed the group's exhibitions, his design position stemmed as much from his interest in the decorative arts as from his work as an architect

There are some similarities between Secessionist designs and those of British Arts and Crafts, and even of the American Prairie Style. But the Vienna Secession is the pre-modern movement that most fully predicts the forms and philosophies of modernism itself, all evident in Olbrich's work. In certain respects, The Secession Building was a clear precursor to modernism; its simple block form features restrained Jugendstil floral decoration on the exterior facade and on its metal cupola. Its interior was mostly an open, flexible space that was adapted depending to the exhibitions it housed. Along with other members of the Secession, Olbrich was influenced by the rectilinear designs of Charles Rennie Mackintosh and the Glasgow Four after they exhibited at the Vienna Secession Exhibition in 1900.

88.3 **Cabinet**

Source: Courtesy LACMA.

Olbrich designed a number of residences in Vienna for which he often did the furniture. A chair for the actress Maria Wölzl demonstrated that decoration was not anathema to Olbrich, nor did he subscribe to a reductive form of modernism in which all extraneous parts were eliminated. A continuous curved piece served as the chair's front legs, arms, and back rail. Three side stretchers connected the front and rear legs, and six vertical rails connected the arms to the seat. The brass feet and lilac upholstery provided a pleasant contrast to the dark stained maple. Shortly thereafter Olbrich relocated his practice to Germany, in Cologne and Düsseldorf. In Darmstadt he created the design for the artist colony, Mathildenhöhe, established by Grand Duke Ernest Louis, in a pre-modernist style.[79] Olbrich's designs demonstrate no distancing from decorative effects. The principal structure, the Ernest Ludwig House (1900), had gold-plated flowers. He used blue and white tiles for the exteriors of his own house in the complex. For the project, he also designed ceramic tableware and furniture. The ensemble is considered one of the highpoints of German Jugendstil, or Art Nouveau. At the closing of his career, he designed a house at Cologne-Marienburg and the Tietz department store in Düsseldorf.

His interests went beyond architecture and extended to interiors, furniture, textiles, tableware, and he created drawings and watercolors. He subscribed to the "Gesamtkunstwerk" (total work of art) notion popular among his Secession contemporaries and designed a building as a whole, unifying the exterior, interior, furniture, and the details within. This was a foundational principle of modernism that stood in sharp contrast to the Victorian era's embrace of contrast and eclecticism. Olbrich's Secession Building became a center for the activities of a group of forward-thinking designers and he stands as one of the important figures of the movement for which it was named.

Major projects: Secession Building; Artist Colony at Darmstadt; Tietz department store.

89

Perriand, Charlotte; Le Corbusier (pseudonym of Charles-Edouard Jeanneret); Jeanneret, Pierre

89.1 **Charlotte Perriand, Le Corbusier, and Pierre Jeanneret**

Source: Courtesy Cassina.

Perriand, Charlotte
Born: Paris, France, 1903
Died: Paris, France, 1999
Le Corbusier (pseudonym of Charles-Edouard Jeanneret)
Born: La Chaux-de-Fonds, Switzerland, 1887
Died: Roquebrune-Cap-Martin, France, 1965
Jeanneret, Pierre
Born: Geneva, Switzerland, 1886
Died: Geneva, Switzerland, 1967
Location: France, Switzerland
Occupation: furniture makers, interior designers, architects
Movement: modernism

Born in Switzerland, Le Corbusier was an architect, painter, and writer, and one of the most influential city planners of the twentieth century.[80] Important for interiors, his conceptual structure, the Maison Dom-ino, separated structure from space-defining elements. If buildings did not have structural walls, the role of defining space was filled by partitions and furniture whose layouts would be done by interior designers. His most intense focus on residential interiors and furniture came early in his career, collaborations with his cousin Pierre, and a woman—Charlotte Perriand—he hired after admiring one of her projects at a Paris exhibition.

The Pavillon de l'Espirt Nouveau made its debut at the 1925 Art Deco exhibition.[81] It represents the state of Le Corbusier's thought about the modern domestic interior that he developed with Jeanneret, prior to Perriand's work in the office. It was intended to be a cellular unit in a multi-family block of apartments. It rejected traditional decoration, and most interior walls. Spaces, such as the kitchen or dining area, were indicated with suspended modular storage pieces. Le Corbusier and Jeanneret used Thonet chairs, and cubist paintings on the walls.

The French-born Perriand had an uncompromisingly modern exhibit, le Bar Sous le Toit, or Roof Top Bar, in the Salon d'automne of 1927. Le Corbusier saw the project, liked it, and she joined his firm that year. Her collaboration with Le Corbusier and Jeanneret in the 1920s and 1930s was the period when the famous modernist produced his iconic furniture pieces and refined his approach to residential interiors. Their first furniture pieces were crafted out of tubular chrome. The public caught first sight of many of them at the Salon d'automne of 1929.

89.2 **Le Corbusier, LC4 chaise lounge, Pierre Jeanneret, Charlotte Perriand (1965)**

Source: Courtesy Cassina.

Their design and production methods are well known because decades later Perriand outlined the process in her autobiography. From Parisian furriers, she bought the leather and spotted pony skin that gave the pieces a distinctive look. While working in the Atelier Le Corbusier, several of her co-workers were Japanese, which gave her the idea to head to Japan when things were looking dicey in Europe.

She fled France before World War II for Japan (and later Vietnam) where she entered a second phase of her career that took her beyond canonical modernism. She collaborated with Asian craftsmen in translating many of the pieces she had created with Le Corbusier and Jeanneret into reed and bamboo. In the period 1940–1942, she was a consultant to the Japanese Ministry of Trade and Industry. She thus contributed to two significant modern phases: its European development, and its global reinterpretation. Jeanneret made his own contribution to global modernism, relocating to India, where he oversaw construction of Le Corbusier's many buildings there. He created a number of furniture pieces that were enriched by the sub-continent's rich cultural atmosphere, one of them being his wood and cane Kangaroo chair. Long in the shadow of his cousin, this stage of Pierre's career started to receive attention in the twenty-first century.

Perriand enjoyed a long and productive career, as an architect and furniture designer. She did offices for Air France in Tokyo and London. She played a significant role in developing several ski resorts. In the period when her one-time boss Le Corbusier was interested mostly in architecture, she continued to develop furniture pieces. Working with Jean Prouvé, she designed multiple case goods furniture pieces, with a pattern of seemingly random upright divisions, and bright primary colors, and utilizing plywood and plastic laminate. At the end of her life, she rocketed to fame when the French public, and later the world, discovered the woman who was largely responsible for Le Corbusier's furniture and interiors, and had been working in their midst for decades.

Major projects, Perriand: Gran Confort armchair; Bonaparte Siège à Dossier Basculant (side chair); chaise longue; low folding lounger for the ski resort Méribol-les-Allues; (with Jean Prouvé) Mexique wall storage unit.

90
Plečnik, Jože

90.1 **Church of the Sacred Heart, Prague, Czech lands**

Source: Chubykin Arkady/Shutterstock.com.

Born: Ljubjana, Slovenia, 1872
Died: Ljubjana, Slovenia, 1957
Location: Slovenia, Austria, Czech lands
Occupation: architect
Movement: Vienna Secession, historicism

Plečnik began his career in Vienna and Prague. Although he is known for the city in which he was born and died, Ljubjana, Slovenia, his history as an architect starts out in Vienna, studying with the first modernists. The ambivalent modernist started his studies at the School of Industry and Crafts, in Graz, Austria. He then graduated from the Academy of Fine Arts in Vienna. He studied under the foremost proto-modernist of his day, Otto Wagner, yet Plečnik's career took an unexpected trajectory, from historicism to modernism and then back again to historicism.

He completed eight projects during the years 1901–1914, the period when he was exposed to and most influenced by the work of Vienna Secessionists, including working for Otto Wagner. The Zacherlhaus (1905), a residential/commercial building, is alternately categorized as belonging to the Viennese Wagner School, or as one of the major monuments of Austrian Art Nouveau, underscoring the difficulty of classifying Plečnik's work. It has a rational structural system, which informs the façade and the plan; stretched on top of the structure is a vertical skin made of concrete and granite panels. Yet it is rich in ornamentation, for the architect never accepted the idea of removing all decoration. When he left Vienna, he left modernism behind. The other members of Wagner's circle achieved fame by moving in a modern direction. Plečnik always approached the new with skepticism.

After relocating to Prague, Czechlands, his work took a surprising historical turn, and is related to classical architecture, although with modernizing touches. In Prague in the years 1926–1933, he taught at the School of Arts and Crafts. His classicism made contemporary bears formal similarities to German fascist architecture, although mostly without the political baggage that that entails. His Sacred Heart Church (1921–1932) is a playful take on neoclassicism, and at points so clever in its use and distortion of classical elements that its blocky columns can be mistaken for a work of Michael Graves from the 1980s. It shows his interest in early historic periods, Etruscan, proto-Doric, and Egyptian. Author Paul Cattermole writes: "Jože Plečnik forged a unique style that fused elements of classical and Byzantine antiquity with the folk traditions of his native Slovenia." For the final stage of his career, he returned to Slovenia, and produced a myriad of works, all the while continuing to work as a design professor. These projects include the Triple Bridge, the Mutual Assurance Company, the Chamber of Commerce and Industry, and the National and University Library.

With most of his works in communist Czechoslovakia and Yugoslavia, Plečnik was not well known after World War II. He was rediscovered in the 1980s—postmodernists were particularly admiring of the historicism in his work—and a major retrospective of his career was held at the Pompidou Centre in Paris in 1986. Plečnik's body of work adds to the complexity of the understanding of the twentieth century, for he was a significant figure in terms of output, although one who, for most of his career, purposely stood outside of mainstream modernism. Damjan Prelovsek aptly described him as Wagner's most conservative student: "He was able to fully develop his architecture based on the humanistic tradition of Antiquity, thus setting up the only serious critical alternative to twentieth-century Functionalism."[82] Plečnik saw extremes of modernism as impoverishment; he was interested in developing a national idiom out of history. Ornament, to him, was no crime.

Major projects: apartment of the President of Czechoslovakia, Prague; Church of the Holy Spirit, Prague; Mutual Assurance Company, Ljubljana; National and University Library, Ljubljana.

91
Raymond, Antonin

91.1 **Kawasaki house, Tokyo, Japan (1934)**

Source: By Sugiyama Masanori, photographer, (public domain), via Wikimedia Commons.

Born: Kladno, Czech Republic, 1888
Died: Langhorne, Pennsylvania, 1976
Raymond, Noémi Pernessin
Born: Cannes, France, 1889
Died: New Hope, Pennsylvania, 1980
Location: Japan, India, United States
Occupation: architect, furniture maker, textile designer
Movement: Prairie Style, modernism

The Czech architect and Belgian furniture and textile designers were active on three continents, although the bulk of their career played out in Asia, chiefly Japan and India. Early admirers of Frank Lloyd Wright, their perspective shifted dramatically. They were at the center of those who questioned the validity of modern forms for the non-Western world. Most of their professional life unfolded in Asia, with Tokyo as their base. They crafted a series of projects across the continent, and did their part to create an Asian modernism that was gloriously independent of Western developments.

Antonin studied at the Polytechnic Institute in Prague, where he developed an appreciation for Gothic architecture. Engineering figured heavily into his studies and made its imprint on his architecture. From Prague he wrote to Frank Lloyd Wright for a job. After a short stint in Chicago at Wright's studio, the Raymonds were sent to Tokyo so that Antonin could oversee the construction of the Imperial Hotel. Growing increasingly uncertain of the validity of Wright's design approach for the Far East, he left his employ in 1921 to open his own office. For the firm's architectural work, Antonin was the driving force. For many of the projects he developed over the ensuing decades, Noémi contributed by designing furniture and textiles, especially rugs.

In a lecture, Antonin stated that modernism was not a clean break from the past, but: "Modern architecture is nothing but an effort to regain the lost knowledge of those principles, to reestablish those principles and apply them to the new conditions."[83] This sensibility was applied to projects created in their Tokyo office, which included numerous embassies and consulate projects. They were back in the United States for World War II (1938–1949), after which they returned to Tokyo to resume their work.

They did many projects, but the one that usually represents them in textbooks is the Ashram at Golconde, India (1945). It is the prime of example of what Raymond as an architect was known for: it is sustainable, spiritual, economical, and made according to the highest construction standards. Scholars Pankaj Vir Gupta and Christine Mueller write about the building whose purpose was as a dormitory for disciples: "It proposes a mode of architectural practice where issues of technology and environment dictate the conception and tenor of the entire design process."[84]

Their one time collaboration with George Nakashima is indicative of their importance in the trajectory of twentieth-century design. In the work of the Raymonds, modernism was not a European import, but a global phenomenon. They promoted Asian modes of designing with their own work, and who they hired: scores of Japanese architects at one time worked in Raymond's office.[85]

Major projects: Embassies for USSR, Korea, Germany, and France; Reader's Digest Building; Kobe Hotel; Chartered Bank of India, Australia and China; Ashram at Golconde.

92
Reich, Lilly and Mies van der Rohe, Ludwig

92.1 **Lilly Reich and Mies van der Rohe on board an excursion boat on the Wannsee, Berlin (1933)**

Source: Digital Image © The Museum of Modern Art/Licensed by SCALA/Art Resource, New York.

92.2 **Barcelona Pavillion, Barcelona, Spain (1929)**

Source: tichr/Shutterstock.com.

Reich, Lilly
Born: Berlin, Germany, 1885
Died: Berlin, Germany, 1947
Mies van der Rohe, Ludwig (born Maria Ludwig Michael Mies)
Born: Aachen, Germany, 1886
Died: Chicago, Illinois, 1969
Location: Germany, United States
Occupation: architect, furniture maker
Movement: modernism

Mies van der Rohe is one of the most important figures of twentieth-century modernism, yet his sustained involvement with interiors and furnishings came early in his career and in collaboration with Lilly Reich. In his career spanning over 65 years,

the German American architect furthered an elegant and highly mathematical vision of modernism that influenced countless designers after him.

For interiors and furnishings, he relied on his professional and personal partner, the designer Lilly Reich, who trained in textile design. Reich worked with Josef Hoffmann before establishing her interior design studio in Berlin. After becoming the first woman on the Deutscher Werkbund's board of directors, she worked with Mies on the Weissenhofsiedlung housing exhibition in Stuttgart, 1927, responsible for the interiors and furnishings of Mies' buildings. This began a continuous partnership for the two, with Reich playing a lead role in creating the famous furniture and interior designs for which Mies is known.

Mies grew up the son of a stonemason and, apart from working in architectural offices, had relatively little formal training. He completed apprenticeships under Bruno Paul and worked as an assistant for Peter Behrens in Berlin before beginning his own architectural office in 1919.[86] For a brief period, Mies, Gropius, and Le Corbusier all worked in the same office. He started out designing primarily residences and began to theorize about glass skyscrapers. His skyscraper designs were unlike any building devised before and his avant-garde proposals drew attention throughout the design community.

In 1928 Mies and Lilly Reich designed the German Pavilion at the Barcelona World's Fair. Its clean-lined, open form was a radical departure from the other buildings exhibited.[87] The building featured extravagant materials, onyx, marble, stainless steel, and glass, used in simple masses and planes. For it, Mies and Reich created the iconic Barcelona chair and stool. The function of the curved leather seats above X-framed metal bases was to provide a seat for the King and Queen when they signed a guest book. The pavilion

92.3 **Farnsworth House living room, Plano, Illinois**

Source: Library of Congress.

was the clearest manifestation of a radical idea of the time, the open plan, in which a building doesn't have rooms, but spaces that are indicated, but not strictly delineated, by a series of non-contiguous partitions. Similarly, indoor and outdoor were not strictly separated, with some of the interiors extending outwards to become garden walls. Soon thereafter the designers started on the Tugendhat House in Brno, Czechlands. The house took the principles of the Barcelona Pavilion, which was an ideological statement as much as a functional building, and turned them into a viable work of domestic architecture. For the project they designed the Brno chair. The tubular steel cantilever design was structurally similar to Dutch designer Mart Stam's design of the same material, if decidedly more elegant; it has become a stalwart of corporate interiors. While Stam sought to create affordable pieces, the van der Rohe/Reich pieces were made of expensive materials and engineered to the hilt. Their graceful MR series of chairs of the same period also explored the possibilities of tubular steel and a cantilevered seat and graced the Tugendhat home.

After Gropius left the Bauhaus, Mies took on the role of director in 1930 and Reich taught interior design and weaving. The Nazis rose to power in Germany and the Bauhaus closed in 1933. Laszlo Moholy-Nagy attempted to continue the school's teachings overseas in Chicago and Mies was asked to become the head of the Armour Institute, later the Illinois Institute of Technology (IIT) in Chicago, after immigrating to the United States in 1938.[88] He designed many of the campus buildings including Crown Hall and remained in the city for the second half of his life. Reich stayed on in Berlin, penniless, and represented Mies' interests.[89] She died at the war's end.

Steel, glass, and concrete were the materials Mies often used to achieve order and perfect proportion of form. His deceivingly simple designs adhered to his often quoted "God is in the details" and "less is more" (which Robert Venturi and Denise Scott Brown later countered with "less is a bore"). Important architectural works during his practice in the United States were the glass-walled Farnsworth House and the Seagram Building skyscraper with Philip Johnson. Mies was active for the next two decades, producing a series of modern office buildings; he never focused again on interiors and furnishings to the extent he did in the 1920s and 1930s during his years of collaboration with Reich. The pieces they designed together continue to sell very well. She was not globally recognized for her part in Mies' designs, but this changed in the twenty-first century with several exhibitions that highlighted her significant contribution to the Bauhaus and modernism itself.

Major projects: Barcelona chair; German Pavilion at the International Exposition in Barcelona; MR chair; Brno chair; MR20 chair; Tugendhat House; Seagram Building; Farnsworth House; S.R. Crown Hall, Illinois Institute of Technology.

93
Rietveld, Gerrit

93.1 **Gerrit Thomas Rietveld**

Source: Courtesy Cassina.

93.2 **635 Red and Blue chair (1917)**

Source: Courtesy Cassina.

Born: Utrecht, Netherlands, 1888
Died: Utrecht, Netherlands, 1964
Location: Netherlands
Occupation: architect, furniture maker
Movement: modernism

A foundational figure of the Dutch De Stijl movement, Rietveld began creating at a young age and trained with his cabinetmaker father. He attended the Industrial Art School in Utrecht under architect and designer P.J. Klaarhamer and began focusing on furniture in simplified versions of historic styles. He also worked as a draughtsman, remodeling jeweler Cornelius Begeer's shops, early activities that set the stage for Rietveld's position as one of Europe's first modernists.

Artist Theo van Doesburg who began the *De Stijl* (The Style) movement with a journal of the same name, published Rietveld's black and white chair design of 1917, a later version of which became the Red-Blue chair. The chair was of simple construction using rectangular planes. The chair appeared as an ideological statement about design rather than a reasonable solution to a functional problem. Rietveld joined the group in 1919 and began infusing his designs with the De Stijl palette of primary colors, black and white, and their planar aesthetic of geometric lines influenced by Cubist painters. He began his most famous and first architectural project, the Schröder House in Utrecht, in collaboration with owner Ms. Truus Schröder-Schräder in 1921. The design was unlike any before, an open plan with a system of moveable screens dividing the space. The floating planes of the exterior were carried into the interior, furniture, and light fixtures, and the building acted as a three-dimensional translation of the De Stijl style, reminiscent of a Piet Mondrian painting. While influential in avant-garde circles, it was not widely imitated, indicating that the modern home would not easily find its public.

Rietveld was one of the few architects to practice in a way that was consistent with the artistic principles of *De Stijl*. His relatively few works paved the way for the International style that he shifted to in the next decade. He founded the Congrès Internationaux d'Architecture Moderne (International Congress of Modern Architecture, CIAM), in 1928 along with a large group of European architects including Le Corbusier and Mart Stam. He created his Zig-Zag chair in 1934. The relatively successful chair was made of wood, and despite a profile that looked unsupported, like the letter "Z," extensive refinement led to a buildable version, relying on wooden wedges and visible screws. Rietveld's career continued, with him designing country villas and exhibitions. His most significant achievements came early in his career, and these radical De Stijl designs were polemical statements of color and form more than functional designs. They cemented the relationship between architectural modernism and avant-garde Cubist art and set the course for the European modernism that followed.

Major projects: The Schröder House; Red-Blue chair; Zig-Zag chair; Academy of Fine Arts, Amsterdam; Steltman chair; Berlin chair.

94
Risom, Jens

94.1 **Jens Risom**

Source: Knoll, Inc.

94.2 **Risom Collection round, side, square and amoeba-shaped tables**

Source: Knoll, Inc.

Born: Copenhagen, Denmark, 1916
Died: New Canaan, Connecticut, 2016
Location: Denmark
Occupation: furniture maker
Movement: modernism

Risom studied at the School for Arts and Crafts in Copenhagen and moved to the United States in 1938 to study contemporary American furniture design in New York. Starting out in the United States, Risom worked as a designer for Dan Cooper before meeting Hans Knoll and working on a project for the New York World's Fair. The furniture he produced during the Knoll partnership sealed Risom's position as one of the important designers of the mid-century by helping introduce Scandinavian furniture design to the United States.

Risom began working with Knoll in 1941, helping design interiors and furniture for office projects. The 600 line, introduced in 1942, was Knoll's first commissioned furniture collection with 15 pieces designed by Risom. From the wartime restrictions of material, Risom was inspired to use discarded parachute webbing to construct the furniture for his 600 series. He used latticed strips of fabric for the seat and back and a maple frame with a tapered leg, resulting in a durable product with inexpensive production. Two of the designs, the Risom lounge chair, and the Risom side chair, became Risom's entries into the pantheon of modern furniture classics. This inventive use of design and materials allowed the Knoll pieces to remain in production while other furniture manufacturers suffered due to material restrictions. Knoll later referred them as the Jens Risom collection.[90] Despite hundreds of subsequent designs, the two pieces remain his most well known.

In 1943, Risom served in the army and when he returned in 1946, he started his own design firm, Jens Risom Design (JRD). There he continued to create furniture designs in the Scandinavian modern design tradition, typically using wood and simple forms. He was the firm's sole designer, and he produced hundreds of pieces, most of them for the domestic market with some home executive pieces. His furniture is a part of the Museum of Modern Art's permanent collection, among other museums. He was also appointed as a trustee of the Rhode Island School of Design in 1970, and in 1996, was awarded the Danish Knights' Cross. Knoll reissued Risom's design in 1997, and his furniture remains in production, many of them sold by Design Within Reach for whom Risom is a consultant. In 2015 at the age of 99, Risom and young industrial designer Chris Hardy released the Ven collection of cabinets.

Major projects: Amoeba coffee table, Risom rocker, Risom dining table, Risom lounge chair, Jens chair; collection for Rocket/Benchmark.

95
Robsjohn-Gibbings, Terence Harold

95.1 **Terence Harold, Robsjohn-Gibbings**

Source: Herbert Matter/Contributor.

95.2 **Klismos side chair with cushion**

Source: Brooklyn Museum.

Born: London, England, 1905
Died: Athens, Greece, 1976
Location: England, Greece, United States
Occupation: interior designer, furniture maker, writer
Movement: modernism/historicism

Robsjohn-Gibbings was a British architect, furniture designer, and interior decorator who was active in the United States and, later, Greece.[91] He was one of the designers whose works combined two seemingly opposite design positions, such as those of Edward Durell Stone and Joseph Urban. Like them, he had an expressed interest in modernism, and a commitment to historical styles, most notably classicism. The latter became increasingly important to him, and defined him at the end of his career.

He studied at London University and went on to become a naval architect, and then an art director in the film industry. He worked in New York for Charles Duveen, an antiques dealer: this experience led Robsjohn-Gibbings to almost always include historical pieces in his work. His clients included Hilda Boldt Weber, Doris Duke, and Elizabeth Arden. His showroom in New York had waxed, not painted, plaster walls; bronze double-doors; and a fireplace with no mantle, the latter a gesture to modernism, which indicated his unorthodox approach that combined features from seemingly incommensurate sources.

During his long career, he alternately worked out of New York, London, and Athens. After creating elegant case goods and fine-lined seating units for Baker Furniture, he created a line of pieces that were inspired by antique Greek and Roman models.

He was a popular author, and wrote three controversial books, *Goodbye Mr. Chippendale*, *Mona Lisa's Mustache*, and *Homes of the Brave*. The first was a satiric look at the antiques trade, and ironically criticized the American fascination with antiques and bad reproductions (Robsjohn-Gibbings himself did several lines of reproductions). The last two were biting satires of modern art and

95.3 **Lounge chair and ottoman, by Widdicomb**

Source: Treadway Toomey Auctions.

modern architecture. He received criticism: *The Nation* referred to his books' "violent and banal simple-mindedness." In his texts he was not afraid to tackle big names, and criticized no less than Mies van der Rohe, Le Corbusier, and Elsie de Wolfe, figures at the modern and historicist extremes of the design spectrum.

It is tricky to pinpoint his positions vis-à-vis modernism and historicism, for he criticized a facile use of historical revivals, yet himself promoted a neoclassical/modernist fusion. He was critical of international-style modernism, and simultaneously vapid uses of historical styles. Treading a fine line, he sought to foster an American modernism inspired by the harmony and simplicity of classicism. As Daniella Ohad Smith writes: "only the principles of classical art paired with the local vernacular, he believed, could form the basis of great American modern design."[92] His modernism inflected with classicism served him well as an interior designer; he did many retail projects, such as an opulent salon for the Hollywood milliner Lilly Daché. High-end retail demanded a level of luxury that canonical modernism did not easily provide; Daché's salon had pink silk, leopard prints, frosted crystal, cork floors, and walls of mirrors. The project attracted other clients including Neiman Marcus and Elizabeth Arden. He did furniture designs in the same classisizing vein for Widdicomb Furniture from 1946–1956.

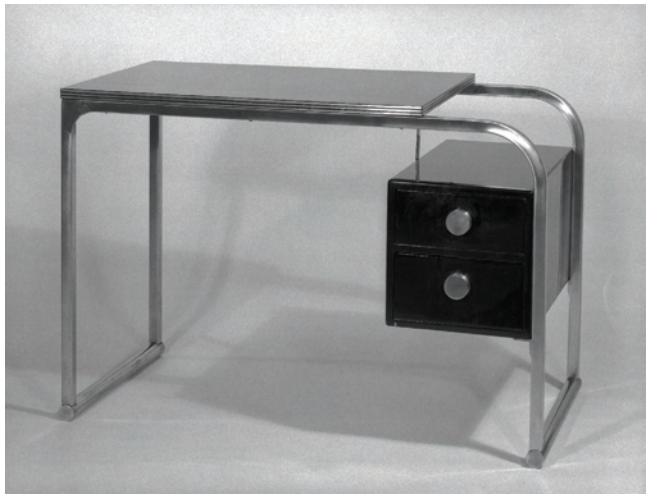
During the last stage of his life, he relocated to Athens. He worked as a decorator there, with prominent clients including Aristotle Onassis, and worked with a Greek manufacturing company to release a series of reproductions of ancient Greek furniture. Always one to seek a broad audience for his insights, during this period he served as a columnist for *Architectural Digest*.

Major projects: River Club, New York; product line for Widdicomb Furniture; books, *Mona Lisa's Mustache* and *Homes of the Brave*; furniture line for Saridis of Athens; Aristotle Onassis residence, Athens.

96
Rohde, Gilbert

96.1 **Chair**

Source: By creator Gilbert Rohde (CC0), via Wikimedia Commons.



96.2 **Desk (*c.*1934)**

Source: Brooklyn Museum.

Born: New York, 1894
Died: New York, 1944
Location: United States
Occupation: Industrial designer
Movement: Art Deco, modernism

Trained in cabinetmaking at his father's Bronx, New York shop, Rohde was an early champion of American commercial modernism, establishing Herman Miller as a leader of modern design. Before focusing on furniture design, he worked in illustration for New York department stores. He went on to design Art Deco interiors and furniture for private clients around the city. The 1925 Paris Exhibition confirmed his interest in furniture and he transitioned into a more modernist style often using tubular steel. He sold pieces at Lord and Taylor and did interior design work for Avedon fashion stores.

In 1929 he began his own practice in New York designing modernist furniture and interiors. His most well known work, the Bentwood chair of 1930, was created with furniture manufacturer Heywood-Wakefield. Herman Miller Inc. was then struggling to stay in business with its traditional styles aimed at the residential market when they enlisted Rohde for a line of modern furniture pieces in 1931.[93] He revived the furniture company with a fresh, modern update and created a series of modular living and dining room sets,

a concept new to the mass market. He became design director for the furniture company a year later. With their residential pieces gaining momentum, Herman Miller began its venture into commercial design. His modular office pieces called EOG (Executive Office Group) and his system-based furniture literally changed the office landscape. The pieces were modular, standardized, manufactured on an assembly line, and made of newly re-engineered materials, including plywood and plastic laminate. Modern architects such as Le Corbusier and Mies van der Rohe had long predicted that spaces where people worked would no longer delineated by walls, but increasingly by office furniture; Rohde made that happen with his firm's furniture offerings.

His designs proved a success and he remained working for the company as design director until his death. He also continued working for outside clients and headed the industrial design department at the New York University (NYU) School of Architecture towards the end of his career. More than any single piece of furniture, Rohde's legacy is creating a foundation for the modern designers who followed him. After his death, George Nelson took over as Herman Miller's design director and continued Rohde's vision for modernism in America; the company remains a powerhouse in American furniture manufacturing today for the commercial market.

Major projects: Bentwood chair; Asymmetrical clock; dressing table; EOG (Executive Office Group).

97
Ruhlmann, Emile-Jacques

97.1 **The Salon of the Hotel du Collectionneur, Paris International Exposition of Decorative Arts, Paris, France (1925)**

Source: By SiefkinDR (own work) CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=51116539.

97.2 **Corner Cabinet (*c.*1923)**

Source: Brooklyn Museum.

Born: Paris, France, 1879
Died: Paris, France, 1933
Location: France
Occupation: furniture maker, interior designer
Movement: Art Deco

A French furniture designer who was increasingly interested in interior design, Ruhlmann came from a family of Alsatian heritage that owned a contracting firm. His forays into furniture began in 1910 when he designed pieces for his own apartment, and in 1913 he started showing his designs in Paris. In 1919 he began an interior design firm with Pierre Laurent. Initially the firm sold wallpaper and textiles, light fixtures, and rugs; increasingly furniture was the core of their business, and Ruhlmann explicitly set out to become an interior designer. That he achieved, for by the end of his life, he was the preeminent Art Deco interior designer.

Known as Milo, he was influenced early on by the Art Nouveau movement in France, but he later evolved to designing pieces that were influenced by eighteenth-century sensibilities of craftsmanship and classical inspiration.[94] Ruhlmann founded his

cabinetmaking shop in 1923 and began the prolific stage of his career constructing precious pieces out of rare woods like Macassar ebony and Brazilian rosewood. These pieces were further distinguished with sumptuous materials, such as ivory and shagreen. Edward Lucie-Smith described his work as "sumptuous restraint."[95] A rare criticism of Ruhlmann's pieces is that their designer occasionally sought novelty for its own sake; his favored use of sharkskin underscores the point. It was difficult to work with, and not a material that easily lent itself to furniture manufacturing. A design feature associated with his pieces, and copied by others, was his use of tassels for drawer pulls. While most of his pieces were hand crafted, he was not bothered by the conceptual possibility of manufacturing.

From his gallery on the Rue de Lisbonne, Ruhlmann loaned out furniture to clients as a means to curry favor with them. Another part of his retail strategy was scheduled seasonal changing of the displays.

In contrast to some of his design contemporaries, he felt that only the elite could support modern design. Ruhlmann had no shortage of clients in the upper echelons of society. When more prosaic projects came his way, academic (a student's room in the Cité Universitaire) or offices (Paul Rodier's desk), it was almost by accident rather than those projects being aggressively pursued. His focus on the elite was a position shared by the woman often referred to as the English Ruhlmann, Betty Joel. Neither of them sought to use design as a force to address societal problems from poverty to the environment. Ruhlmann emphasized the point with the name of one of his projects, Le Grand Salon de l'Hôtel d'un Rich (The Grand Salon of a Rich Man's House). He was known as the Riesener of the twentieth century, that is he brought the highest level of craft to the French Art Deco furniture that he created in a career that spanned two decades.

Major projects: Elephant chair; Lafleur headboard; Fernande Cabanel residence; Doucet armchair; Levard coffee table; Hydravien Berger.

98
Russell, Sir (Sydney) Gordon

98.1 **Metis Physio Centre, Croydon, United Kingdom**

Source: View Pictures/Contributor.

Born: Cricklewood, London, England, 1892
Died: Chipping Campden, Gloucestershire, England, 1980
Location: England
Occupation: furniture designer
Movement: Arts and Crafts, modernism

Russell seems an unlikely figure to have become a figure of controversy, but that is what happened. The bone of contention is not that he stylistically moved too fast, but because of his ambivalent attitude to modernism. He was first exposed to Arts and Crafts, but he didn't share its proponents' antipathy towards manufacturing; nor did he agree with the modernists' vehement stance against decoration.

Russell began his career in furniture design as a teenager working at his father's antiques restoration shop. The shop later became Russell & Sons and incorporated mechanical processes. In 1925 he exhibited his works at the Exhibition of Decorative Arts; he began his own company in 1929, Gordon Russell Ltd. Historian Nikolaus Pevsner managed the firm, one of the ways that Russell's early days were grounded in historical approaches, an emphasis that waxed and waned, but stayed with him throughout his life. The British Arts and Crafts influence on him was in part based on location; Russell grew up near William Morris' Kelmscott Manor, and Chipping Campden, the base of C.R. Ashbee's Guild of Handicraft. When Russell turned to designing, his well-built, solid furniture with a flair for the vernacular, such as his ladder-backed chair, showed the imprint Arts and Crafts. Russell's Paris cabinet (1924) was a crafts version of a William and Mary highboy, down to its arches and turned legs. In the years leading up to World War II, his approach changed dramatically. Increasingly exposed to mechanized mass production he veered away from historical styles, both stylistically, and because of wartime material shortages and a need for affordable furniture. After 1930, his firm was clearly moving in a modern direction, with his designs and those of the designers he hired. Gordon Russell himself did not design from 1930–1977. David Booth's oak bedroom set of 1949 was all cubes, with rounded edges—a discreet acknowledgment of streamlined design—and no ornamentation.

Russell's firm reached its height just as the craftsmen tradition of making furniture was giving way to the machine age. His furniture's conceptual basis lay between the two extremes. He had been encouraged, by Alvar Aalto and Walter Gropius no less, to embrace manufacturing. With the firm's success, he turned to administration, and advocating for the profession, leaving the design work to others, including his brother, Richard Drew Russell (1903–1981) and Judith Ledeboer (1901–1990). While customers snapped

up his easy-to-appreciate pieces, not everyone was so admiring. Looking at the body of work represented in a Russell retrospective, Michel-Pierre Elena opined that "the lasting impression given by this exhibition was of a visit to a well-stocked furniture department of the old-fashioned kind, anti-modernist and pro-timber."[96]

In his non-designing years, Russell worked as a consultant for the Advisory Committee on Utility Furniture. His design reforms regulated the price and quality of furniture production. In 1956 he established the Design Centre, a permanent showcase for British products. Once Russell started designing again in 1978, in the dewy dawn of postmodernism, he turned again to history. Shortly after his death, Simon Jervis described a series of Russell tables as "delightfully pungent variations on Jacobean, Puginian and Arts and Crafts themes. What a pity that this uninhibited historicism remained dormant so long!"[97]

Major projects: Cirencester bedroom suite; collector's cabinet of fine walnut and burr-elm; oak table; Weston Dining Room; Murphy Radio cases.

99

Saarinen, Eero; Saarinen, Eliel; Saarinen, Loja; Swanson, Pipsan Saarinen

99.1 **Eero Saarinen**

Source: By Balthazar Korab http://cdn.loc.gov/master/pnp/krb/00000/00001u.tif (public domain), via Wikimedia Commons.

99.2 **General Motors Technical Center, Warren, Michigan (1945; 1946–1956)**

Source: Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress.

Saarinen, Eero

Born: Kirkkonummi, Finland, 1910

Died: Ann Arbor, Michigan, 1961

Saarinen, Eliel

Born: Rantasalmi, Finland, 1873

Died: Cranbrook, Michigan, 1950

Saarinen, Loja

Born: Helsingfors, Finland, 1879

Died: Bloomfield Hills, Michigan, 1968

Swanson, Pipsan Saarinen

Born: Hvitträsk, Finland, 1905

Died: Oakland, Michigan, 1979

Location: Finland, United States

Occupation: architects, furniture makers

Movement: modernism

Eliel Saarinen, Finnish born architect, designer, and urban planner, studied painting and architecture at Helsinki University. He designed the Finnish Pavilion for the 1900 World's Fair in Paris along with classmates, and the Finnish National Museum in Helsinki. These projects and other commissions were designed in the Finnish National Romantic Style and the elder Saarinen also designed furniture and interiors. The Hannes chair of 1908 is one of his most notable furniture pieces crafted with solid wood of the Finnish tradition. Many of the projects he did with his wife, textile designer Loja Saarinen. Their collaboration set the stage for multiple members of the family to become some of the foremost modernists, in Europe and the United States, of the twentieth century.

Eliel moved to the United States in 1923 with his family, including two children born in Finland: Pipsan (1905) and Eero (1910), who was to achieve a level of fame that surpassed that of his father. Eliel was one of the Cranbrook Art Academy's founders along with George Booth, a Detroit newspaper publisher. They set up their campus in Bloomfield Hills, Michigan and Saarinen designed buildings, furniture, textiles, and silverware for the school and recruited his son Eero.

99.3 **Trans World Airlines Terminal, John F. Kennedy (originally Idlewild) Airport, New York, New York (1956–1962)**

Source: Library of Congress, Prints & Photographs Division, Balthazar Korab Archive at the Library of Congress.

Eero studied sculpture in Paris in 1929, and then architecture at Yale from 1930–1934. After a brief furniture design job for Norman Bel Geddes, Eero joined his father in his Ann Arbor architecture practice, changing its name to Saarinen & Saarinen. Father and son taught at Cranbrook along with other notable designers including Charles Eames and Harry Bertoia. The duo collaborated on the architecture of the General Motors Technical Center in Michigan, 1956.

Pipsan was introduced to Cranbrook graduate J. Robert F. Swanson who led his own architectural firm, Swanson and Associates, and the two married. She became interior designer for the firm and created modern furniture and textiles. Their Flexible Home Arrangements line and "Sol-Air" casual indoor/outdoor modern lounge series were particularly popular, with the latter featured in the 1950 inaugural "Good Design" exhibition at the Chicago Merchandise Mart.

Meeting at Cranbrook, Pipsan's brother Eero and Charles Eames later collaborated on numerous Charles Eames furniture pieces, including the 1940s molded plywood experiments. Eero designed furniture on his own, most notably working with Florence Knoll at Knoll who was another Cranbrook alumna. Some of his greatly successful furniture pieces are the Womb chair, Grasshopper chair, and Pedestal chairs and tables. The Womb chair was made so the user could sit comfortably many ways and be cradled by the form. Seeking to unclutter the lines of chair legs, Eero envisioned the Pedestal series (1954–1958) as "one-legged" pieces made of a single material, plastic. During the intensive research period, it became clear that they would have to be made of different parts, and the final design encompassed an aluminum base that supported a shell. The shell was made of resin strengthened with fiberglass and injected into a mold. A third element was the upholstered seat pad. The popular series came to include side chairs, armchairs, and three types of tables. It became known as the Tulip series because the pedestal base resembled the flower's stalk. Eero's mid-century modern furniture with its new materiality, curvy lines, and organic shapes was a far departure from his Finnish roots of wood craftsmanship.

The TWA terminal at Kennedy Airport (1962) and Dulles International Airport (1962) are examples of Eero's sweeping architecture similar to the curving lines of his furniture.[98] At the TWA terminal, he incorporated his curves in the designs of the check-in desks and flight boards to make the space one continuous unit. The sprayed concrete roof interiors sweep up in dramatic curves that evoke the flight trajectory of jets. The landmark Gateway to the West St. Louis Arch (1963–1965) is another well-known Eero Saarinen piece.[99] These projects demonstrate there was a companion to the hyper-rationality of a Miesian office building. For Saarinen, modern could be dramatic, artistic, and breathtaking, not a result of rationality but poetry in concrete or steel.[100] A residential project of his was the Miller House (1953–1957). He was responsible for the architecture and the designer Alexander Girard designed the interiors. The house, outside of Indianapolis, is one of the most important American modern residential projects. It has a flat roof, a terrazzo driveway, stainless steel columns, and is centered on a living area that comprises a conversation pit and a storage wall. The dining area sported a custom Tulip table with a lit base.

Eliel and Eero Saarinen were the leading figures of two generations to make a lasting impression on the design world with their architecture, interiors, and furniture. Eliel helped to establish a forward-thinking design school, which produced graduates that became some of the most iconic twentieth-century modern designers. His son Eero created some of the most recognizable icons of modernism, in the spheres of both architecture and furniture design.[101]

Major projects (Eero): TWA Terminal at Idlewild (now John F. Kennedy) Airport; General Motors Technical Center in Michigan; Miller House; Gateway Arch in St. Louis; Womb chair; Tulip chair; Pedestal furniture series.

Major projects (Eliel): Helsinki Railway Station; Blue series furniture; General Motors Technical Center in Michigan; Hannes chair; White chair.

100
Schütte-Lihotzky, Grete

100.1 **Frankfurt Kitchen, Frankfurt, Germany.**

Source: (public domain) via Wikimedia Commons.

Born: Vienna, Austria, 1897
Died: Vienna, Austria, 2000
Location: Austria, Germany
Occupation: furniture maker, interior designer
Movement: modernism

The Austrian born designer and architect found her greatest success when the modernist architect Ernst May invited her to design kitchens for his housing projects.[102] She had trained as an architect in Austria, and her professors included Oskar Strnad and Josef Hoffmann. She studied at the School of Applied Arts from 1915–1919 and worked briefly with Adolf Loos.

Her work in Vienna foresaw her later activities. She designed rooms in which the furnishings and numerous built-ins were conceived as a whole. She focused on kindergartens, communal kitchens, and furniture design. In Frankfurt she experimented with pre-fabricated panels. She worked on a convertible sitting room outfitted with Murphy-style beds. The extensive use of built-ins in the Frankfurt public housing developments is a result of the modest sizes of the apartments.[103]

Before modernists such as Schütte-Lihotzky turned their attention to what they considered a neglected part of a residence, kitchens were formed of multiple pieces of furniture, such as sinks, stoves, tables, and shelves. Schütte-Lihotzky totally rethought the kitchen, from the perspective of efficiency and function, designing everything. In the Frankfurt kitchen (1926–1927) she used practical materials, such as linoleum and painted plywood. It was not an eat-in kitchen but a laboratory for preparing foods. Its simple innovations include drawer holes instead of pulls, and drawers individually dedicated to staples and spices. It had a hinged ironing board, and a trash receptacle that opened to the outside.

She studied circulation and ergonomics, drawing on the work of Lillian Moller Gilbreth and other efficiency experts. Configured for both standing and seated work (the latter using a Thonet café chair), Schütte-Lihotzky's kitchen design was an application of efficiency studies that were popular at the time, only focused not on manufacturing but domesticity. Her kitchen was reproduced at

least 10,000 times. One of the lesser well known German modernists, her project for a woman working at home, with its modularity and all-encompassing design, influenced kitchen design in its aftermath throughout the twentieth century.

After being imprisoned in World War II in Germany, she worked in Cuba, China, and Turkey. Examples of her kitchen are included in the collections of the Victoria and Albert Museum, and MoMA.

Major projects: Otto-Haas-Hof; Werkbund Exposition, Stuttgart; cafeteria for Varrentrapp School; Frankfurt Kitchen.

101
Süe, Marie Louis

101.1 **Chair (1925–1928) Süe et Mare (Compagnie des Arts Francais)**

Source: Peter Horree/Alamy Stock Photo.

Born: Bordeaux, France, 1875
Died: Paris, France, 1968
Location: France
Occupation: furniture maker, decorator
Movement: Art Deco, modernism

One of the major figures in France's Art Deco movement, Louis Süe is particularly known for his professional partnership with André Mare. They founded the Compagnie des Arts Français (1919–1928). This organization was established along the lines of Germany's Werkbund, and Austria's Wienerwerkstätte. They also established the commercial venture, Süe et Mare, which was involved in the creation of decorative arts, including clocks, wallpaper, and larger furniture pieces. They figured significantly in the exhibits of the 1925 Art Deco Paris Exposition.

Born to a family of Bordeaux wine merchants, the long-lived Süe had a career throughout the twentieth century, often collaborating with other artists and having multiple repeat clients. He exhibited as a painter in 1902, and then started his studies at the École Polytechnique. He did not finish there, but at the École des Beaux-Arts, becoming a diplôme architecte in 1897. Tradition was always important to Süe. In the Salon d'automne of 1912, he presented an interior that rendered contemporary eighteenth-century French provincial traditions. The seats and sofa stemmed from French regional trends, and the bright colors and textiles brought the project up to date. In his Maison Cubiste of the same year, the Cubist elements were relegated to the façade and many of the finishes, but did not apply directly to the designs of furnishings as Süe wanted them to visibly remain within French tradition.

An architect and furniture designer, he seemed to prefer the company of artists to architects, and counted among his friends the composer Claude Debussy, the painter Pierre Bonard, the fashion designer Paul Poiret, and the dancer Isadora Duncan.

He did retail projects, for Paul Poiret, Charles Stern, Jean Patou, and Helena Rubinstein. He did several projects for Patou, including a house, a villa, a store, and one of the perfumer's famed perfume bottles. He likewise did multiple projects for Rubinstein, including a store, offices, and her residence.

Süe was involved in numerous projects on ocean liners, starting with a salon for the *Île-de-France* (1925), and the Deauville suite on the *Normandie* (1935). Unabashedly feminine, it had pink and white walls, a grand piano, and modernized versions of Louis XVI chairs and tables. He continued working on liners with his nephew Oliver Süe, including cabins for an oil tanker, *Antinéa*, and the liner *Jean-Mermoz*. He taught in Istanbul, Turkey, from 1939–1945, a stay that brought him the project to design the French Embassy in Ankara, and a villa for the singer Charles Aznavour. Upon his return to France in 1945, Süe continued to work with his nephew, Olivier, a collaboration that included retail and residential work.

Süe also did a number of stage designs throughout his life, for the Comédie Française and other companies. In the final decades of his life, always working, multiple honors came his way. He was commissioned for redecorating the French presidential Élysée palace, he was awarded the Grand Prix national des arts, and named an Officier des Arts et Lettres.

Major projects: with André Mare, exhibitions at the Exposition Interional des arts décoratifs; salon on the ocean liner *Île-de-France*; Helena Rubinstein Building; French Embassy, Ankara; with Olivier Süe, interiors of ocean liner *Jean-Mermoz.*

102
Summers, Gerald Marcus

102.1 **Plywood Armchair**

Source: Peter Petrou, London.

Born: Alexandria, Egypt, 1899
Died: 1967
Location: England
Occupation: furniture maker
Movement: modernism

British designer Gerald Summers started his life in Alexandria, Egypt. After training at an engineering firm, he worked at Marconi Wireless Telegraph Company, Ltd. and went on to design furniture for his own residence. In 1931 he established his aptly named company, Makers of Simple Furniture in London, and it became known for producing plywood furniture.

His most famous design was his bent plywood armchair, made from a single sheet of plywood. It follows the form of Alvar Aalto's Paimio chair designed during the same period and of the same material. The chair's deceptively simple origin lay in the designer's desire to craft it from a single sheet of plywood that was inventively transformed into a chair with comfortable curves. The front legs are continuous with the arms. The back legs are cut out of the sheet, and bend downwards, allowing for a space between the arms and the splat. After the layers of veneers were cut to form the arms and legs, the sheet was bent in different directions, pressed in a mold for eight hours with no heat or steam. With no upholstery or joints, it was intended for the tropics. Despite minimal material use and simple construction, the cost of production was high, with only around 120 units made. Summers also worked with engineer Jack Pritchard of the British Isokon furniture company, creating more modern plywood furniture styles. One of these was a barrel-shaped side chair, made of plywood faced with birch that was polished white.

Material shortages of World War II forced the company to close in 1940. A few years later he began Gerald Summers Ltd., a ball bearing company. Summers will be remembered for his plywood chair using clever and judicious use of material, traits that furniture designers are striving for today with sustainable practices and minimal wastage.

Major projects: bent plywood armchair; two-tier table.

103
Truex, Van Day

103.1 **Parsons president Van Day Truex with course catalogs**

Source: Parsons School of Design Alumni Association records, The New School Archives and Special Collections, New York.

103.2 **Horst. Truex's home, Menerbes, France**

Source: House and Garden 1974, Horst P. Horst / Contributor

Born: Delphos, Kansas, 1904
Died: New York, 1979
Location: United States
Occupation: administrator
Movement: post World War II

American interior designer, education administrator, and art director, Truex observed retailing from a young age as his father worked for the firm that preceded J.C. Penney's. After completing high school, he studied advertising at the New York School of Fine and Applied Arts, the school that later became Parsons School of Design. Truex's affiliation with it had three phases: he studied there as a student from 1922–1929; he headed its Paris branch from 1930–1939; and served as its President from 1942–1953.[104]

Truex's tenure in Paris, from 1925–1939, allowed him to discover himself as an aesthete. An elegant man in all aspects of his life, he mixed friendship and work with his numerous wealthy, mostly female, clients, including Brooke Astor. In his decorating and personal life, simplicity accompanied luxury. He was known for the elaborately set tables at which he served bread and soup.

During his long tenure at Parsons, he established it as one of the premier design schools in the world. Truex's vision of design focused on the elite. He described his attitude towards design education thus: "Let's give them as much as we can in the sense of eye, in the sense of quality, and in the sense of style."[105] In that he succeeded, and he gently moved the school in a more modern direction, bringing in George Nelson as a critic. Yet the design discipline's move towards socially responsibility was not his forte. After a contentious departure from Parsons, he started a second career as design director at Tiffany's in 1955. Tiffany's director Walter Hoving hired Truex to oversee its silver, china, and glassware. He was not interested in manufacturing methods or materials, admitting that he found it boring to tour factories, but he had a sharp eye for selecting items of quality, and he stayed in the position until 1979. He personally designed the award-winning bamboo line of flatware and serving pieces. In 1968, he oversaw the design of the White House dinner service for President and Mrs. Johnson.

He was an accomplished water colorist, and had exhibitions of his drawings during the 1930s–1960s. Although it is what he was known for having in abundance, he said that he considered "taste" a dirty word, and instead preferred words such as "flair" and "design judgment."

Major projects: director, Parson's Paris program; president, Parson's New York; architectural hardware for Yale and Towne; consultant for Baccarat; designer director, Tiffany's.

104
Urban, Joseph

104.1 **Joseph Urban**

Source: Library of Congress.

104.2 **Mar-a-Lago Entrance Hall, Palm Beach, Florida (1926)**

Source: Library of Congress.

Born: Vienna, Austria, 1872
Died: New York, 1933
Location: Austria, United States
Occupation: architect, interior designer, stage designer
Movement: Art Deco

Trained as an architect at the Academy of Fine Arts in Vienna, Joseph Urban began his career designing the homes of high-profile clients. His body of work includes stage sets, illustration, furniture, interiors, and architecture, shifting between many different design styles. He is best known for his theatrical designs in and outside of the theater, and is one of the major figures of American Art Deco.

When he was only 19, Urban designed the Abdin Palace in Cairo for the Khedive of Egypt, and later on designed the Esterhazy Castle in St. Abraham, Hungary. After moving to the United States, he became the art director of the Boston Opera in 1912.[106] In the 1920s, he designed two of Palm Beach Florida's most well known buildings: the Mar-a-Lago Estate, which was later added to the

National Register of Historic Places, and the Paramount Theater. He designed the Metropolitan Opera, Ziegfeld Theater, and Hearst Tower in New York City simultaneously working on set design and architecture.

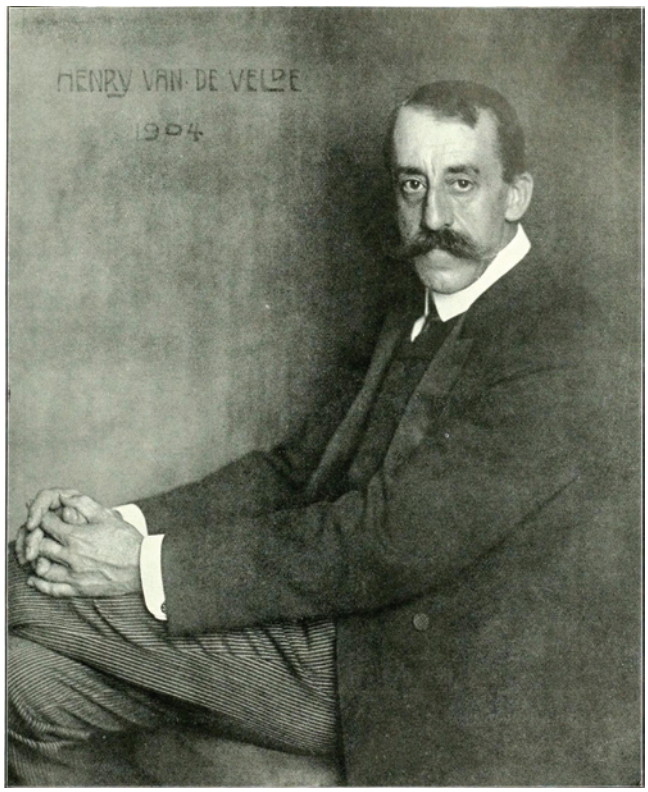
His colorful interiors and set designs often featured a deep blue hue, referred to as Urban Blue. He altered the color palates of his buildings to reflect their surroundings, creating a relaxed green and silver color palate for the Paramount Theater in Palm Beach. In his interiors, he designed everything from lightning to utensils. He didn't have a definite style throughout his career, but instead drifted from Art Deco to Art Nouveau, with some Egyptian, Medieval, classical, and Far Eastern influences.[107] The Vienna Secession movement also greatly influenced his work. His architecture and interiors were colorful, ornate, and opulent, and perfectly in touch with the raucous and optimistic decade that they came to define, the 1920s.

Major projects: Metropolitan Opera House; Paramount Theatre; Ziegfeld Follies; New School of Social Research; Mar-A-Lago, Palm Beach, Florida; Hearst Tower.

104.3 **Paramount Theatre, Sunrise Avenue & North County Road, Palm Beach, Florida**

Source: Library of Congress.

105
van de Velde, Henry



105.1 **Henry van de Velde**

Source: Nicola Perscheid (public domain), via Wikimedia Commons.

Born: Antwerp, Belgium, 1863
Died: Zurich, Switzerland, 1957
Location: Belgium, Germany
Occupation: furniture maker, industrial designer, interior designer
Movement: Art Nouveau, modernism

Van de Velde was one of the most important leaders to establish the Belgian Art Nouveau movement in the 1890s, along with Victor Horta. From 1880 to 1884, he went to the Antwerp Academy to study painting and was involved with Les Vingt, a group of Belgian Symbolist painters. He began his interest in decorative arts and architecture in 1894, creating rugs, furniture, and metalwork with his company Societe van de Velde.[108]

One of his most important interiors was the Maison de L'Art Nouveau for Samuel Bing in Paris, which introduced the style to a French audience. Van de Velde designed three rooms for the project in 1895, and the prominent work lent its name to the movement. Once he relocated to Berlin in 1900, another acclaimed project was the Havana Company Cigar Store, completely designed in the Art Nouveau style or, as it was called in German, *Jugendstil*. He used curving, organic forms in the store's wall decoration, windows, carpets, and carved *boiseries*—all without a whiff of a historically recognizable style. In this period of his life, he also designed ceramic tiles and textiles, and in so doing, demonstrating his embrace of new manufacturing techniques.

After he relocated to Weimar, he focused on architecture and became an artistic advisor to the Grand Duke of Saxe-Weimar. He helped found the Grossherzogliche Kunstgewerbeschule in 1906 with his interest in fostering the Arts and Crafts movement's philosophies of William Morris and John Ruskin.

The school later became the famed Bauhaus headed by Walter Gropius in 1919. This marks the beginning of the second important phase of Van de Velde's career: as a modernist associated with the Bauhaus. Van de Velde designed a theater for the Deutscher

105.2 **Chair for Louis Bauer, Brussels (1896)**

Source: By Sailko (own work) CC BY 3.0

(http://creativecommons.org/licenses/by/3.0), via Wikimedia Commons.

Werkbund at the Werkbund Exposition in Cologne in 1914. He differed with his Bauhaus colleagues in their enthusiasm for standardization; Van de Velde remained a supporter for the rights of individual artists. He participated in various other exhibitions, designing for the Exposition Universelle of 1937 in Paris and New York World's Fair in 1939.

Major projects: Maison de L'Art Nouveau, interior; Havana Company Cigar Store; graphics for Tropon Food Manufacturer; cutlery for the Grand Duke of Saze-Weimer; porcelain dinnerware for Meissen.

106
Veysseyre, Paul

106.1 **Emperor Bao Dai's Summer Palace, Dalat, Vietnam, (1933–1938)**

Born: Noirétable, France, 1896
Died: Tours, France, 1963
Location: China, Cambodia, Vietnam, France
Occupation: architect, interior designer
Movement: Art Deco

Veysseyre was a French architect and interior designer who operated out of Shanghai, China. He crafted a series of exquisite Art Deco buildings in Asia in the 1930s–1950s, several of them forming part of Shanghai's fashionable waterfront district, the Bund, and in the French concession.[109] Veysseyre started out in Paris; he entered the École des Beaux-arts, but World War I prevented him from completing his studies. War's end found him working for a French architecture firm, Brossard-Mopin, in Shanghai. Working for an international firm in China led by French principals served as a model that foresaw Veysseyre's own professional trajectory. The imprint of his architectural training is seen in his ability to manage large projects with complicated programs and many constituent parts, yet regarding detailing, he increasingly moved in the fashionable direction of Art Deco, giving it a center of operations in Asia.

In the offices of Brossard-Mopin he met his future business partner, Alexandre Léonard. Veysseyre et Léonard became a major firm, known throughout Asia. Over the course of their career, the versatile duo did over 100 buildings, including apartment blocks, schools, houses, museums, banks, cinemas, hospitals, and sports complexes. Just as Donald Deskey and Joseph Urban made New York a center

of the roaring 1920s, Veysseyre et Léonard (and a cadre of mostly foreign architects) similarly worked their magic on Shanghai and later Saigon. The Cercle Sportif Français (1926) included a giant oval dance floor where couples could dance the Charleston and Foxtrot. Its walls had flattened classical detailing, and geometric decoration, all romantically lit by a giant stained glass light fixture. Unlike in the West, where the battle lines between the modern and Art Deco camps were firmly drawn, designers in Shanghai freely crossed back and forth the divide.

In 1937, seeing the political difficulty in continuing to operate from Shanghai, they relocated to Saigon, Vietnam, and they stayed in Indochina until 1951. From there, they did work in Vietnam and Cambodia. Veysseyre's Beaux-Arts training is evident in the grandness of the projects, the focus on symmetry in the planning, and the urban attention to crafting Parisian-styled facades. They employed skyscraper technology (steel framing), which they mostly hid under copious decoration, inside and out.

Their later projects show a subtle but distinct shift away from Art Deco in the direction of modernism, such as the sumptuous residence for the Vietnamese emperor, Bao Dai in Dalat, Vietnam (the house has been mistakenly credited to Le Corbusier). For the royal vacation residence, they designed nearly everything from doors to hardware, kitchen equipment, and room after room of custom furniture. The house exists nearly in its original condition, and stands as a testament to a firm whose designers responded to political upheaval and stylistic change, as they intelligently shifted from Beaux-Arts classicism to Art Deco to modernism.

Major projects: Cercle Sportif Français; apartment blocks Gascogne, le Dauphiné, and Béarn; Chung Wai Bank; Bao Dai, royal residence, Dalat, Vietnam.

107
Wagner, Otto

107.1 **Otto Wagner**

Source: Janusz Pienkowski/Shutterstock.com.

107.2 **Austrian Post Office Savings Bank in Vienna, Austria, (1905)**

Source: TasfotoNL/Shutterstock.com.

Born: Vienna, Austria, 1841
Died: Vienna, Austria, 1918
Location: Austria
Occupation: architect, teacher
Movement: Vienna Secession

Architect and teacher Otto Wagner helped shape the Viennese architectural landscape with his *Jugendstil* and modern styled buildings. After studying at the Königliche Bauakademie in Berlin and the Academy of Fine Arts in Vienna, he began practicing at architect Ludwig von Förster's studio. He built townhouses with interiors of neoclassical and Biedermeier style furniture. Soon after the establishment of the Vienna Secession, Wagner joined the group in the spirit of uniting architecture and the decorative arts.

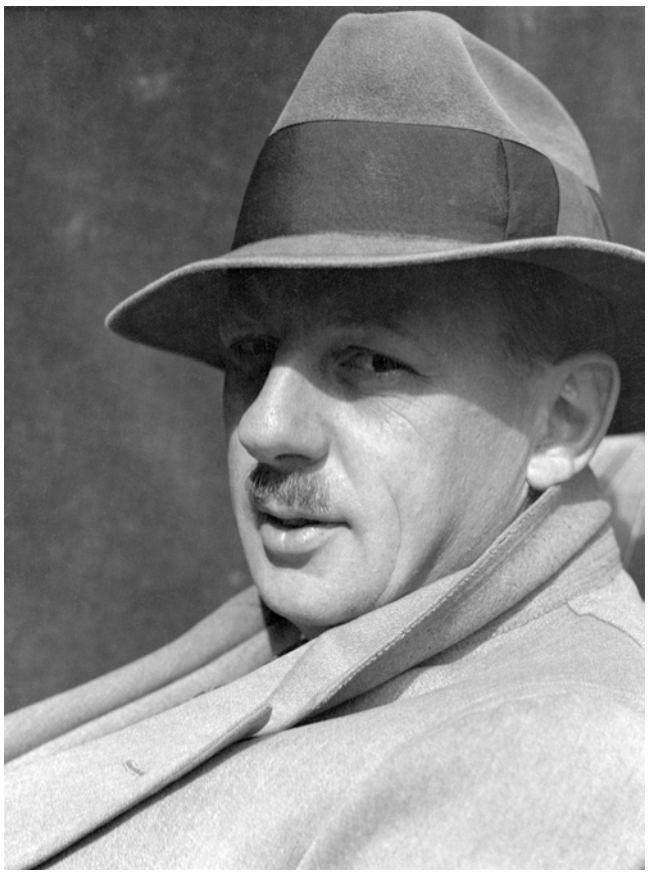
In 1894 he became a professor and head of architecture at the Academy of Fine Arts in Vienna. His functional style and modern thinking influenced his pupils, among them Josef Hoffmann, Maria Olbrich, and Rudolph Schindler and his group of students became known as the "Wagner school." His projects during this time encompassed city planning, bridges for the Vienna city railway, and railway stations including the Karlsplatz Stadtbahn Station in 1898. His building design for the Kirche am Steinhof in Vienna is an

example of Wagner's often simple building forms decorated with *Jugendstil* (the German variant of Art Nouveau) style details. One of his most famous designs, the Post Office Savings Bank in Vienna was a precursor to modern design with its relatively simple façade and curved glass interior ceiling. It was a grand building with a prosaic function: housing the public entity that processed the financial transactions of the middle class. The interior banking and transaction hall is one of the most important interiors of the twentieth century. With a transept and naves, it looks vaguely ecclesiastical, yet its metal and glass roof rendered it secular. With a lot of light and white, it set the tone for what a modern interior would be. Yet observed up close, it has more detail and decoration than is usually admitted. The walls were stenciled, and the floor has an elaborate pattern made out of terrazzo and glass block; ceilings in parts of the complex are in relief or subtly coffered.

Wagner also designed furniture pieces for his buildings in a cohesive style. For the manufacturer J.C. Klinkosch, he designed a range of silver pieces in 1902 shown at the Turin International Exhibition. While many of his furniture pieces were made of wood, and by hand, they had a proto-industrial aesthetic, and looked like they were manufactured. His beech and plywood armchairs used for the Post Office Savings Bank (1904) were so highly polished that the wood was as shiny as the aluminum hardware. On other chairs, he employed what looked like fasteners, although they were actually mother-of-pearl inlays, used in a repetitive way, blurring the line between technology and decoration. In 1896 he wrote the book entitled *Modern Architecture* promoting modernism and embracing new materials, and Wagner's work and teachings were central for planting the seeds for the modern movement.

Major projects: Post Office Savings Bank; Karlsplatz Stadtbahn Station; apartment houses at Linke Wienzeile; Kirche am Steinhof.

108
Weber, Kem (born Karl Emanuel Martin Weber)



108.1 **Kem Weber**

Source: © 2017 Imogen Cunningham Trust.

108.2 **Dining alcove/kitchenette for the 1928 exposition, New York, New York (1928)**

Source: Library of Congress.

Born: Berlin, Germany, 1889
Died: Ventura, California, 1963
Location: United States
Occupation: furniture maker
Movement: modernism

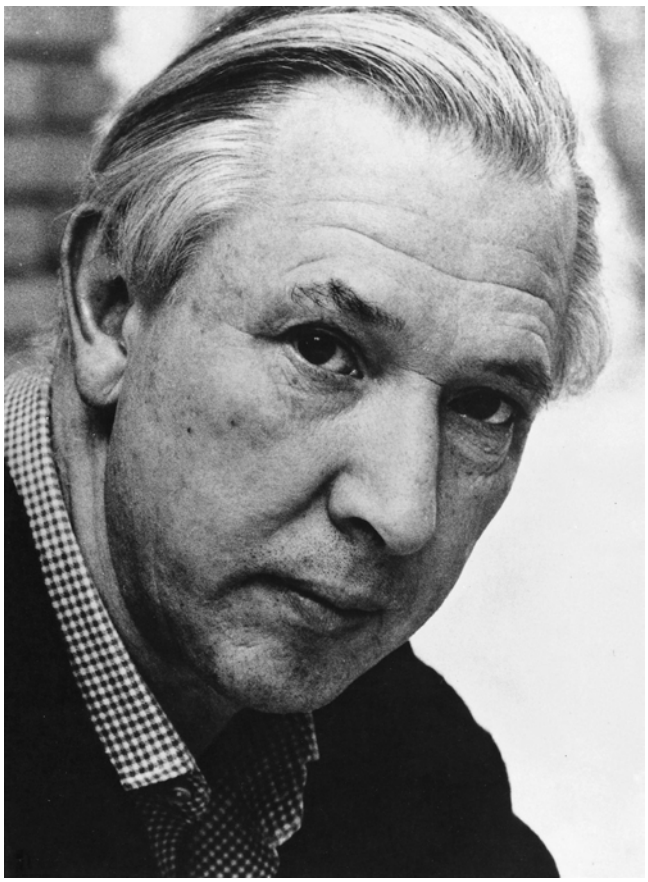
Weber began his design career training under cabinetmaker Eduard Schultz and studied at the School of Decorative Arts in Berlin from 1908–1912. As a student, he helped supervise the German Pavilion construction at the 1910 Brussels Worlds' Fair. He designed the German display for the 1915 San Francisco Panama Pacific International Exposition after graduating and while on site in the United States, World War I broke out and he was denied entry back into Germany. He stayed in California and taught art and opened a design studio in Santa Barbara.

After moving to Los Angeles, he began working for Barker Bros. where he became their Art Director of furniture, store interiors, and packaging in 1924.[110] In the latter half of the decade he began an industrial design studio in Hollywood. Some of his early work in California is firmly in the Art Deco camp, with bookcases, screens, and fireplace surrounds reminiscent of the skyscraper-inspired designs of Paul Frankl. Weber's architectural work includes the Sommer & Kaufman shoe store in San Francisco in 1929 and the Friedman residence in Banning from 1928–1929 in a decorative international style. He created his most famous design, the Airline chair, in 1934–1935, the same year Raymond Loewy's Coldspot refrigerator was designed in the streamline style. Airline travel was in its beginnings and the streamlined look evoked its sleek aerodynamic spirit. It is formed of two e-shaped sides, made of birch and ash, which serve as the arms and the sled base. They are connected by a single spandrel underneath the upholstered seat. Weber designed its components to fit into a flat package. Walt Disney Studios ordered 300 chairs for their offices. The chair, made of wood and upholstered in leather, featured a cantilevered seat and despite being made for easy assembly by the consumer, it had a limited manufacturing run.

Weber spent the 1930s as a teacher at the LA Art Center School and then moved back to Santa Barbara to design private homes. His influences ranged from Egyptian, Mayan, Art Deco, and modernist styles, with a penchant for rounded forms. His furniture, interiors, and product design helped shape California modern design as an approach that was more comfortable and homey than orthodox modernism, yet more exciting than Scandinavian design.

Major projects: Airline chair; Sommer & Kaufman Shoe Store; Friedman residence.

109
Wegner, Hans



109.1 **Hans Wegner**

Source: Courtesy Fritz Hansen.

109.2 **CH28 "Sawbuck" armchair, by Carl Hansen & Son**

Source: Courtesy Treadway Toomey Auctions.

Born: Tønder, Denmark, 1914
Died: Copenhagen, Denmark, 2007
Location: Denmark
Occupation: furniture maker
Movement: modernism

A leader in Danish modern furniture design, Wegner's body of work includes an astounding range of chairs, around 500 total. He began his design career as an apprentice to a cabinetmaker and went on to study design in Copenhagen. After his schooling, he joined the modernist Arne Jacobsen's office, working with Jacobsen and Erik Møller and contributing furniture designs for the Århus City Hall project.

Wegner's place in modernism is that he crafted chairs that were clearly not historical reproductions, yet that seemed at home in residential environments. Users who found some modern pieces, such as those by the Eames, Jacobsen, Panton, and Aarnio, too industrial or stylistically cold, felt that Wegner's pieces looked, and were in fact, comfortable and warm. Anne Massey writes that such pieces were "Perceived as more humane than the harsh metal of pure modernism."[111]

Wegner started his own studio in Gentofte in 1943 and began producing his iconic chairs, including the China chair (1943), a play on the traditional Chinese horseshoe-back arm chair, and the Peacock chair (1947), a modernized version of the English Windsor chair. One of his best-known designs is the Round chair (also called "The chair") (1949), with the back and arm rests uniting as a single curved wooden piece in the same horizontal plane, above a cane seat. It gained mainstream popularity and was seen in the nationally televised Kennedy–Nixon presidential debate of 1960. His inventively practical Valet chair with its top rail acting as a coat hanger and seat as a storage box displays his expert skill for craftsmanship and details. He provided a warm alternative to the cold industrial chrome of International and Bauhaus style modern furniture with his Scandinavian use of natural materials and craftsmanship, although he ventured away from typical Scandinavian materials and sometimes used tubular steel in his later years. He helped to spread Danish modern furniture design across the globe, with fellow Danish designer Finn Juhl. Wegner never named his chairs, so over the years his pieces have taken on a multitude of names given by others.

He received the Lunning Prize and was named Honorary Royal Designer for Industry by the Royal Society of Arts in London in 1959. Over the years he worked with many manufacturers including Fritz Hansen, P.P. Møbler, and Carl Hansen and produced designs up until the 1990s with many of his designs still in production today.

Major projects: Round chair/The chair; Wishbone chair/Y chair; Peacock chair; Shell chair; Ox chair; Flag Halyard chair; Valet chair; Folding chair; Rocking chair; China chair; Wegner lamp; Easy chair.

110
Wilson, Elsie Cobb

110.1 **Mrs. Lewis S. Morris residence at 116 E. 80th St., New York, New York (1936)**

Source: Library of Congress.

Born: Washington, DC, 1877
Died: Washington, DC, 1949
Location: United States
Occupation: decorator
Movement: historicism

Elsie Cobb Wilson is among the first women decorators to follow in the footsteps of the trailblazer Elsie de Wolfe. She was described as being more reserved, personally and in her design sense, than her flamboyant mentor. She began working in Washington, DC and expanded to New York.

Wilson's style of residential design was conservative and restrained. She designed a number of homes throughout New York, advocating in her work for the importance of historical accuracy—a position in sharp contrast to the twenty-first-century attitude of "mixing it up," a promiscuous design approach that she assiduously avoided. She was a decorator who positioned the design field as intricately related to fine arts and antiques, with the methods being art historical and connoisseurship. In this capacity she collaborated with the New York School of Fine and Applied Arts. One assignment required students to do interior drawings inspired by eighteenth-century French designs. The architect Ogden Codman and the retailer William Odom served as outside critics. They accompanied a select group of students to England and France to visit chateaux and palaces. In the same decade when students at the Bauhaus were learning how to weld steel, Wilson, Codman, and Odom sent their protégés to Europe to emulate the classics with watercolor washes.

Throughout her career, her sister was a reliable source of clients. Wilson decorated several of Mrs. Bliss', homes. The drawing room of her East 66th St. residence was an essay in Rococo, with settees and *fauteuils*, a *bombé* chest, and a few French provincial pieces sitting on Turkish carpets; her coffee tables were tall, just another of the many details in which she parted company from modern trends. Wilson did not move in elite circles by virtue of her wit and gaiety. Photographs capture a dour demeanor, and she was known for was getting jobs done responsibly. Her commissions centered on English and French reproductions, and thereby resembled that of her mentor, de Wolfe. Both favored pastels, such as celery, mauve, off-white, light blue, and pale yellow. This was received as a fresh approach in contrast to dark Victorian colors. About the only intrusion of the twentieth-century into Wilson's work was a generous use of mirrors as wall material or fireplace surround (Mrs. Lewis S. Morris residence), an extravagance that she sometimes emphasized by hanging multiple framed mirrors in the same room.

The well-known decorator Eleanor Brown worked under Wilson's tutelage. The interiors they produced were reminiscent of a country club with subdued palettes of materials, and chintz upholstery on traditional furniture, all logically placed. For a designer of Wilson's ilk, it was an innovation to combine Louis XV and Louis XVI in one project. Brown belonged to the second generation who followed in the stylistic footsteps of Elsie de Wolfe.

In later years, another Wilson acolyte, Dorothy Marckwald worked for her and designed interiors for the ships of the Grace Line. Initially she furnished the liners with eighteenth-century Anglo-American reproductions. Marckwald and Anne Urquhart took over the business in 1937 when Wilson retired and slowly but surely turned the firm in a contemporary direction. Elsie Cobb Wilson's swan-song came when she was asked in 1940 to oversee the restoration of President Woodrow Wilson's birthplace in Staunton, Virginia, a prestigious project undertaken on the cusp of World War II. She was just the person to assemble a combination of eighteenth-century and Victorian pieces, taking the important Greek Revival structure back to its 1856 appearance.

Major projects: Bliss residence; Irving Berlin residence; 821 Madison Avenue; Cheney apartment; Steele Hill; Macbeth Gallery.

111
de Wolfe, Elsie

111.1 **Elsie de Wolfe**

Source: Library of Congress.

111.2 **Card Room, Green Gables, Woodside, California (1912)**

Source: Library of Congress.

Born: New York, 1865
Died: Versailles, France, 1950
Location: France, United States
Occupation: decorator
Movement: historicism

New York born Elsie de Wolfe lived in Scotland and England in her teens and became a part of the society circuit before beginning her career as an actress in the 1890s. She gained more attention from her clothes on stage than her acting abilities and began her career at the age of 40 as one of the first women to make a career out of interior decoration.[112]

The Colony Club, the first major women's club in New York, was her first big project in 1905–1907; befitting the name of the client, it was done in a Colonial Revival style. Yet de Wolfe became known for working primarily with eighteenth-century French antiques and reproductions, which she updated for the American market by using them in less formal ways. She completed many residential projects, often for affluent society women, including interiors for Lilita and J. Ogden Armour in Chicago and Ethel and William H. Crocker in California. One of her most lavish and expensive projects was the interior of Henry Clay Frick's New York mansion, from which she profited greatly.

She continued her decorating work after moving to France in 1916. She bought the Villa Trianon in Versailles as her home, which she remodeled and that played host to lavish parties.[113] That she was able to work within the parameters of the Louis XV and Louis XVI styles in France is a testament her decorating ability. Her style was known for its lightness and airiness, using antiques, mirrors, and no small amount of paint in light colors. She designed in a mostly traditional style, with discreet modern touches, but never fully departed from historical roots.

De Wolfe married an English aristocrat, Sir Charles Mendl, and became Lady Mendl in 1926. She wrote *The House in Good Taste*, a decorating advice book in 1913 and her autobiography *After All* in 1934.[114] She was a part of popular culture, so much so that her friend Cole Porter mentioned her in at least three of his songs. His lyrical phrase "Lady Mendl's climbing trees" was making fun of celebrities who ostentatiously profess a love of nature. Her fame was based on her skill at finding contemporary ways of working with historic styles for clients who wanted to be modern, yet were not ready for modernism.

Major projects: The Colony Club in New York; Villa Trianon; Henry Clay Frick's New York mansion.

112
Wood, Ruby Ross

112.1 **Ruby Ross Wood**

Source: Gottscho-Schleisner Collection (Library of Congress).

112.2 **Mrs. Hugh Mercer Walker residence at 730 Park Ave., New York, New York (1937)**

Source: Library of Congress.

Born: Monticello, Georgia, 1880
Died: New York, 1950
Location: United States
Occupation: writer, decorator
Movement: historicism, neoclassicism

Wood was born in Georgia and moved to New York to become a reporter in the early 1900s. She began by ghostwriting articles for Elsie de Wolfe in *The Delineator*. She is widely considered the uncredited ghostwriter of de Wolfe's book *The House in Good Taste*. Wood's first office, Modernist Studio, was not a success, nor was her first book, *The Honest House*. A later attempt at decorating proved fortuitous. She started working for Wanamaker's in New York in the first design studio within a department store. Au Quatrième opened in 1913. It was modeled after the successful *Atelier Primavera* in the French department store, Au Printemps. Initially Nancy McClelland was the director, but her departure paved the way for Wood's leadership.

Wood was part of a group of decorators who were fashionable ladies; their residential interior design work was an extension of a stylish persona. In her interiors, Wood combined French, English, and Italian furniture pieces, a move—if not exactly daring—that

heralded a loosening up of the rules of strict periodization. For the time, she did unusual color combinations, such as green and gray, and yellow and rose, gunmetal and orange. Throughout her career, she drew on her abilities as a writer, and was a columnist for *Vogue* in the 1930s–1950s. She also wrote for the *Ladies Home Journal*. Yet Wood stood out from her contemporaries, because, noted *Architectural Digest*, she was "chain-smoking, impatient, tart-tongued, was what used to be called a working girl."[115]

She worked with the noted classicists Delano and Aldrich and became schooled in classical detailing and proportions. Collaborating with a classically oriented architect was a scenario she repeated in her greatest work, Swan Mansion in Atlanta, 1928. She worked closely with the house's architect, Philip Trammell Shutze. The client was Mr. Edward H. Inman, who died shortly after the project's completion. Mrs. Inman lived in the house for years and it remains intact, with Wood's original finishes including the paint colors. The project's highlight is her most famous piece of decorating: the dining room has large-scaled silk taffeta plaid draperies, a more daring move than was typical in her work. Her use of a material, taffeta, and a pattern, plaid, typically associated with fashion and not interiors, demonstrates how within the parameters of historicist design, Wood was an innovator. On other projects, she achieved splashy effects by using mattress ticking to upholster chairs, unlined draperies, and black carpet.

In contrast, her work for Mr. and Mrs. Wolcott Blair in Palm Beach was a study in neutrals, with buff walls and brilliant white woodwork. She is less well known than the woman she worked for, Elsie de Wolfe. Yet interiors historian Adam Lewis says that she had a significant reign as New York's most sought-after decorator in the years 1935–1942. She was not a revolutionary and described her work thus: "Decorating is the art of arranging beautiful things comfortably."[116] A more bristling personality than other decorators, she was exacting in her writing and her design work.

Major projects: ghostwriter for Elsie de Wolfe's *The House in Good Taste*; Swan House, Atlanta, Georgia; residence of Chalmers and Ruby Ross Wood, Long Island; residence of Mr. and Mrs. Wolcott Blair, Palm Beach.

113
Wormley, Edward

113.1 **Edward Wormley**

Source: Courtesy Dunbar.

113.2 **Tête à tête sofa**

Source: Courtesy Dunbar.

Born: Oswego, Illinois, 1907
Died: Norwalk, Connecticut, 1995
Location: United States
Occupation: furniture maker
Movement: modernism

Wormley began his interior design interest while in high school and enrolled in correspondence courses. He studied at the Art Institute of Chicago in 1926 but left before graduating because of finances and began working at the retailer Marshall Field's design studio in 1928. He went on to become a highly successful furniture designer whose timeless pieces were among the more traditional and conservative of the mid-century modern furniture of his time.

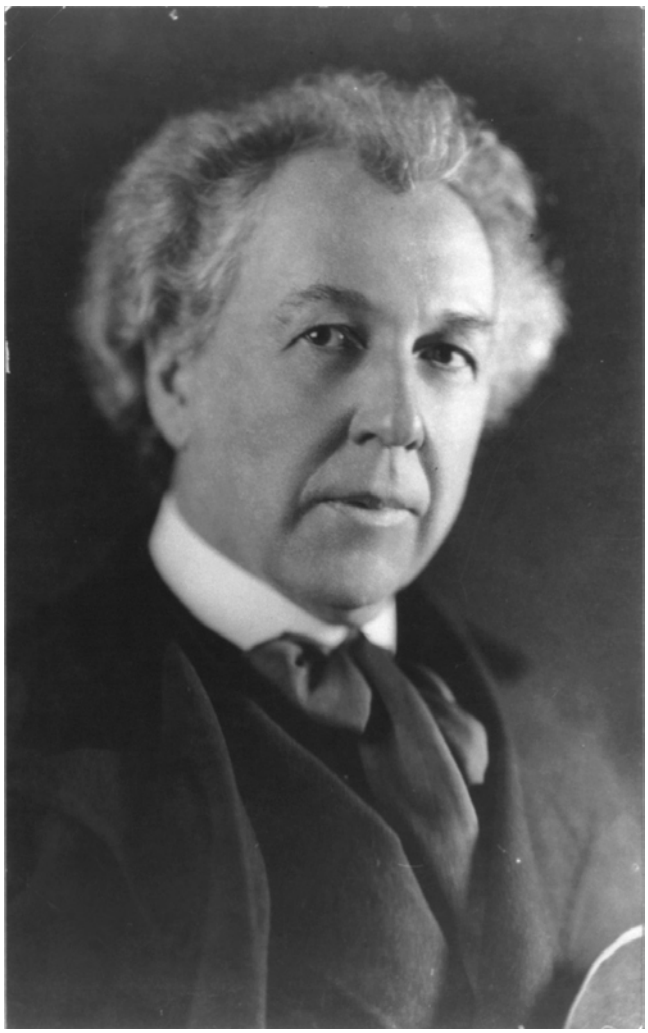
In 1931 he began his long partnership with the Dunbar Company, an Indiana-based furniture company. Beginning with reproductions of antiques, he moved on to design two new furniture lines per year. One of the lines was modern and one traditional, to tailor to a wide range of conservative and contemporary clientele. The traditional line was later abandoned when the modern styles became increasingly popular.

After over a decade designing with Dunbar, Wormley established his own office in 1945 in New York, however he maintained a consultancy position with the company that started his career. He created some of his well-known pieces, the Long John table in 1946 and Listen-to-Me chaise lounge in 1948. He again designed a series for Dunbar, Janus, which had Arts and Crafts details and Tiffany tiles. Alongside his furniture, he designed lamps, fabrics, and carpets.

He was awarded Designer of Distinction from the American Society of Interior Designers and the Elsie de Wolfe Award from the American Institute of Decorators. He received an honorary doctorate in fine arts from the Parsons School of Design in 1984. Wormley's achievement is that his modern designs seemed less extreme to many clients. While the starkly modern designs of Mies van der Rohe, Eileen Gray, and Charlotte Perriand were never really popular with mainstream American customers, Wormley's designs sold well in department stores. They made their way into thousands of American homes whose occupants found that his modern pieces, made of wood, with comfortable curved profiles, fit in quite nicely.

Major projects: Teardrop chair, Listen-to-Me chaise, Tête à Tête sofa, Long John table; Precedent collection for Drexel.

114
Wright, Frank Lloyd



114.1 **Frank Lloyd Wright**

Source: Library of Congress.

114.2 **Unity Temple, Oak Park, Illinois**

Source: Library of Congress, Prints and Photographs.

Born: Richland Center, Wisconsin, 1867
Died: Phoenix, Arizona, 1959
Location: United States
Occupation: architect, furniture maker
Movement: Prairie Style, modernism

In a career that spanned 72 years, Frank Lloyd Wright was one of the most recognizable names of American architecture and design.[117] His incorporation of nature formed an organic architecture, which stemmed from his background growing up in Wisconsin, surrounded by the American Midwestern landscape. He dropped out of high school and also later from the University of Wisconsin where he worked for a professor of civil engineering. He moved to Chicago determined to become an architect.

114.3 **Frank Lloyd Wright Home and Studio, Oak Park, Illinois**

Source: Carol M. Highsmith Archive, Library of Congress, Prints and Photographs Division.

His first job in the city was at Silsbee's and then, in 1888, Louis Sullivan hired him. At Adler and Sullivan, he worked on designing houses. Wright built his home in Oak Park in Chicago and did other commissions on the side, which led to an acrimonious split. He began his own practice from the studio he ran out of his Oak Park home. Young architects from across the globe worked in his office, as did a number of women architects. It was out of his Oak Park Studio that he designed his first solo project, the Winslow House in River Forest.[118] While starting out, he worked in many different architectural styles, before developing the philosophy and approach that he promoted as his Prairie Style.[119]

With the land as inspiration, Prairie Style derived from the horizontality and openness of the Midwestern plains, with Wright's designs marked by open floor plans, roof overhangs, casement windows, low ceilings, and a hearth as the literal and symbolic center of the home.[120] Wright believed that the "building should appear to grow easily from its site and be shaped to harmonize with its surroundings." His interiors featured built-in furniture and used natural materials including stone, wood, and brick.[121] He employed warm color schemes of the earth and abstractions of specific plants that he worked into motifs that he used in many of the homes he designed.[122] Wright liked to completely design the environment including tableware, rugs, stained glass, and even dresses for clients' wives so they would fit into the home's look. He also made freestanding furniture pieces in addition to the built-ins, although they weren't always the most ergonomically friendly. Some pieces are compositional explorations of geometry, such as a triangle, circle, or hexagon, and are ill-fitting to the human form. Many of his residential projects from the opening decades of the twentieth century fit into the parameters of Prairie Style, including his home and studio in Wisconsin called Taliesin.[123]

Wright's early career was marked by scandal when he left his wife and children for the wife of a client, Mamah Cheney.[124] After his time in Europe, he worked on the *Wasmuth Portfolio*, an important publication for bringing his work to a European public. Once the couple returned to the United States, they retreated to Taliesin. The house was destroyed when a crazed butler set fire to it and brutally murdered its occupants; Wright was in Chicago working on his Midway Gardens project. After reconstruction, a lightning strike burned it down again. Wright also made a Taliesin West home in Scottsdale, Arizona.

Wright's architectural concepts took a modern turn in a later series of projects, the Usonian homes. This was Wright's vision for an affordable, simple design solution. This idea also led him to city planning and the creation of the proposed Broadacre City project.

Wright's status and success rose and he did work abroad and in Japan, stemming from his strong interest in Japanese design. In 1936, he designed Fallingwater, a house cantilevered over a waterfall and nestled into the rocks; it is widely considered his

masterpiece.[125] For the Johnson Wax Company administrative headquarters, he created columns in an open space that resembled lily pads at the top with light spilling through the negative space. He designed the metal office furniture for Johnson Wax, a predecessor to systems furniture. At the end of his life, he was as busy as he had ever been, with multiple projects, large and small.[126] The Guggenheim Museum with its spiraling ramp was controversial and was the last major project of his long career.[127]

Major projects: Kaufmann House (Fallingwater); California Hollyhock House; Robie House; Taliesin; Unity Church; Guggenheim Museum in New York City.

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IV.1 **Philip Johnson, Munson Williams Proctor Institute, Utica, New York (1960)**

Source: UNL Messana Collection.

Part IV
Twentieth Century After World War II
Post-War Modernism, Decorators, 1960s, 1970s, Large Corporate Design Firms, Postmodernism

IV.2 **Clara Porset, Mesa Pi table**

Source: Courtesy ADN Galeria.

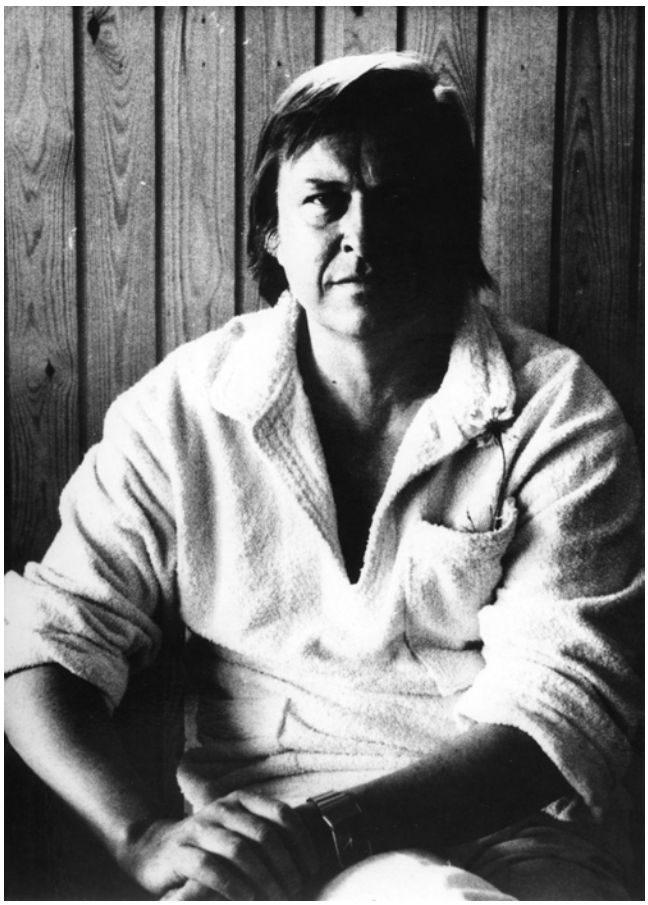
Introduction: Postmodernism and Its Discontents

One significant cohort of post-World War II designers carried modernism forward. They were many, and include Charles and Ray Eames, Robin and Lucienne Day, Verner Panton, and Olivier Mourgue. This section contains a number of contemporary people who are still with us. They share in common chronology, as the burgeoning post-war economic environment bolstered their careers. There were historicists, to be sure, such as William Baldwin, but yet another group was to fiercely battle against modernism both theoretically and formally. They are in the camp that falls under the rubric of postmodernism. It's a sequential title: they and their projects came *after* modernism. Yet other than a strongly held belief that something lay beyond modernism, there was little consensus. In this book's look at designers, historic and contemporary, the nearer we get to now, the harder it is to generalize, and this is particularly true for postmodernism. For one, even the most famous figures associated with it disavow being labeled as such. Postmodernism's heyday is surely over, yet many of the major figures of the movement are still going strong, including Robert A.M. Stern, and Denise Scott Brown. For an era that turned from straightforward expression to irony and wit, we notice that the linguistic complexity of their early works departed, and many of their designs draw straight from history and the vernacular.

In addition to the modernists of the 1960s, the Eameses, the Days, and Florence Knoll, another group of resolute modernists resisted the vagaries of "pomo" design and remained true to modernism's calling at the turn of the twenty-first century: foremost among them Richard Meier and Norman Foster. For contemporary figures, in deciding if someone belongs in this section of the book or the next, the deciding factor was their relationship to either postmodernism (this section) or deconstruction (the final section). Thus, even though Philip Johnson conceivably could be classified as a modernist, as his greatest achievements lay in his work in the 1980s, he is included here.

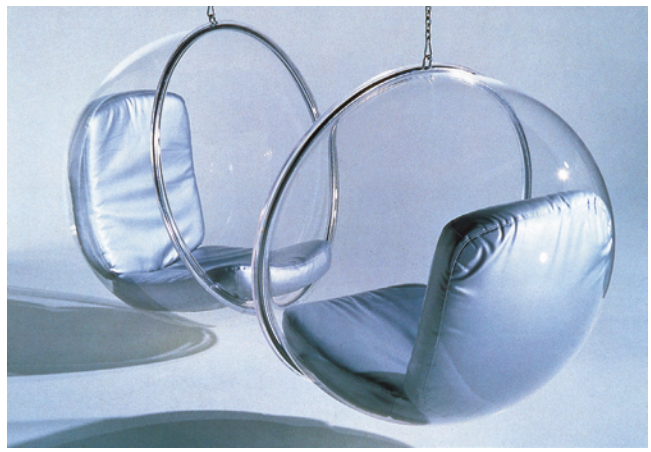
There were those who continued to see interior design as a force for (and paid by) the elite, such as Van Day Truex and Albert Hadley. Others entered the renegade decades of the 1960s and 1970s with other priorities, and nudged design in a more democratic decoration, including Joe Colombo and Terence Conran.

115
Aarnio, Eero



115.1 **Eero Aarnio**

Source: Courtesy Aarnio Design Ltd.



115.2 **Bubble chair**

Source: Courtesy Aarnio Design Ltd.

Born: Helsinki, Finland, 1932
Location: Finland
Occupation: furniture maker
Movement: modernism

Finnish designer Eero Aarnio is known for his playful Pop furniture of the 1960s and 1970s. Alongside Verner Panton, Joe Colombo, and Quasar Khanh, he was a leader in designing colorful plastic furniture. In the period of moon landings and new technologies, from color televisions to microwaves, people were looking toward the future, and Aarnio's designs resonated with the era, and evoked a space age fantasy. His lighthearted spirit countered the more serious modernist styles and his iconic chairs appeared in many popular films.

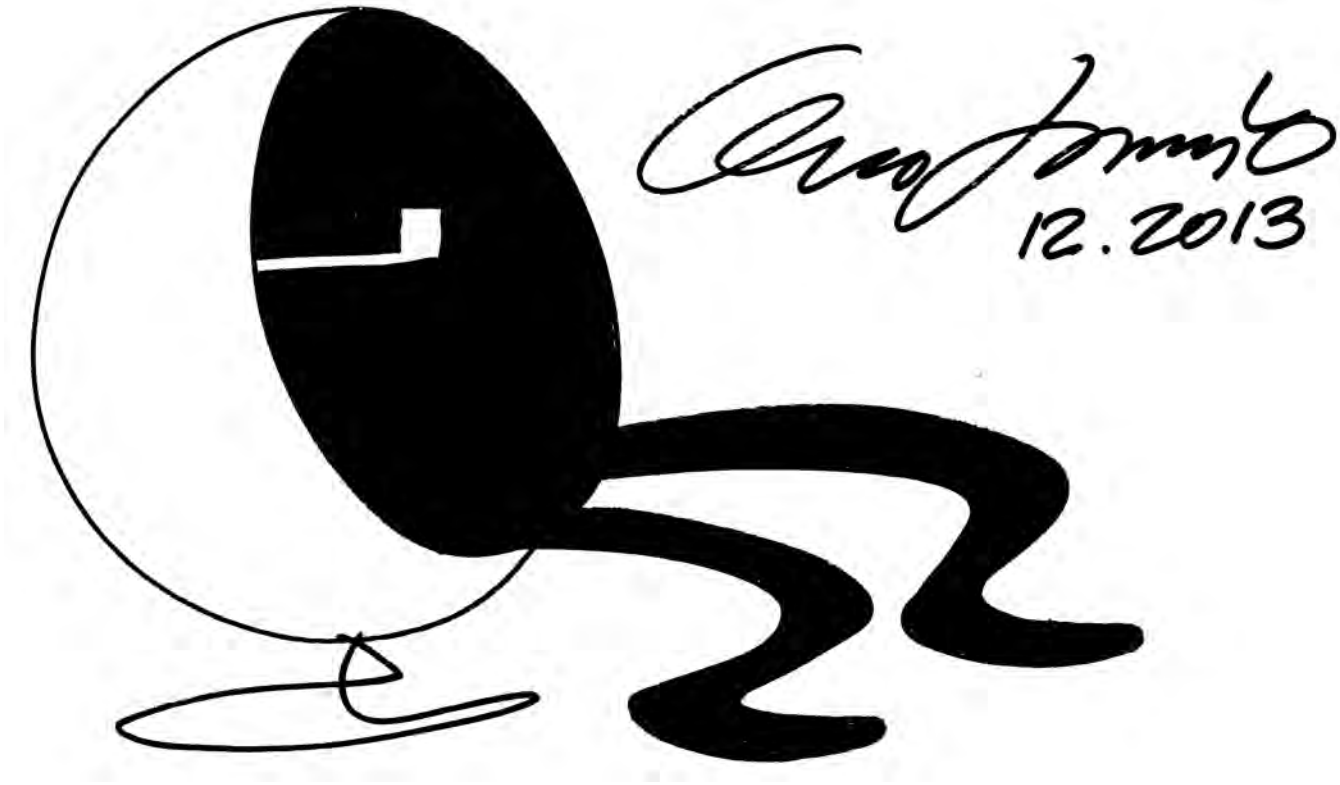
From 1954 to 1957, Aarnio studied design at the Institute of Industrial Arts in Helsinki. He designed furniture with the Finnish designer Ilmari Tapiovaara in the 1950s before designing for the Asko Company in the 1960s.[1] In 1962, he began his own industrial and interior design office in Helsinki. His famous Globe chair made its debut at the Cologne Furniture Fair in 1966. The chair was a

hollowed fiberglass ball on a pivoting metal base that enclosed the sitter with its pod-like interior. As it shielded its sitter from both drafts and unwanted observation, it was a contemporary take on a wingchair. His later Bubble chair was similar, although instead of a base, the clear plexiglass half sphere was hung from the ceiling with a metal chain. Aarnio broke away from the Scandinavian design tradition of using warm woods and instead chose durable plastics formed in rounded shapes for much of his career. The Asko partnership helped to develop new methods of production and materials, especially of molded fiberglass and injected plastic.

Aarnio's other notable designs include the Pastilli (Gyro chair) (1967), and an indoor/outdoor fiberglass rocking chair. He has also designed tables, lamps, a children's collection of furniture, and accessories.

Aarnio has won the International Design Award of the American Institute of Interior Designers (AID) for the Pastilli chair and the Compasso d'Oro Design award for his Trioli chair, among many others accolades. In 1991 he participated in the exhibit *Masters of Modern Design* in New York and his iconic furniture pieces are displayed in the Victoria and Albert Museum in London and at the MoMA, New York.

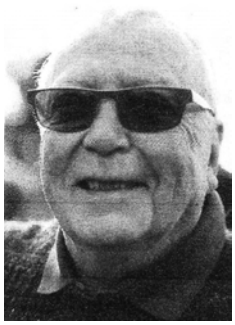
Major projects: Ball easy chair, Pastilli (Gyro) easy chair; Tomato easy chair; Table Screw; VSOP easy chair; Serpentine seating; Wicker chair Jattujakkare; Bubble chair; Trioli chair.



115.3 **Drawing of Ball chair**

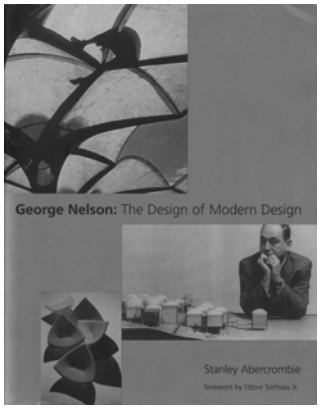
Source: Courtesy Aarnio Design Ltd.

116
Abercrombie, Stanley



116.1 **Stanley Abercrombie**

Source: Courtesy Stanley Abercrombie.



116.2 **George Nelson: The Design of Modern Design**

Source: Courtesy Stanley Abercrombie.

Born: Cedartown, Georgia, 1935
Location: United States
Occupation: writer, administrator
Movement: twentieth century

One of the most influential editors, authors, and administrators of the twentieth century, Abercrombie served as editor of *Interiors* and *Interior Design*. For years the book he co-wrote with Sherrill Whiton, *Interior Design and Decoration*, was the standard history of interior design textbook. He has been prolific as an author, writing respected monographs on George Nelson and Gwathmey Siegel, and books on a range of topics, from materials to aesthetics.[2] He is a rare figure to achieve national prominence as a writer who specialized in interiors.[3]

Abercrombie received two bachelor's degrees, from Georgia Tech and MIT, and his master's degree in architecture from Columbia University. In New York, he worked for Marcel Breuer for three and a half years. While practicing architecture, he began writing architecture reviews for the *Wall Street Journal.* In 1953, he was named senior editor of a start-up journal, *Architecture Plus* and then became senior editor at the *AIA Journal*, later renamed *Architecture.*

He served as editor-in-chief of three design journals in succession: *Interiors*, *Abitare in America* (a short-lived American supplement to the Italian magazine), and finally, for 14 years, *Interior Design*. He has written a dozen books, including one on the architecture of Gwathmey Siegel, and published more than 1,500 articles in 46 different magazines and newspapers.

His later years were characterized by a series of prestigious appointments. He was named a Loeb Fellow at Harvard, and served as director of the Society of Architectural Historians (SAH). He was a lecturer at the Smithsonian Institution, and curated the exhibition "Industrial Elegance" at the Guggenheim Museum (1993). He has been a visiting critic at many architecture and design schools and was awarded an honorary doctorate by the New York School of Interior Design. Abercrombie is a Fellow of the American Academy in Rome, a Fellow of the American Institute of Architects, and an Honorary Fellow of the American Society of Interior Designers.

Now retired, he lives in Sonoma, California, where he is active with the Sonoma Valley Museum of Art as a curator and exhibition designer.

Major projects: editorship: *AIA Journal*, *Architecture*, *Interiors*, *Abitare in America*, and *Interior Design.*

117
Alaton, Kalef

117.1 **Kalef Alaton**

Source: Jaimes Ardiles-Arce.

Born: Istanbul, Turkey, 1940
Died: Los Angeles, California, 1989
Location: United States
Occupation: decorator
Movement: modernism/historicism

Residential and hospitality designer Kalef Alaton was born in Turkey. He attended the École des Arts Modernes in Paris for painting and sculpture, and continued his studies at the École des Beaux-Arts in Turkey with his original plan to become an artist. He studied with Russian designer Oscar Mourinsky before visiting the United States and becoming an American citizen. He began his interior design company in 1973 with Janet Polizzi.

Many of the interiors he designed were for wealthy private clients in Bel-Air and Beverly Hills with whom he worked closely. He is firmly in the camp of interior designers whose work crossed the modern/traditional divide. His projects achieved a contemporary look mostly via his restrained color palette, often white. Confirming his desire to be contemporary was his inclusion of modern and more recent pieces alongside antiques or reproductions. His major hotel interiors include the Hotel Bel-Air in Los Angeles, the Crescent Court Hotel in Dallas, and the Park Royal Hotel in Melbourne, Australia. He worked on projects abroad and his high-end interiors featured an eclectic combination of global styles including Asian elements, Turkish fabrics, and provincial furniture. His often white interiors popularized subdued color schemes and were accessorized with interesting antiques. While the postmodern architecture of the Crescent Court Hotel, Dallas, by Philip Johnson, received mixed reviews, Alaton's tasteful interiors were unanimously praised.

Three projects profiled in *Architectural Digest* in the 1980s were alternately described as "immaculate understatement," "relaxed and monumental," and "quietly dazzling." Many twentieth-century designers relied on counterpoint of materials and objects, to lend

their projects interest. Alaton did so with distinct strategies. While he mixed antiques with contemporary pieces, the contemporary pieces were almost exclusively upholstered furniture, low-slung sofas paired with coffee tables, accompanied by Louis XV and Louis XVI armchairs—although in unexpected monochromatic upholstery, such as corduroy. The sofas provided seating comfort, but visually became part of the backdrop. Antiques lent Alaton's rooms an air of formality and grandeur. He similarly contrasted materials and textures. He used simple sisal matting in multiple projects, often in a room with an extravagant material found elsewhere, such as silk or taffeta. Each material threw the other one into relief, so that its qualities, relaxed, or luxurious, were enhanced. Unlike Molyneux or Donghia who used jarring contrasts to ultimate effect, Alaton repeatedly made the gesture of contrast, which he then underplayed.

Throughout his career he received numerous awards including the Chicago Design Fest Award in 1983, the Interior Design Award in 1988, and the Pacific Design Center designer of the year in 1989. His work appeared frequently in *Architectural Digest*. Alaton described his working method thus: "I might combine an old piece with something very modern, but I won't know how it will look until the pieces are placed together. The concept of combining styles is similar to acquiring friends."[4] Eschewing bright colors or eye-catching objects, he is remembered for his aversion to trends and skillful blending of old and new, with the results being luxurious and serene.

Major projects: Hotel Bel-Air in Los Angeles; Crescent Court Hotel in Dallas; Park Royal Hotel in Melbourne, Australia.

118
Allen, Davis

118.1 **Office of David Rockefeller, Chase Manhattan Plaza, New York, New York**

Source: Courtesy SOM / © Alexandre Georges.

Born: Ames, Iowa, 1916
Died: Fort Lauderdale, Florida, 1999
Location: United States
Occupation: interior designer
Movement: modernism

Allen was a modernist who spent the bulk of his career at Skidmore, Owings, and Merrill (SOM) in New York. He revolutionized corporate interior design by developing a tradition of workplace interiors that were consistent with the principles of modernism, as espoused by his mentor, the architect Gordon Bunshaft.[5]

He attended Brown University, the National Swedish Institute for Building, and the Yale School of Architecture. He worked for Hans and Florence Knoll before Bunshaft hired him to work at SOM in 1950. The two collaborated on many projects, with Bunshaft responsible for the architecture, and Allen the interiors.

Outside of Allen's work in crafting the modern office workplace, a few prominent modern hotels stand out in his oeuvre. For the design of the Mauna Kea Beach Hotel, Allen purchased $90,000 of Asian and Pacific art that was featured throughout the complex (Edward Charles Bassett was the architect). A challenge for designers of hotels in the 1950s and 1960s was that they needed to address two seemingly contradictory challenges. In order to be commercially viable, they had to recognize international standards of comfort, while at the same time, responding to local conditions and avoid the charge that the new buildings did not "belong." Allen accomplished this through the artwork, furnishings, and textiles he specified. The Hawaiian hotel set the standard for tropical resorts that were nestled in natural areas. SOM and Allen cultivated a modern, refined aesthetic that blended seamlessly with the natural and cultural environment. The press adored the project.

Allen was even more influential with his corporate interiors. The work married international-style architectural modernism to the needs of the American business community. The resulting interiors relied on new interior elements including suspended luminous ceilings, demountable partitions, partial height panels, and freestanding office furniture. When international-style buildings became de rigueur for large corporations (such as IBM and Chase Manhattan), it was not initially clear the form that the interiors would take. Allen was one of those who developed the answer. As part of that effort, one of his minor but ongoing achievements was designing the Andover chair for Stendig Internal, a modernized version of the spindled Windsor chair. His office for David Rockefeller, President

of Chase Manhattan (1961) crafted a new kind of executive office that blended modern aesthetics, low-slung furniture, neutral colors, and modern art, with the highest level of status in the corporate world.

One of modernism's first interiors specialists served as a mentor to many, including Margaret McCurry and Margo Grant Walsh. Although he was never made partner at SOM, Allen was in the inaugural class of those inducted into the *Interior Design* Hall of Fame in 1985.

Major projects: Istanbul Hilton; Inland Steel headquarters; Mauna Kea Beach Hotel; Lyndon Baines Johnson Library.

119
Aulenti, Gae

119.1 **Gae Aulenti**

Source: By Gorup de Besanez (Own work CC BY-SA 3.0 http://creativecommons.org/licenses/by-sa/3.0), via Wikimedia Commons.

119.2 **Musée d'Orsay, Paris, France (1986)**

Source: Photo by Lindsey Yoneda.

Born: Palazzolo dello Stella, Udine, Italy, 1927
Died: Milan, Italy, 2012
Location: France, Italy
Occupation: architect, interior designer
Movement: late modernism

Aulenti, a designer in the male-dominated post-war Italian design scene, was best known for her museum interiors. The Milan Polytechnic-trained architect worked for the design magazines *Casabella* and *Lotus International* doing graphic design and editorial work.[6] From that position, she became exposed to the first rank of Italian architects, including the brutalist Ernesto Rogers, who famously said that he wanted to design everything from a spoon to a city. It was a lesson Aulenti took to heart. She taught at the Venice School of Architecture and the Milan School of Architecture in the 1960s while beginning her interior design work.

For the department store La Rinascente, she designed a furniture series. She participated in the 1964 Milan Triennial Italian Pavilion, and her Picasso inspired, mirror walled "Arrivo al Mare" installation won first prize. Her most notable furniture pieces come from the period, and include her Tavolo con Ruote (Table with Wheels), a single sheet of glass supported on rubber wheels, and the Tennis lounge chair for Knoll (1971), which resembles a giant felt slipper. She did multiple showrooms for Fiat and Olivetti. In the 1970s she created set dressings, designing for the Prato Theater design workshop.

In the relatively small field of architects who specialize in museum work, she was less well known than her countryman Carlo Scarpa. That changed with the most celebrated of her architectural work, the conversion of a Paris train station into the Musée d'Orsay in Paris in 1980–1986. It had everything she was known for: the use of materials in their natural state, and a mixture of contemporary classicism and

expressive engineering. Aulenti was not beholden to following the rules of movements. She eschewed the strict rules of modernism, yet her work, which is tangentially related to both postmodernism and the Memphis Group, avoids being arbitrary or personal. Author Margherita Petranzan described Aulenti's museum that housed France's impressionist collection: "The existing building was analyzed as contemporary object, without a history, and the compositional principle we adopted acted by contrast."[7] The Musée d'Orsay cemented her position as a leader in museum and exhibition design, a body of work that included the Contemporary Art Gallery at the Centre Pompidou in Paris, Palazzo Grassi in Venice, and the Asian Art Museum in San Francisco. Other notable work includes showrooms, luxury villas, and pens and watches for Louis Vuitton. Aulenti designed furniture and lighting throughout her career.

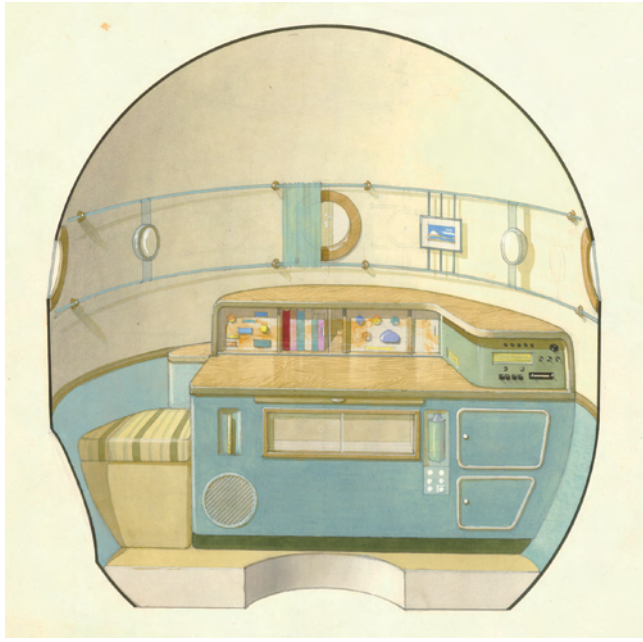
She acted as Vice President of the Association for Industrial Design between 1966 and 1978 and was on the Triennial executive board from 1997–1980. The French government honored her with Chevalier of the Légion d'honneur. Aulenti was one of the most important female contemporary architects and designers with a wide range of work that stylistically inhabited the space between modernism and postmodernism. Herbert Muschamp, the architecture critic for the *New York Times*, referring to her life's work, but especially the Musée d'Orsay, called her "the most important female architect since the beginning of time."[8]

Major projects: Olivetti Showroom, Paris; Musée d'Orsay; Contemporary Art Gallery at the Centre Pompidou; April folding chair; Table with Wheels; Sanmarco table.

120
Balashova, Galina

120.1 **Galina Balashova, self-portrait**

Source: Courtesy Galina Balashova.

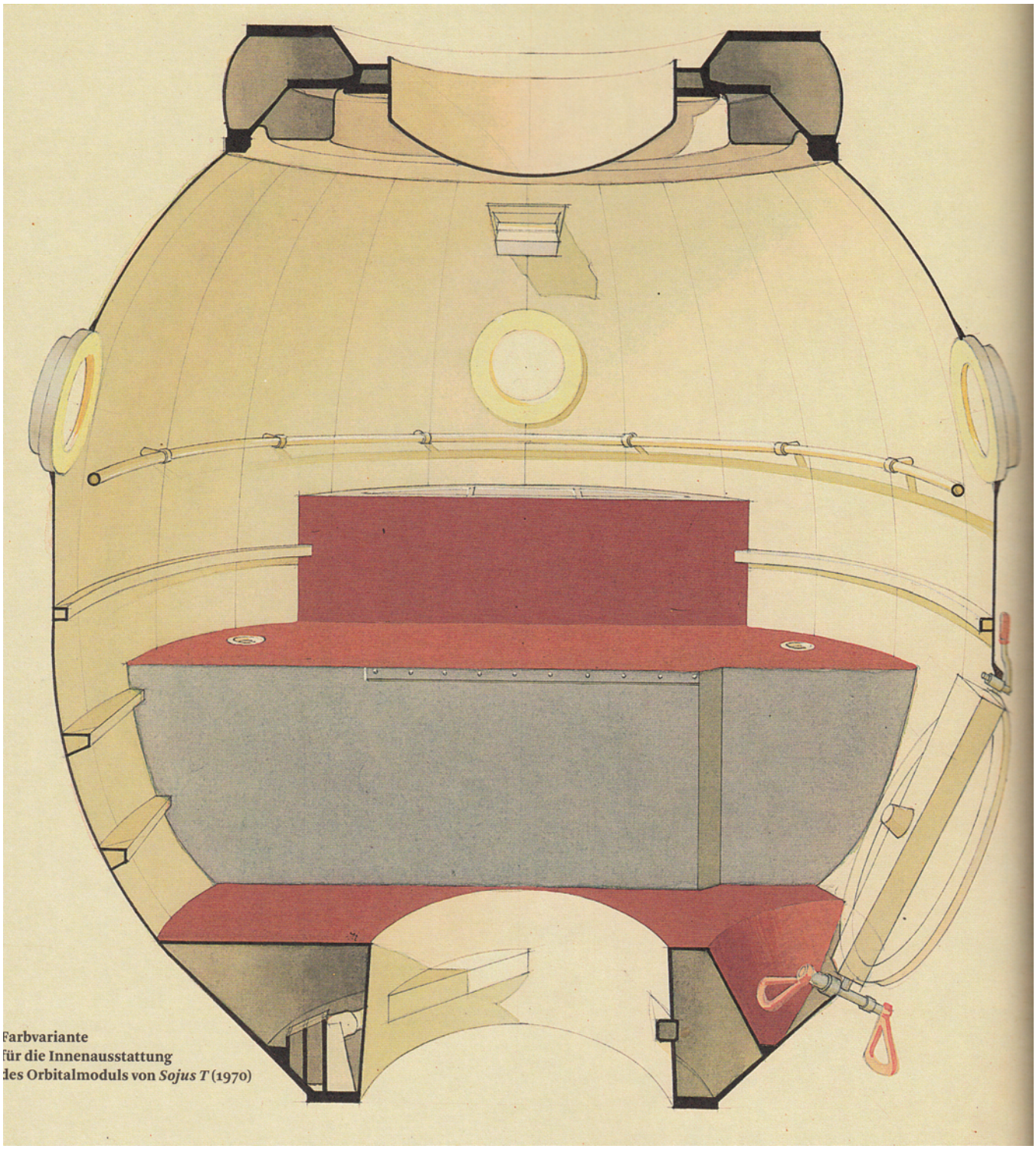


120.2 **Interior of Soviet Sojus manned orbiter (1964)**

Source: Courtesy Galina Balashova.

Born: Kolomna, Russia, 1931
Location: Russia, Soviet Union
Occupation: interior designer
Movement: twentieth century

Balashova was the interior architect of the Soviet space program, responsible for the interiors of the major Soviet space program projects, and was the premier designer in the limited sphere of zero gravity and micro gravity interior design, a position she held for three decades. There has long been a connection between interior design and transportation, from ocean liners to airplanes, and Balashova is one of a handful to work on space vehicles. Her American counterparts were Raymond Loewy and his protégé Constance Adams. A difference between the Russian and the American space



120.3 **Interior of Sojus-T manned orbiter (1964)**

Source: Courtesy Galina Balashova.

interiors is that the Russian attitude, from the hand of Balashova, focused more on creating a living environment while the Americans favored functionality; both protagonists in the Cold War relied on the modernist interest in modularity.

She studied architecture from 1949–1955 at the Moscow Architectural Institute. Her marriage in 1956 to the physicist Juri Balaschow led her to the Soviet space program. From 1963 onwards, she was the interior architect of its space program, the only person trained in design in a team of engineers and scientists. She was to work in some capacity on all the major Soviet space initiatives.

She started in the 1960s working on the interiors of the Salyut 6 and 7 spacecraft. Her next series of projects was for the Soyuz Orbital Spacecraft project, which launched in 1966. This project included the Moon Orbital Spaceship (MOS). These projects were single-chambered space capsules and rockets; her next project, the Mir Space Station, marked a further development in long-term space habitation as it was crafted out of multiple modules. It was a micro gravity (not zero gravity) environment designed for continuous habitation that launched in 1986. Her final designs were for the Buran Shuttle, and some aspects of her work informed the design of the cockpit and living quarters of the International Space Station. She retired in 1990, shortly before the collapse of the Soviet Union in 1993 and the end of its space program.

She was the acknowledged leader in the design of non-directional free compositions. One of her innovations was using color for orientation: Balaschova favored green "floors" and yellow "walls." Yellow assisted the visibility of controls, and she selected green for its psychological effects. In an interview she said, "I asked myself, how can I design spaces so that they are humane, harmonious, and comfortable?"[9] On her projects, she worked on material selection and development, furnishings, work areas, toilets, and sleeping quarters.

An accomplished painter, she presented her space ship designs in beautiful watercolor renderings. She created an art program for the Mir Station that consisted of Russian landscapes and fauna, designed for their calming effect and to remind the cosmonauts of the Russian homeland (all destroyed upon the station's planned re-entry). Her 26-year long career included designing everything from glasses to silverware. She also developed insignia, such as the Soyuz-Apollo emblem. She was mostly unknown to the world until her works were included in an exhibition in the Bundeskunsthalle in Bonn, Germany, in 2015.[10]

Major projects: interiors of Soyuz and Woschod space stations; models for Mir and Buran space stations; contributed to the cockpit and living quarters of the International Space Station.

121
Baldwin, William

121.1 **William Baldwin**

Source: Vogue/Conde Nast Archive.

Born: Roland Park, Maryland, 1903
Died: Nantucket, Massachusetts, 1983
Location: United States
Occupation: decorator
Movement: modernism/historicism

An interior designer and decorator, the trajectory of Baldwin's career was established when he joined the New York firm of Ruby Ross Wood in 1935. He worked for her for 13 years. The firm was one of the first to operate the decorating business like a business. For Wood and Baldwin, decorating was a business, not a hobby, and was run out of an office, not a home, and projects had to turn a profit. Baldwin took over the firm in 1952. Wood had a dour public demeanor: Baldwin, in contrast, was known for his considerable sense of humor and became a fixture in New York's social circuit. His popular and lighthearted writing on interior design described the vagaries of the client–designer relationship: "If nothing pleases one client, everything pleases another to the point of rapture—but she never gets around to making up her mind."[11] In contrast to those who advocated for the profession by emphasizing the necessary training, and the value that designers brought to clients, Baldwin did not hesitate to take a lighter tone.[12]

121.2 **Living room in La Fiorentina, home of Mr. and Mrs. Harding Lawrence, Cap Ferrat, France**

Source: Horst P. Horst/Contributor.

He was a historicist decorator, although his own practice moved away from the adherence of strict rules that had been Wood's signature. One of his design moves was to use white paper lampshades with pink insides that created a warm flattering light. For Bonnie Wintersteen's house (1986), he contrasted modern art with antiques: Frank Stella paintings above an eighteenth-century English console; a Mark Rothko above a bureau plat; and a Picasso above a chintz-upholstered sofa and a Klang coffee table. Known as a colorist, in the 1970s, some of his projects resembled in their finishes and patterns the work of David Hicks. In multiple locations, for example his own office, ha had the walls painted a glossy dark brown, a finish that he employed for decades because he thought it worked well to highlight artwork. He was also known for innovative pattern mixing.

He and his business partner Edward Martin ran Baldwin and Martin from 1952–1973. Not only did he chronologically follow Ruby Ross Wood; he was one of the generations of men who followed in the wake of the "great lady decorators," gently easing their historicist style in a slightly more open and modern direction. His works mixed old and new, and pieces from different countries, although a Baldwin interior was the antithesis of Victorian clutter and collections of souvenirs; *Architectural Digest* described him as slick, neat, trim, and tidy, adjectives that apply to his designs as much to his public persona.

Major projects: Billy Rose residence; stage sets for the *Reluctant Debutante*; Cole Porter's Waldorf Towers apartment; La Fiorentina, Mediterranean Villa; Woodsen Taulbee's apartment, New York City.

122
Bardi, Lina Bo

122.1 **Bardi's Bowl chair produced by Arper in a limited edition of 500 pieces**

Source: Photo by Baranti. Courtesy of Arper.

Born: Rome, Italy, 1914
Died: São Paulo, Brazil, 1992
Location: Brazil, Italy
Occupation: architect, furniture maker, writer
Movement: late modernism

The Italian-born Brazilian architect, interior designer, editor, furniture and product designer studied at the Faculty of Architecture at the University of Rome. While in Italy she worked for the modernist Gio Pontí. While her subsequent relocation to South America brought new dynamics to her work, she stayed true to the modern principles of Pontí throughout her decades-long career. She married Pietro Maria Bardi, an art historian, and together they moved, in 1946, to Brazil where she became a Brazilian citizen.

In 1949, she started work on one of her most famous projects, a glass house, for herself and her husband. This revolutionary steel, concrete, and glass structure featured cage-like interiors that enclosed a garden, and the floors were paved with glass mosaic tiles. With its modern architecture, and interiors brimming with modern furniture and folk art, it is as much an ideological statement about Bardi's interests as Philip Johnson's Glass House, or Juan O'Gorman's Studio for Diego Rivera and Frida Kahlo. It demonstrates her three foci: rational architecture, nature, and vernacular traditions. The famous part is a glass volume raised on square steel columns. The site was left natural; visitors entered into the center of the house through a stairway and small vestibule; on arriving into the large glazed hall, they were presented with an open space in which floor-to-ceiling glass was the only separation between inside and outside. The less famous part of the house was two masonry blocks at the back. Separated from the crystalline box by a patio, these forms, with their small shuttered windows, demonstrated Bardi's interest in vernacular architecture.

Bardi was a staunch modernist who never turned her back on tradition and had an open-minded approach to design influences that included a serious interest in Brazilian folk art. Regarding her commitment to fostering the careers of those in the arts, those who knew her described her as passionate and generous. In addition to her work as an architect, she was a prolific furniture designer.

In 1953 she designed her most famous piece, a plastic bowl-shaped chair set into a steel frame. Multiple versions of the chair, many of them upholstered, known as Bardi's Bowl, exist.

Bardi, who had been an editor of *Domus* in Italy, continued her interest in journalism by founding the journal *Habitat*. She wrote a book that outlined her architectural theory, first published in Portuguese as *Propaedeutic*, in 1957. Its English title was *The Theory of Architectural Practice*. She taught at the University of Bahia.

Her desire to eliminate the distance between elite and popular culture explains how she was a stark modernist, sometimes considered as part of the Brutalist movement, yet she regularly incorporated historic forms into her designs.

Her output as an architect was limited, although her projects, particularly The British Council Gallery and the Museum of Art of São Paulo, met almost immediate international acclaim. Interiors for Bo Bardi were not aesthetic exercises detached from other issues, but related to social responsibility, the linkage between nature and construction, and the place of popular culture within the modern movement. On the occasion of the first exhibition of her work in the United States at Chicago's Graham Foundation, the architect Zeuler Lima wrote: "More than a confident modernist architect, she was a skeptical modern designer and thinker. Instead of universal values, her complex work and writing unveil the roles of plurality, otherness, and instability in the constitution of modernity."[13]

Major projects: Museum of Art of São Paulo (1968); Museum of Modern Art, Bahia; Social Service for Commerce Building; Casa de Vidro (Glass House); British Council Gallery.

123
Barry, Barbara

123.1 **Barbara Barry**

Source: Photo by Victoria Pearson.

123.2 **Kennelly**

Source: Photo by David Meredith.

Born: San Francisco, California, ***c.***1953
Location: United States
Occupation: decorator
Movement: twenty-first century

Barbara Barry is known for her elegant residential interiors. She is self-taught and has managed her own business since she began practicing in Los Angeles in 1985, with Barbara Barry Incorporated. She continues her business in her Los Angeles studio with a small staff, and has expanded to commercial design and home furnishings. She has cultivated a clientele that includes numerous figures in the entertainment industry including Mike Ovitz, Molly Ringwald, and Victoria Principal.

Barry is in the lineage of designers who promote projects centered on neutral color schemes, and that combine antiques with contemporary upholstered furniture; the overall tally of objects in a Barry project are few. Fellow Californian Michael Taylor was the master of the look that Barry is now taking into the twenty-first

century; across the Atlantic, Kelly Hoppen works in a similar vein. Barry, her clients, and those who write about her often describe her projects as "Zen-like," referring to the paucity of objects and the sense of calm that a monochromatic or neutrals-based palette evokes. Clients hire a designer such as Barry to create an effect they cannot produce on their own; in a heavily consumerist world, a scarcity of household objects is ironically a luxury only the wealthy can afford.[14] A disciplined adherence to a limited color palette is similarly not the result of people living their lives, but the calibrated effect of a decorator. Other designers, including Thomas O'Brien, find it convenient to refuse to locate themselves on either side of the division between modern and traditional, and instead operate in the space in-between. For Barry, this flexible design stance allows her to work with clients' requests that she incorporate an existing collection of antiques and be true to her expressed design mantra.

Her mother was an oil painter, giving her an eye for shifts in color, and she frequently mentions the painterly effects of her interiors. Growing up in California, nature inspired her and she subtly incorporates it into her designs. She uses muted greens and blue-grays reminiscent of the San Francisco fog, seen in her interiors including the restaurant Michael Mina and the Piedmont residence. She has designed restaurants, stores, private residences, and yachts. One of her projects, Gordon Ramsay's Boxwood Café in London is a sophisticated understated design that contrasts neutrals and dark wood.

Her look, at once timeless, conservative, and contemporary, is translated into her products and she opened Barbara Barry galleries around the world, including Bangkok, Singapore, Kuala Lumpur, and Moscow. Her product designs include collaborations with Ann Sacks Tile & Stone, Baccarat Crystal, Baker Furniture, Boyd Lighting, HBF Furniture, and Henredon. She wrote *Around Beauty* in 2012. She has been inducted into the *Interior Design* Hall of Fame and is frequently published in *Architectural Digest.*

Major projects: Michael Mina restaurant; 6th Floor Brooks Brothers' Manhattan Flagship Store; Boxwood Café; Avon Spa; AMG Offices.

124
Bawa, Geoffrey

124.1 **House at Number 11, Colombo, Sri Lanka (1960–1970)**

Source: photo by author.

Born: British Ceylon, 1919
Died: Colombo, Sri Lanka, 2003
Location: Sri Lanka
Occupation: architect, interior designer
Movement: modernism

A Sri Lankan architect and decorator, his life's work has two threads: large corporate, academic, and governmental commissions, and more personal and locally oriented projects that focused on interiors, furnishings, and gardens. He is Sri Lanka's most famous architect, and one of the most accomplished Asian architects. While he didn't pursue the title, he is considered a leading figure of critical regionalism, recognition of his version of modernism that does not seem imported, but appears to grow out of its natural and cultural context.[15]

The son of a barrister, Bawa headed to Cambridge in 1938 to study English. In 1942, he moved to London and studied law. In 1946, he returned to Colombo, Sri Lanka, as a qualified lawyer; he left the profession after six months. An extensive period of international travel followed. He bought a property south of Colombo, Lunuganga, which he started to remodel, and he worked for the Colombo firm of Edwards, Reid, and Begg, activities of his private and professional life that foresaw his switch to architecture. His commitment to architecture was confirmed when he returned to London and started his studies at the Architectural Association.[16] At 38, he was the oldest student in his class. Even as a student, he traveled widely, traveling in the Far East, Europe, and United States. His family wealth allowed him to avoid the penurious life of a student, and he purchased a Rolls Royce, his first of three. Upon completing his studies, he returned to Ceylon, working again for Edwards, Reid, and Begg; Bawa breathed new life into the once prominent firm and became its director.

His early work was reminiscent of the tropical modern work of Maxwell Fry and Jane Drew. Malaysian architect Ken Yeang admired his State Mortgage Bank (1977), and referred to it as an early bio-climatic highrise. In other projects, Bawa forged a way to incorporate Asian antiques into modern designs, a strategy that was successful with a series of hotels he designed from the 1960s to the 1980s. His hotels were modern, rooted in history and the island's vernacular traditions, and had all the comfort and amenities that their elite clientele demanded.[17]

124.2 **Lunuganga Estate, office, Bentota, Sri Lanka (1947–1998)**

Source: photo by author.

They include the Paradise Road Villa Bentota, the Heritance Ahungalla, the Club Villa, the Bentota Beach Hotel, and the Serendib. The Kandalama Hotel (1994) is one of his most modern projects. It sprawls along a rocky outcrop outside of Dambulla. After trekking through a jungle, visitors arrive at the reception area, which spreads horizontally like the mouth of a cave. Through there, a corridor leads to the public areas, which open up to a series of dramatically stepped terraces that overlook a lake. Architecturally, the structure has essentially no formal facade: a timber grid wraps the linear concrete frame building and supports vegetation, on which monkeys love to play. All bare rock and concrete, it is a dramatically different design approach from that exemplified by Geoffrey's homes, and that of his brother.

The artist and writer Donald Friend lived for years in Colombo, and his memoirs capture the scene of international influence that included Bevis Bawa (1915–1989), a landscape architect. The Bawa brothers led lives that were well connected, artsy, and renegade, and centered on their respective country houses near Bentota. Bevis' estate is named Brief, Geoffrey's Lunuganga. From an abandoned rubber estate, the architect created a Sri Lankan Chiswick, made of tropical plantings but resembling an eighteenth-century English garden. He wrapped the original bungalow with porches and terraces. He used parts of the house and outlying buildings as mock-ups for his hotel work. As an ensemble, it shows a different hand from his architecture, one steeped in history and location. With a faux Roman ruin, and filled with Ceylonese antiques, it demonstrates a different approach from the architect who created Sri Lanka's Parliament Building (1982).

In 2001, Bawa received the Aga Khan Award, one of the few non-Muslims to be so designated. Bawa's fellow countryman Senake Bandaranayake summed up the achievements of the architect's lifework: "What subterranean effect international developments and international experience may have had on his work, it was wholly absorbed and interpreted in Sri Lankan context, usages, and forms."[18]

Major projects: Bawa House, Lunuganga; Classroom Block, Bishops College (1959); ASH de Silva House (1959); University of Ruhuna; Sri Lanka New Parliament Building.

125
Bel Geddes, Norman

125.1 **Norman Bel Geddes**

Source: George Grantham Bain collection, Library of Congress, via Wikimedia Commons.

Born: Adrian, Michigan, 1893
Died: New York, 1958
Location: United States
Occupation: industrial designer, stage designer
Movement: late modernism

Bel Geddes led the way of Streamline Moderne design. Best known for his futurist work, he was also an illustrator and an industrial, exhibit, product, and set designer. He attended the Cleveland School of Art, and continued his studies at the Art Institute of Chicago.

In 1918 he became the leading stage designer for the Metropolitan Opera in New York. His theater design work addressed every part of the theater-going experience, from costumes to lighting; the entire design, including sets, fashion, and lighting, was developed as a cohesive unit. Initially Bel Geddes' work showed the influence of Art Deco. For New York's Palais Royal Cabaret Theatre (1922), he drew a series of stylized dancing couples that adorned the walls. After traveling to Paris and experiencing the Exposition Internationale des Arts Décoratifs et Industriels Modernes in 1925, he changed his professional focus to industrial design. Bel Geddes started looking towards the future and proposed many sensational ideas. One was a collaboration with Otto Koller for a massive transportation airliner similar to an ocean liner. A revolving restaurant in the sky was another proposed idea, which seemed impossible at the time, but is now seen in cities across the globe. One of Bel Geddes' best-known designs was for the Futurama exhibit at the General Motors "Highways and Horizons" pavilion, at the 1939 New York World's Fair.[19] Visitors viewed the sprawling exhibition from above, as though they were in an airplane; it included 500,000 model buildings, a

million trees, and 50,000 cars speeding along a seven-lane highway system, a new concept for American roadways.[20] It was a harbinger for the motor age, and almost two decades later The US Interstate Highway System was formed.

Art Moderne or Streamline Moderne, with its roots in the Art Deco movement, increasingly produced industrial and sleek designs, with Bel Geddes adding his futuristic ideas and sweeping forms. Active in the era of American industrial expansion, his designs included trains, ocean liners, buses, and automobiles.[21] *Horizons*, a book Bel Geddes wrote in 1932, shared his belief that in the modern era, environments and objects of daily use would all be fully designed, a similar view of his contemporary Raymond Loewy.

His work with ships, trains, cars, and airplanes influenced his interior designs.[22] By 1948, his Copa City nightclub, Miami, was all curves, in plan, on the façade, on the ceiling, and on the floor. There was no pattern per se, but a lively theatrical atmosphere was created first from a curved cantilevered entry canopy. Inside, there were no right angles, and few doors. The stage was on rollers to adjust the room's size based on the number of attendees; an amoeba-shaped dropped ceiling contrasted with the dining room's oval shape, and was further emphasized with concentric neon rings.

Bel Geddes designed an array of items such as refrigerators, radios, seltzer bottles, and typewriters, an accomplished body of work that embodied the optimism of the 1950s and brought America forward to the future. The designer who was exceptionally influential as an urban planner and industrial designer described the importance of streamlined design to both:

125.2 **Table-top mirror in stand from Bedroom Set (1929–1932)**

Source: Brooklyn Museum.

> One may say that when the design of an object is in keeping with the purpose it serves, it appeals to us as having a distinctive kind of beauty. That is why we are impressed by the stirring response of airplanes.[23]

Major projects: Futurama Exhibit for General Motors (1939), New York World's Fair; *Horizons*, book; Motorcar Number 9; Patriot radio; Steel and bakelite chest for Simmons Co.

126
Bellini, Mario

126.1 **Mario Bellini**

Source: © Marie Letz.

126.2 **CAB 412**

Source: © Mario Bellini Archive.

Born: Milan, Italy, 1935
Location: Italy
Occupation: architect, furniture maker
Movement: late modernism

Bellini attended the Politecnico di Milano in 1959, studying urban and architecture design and furniture and industrial design. He worked as design director at the Italian department store La Rinascente from 1961–1963 and then began his own architecture and design practice. His big break was winning the Italian Compasso d'Oro for his furniture design and becoming a consultant for Olivetti in 1963 for whom he created calculators, typewriters, and other machine designs. A major figure in post-World War II Italian design, Bellini is known for his subtle details and sleek forms. His works from the 1960s and 1970s show modernist design moving in a new direction, yet what differentiates his work from that of Joe Colombo is that he studiously avoided anything that could seem superfluous or silly. Many consider his typewriters for Olivetti to be among the most exquisite designed objects of any period, which is why one of them entered the collection of the Museum of the Modern Art. Olivetti typewriters, in bright colors, were not mere tools for writing, they were part of a fad, and famous owners of the portable typewriter included Jim Morrison, Jack Kerouac, and Graham Greene.

Of his furniture designs, one of the most famous pieces is the sophisticated minimalist Cab chair created in 1977 for Cassina. Its steel frame enveloped by leather with zipper details on the legs embodies the sleek Italian modern style. Many of his furniture pieces are in the same spirit, with quality materials such as marble and high-grade hide and attention to detail, showing more restraint than his contemporaries. In 1997 along with his son Claudio, he began Atelier Bellini for industrial design and his firm Mario Bellini Associates works on architectural projects worldwide. One of his

exquisite designs is the Ki chair (2010), a Japanese term that refers to the energy inherent in an object. Delicately profiled, it has the continuously flowing shape of a piece made of injected plastic, yet it is crafted in ash wood. Its back has a slight embossed diamond pattern, a reference to a textile pattern. His Area desk lamp for Artemide features a shade that resembles a billowing tablecloth.

Bellini's client list includes B&B Italia, Flos, Fuji, Olivetti, Vitra, and Yamaha. He has worked as a professor at the Academy in Milan from 1986–1991 and had a one-man retrospective at the Museum of Modern Art in New York. He acted as the chief editor of *Domus* magazine, promoting good design to the public through reporting and advocacy. In his work, he displayed an interest in loosening up the rules of modernism, yet stayed true to its central tenets.

Major projects: Cab chair; Area hanging light; Teneride office chair; Car interior for Lancia; Persona office chair; Mb1 rotation molded armchair.

127
Bennett, Ward

127.1 **Ward Bennett in his apartment in the Dakota Apartment building, New York, New York (1963)**

Source: Phillip Harrington/Alamy Stock Photo.

Born: New York, 1917
Died: Key West, Florida, 2003
Location: United States
Occupation: furniture maker, interior designer
Movement: late modernism

Ward Bennett began his career at the young age of 13 working in New York City's Garment District. As his fashion career progressed, he traveled to Florence and Paris, and eventually attended the Académie de la Grand Chaumiére studying sculpture. With no formal education past the age of 13, he learned about art and design by putting himself in artistic circles. He personally knew Christopher Isherwood, Tennesse Williams, Jackson Pollock, Peggy Guggenheim, Marianne Strengel, Brancusi, and Harry Weese. Back in the United States, after doing window dressing for I. Magnin Bullock's in California, he returned to New York and pursued his many design interests in a variety of media. His start in fashion design and merchandising did not foreshadow that he was to become one of the most successful and influential interior and industrial designers of the second half of the twentieth century. His interior design career took off in the 1940s with residential design. The project that established his career was a penthouse apartment for Harry Jason. The *New York Times* gave it a two-page spread, and established the designer's career.

He worked with industrial materials, one of the first American designers to do so for the domestic market. While the high-tech movement took off in the 1970s, Bennett was laying its foundation in the 1950s. (He was decades before many trends: he practiced yoga in the 1930s.) Bennett incorporated industrial materials into his work, but in a minimal, non-brazen way. His industrial I-beam table contrasted with his luxurious, yet simple and classic interiors. For Brickell Associates, he created many furniture designs in the 1960s and 1970s. He also worked with Geiger designing furniture. When SOM created the Chase Manhattan Bank building under architect Gordon Bunshaft's direction, Bennett was chosen to do 37 vice presidents' offices, and that of its chairman, David Rockefeller.[24] While rightly described as a minimalist, he clashed with Bunshaft. Bennett said "I really didn't agree with their very Miesian point of view."[25] He had no qualms using antiques for a vice president who collected them. For the Crown Zellerbach offices, he designed a line of furniture with metal frames and wood panels, which were later produced by Lehigh Furniture Company.

127.2 **I-Beam coffee table**

Source: Herman Miller.

By the end of his career, he had created more than 150 chairs, including the University chair for President Lyndon B. Johnson's Presidential Library in Austin. Not only was he successful in furniture design, his jewelry and ceramic designs were also exhibited in museums. In addition, Bennett designed textiles, vases, and other products. Bennett described himself as "just a designer, and in a Renaissance sense of the word."[26] He claimed to have created the first track lighting for the apartment of Armand Bartos.

His clients came to include such notables as Tiffany and Sasaki. He was inducted into the *Interior Design* magazine's Hall of Fame and his work is in the Museum of Modern Art in New York and the Cooper-Hewitt National Design Museum's permanent collections. Bennett's work shows that the rules of what constituted modernism were loosening up in the 1970s. And although he embraced high technology and industrial material, he did so always with an eye to form and composition—no one would confuse his work with that of Ron Arad. Many of Bennett's designs remain in production today.

Major projects: Landmark chair; I-beam table; University chair; Scissor chair; Ward Bennett residence; Chase Manhattan offices.

128
Bertoia, Harry

128.1 **Harry Bertoia**

Source: Knoll, Inc.

128.2 **Bertoia collection chairs**

Source: Knoll, Inc.

Born: San Lorenzo, Calabria, Italy, 1915
Died: Barto, Pennsylvania, 1978
Location: Italy, United States
Occupation: furniture maker, artist
Movement: late modernism

Italian-born Bertoia moved to the United States in his teens where he later became a major figure of post-war modernism. He studied at the Society of Arts and Crafts, Detroit, followed by a stint at the Cranbrook Academy of Art in 1937; he would later collaborate with a number of his fellow classmates including Charles and Ray Eames, Florence Knoll, and Eero Saarinen. At the school, he established a jewelry and metalworking studio in 1939, eventually becoming head of the department. His interest in metalworking would carry on to all facets of his career.

After leaving Cranbrook, he briefly worked for Charles and Ray Eames helping them in their method of molded plywood, although his name is rarely mentioned in connection with their famous seating pieces. In 1952 he created the only furniture line of his career for Knoll, the Bertoia seating collection, which included wire mesh sculptural forms. His most famous furniture piece, the Diamond lounge chair, is an open steel mesh frame with a seat pad. He likened the creation of the chair to sculpture, saying "In the chairs many functional problems have to be satisfied first, but when you get right down to it, the chairs are studies in space, form and metal too."[27] The furniture line was so successful that it has been in production since its introduction and he remained as a consultant for Knoll through the 1970s. It is used indoors and out, and is found in many corporate atriums. Other famous pieces in the line of wire mesh furniture include the Bird chair and the Bertoia side chair.

Bertoia was able to concentrate on his metalwork after the proven profitability of his furniture line. He created a number of architectural sculptures, including a screen for General Motors Technical Center in Detroit, and the altar for the MIT Chapel, both spaces designed by Eero Saarinen. His works also embellished buildings by I.M. Pei, Edward Durrell Stone, and Minoru Yamasaki. As solo projects, Bertoia explored sound sculptures that created different tones when met with touch or wind. The sculptures were called Sonambient, as was the album he recorded from the music his art made. On the occasion of a book written about Bertoia in 1971, Alfred Werner noted that the artist's commissions "take cognizance of man's desire for physical enjoyment no less than of his metaphysical strivings."[28]

Major projects: Diamond chair; Bird chair; metal screen, General Motors Technical Center in Detroit; altar installation, Massachusetts Institute of Technology Chapel; Sonambient.

129
Brown, Eleanor McMillen

129.1 **Eleanor McMillen Brown living room**

Source: McMillen, Inc.

Born: St. Louis, Missouri, 1891
Died: New York, 1991
Location: United States
Occupation: interior designer
Movement: historicism

Eleanor Stockstrom McMillen Brown was the founder of McMillen Inc., one of the oldest interior design firms continually in operation. She was a pioneer in the field for her ability to combine a keen sense of style in high-end residential decorating with an eye for business. Others were doing similar historicist interiors for New York's elite; her contribution was that she brought a sharp business sense to design. "I thought if I was going to do it at all, I'd better do it professionally," she once said. "That's why it's McMillen Inc. and not Eleanor McMillen. I wasn't one of the 'ladies.'"[29]

At the New York School of Fine and Applied Art, later Parsons, she became close to two of her instructors: the antiques expert William Odom and the designer Grace Fakes, whose ability with architectural detailing was responsible for much of Brown's reputation. She worked for a time as an assistant to the interior designer Elsie Cobb Wilson, her introduction to the highest level of New York decorating. She excelled at creating a traditional residential look that was restrained and elegant; she was particularly skilled at the art of furniture placement. French furniture carefully mixed with a few contemporary (not modern) pieces was a staple of her designs. From the perspective of the twenty-first century, her innovations seem incremental: she favored a simplified version of *directoire* (neoclassical) furnishings, and preferred eighteenth-century furniture and reproductions over anything that smacked of Victorianism,

such as Renaissance or Baroque revival pieces. Design historian Adam Lewis describes her design work thus: "Above all, there should be harmony—of proportion, line, color, and feeling. The most important element in decorating is the relationship between objects—in size, form, texture, color, and meaning."[30]

Brown was the epitome of a hard-worker: she went to her office every day until she was 85, and lived to the age of 100. Her expertise and professionalism led her to globally prominent projects. The Johnson Administration hired her to decorate portions of the vice-presidential mansion, Blair House, in 1963, and later the President's quarters in the White House. Her legacy continued not only with her firm, but with the accomplished people she hired: Albert Hadley was the first male decorator on her staff, and her later employees included Ethel Smith, Tad Morgan, Natalie Davenport, William Odom, and Luis A. Rey.

Major projects: Blair House; Mr. and Mrs. Marshall Field residence; Mr. and Mrs. Henry Ford 2d residence; Mr. and Mrs. William S. Paley residence; Steuben Glass showroom.

130
Buatta, Mario

130.1 **Mario Buatta**

Source: WENN Ltd/Alamy Stock Photo.

130.2 **New York apartment**

Source: Horst P. Horst/Contributor.

Born: Staten Island, New York, 1935
Location: United States
Occupation: interior designer
Movement: historicism

After studying at Cooper Union and Parsons School of Design, Buatta started out in the 1950s working for the department store B. Altman. He also worked for Keith Irvine for a year. He is in the category of historicist decorators who do grand and opulent work, a tradition that started with Elsie de Wolfe, although Buatta took opulence to a new level.

He has collaborated with Mark Hampton and Michael Graves, and his client list includes Malcolm Forbes, Barbara Walters, and Henry Ford II. He emphasizes their eminent places in society by designing projects that almost always include antiques and he favors monochromatic color schemes. He was one of the earlier designers to incorporate faux finishes, such as tortoiseshell on walls, into his designs. A lively figure in the New York decorating scene for decades, his activities include chairing the Winter Antiques show, and participating in decorating show house rooms. He did a line of home furnishings for B. Altman, including a line of sheets.

His projects are serious, and understated in most respects except for their rich use of color. Yet in person he is funny, and his high-society antics were chronicled in *New York* magazine, for example, verbally jousting with Joan Rivers in a movie theater, or going to Bloomingdale's, with a reporter in tow, searching for his products. A lecture he gave repeatedly on his approach to decorating is "What's Under Foot?" It included a moment of physical comedy in which he lifted his leg to reveal that he had been standing on a toupee (a "rug") that he then placed on his head.

When the *New York Mirror* columnist Aileen Mehle, known as Suzy, hired Buatta, she wrote the article about her apartment herself. It was made out of the former Renaissance-revival ballroom of a 1903 apartment. She described Buatta: "When he's around, the mirrors glitter, the silver shines, and the birds sing."[31] Although the interiors he did were designed in 2012, it resembles the projects produced by Nancy Lancaster and John Fowler before World War II. The selections are eclectic, but the finishes, mostly textiles, are coordinated by being pastels of similar tone. An apricot two-toned silk damask covers the living room walls. Yellow and peach armchairs are pulled up to a celery-hued sofa. There's a Peking red Klang coffee table, blue and white Chinese vases, and palm fronds. Nothing matches, but the similar values of hue and tone render the effect impressive and restive.

"The Prince of Chintz" has a carefully calibrated public persona in which he mixes being entertaining, belonging to the same elite social class as his clients, and being an expert on scale and proportion in his historically accurate interiors.[32]

Major projects: Mariah Carey triplex, New York; Mario Buatta residence, New York; (with Mark Hampton) Blair House, Washington, DC; Carolands, Hillsborough, California; Aileen Mehle's apartment, New York.

131
Casson, Hugh

131.1 **Sir Hugh Casson (1976)**

Source: Keystone Pictures USA/Alamy Stock Photos.

131.2 **Time Life building, New Bond Street, London, UK. Reception area.**

Source: Architectural Press Archive/RIBA Collections.

Born: London, United Kingdom, 1910
Died: London, United Kingdom, 1999
Casson, Margaret MacDonald
Born: Pretoria, South Africa, 1913
Died: London, United Kingdom, 1999
Location: United Kingdom
Occupation: architect, interior designer, administrator
Movement: modernism/historicism

Sir Hugh Casson's fame stems from his position as one of Britain's most important modernists, a position he furthered while simultaneously being active as a historian. His long career was characterized by four overlapping strands of work: modern designer, architectural historian, interior design educator, and popular author of travel books.[33] His seemingly disjointed professional spheres taken together indicate the kind of designer he was: a lighthearted modernist who sought not to pontificate, but to provide pleasure across disciplinary boundaries.[34]

Casson studied architecture at St. John's College, Cambridge. He went into private practice in 1937 with Christopher Nicholson. He met Margaret MacDonald, an architect who had studied at the Bartlett School of Architecture and became a photographer of note, and like her husband, an interior design educator. They married in 1938. He formed Casson Conder and Partners, acting as senior partner during the years 1946–1948.[35] Then a prominent project came his way that established his career: he was hired in 1948 to organize and oversee the 1951 Festival of Britain on the South Bank, a watershed of the English modernist moment. He was knighted for his efforts. Britain had previously not been considered as one of the hotbeds of European modernism, and the festival's organizers aimed to change that perception. Casson also participated in a film about the festival, *Brief City* (1951), acting as a narrator. Unlike most national expositions that relied on grand symmetry, and national pavilions filled with handicrafts, Casson sought to entertain his public, with easy-to-understand spaces, from merry-go-rounds to tearooms. It was an economic model that Faneuil Hall, Boston, and other locations around the world emulated. About the festival on London's South Bank, he said "there are no resounding messages here."[36] Casson was modernism's great popularizer, the festival was a resounding success, and launched the careers of many, including Robin and Lucienne Day.

As the festival drew to a close, he became a Professor of Interior Design at the Royal College of Art (RCA), the premier design education facility in the United Kingdom. Margaret Casson was hired as senior tutor and the two shared an office for decades. He served as President of the Royal Academy from 1976–1984, the only architect up to that time to do so.

In addition to his success as a designer, administrator, and educator, he was a skilled sketcher and water colorist, and always painted when he traveled, such as during trips to India, Iran, and Russia. He produced a series of popular books that included his prose and reproductions of his sketches and watercolors. These include: *Hugh Casson's Oxford*, *Hugh Casson's Cambridge*; *Hugh Casson's London*, and *Hugh Casson's Tower of London*. An example of his travel writing prose from *Japan Observed*: "To visit Japan is to pass through a looking glass into a country and culture of paradox. Despite the post-war miracle, the Japanese traditional strengths and attitudes maintain their steady grip."[37] A common thread to his activities, from the Festival of Britain, to his ship interiors and to his book illustrations, was a desire for his work to be easily understood, and enjoyed. From his position at Britain's premier design academy, he furthered a modern vision that included striped café awnings, soda machines, and jukeboxes. Casson's drawn subjects included teenage girls in bikinis, nannies pushing perambulators, and old men playing violins, all of whom he drew into his visual world without condescension, and a great deal of affection.

Major projects: 1951 Festival of Britain; public rooms of the *Canberra*; Elephant House, London Zoo; line of illustrated earthenware serving pieces for Midwinter Ltd.

132
Castaing, Madeleine

132.1 **Madeleine Castaing**

Source: Galerie Frederic Castaing, Celine Bertin.

132.2 **Castaing Residence, bedroom, Lèves, France**

Source: Galerie Frederic Castaing.

Born: Chartres, France, 1894
Died: Paris, France, 1992
Location: France
Occupation: decorator
Movement: historicism

A Paris decorator and furniture dealer, Castaing was known for her unique sense of style. Often compared to John Fowler in London, she was eccentric in the extreme and in her words, the key was to "be audacious, but with taste," a combination she achieved as much as anyone who specialized in historical residential interiors, many of which featured her own textiles.

At the age of 16 she married the art critic Marcellin Castaing who was 20 years her senior. With the marriage came a large house in Lèves, which she set about redecorating.[38] The couple were friends with numerous artists including Satie, Picasso, Modigliani, and Chagall, which is interesting because architectural modernism affected her design work very little. The couple were important patrons

of the expressionist Chaim Soutine (1893–1943), who did a famous painting of Castaing in a red dress (1929) that today hangs in the Metropolitan Museum of Art in New York City.

She was a figure in France's silent film era, no doubt in part because of her expressive eyes. Artists of all media treasured her company because she was well read, and spoke intelligently about their art. Her broad interests included houses, objects, furniture, and gardens, which eventually became her professional focus.

Because of her unconventional streak, the rigor of her designs is sometimes overlooked. Her interior arrangements were beautiful, with surprising elements; she relied heavily on composition and a studied interruption. Her design sense was inseparable from her quirky fashion style and facility with make-up: she lined her lips, sported false eyelashes, and wore a wig with a visible chin-strap.

In her interiors, she favored varieties of classicism, including Directoire, Empire, English Regency, and Biedermeier. For someone enthralled with neoclassicism, her occasional fondness for Louis XV regency and rococo works comes as a surprise. This is best explained because Castaing was not one to shy away from luxury. One of her stylistic contradictions is that while drawn to objects of an austere simplicity, she used them in idiosyncratic ways, such as placing neoclassical antiques on a leopard print carpet. Although she was most active as a decorator after World War II, she was a proponent of a nineteenth-century approach to decorating. She was Victorian in her plurality, if not the details, in an era that was turning to modernism. Her projects balanced order with an understated element of surprise. Some of her projects in Parisian apartments were held together through monochromatic color schemes, others through the same patterned textile used as wallpaper, draperies, bed linens, and upholstered furniture.[39] But typically something unusual brought the project to life: a Victorian chair in a neoclassical interior; black columns on white lacquered bookcases; or a red carpet in an otherwise black and white room.

Her boutique on the Rue Jacob sold furniture, fabrics, some of her design, and paintings. A thread to her designs was her use of pastels, and riffs of a blue, green, and black color scheme. A favorite color came to be called "bleu castaing," a pastel with enough saturation to avoid being pale. Madeleine's grandson, the antiquarian Frédéric Castaing, runs a shop on the rue Jacob; its interior is painted *bleu castaing*.[40]

Major projects: la maison de Lèves; Paris apartment above the boutique on the Rue Jacob; Rayure Fleurie, cotton upholstery fabric; Ocelot carpet.

133
Clodagh

133.1 **Clodagh**

Source: Jonathan Beckerman.

133.2 **Private residence master bedroom**

Source: Keith Scott Morton.

Born: Galway, Ireland, *c.*1950
Location: United States
Occupation: interior designer
Movement: twenty-first century

The Irish interior designer began her career in couture fashion in Ireland and interior design and architecture in Spain. She moved to New York where she formed Clodagh Ross Williams, a home design store in 1985, and Clodagh Design International in 1989, which she has cultivated into a leading interior design practice.[41] Her studio focuses on residential and small-scale commercial projects and product design across the globe.

Clodagh incorporates alternative design methodology into her work including Feng Shui, chromatherapy, aromatherapy, and biogeometry, Most of her projects are driven by the tenets of the traditional Chinese art of design, and she works with Feng Shui masters and color therapists for space planning and to utilize the different attributes that colors can have on users psychologically. *Architectural Digest* described her work as having a "poetic interplay of the sumptuous and the elemental." Another driving factor in her designs is biophilia, a philosophy that draws on nature to have positive effects on our lives, and result in healthful environments. She believes that the interior environment helps to shape the well-being of its inhabitants, which she translates to warm, clean, and inviting spaces replete with natural materials.[42] With nature as her muse, she employs sustainable practices in all her designs.

Her clients, her critics, and the designer herself often ascribe her work as spiritual, having Zen-like qualities, or being monastic. As one of the designers who espouses a flexibility about the modern/traditional divide, Clodagh responds to clients who want the comfortable appeal of a contemporary space, yet do not want to eschew historical furniture. She favors neutral color schemes, and decluttered spaces. The latter is achieved through disguised storage areas, such as a New York apartment for the record producer Sylvia Rhone, whose impressive music collection is out of sight. Her New York penthouse for Robert Redford (2000), is a case in point; it is an ensemble of tawny neutrals, with Venetian plaster walls, and comfortable overstuffed contemporary seating. The actor endorsed Clodagh's reliance on Feng Shui, with specific attention to the layout of the entrance, and the sound of water that induces a feeling of serenity.

Her studio has come to encompass four business divisions: Clodagh Design International (interior and architectural design studio), Clodagh Design Signature (licensing and product design), Clodagh collection (online gallery and showroom), and Clodagh Art

133.3 **Abington House lobby, New York, New York**

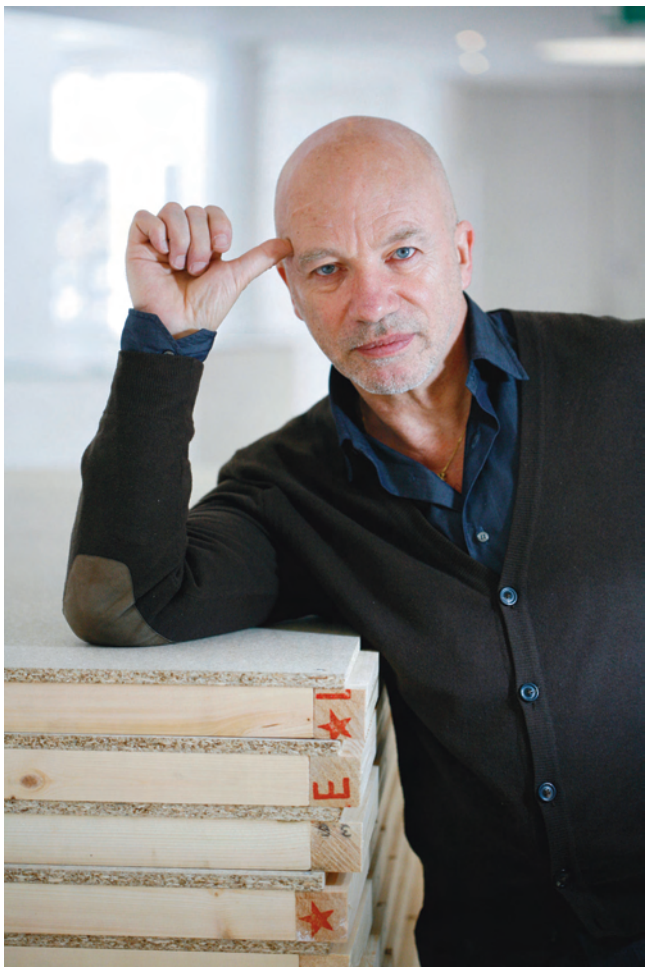
Source: Daniel Aubry.

Consultants. She has worked with Tufenkian carpets, Porcelanosa, CF Stinson Fabrics and others for her product designs. Her interior work includes hospitality, retail, offices, and residential. Projects like the Abington House show her use of warm, natural materials and textures.

She also founded ClodaghCares.org, a philanthropic organization supporting education in the developing world. Her books include *Total Design* and *Your Home Your Sanctuary*. She was inducted into the *Interior Design* Hall of Fame and *Architectural Digest* Top 100 Designers in the World for her efforts to promote the unity of design and well-being.

Major projects: Whiskey Blue Ft. Lauderdale; Equinox Gym; Miraval Life in Balance Spa; Robert Redford residence; W Hotel and residences Ft. Lauderdale.

134
Coates, Nigel



134.1 **Nigel Coates**

Source: Courtesy Nigel Coates.

134.2 **Liberty perfumery, London, UK (1993)**

Source: Courtesy Nigel Coates.

Born: Malvern, United Kingdom, 1949
Location: United Kingdom
Occupation: architect, interior designer
Movement: twenty-first century

Coates studied at the Architectural Association (AA) under the famed deconstructivist, Bernard Tschumi and began Branson Coates Architecture in 1985 with Doug Branson. In 2006 he began his own studio, which focuses on architecture, interiors, and product design. While he is most often compared to fellow designers Ron Arad and Tom Dixon, his work has as much in common with the fashion designers Vivienne Westwood and Alexander McQueen. Coates is contemporary to the hilt, not in the way of classical modernism, but by making with his designs an array of historical and popular culture references that draw on sources as diverse as Piranesi's engravings of prisons to the film "Clockwork Orange." The

writer Mark Cousins described Coates' design manifesto *Guide to Ecstacity* as a "kaleidoscopic journey, an adrenaline-pumping, helter-skelter ride crowded with overlapping narratives, entwined bodies and iconic city fragments."[43] Coates' work in the 1980s, foremost a series of clubs, restaurants, and stores, ushered in a new design age based not on style, form, or function, but space as event, and one that exploited the aesthetic possibilities of cultural fragmentation.[44]

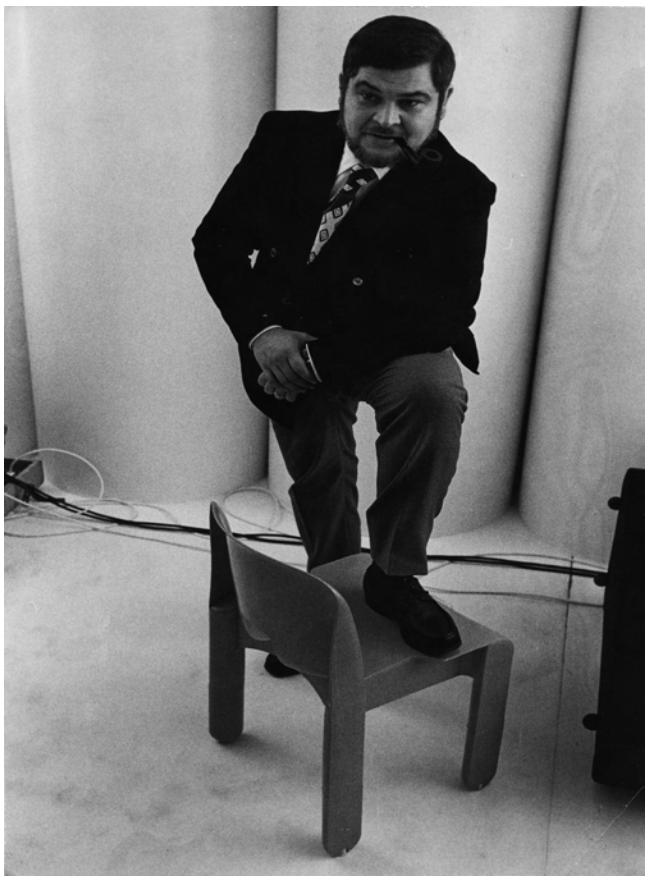
The initial publication of *NATO* (*Narrative Architecture Today*) in 1984, expressed the approach of Coates and his like-minded colleagues from the AA at urban story-driven design and his desire to craft spaces based on the experiences of everyday life—as lived in a post-industrial landscape. His breakthrough interiors project was the 1986 Caffè Bongo in Tokyo, inspired by the movie *La Dolce Vita*. Theatrical with classical elements, it looked like an airplane had crashed into it. It typifies his bold designs. He said, "What I want to see is the translation of an idea. If it's just based on style and nice finishes, even clever organization, that's not enough. The idea needs to translate into some kind of sensual experience."[45] His stores for the retail company Katharine Hamnett, in Japan and the UK in the 1980s, were curvy amalgams of Baroque and Art Nouveau forms, with a surrealist bent of Carlo Mollino, who Coates cites as an influence.

He has designed sculptural-looking furniture and light fixtures for Alessi, Fratelli Boffi, and Poltronova, among other well-known lighting and furniture manufacturers, many drawing on nineteenth-century prototypes. His Pompadour seating is all buttons and tufting—yet seen through a distorted lens. Coates' alternative to modernism was not based on history, but history as seen through the punk bar-hopping subculture he favored.[46] The fresh approach led him to teach at the AA, and serve as department head at the Royal College of Art (RCA).

As with many a designer who made a name by being brash, the necessity of appealing to a broad marketplace has resulted in some of Coates' work being if not conventional then focused equally on sound design and construction. His twenty-first-century work is more high tech and less rooted in popular imagery. Yet the Prada Skirt Building (2005), shows the architect's many facets: it resembles Norman Foster's high-tech city hall on the Thames, but with symbolic references to a crinoline skirt, which the architect and designer calls "Marilyn Monroe style."

Major projects: Bohemia Jazz Club; Jigsaw, UK; Hoxton Hotel, London; Charles Fish Boutique, London; Otaru Marittimo Hotel; Caffè Bongo.

135
Colombo, Joe



135.1 **Joe Colombo**

Source: Courtesy Kartell.

Colombo, Cesare
Born: Milan, Italy, 1930
Died: Milan, Italy, 1971
Location: Italy
Occupation: furniture maker, industrial designer
Movement: late modernism

Named Cesare Colombo, the successful designer whose aesthetic is associated with the 1960s and 1970s was professionally known as Joe. He studied at the Accademia di Belle Arti, and later architecture at Milan Polytechnic. He took the reins of the family business, an electrical appliance factory, and refashioned it in the direction of contemporary, if not futuristic furniture. He was always interested in new technologies and materials.

Many of Colombo's designs show his interest, shared by other designers of his era, in crafting furniture from a single material. He explored using new materials, such as fiberglass, PVC, and polyethylene. In material and form, his work is a departure from the spare hyper-designed look of the modernists who preceded him. Colombo used bright colors, and his detailing was purposely not minimalistic or overly refined.

Describing his approach to designing any object, he said "We'll just have to make it better."[47] While this paints a picture of Colombo as a pure functionalist, he was keenly aware of aesthetics and more than once displayed an understated sense of humor. One example of his creativity was his line of smoke glasses that solves the important issue of how to hold a cigarette and a drink in one hand. His design work included lamps, ceramics, glassware, watches, clocks, televisions, and a minibar.

An ongoing interest of Colombo was "all-in-one systems" whereby a single object served multiple functions.[48] A small example of this is the Boby trolley, a rolling storage unit that acts as an adjunct to a desk, and it is still sold today. He took the concept to bigger

135.2 **Model 4801**

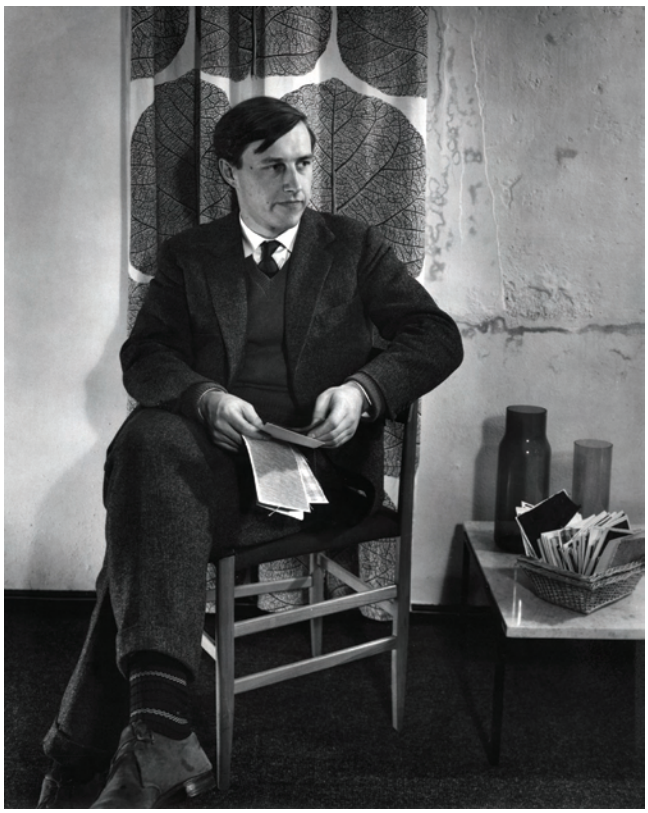
Source: Courtesy Kartell.

scales, exploring how a single manufactured unit could serve all the functions of a kitchen or bathroom. He eventually designed a Total Furnishing Unit (1972), which was a combination kitchen, bathroom, bedroom, and storeroom.

He was among the designers of his era who did dinnerware for airlines, in his case, Alitalia. Several of his furniture designs appeared in the iconic film *The Towering Inferno* (1974). Considering his death at the age of 41, he was exceedingly influential, and this was acknowledged by several retrospectives on his career, in New York, Paris, Leipzig, Milan, and Graz. The most prominent exhibit devoted to his life's work was "Joe Colombo: Inventing the Future" at the Musée des arts decoratifs. As much as any other designer, Colombo was responsible for creating the design look that people associate with the 1970s.

Major projects: Roll armchair (1962); Elda armchair (1963); smoke glasses (1964).

136
Conran, Sir Terence



136.1 **Terence Conran, Chelsea, London, UK**

Source: John Maltby/RIBA Collections.

136.2 **Habitat flagship store, London, UK**

Source: By Helen Crook (own work), CC BY-SA 4.0, https://commons.wikimedia.org/w/index.php?curid=61107375.

Born: Esher, Surrey, England, 1931
Location: United Kingdom
Occupation: retailer, furniture maker, interior designer
Movement: late modernism

An icon of 1960s and 1970s British modern design, Sir Terence Conran was responsible for spreading modern design to Britain's middle classes, eventually expanding to worldwide territory. He studied at the Central School of Arts and Crafts in London and began his career working for the architect Dennis Lennon in 1950. Conran was inspired by the universality of Bauhaus and Arts and Crafts ideals and created a commercially successful business committed to making good design mainstream. He achieved this as a designer, tastemaker, and retailer.

He designed for the Festival of Britain in 1951, a platform for innovation in post-war London. A year later he founded Conran & Company and created the Soup Kitchen and the Orrery, stylish, casual restaurants inspired by his travels to France. In 1956 he began the Conran Design Group working on graphics, exhibitions, furniture, interiors, accessories, and domestic objects. He opened his famed Habitat shop in London in 1964 targeting the young middle-class market—a British response to the fantastically successful

Marimekko and Crate-and-Barrel stores of the period. Conran's company followed the trend of American manufacturers Knoll and Herman Miller by using mass production to sell functional modern furniture, although at considerably lower prices. Along with the store, the Conran catalog service sold designs of the Bauhaus, modern Italian pieces by Kartell, and Habitat's moderately priced in-house furniture designs. The latter includes Summa, the company's first range of flatpack furniture. The Habitat shops quickly became a success, growing to store locations around the world.

In 1980 Conran began Conran Roche, an architectural practice that has completed renovations of London landmarks including the Michelin House and Butler's Wharf. In 1983 he was knighted by Buckingham Palace and became Sir Terence Conran. Today he still operates architecture, interior, interactive, product and brand design services under Conran Holdings, designing mostly hospitality and retail projects worldwide. With his retail focus, he paved the way for Martha Stewart and IKEA. Conran has presented his design philosophies in the over 30 books that he has written, including *Terence Conran on Design* and *The Essential House*.[49] These far-ranging books cover everything from eighteenth-century landscapes to tennis shoes. Just one of Conran's many astute observations:

> The brilliant rainbow shades of everyday plastic articles, from clothes pegs to washing-up bowls, have made colour down-market and disposable. Colour may serve some practical purpose—it's useful for identifying your toothbrush in the bathroom—but mostly it's fun, renewable and uplifting.[50]

Major projects: Habitat; Matador chair and footstool; G-Plan furniture range; Summa flatpack furniture; The Soup Kitchen; Michelin House renovation; Butler's Wharf renovation.

137
Conway, Patricia

137.1 **World Bank, Washington, DC (1996)**

Source: Kohn Pederson Fox.

Born: Reading, Pennsylvania, 1937
Location: United States
Occupation: interior designer, administrator
Movement: postmodernism

Conway was one of the founding partners of the architecture firm Kohn Pedersen Fox Architects (KPF) in 1976.[51] The young firm embraced postmodernism at exactly the time that the movement was becoming a cultural force, and became a respectable approach for corporate headquarters. KPF embraced postmodernism with more gusto than did its chief competitor SOM (initially), and experienced a dizzying success in its early years.

Conway studied English literature at New York University in 1959 and then received a master's degree in urban planning from Columbia University. She did freelance writing for the *Washington Post*.[52] She established herself working for the modernist architect Carl Warnecke, an experience that stands in contrast to the position she achieved in the 1980s as one of the major forces in corporate postmodernism.[53] KPF grew quickly and was a major force in corporate America, quickly becoming a competitor to SOM and Johnson and Burgee.[54] The firm's success made possible a development in 1984 in which she headed the offshoot interiors branch of the firm, Kohn Pederson Fox Conway, that focused exclusively on corporate interiors. Conway ran the interiors division independently of KPF. During her tenure, KPF had between 200 and 300 employees, some 70–80 of whom were in the interiors division. She was named Designer of the Year in 1987 by *Interiors* magazine. She was also named a Loeb Fellow of Harvard University.[55] Kohn, Pedersen, and Fox became incredibly successful crafting corporate skyscrapers, urban and suburban, that were consistent with the stylistics of postmodernism. Once the new style came on the scene, it was not immediately clear how corporate interiors would follow suit. Conway's leadership provided an answer. The work of Kohn Pedersen Fox Conway was in contrast to the hyper rationalized interiors of Davis Allen at SOM.[56] In lieu of minimalist detailing and luminous ceilings, Conway's projects in the commercial sector had balustrades, columns, moldings,

and varied color palettes as a backdrop to areas of workstations. Conway's designs exuded a business-like seriousness that set them apart from the more audacious moves of Michael Graves and Charles Moore.

Her philosophical position about design was clear when she wrote *Ornamentalism: the New Decorativeness in Architecture and Design*. She co-curated a show of the same name at the Hudson River Museum, and the exhibition included work by Robert Venturi, Charles Moore, Philip Johnson, Robert Stern, and Dale Chihuly. She left KPF in 1993, and for the final stage of her working career, she reinvented herself, and served as Dean of the University of Pennsylvania, its first woman dean.

Major projects: Procter and Gamble, Cincinnati; Home Box Office, New York; Equitable Life Assurance, New York; Bear Sterns.

138
D'Arcy White, Barbara

138.1 **Bloomingdale's display, New York, New York**

Source: Barbara D'Arcy's *Bloomingdale's Book of Home Decorating.*

Born: Manhattan, New York, 1928
Died: Southhampton, New York, 2012
Location: United States
Occupation: interior designer
Movement: twentieth century

A leader in retail design, D'Arcy is best known as Bloomingdale's designer for merchandise displays that came to shape design trends from the 1950s to 1980s in American homes. After attending the College of New Rochelle in New York in art and decoration, she worked with Alexander Smith Carpet Company at the Clara Dudley workshop. In 1952 she began her lifelong career at Bloomingdale's flagship store in New York, working as a junior decorator in their fabric department and then settling into merchandise display.

Before D'Arcy, department stores sold furniture as individual products. She developed the method of staging them in displays that looked like rooms.[57] The model rooms at Bloomingdale's were presented four times a year, unveiling fresh new looks that were much anticipated. Her theatrical vignettes aligned with contemporary furniture and designs, such as colorful shag rugs and inflatable furnishings of the 1970s. On the commercial stage she presented not only products, but also an interior scheme, producing evocative results that many wanted to emulate in their own homes, using if not the exact pieces, then more affordable knock offs. Among her achievements, she is known for popularizing the Country French look, and plaid curtains for children's rooms. She rose to Director of Merchandise Presentation and then Vice President in 1978, traveling

annually to Europe and Asia hunting for unique designs. One of her notable window displays was a collaboration with Frank Gehry, an all-cardboard room that featured his Easy Edges chairs. The quick turnover of showrooms allowed her to work in a variety of idioms. One space age futurist showroom in the 1960s highlighted a glass and chrome coffee table; a series of all white rooms evoked the Greek islands; rooms saturated in red, green, and orange made reference to Romanesque Italy. *New York Magazine* called her Bloomingdale's "home furnishings wizard," and among her achievements was popularizing sofas loaded with pillows, and storage units whose interiors were painted in bright colors.

D'Arcy redesigned the first floor of Bloomingdale's in the late 1970s. The heavy wooden cases were banished, and her black marble and brass-lacquered details housed the store's cosmetics and fragrances; it was the store's most successful department and launched its signature look. Woody Allen's 1979 film *Manhattan* featured a scene with Diane Keaton's character that was filmed in D'Arcy's perfume department. The designer wrote *Bloomingdale's Book of Home Decorating* in 1973 and was inducted into the *Interior Design* Hall of Fame in 1985. She was at the design helm of Bloomingdale's when it went from New York retailer to international cultural icon, a success that mirrored the city's resurgence in the 1980s.

Major projects: hundreds of Bloomingdale's model rooms; Bloomingdale's ground floor (Cosmetics) redesign.

139
Day, Robin and Day, Lucienne

139.1 **Lucienne and Robin Day (1955)**

Source: Trinity Mirror/Mirrorpix/Alamy Stock Photo.

139.2 **Polypropylene stacking chairs**

Source: V&A Images/Alamy Stock Photo.

Day, Robin
Born: High Wycombe, Buckinghamshire, England, 1915
Died: Chichester, England, 2010
Day, Désirée Lucienne Conradi
Born: Coulsden, Surrey, England, 1917
Died: Chichester, England, 2010
Location: United Kingdom
Occupation: (Robin) furniture maker, industrial designer, (Lucienne), textile designer
Movement: late modernism

The British designers are often compared to the Eameses in that they were married and professional partners in the 1950s. Yet unlike their American counterparts, the Days did not collaborate on projects, but each enjoyed an area of expertise: Robin concentrated on furniture designs and Lucienne on textiles. They were two of the most significant figures of British post-World War II modernism.[58]

Désirée Lucienne Conradi came from a French-speaking Belgian family. She met her husband at the Royal College of Art (RCA), which granted them their degrees in 1938. It was at the RCA that she became familiar with the work of French modern artists who influenced her later textile work. Before becoming Britain's most accomplished furniture designer, Robin Day was a graphic artist and exhibit designer. He designed radios, televisions, and console stereos, experiences that he drew on throughout his long career. In 1948, Robin Day and Clive Latimer won an international competition for low-cost furniture sponsored by MoMA in New York. A high point for the couple was the 1951 Festival of Britain, the watershed of British modernism, for which they created multiple works.

Robin Day was part of a group of designers who transformed the furniture company Hille. It had previously made historical reproduction furniture. For the revamped company, he produced the stackable Polyprop chair, a metal and polypropylene chair that is one of the most successful chairs of all time, having sold in the millions. His designs for Hille show his interest in crafting high-quality modern designs out of inexpensive materials. He investigated chairs made from two materials: one for the seat and back, another for the base and legs. The Hillestak chair was in this category, with a plywood seat supported by inverted V-shaped metal legs.

Stemming from her experience at art school, Lucienne initially considered herself a painter and amateur textile designer. She drew the inspiration for her playful textile designs from modern artists she admired, including Joan Miró and Paul Klee. Willing customers craved her avant-garde designs on everything from napkins to wallpaper. Her abstracted textile designs were based on plant forms, but at a molecular level, which made them seem worlds apart from the traditional floral prints of English Arts and Crafts. She did carpets, tea towels, and upholstery fabrics. Her famous textile designs include Spectators, Perpetua, Sequoia, Pennycress, and Causeway. She also did ceramics for Rosenthal.

Robin Day was known for his economical, sparse aesthetic in incredible successful seating, including the Q Stak chairs, and Series E school chairs. Lucienne Day changed the perception that the textile world had not caught up to other areas of modern design.

Major projects: Hillestack chair; seating programs for Royal Festival Hall, the Barbican Arts Center, and Gatwick Airport; Polyprop chair; Calyx textile; interior design for the airline BOAC and the grocery store chain, Waitrose.

140
Demetrios, Eames

140.1 **"Essential Eames" exhibit, Thailand Creative and Design Centre, Bangkok, Thailand, (2015)**

Source: photo by author.

Born: San Francisco, California, 1962
Location: United States
Occupation: artist, exhibit designer
Movement: late modernism, twenty-first century

Demetrios, a self-described geographer-at-large, director, and filmmaker, has worked to educate the public about design and preserve and continue the legacy of his grandparents, Charles and Ray Eames. Educated at Harvard, Demetrios graduated in 1984 and has been

directing films since 1982. His body of work includes video, film, other digital work, text, performance, three-dimensional storytelling, installation, and exhibit design. He has worked as director of the Eames Office since 1991 and has educated another generation on the legendary modern designers.

His work with the Eames Office includes preservation of the Eames house and Charles and Ray's many works, and educational outreach, with lecturing and creating traveling exhibitions, films, and books to educate the public. He worked on the multimedia component of the Library of Congress/Vitra Design Museum Eames exhibition, and the Essential Eames Exhibition, among many others. *An Eames Primer* serves as a biography to Charles and Ray's life, and Demetrios has also re-introduced furniture pieces from the Eames collection while making sure the products retain their authenticity. With the recent resurgence of the popularity of mid-century modern furniture, Demetrios has played an important role in providing information and products for the growing interest in the Eamses' work.

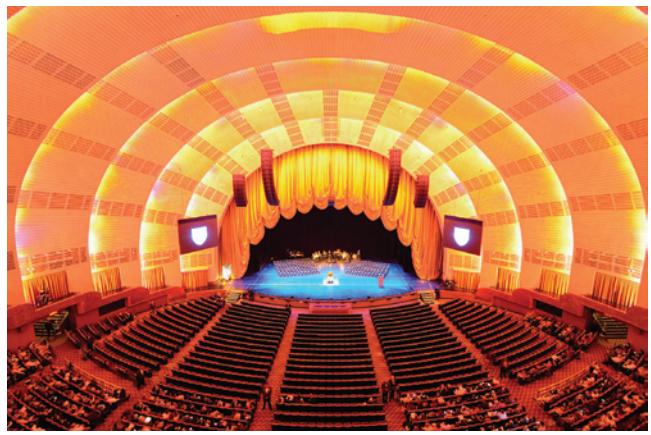
Besides focusing on the Eames Office, Demetrios has made numerous other films, including for designers Philippe Starck and Frank Gehry. His *77 Steps* film reveals the process of creating the iconic Emeco chair. He has also worked as a communications consultant for FLOR. Other notable clients include Coca-Cola and the Academy of Sciences. His project Kcymaerxthaere, which he has been doing for over a decade, is a three-dimensional way of fictional storytelling with physical markers at historical sites. Demetrios' importance extends beyond his role in promoting the work of his grandparents. His activities argue for an ongoing relevance of modernism, that a valid approach to designing objects remains looking for functional and economical solutions. Like his illustrious family members, his own work avoids showy uses of technology, and flippant uses of form.

Major projects: Kcymaerxthaere; LALALA: LA by Design and not by Design; Charles and Ray Eames: *A Legacy of Invention*, film/video/installation; Powers of Ten exhibition; *An Eames Primer.*

141
Deskey, Donald

141.1 **Donald Deskey**

Source: From the New York Public Library.



141.2 **Radio City Music Hall, New York, New York (1932)**

Source: Sean Pavone/Shutterstock.com.

Born: Blue Earth, Minnesota, 1894
Died: Vero Beach, Florida, 1989
Location: United States
Occupation: interior designer
Movement: late modernism

The interior and industrial designer studied painting and architecture and later in his career worked in advertising and graphic design. His best-known and most celebrated commission was the interiors of Radio City Music Hall in New York City, one of the major monuments of American Art Deco (the architect of the exterior was Edward Durrell Stone). Art Deco started its life in Paris in 1925; Deskey and his American contemporaries made the United States, and specifically New York, a new center for the popular design craze that stood as an alternative to the less approachable modernism. Deskey completed his architecture studies at the University of California and was head of the Art Department at Juniata College from 1922–1924. He visited Paris' Ecole de la Grande Chaumiére, and the Académie Colarossi inspired him to adopt a modern design approach.

In 1926–1927 he created some of New York City's first window displays that drew on the new style, for Saks Fifth Avenue and Franklin Simon. He joined a partnership with designer Philip Vollmer to form Deskey-Vollmer, Inc. and for a few years they focused on furniture and textiles. One of his first interior projects was in 1929 for the American Designers' Gallery in New York. The interior

was finished with a copper ceiling, cork walls, linoleum floor, and movable walls. His 1931 design for Radio City Music Hall showcased his luxurious Art Deco interiors and brought a new, bold approach to the traditional classical theater designs of the past. It also ushered in a new look for the Golden Age of Hollywood, and the theater hosted a number of important film premiers. The interior featured a large mural in the grand foyer, aluminum foil wallpaper in the men's smoking lounge, and a dramatic concentric sunburst form framing the auditorium's stage. Deskey also designed an apartment in the same building for the client that bore the hallmarks of Art Deco design, expensive and flashy materials, and a preference of geometries over direct historic references. When Deskey did historical, as with his project for the Polo Club at the Waldorf Hotel, he did so not by literally evoking Venice and other ports of call, but by focusing on materials: a review of the traveler's club rapturously described the effect: "The impression upon entering is that a band of Turkish wazirs has just departed, the glint of their scimitars reflected in the cold brilliance of glass, accentuated by colors as warm as the Persian Gulf."[59]

In the 1930s and 1940s, his designs became increasingly streamlined, influenced by aerodynamic studies that were influencing industrial designs of everything from buses to pencil sharpeners. His interiors and geometric furniture used new materials of the time including Bakelite, Formica, Fabrikoid, and brushed aluminum. Deskey also created textiles and wallpaper, and designed some of New York City's arcing streetlights. In the latter part of his career in the 1940s, he formed a graphic design firm and his designs included packaging for Crest toothpaste and Tide laundry detergent.

Major projects: Radio City Music Hall; Rothafel Apartment; American Designers' Gallery; Hollywood Turf Club; Marco Polo Club, Waldorf Hotel; Bowling alley prototypes for Brunswick-Balke-Collender.

142
Dixon, Tom

142.1 **Tom Dixon**

Source: Courtesy Tom Dixon.

142.2 **Mondrian Sea Containers in London, UK**

Source: Courtesy Tom Dixon.

Born: Sfax, Tunisia, 1959
Location: United Kingdom
Occupation: industrial designer, retailer
Movement: twenty-first century

Dixon was born in Tunisia and raised in London. He went to the Chelsea School of Art, but dropped out and instead taught himself to design. His first foray into product design came while learning welding to repair his motorcycle, and he began crafting objects out of metal and found materials. With a do-it-yourself attitude, Dixon is known for his popular brand of furniture, lighting, and products, and his interiors studio.

In 1985, he formed Creative Salvage with Nick Jones and Mark Brazier-Jones. He began designing furniture and one of his early works was the S-chair (1987), a sculptural form Dixon initially hand welded in his studio, with rush upholstery. It was later manufactured by Cappellini. In 1992, he began a store and studio in London called Space to sell top furniture and product designs.

His designs bear similarities to the custom works of André Dubreuil, such as his found metal work amalgam, the Victorian Railings Chair. His interiors are often compared to those of the Italian surrealist, Carlo Mollino, and his contemporary, Nigel Coates, although Dixon's work is directed more at the mainstream than at its fringes. His retail interests lead him to become the Head of Design and later Creative Director of the well-known British retailer Habitat in 1998. In 2002 he began his eponymous brand with David Begg and a year later the Design Research Studio was created as his interior design division. The studio designs hotels, retail, restaurants, and corporate headquarters with bold colors and Dixon's own statement lighting fixtures often as a focal point. Some of his designs are reminiscent of the curvaceous and playful forms of 1960s pop designs. The group's largest project to date is the Mondrian's Sea Containers House in London.

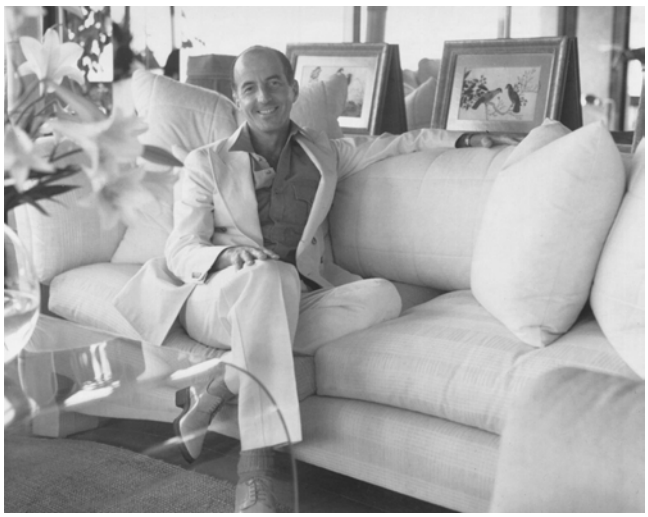
If his early work is marked by his use of metal, he later moved to plastics, such as the Jack light. Venturing into other design arenas, Dixon has also created apparel for Adidas. He has been creatively involved with a range of design companies including Artek, Eurolounge, and 100% Design. Dixon's career has evolved as a self-taught designer and he was awarded an OBE for his design services.

Major projects: S-chair; Morgan's Sea Containers House; Harrods Café; McCann Worldgroup New York; Mirror Ball pendant light; Jack light.

142.3 **Mondrian Sea Containers in London, UK**

Source: Courtesy Tom Dixon.

143
Donghia, Angelo



143.1 **Angelo Donghia**

Source: Courtesy Donghia.

143.2 **The Metropolitan Opera Club, New York, New York (1966)**

Source: Courtesy Donghia.

Born: Vandergrift, Pennsylvania, 1935
Died: New York, 1985
Location: United States
Occupation: interior designer
Movement: modernism/historicism

Donghia studied at the Parsons School of Design in New York City and worked for Yale Burge Interiors upon graduation.[60] One of his first projects with the firm was the 1966 design of the Opera Club at the Metropolitan Opera House at Lincoln Center on the recommendation of Billy Baldwin. The project speaks to Donghia's strengths that defined him throughout his career. He was a decorator whose stylistic roots lay in history as much as in contemporary design; he was known for an elegance that verged on opulence; much of this effect came from his use of rich materials. The Metropolitan interior featured silver foil ceilings, blue glass chandeliers, and black upholstery and was a great success; subsequently he was made partner at the firm. Donghia created a variety

143.3 **Donghia's East 71st St. townhouse, New York, New York**

Source: Courtesy Donghia.

of businesses in the design industry throughout the 1970s and 1980s, positioning himself as a central figure in the non-corporate sector of interior design.

He began a trade fabrics and wallcovering company, & Vice Versa, which was later renamed Donghia Textiles. Donghia continued his collaboration with Burge until the latter's passing in 1972 when the company was renamed Donghia Associates and focused on small-scale contract, hospitality, and elite residential interior design. In 1976 he opened the first of many Donghia showrooms, starting in Los Angeles, and a few years later established Donghia Furniture. Donghia's personal style was inspired by Jean-Michel Frank's minimal elegance, with bold forms and semi-traditional schemes. He pointed out the way for people who were attracted to Art Deco yet desired nonetheless to be contemporary. He often used gray flannel, large-scaled furniture, and favored ceiling details that included pattern and color. He was at the forefront of the craze for overscaled furniture, sofas whose massive arms rolled extravagantly, and which sat on large upholstered bun feet. His mantra, "better overscaled than underscaled" fit in perfectly with an elite residential culture whose houses were growing ever larger. While he was capable of nearly all-white color schemes, he was typically a man of color and finishes, on ceilings, floors, and walls.

After doing the residential lobby of Trump Tower, he did the triplex apartment of Ivana and Donald Trump in the same building.[61] Shiny brass had a tarnished reputation from its overuse in the 1970s; Donghia resurrected it in his work for the Trumps. The requisite elegance of the apartment derives primarily from finishes: onxy, brass, bronze, gilded ceilings, crystal, and metallic silk pillows. The comfort comes from the monochromatic furniture, described alternately as "fat" or "balloony." Pillows the size of ottomans sit directly on the floor, consistent with the designer's creed that he imagines his clients using his spaces while wearing their pajamas, not evening gowns or tuxes.

In addition to furniture, interiors, and fabrics, Donghia designed dinnerware, towels, and an affordable furniture collection for Kroehler. His client list included Ralph Lauren, Mary Tyler Moore, Liza Minnelli, Neil Simon, Diana Ross, and a number of large corporations. A profitable and savvy businessman, Donghia ended his career with five branches of his business: Donghia Associates, Donghia Furniture, Donghia Textiles, Donghia Showrooms, and Donghia Licensing. The businesses have continued to thrive after their founder's passing.

Major projects: Opera Club at the Metropolitan Opera House at Lincoln Center; S.S. *Norway*; the Omni International Hotels in Miami and Atlanta; St. Andrews Country Club in Florida; PepsiCo's world headquarters.

144
Draper, Dorothy

144.1 **Dorothy Draper**

Source: Library of Congress.

144.2 **Hampshire House, New York, New York (1937)**

Source: By patrick mulcahy. www.150cps.com/hampshire_house-draper.asp (CC0), via Wikimedia Commons.

Born: Tuxedo Park, New York, 1889
Died: San Francisco, California, 1969
Location: United States
Occupation: decorator
Movement: modernism/historicism

Dorothy Draper helped introduce interior design as a profession to the American public and ran one of the first interior decoration businesses in an age where professional opportunities for women were limited. She cemented the position, begun by Elsie de Wolfe, that interior design was a welcoming profession for women, and that it was a business, and not a hobby. Draper began her firm, Architectural Clearing House, in the early 1920s, which later became Dorothy Draper & Company. She was neither a modernist nor a historicist, although she did a few modern interiors, notably for Trans World Airlines (TWA). Rather, she worked with historical traditions in an unusual way, regarding scale and color that made them commensurate with the public's desire for the new.[62]

Raised in a wealthy family with connections, Draper was entrusted to work with a series of elite clients.[63] She designed mainly for hospitality establishments, hotels, restaurants, stores, and other large projects, and didn't work much with residences.[64] One of her notable projects was the lobby of the Hotel Carlyle, which used black, white, and gray geometric marble flooring. She was contracted

to update the brick facades of the Flats on Sutton Place and chose to use a combination of black and white paint and with each front door a different bright, eye-popping color.[65] For the Hampshire House Hotel, she used a chintz of cabbage roses on upholstery and draperies, a color palette of reds and greens, and oversized plasterwork in ornamental scrolled styles. Writing about her luxury casino and hotel outside of Rio de Janeiro, Nicky Haslan writes: "Draper liked her plaster monumental, great chunky waves of it breaking lushly over doorways and writhing round windows, echoed by overscale plaster brackets holding huge plaster lanterns."[66] She designed menus, coasters, napkins, and matchbooks for some of her interiors. Her Roman Court Dining Room for the Metropolitan Museum of Art showed her ability to pull in multiple historic references. Working with the existing neoclassical space that wrapped around a swimming pool, she wrapped the lower thirds of the columns in shiny black. She painted the capitals black, had Art Deco sculptures of nymphs and dolphins skipping across the pool, and in a really courageous move, lit the tables with Victorian birdcage light fixtures. Yet the black/red/white color scheme tied everything together, resulting in an updated space that looked, at once, classical, Art Deco, and contemporary 1950s. There were notable exceptions to her focus on the elite: a project in which she did the interiors for a public housing development, and a prototype for a one-room apartment of a serviceman.[67]

Her bold use of colors, patterns, and eclectic pieces made her a popular favorite, and she was a celebrity, appearing on the cover of *Life* and *Time* magazines. She also wrote a decorating advice column for Hearst newspapers. By the 1950s with the popularity of a more uncompromising form of modernism, the demand for Draper's effervescent style declined. She remains one of the most important figures in the history of interior design, breaking away from the residential decorator role to design commercial spaces and even a jet liner interior.

Major projects: Hotel Carlyle; Flats on Sutton Place; Fairmont Hotel in San Francisco; Hampshire House Hotel; Quitandinha; Kerr's Department Store, Oklahoma City.

145
Dubreuil, André

145.1 **Andre Dubreuil**

Source: Courtesy Galerie Mougin.

145.2 **Console (2014)**

Source: Courtesy Galerie Mougin.

Born: Lyon, France, 1951
Location: United Kingdom, France
Occupation: furniture designer
Movement: twenty-first century

Dubreuil left his hometown for London at the age of 18 where he studied at the Inchbald School of Design. The future furniture designer initially worked as a neoclassical antiques retailer in London, until turning to painting in 1979. He had a particular interest in the initially unfashionable realm of *trompe l'oeil*, painting that mimics architectural materials. He repainted the dining room of a house owned by Guy Monthe, an ensemble that employed "the trompe l'oeil effects of ruined, vaguely Pompeiian walls, broken pediments, urns, a guttering candle or two, creepers, and a very realistic key on a hook."[68] His expertise in a skill that dates to ancient Rome is indicative of Dubreuil's lifelong disinterest in following trends.

He turned to furniture design in 1985. His idiosyncratic pieces, most of which are handmade, are not easy to categorize, but what he shared in common with other artists and designers from the 1980s was a belief that functional modernism was lacking; he certainly did not feel obliged to adhere to a set of modernist principles, whatever they might be. He has been compared to furniture designers from Augustus Welby Pugin to Carlo Bugatti.

Dubreuil's pieces have clearly recognizable historical precedents, and are often characterized by a sharp silhouette. Drawing on his experience with antiques, his works make reference to Renaissance, neoclassical, and Art Nouveau precedents. His most famous piece is the Spine chair (1986). Made entirely of waxed steel, it looks like a skeleton, yet its curved headrest and arms evoke upholstered furniture. Of the piece, Dubreuil said "It was the right product at the right time. People had money, and they were fed up with minimalism."[69] Writing about a project that incorporated the piece, journalist Marilyn Bethany wrote that "a thoughtful modernist can also be a sensualist." His Paris and Ram chairs have similar beguiling curves.[70]

Once Dubreuil was firmly committed to furniture, his approach was the opposite of those schooled in late twentieth-century industrial design, with its emphasis on function and rationalism. His inventive furniture pieces are more personal.[71] Asked why he used copper in his giant wardrobes, one of his more popular pieces, he responded more like an artist and in a way no Bauhaus designer ever would: "when I behaved like a monster, my father beat me with a copper pan."[72] Having established his name in the UK, he returned to France in 1992 to focus on his furniture and other designs. He makes tables, ceramics, light fixtures, and art objects, and works mostly in iron and copper. Dubreuil runs his atelier in Mareuil, and his expensive pieces are sold in Paris through a shop on the rue de Lille to an elite clientele, mostly collectors, including Karl Lagerfeld and Peter Marino.

Major projects: Spine chair; Four Seasons console table; Ribbon vase for Daum; dining room of Guy Monthe's house.

146
Duquette, Tony

146.1 **Tony Duquette and Hutton Wilkinson, Palazzo Brandolini, Venice, Italy**

Source: fernandobengoechea.com.

Born: Los Angeles, California, 1914
Died: Los Angeles, California, 1999
Location: United States
Occupation: decorator, artist
Movement: twentieth century

Duquette is known for his neo-Baroque interiors and work in Hollywood and Broadway on set design.[73] He attended the Chouinard Art Institute in Los Angeles where the Bauhaus-influenced curriculum had little effect on his subsequent work. He got his start freelancing for designers William Haines, James Pendleton, and Adrian and caught the eye of Elsie de Wolfe who supported his start in the design world in the 1940s.

He began making costumes and sets for movies while simultaneously designing interiors for movie stars, nightclubs, window displays, and a number of hotels. His design sense crossed disciplines, and he was a celebrated furniture, product, jewelry and textile designer. He often used the same motifs across his designs, especially gemstone and sunburst patterns. His interiors displayed his penchant for color, ornamentation, and Far Eastern influences.

The homes that he and his wife Elizabeth lived in, in Beverly Hills, the mountains above Santa Monica, and in San Francisco, were decorated to the hilt, and served as marketing devices for his design business.[74] The couple entertained Hollywood film royalty, and their guests often turned into clients. Their houses comprised multiple pavilions, each decorated individually and idiosyncratically. His experience in theater and set design is evident in the fantastically elaborate interiors and gardens. The apex of his design came with his principal home and studio, Dawnridge. The elaborate ensemble had been a sound stage. It reopened as Duquette's center of operations in 1956; its centerpiece was the salon, with a stage where silent screen star Norma Talmadge had filmed. The other end had a gallery reached by twin stairs.

> A Dawnridge visitor, writer Clare Booth Luce, approached Duquette's body of work by listing his unusual materials:
>
> Starfish and stones, feathers and coral, tortoise and lobster shells, bones, eggs and antlers, butterfly wings, shark's teeth, leopard and snake skins, no less mirrors and crystal, silk, satin, silver and gold are incorportated into his creations. The effect is delightfully paradoxical.[75]

One wall grouping reveals the designer's eclecticism. An ensemble of a Baroque console and mirror was further embellished with a frame of elk and moose horns and a lobster, all painted gold; two candelabra vie for space with figurines from the San Francisco opera, and costume studies made by Duquette. A photographed table-setting for a dinner party included a leopard print cloth, gold plates and goblets, Baccarat crystal, and English chairs from Thailand, all lit from a tiered crystal chandelier; a gold plated armadillo carrying a bowl of pomegranates served as the centerpiece. Dawnridge had a guest house and Duquette rented out the studio and the guest house multiple times to tenants who turned into clients. The tenants who stayed at Dawnridge included Glynnis Johns, Zsa Zsa Gabor, Marlon Brando, and Sue Mengers. The place, and its designer, had its share of detractors. Fellow window dresser Simon Doyle referred to it as a "hallucinogenic quagmire of Mr. Duquette's exotica." Duquette had a one-man showing at the Louvre representing contemporary decorative arts, the first American artist to have done so, although his work contrasted with the popular modernist movement of the time. He is one of the select few to be active in interior design and fashion; he won a Tony award for his costume design for the 1961 Broadway production of "Camelot." While Duquette's exuberant style is frequently referred to as Baroque, he was more Victorian with his eclecticism and serial historicism. Appropriately enough, he and his wife lived in a nineteenth-century house in San Francisco, parts of which were decorated in Egyptian Revival.[76] Long-time collaborator Hutton Wilkinson continues the design business headquartered from Dawnridge.[77]

Major projects: Dawnridge; set design for *Kismet* and *Ziegfeld Follies*; costume design for "Camelot"; Hilton Hawaiian Village; Palazzo Brandolini; Elizabeth Arden residence and salons.

147
D'Urso, Joseph

147.1 **Joseph Paul D'Urso Swivel Lounge**

Source: Knoll, Inc., Joshua McHugh.

Born: Newark, New Jersey, 1943
Location: United States
Occupation: interior designer, furniture maker
Movement: late modernism

After studying interior design and architecture at the Pratt Institute in 1965, D'Urso continued his studies at the Royal College of Art in London and the Manchester College of Art and Design. D'Urso is known as a leader of the high-tech movement of the 1970s and 1980s that brought about a new wave of minimal, sleek residential designs. It was not immediately clear how the minimalist and high-tech design approaches could be combined, but that is where D'Urso excelled. There is sometimes a brusque quality to his designs, with heavy or surprising silhouettes that represented a new direction from that of classical or high modernism.

He began his career in New York as an assistant to Ward Bennett, whose influence is evident in D'Urso's use of industrial materials in residential applications. In 1969 he founded D'Urso Design; up until the 1980s, the studio designed mostly residential interiors for private clients. His major projects include a stripped down monochromatic interior for Calvin Klein's apartment and a showroom for Esprit. He designed furniture for Knoll, first in 1980, creating a collection of high and low tables and sofa and lounge seating. In 2008 he returned to Knoll to design the Swivel Lounge and the D'Urso Lounge collection, marked by a low to the ground, comfortable seat. About his furniture designs, D'Urso said "I like to play with forms, having straight lines against curves, and things that move and things that are solid."[78]

His design style is guardedly minimalist, with clean lines, smooth surfaces, and monochromatic and neutral color schemes. A Federation Townhouse project he did in New York shows the designer as someone not beholden to canonical modernism. It has modern touches to be sure, with its minimal hardware and recessed lighting. The overall effect is muted, with plenty of stone, timber, rattan, and sisal. Yet it contains enough surprises to be interesting: he uses polished bronze, and a pair of armchairs are burnt orange leather shells with olive-green velvet seat pads and back. The art collection is impressive, with a smattering of Warhols, and the furnishings are equally curated, with a Poulson lamp in copper and Saarinen endtables. In some of his newer designs, such as the Townhouse, he skillfully introduces pops of color. He was given the title of Fellow of the Royal College of Art in London, his alma mater.

Major projects: Swivel Lounge; D'Urso Lounge collection, apartment for Calvin Klein.

148
Eames, Charles and Eames, Ray Kaiser

148.1 **Ray and Charles Eames**

Source: John Bryson/Contributor.

Eames, Charles
Born: St Louis, Missouri, 1907
Died: St Louis, Missouri, 1978
Eames, Ray Kaiser
Born: Sacramento, California, 1916
Died: Los Angeles, California, 1988
Location: United States
Occupation: furniture makers, industrial designers, artists, exhibit designers
Movement: late modernism

The husband–wife duo of Charles and Ray Eames represented a great collaboration of art, architecture, technology, and design that ventured into many areas of artistic territory throughout their career. They pioneered the use of molded plywood in their furniture designs and created modern forms that remain in high demand today. Successful in life, their reputations have only increased since their deaths, and they now rank among the most significant people of post-World War II design, who brought the ideas and methods of the Bauhaus into American industrial design.

Charles was born in St Louis Missouri and studied architecture at Washington University in St. Louis from 1924–1926. In 1930 he began his own architectural office and in 1936 he accepted a design fellowship at Cranbrook Academy in Bloomfield Hills, Michigan. He later became the head of the design department at the school and met Ray Kaiser who became his second wife and design partner.

Ray Kaiser was born in Sacramento, California and studied painting with Hans Hofmann in New York.[79] In Provincetown, Massachusetts she was involved with founding the American Abstract Artists in 1940 before studying at Cranbrook where she met Charles. The couple married in 1941 and moved to Los Angeles to form Eames Studio in a joint partnership.

Charles worked with Eero Saarinen (whom he met at Cranbrook) winning two awards for their curved plywood furniture at the MoMA Organic Design in Home Furnishings exhibition of 1940. This technology was also used when the Navy commissioned

148.2 **Eames House living room, Pacific Palisades, California (1949)**

Source: Herman Miller.

148.3 **RAR rocking chair for Herman Miller**

Source: Treadway Toomey Auctions.

the Eameses to make molded plywood splints and stretchers for the World War II military. They again worked with Saarinen and also Edgardo Contini on Case Study Houses No. 8 and No. 9, as part of the Case Study House Program for *Arts & Architecture* magazine. Case Study house No. 8 was to be the Eames' own home, proving it to be a usable, practical design. It was simple, modern, and open, using manufactured materials, a precursor to today's prefab houses. The glass walls brought the hillside exterior into the home, and panels of bright colors enlivened the space.[80]

The Eames' furniture design and use of new methods of production garnered great results and their designs became massively successful. Molded plastic, foam, wire frame, wire mesh, fiberglass, and laminated plywood were used in their chair designs and they perfected the mass production of multi-curved plywood surfaces. The 670 Lounge chair with the 671 Ottoman designed in 1956 is perhaps one of their best known works. The DCM, DKR (Wire chair), and La Chaise with its organic form of fiberglass shell and wooden base are other iconic chair designs. Their work is seen at airports across the country with the Eames Tandem Seating. With their many designs in plywood and plastic, they sought to create furniture that was technologically complex in its manufacture, but whose production in large numbers would result in affordable pieces. The Eames studio designed the Herman Miller Showroom in 1950, which sold many of the Eames' furniture.

Ray also designed textiles, and her artistic influence is seen in the abstract forms and playfulness of color in some of the Eames' designed pieces. The Eames Storage Unit with its blocks of color is an example, and their Hang It All hook is another playful piece that may be connected to their interest in children's toys. The couple also had an interest in global design, creating *Day of the Dead*, a film about the celebration and folk art in Mexico and *Textiles and Ornamental Arts of India*, a film documenting Alexander Girard's exhibition of the same name for MoMA, New York. The latter film led to an invitation by the country's government to visit India and evaluate the impact of design on culture. The study was called "The India Report" and generated the founding of the National Institute of Design in Ahmedabad.

In the 1960s, the Eameses shifted their focus to exhibitions, films, children's toys, and photography.[81] One of their biggest undertakings was in 1969 at the IBM exhibition "Mathematica: A World of Numbers and Beyond," held at the California Museum of Science and Industry. *Communication Primer* and *Powers of Ten* are educational films the couple made during this period,

among many others. They are correctly heralded as two of the most important American modernists who brought European modernism to American industrial design. Yet a simplistic reading of them as modernists *tout court* misses the myriad cultural influences they drew on and the complexity of their larger designs, from their own house to their elaborate exhibition work.

Major projects: Case Study House No. 8 (Eames House); IBM Exhibit, Mathematica: A World of Numbers and Beyond; DCM; DKR (Wire chair), La Chaise; Hang it All; LCM chair; molded plywood screen; Eames lounge chair and Ottoman.

149
Ertegun, Mica

149.1 **Ahmet Ertegun and Mica Ertegun**

Source: Everett Collection/Shutterstock.com.

149.2 **Mica Ertegun and Chessy Raynor. Model apartment living room, Olympic Towers, New York, New York**

Source: Horst P. Horst/Contributor.

Born: 1927, Romania
Location: United States
Occupation: decorator
Movement: twentieth century

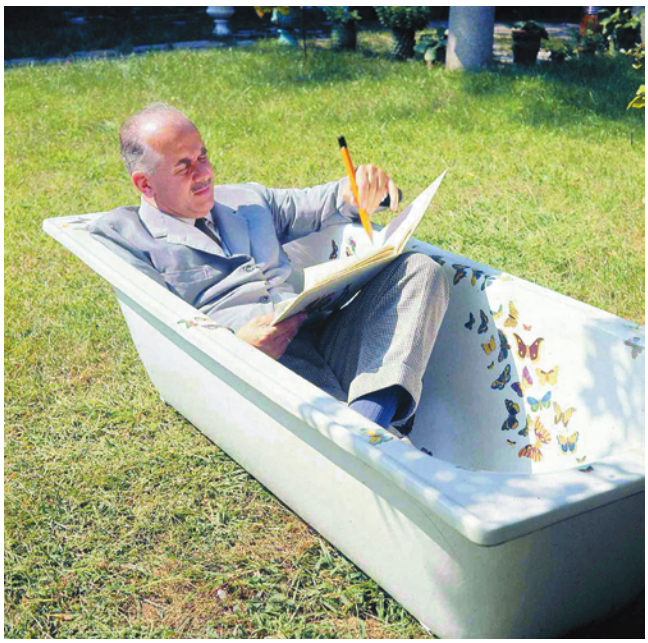
Ertegun left her home country in the 1940s, living in Switzerland, Paris, and then a farm in Canada after the Russian occupation came to Romania.[82] She married her husband, Ahmet Ertegun, the founder of Atlantic Records, in the 1960s and moved to New York. After attending the New York School of Interior Design in 1967 she and her friend, fellow socialite Chessy Rayner (1931–1998), started their residential and commercial design firm MAC II (which stands for Mica and Chessy) out of Ertegun's home.[83] The fashionable Rayner previously worked at the *Ladies Home Journal*, *Glamour*, and was a fashion editor at *Vogue.*

MAC II's first published project was the bedroom of a friend's young daughter, and by the 1980s they acquired a substantial client list. Ertegun's style is an elegant mix of antiques and contemporary, creating a sophisticated look for well-off clients. She uses subdued colors and clean lines to create comfortable, refined spaces. In an interview with *Architectural Digest*, Ertegun emphasized her focus on comfort: "I hate it when everything is so formal that you can't even put your feet up; when you can't sit down with a friend and feel comfortable."[84] Yet this must be considered within the context of her rigor and discipline, as both a designer and professional. The interviewer noted that she is "a pro, a straight-on pro, a no-small-talk pro, a hard, experienced and up-for-the-job pro."[85]

Ertegun has designed luxury homes for many high-profile clients, like music legends Keith Richards and Carly Simon, who Ertegun knew through her husband's music industry connections. Other clients include Warner Communications, Safra National Bank, Mr. and Mrs. Michael Eisner, and HRH Princess Firyal of Jordan. She has done a variety of project types from retail, apartments, residences, to offices around the world. She has been on the board of Archives of American Art and the World Monuments Fund, and her firm still operates today in New York City.

Major projects: Ertegun's home in Bodrum, Turkey; Keith Richards' home in Connecticut; New York Carlyle Hotel.

150
Fornasetti, Piero



150.1 **Piero Fornasetti in his bathtub with the décor "Farfalle" ("Butterflies")**

Source: Courtesy Fornasetti.

Born: Milan, Italy, 1913
Died: Milan, Italy, 1988
Location: Italy
Occupation: industrial designer, interior designer
Movement: twentieth century

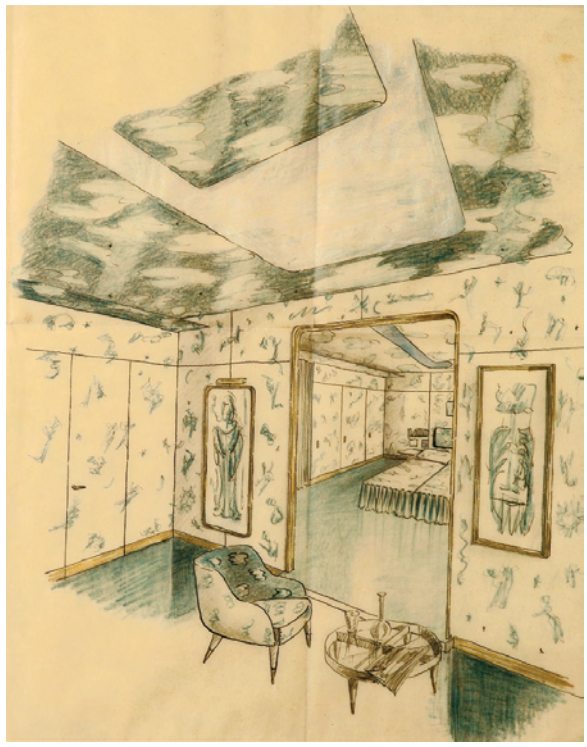
The Italian designer's celebrated black and white illustrations are instantly recognizable on products ranging from ceramics to wallpaper. Fornasetti is known for his *trompe-l'oeil* imagery and his design work with the Italian modernist Gio Ponti. After attending the Brera Academy of Fine Arts, Fornasetti began designing silk scarves, which Ponti saw and became interested in, sparking a career-long collaboration. Fornasetti came to interiors from an interest in certain types of product designs, some of them very famous. In the modern/Surrealist sphere, he appealed to people who, while contemporary, nonetheless wanted to collect ceramic cats and clown faces, and plates featuring a smiley sun. In an era when it wasn't fashionable to do so, he focused on ornament and decorative accessories.

Fornasetti designed furniture, ceramics, screens, and a variety of other products as canvases for his imagery, which has a three-dimensional quality. His whimsical style has similarities to surrealist art with witty and unexpected references. Obsessive variation is a hallmark of his work: he made 350 variations of opera singer Lina Cavalieri's face in his illustrations. Other frequently used motifs included the sun, moon, stars, playing cards, animals, and faces. Mass production was a component of Fornasetti's success and he created a range of products in porcelain, glass, wood, tin, and fabric.

Gio Ponti and Fornasetti's first interior design was a residence, Casa Lucano in 1951, with Fornasetti's trademark graphics on the furniture, draperies, and walls. Using prints of bookbindings on chairs was one of the ways that he inserted the unexpected into his designs. The duo collaborated on the steamship interiors for the *Conte Grande* (1949), and the *Andrea Doria* (1952), highlights of Italian post-war design.[86] The architectural interiors were modern, with furnishings by the furniture company Cassina; but the commissioned artworks referenced Italy's Roman, medieval, and Renaissance past with updated cubist representational murals. Fornasetti focused on the first-class Zodiac Suite, which drew on his famous motifs. His designs appeared on the walls, furniture, and bed linens. With its contemporary evocations of Italy's glorious history, the liners' luxurious, modern interiors indicated that Italian design had entered a

150.2 **Green room of Fornasetti's villa, Lake Como, Italy**

Source: Courtesy Fornasetti.



150.3 **Preliminary sketch for the "Zodiac Suite" (1951) of the transatlantic liner *SS Andrea Doria***

Source: Courtesy Fornasetti.

new era of greatness. For the public areas, he designed giant murals of fish behind nets. He and Ponti eventually had a falling out, with the latter accusing Fornasetti of being too decorative. A Formica pattern that looked like newspaper clippings was at issue.

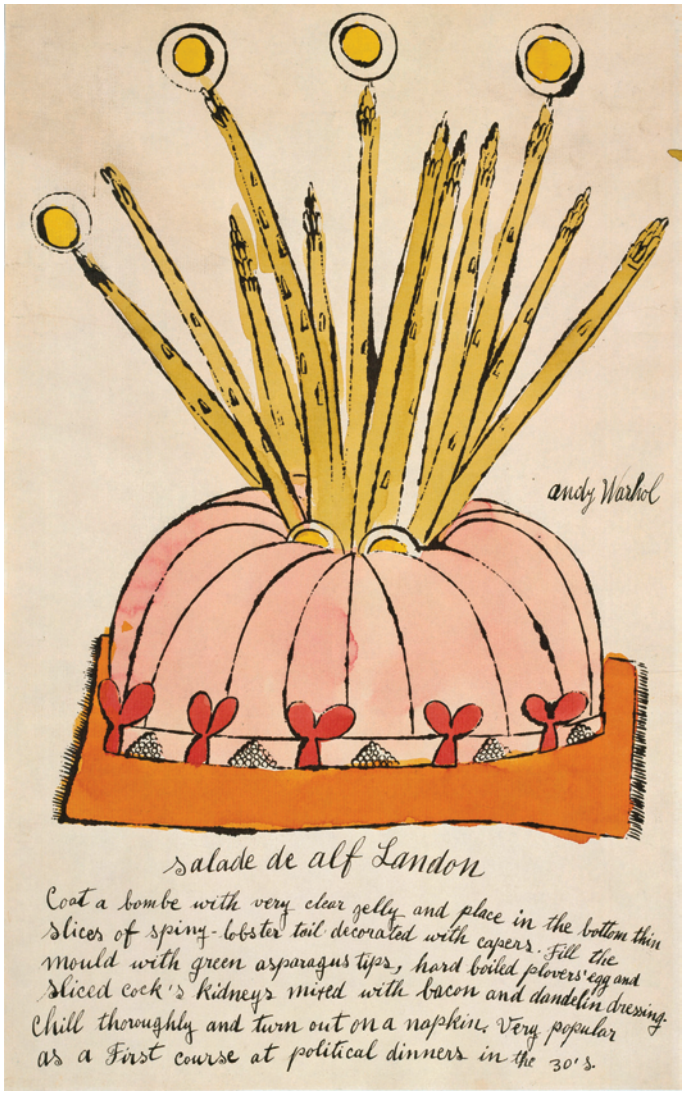
Piero often collaborated with architects, such as a house for his brother, Gigi Fornasetti, done with the architect Gabor Acs. Gigi managed Knoll's Milan showroom; work on the concrete, iron, and wood house began in 1949. The décor is a combination of classic modern pieces with Piero's ceramic cats alongside stuffed fish and ship models.

By the 1960s Fornasetti had produced over 11,000 different decorated objects. His popularity dipped in the 1970s, but has seen a recent resurgence with his son Barnaba Fornasetti continuing production of his work. Italian industrial designer Ettore Sottsass said that Fornasett could

> transform the world into a place of fantastic memories, into a supermarket of postcards, stickers, games, puzzles, writings, photographs that come from far-away lands where everything is beautiful, silent, pleasant, noble and even a bit comic, a bit ridiculous, a bit erotic, a bit beguiling.[87]

Major projects: Casino of San Remo; *Andrea Doria* interiors; cabinet screen printed Masonite on laminated and solid wood; Adam and Eve plates; Casa Lucano; La Gatta, Gigi and Selia Fornasetti House.

151
Frankfurt, Suzie



151.1 **Wild Raspberries**

Source: bpk Bildagentur/Sammlung Marx. Photo by Jochen Littkemann/Art Resource, New York.

Born: Los Angeles, California, 1931
Died: New York City, New York, 2005
Location: United States
Occupation: decorator
Movement: modernism/historicism

Frankfurt grew up in a well-connected family in Malibu, California. Before moving to New York, she studied history at Stanford University. She began work in the research department of the Young & Rubicam advertising agency and found her passion in decorating after she redecorated the office's interiors. She abandoned advertising and began decorating homes for private clients. Frankfurt was a historicist designer. Her most famous clients came not from the ranks of corporate America, but from the arts. She made historicist decorating seem cutting edge and not stodgy, a position that was furthered by her collaboration with Andy Warhol and her work as a decorator in the 1970s and 1980s.

Her design sense was inspired by historical styles and she decorated her own homes with Biedermeier and eighteenth- and nineteenth-century Russian furniture. Frankfurt met Andy Warhol in 1959 and they became lifelong friends after their collaboration for the cookbook *Wild Raspberries*, an amusing book aimed at those who don't cook. Frankfurt created the recipes while Warhol completed illustrations and Julia Warhola, his mother, worked on the text calligraphy. Although the book had a limited print run when it was unveiled, it was reprinted in 1997. She was caught up in the circle of artists and celebrities surrounding Warhol's social scene in New York and designed luxurious interiors for celebrities and wealthy business tycoons who sought to burnish their avant-garde credentials.

Frankfurt's clients included Robert Redford, Robert Mapplethorpe, and Roberto Polo, and her work was often published in the *New York Times* and *Architectural Digest*. In the latter half of her career she designed mostly family residences. Her friendship and collaboration with Warhol is revealing about them both: Warhol, the pop artist, appreciated the ability of a historicist decorator, and Frankfurt had a restrained but determined wild side.

Major projects: *Wild Raspberries*; Young & Rubicam lobby and conference room interiors; interiors for Roberto Polo's home.

152
Gensler Jr., M. Arthur

152.1 **M. Arthur Gensler Jr.**

Source: Courtesy Gensler.

152.2 **San Francisco International Airport Terminal 3 Boarding Area E, San Francisco, California**

Source: Joe Fletcher. Courtesy Gensler.

Born: Brooklyn, New York, 1935
Location: United States
Occupation: architect, interior designer
Movement: modernism, twenty-first century

M. Arthur Gensler Jr. is the founder of his namesake architecture and design firm, Gensler, which is the largest architecture firm in the world today. What Skidmore, Owings, and Merrill did for architecture, Gensler did for corporate interiors: He created a huge design enterprise that created modernist interiors for companies worldwide. He therefore advanced interior design as a profession when his one-time small business became a global design leader. The firm focuses on a wide array of design work, including interiors, architecture, branding, consulting, product design, planning, and urban design.[88]

Gensler was born in Brooklyn, New York and raised in West Hartford, Connecticut. He knew at a young age that he wanted to be an architect. His father was in the architecture sales industry as a sales representative for ceiling tiles, an experience that

152.3 **Howard S. Wright, a Balfour Beatty Company, Seattle, Washington**

Source: Heywood Chan. Courtesy Gensler.

152.4 **Hyundai Capital Headquarters, Frankfurt, Germany**

Source: HG Esch. Courtesy Gensler.

taught Arthur the importance of giving customers great service. Gensler studied architecture at Cornell and graduated in 1957. He worked with the architects of the Empire State Building, Shreve, Lamb, and Harmon, in New York; Norman and Dawbarn in Kingston, Jamaica; and Albert Sigal again in New York before moving to San Francisco.

On the West Coast, he found a job at Wurster, Bernardi & Emmons and worked on the Bay Area Rapid Transit System. The group allowed Gensler to work part-time while starting his own firm, M. Arthur Gensler Jr. & Associates Inc. in 1965. He began the company with Jim Follett and Arthur's wife Drue. Starting out making office interior arrangements and specifying finishes, they took over a market that furniture dealers had previously dominated, bringing a higher level of design to office planning. The small business struggled until Bank of America hired them to their San Francisco headquarters. Then, entrepreneur Donald Fisher hired the firm to design a retail clothing store. The Fisher/Gensler collaboration led to over 3,000 stores for Gap, Old Navy, and Banana Republic.

Gensler expanded his business throughout the years focusing on interiors at first, then expanding to architecture. The company has 46 locations across the globe and employs around 4,500 professionals, designing everything from products to restaurants and skyscrapers.[89] Gensler retired from the position of CEO in 2005, and his eldest son David is now one of the three CEOs of the firm.

In 2005, Gensler was awarded the Lifetime Achievement award from Ernst & Young LLP and is a charter member of *Interior Design* magazine's Hall of Fame, among many other awards. He helped found the National AIA Committee on Interior Architecture, and serves as a board member for the San Francisco Museum of Modern Art and the Buck Institute for Age Research. Gensler's initial interior and end-user focus is still the case today, and the firm has said, "Our basic belief is that we design from the inside out. We worry about how the space is going to be used, and then we create the building around it."[90]

Major projects: Bank of America's headquarters interiors; GAP stores; MGM Mirage; Apple stores; Shanghai Tower.

153
Girard, Alexander

153.1 **Alexander Girard (1973)**

Source: Buddy Mays/Alamy Stock Photo.

153.2 **Miller House, Columbus, Indiana (1953)**

Source: Library of Congress.

Born: New York City, New York, 1907
Died: Santa Fe, New Mexico, 1993
Location: United States
Occupation: interior designer, textile designer
Movement: modernism

One of the major figures of modern textile design, Alexander Girard helped to define interiors of the 1950, 1960s, and 1970s. The societal interests of the time, from rock music to environmentalism and student protests, made scant imprint on the era's architecture, but they were in keeping with Girard's colorful output. Nicknamed "Sandro," he was born in New York and raised in Italy. In 1932 he opened his studio in New York, relocating to Detroit in 1937. Many of his designs from the period have been reissued and are praised for their playfulness and bold color.

His collaboration with Charles Eames on the *Day of the Dead* film led to Girard's introduction to Herman Miller where he became the head of their textile division in 1952. He developed bright, saturated colored textiles and he was known for his use of magenta and pink. Most of the fabrics used in the time, particularly in office interiors, were neutrals that some found bland. The market lacked colorful textiles for commercial applications and Girard filled the gap; he added a line of patterned panel fabrics for desking systems.[91]

He also created furniture designs. His next venture with Herman Miller was the 1961 store Textiles & Objects that sold products he obtained during his travels around the globe as well as Herman Miller designs.[92] It was popular, but unprofitable and unaffordable to the many who visited the store. Girard's own designs have an apparent connection to the lively Mexican and Indian folk art that he cultivated in the shop. This was a stark departure from the modernists who disdained vernacular arts as folksy and antithetical to their interest in manufacturing and standardization.

153.3 **#3005 Facade Environmental Enrichment Panel (*c.*1971), designed for Herman Miller's Action Office 2 System**

Source: Treadway Toomey Auctions.

While working for Herman Miller, Girard created commercial interiors under his own name. He was part of the team, including the fashion designer Pucci, who designed shockingly colorful exteriors, interiors, logos, dishes, flatware, stationery, and uniforms for Braniff Airlines in 1965, completely recasting the company's look. Girard helped develop the practice, now referred to as branding, in which a design team creates whole spaces and experiences for clients and users, not only to respond to functional needs but to create a memorable image. Girard's work for Braniff included a famed series of chairs and sofas. La Fonda del Sol restaurant in New York City's Time Life Building (1956) was one of his notable interior design works. The project won a silver medal from the Architectural League of New York and incorporated Girard's famous sun motifs.

Girard's work departed from the pristine modernism of the previous era. Employing colorful plastics, textiles, and artworks, he imparted personality into his designs.[93] Two famous examples were collaborations with Eero Saarinen. For the General Motors Technical Center he acted as color consultant. For the Miller House, Girard's contribution added color and livability to the interiors. He designed a conversation pit filled with a riot of colorful pillows, a storage wall, custom rug design, and a collection of textiles that were seasonally rotated. The result is considered one of the most significant mansions of American mid-century modernism. The designer was always known for his sunny disposition that extended to his work. The subtitle of Christopher Hawthorne's article for *Metropolis* neatly summed up the designer's contribution: "Alexander Girard suffused an often dour movement with radiant joy."[94]

Major projects: Braniff designs; "For Modern Living" exhibition, Detroit Institute of Art; La Fonda del Sol; Miller Cottage; Miller House; corporate apartment for Hallmark, Kansas City.

154
Graves, Michael

154.1 **Michael Graves**

Source: Courtesy Michael Graves Architecture and Design.

Born: Indianapolis, Indiana, 1934
Died: Princeton, New Jersey, 2015
Location: United States
Occupation: architect, furniture, and product designer
Movement: postmodernism

The man who became one of the most significant figures of postmodernism was educated at the University of Cincinnati and then Harvard University. A formative moment early in his career was when he won the Rome Prize in 1960. He loved Italy, and that stay impacted his design throughout his decades-long career; the one-time modernist made it fashionable if not obligatory to make overt references to Roman and Renaissance architecture in design work. In 1962, he started teaching at Princeton. Graves was briefly part of a quintet of modernists, known as the New York Five; the group comprised Peter Eisenman, Graves, Charles Gwathmey, John Hejduk, and Richard Meier. The period is referred to as his "white days," referring to the ubiquitous white walls of modern buildings. Graves soon parted company with modernists, and became a central figure in the ground swell of dissatisfaction with modernism; this can be seen in his use of color (referred to as his "gray days"), his reliance on historical references, and his attention to form over function and programming.[95]

Author Christian Zapatka referred to two competitions "which turned a Princeton University professor into an overnight sensation." These were the Portland Office Building (1980) and the Humana Building (1982).[96] The former is one of the most significant structures of the twentieth century. After decades of Miesian office buildings, for commercial and government buildings alike, the Portland Building, with its giant keystone, rusticated facades, statue of Portlandia, and overscaled applied garlands, was a clear sign that a new era had begun. Just as important for interiors was a series of showrooms Graves did for the Sunar Fabric Company (e.g. Sunar Houston, 1980).[97] These highly visible projects constituted a shocking contrast to modern showroom designs. The antithesis of an open plan, suites of rooms were arranged *en filade*, as though they came from a Renaissance Palace; important rooms were round or oval, and connected by columned galleries. Graves cited his influences for these projects to include Hadrian's Villa and John Soane's Bank of England. The Sunar Showrooms demonstrated that postmodern design approaches proved successful at creating evocative spaces for retail contexts.

154.2 **Wheelchair accessible shower in the Graves residence, the Warehouse, Princeton, New Jersey**

Source: Courtesy Michael Graves Architecture and Design.

The meeting of one client, The Walt Disney Company, and the architect seemed preordained. The qualities of postmodern design, making reference to multiple historical forms and popular culture, and using a lot of color in the process, allowed Graves to quote liberally from Disney products in his work for them. At Walt Disney World, Graves' Dolphin and Swan hotels were replete with elaborate interiors and furnishings. His colors for Disney are bright, and one place on the colorwheel away from being primary; they relate to a company known for animation and theme parks, but they are sophisticated enough for four-star hotels. On the exteriors, dolphins and swans act as *acroteria*, at once making references to the history of animation and classicism. On his office building Team Disney (1986), in Burbank, Snow White's seven dwarfs hold up the classical pediment, acting as humorous *atlantes*. Postmodernist approaches allowed for dissolving the barrier between high and low, a juxtaposition that Graves exploited. Yet despite the irony, his Disney projects are serious design works whose effect is more opulent than funny.

His work with public buildings harkens back to a day when American civic buildings were grand structures that resembled Beaux-Arts institutions in Paris and London. For the stately Denver Central Public Library (1990) his office also did the interiors and furnishings.

As one of the major figures of postmodernism, he reintroduced into design color, figure, pattern, and formal play.[98] Among his many furniture designs are the Oculus and Finestra chairs. He also created product designs for Target and Alessi. He did several versions of a teakettle, whose whistling device alternately took the form of a bird, a coach's whistle, or a bell. This iconic Graves design was referred to in the *New York Times*' title of his obituary, "Michael Graves, Postmodernist Architect Who Designed Towers and Teakettles."[99] His work was a 180° turn from Marianne Brandt's functional teapot for the Bauhaus, and a commercial validation of many postmodern designs.

His activities in his last decade of life included a surprising turn: confined to a wheel chair, Graves became an advocate for a new approach to the design of health care with attention to the design of hospitals and rehab facilities.[100] He helped advance the regulation and standards for ADA in all public buildings by serving on the United States Access Board. He focused his attention on accessibility and aesthetics, for he considered most hospitals to be abysmal. His move into health care dovetailed with a belief that places of health should not look institutional, and that cultural influences are also part of wellness.

Major projects: The Humana Building; Team Disney; Swan Hotel; Denver Central Library; Washington Monument Scaffolding.

154.3 **Graves' paintings of a hospital room featuring patient room furniture designed for Stryker Medical**

Source: Michael Graves Architecture and Design.

155
Haines, William

155.1 **William Haines (1949)**

Source: Photographer Julius Shulman © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

155.2 **Broady House, Holmby Hills, California (1952)**

Source: Photographer Julius Shulman © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

Born: Staunton, Virginia, 1900
Died: Santa Monica, California, 1973
Location: United States
Occupation: decorator
Movement: modern/historicism

The actor turned interior designer started his career by winning an MGM contest that led to a film contract. His time at MGM took Haines from silent films into the sound era. He has the distinction of having been the nation's number one box office draw in 1930. Eve Golden writes that he played perfectly "happy-go-lucky" types because they were close to his own personality.[101]

He made films from 1922–1934. His career on-screen was waning when he decided to devote himself to interior design. His life and professional partner was Jimmie Shields. Haines started doing interiors for his close friend Joan Crawford. Commissions followed for Betsy Bloomingdale, Claudette Colbert, George Cukor, Carole Lombard, the Reagans, Frank Sinatra, Gloria Swanson, and Jack

Warner.[102] A career highlight was collaborating with the architect A. Quincy Jones on the 25,000 SF home for Walter and Leonore Annenberg, Sunnylands. It is considered a high point of American modernism.

His projects almost always included custom furniture, and a look at his furniture designs, such as the Valentine sofa or Brentwood chair, indicates his entire design aesthetic, at once formal and casual, with large modern pieces that reference historical forms, and include buttons, tufting, and welting.[103] Although weightier, with their modernized takes on historic forms, they resemble some of the pieces by Ernest Race. The style of his furniture and decorating came to be known as Hollywood Regency. That, and another stylistic moniker used to describe Haines' approach, Modern Baroque, indicates an intermediate position between historicism and modernism. The overall effect was light and contemporary, with some historic furniture pieces as part of the overall ensemble.

Major projects: actor, *Brown of Harvard*; art director, *Just a Gigolo*; Sunnylands; Mocambo Club; American Embassy, London; furniture designs, the Seniah, the Elbow, and the Pull Up.

156
Hampton, Mark and Hampton, Alexa

156.1 **Alexa Hampton**

Source: Courtesy Alexa Hampton.

156.2 **Alexa Hampton interior**

Source: Courtesy Alexa Hampton.

Hampton, Mark
Born: Plainfield, Indiana, 1940
Died: New York, 1998
Hampton, Alexa
Born: 1971
Location: United States
Occupation: interior designers
Movement: historicism

Mark Hampton started his career as an interior designer working for the innovative British decorator, David Hicks. The influence of Hicks was evident in Hampton's first two New York apartments; both bore the characteristics of the 1970s, including dark brown walls, patterned carpet, and foil wallpaper. For his apartments, Hampton used a Hicks patterned carpet, a hexagonal print of brown, white and gold. He used both Louis XVI armchairs and Saarinen Tulip chairs, in white. Soon thereafter, Hampton took a design U-turn and turned his back on contemporary design. The fame that came his way in the next three decades was as a traditionalist. Hampton left Hicks' employ to work for another major figure of decorating, Sister

Parish, who described him as being incredibly handsome. Cutting a dashing figure was part of Hampton's professional persona, and he was inducted into the Best Dressed Hall of Fame in 1991.[104]

He had studied at, in succession, DePauw University, the London School of Economics, the University of Michigan Law School, and New York University. At the age of 21 he had a master's degree in art history. He opened his own design office in 1976.

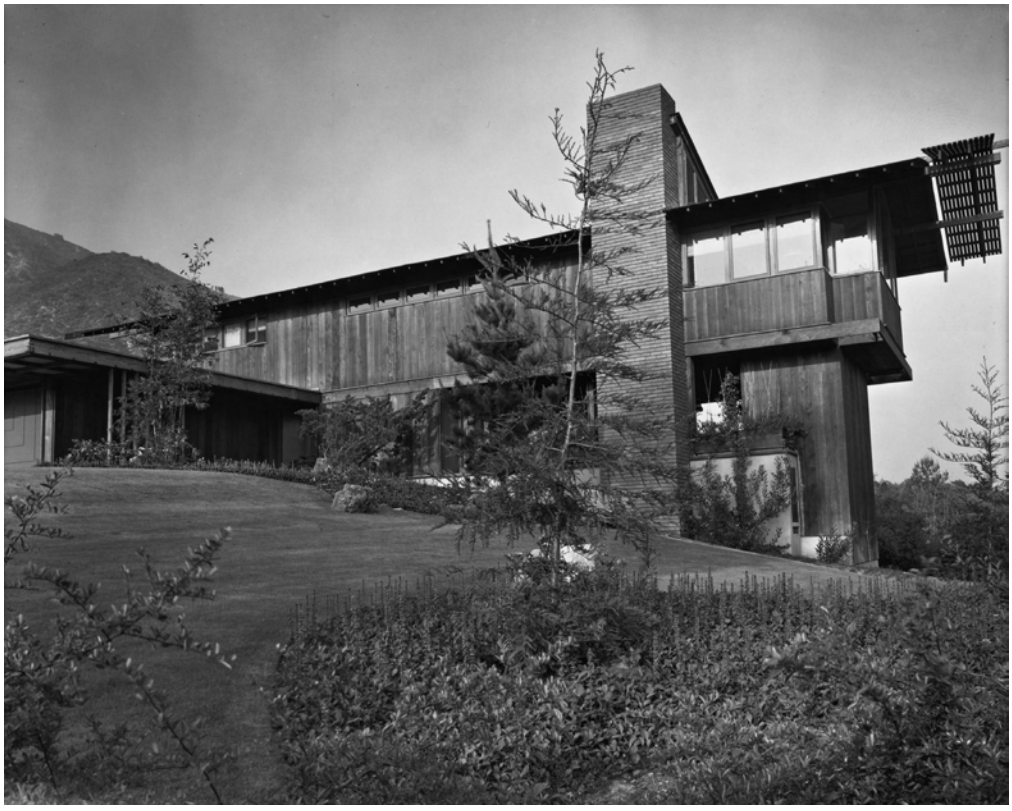
His tasteful designs came to epitomize the wealthy era of the 1980s, and his clients included Presidents Carter, Reagan, and George H.W. Bush. In addition to working on the White House, Blair House, and Camp David, Hampton's project list includes a suite of reception rooms at the State Department, New York's Gracie Mansion, and the American Academy in Rome. Because of his work for so many politicians, he bore the nickname "First Decorator": The roster of political figures for whom he designed include Pamela Harriman, John Kerry, Ed Koch, Mario Cuomo, Henry and Nancy Kissinger, and Jacqueline Onassis. Mrs. Onassis edited one of his decorating books. In Teresa and John Kerry's Boston home, for the dining room Hampton selected Queen Anne armless chairs with two Chippendale armchairs at the ends of the banquet-sized table. They sit on a Serapi rug; the walls are melon-colored. The accessories are a combination of Chinese porcelains and English silver candlesticks. He took advantage of the couple's collection of Flemish still lifes to give the room a historical appearance that is at once, American and international, and above all tasteful. The designer had no signature color scheme; for Denise and Prentis Hale, he used two tones of green; for Evelyn and Kenneth Lipper, he used a medium chocolate brown on the walls, green and red chintz, and burgundy velvet for the upholstery.

His fame led to television and appearances on *This Old House*, and *Good Morning America*; he wrote a column in the 1980s for *House & Garden*. His eponymous firm ran from 1976–1998.

He was widely read, taking in everything from Edith Wharton to Hermann Muthesius. He questioned the seriousness of designers who show no interest in art or architectural history. The designer who started his career with mirrored wallpaper in the 1970s was later considered an expert on various forms of classicism, from Palladio to Wren and Schinkel.[105] Upon her father's death, Alexa Hampton took over his firm and became a decorator and author in her own right.[106]

Major projects: The American Academy in Rome; furniture line for Hickory Chair; (with Mario Buatta) Blair House, Washington, DC; White House Christmas card; residential interiors projects for Estée Lauder, in East Hampton, New York, and Cap Ferrat.

157
Harris, Harwell Hamilton



157.1 **Mulvihill House, Sierra Madre, California (1951)**

Source: © J. Paul Getty Trust. Getty Research Institute, Los Angeles.

Born: Redlands, California, 1903
Died: Raleigh, North Carolina, 1990
Location: United States
Occupation: architect
Movement: modernism

Harwell Hamilton Harris was a modernist architect initially known for a series of houses in California. After visiting Frank Lloyd Wright's Hollyhock House in Los Angeles, he decided to be an architect and began working with the most significant modernists in the United States at the time, the Austrian-born Richard Neutra and R.M. Schindler.[107] Harris did so without any formal architectural training. The two architects had a profound influence on the work of their young employee. In the modernist design scene, he was a secretary for the American chapter of CIAM, the organization founded by Le Corbusier. In 1933 Harris started his own architectural practice in Los Angeles.

He began his practice with small modular homes, including his own house in 1931, which was a small structure with removable walls. His well-known project of 1941, the Weston Havens House in Berkeley, is perched on a steep sloped site. The structure supported decks overlooking the hillside vista. His focus on private residential homes in the California hills displayed his consideration of a site's features in his design process. A house for the United Gypsum heir, Harold English, similarly presented a demanding plot of land. Michael Webb wrote that the architect appreciated the opportunity, as he suffered fallow periods: "Through the Depression and

war he eked out a living designing houses that straddle the divide between the expressiveness of Wright and the machine imagery of Neutra."[108] The English House (1950) stood atop a formidable ridge in Beverly Hills, and was a cubist study of interlocking forms. Harris used materials in their natural state, concrete, wood, glass, brick or stone, although not steel. His open plan houses were devoid of symbolic references (other than modernism itself), and he relied on site, materials, and views to craft his vision of a middle class American modernism.[109] Harris relocated twice in his life, bringing his unrelenting and optimistic vision of modernism to the American South and East. While a select group of elite clients admired Neutra's houses, Harris brought a similar vision to a wider swath of the American public. His projects are similar in many respects to those of his mentor, Neutra, the difference being that Harris built in different locales and with smaller budgets. The Loeb House (1950), in Connecticut, was made almost entirely of wood; it is one room with Japanese *shoji* screens separating the separate functions. The Walter E. Clark House (1948), Lake Placid, like many of Harris' homes, was furnished with classis modern furniture, Alvar Aalto and Jens Risom armchairs, which sit on simple straw mats.[110]

He served as director for the University of Texas at Austin's architecture program from 1951–1955. Today, many of Austin's modern buildings have a quality of the Neutra era, delivered to them via Harris. He was later a faculty member at North Carolina State University in Raleigh, and he designed multiple understated homes in the area, which are appreciated by a small but devoted number of mid-century aficianados. Personally self-effacing, he never achieved Neutra's fame. His legacy, his biographer Lisa Germany writes, is a body of work whose many houses were "as warm as they were lean."[111]

Major projects: Johnson House, Los Angeles; Havens House, Berkeley; Loeb House, Connecticut; Ingersoll Steel/Borg Warner Demonstration House; Frederick Hoffman Wood House.

158
Hicks, David Nightingale and Hicks, Ashley

158.1 **David Nightingale Hicks**

Source: ©The Estate of David Hicks.

158.2 **David Hicks interior**

Source: ©The Estate of David Hicks.

Hicks, David Nightingale
Born: Coggeshall, Essex, England, 1929
Died: Britwell Salome, Oxfordshire, England, 1998
Hicks, Ashley
Born: London, England, 1963
Location: England
Occupation: decorators
Movement: late modernism

Icon of British decorating, David Nightingale Hicks is known for his designs of the 1960s and 1970s using bold colors, patterns, and a tailored mix of modern elements and antiques. He studied art and design at Central College of Art before working at J. Walter Thompson. He redecorated his mother's London home and in 1954 it was featured in *House & Garden*. The article boosted his design career and he established his decorating business under the name David Hicks Ltd.

Hicks designed wallpapers, fabrics, carpets, linens, and interiors. His signature design gesture involved a patterned chocolate-brown and foil wallpaper, often with burnt orange or gold accents. This wall finish, multiple versions of which Hicks designed, was

influential in establishing some of the most popular color schemes of the 1970s. His use of brown and other earth tones, in conjunction with geometric wallpapers, upholstery fabrics, and carpets, defined Hicks' designs (and those of his many imitators). The new design approach was happily received by a public who had grown weary of modernism's obsession with clean white spaces. Hicks' earth tones softened what had become a mechanical bent to some modern designs; it also reflected the growing concern for the environment that became an important rallying cry of the 1960s. Likewise his exuberant use of pattern contrasted with the anti-decorative stance that had held sway for decades.

His business grew to a global scale and he had offices around the world. His clients included Vidal Sassoon, Helena Rubinstein, the British royal family, and King Fahd of Saudi Arabia (Sassoon's shampoo bottles retain to this day the brown hue Hicks selected). He was known for his theatrical interiors and personality. In 1968 he designed the set of *Petulia* for Julie Christie and one of his designs for a living room was equally dramatic, featuring Victorian furniture with magenta leather and purple tweed walls, a surprising contrast of old and new that was in touch with the counter-cultural spirit of the 1960s. He authored numerous design books and in *David Hicks on Living—with Taste* (1968) he wrote, "My greatest contribution as an interior designer has been to show people how to use bold color mixtures, how to use patterned carpets, how to light rooms and how to mix old with new."[112] His projects demonstrated the reason for his confidence. One room was all red, with red walls, a red and brown geometric carpet, and red contemporary sofas with red upholstered regency armchairs; another room was cream, with cream-colored Parsons tables and brown leather sled-based chairs; working with a classical room, he painted the walls the color of espresso, which made the classical detailing stand out; in a stairwell, he paired a brown and white houndstooth wallpaper with orange carpet.

His son, Ashley Hicks is also a designer and architect with a practice in London. Ashley studied at the Architectural Association in London and created his first furniture collection in 1997, which included a reinterpretation of the Greek Klismos chair called Jantar Mantar. He also designed shop interiors for his then wife Allegra Hicks' fashion and home store.[113] Ashley continues his father's legacy through a memoir of his father; the *David Hicks by Ashley Hicks* collection of fabrics and carpet has benefitted from the twenty-first century nostalgia for the 1960s and 1970s.

Major projects: yacht for King Fahd of Saudi Arabia; room for Prince Charles and Princess Anne; nightclub on *QE2* Ocean liner; *Petulia* set.

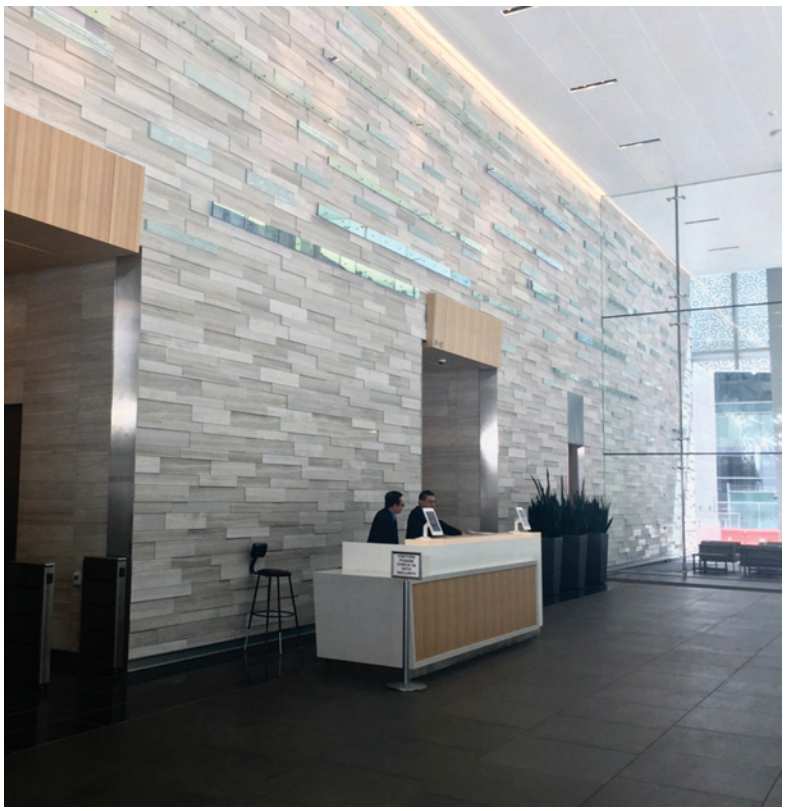
158.3 **Ashley Hicks**

Source: © Ambrosia Hicks.

158.4 **Ashley Hicks interior**

Source: © Ashley Hicks.

159
HOK



159.1 **535 Mission Street, San Francisco, California**

Source: photo by author.

Location: United States
Occupation: architecture, interior design
Movement: modernism, twenty-first century

The architecture firm started in 1955 in St.Louis and grew quickly. It now employs 1,600 people in 23 offices worldwide. Interiors was a focus from the start, but even more so now, although the firm also offers engineering, landscape architecture, planning, and other design services. While the firm does interiors in all major sectors of the market, including hospitality, education, and residential, they specialize in workplace interiors and health care.

Three projects from HOK offices are indicative of their output: AT&T Global Network Operations; Cisco Systems Technology Center; and IBM e-business. AT&T has 198,000 SF, and 700 employees, Cisco Systems has 260,000 SF and 1,200 employees, and IBM has 60,000 SF. HOK is a large architecture firm that has the resources to handle large commercial interior design projects, and its goal is to bring an increasingly sophisticated level of design to them.

The firm was founded by George Hellmuth, Gyo Obata, and George Kassabaum, who were all graduates from Washington University in St. Louis. Hellmuth's nephew, William Hellmuth, now acts as president of the firm. With design leaders in each of HOK's offices, there are many people who are involved in shaping the firm's interiors practice. Vincent Ng, graduate of SUNY, is principal and Director of Interiors of HOK Washington; Tom Polucci is the Director of Interiors of HOK New York, and who specializes in workplace design. Marlene Liriano was previous Vice President and Director of Interiors of HOK Florida and now works as Managing Director at the IA Interior Architects Miami office. She was the IIDA Global President for 2016–2017.

Major projects: Liriano: HBO Latin America, Microsoft, American Airlines; Ng: Sprint, Booz Allen Hamilton, Gartner and Deloitte; Polucci: Avon, Starwood Hotels, Aegis Media.

160
Hopkins, Michael

160.1 **Michael Hopkins**

Source: Photo by Anthony Weller, VIEW Pictures Ltd/Alamy Stock Photos.

160.2 **The Forum in Norwich, UK**

Source: Oscar Johns/Shutterstock.com.

Born: Poole, Dorset, England, 1935
Location: United Kingdom
Occupation: architect
Movement: twenty-first century

Sir Michael Hopkins is a leader in high-tech architecture along with fellow Brits Norman Foster, Richard Rogers, and Nick Grimshaw. Hopkins' father was a builder and he followed his interest in building, studying at the Architectural Association. He worked with Norman Foster for eight years before founding his architectural practice in 1976 with his wife Patty; the imprint of his time with Britain's technological giant is clear in Hopkins' work.[114] Christina Donati, who wrote a monograph on the architect, articulates two phases to the architect's career: a radical high-tech phase, and the more recent phase of historical synthesis, which simultaneously displays an interest in sustainability. The firm has offices across Europe, Asia, and the Middle East. It is the firm's deft handling of updating tradition that has given it a specialty of designing projects in historic contexts.

One of Hopkins' first buildings, the Hopkins House (1975) in Hampstead, is in multiple respects a homage to the Eames' house in Santa Monica. It was made with minimal steel columns, corrugated metal panels, and a lot of glass. Many of his early projects were industrial-looking, making little concession to history or context, and utilizing prefabricated materials. This group includes the Greene King Brewery (1980) and the Patera Building System, a metal system of prefabricated trusses that the architect utilized for his own offices in 1984. Yet Hopkins was soon thereafter to part company stylistically with Foster for the projects of the rest of his career.[115]

A benchmark in the shift was the Mound Stand, London, started in 1984. With a seating area fronting a cricket field, it was Hopkins' first project in a historical vein. The site included an 1890s brick

arcade. Hopkins extended the six brick archways with 21 similar arches. Atop the brick structure, Hopkins followed with a band of glass block, and atop that a band of steel and glass, finishing the structure with a tensile fabric roof. A prominent project in the neighborhood of St. Paul's Cathedral followed, Bracken House. The newspaper offices started at the street level with pink Hollington stone, on top of which sits a high-tech façade of bay windows.

The Glyndebourne Opera House is smack-dab in the middle of a historic village. Hopskins beat out Foster and James Stirling. He again worked magic with a combination of brick, concrete, and steel framing. The project took advantage of the local material, brick, and is historical in the way that Louis Kahn's Exeter Academy Library was, a project that Hopkins openly admired.

Several prominent office projects, for the Inland Revenue Center (1992), and an office block across from Pugin's Houses of Parliament, similarly wove facades of multiple materials, including concrete, curtain wall, glass block, and the brick that became a Hopkins trademark. The firm developed an interiors component out of its operations, and it has become noted for developing workplaces that are historically resonant, sustainable, and with layouts that are egalitarian more than hierarchical. Many of his projects in the twenty-first century have reached their soft vision of high tech by utilizing wood, inside and out. Laminated timber figures prominently in the Jubilee Campus of the University of Nottingham. One result of the architect's interest in tradition is that his projects are frequently described as being "British." In an interview, he explained: "I have become increasingly interested in the idea of a building growing out of its physical context, whatever the sort of building."[116]

He has been awarded a CBE and Knighted for Services to Architecture. He won the RIBA Gold Medal for Architecture in 1994 with his wife Patty Hopkins. His thoughtful approach to crafting workplace solutions reached a height with the WWF UK Headquarters Living Planet Centre. Hopkins did the architecture and interiors. The 80m long curved timber shell is shaped like an airplane hangar, only it contains within it a linear plant-filled atrium. Long trays of workstations overlook the green space. Full-height walls are few, so the place is bathed with light. It is an office building whose technological moves are softened with natural elements. The result is a place that looks like a fun place in which to work and where everyone has a view.

Major projects: with Norman Foster, Willis Faber and Dumas Building, Ipswich; Bracken House; New Opera House at Glyndebourne; Queen's buildings at Emmanuel College, Cambridge.

161
Inchbald, Michael John Chantrey

161.1 **Michael Inchbald with his family at Stanley House, Milner street, Knightsbridge, London, UK (1960)**

Source: Chris Ware/Stringer.

161.2 **Michael Inchbald, The Queen's Room, *QE2* (1969)**

Source: Cunard North America.

Born: Thurlestone, Devon, 1920
Died: London, England, 2013
Location: United Kingdom
Occupation: interior designer
Movement: modernism/historicism

Inchbald was an English designer who was known for being cosmopolitan and audacious. Historical authenticity was not an Inchbald hallmark. He is also known because with his first wife, Jacqueline (née Bromley) he started the Inchbald School of Design, referred to as Europe's first interior design school.

It is a truism that designers and clients are either modernists or traditionalists, when there have been a few free-spirited individuals, such as Robsjohn-Gibbings, who freely crossed back and forth across the divide. Inchbald's freewheeling approach to historical accuracy is evident in his own home, Stanley House, a Victorian structure that he inherited from his uncle; Inchbald remodeled the house to look like it was Georgian. He was exceedingly proud of using linoleum in the drawing room, a prominent example of his willingness, indeed enthusiasm for, using new synthetic materials.

From a noble family, he started his design career attending one of the world's preeminent institutions, the Architectural Association. With his position in society and education, he seemed poised for a distinguished career in architecture, but he was drawn to interiors

and furniture. His ability as a gifted sketch artist helped him to win the *Shape of Things to Come* competition in 1946. In 1955, he won the Pirelli National Chair Design Competition, for his entry, "Mambo." In concert with other modern chairs being produced in Britain in the 1950s, the chair was made of welded iron, covered in woven cane, and with foam rubber cushions upholstered in linen. Inchbald's contemporary (and a kindred spirit in terms of their interests in modernism and traditional design) Hugh Casson used the chairs in several of his interior design projects.

Inchbald worked on or consulted on several prominent hotels with their extravagant historicist interiors, including Claridge's, the Savoy, the Berkeley Hotel, and the Carlton. His ballroom for the Berkeley was everything one expects of a top tier hotel. The grand tall space with Renaissance detailing was a coordinated ensemble of whites, creams, grays, and muted greens. The patterned carpet sported upholstered reproduction neoclassical furniture. The experience made him a natural to call to consult on the interiors of Buckingham Palace. Yet these projects have nothing in common with his first-class saloon of the ocean liner, the *Queen Elizabeth 2*. For the *QE2*, he designed everything from the vertical surfaces down to the furnishings and ashtrays, mostly of plastic. The ceiling in the low space was an expanse of white glass-fibre reinforced plastic: a field of lozenge shapes illuminated the floor through a programmed multi-colored light show. The column casings were made of the same material, and resembled upturned trumpets. The white plastic Lurashell pedestal chairs and tables were custom made for the project. Coffee-colored leather upholstery, walnut tabletops, a heavy-pile carpet, and other high-end finishes made the contemporary space appropriate for first-class passengers.

He had other work in the niche market of ocean liner interiors, working on the Cunard Line's *Saxonia* and *Ivernia*. Interiors historian Anne Massey described his work as "an incongruous mix of the modern and the traditional."[117] The *Saxonia* first-class lounge was lined with pink plastic, studded with mirrors and painted flowers (it was later redecorated). The ocean liner *Pendennis Castle* used fake brick in its interiors, a detail that not all critics agreed with. Inchbald was quite happy to occasionally be a modernist, and also a historicist.

Inchbald's family home, Stanley House, played an important role throughout his career. He moved into it as a precocious student, when his uncle owned it. When it was his, he remodeled two attic rooms into a "bedsit" for two college-age women. He extensively remodeled the house in the years 1957–1959, bestowing on it the Georgian history that it had never had. Each stage was carefully documented, and Inchbald used the mini-projects as opportunities to garner publicity. After his passing, its contents were to be sold at Christie's. The house opened to the public, and in a final burst of glory hordes flocked to see the designer's house before it was dismantled.

Major projects: first-class stateroom, *QE2*; Plessey headquarters; Bank of America headquarters; Dunhill's, Jermyn Street; Savoy American Bar.

162
Jacobsen, Hugh Newell and Jacobsen, Simon

162.1 **Hugh Newell Jacobsen and Simon Jacobsen**

Source: Courtesy Jacobsen Architecture.

Jacobsen, Hugh Newell
Born: Grand Rapids, Michigan, 1929
Jacobsen, Simon
Born: Washington, DC, 1965
Location: United States
Occupation: architects, interior designers
Movement: twenty-first century

After graduating from Yale's School of Architecture with a master's degree in architecture and a short apprenticeship with Philip Johnson, Hugh Newell Jacobsen started his eponymous firm in 1958. His projects have been built and published worldwide, winning over 100 awards for excellence in design.[118]

The firm is known for its residential design and all-white interiors, and its clients have included Jacqueline Kennedy Onassis, James Garner, His Majesty King Hussein of Jordan and Her Majesty Queen Noor, and Meryl Streep. Often, the projects take the shape of traditional gabled homes with simple rectilinear plans. The firm infuses modern and clean-lined elements with the spirit of the American East Coast vernacular. The Clarke House (1995) in Maryland presents a row of seven gables as a strikingly formal façade that lies perpendicular to a long driveway. *Architectural Digest* described the project as a "hard-edged abstraction of the farmhouse vernacular."[119] The studied take on traditional forms suggests postmodernism, in the way that a Margaret McCurry project in Southwest Michigan does. There is no mistaking a Jacobsen/Jacobsen project for an actual farm; their projects resemble farmhouses as viewed by Picasso, and inhabited by very rich people. The boxy designs with hipped roofs are formal, often with long approaches, and symmetrical balancing of outbuildings that frame a view of the distant house proper. They are most often white clapboard, although some are in fieldstone (Segal House, 2002) or weathered shingles.

Their interiors, in contrast are strikingly modern, yet through colors (or the lack of them) and materials in concert with the exteriors. When published, they almost all have white sofas, and a library of gridded shelves has become a signature design feature. Several of their projects contrast a formal closed front façade with an all-glass garden façade, another feature that renders the interiors contemporary. The firm's studied design sense is also translated to furniture and they have designed several collections of furniture and lighting, including sofas, tables, and beds, which they use in their projects. Unlike their architectural exteriors, their furniture lines sit firmly in the modern camp. The boxy large-scale pieces make scant reference to vernacular furniture traditions. In marketing photos, they are almost always shown in white.

162.2 **Windsor Welles IV, Vero Beach, Florida (2006)**

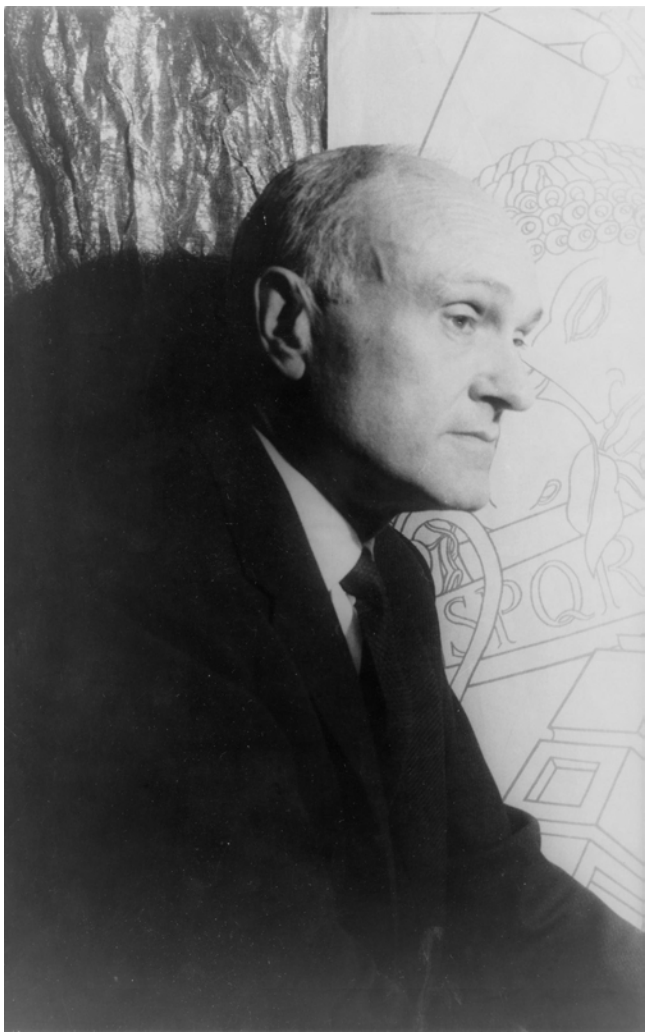
Source: Courtesy Jacobsen Architecture.

Simon Jacobsen is now the principal partner of the acclaimed architectural firm Jacobsen Architecture, LLC, working with his father and partner Hugh Newell Jacobsen. They operate a company of nine architects with projects throughout the United States, the Caribbean, Europe and the Asia. Their focus is custom residential, and smaller scale commercial and institutional architecture.

Simon Jacobsen's work is widely published in print and television, including *Casa Vogue*, *Architectural Digest*, the *Washington Post*, the *Wall Street Journal*, and *HGTV*. Jacobsen is also a contributor to *Architectural Digest.* The firm has received numerous awards, among them six National Honor Awards from the American Institute of Architects, multiple AIA chapter awards, and 20 awards for excellence in house design from the journal *Architectural Record*.

Major projects: American University in Cairo, Library; University of Oklahoma Art Museum; Robinson and Jean Baker's Horsehead Farm; Simon Jacobsen Residence, Washington, DC; Kahlbetzer Residence, Florida.

163
Johnson, Philip



163.1 **Philip Johnson**

Source: Library of Congress, Prints & Photographs Division, Carl Van Vechten Collection.

163.2 **Glass House, New Canaan, Connecticut (1949)**

Source: UNL Messana Collection.

Born: Cleveland, Ohio, 1906
Died: New Canaan, Connecticut, 2005
Location: United States
Occupation: architect
Movement: modernism, postmodernism

The eclectic American architect and designer was born into a wealthy Ohio family. A minor figure in the Harlem Renaissance in the 1920s, he earned serious modernist credentials by collaborating with Mies van der Rohe, an important figure throughout Johnson's life. In his seventies Johnson became one of the most significant architects in the world when he created a series of postmodern commercial office buildings. Confirming his ability to remain current and reinvent himself, he dabbled in deconstruction in his later years, through a series of small-scaled collaborations.

Johnson came late to his career of architecture and design. He enrolled in Harvard in 1923, and graduated in 1930. In 1940 he returned to Harvard, studying under Walter Gropius and Marcel Breuer and graduating in 1943. Museum of Modern Art (MoMA) director Alfred Barr, Jr. hired him as the museum's architecture curator.[120] Johnson's tenure included two of the seminal exhibitions that helped established modernism in the United States. The "Modern Architecture" exhibition presented works by Gropius, Le Corbusier, and Mies van der Rohe to an American public, many of whom were unfamiliar with them; a subsequent exhibition, "The International Style" was equally influential for giving a new, if controversial, name to the modern movement.

Johnson worked with Mies van der Rohe in the Seagram Building in New York City (1954–1958). Johnson's contribution was the interiors of the public spaces, including its Four Seasons restaurant. What Johnson had displayed in his International Style exhibit became the basis for one of New York's most famous restaurants, with Brno and Barcelona chairs, chain curtains, and chandeliers made out of brass rods. With artwork by Picasso, Joan Miró, and Jackson Pollock, the *New York Times* called the ensemble "spectacular, modern, and audacious." One of Johnson's most famous buildings is his residence that he was working on during and after his collaboration with Mies, the Glass House.[121] A one-room residence with glass on all four sides, it is often compared to Mies' Farnsworth House, a form of flattery that Mies did not necessarily appreciate, as he felt that his work had been copied. Like the Farnsworth House, Johnson's Glass House has no interior walls, other than a core element that houses the toilet and shower.[122] Spaces, such as a dining area and a sleeping area, are indicated by free-standing elements: a landscape painting on a stand indicates the boundary between the living and dining areas.

Johnson's early modern works do little to prepare one for his stylistic about-face when he created the first major postmodern monument, the AT&T Building (now the Sony Building) in New York City in 1979. The building's use of historic forms, including a barrel vault, broken pediment, and triumphal arch, was in sharp contrast to the glass curtain-wall of the Seagram Building. In his most prolific period (1967–1991) he partnered with John Burgee, enjoying two decades of crafting high-rise corporate office buildings and civic structures in postmodern dress. His success as a corporate architect aroused criticism and jealousy from staunch modernists who abhorred postmodernism and who never achieved his level of success.

He continued exploring throughout his life. He was increasingly drawn to deconstructivist forms, consulting with Frank Gehry and the sculptor Frank Stella on one of his last designs, a sharply angled red and black pavilion in the Glass House grounds called "Da Monsta." He was on television multiple times, a medium in which he excelled, including a famous interview with Charlie Rose, commenting on art and architecture, and being able to discuss major movements such as modernism, postmodernism, and deconstruction, in art and architecture, in an accessible, entertaining way. The long-lived Johnson was erudite, fulsome in his praise of others, and modest in discussing his own work.

Major projects: "Modern Architecture" exhibition: "International Exhibition"; Seagram Building; Glass House; New York State Theater; AT&T Building; Munson Williams.

164
Kagan, Vladimir

164.1 **Vladimir Kagan (2009)**

Source: Vittorio Zunino Celotto / Staff

Born: Worms, Germany, 1927
Died: Palm Beach, Florida, 2016
Location: United States
Occupation: furniture maker
Movement: modernism

164.2 **Armchair (*c.*1953)**

Source: Brooklyn Museum.

With a career lasting over 60 years, Kagan has made a great contribution to modern furniture design with his sweeping forms, often with sculpted wood arms and legs. Kagan was born in Germany to a Russian family and immigrated to the United States in 1938.

He had an interest in painting and sculpture, but architecture was his topic of study at Columbia University. His father Illi Kagan was a master cabinetmaker and in 1947 Kagan worked under him in his woodworking shop to learn furniture making. Kagan opened his own shop in 1948.

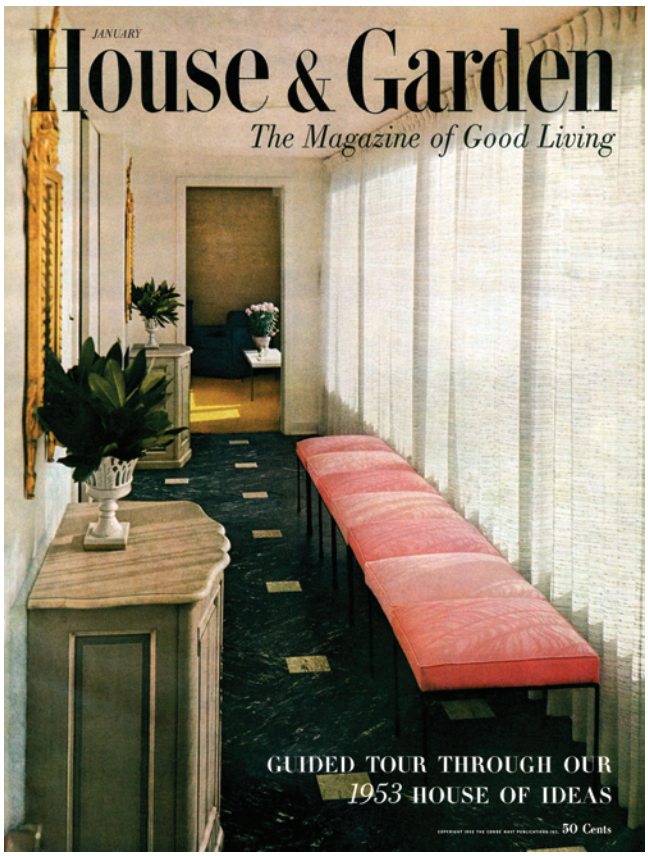
Projects he has completed include the Delegate's cocktail lounges for the first United Nations Headquarters in Lake Success, New York (1947–1948); design of the lobby of the Standard Hotel Downtown Los Angeles; furniture designs for Gucci stores; and Nobu Restaurant in Milan. His furniture pieces often use wood and take on organic, sculptural forms with inspiration from nature. Breaking away from linear designs, Kagan favors sinuous profiles and elegant, sweeping legs, and he is most known for the furniture he designed in the 1950s and 1960s. While his work grew out of the modernist tradition, he is less constrained regarding form, and some of his larger pieces predict the amorphous forms that Zaha Hadid would make some 60 years later.

He has designed for clients including General Electric, General Motors, Walt Disney, and American Express in the corporate sector, and Marilyn Monroe, Gary Cooper, and Lily Pons in the residential arena. Many high-profile celebrities throughout the years have collected Kagan's designs and the Victoria and Albert Museum, Vitra Design Museum, Cooper Hewitt Museum, and Metropolitan Museum of Art, among others all have Kagan furniture in their permanent collections.

Kagan worked as a professor at the Parsons School of Design in New York and was on the Advisory Commission of the School of Art and Design in New York. He has won many design awards including the Lifetime Achievement Award of the American Society of Furniture Designers in 2000. He has showrooms around the country that continue to sell his contemporary pieces. Asked by design-boom.com to describe his style, he answered "romantic, organic, sculptural, curvaceous, architectural."[123]

Major projects: Omnibus sofa; Cubist dining chairs; Contoured armchair.

165
Kahane, Melanie



165.1 **Hallway of the House of Ideas (1953)**

Source: Haanel Cassidy/Contributor.

Born: New York, 1910
Died: New York, 1988
Location: United States
Occupation: decorator
Movement: late modernism, historicism

A self-described decorator who made historicism address modernism and become contemporary. Her audacious design moves had the effect of pushing interior design in new directions. The intensity of Kahane's work lay in her use of bright colors, such as orange, pink, or chartreuse, and figural high-contrast patterns. Her use of color and pattern is why her projects were often described as "eye-catching" or having "pizzazz."

A graduate of Parson's Paris school, she produced two projects early in her career that established her reputation: the Red Hot stove (1946) and the Black and White in Pumpkin room, also from the 1940s. These projects demonstrate that her unconventional use of color arrived early in a career that started during the Depression. The former work of product design was a fire-engine red kitchen stove, one of the first of its kind; the latter was a showroom at the Grand Central Palace. It included three black and white patterns, at different scales, and orange Louis XVI armchairs. Her colors, orange and pink, pink and red, red and orange, predated the 1960s when such combinations became widespread, although that is when her reputation soared.[124]

Kahane's client roster included Lord and Taylor, NBC, NASA, and Shubert Theaters. She did hotels, apartments, retail, and theaters. Clients were drawn to Kahane seeking the distinctive look for which she was known. Her designs were contemporary, up-to-date, and fashionable. She used the latest materials, such as fiberglass draperies, rubber, and vinyl, which she used as inexpensive alternatives to tile or marble; she acted as a consultant to many product manufacturers. Her occasional audacious use of color has overshadowed the breadth of her work in a career that lasted four decades.[125] It was in the 1960s that she focused on intense pairs of colors, which brought interior design chromatically into the arena previously dominated by record album covers, paper dresses, and pop art. She

continued to stay attuned to trends, and moved into a beige phase in the 1970s, and to rich, deeper colors in the 1980s when she did multiple historicist projects. A deep wine color dominated an apartment for the producer Billy Rose, and the Manhattan restaurant Alfredo.[126] She did some restoration work, and even contributed a design of a cabinet for the US Space Shuttle.

She was a Manhattan hostess because her husband was the prominent newscaster Ben Grauer. Many of her activities underscored her central position in the Manhattan decorating scene.[127] The member of the *American Society of Interior Designers* (ASID) did a television documentary on Scandinavian design. She wrote a book, *There's a Decorator in Your Doll House*. Her part in the decorator vs. designer debate arrived when she provocatively proclaimed that to decorate and to design were the same thing. For someone who was so influential in her day, she is little remembered today. Active from the 1940s to the 1980s, she really hit her stride during the 1960s, when her work brought the counter-cultural excitement of the 1960s into the world of historicist interior decorating.

Major projects: Shubert Theater, Boston; lightbulbs for Westinghouse; Red Hot stove; Black and White in Pumpkin room; cabinets for the Space Shuttle.

166
Keller, Dale and Keller, Patricia

166.1 **Dale and Patricia Keller**

Source: Courtesy Dale Keller and Associates.

166.2 **Lanka Oberoi Hotel, Colombo, Sri Lanka (1974). Lobby**

Source: Courtesy Dale Keller and Associates.

Keller, Dale
Born: Tacoma, Washington, 1929
Died: Bellevue, Washington, 2016
Keller, Patricia
Born: Seattle, Washington, 1926
Location: Hong Kong, United Kingdom, United States
Occupation: interior designer, hospitality
Movement: modernism

The American-born Dale arrived at Tokyo University in 1953 to study the history of Japanese and Chinese architecture. In 1955 he established an import/export business in the Japanese capital. He met Patricia in 1957 when she was traveling through Japan. A tie that connected them is that they had both studied at the University of Washington under famed educator Hope Foote. Once married, they were able to parlay a specialty in hotel interiors into an international design organization with offices in Athens, Hong Kong, London, and New York, and projects across the globe. At its height, their business was the largest interior design firm specializing in hospitality. They were known for modern designs, creating a modern alternative to top tier historicist hotel interiors.

They initially focused on Asia.[128] After three projects in Tokyo, they relocated to Hong Kong and set their sights on China. They were one of the few non-Chinese firms to establish a foothold there. The Fragrant Hill Hotel, Beijing, was marketed as the first modern hotel in China.[129] They frequently collaborated with top-tier architects who did the buildings, while the Kellers did the public rooms and guest rooms. In this capacity, they collaborated with I.M. Pei, Leandro Locsin, and Skidmore, Owings, and Merrill.

Another early project of theirs was the Bali Hyatt, one of the first modern luxury resorts. Its innovation lay in its layout: guest rooms were sprinkled among a series of autonomous pavilions that drew from vernacular traditions instead of a series of rooms strung along the corridors of a giant building. The Kellers brought their expertise to the Hilton Hotel chain at the time when the company was building across the world; some of the Kellers' many projects were the Okura Hotel, the Tokyo Hilton, the Hong Kong Hilton, and the Kuala Lumpur Hilton. They also did multiple projects for a Hilton competitor, the Intercontinental Hotel chain. Their methods varied by country, but as Dale stated in an interview, they prided themselves on designing each hotel differently: "We try in every way possible to give it the identity of the country and not in a corny or souvenir way."[130]

From their initial geographic focus in Asia, they branched out to having projects in the Middle East and Africa, Europe, and North America. Their headquarters was in Hong Kong, but when they started doing a lot of work in the Middle East, they ran those projects out of a small office in Athens. They did projects in Greece, Cyprus, Syria, Egypt, Saudi Arabia, Iran, Bahrain, and Qatar.Their sourcing methods varied: In India everything was locally made, while for the Khartoum Hilton, Sudan, they imported all the furniture. For a hotel in Jeddah, Saudi Arabia, they developed prefabricated furnished rooms that were shipped to the site.

Their connections also led them to design some executive jet interiors. The Sultan of Brunei's New Istana was a foray into residential interiors, one of the largest and most expensive residential interiors of all time, at the scale of a hotel.

The Kellers were the most successful interior designers who specialized in modern hotel interiors of their day. They were successful business people whose work allowed them to maintain residences in New York, in the Dakota; a triplex-penthouse in Hong Kong; a townhouse in London; and a sprawling villa on the Greek island of Hydra. Their beautiful homes were featured in design magazines.[131] Their work was consistently well reviewed in the press, suggesting that modern interiors, especially when deftly done to incorporate locally made furniture, textiles, and art, could avoid the criticism that international style architecture engendered.

Major projects: Marunouchi Hotel, Tokyo; Okura Hilton; Tokyo Hilton; Hong Kong Hilton; Bangkok Sheraton; Kuala Lumpur Hilton; Bali Hyatt resort; Sultan of Brunei residence, the "New Istana."

167
Kerbis, Gertrude

167.1 **Gertrude Kerbis**

Source: Courtesy SOM Chicago.

167.2 **Skokie Public Library, Skokie, Illinois (1959)**

Source: Courtesy SOM Chicago.

Born: Chicago, Illinois, 1926
Died: Chicago, Illinois, 2016
Location: United States
Occupation: architect, furniture maker
Movement: modernism

Kerbis' career makes clear that there is an approach to interior design that is not concerned with furnishings and finishes, but with crafting interior space by focusing on structure, especially long-span structures, and developing manufactured elements such as concrete panels.

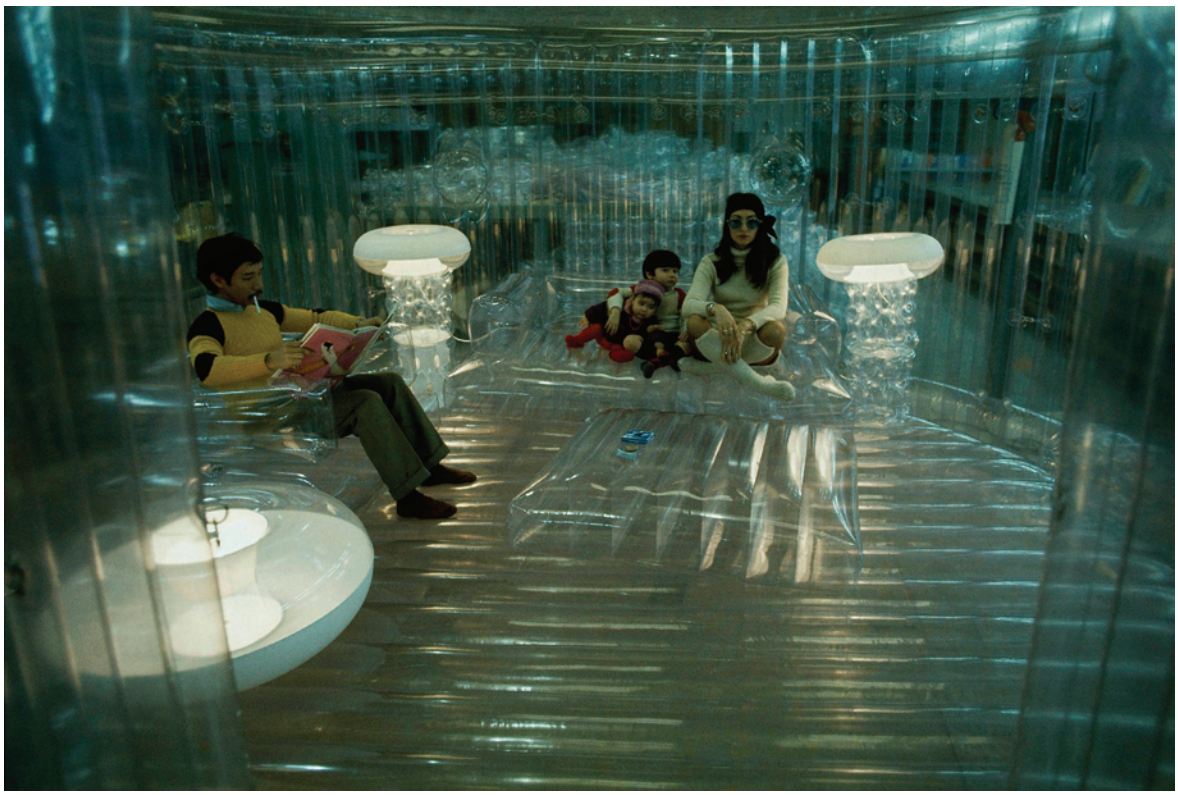
The modernist counts among her formative experiences a visit to the Century of Progress Exposition in Chicago in 1933, and a visit to Frank Lloyd Wright's Taliesin East. Once she started her education, her degrees came in a singularly non-linear fashion. After studying at Wright Jr. College, and the University of Wisconsin, she received a BS in architectural engineering from the University of Illinois (1948). She spent a semester at Harvard, and finished her master's degree in architecture from the Illinois Institute of Technology (IIT)

(1954). She studied with Walter Gropius at Harvard, and Mies van der Rohe at IIT.[132] She worked for some of the foremost modernists of her day, starting with Carl Koch, for whom she designed furniture destined for the MoMA low-cost furniture exhibit (Charles and Ray Eames and Robin Day had pieces in the same exhibit). She also worked on the prefabricated Lustron Houses. She worked for Bertrand Goldberg, SOM (1954–1959), and Naess & Murphy (later Murphy-Jahn). From 1967 onwards, she led her own practice, Lempp Kerbis. From Mies she developed an appreciation for the interior possibilities afforded by long-span structures, which she put to use in her design for the food services building at the United States Air Force Academy, Mitchell Hall, in 1957.[133] Walter Netsch himself hired her to work at SOM, and she counts the Skokie Public Library, and SOM's offices in the Inland Steel Building among her major projects. One of her most highly visible projects was the Seven Continents Restaurant at O'Hare International Airport. The round knuckle stands at the connection of two of the airport's terminals. It was again developed via Kerbis' interest in exploring structure as the foundational element of her interior designs.

A founder of Chicago Women in Architecture, Kerbis relished visiting job sites. If the workers swore, she recounts, "I could curse better than anybody and I could be as macho as any of them."[134] Interested in structure and manufacturing, clear spans, concrete panels, structural panels, and the benefits of collaborating with engineers, she was inducted into the FAIA in 1970.[135]

Major projects: Lustron House; entry for the MoMA competition for low-cost furniture; Mitchell Hall, United States Air Force Academy; Skokie Public Library; Seven Continents Restaurant, O'Hare; Kerbis Tennis Club.

168
Khanh, Quasar



168.1 **Emanuelle Khanh, Quasar Khanh and their two children, seated inside a transparent house made of plexiglas vinyl, by Quasar Khanh Inflatables**

Source: Maurice Hogenboom/Contributor.

Born: Hanoi, Vietnam, 1934
Died: Ho Chi Minh City, 2016
Location: France, Vietnam
Occupation: furniture maker
Movement: late modernism

Khanh, born Nguyen Manh Khanh, later changed his name to Quasar. He was born in Vietnam, but worked out of Paris and sold many of his products in the United Kingdom. He studied engineering at France's École Nationale des Ponts et Chaussées. The height of his career was in the 1960s when he produced a series of eye-popping furniture pieces that established him as the most important Vietnamese furniture designer of the twentieth century. He was a modernist who responded to the revolutionary spirit of the 1960s as well as anyone.

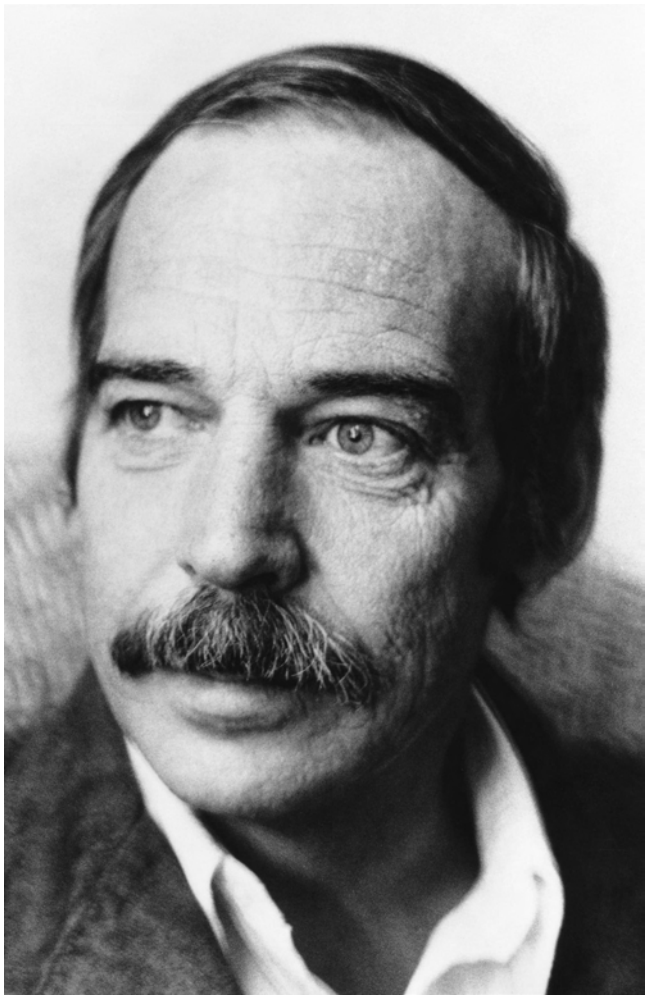
The self-proclaimed "architect of air" designed inexpensive, inflatable furniture, made of few materials, in bright colors, and targeting a youthful market. The principal material was PVC, and the packaging the furniture was shipped in was part of the overall design. The French company that made his products also produced sofas, daybeds, wall panels, and doors to his designs.

The first and most prominent collection of inflatable furniture was "Aerospace," 1968. The line played a major role in establishing the aesthetics of the 1960s. The products were inexpensive, and came in eye-popping colors. His Quasar Unipower was an urban vehicle in the shape of a transparent cube. Six were produced.

Because his designs are so irrevocably tied to the 1960s, furniture's response to rock music, they appear in many film sets. In *On a Clear Day You Can See Forever*, Jack Nicholson dreamily plays the sitar while reclining on Khanh's Relax lounge chair. As proof of Khanh's global reach, Sri Lankan architect Geoffrey Bawa selected his chairs for his Colombo home, Number 11. Khanh's designs form part of the collections of the Centre Pompidou, MoMA, Vitra Design Museum, Victoria and Albert Museum, and the Musée des Arts Decoratifs.

Major projects: Aerospace furniture line, including Chesterfield sofa, Apollo chair, and Relax lounge chair; Quasar Unipower urban vehicle.

169
Kjærholm, Poul



169.1 **Poul Kjærholm**

Source: Courtesy Fritz Hansen.

169.2 **PK24 lounge chair (1965)**

Source: Photographer: Strüwing. Courtesy Fritz Hansen.

Born: Oster Vra, Denmark, 1929
Died: Hillerod, Denmark, 1980
Location: Denmark
Occupation: furniture maker
Movement: modernism

Danish furniture designer Poul Kjærholm is known for his simple, light-profile furniture designs. He began his design career training as a cabinetmaker and attended the School of Arts and Crafts in Copenhagen.[136]

Kjærholm's design work includes chairs, tables, and sofas. What sets him apart from other Danish furniture designers at the time was

his use of a steel frame instead of the typical Danish solid warm woods, and designing for mass production. He worked with a variety of materials to contrast the cold metal like natural cane, rope, leather, wicker, and cloth focusing on honest construction and materials. He began a partnership with Fritz Hansen and also started his long collaboration with manufacturer E. Kold Christensen. The PK0 chair in 1952 was one of his earliest works with its seat, back, and legs made of a single material—laminated wood. Although the PK0 chair didn't have a manufacturing run while Kjærholm was alive, his other works saw success, most notably the PK22 chair and the PK24 long chair.

The architect Michael Sheridan wrote a catalogue raisonné on Kjærholm, and described him thus:

> Kjærholm was a furniture architect, rather than a designer of furniture. This distinction might seem subtle, but it is fundamental. His underlying concerns were materials and construction and, like a building architect, he began each work with a functional model.[137]

He fiercely resisted the trend towards larger overstuffed pieces. Were it not for his work with industrial materials, his pieces would seem delicate.

The Museum of Modern Art in New York and the V&A Museum London, among other museums, feature Kjærholm's furniture designs. Awards received include the Grand Prix at the 1957 and 1960 Milan Triennale, the ID Award, and Lunning Award. He taught at the School of Arts and Crafts in Copenhagen which he previously attended and he also taught in the furniture and interior design department at the Academy of Art. Many of his designs remain in production today by Fritz Hansen.

Major projects: PK22 chair; PK24 chaise longue; PK25 lounge chair; PK61 table.

170
Kleinschmidt, Robert

Born: Chicago, Illinois, 1939
Location: United States
Occupation: architect
Movement: twentieth century

Kleinschmidt studied architecture at the University of Illinois and architecture and landscape design at Columbia University. Starting in 1964, he worked for Skidmore, Owings & Merrill (SOM), Chicago, and designed for them for 12 years. He began his firm Powell/Kleinschmidt with Donald D. Powell focusing on interior architecture. In 2009 Kleinschmidt formed RDK Design after ending Powell/Kleinschmidt. The firm designs residential, corporate, retail, and educational spaces.

He is greatly influenced by the principles of the international style and modernism, especially of famed architect Mies van der Rohe. In decorating his own Mies designed Lake Shore Drive apartment in Chicago he used custom furniture pieces and Mies furniture, with the result being an elegant and minimalist interior, qualities also typical of his commercial work. The home has a muted color palette with pops of bright colors as accents, as seen in a bright blue banquette that provides views overlooking Lake Michigan. Whereas Mies' influence on corporate architecture is well established, his influence on a small group of interior designers, Kleinschmidt and Davis Allen among them, is less well known. An admitted Mies acolyte, Kleinschmidt was similarly known for open-plan designs that featured overlapping functional areas, and that achieved their sense of luxury through expensive materials, and extremely refined modern detailing.

For Kleinschmidt's residence in the Mies' 860–880 Lake Shore Drive apartment buildings, he combined two adjacent apartments. The resulting work was featured in several publications in 1990.[138] The home as published shows his commitment to openplanning, the walls are planar elements, not volumes, and interior partitions are pulled back from the exterior curtain wall.[139] A piano was refurbished with stainless steel legs and a marble bench. He stained the oak floors black. The designer used Mies furniture liberally, including Brno chairs with horsehair upholstery, and Barcelona chairs, stools, and tables. The project was designed with attention to detail, down to lightswitches, storage for ties and shoes, and flatware.

Kleinschmidt also serves on the Board of the Mies van der Rohe Society, restoring and commenting on restoration of Mies' buildings. He designs furniture in addition to interiors, often in the context of responding to a need for a piece of furniture that doesn't exist in the marketplace. He has made a collection of simple, clean-lined furniture for Sunar Hauserman. Mies and Lilly Reich never designed fully upholstered sofas, and Kleinschmidt's furniture filled the gap. His rectilinear sofas and club chairs are consistent with Mies' design principles. In the era when Mies was no longer designing furniture and interiors, Kleinschmidt took his principles, foremost extreme functionalism, into the second half of the twentieth century. Interiors writer Stanley Abercrombie made a statement about Kleinschmidt's Lake Shore Drive apartment that could well apply to the designer's entire career, that he tirelessly demonstrated "the range of expression available within the Miesian idiom."[140]

Major projects: Northwestern University School of Law; Mayer, Brown & Platt law offices; Woodwork Corporation of America corporate offices; LaSalle Partners corporate offices.

171
Knoll, Florence Bassett and Knoll, Hans

171.1 **Hans & Florence Knoll (1946)**

Source: Knoll, Inc.

171.2 **Florence Knoll Collection Lounge chair, sofa, settee and coffee table**

Source: Knoll, Inc.

Knoll, Florence Bassett
Born: Saginaw, Michigan, 1917
Knoll, Hans
Born: Stuttgart, Germany, 1914
Died: Havana, Cuba, 1955
Location: Germany, United States
Occupation: retailers, furniture maker, interior designer
Movement: modernism

Hans Knoll was the son of Walter Knoll, a modern furniture manufacturer who carried out designs for the Bauhaus. Hans moved to New York and started the Hans G. Knoll Furniture Company and secured a facility in Pennsylvania where he produced designs by Jen Risom, Knoll's first collection.

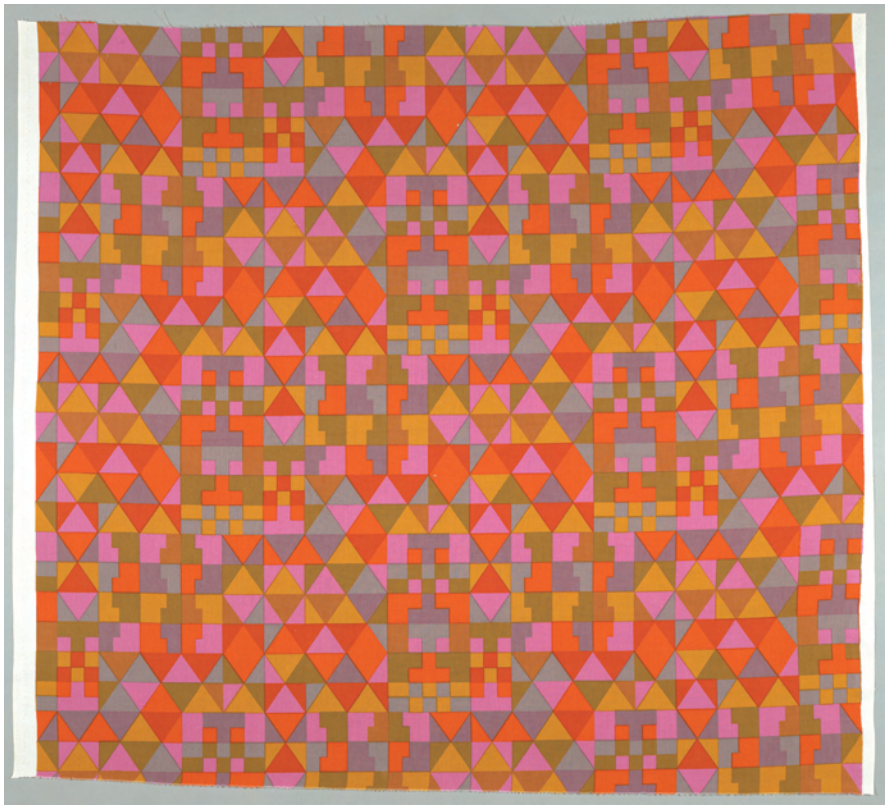
Born in the United States, Florence Schust was orphaned as a child and attended the Kingswood school for girls, part of the Cranbrook institution; she later studied architecture at Cranbrook Academy of Art in 1934–1939. She continued her studies at Columbia

University, the Architectural Association in London, and the Illinois Institute of Technology where she studied with Ludwig Mies van der Rohe. She worked for a short time for Walter Gropius and Marcel Breuer and designed interiors for Harrison & Abramovitz in New York. She met Hans Knoll and began working for the company, leading the Knoll Planning Unit in 1943 and expanding the role of the furniture company to include corporate interior design services and office planning. Hans and Florence married in 1946 and founded Knoll Associates as partners.

Focusing on office projects, Florence completed designs for the offices of the Rockefeller family and CBS. They worked with prominent designers such as Marcel Breuer, Eero Saarinen, Harry Bertoia, and others to produce iconic modern furniture pieces, and Florence designed her own clean lined Florence Knoll Sofa.[141] The textile and international divisions were established and the furniture addressed ergonomic issues. Hans was suddenly killed in an automobile accident and Florence took over the company. She advanced the interior design profession with her focus on commercial work and space planning and once said in the *New York Times*, "I am not a decorator . . . the only place I decorate is my own house," adding to the growing distinction between decorator and interior designer.[142] The company continues to produce modern furniture and in the 1970s and 1980s began to focus on office systems and task chairs.

Major projects: CBS office interiors; Rockefeller family office; Florence Knoll sofa.

172
Kroll, Boris



172.1 **Textile (1970–1979). Produced by Boris Kroll Fabrics Inc.**

Source: Cooper Hewitt, Smithsonian Design Museum/Art Resource, New York.

Born: Buffalo, New York, 1913
Died: East Hampton, New York, 1991
Location: United States
Occupation: textile designer
Movement: post World War II

Textile designer Boris Kroll was born in 1913 in Buffalo, New York. The self-taught weaver is best known for the bright, saturated color of his 1950s and 1960s fabrics, bold geometric and Jacquard patterns, and advancing the technology of textiles for their use in interiors and furnishings.

At the age of 16, Kroll worked in his brothers' New York furniture factory and gained experience in furniture, fabrics, and weaves. This job set him on the path to focus on textiles for the rest of his career. He began his own textile company, Kroll Handwovens, in 1936, which later became Boris Kroll Fabrics. The company was based in Paterson, New Jersey with its own factory that produced the fiber and end product. The company made the fabric from its very start to end distribution and was the only American textile company to do so at the time. Boris Kroll Fabrics also led the industry technologically. In 1970, he developed a new variation of the Jacquard loom for making larger tapestries, and developed a flame retardant fabric used in Continental Airlines' Boeing 747. His design method was inextricably linked to the manufacturing process, as described by one of his former employees, Barbara Nymark:

> What impressed me the most about working for Mr. Kroll was his dedication to quality and aesthetics. The beauty of the fabric was not in the color and pattern alone, but in the engineering of the yarns and woven structure.[143]

The Philadelphia College of Textiles and Science awarded him an honorary doctorate degree in 1971 and his fabrics are featured in many museum collections including the Museum of Modern Art and the Victoria and Albert Museum. The textile company Scalamandré purchased the firm after his death and still sells his collections, which continue to create an exciting landscape for interior upholsteries and textiles.

Major projects: flame retardant fabric used on Continental Airlines' Boeing 747 interiors; Jacquard textiles Boogie Woogie, Mirage 1, Mirage 2, Gomera, Madagascar, and Yakima; textile for Air Force One; Boris Kroll line for Scalamandré.

173
Lapidus, Morris

173.1 **Morris Lapidus**

Source: Gottscho-Schleisner Collection Library of Congress.

173.2 **Americana Hotel staircase, Bal Harbour, Florida (1956)**

Source: Gottscho-Schleisner Collection Library of Congress.

Born: Odessa, Russia, 1902
Died: Miami, Florida, 2001
Location: United States
Occupation: architect, interior designer
Movement: modernism/historicism

Russian-born Lapidus moved with his parents to New York in his infancy. He is known for his attention-grabbing, opulent hotels that contrasted with the pared-down modernist designs of his era.[144] His work, like that of Edward Durrell Stone, to whom he is often compared, is sometimes described as "Modern Baroque," and the term is not always meant as a compliment.

173.3 **Fontainebleau Hotel lobby, Miami Beach, Florida (1954)**

Source: Gottscho-Schleisner Collection Library of Congress.

While studying architecture at Columbia University in 1927, he planned on being a stage designer. Upon graduation he instead went into retail design. Many of his retail interiors and storefronts were designed from 1927–1945, moving from an angular art deco to a flowing, looser style. Shop interiors include the Parisian Bootery, Herbert's Home of Blue White Diamonds, Swank Jewelers, Ansonia Shoe Store, and Doubleday Doran Book Shop, all in New York.

His career in hotel design started with the Fontainebleau Hotel, Miami Beach, Florida, in 1952. The large crescent-shaped building made a dramatic turn from traditional resorts and indeed modernism itself. Although Lapidus had little large-scale building experience, the project included 560 rooms and 14 stories. Indirect lighting was employed and he designed the large chandeliers and even the bellhop uniforms. He used color freely, combining 27 hues in the interior. One focal point was a grand staircase that led only to a coatroom, to give guests a chance to drop off their coats and then descend the staircase back to the lobby on view for all to see. After completion, many high-profile stars stayed in the hotel, and the 1964 James Bond film *Goldfinger* used location shots of the resort. His initial hope of becoming a stage designer was somewhat fulfilled with this dramatic and theatrical building. The Fontainebleau was created during the wave of 1950s modernism, and architecturally, his work was criticized for being too flamboyant, lowbrow, and gaudy compared to the ideals of the modernists. Not until the postmodern movement began in the 1970s did his work gain more recognition.

Architectural journals of the period did not frequently publish his work, yet Lapidus was sought after by hospitality and retail clients. After the Fontainebleau, many hotels followed. Other important hotels of his design include the Summit Hotel, Ponce de Leon Hotel, Sheraton Hotel, New York, and Americana Hotel. One over-the-top feature of the Americana Hotel was the lobby terrarium, which housed live alligators to remind guests of their Floridian surroundings. Many of his other hotels were designed in a playful style with mixed materials, ornamentation, glamor, color, and sweeping curves. Lapidus also designed interiors for cruise ships, apartments, hospitals, office buildings, synagogues, and condos. The most celebrated projects of his body of work are his hotels, and he ultimately designed over 200 of them.[145]

Lapidus changed the landscape of Miami Beach resort hotel designs and the view of resort hotels. His vision of creating an eye-catching, unique, and memorable hotel experience is seen today in many hospitality designs. He was ahead of his time, being what is now recognized as a postmodernist in the modernist era. After Fontainebleau closed in 1977 because of financial issues, it reopened in 2008

and was restored. It is now on the US National Register of Historic Places. Lapidus made a sly reference to how his design approach differed from that of Mies van der Rohe, famous for stating "Less is More": he titled his 1996 autobiography *Too Much Is Never Enough*. [146]

Major projects: Fontainebleau Hotel; Ponce de Leon Hotel; Eden Roc Hotel; Americana Hotel.

174
Larsen, Jack Lenor

174.1 **Jack Lenor Larsen**

Source: Photo by Paul Godwin. Courtesy of LongHouse Reserve, East Hampton, New York.

174.2 **Magnum (1970)**

Source: Photo by Richard Goodbody.

Born: Seattle, Washington, 1927
Location: United States
Occupation: textile designer
Movement: twentieth century

Born in Seattle to Canadian parents, Larsen studied architecture, furniture design, and weaving at the University of Washington from 1945–1947. Choosing to dedicate his time to weaving, he moved to California to pursue work. He returned to Seattle to study ancient Peruvian fabrics and continued his education in Michigan at the Cranbrook Academy of Art where he gained a Master of Fine Arts degree. He opened his own New York studio in 1951 and founded Jack Lenor Larsen incorporated in 1953.

Larsen has traveled in Western and Southern Africa, and throughout Asia, serving as consultant to the State Department for grass-weaving projects in Taiwan and Vietnam. Known for his random repeat handwoven-look weavings, he incorporates many traditional designs from different cultures he has seen during his travels, such as batik, ikat, and plangi. He has cited his travels in the Transvaal as having had a profound impact on his work. In 1958 he created fabrics for the airline Pan Am and he has designed upholstery collections for the Italian companies Cassina and Vescom. He established Larsen Carpet, Larsen Leather, and a Larsen furniture division in the 1970s. In 1997 Larsen Inc. merged with Cowtan & Tout.

He has contributed his unique textiles to interiors throughout his career and has worked with designers including Frank Lloyd Wright, Alexander Girard, and Dale and Patricia Keller, all of whom visibly shared Larsen's interest in designs of different cultures.

Larsen's designs are at home in the West, many of them are stripes, florals, and plaids, made on Jacquard looms, but enlivened and made more interesting by non-Western influences that he has cultivated during a lifetime of travel.

His work has been exhibited in a retrospective at the Palais du Louvre and he wrote his autobiography, *Jack Lenor Larsen: A Weaver's Memoir* (1998).[147] Larsen established a sculpture garden and house called the LongHouse Foundation in East Hampton, now LongHouse Reserve. He was awarded the gold medal from the American Institute of Architects, Honorary Royal Designer for Industry by the Royal Society of Arts in London, *Interior Design* magazine Hall of Fame Award, and the New York School of Interior Design Lifetime Achievement Award, among many others.

Major projects: draperies for Lever House lobby; fabrics for Pan Am; fabric wall panels for the first Unitarian church of Rochester; carpet, wall and window fabrics, leather upholstery for the trustees' dining room, Metropolitan Museum of Art.

175
Leff, Naomi

175.1 **Naomi Leff**

Source: Janette Beckman/Contributor.

Born: New York, 1939
Died: New York, 2005
Location: United States
Occupation: interior designer
Movement: modernism, twentieth century

Celebrity and retail interior designer Naomi Leff studied at the State University of New York Cortland for her Bachelor of Science degree and received her Master's in Sociology at the University of Wisconsin in Madison. She taught at a public New York City elementary school before attending Pratt Institute working towards a Master's in Environmental Design and a minor in Architecture.[148] She worked at the architectural firm of the modernist John Carl Warnecke from 1973–1975 and opened Naomi Leff & Associates in 1980.[149]

Leff is known for her high-end residential and retail designs. Her first major project was in 1986, contributing to the design of the flagship store for Polo Ralph Lauren in the Rhinelander Mansion on Madison Avenue, New York. The store matched the aesthetic of the fashion brand with warm leather chairs, oriental rugs, ornamental plasterwork, and a designed grand mahogany staircase to match the existing interior of the renovated mansion. Leff worked as a senior designer for Bloomingdale's stores; her other retail designs include Neiman-Marcus Dallas, Bergdorf Goodman New York, and Armani Exchange's store prototype. Another project was at Shearson Lehman Hutton's Saddle Ridge Conference Center in Beaver Creek, Colorado with an interior of antiques and artifacts. Her style was an amalgam of traditional, modern, and contemporary, and she always practiced thorough historical research.[150]

Her clients included Ralph Lauren, Ferragamo, Gucci, Giorgio Armani, and Helena Rubinstein, and her private residential clients included Steven Spielberg, David Geffen, Tom Cruise and Nicole Kidman, and Diane Sawyer. She also designed interiors for yachts and Gulfstream private planes. Like the famous brands for which she designed, Leff designed projects with historicist quotations, and seemed contemporary and American, yet rooted in a European sense of style and tradition.[151]

Major projects: Park Hyatt Beaver Creek Resort in Telluride, Colorado; Polo Ralph Lauren flagship store; Shearson Lehman Hutton's Saddle Ridge Conference Center.

176
LeMaire, Eleanor

176.1 **Eleanor LeMaire (1955)**

Source: The New School Archives and Special Collections; Parsons School of Design Alumni photographic material.

176.2 **Parsons School of Design Reception Area, New York, New York**

Source: The New School Archives and Special Collections; Parsons School of Design Alumni photographic material.

Born: Berkeley, CA, 1897
Died: 1970
Location: United States
Occupation: interior designer
Movement: modernism, twentieth century

The states of California, Texas, and New York figured significantly into the career of retail designer Eleanor LeMaire. She became the most significant interior designer who specialized in retail work, interpreting the principles of modernism in a fresh, luxurious way that resonated with stores. She graduated from Parsons in 1920.[152] She also studied at Columbia and University of California, Berkeley. She started out on staff at Bullock's Wilshire Department Store in Los Angeles. She oversaw its renovation in 1929; retailer Stanley Marcus called the result "the single most important retail design

of the century."[153] It is considered a highlight of California Art Deco, but it shows allegiance to a number of historicist traditions, and modernism.[154] The following year, she opened her New York office.

Throughout her career she worked on multiple project types, including banks, offices, restaurants, ship interiors, and sports stadiums.[155] But undoubtedly the arena where she created her name was in retail projects, and she worked on them large and small. After the success of Bullock's, Stanley Marcus hired LeMaire to renovate his flagship Neiman-Marcus store in Dallas. It was a professional relationship that lasted until her death in 1970. She met Marcus in the mid-1930s, and collaborated with him for 35 years. She described her own approach to retail design:

> You will focus interest in the store, without distraction, on the merchandise you have to present. Backgrounds must be kept as background . . . Good use of space, a bit of air, correct use of materials and lighting and color, all together can create a scene, a mood, a warmth.[156]

Richard Longstreth described her as the most influential figure of the time in the rarefied world of retail design. For one, the age of architects working directly with furniture suppliers was over. Designs by LeMaire and her contemporaries were lighter, in terms of colors, and artificial and natural light.[157]

In helping Marcus build his retail empire, LeMaire encouraged him to hire the foremost architects of the day. The architects he hired, and she worked with, included Philip Johnson, Kevin Roche, John Warnecke, Edward Larrabee Barnes, Eero Saarinen, and I.M. Pei. In forging a client–architect–interior designer relationship, Marcus developed a business strategy to use the interior designer as a check on the architect. This started with a sideline to developing his Dallas store; one of their first collaborations was for Marcus' house. He had hired Frank Lloyd Wright, who he then fired. He replaced him with the architect Roscoe De Witt, with interiors by Eleanor LeMaire.[158]

After working on the Dallas flagship store, she worked on the Neiman Marcus NorthPark Center, Dallas, 1965. The building featured what became a LeMaire Neiman Marcus trademark: a skylit escalator atrium.

The financial sector became another one of her specialties. Her most visible project was for Manufacturer's Trust, but her professionalism led to her firm being involved in the renovation of 112 of their branches. Because of its size, her office handled multiple and large projects. At the time of her death, she employed 50 designers. Coverage of her work in the press noted that her office was integrated, in terms of sex and race.

LeMaire's last project was appropriately enough a Neiman Marcus store, in Bal Harbour, FL, with architecture by Herbert H. Johnson. After she died, Marcus felt so adrift at the prospect of planning future stores without her that he persuaded the architect John Warnecke to hire LeMaire's staff. They then proceeded to design Neiman Marcus stores in St. Louis, Chicago, and Washington. *Interiors* described her contribution to modern retail design thus: "she was a modernist on the whole, [but] it is not modernism as such for which her works will be remembered but for comfort, exhilaration, opulence, and elegance."[159]

Major projects: Bullock's Wilshire, Los Angeles, renovation; Neiman Marcus NorthPark Center, Dallas; Neiman Marcus Bal Harbour; interiors for the *SS President Hayes* and *SS President Jackson*; Manufacturer's Trust; Omaha National Bank.

177
Lewis, Neville

Born: Sheffield, England, *c.*1930
Location: United States
Occupation: interior designer
Movement: twentieth century

Neville Lewis studied interior design at Syracuse University graduating in 1951 and industrial design at Pratt. He successfully ran two interior design firms, Neville Lewis Associates (NLA) from 1974–1990; lu & Lewis from 1991–1994, which was acquired by PHH Group, Inc. and more recently by Hellmuth Obatta and Kassabaum (HOK). Many designers give lip service to the notion that they do not have a signature look, but the body of work of Lewis, from the 1960s through the 1990s, bears this out more than most. His success came as much from his focusing on the business practices that an interior design firm could offer corporate clients.

After a stint working with Raymond Loewy, Lewis started out in the 1950s; he was among the first group of commercial interior designers doing primarily corporate projects, a select group that included Davis Allen and Art Gensler. In an interview, Lewis described the era as: "the beginning of commercial interior design. There was a huge vacuum because of the war."[160] Lewis and the firms he established helped fill the gap. He became an expert at managing large projects with floors of workstations. He welcomed the opportunity to collaborate, with architects, such as Ricardo Legorreta, and Cesar Pelli, and also with other interior design firms, such as Perkins and Will and Gensler.

If there is a common theme to his designs over the decades, it is their grounding in modernism, with a cheery willingness to soften its effect through color, materials, furnishings and art. A 100,000 SF project for Cahners Publishing, New York in 1988 had discreet traces of the style of the day, postmodernism with rusticated marble walls.[161] Red light fixtures and file cabinets, and a patterned carpet gave the place a lively feel.

A project of the previous year for Wang Laboratories (1987), in Dallas, was an edgy project for Lewis, with perforated corrugated metal partitions.[162] A generous use of red, royal blue, and turquoise further enlivened the space. At its height, NLA had offices in New York, Dallas, Denver, and Los Angeles. After selling NLA, Lewis opened his second major firm, lu and Lewis, with his professional partner Carolyn lu, in 1994. She brought to the firm her own corporate expertise after working at SOM.

Their clients included Citi Bank, IBM, and Atlantic Richfield. Again the firm specialized in large-scale corporate work, with a mitigated form of modernism for which companies were clamoring. Lewis increased his focus on the business side of the equation relying on lu to spearhead the firm's designs. A 100,000 SF project for Standard Chartered Bank (1996) had many of the standard features of large-scale projects. For their design direction, lu and Lewis departed from NLA's emphasis on color to attention to natural light and transparency. Offices were in the interior of the floor plate, with translucent and transparent glass, and the perimeter was filled with open workstations. A liberal use of materials, travertine, granite, and maple softened the space. The firm's flexible approach to

modernism served it well for a huge project, the 300,000 SF Swiss Re offices, which was described as having a "serene, Japanese-influence."[163] Similarly their Bangkok Club in Thailand amply incorporated Thai materials and furnishings and was praised for being "distinctly regional yet decidedly international."[164]

Lewis' expertise on interior design's corporate business practices led to his becoming an *Interior Design* Hall of Fame member. He increasingly focused his energies on teaching the next generation of interior designers at the School of Visual Arts since 1994.

Major projects: Cahners Publishing Co., New York; ARCO headquarters; IBM's Royal Tech Center; Dean Witter Reynolds office, New York; Smith Barney.

178
Lissoni, Piero

178.1 **Piero Lissoni**

Source: andersphoto/Shutterstock.com.

178.2 **Alphabet sofa series (2008)**

Source: Photo by Tim Bjørn. Courtesy Fritz Hansen.

Born: Seregno, Italy, 1956
Location: Italy
Occupation: furniture maker, interior designer
Movement: modernism, twenty-first century

Lissoni studied architecture at the Politecnico di Milano and graduated in 1985. His contemporary furniture, accessories, and lighting career took off and he founded Lissoni Associati along with Nicoletta Canesi, a graphic designer, in 1986. He is known for his simple, high-quality, and detail-oriented designs. His company focuses on brand identity, products, furniture, graphics, and interiors including residential, retail, hotels, showrooms, and yachts. Always a modernist, some of his projects and products appear to not be over-designed (such as his deformed glassware). His projects avoid being background by having a judiciously selected brusque element, such as an unfinished material, or a surprisingly broad proportion on a single element.

Notable architectural projects include the Mamilla Hotel in Jerusalem in 2009, and the renovation and interior design of the Monaco & Grand Canal Hotel in Venice in 2004. The former, in Jerusalem, uses reconstructed old stones, and has a prominent stair made of untreated sheet metal. The sheet metal, with its multiple folds, resembles a work of origami. The color palette is mostly neutral, with many blacks, tans, whites and grays, yet chromatically he ramps it up in certain areas, and uses purple, orange, red, and celadon upholstered furniture in the lobby. The Conservatorium Hotel project in Amsterdam, designed in 2012, features a richly subdued color palette with fresh pops of color and an interesting play of light and color in the spa area. One of his well-known furniture designs is the Alphabet sofa, a modular flexible sofa that can be arranged in numerous ways. The Benetton flagship store in Istanbul

(2008) has an exterior of Corten steel that resembles four giant shoeboxes piled on top of each other. Its Benetton-green door makes reference to the company's branding. Lissoni is not afraid of using color, but he uses it in a disciplined way, so that his polychromatic schemes are subordinate to his neutrally based schemes.

Lissoni has designed for the most famous modern design companies, including Alessi, Benetton, Cappellini, Cassina, Flos, Kartell, Fritz Hansen, and Knoll International. In 2012 he designed for the 13th Venice Biennale Architettura. Lissoni has described his classic simple design style as one of understatement, which he prefers to call "discretion." His work joins the greats of sleek Italian contemporary designers.

Major projects: Form lounge chair, Ile sofa; Kartell tray tables and shelving, Alphabet sofa; Monaco & Grand Canal Hotel, Venice; Conservatorium Hotel Amsterdam; Lissoni wash basins.

179
Loewy, Raymond

179.1 **Raymond Loewy in front of a selection of his designs for the interiors of space vehicles**

Source: PA Images/Alamy Stock Photo.

179.2 **Union News restaurants, TWA, Idlewild, New York. Lisbon Lounge II**

Source: Gottscho-Schleisner Collection, Library of Congress.

Born: Paris, France, 1893
Died: Monte Carlo, Monaco, 1986
Location: France, United States
Occupation: Industrial designer, interior designer
Movement: modernism

One of the most important figures in twentieth-century industrial design, Loewy helped to shape the language of the mass-consumer market by creating well-designed goods for all. He is responsible for iconic designs of the 1930s–1970s and has designed everything from the Coca-Cola bottle to components of NASA space stations. His sleek streamline designs of everyday objects were based on aerodynamic studies and propelled America into the future.

Loewy showed innovation at a young age, winning the James Gordon Bennett cup for a toy model airplane design he created as a 15-year-old in France. He patented the Ayrel toy plane and it was sold and advertised across the country. He attended the Université de Paris and studied engineering at the École de Lanneau in Paris. After serving in the French Army as an engineer, he moved to the United States in 1918. He began working as a window dresser and then fashion illustrator in the 1920s for *Vogue*, *Vanity Fair*, and *Harper's Bazaar*.

In 1929 he began his own office in New York and focused on industrial design. His aim was to improve the bulky, ill-suited products that were pervasive in America. A 1937 project for Lord and Taylor's, Manhasset, had the designer's office working on the circulation of automobiles, pedestrians, and customers. Instead of rows of straight counters, the interior was fashioned after a series of small shops. Post-World War II prosperity was a prime setting for his well-designed consumer goods and the turnover of new models encouraged mass consumption. Because of consumer demand, many products were rushed into production. Loewy took the time to rethink how many an object, large and small, was being manufactured. The Gestetner duplicating machine of 1929 was one of his earliest designs. He continued to design consumer goods throughout the 1930s and was hugely successful with his 1934 streamlined design for the Sears Roebuck Coldspot refrigerator.

Loewy also practiced interior design in the 1930s devising new department store layouts for better traffic flow and lighting. He worked on a variety of other interiors including ocean liners and restaurants. He favored sleek curved lines and metal accents and designed furniture, lighting, and equipment for his interiors. Later in his career he worked with the Hilton Hotel in Paris to create a new decor and layout for the guest and public areas. He designed a Western-themed restaurant in the America hotel and designed everything within the interiors including furniture, flatware, and the worker's uniforms.

179.3 **Bloomingdale's, business in Hackensack, New Jersey. Green room, Sutton Place**

Source: Gottscho-Schleisner Collection, Library of Congress.

Branding and corporate identity was an area of interest for Loewy and he created many logos including those for British Petroleum, Shell Oil, and the US Postal Service. One of his famous designs was the phenomenally successful rebranding of the Lucky Strike cigarette package.

He also had a passion for transportation design, which he focused on in the 1950s. He created designs for cars, busses, ocean liners, locomotives, and even tractors.[165] One of the major projects of his career, the interiors for NASA's Saturn-Apollo and Skylab projects from 1967–1973, was an extension of his transportation and interior design work. Extensive research was conducted including habitability studies to tailor the interior environment to the astronaut's needs. He thought through everything from secured sleeping

stations to waste management. In the 1970s he focused on international work while his office locations expanded globally. His Paris office, the Compagnie de l'Ethésthetique Industrielle, contributed to the design of the Concorde and with Air France Engineering he designed the plane's initial interior cabin and flatware.

Loewy's broad client list included NASA, Greyhound, British Petroleum, Shell, Coca-Cola, Frigidaire, General Electric, Nabisco, IBM, and Ford Motor to name a few. In his almost 60-year career he propagated good design throughout the country. His work inspired many imitations, but Loewy will be remembered for his quality, thoughtful designs that he derived through simplicity, saying "It would seem that more than function itself, simplicity is the deciding factor in the aesthetic equation. One might call the process beauty through function and simplification."[166]

Major projects: Skylab; Barcalounger; Coldspot refrigerator; stateroom on *SS Panama*; Avanti car; Lucky Strike cigarette packaging; Lord & Taylor department store; Coca-Cola bottle; Greyhound bus.

180
Marckwald, Dorothy

180.1 **Anne Urquhart (left) and Dorothy Marckwald (right)**

180.2 ***SS America*, United States Lines. Library I interiors by Smyth, Urquhart & Marckwald Inc.**

Source: Library of Congress.

Born: New York State, *c.*1896
Died: New York, 1984
Location: United States
Occupation: interior designer
Movement: modernism

Marckwald was known for her design of American ocean liner interiors. She worked for Elsie Cobb Wilson early in her career and when Wilson retired in 1933, Marckwald, Anne Urquhart, and Miriam Smyth took her place. Under new management, their firm became Smyth, Urquhart & Marckwald.

In the 1930s Marckwald decorated the interiors of the Grace Line fleet in a conservative, traditional style. The innovations came in the materials she used, including Lucite sheets, Marinite wallboard, and fire-retardant paints, answering the unique demands of ship design with newly developed materials.

Her first four ships for Grace were the *Santa Rosa*, *Santa Paula*, *Santa Elena*, and *Santa Lucia*.[167] The standout feature was a two-deck dining room whose roof was retractable. For the *America* (1938) she designed 23 public rooms across three classes of service.

The designs were professional if unremarkable, and were in a mixed contemporary/traditional style. Her greatest work was to come for another project for the Grace Line.

Launched in 1952, the *SS United States* was one of the firm's most important projects and indicated a new design direction.[168] They designed the cabin interiors, while architects Eggers & Higgins completed the rest of the interiors.[169] Marckwald and Urquhart grew into a more modern, clean-lined international style with bright furniture upholstered in a new fireproof synthetic called Dynel. She no longer felt that modern materials, including brushed aluminum, were an unwanted necessity but embraced the fresh new look they provided. For the *United States*' dance floor, Marckwald worked ingeniously within the limitations: the space is a composition of frosted-glass partitions, metal and glass tables, and burnished aluminum walls. A round ceiling has multiple layers, with indirect lighting at its recesses. Tomato red upholstered chairs and a shiny black piano stand out against a backdrop of metallic floor-to-ceiling draperies. The ship received a lot of press because it was the fastest passenger ship ever designed, a record it still holds. Marckwald's interiors seemed an extension of the engineering marvel that encased them. With sensitivity to the sea traveler, Marckwald used clear hues in her designs, because she believed muddy colors would make passengers more prone to seasickness.

With the popularity of the *SS United States*' modern interiors, the subsequent liners in the 1950s and 1960s similarly adopted the modern look. Marckwald helped to bring the design of ship interiors in the United States out of the Art Deco style of the pre-war and introduce them to popular, modern design.

Major projects: *Santa Rosa*, *Santa Paula*, *Santa Elena*, and *Santa Lucia* interiors; *America* public rooms; *SS United States*, interiors.

181
Marimekko

Ratia, Armi

181.1 **Armi Ratia**

Source: Courtesy Marimekko.

181.2 **Maija Isola**

Source: Courtesy Marimekko.

Ratia, Armi
Born: Pälkjärvi, Finland, 1912
Died: Helsinki, Finland, 1979
Location: Finland
Occupation: textile designer, fashion designer, retailer
Movement: late modernism

Before they established one of the most important fashion and design houses of the 1960s, Viljo Ratia (1911–2007) and Armi Ratia

had previous companies, Printex and Tex-matto. They registered their new company, Marimekko, in 1951, and held their first fashion show, in Helsinki, that year. They were immediately known for their printed patterns with bright colors, at a giant scale, bold and flat, and the simple cuts of their clothes. They soon branched into housewares, and they opened the first Marimekko shop in 1952.

Initially their textiles were hand screen printed, and the bright patterns were in step with other societal movements, such as the generation gap, rock music, and psychedelia. Graphically, their work related to op art, pop art, the supergraphics of the 1970s, and Mark Rothko's color field paintings. In 1967 they opened a factory in Spain; in 1970, a factory in the United States. Over the years, other designers and executives joined the firm. Among the major designers who worked underneath the Marimekko brand are Maija Isola (1927–2001), Vuokko Nurmesniemi (b. 1930), Fujiwo Ishimoto (b. 1941), Katsuji Wakisaka (b. 1941), and Marc Foster Grant (b. 1947).

Their distinctive logo originated with a sheet of paper inserted into an Olivetti typewriter (itself a design icon). With its blurred serif edges, it looked simultaneously casual and edgy, two attributes that carried over to the firm's various design products. In 1960, the American first lady Jacqueline Kennedy wore a Marimekko dress in a photograph on the cover of the December issue of *Sports Illustrated*. This cemented the Finnish company's position as the height of fashion; the 1960s were their most successful years.

181.3 **Unikko cotton (1964)**

Source: Courtesy Marimekko.

The firm parlayed their success in printed textiles into trendy housewares, including glassware and lighting. They initiated successful retail collaborations across the globe, including with the Crate and Barrel retail chain and with the architect Benjamin Thompson's affiliate, Design Research (DR). Marimekko ended up with 100 stores worldwide.

Unquestionably the printed textile phenomenon of the 1960s and 1970s, the company played a role in popular culture, the design world's answer to the Beatles. A challenge for the designers who followed was continuing what Marimekko was known for, and being contemporary. When the architect Toshiko Mori (b. 1951) revamped the store's Manhattan Headquarters in 1991, she did so with considerable success.[170] Mori's window displays had resonated with the firm, and her combination showroom, studio, and offices, were made of natural materials in cool and neutral tones. The only color came from the poplar wood that maintained its natural light-greenish hue. With natural sisal flooring, polished aluminum hardware, and Alvar Aalto furniture, a review described the design as "all lines and no flash." The concept was not to repeat Marimekko's bright colors, but to form a neutral backdrop so that the textiles stood out. Although Marimekko's meteoric success of the 1960s was not to be repeated, it remains a major force in retailing, often with reintroductions of the same products, especially in Finland. Marimekko barely avoided bankruptcy in the 1990s, and its successful reconstitution has been a case study for business schools in successful turnarounds.[171] The firm perennially related to the anti-establishment 1960s found a new source of edgy relevance in the twenty-first century: Marimekko tablecloths were prominently featured in the television series, *Sex and the City*.

Major projects: printed textiles: Fandango (1962); Poppy (1964); Siren (1964); Bo Boo (1975).

182
Metzger, Robert

182.1 **Interior**

Source: Dan Forer/*Architectural Digest* © Conde Nast.

Born: New York, 1939
Died: New York, 1994
Location: United States
Occupation: interior designer
Movement: historicism

Descriptions of Metzger's output as an interior designer invariably include the word "drama."[172] Often mentioned in the same breath as his contemporaries and competitors, Mario Buatta and Mark Hampton, Metzger was known for his eclectic designs that usually included antiques. He was acutely aware of the importance of photography in publicizing his work, and incorporated elaborate floral arrangements, tabletop decorations, and dramatic lighting. The result is that project photographs were ideally suited for popular design magazines, and were frequently on the covers of *Architectural Digest*, *Town and Country*, and *Maison et Jardin*.

He graduated from New York University in 1961, where he studied business. He started out as an investment analyst on Wall Street. Numerous extended trips to Europe, particularly France, fueled his growing interest in design, and simultaneous dissatisfaction with finance. His first design job was working in an antiques store. He received a certificate in interior design from the New York School of Interior Design in 1971 and established Robert H. Metzger in 1973.

His career got a boost with an impressive showing at the Kips Bay Decorator Show House.[173] Throughout his career, Metzger mostly did high-end residential projects for prominent clients, including Carolina Herrera and Blaine Trump. His work for Elizabeth Taylor's appearance on Broadway in *Private Lives* was a rare foray into set decorating. An elaborate photoshoot for *Architectural Digest* of the record producer's Clive Davis' New York penthouse in 1992 showed Metzger's talent for dramatic effects.[174] In the project's construction phase, the space was thoroughly rebuilt, with walls removed to provide sight lines to the spectacular views, and featured a mixture of restrained postmodern detailing and contemporary upholstered furniture. At project's end, a Metzger photoshoot was a stage almost as important as the design itself. Flowers were everywhere: red, pink, and white roses, lilies, tulips, and begonias; one shot included four bouquets. The dining room is set for dinner, with more flowers, glasses of red wine, asparagus tied with carrot shavings, and lit candles. In one room the television is turned on; in the bedroom, a bed heaped with pillows also sports a breakfast tray of a pear and orange juice. His successful photo shoots moved the last phase of a project from documentation to publicity; staging became another design arena he mastered.

He favored neoclassicism punctuated with judicious touches of *Chinoiserie*, but as with Davis' apartment, he avoided historic textiles. Contemporary textiles on antique seating furniture provided a sense of freshness and differentiated his work from that of decorators beholden to accurate historic styles. Davis revived the use of shagreen, or sharkskin, typically associated with Art Deco. With such updating, he became a historicist decorator who showed how tradition could be exciting—not bland, and not English. Another way he achieved this was by juxtaposing contemporary upholstered furniture with historic tables and storage units.

In 1991 he was inducted into the *Interior Design* Hall of Fame. Showing a remarkable ability to analyze his own work, he was quoted: "I'm not afraid of mixing color; I'm not afraid of scale; I'm not afraid of drama."[175] For Metzger, that primarily meant striking point lighting, an audacious use of color, and eye-catching floral centerpieces.

Major projects: Kips Bay Decorator Show house; table arrangement line for Mikasa; Tatum O'Neal residence; John McEnroe residence.

183
Mollino, Carlo

183.1 **Low table (*c.*1949)**

Source: Brooklyn Museum.

Born: Turin, Italy, 1905
Died: Turin, Italy, 1973
Location: Italy
Occupation: architect, interior designer, photographer
Movement: modernism

Mollino was a polymath, a trained architect who did interior design and custom furniture pieces. But his sphere of work is even more complicated than that, for he was a serious photographer, albeit one with a penchant for eroticism.[176] His work, particularly in interiors, furniture design, and photography, defies facile categorization, and combined Art Nouveau, surrealism, and modernism. He described his work as "the streamlined surreal."

Mollino came from a wealthy family, a situation that allowed him freedom in selecting clients, and allowed him to pursue his varied interests, and to sometimes act as his own client. His body of work includes multiple projects that were his own residences, houses, and apartments; the Miller House is one example.[177] Yet these domestic spaces can scarcely be described as homes; one had no kitchen, and he did not always live in the carefully designed suites.[178] More often, he used them as backdrops for his interest in photography, in which he became expert using, overtime, Leica, Minolta, and Polaroid cameras. He documented his expertise, technically and artistically, in a book he wrote, and he

incorporated photographic enlargements into his interiors.[179] His photographs were mostly carefully staged interiors of women in stages of undress, an artsy sort of soft pornography.[180]

More standard works of interior design in Mollino's oeuvre include the interior decoration of the faculty of architecture of the Turin Polytechnic. Stylistically, his work bears similarity to the work of Morris Lapidus, and with obvious comparisons to the surrealist artists Salvador Dali and Man Ray. Like their art, his interiors evoked dreams and the unreal by using elements in unexpected ways: he freely used mirrors and tufted panels on walls, ceilings, and doors. He designed custom furniture pieces, in the same vein, made by Apelli and Varesio, an acclaimed custom millworker in Turin.[181]

His architectural exteriors, in contrast, exhibited his rational modernist side, such as the Condominium at San Remo, and the Societá Ippica. He developed all his projects through a drawing intensive process; he was an accomplished renderer. He was most productive during the years 1940–1950. Fulvio Ferrari wrote a book about Mollino, and described him, as a personality and as a designer: "Likeable and haughty, focused and inattentive, miserly and extravagant."[182]

Major projects: Lutrario Ballroom; Licitra Ponti House; RAI Auditorium; cutlery for Franco Virano; Societá Ippica Torinese.

184
Mourgue, Olivier

184.1 **Visiona exhibition, Cologne, Germany (1971)**

Source: Collection of the authors.

Born: Paris, France, 1939
Location: France
Occupation: furniture designer
Movement: modernism

Mourgue studied at the École Boulle, then the École nationale supérieure des arts decoratifs in Paris. He opened his own studio in 1966. His most famous single work is unquestionably the Djinn chair. It is a successful example of an interest many furniture designers in the 1960s had in crafting furniture pieces made of a single material; in the case of this piece of furniture, it looks like one material but was actually crafted of several. Webbing and polyurethane foam was attached to a carcass of steel tubing. That armature was then entirely upholstered with a removable red jersey cover, which give it the monoxylous look as the legs, back, and seat are all consistent. It had an accompanying Djinn chaise longue (1963).

What brought Mourgue's pieces to the world's attention is that they figured prominently in the sets in Stanley Kubrick's film, *2001: A Space Odyssey*.[183] The Djinn chairs related to color-field painting being done by modern artists of the time, such as Jackson Pollock and Helen Frankenthaler. The furniture pieces were sculptural, but as monochromes, they look curiously flat in photographs. As all visible parts are covered by the upholstery material, they appear as though they are somehow miraculously produced entirely of a single substance. As forms, they aggressively denied any part in the history of furniture as it was known, then or now. Low-lying pieces of furniture, they suggested a more relaxed posture than did previous formal lounge pieces, although exactly how they were to be used was never clear.

A less well-known Mourgue project was a temporary exhibition sponsored by the pharmaceutical and chemical company Bayer. From 1968 to 1972, the German company sponsored exhibitions on an excursion boat that well-known designers transformed; the subject was contemporary living. Held during the Cologne Furniture Fair, the forum presented the latest developments in interior design, textile, furniture, and industrial design, and created a visible platform to highlight the possibilities of the company's artificial fibers. Mourgue's "Visiona 3" had its debut in 1971. The exhibit, which no longer exists, is still considered exemplary for its explorations, through form, material, and color, of avant-garde living concepts of the 1960s and 1970s. The space was an undulating and continuous surface of shag carpeting that featured multiple built-ins, conversation pits, and floors that offered sinks, drawers, and seating.[184] It was a revolutionary take on residential living, related to the "total-units" being created by Mourgue's contemporary, Joe Colombo. It was a provocative design that promoted public debate about the form contemporary residential living might take in the future.

Mourgue also did design work for Renault and the French retailer Prisunic. He devoted the decades following his years of fame as a professor at the École Superieure d'arts de Brest, until his retirement in 2012. Yet his most famous design remains the Djinn seating units, as glimpsed in scenes of Kubrick's sci-fi masterpiece. Some 50 years after they were selected to indicate a 1960s vision of the future, the pieces, in an eye-popping red, defiantly eschew history, and point to a future that still seems decades away.

Major projects: Djinn chair (1963); Djinn chaise longue (1963); Visiona (1971).

185
Nelson, George

185.1 **Swag Leg desk, table, and armchair**

Source: Herman Miller.

Born: Hartford, Connecticut, 1908
Died: New York, 1986
Location: United States
Occupation: furniture maker
Movement: modernism

Nelson helped usher in a new era of American modernism and is best known for his design direction at the furniture company Herman Miller and the iconic range of furniture pieces produced by his studio, George Nelson Associates. Nelson's career was based on the principles of European modernism, although applied to the field of American industrial design. His designs were consistent with the modernist concerns with function, rationality, manufacturing, and an interest in new and inexpensive materials. He helped establish Herman Miller as a model of an interior design business focused on the commercial—not residential—sector, and one that came to compete with Hans and Florence Knoll's eponymous venture.

He studied architecture at Yale University and traveled through Europe on his winnings from the Rome Prize, interviewing leaders of the modern design movement. Upon return to the United States he introduced the modern design leaders to the American public in the *Pencil Points* journal. Initially focused on writing, Nelson worked for *Architectural Forum* in the 1930s and 1940s. He wrote *Tomorrow's House* with designer Henry Wright in 1945 about modernism in American homes and devised the Storagewall units to be used within open wall cavities. His concept caught the attention of Herman Miller President D.J. De Pree who hired him as design director.

Following in the wake of Gilbert Rohde's leadership, Nelson oversaw the production of the designs of Charles and Ray Eames, Isamu Noguchi, Harry Bertoia, and countless others. During his tenure from 1946–1966, he aided the popularization of modernism and produced his famous furniture designs including the simple wooden Nelson Platform Bench. There were also modular versions of the bench that supported storage units, intended for hotels. He introduced modular office furniture, a precursor to the modern-day workstation, ergonomic seating solutions and helped develop Action Office in 1964 with the establishment of Robert Propst's office research module.[185]

While still working for Herman Miller, Nelson began George Nelson Associates, Inc. in 1947 and his studio designed numerous showrooms and modernist furniture classics. The molecular looking Ball clock and Marshmallow sofa were both primarily designed

by Irving Harper and the Coconut chair was designed by George Mulhauser. These pieces were modern, no doubt, but with their evocation of forms not directly related to their function, they were seen as playful as well, and thus light years away from the dry aesthetics of Mies van der Rohe. Nelson employed a talented group of designers, and his firm was credited for many of the works that the designers produced. Nelson's hand was seen on many aspects of Herman Miller's output, including a shift in showroom strategy, his redesign of the corporate logo, and most importantly, to the designers he hired. As John Berry writes, "He seemed to have an intuitive sense of designers who mattered and who would define a company with their style."[186]

Major projects: BSC (Basic Storage Components); Coconut chair (designed by George Mulhauser); Ball clock (primarily designed by Irving Harper); Bubble lamp; Marshmallow sofa (designed by Irving Harper); Sling sofa; Slat bench.

186
Nwoko, Demas

186.1 **Demas Nwoko**

Source: Courtesy Abimbola Asojo.

186.2 **Nwoko House, Idumuje-Ugboko, Nigeria**

Source: Courtesy Abimbola Asojo.

Born: Idumoje Ugboko, Nigeria, 1935
Location: Nigeria
Occupation: architect
Movement: modernism

Nwoko is one of the central figures in the creation of an African modernism. His vision is not rooted in the West, but grows out of Nigeria's connections to the ancient Kingdom of Benin, and the country's landscape, materials, and climate. He has done architecture, painting, sculpture, and stage design.

He studied at the Zaria Art School, which at the time was affiliated with Goldsmiths College, London. He co-created an avant-garde art group, the Zaria Art Society, in 1958. Zaria stands for a natural synthesis, and Nwoko's architecture and interior design take the principles of the Zaria Group and applies them spatially. In the 1950s, he initially worked in the colonial Public Works Department whose architectural doctrine he steadfastly moved against.

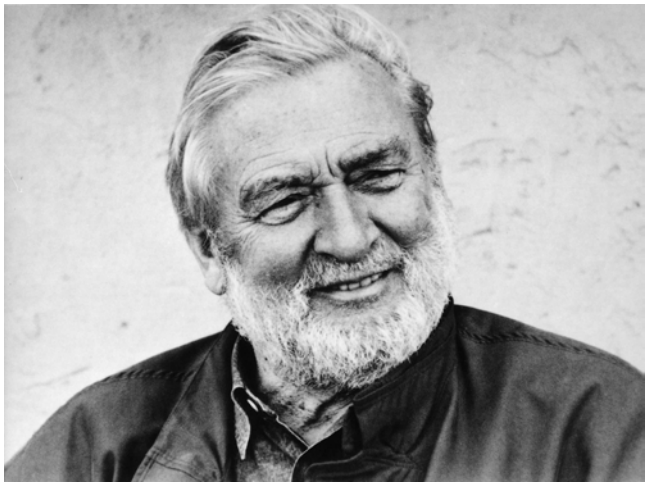
One characteristic of Nwoko's modernism is that he explores the accretive nature of African construction. Correspondingly, he worked on the Akenzua Cultural Centre, Benin, from 1972–1995. In form and detail, the Akenzua Cultural Centre is African. It is round, evoking indigenous architecture. Carving and decoration is not an adjunct, but a major part of the work whose façade centers on a Benin mask. Even Nwoko's use of wood and brick revels in their tactile materiality. The building is clearly modern, but it is a different kind of modern. His master work arose during a shorter time period: the Dominican Church and Monastery (1970–1975). Many of the qualities he has argued for over the years are evident in this building. It is sculptural in its form, but not in the highly pristine way of Felix Candela or Eero Saarinen. Again carving and decoration is not an afterthought, but an integral part of the design. The building draws from vernacular traditions, but is not one of them, for it is a major work of architecture. Nwoko is eclectic, and pragmatic regarding function and construction. He is interested in Nigerian local cultures, but does not consider himself a nativist. He explores African concepts of production and construction, which in turn are qualities that he considers inherent of African modernism.

He has extended these principles to the development of new architectural materials and responsible environmental systems. Latcrete is a concrete block made with cement, laterite, and a dose of gravel, local stone chips, and sand; the mixture gives it a local look. He also explores using passive environmental systems in buildings by carefully considering Nigeria's tropical climate, and intermittent supply of electricity. His Benedictine Monastery has an inverted light pyramid of a translucent material; open at the top, it draws light into the center of the structure and positively glows, like I.M. Pei's detail at the Louvre, Paris, but at a fraction of the cost. The project's perimeter is an open brise-soleil wall that allows for natural cross-ventilation.

His work over the years has culminated in a theory of African contemporary architecture. Domestic architecture, he feels, should be based on the compound/courtyard prototypes of Nigeria, a prime example being his residence. The Nwoko House, in Idumoje Ugboko, is based on a traditional compound, and was built employing local construction and technology. He has collected his architectural and political thoughts into a book that he published in 1992, *The Impoverished Generation*.

Major projects: the Dominican Church and Monastery, Institute, Ibadan; Akenzua Cultural Centre, Benin; Nigerian Federal Government Pavilion, Independence Celebration Trade Fair; Nwoko residence.

187
Panton, Verner



187.1 **Verner Panton**

Source: Courtesy Vitra.

187.2 **Visiona exhibition, Cologne, Germany (1970)**

Source: Collection of the authors.

Born: Gamtofte, Denmark, 1926
Died: Copenhagen, Denmark, 1998
Location: Denmark
Occupation: furniture maker
Movement: late modernism

Panton, most known for his colorful and futuristic designs, helped establish 1960s- and 1970s-era design and expanded interior design to new ground. After studying architectural engineering in Odense, Denmark, and architecture at the Royal Danish Academy of Fine Arts in Copenhagen, he began his career working for a short time for fellow Danish designer Arne Jacobsen.[187] In 1955, he began his own office, and boldly broke away from the historical Danish design tradition.

Panton's furnishings and interiors created experiences within their spatial limits.[188] The restaurant Kom-igen in Langeso was themed with a red color from floor to ceiling, even extending to the staff's outfits. Visiona, his psychedelic interior in a steamer boat designed in 1968, exhibited the Bayer chemical company's technology. The showcase also featured color-themed rooms, fragrances, furniture, and even sound effects that presented a vision of interior design as a sensory experience. Panton was again commissioned for the Visiona 2 exhibit. Integrated, waving furniture pieces and shockingly saturated colors and lights made the interior space look

like the inside of a lava lamp. His futuristic designs featured in Visiona 2 were an extension of the era's culture, with pop art and the moon landing occurring around that time. Panton brought these interests into a fanciful world of interior design that proposed new ways of domestic living.

His most famous piece is unquestionably the Panton chair, a curved molded plastic cantilevered chair, which made its debut in 1960. The first molded plastic chair all in one piece, it was his greatest success and is still in production. The challenge in its precise development was in making it rigid enough to support the weight of a seated figure, but with enough give to be comfortable. Many of his furniture designs had non-traditional legs and bold colors. Panton used new forms and design thinking while advancing technology with his iconic furniture pieces that were perfectly in touch with their era, the 1960s and 1970s.

Major projects: Bachelor chair; Tivoli chair; Cone chair; Panton chair; Peacock chair; "S" chair; Flowerpot lamp; Visiona; Visiona II; Gruner & Jahr, editorial offices; Spiegel, editorial offices.

188
Parish, Sister

188.1 **Sister Parish**

Source: Horst P. Horst/Getty Images.

188.2 **Guest room-sitting room in the home of Mrs. Henry Parish II, Dark Harbor, Maine (1977)**

Source: Horst P. Horst/Getty Images.

Born: Morristown, New Jersey, 1910
Died: Dark Harbor, Maine, 1994
Location: United States
Occupation: decorator, writer
Movement: historicism

"Sister" was a nickname for the designer whose work was nostalgic and charmingly innovative. She used English and French antiques throughout a career that focused on high-end residential interiors.[189] Her reliance on matching and coordinated color schemes visually held her rooms together. Parish, as a person and as a designer, epitomized one strand of elite residential design, which was to show impeccable taste and erudition, and not be overly flashy. After being observed at length, her designs reveal her thoughtfulness and talent. They do not necessarily make an immediate impression with a bold use of color or surprising juxtaposition of pieces.

In 1927, she made her debut, a beginning in a life in which she had status, although not always the finances commensurate with her position in society. At the age of 18, her parents resettled in Paris. In 1933, married and living outside of New York, when her husband's salary was cut (it was the Depression), she set out to work. Her first design firm was called Mrs. Henry Paris II Interiors, later Budget Decorators. Her office in Far Hills, New Jersey, initially operated out of a 14' x 14' space.

One of the stereotypes of a twenty-first-century designer is of a frenetic pace, and an archly dismissive personality. In contrast, as she went about establishing her career, Parish endeavored to present decorating as an extension of impeccable manners. Proud to be described as a patrician, she believed that one should have quiet, good taste.[190] Success did not come immediately, but in time she developed a devoted roster of clients, many of them wealthy. At its height, the firm she established, Parish-Hadley, had 25 employees. Like her friend Nancy Lancaster, she aimed for an "undecorated look." In her case, this studied nonchalance resulted from slip covers, painted furniture and floors, and an enthusiasm for reusing some pieces that clients already owned: "You can never achieve anything in a house unless you have things that have been passed down."[191]

At the height of her influence, the *New York Times* called her "the Queen of interior decorating," which was more a testament to her reputation than her demeanor. The budgets of her projects rose, and she imported items from Lancaster's business on the other side of the Atlantic, Colefax and Fowler. Her decorating services extended to careful attention to a room's accessories or, more appropriate for her wealthy clients, *objets d'art*.

Parish's work on the West Sitting Hall of the Kennedy White House was a prime example of a coordinated palette. In deference to the building's classicism, the room, centered on one of the semi-circular windows that dominates the building's side elevations, is mostly off-white. A privileged visitor would notice the carefully delineated color scheme delivered via furniture and accessories. Parish selected an olive-green and dark-peach-on-white floral that covered armchairs and sidechairs. Matching pillows in that textile, and a solid peach color, sat on a low off-white upholstered sofa. The draperies were matching green sheers. The design essentially replicated what she had previously done for the Kennedy's Georgetown townhouse.[192] Growing out of a familiarity with European styles, the project's emphasis on comfort, achieved largely through the low upholstered sofa, was received as American, important for its occupant.

Such work led her to be published in *House & Garden*, *House Beautiful*, and *Architectural Digest.* When asked to describe her approach to decorating, she replied "A room must be at once comfortable, practical, outside of fashion, and appropriate."[193] Her place as one of the most significant New York decorators was cemented by the success of two of her employees: Mark Hampton and Bunny Williams.

Major projects: Mrs. Enid Haupt residence; Mr. and Mrs. William Paley residence; President and Mrs. Kennedy's sitting room; Mrs. Kennedy's bedroom; Essex Hunt Club.

189
Paulin, Pierre

189.1 **Pierre Paulin**

Source: Danny Nebraska/Alamy Stock Photo.

189.2 **Ribbon chair and footstool**

Source: © Artifort. Photo by Studio van Assendelft.

Born: Paris, France, 1927
Died: Montpellier, France, 2009
Location: France
Occupation: furniture maker
Movement: late modernism

French designer Paulin is known for his bright, sculptural chairs designed in the 1960s and 1970s. He studied ceramics then trained as a stone carver before attending the École Camondo in Paris. After his training, he worked at the Gascoin Company in Le Havre for a short period. In 1953, at the Salon des Arts Menagers, he showcased his furniture designs and was featured on the cover of the magazine *La Maison Francaise*. Paulin then worked for the Thonet Company

where he experimented with materiality, especially using stretchy fabric. His long partnership with the Dutch manufactures Artifort began with the Mushroom chair in 1960, his first celebrated piece.

Paulin worked with Artifort for many of his furniture designs with the most notable being the Mushroom, Tongue, and Ribbon chairs. The latter, also known as Chair 582, won a Chicago Design Award. Its futuristic look was utilized in the set decorating of the science-fiction action film *Aeon Flux* (2005). Many of Paulin's pieces feature a chrome frame stretched with foam and fabric. Some were available in brightly patterned stripes and playful colors and paired with their rounded, comfortable forms, looked futuristic. Paulin, alongside Verner Panton and Olivier Mourgue, is one of the designers who brought the revolutionary spirit of the 1960s into the world of furniture design.

In the 1970s, he refurbished rooms in the Centre Pompidou. He also did interior work at the Louvre Museum on the Denon Wing renovation and at the Élysée Palace for French presidents Georges Pompidou and Francois Mitterrand. He began a consultancy firm in 1979 and his clients included Airbus, Ericsson, Renault, and Tefal. The Victoria and Albert Museum in London, the Museum of Modern Art in New York, and the Musee des Arts Décoratifs in Paris all house some of Paulin's furniture designs in their collections. Several of Paulin's iconic designs remain in production today.

Major projects: Mushroom chair; Tongue chair; Tulip chair; Ribbon chair.

190
Pesce, Gaetano

190.1 **Gaetano Pesce**

Source: Courtesy Cassina.

190.2 **357 Feltri armchair**

Source: Courtesy Cassina.

Born: La Spezia, Italy, 1939
Location: Italy, United States
Occupation: interior designer, industrial designer
Movement: late modernism

Pesce has been expanding the ideas and structures of Italian new design throughout his career. He studied architecture and industrial design in Venice from 1958–1965. He went on to produce vibrant work in painting, sculpture, film, theater, design, and architecture.

Born in La Spezia, Italy in 1939, Pesce studied Architecture at the University of Venice between 1958 and 1963 and was a participant in Gruppo N, an early collective concerned with programmed art patterned after the Bauhaus. During a career that spans four decades with commissions in architecture, urban planning, interior, exhibition, and industrial design, Pesce has completed projects large and small in the United States, Europe, Latin America, and Asia.

In all his work, he expresses his guiding principle: that modernism is less a style than a method for interpreting the present and hinting at the future and in which individuality is preserved and celebrated. His work has frequently been compared to the neo-expressionists, such as Julian Schnabel. He developed furniture designs for the furniture companies B & B Italia, Vitra, and Cassina. The Italian companies who first commercialized modernism decades later turned to Pesce, indicating that they were looking for approaches beyond functionalism, and Pesce's idiosyncratic designs were definitely that.

During the period when he was on salary to Cassina, he created, among other designs, the Feltri chair (1987). It is, on the one hand, an exploration of its materials. The seat, arms, and backs are created from a single thick piece of wool felt, tufted and packed with down. The second material is the base into which the giant felt blanket is stuffed: a circle of polyester resin. The chair is not directly representational, but it undoubtedly resembles something, perhaps a wing chair, a handkerchief stuffed into a Dixie cup, or an upturned shawl collar. This richness of iconography was in contrast to the previous era's obsession with functionality, and was one of Pesce's trademarks.

He remained a committed educator throughout his life. In the 1980s, he taught at Cooper Union in New York, at Carnegie Mellon in Pittsburgh, the Domus Academy in Milan, the Polytechnic of Hong Kong, and the Architectural School of São Paulo. His longest stint teaching was at the Institut d'Architecture et d'Etudes Urbaines, Strasbourg, France, for 28 years.

He has lived in Venice, London, Helsinki, and Paris, but since 1980 has made his home in New York City. Pesce's work is in the collections of museums worldwide, including the Museum of Modern Art, the Metropolitan Museum of Art, New York; the Vitra Museum; the Victoria and Albert Museum, London; the Centre Pompidou and Musée des Arts Décoratifs, Paris.

His awards include the prestigious Chrysler Award for Innovation and Design in 1993, the *Architektur und Wohnen* Designer of the Year in 2006, and the Lawrence J. Israel Prize from the Fashion Institute of Technology in New York in 2009. Pesce's global career is one with constant innovations. His work is difficult to classify, but what is clear is his commitment to blurring the boundaries between art, design, and industry.

Major projects: Crosby chair; Up chair; Feltri chair, Organic Building, Osaka.

191
Platner, Warren

191.1 **Coffee table for Knoll International**

Source: Treadway Toomey Auctions.

Born: Baltimore, Maryland, 1919
Died: New Haven, Connecticut, 2006
Location: United States
Occupation: furniture maker, interior designer
Movement: late modernism

Best known for his eponymous furniture line for Knoll, Platner's work joins the ranks of the 1960s designers whose careers represented an expansion of the forms associated with modernism. He attended Cornell University studying architecture and graduating in 1941. He began his career with three design legends: he worked for Raymond Loewy, I.M. Pei, and Eero Saarinen. He started his own firm in Connecticut in 1965 and designed residential and commercial interiors, lighting, furniture, and textiles.

In 1966 Knoll released the Platner collection, which included tables, chairs, and ottomans on nickel-plated steel rod bases. He said of his furniture, "I, as a designer, felt there was room for the kind of decorative, gentle, graceful kind of design that appeared in period style like Louis XV, but it could have a more rational base instead of being applied decoration."[194] Instead of legs, the base of the pieces of the collection was integrated into the piece as a whole; it was a sculptural cage-like form for which he developed the

welding production method. The form served as the bases for the seating, and low and high tables. While mostly known as a furniture designer, Platner also worked as a commercial interior designer and architect.[195] In Kevin Roche's architectural office, he acted as head of interior design, designing the Ford Foundation headquarters in 1967. While at the firm, he worked on corporate interiors in subdued colors, using ergonomic furniture and paying attention to usability and flexibility, as in his Steelcase Showroom of 1969.

Yet his work is a far cry from the hyper-rationality of modernists such as Davis Allen. In 1976 he designed the dramatic Windows on the World Restaurant at the World Trade Center drawing inspiration from luxurious ocean liner interiors. The same year he designed the interiors for Water Tower Place, a vertical shopping mall in Chicago designed by architects Loebl Schlossman & Hackl. Cities in the 1970s were under siege from the competition of suburban shopping malls. The Platner/Loebl Schlossman & Hackl collaboration resulted in an urban mall that was considered exciting with its glass elevators in a multi-storied atrium, and grand entry sequence of escalators on either side of a cascading fountain. The project brought plants into a modern interior in a major way, not as accessories but as space defining elements.

Platner won the Rome Prize in architecture in 1955 and in 1985 was inducted into *Interior Design* magazine's Hall of Fame. His elegant and modern furniture line has been in continuous production since its inception.

Major projects: Platner collection of furniture for Knoll; Ford Foundation headquarters; Windows on the World restaurant; Water Tower Place interiors.

192
Plesner, Ulrik, Plesner, Daniela and Plesner, Maya

192.1 **Daniela, Maya, and Ulrik Plesner**

Source: Mikaela Burstow/Plesner Architects.

192.2 **Baur and Company Manager's House, Polontalawa, Sri Lanka (1963)**

Source: Ulrik Plesner.

Plesner, Ulrik
Born: Florence, Italy, 1930
Died: Tel Aviv, Israel, 2016
Plesner, Daniela
Born: London, United Kingdom, 1967
Plesner, Maya
Born: London, United Kingdom, 1970
Location: Denmark, England, Israel, Sri Lanka
Occupation: architect
Movement: modernism

Born in Denmark, Plesner arrived in Sri Lanka in 1958, and left in 1968 to work in England. During this time, Plesner collaborated with Geoffrey Bawa, designing schools, private houses, hotels, and some large-scale projects for the World Bank. The two, along with other Sri Lankan designers, became major figures in the movement known alternately as tropical modernism or critical regionalism, that is, modernism not as inherited from the West, but that developed according to local dynamics. He returned to Sri Lanka in 1981, where his own house featured a double-height space, similar to that employed by Le Corbusier in the Pavillon de l'esprit nouveau. He collaborated with Barbara Sansoni who was herself a designer and craftsman. He also started on a systematic documentation of traditional buildings of the island, dating back to the seventeenth century, an activity that also deepened his knowledge of indigenous building practices that came to inform his work. His projects in Sri Lanka set the direction for the rest of his career; his architecture was a fusion of Scandinavian rationalism and local building and design trends. Of the architects and designers working in the new genre of Sri Lankan modernism, including Bawa, de Silva, and Anjalendran, Plesner is the most resolutely modern. Yet a hallmark of his work remained its sensitivity to its South East Asian locale. The architect said "I fell in love with all the traditional stuff because

it was so obviously right for the climate and right for the ability of the craftsmen."[196] He developed a strategy that is more accurately described as modern and local: he essentially created an extensive roof, with open spaces underneath it, mostly open to the breezes. The roof of his house for the Bauers, in Polawantalawa, resembled a locally made space frame; it kept the sun off of a collection of international furniture, including Hardoy Butterfly chairs and Sri Lankan traditional furniture.

Returning to Europe in 1967, Plesner worked as a group leader in Ove Arup in London.[197] He moved to Israel in 1972 and started his own firm; he was Jerusalem's City Architect from 1974–1975.

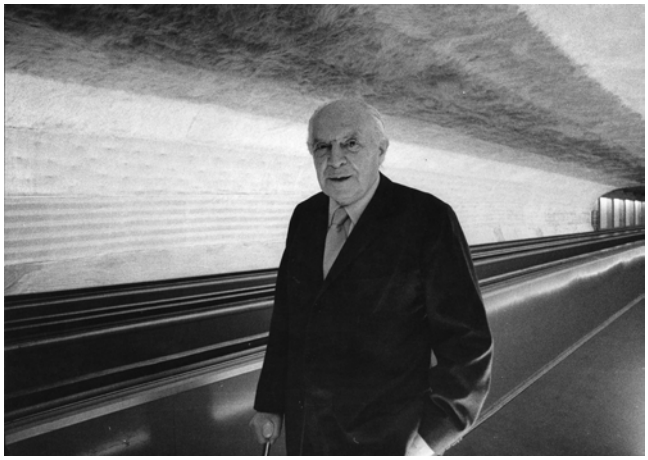
In recent years, Ulrik's daughters have run the firm. Daniela Plesner studied in New York. Maya Plesner joined Plesner Architects after graduating from the Bezalel Academy of Architecture in Jerusalem. The two women are jointly responsible for running the office in Tel Aviv. Perhaps it is because he had significant periods in three different countries (and continents), modernism for Ulrik Plesner was a consistent thread that linked his geographically disparate works together. His career produced its most evocative forms during his years in Sri Lanka when the imprint of Sri Lankan traditional construction techniques was clear.

Major projects: House for Barbara Sansoni; Plesner House (1962); Chapel of the Good Shepherd; Rowing Club, Tel Aviv.

192.3 **Rowing Club, Tel Aviv, Israel**

Source: Amit Garon/Plesner Architects.

193
Ponti, Giò



193.1 **Giò Ponti**

Source: Courtesy Cassina.

Born: Milan, Italy, 1891
Died: Milan, Italy, 1979
Location: Italy
Occupation: writer, architect, furniture maker
Movement: modernism

Ponti is known as one of the major figures of Italian post-World War II design and one of the founders of *Domus*, Europe's leading design magazine. Yet his career began earlier. He studied architecture at the Politecnico di Milano, graduating in 1921. He started out working as art director for the ceramics manufacturer Richard Ginori and created the affordable Domus Nova series furniture for the Italian retail chain, La Rinascente. In the latter half of the 1920s he focused on architecture, building homes he called "domuses" in Milan and Paris.

193.2 **699 Superleggera chair**

Source: Courtesy Cassina.

In 1928 he founded the influential *Domus* magazine and served as editor of the magazine until the conclusion of his career. The magazine shaped the way the public viewed design, interiors, and modernism using mass production. He also founded *Stile*, an art and architecture magazine.[198] His interior design work includes the *Giulio Cesare* and the *Andrea Doria*, Italian transatlantic liners, and multiple interior furniture and interior projects in collaboration with decorator Piero Fornasetti.[199] Most of the Ponti/Fornasetti collaborations took the unusual stance of combining modernism with historical references. The Superleggera chair (Superlight chair) was designed in 1955 for Cassina and is his most famous furniture design, a modern version of a traditional Chiavari chair. Minimal in material and design, the chair, made of assembled turned elements, was moderately priced and popular among conservative post-war consumers. He continued practicing architecture globally and designed the Pirelli Tower in Milan. The skyscraper was one of the most important post-World War II buildings in Italy, and was often compared to Walter Gropius' Pan Am Building. It made clear that Italian architects were well versed in the technologies of high-rise construction. Other Ponti buildings include the Villa Nemazee in Tehran.

Decades before the city of Bilbao placed itself on the global cultural map by hiring Frank Gehry, the city of Denver made a name for itself by hiring Ponti for its Art Museum in 1971. What he came up with defied everyone's expectations. One of Europe's foremost modernists created a 24-sided building, his only North American construction that was at once contemporary and medieval. Its two crenellated towers were covered with multi-faceted glass tiles in an asymmetric pattern, so that the building shimmers in the sunlight. By necessity the galleries are mostly windowless white boxes, so Ponti turned his attention to the stairwells, using the same tiles. The stair shafts were the beneficiary of the buildings' few windows, vertical slits with louvers. The distinctive building was radical for its time and looks nothing like anything done by Ponti or anyone else for that matter.

His design style blends traditional and modern and multiple disciplines of architecture, design, product design, ceramics, and graphics.[200] He wrote a collection of essays in 1957 entitled "Amate L'Architettura" ("In Praise of Architecture") and is known for writing dozens of daily letters of his thoughts, often with sketches. He won numerous prizes for his designs including the 1957 Compasso d'Oro Prize. Modernism, in Ponti's hands, was anything but doctrinaire, and always full of surprises.

Major projects: *Domus*; interiors for the *Andrea Doria* ocean liner; Superleggera chair; Pirelli Tower; Denver Art Museum.

194
Porset, Clara

194.1 **Totonaca**

Source: Courtesy ADN Galeria.

194.2 **Par Sillones**

Source: Courtesy ADN Galeria.

Born: Matanzas, Cuba, 1932
Died: Mexico City, Mexico, 1981
Location: Cuba, Mexico
Occupation: furniture maker
Movement: modernism, global modernism

The Cuban-born designer worked with Luis Barragán and other Mexican modernists and was responsible for numerous custom furniture designs. Porset's designs relied upon Mexican traditional manufacturing techniques, yet managed to look contemporary, even when made out of rush, wood, and leather. Of the vibrant Mexican modern movement, she was the figure who created hundreds of furniture designs that filled their buildings.

She studied architecture at Columbia, and at Black Mountain College in North Carolina, where she became friends with the instructors Josef and Anni Albers. She also studied in Paris. She returned to Cuba in 1932, where she was a well-known public figure and successful interior designer.

She went to Mexico and married the muralist Xavier Guerrero, her introduction into the world of Mexican artistic modernism.[201] She created reasonably priced furniture for IRGSA, a Mexican furniture manufacturer. She also created furniture for Artek and Industrias Ruíz Galindo. She became interested in the folk art of Mexico and craft traditions, and how those could be coupled with modernity. Her Butaca chair was produced in multiple versions, and is visible in many of the iconic photographs of Barragán's work.[202] It is a marvel of synthesis, for its form derives from the Spanish colonial period, yet rendered simpler via Mexican vernacular traditions. Its austere lines give it a contemporary look, and it is one of the most important designs of the twentieth century to have come out of Mexico.

In addition to working with Barragán, she collaborated with the architects Max Cetto, Juan O'Gorman, and Mario Pani.[203] While working on design projects, she taught industrial design at the Universidad Nacional Autonoma de Mexico whose campus was itself one of the major monuments of the modern period.

She is one of the designers around the world whose career was influenced by MoMA's support for the development of inexpensive furniture. Her MoMA submission garnered her one of their prizes in 1940. Successful in life, her posthumous reputation received considerable attention in the 2000s with a number of publications, conferences, and exhibitions on her work.

Major projects: Butaca (also Butaque) chair; IRGSA furniture; Pierre Marqués Hotel, Acapulco, outdoor furniture.

195
Praz, Mario

195.1 **Mario Praz**

Source: Paul Fearn/Alamy Stock Photo.

195.2 **Studio and Picture Gallery, Mario Praz Museum House, Rome, Italy**

Source: DEA/L. ROMANO/Contributor.

Born: Rome, Italy, 1896
Died: Rome, Italy, 1982
Location: Italy
Occupation: writer
Movement: historicism

The historian of interiors and professor of English first studied in Bologna and Rome (law) before embarking on a PhD at the University of Florence. After receiving his doctorate, he taught Italian in England (Liverpool, Manchester) and English in Italy (Rome University).

His writings cover multiple subject areas, and his renown is based on his ability to link what had previously been considered distinct spheres. Thus his famous book, *Romantic Agony* (1933) takes on the literary subject of Romanticism and its darker side and

relates it to art history, specifically the decorative arts. He brought new perspectives to the history of interiors with two books: *The House of Life* (1958), and *Interior Decoration from Pompeii to Art Nouveau* (1968). *House of Life* argues that a decorated interior is an outward manifestation of interiority, a visual biography of its owner. Art history as a discipline, particularly as taught in university survey courses, focuses on paintings, sculpture, and architecture (often in that order). The significance of *Interior Decoration* is that Praz situates the history of interior space and furnishings in the art historical context.

The historian himself collected English furniture, Russian malachites, Bohemian crystal, German porcelain, and Italian engravings. In the United Kingdom he married Vivyan Eyles, and they later moved to Rome into an apartment on the Via Giulia. *The Dictionary of Art Historians* relates that "his interest in decorative arts" led to the couple's divorce.[204]

He addressed subjects that others thought secondary: Spain, Romanticism, Victorian fiction, Baroque emblems and iconography. In the *New York Times*, John Russell noted that Praz revealed that "minor art has a spell to cast";[205] he counted Colin Rowe and Edmund Wilson among his admirers. He was not without his critics; Cyril Connolly described *The House of Life* as "one of the most boring books I have ever read."[206] The house of the man who raised the intellectual profile of interior design history was appropriately turned into a museum upon his death.[207]

Major projects: *Romantic Agony*; *House of Life*; *Illustrated History of Interior Decoration from Pompeii to Art Nouveau*; *On Neoclassicism.*

196
Pulgram, William

196.1 **William Pulgram**

Source: Courtesy William Pulgram.

Born: Vienna, Austria, 1921
Location: United States
Occupation: interior design
Movement: twenty-first century

Pulgram had a harrowing time when he reached his teenage years in Austria and narrowly escaped being sent to a concentration camp. His parents and his sister did not, and they perished during World War II. Bill Pulgram had a circuitous journey to the United States that included a stint in an English internment camp. He went with his uncle to the United States, and served in the US military. He was increasingly interested in architecture, a dream he pursued by studying at the Georgia Institute of Technology and the École des Beaux Arts. In 1963 he began his firm Associated Space Design, Inc. None of his early experiences were predictive of how his career would unfold, in which he increasingly was attracted by the possibilities of corporate interiors, and ended his career as one of the foremost experts in workplace design.

196.2 **McDonald's Headquarters, Oak Brook, Illinois (1971)**

Source: Courtesy William Pulgram.

Pulgram started out working in architecture, and soon became an investigator of workplace design solutions centered on the element that was dominating corporate design: moveable panels and workstations. He believed that interior design and architecture are intertwined—that interiors are ideally a continuation of architecture, and that a dissonance occurred when an architect created an office building, and another designer did the interiors. He promoted a holistic approach. For Eppinger he designed the task response module (TRM) and he has worked to form office plans into more open, varied, module-based designs. He often used a variety of spaces to account for individual work preferences as seen in the Commonwealth Corporation in Tallahassee, Florida where he created traditional private offices, flexible open-plan layouts, and round mobile conference enclosures. The project used Knoll and Steelcase furniture with color schemes of rust, gold, and brown, popular colors at the time, and admired because of their connection to nature. With his interest in reinventing office interiors, and use of color to moderate modernism's harsh effects, his work bears comparison to that of Neville Lewis. The Citizens and Southern Bank of Atlanta (1961) was credited to the firm of Finch, Alexander, Barnes, Rothschild & Pascal, where Pulgram was head of interiors. At first glance, its interiors, especially its tall banking hall, were an extension of architectural modernism, with floor to ceiling heavily textured wool draperies, and a honey-colored luminous ceiling that evenly lit the entire space. The color palette included blue, gold, violet, and green, and a long tellers' counter was made of walnut with stainless steel detailing. Close examination reveals Pulgram's attention to the employees'

work environment: he selected Knoll and Herman Miller furniture, abstract art work, and low partitions made of chrome and gray glass delineate individual work areas.

He was an early advocate for rethinking the office environment in terms of productivity, collaboration, and interaction. He disapproved of interior design solely as a marker of status, particularly in the case of buildings for the US Federal Government. He wrote in 1975:

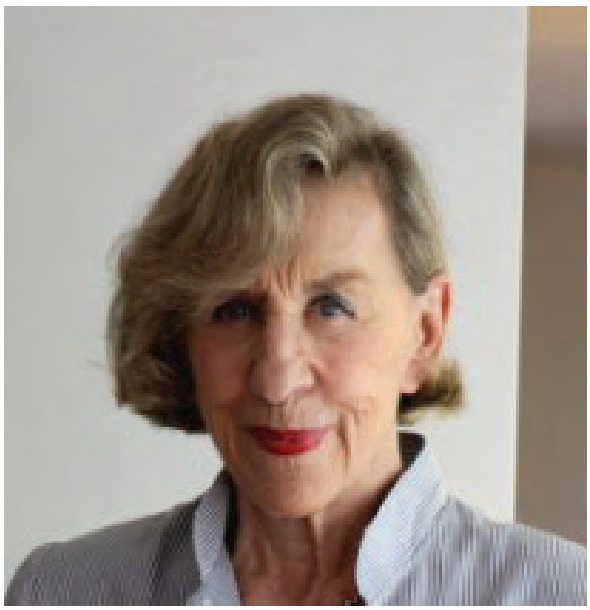
> The agencies of the Federal Government face the complexity of a bureaucracy which begs for simplification and standardization, very often resulting in a stagnant sameness, lacking the variety and diversity essential to the successful interior space. The standardized impersonal environment in which many Federal Government employees work is reinforced by the anonymous assignment and allocation of furniture, equipment and work space.[208]

In this Pulgram was decades ahead with his thinking.

His client list includes Coca-Cola, Black & Decker, and Southern Bell. He became the first chairman of The American Institute of Architects (AIA) Interiors Committee in 1975. This was an important step in the advocacy of interior design in the architectural world. He co-wrote the book *Designing the Automated Office* in 1984 and his work has continued to shape the design of corporate environments.[209] For his efforts, he was inducted into the *Interior Design* Hall of Fame in 1987.

Major projects: TRM (task response module) System; Huff-Feldman House; Citizens and Southern Bank of Atlanta.

197
Putman, Andrée



197.1 **Andrée Putman**

Source: By Putman (own work) (CC BY-SA 3.0 http://creativecommons.org/licenses/by-sa/3.0), via Wikimedia Commons.

Born: Paris, France, 1925
Died: Paris, France 2013
Location: France
Occupation: interior designer
Movement: twenty-first century

A French interior designer who started out as a journalist in the 1960s, Putman is frequently compared to her contemporary Philippe Starck.[210] Their designs are often described as having "wit." Yet Putman drew the line at being irreverent or purposely comical, and a sense of purpose marks her design approach, and put her at odds with some of her contemporaries. The architect Jean Nouvel said that her work exudes a feeling of "alert calm." The road design would take after modernism's demise wasn't clear; Ettore Sottsass and Joe Colombo presented one direction, but their sometimes outrageous pieces didn't seem to mesh with the French tradition of refined decorative arts. Putman and her contemporaries developed a new era of French design that was rigorous and forward looking, indebted but not overly beholden to either the past or modernism.

Putman's only formal training was as a musician. Her grandmother hired her as a journalist, and she eventually wrote for *Femina, Elle*, and *l'Oeil*. Prisunic, a French furnishings company, hired her as a marketing consultant. Her multiple activities for her next place of employment, a marketing agency, included designing their offices. She became an important figure in interior design before she formally worked in the field. As a writer and art director she was able to foster the careers of Terence Conran, Olivier Mourgue, Pierre Paulin, and Issey Miyake. She formally entered the field of interior design when she opened her own company in 1978, at the age of 53.

Her firm, Écart, reissued classic modern furniture pieces by luminaries including Jean-Michel Frank and Eileen Gray. She eventually did product designs for Poltrona Frau, Fortuny, Veuve Clicquot, Louis Vuitton, and boutiques for multiple design houses, including Balenciaga, Guerlain, Thierry Mugler, and Yves Saint Laurent.

With her work for the Morgan Hotel, New York (1984), she helped usher in a new business typology: the boutique hotel. A black-and-white checkered bathroom with an industrial sink became a Putman trademark; a photograph, in one-point perspective, became

the most widely reproduced image of her career, and became the epitome of a boutique hotel bathroom, at once industrial and luxurious. The Wasserturm Hotel, and a hotel named for her, the Putman, Hong Kong, followed. She designed interiors for museums, multiple hotels, and the Concorde for Air France. The latter was a visual essay in greys, whites, and camels, with a stripe made of contrasting triangles in the aisle carpet that provided visual interest. Her interior designs are different without being whimsical, modern, and richly detailed. The designer said her projects represent "the modest goal of making inexpensive things look beautiful."[211]

Major projects: Morgans Hotel; Concorde interiors; production design for Peter Greenaway's film, *The Pillow Book*; *Vertigo* tableware for Christofle; interiors for Le Corbusier's Villa Schwob.

198
Race, Ernest

198.1 **Antelope chair**

Source: Geffrye Museum/Alamy Stock Photo.

Born: Newcastle upon Tyne, United Kingdom, 1913
Died: London, United Kingdom, 1964
Location: United Kingdom
Occupation: furniture maker
Movement: modernism

Race led post-war modern furniture design in Britain with his clever use of materials.[212] He attended the Bartlett School of Architecture of the University of London from 1933–1935. After traveling to India in 1937 to visit his missionary aunt who ran a weaving center, he sold the woven cloth in London under the name Race Fabrics and started creating his own textile designs. Walter Gropius used Race's abstract patterns in his Impington Village Cottage. Race then began a furniture company with the engineer J.W. Noel Jordan in 1945, creating exciting solutions responding to wartime material shortages. The success of his furniture designs argues for a unique place of furniture within modernism. Despite their influence, many modernist architects, such as Gropius, were criticized for producing buildings that were aesthetically cold or uncomfortable. Race, and his like-minded colleagues (Jules Wabbes, Gordon Russell) created pieces that were loved. Although some staunch modernists were critical of Race's softened modernism, the public adored his conceptually accessible products. Simon Andrews described his work as "a fluid, skilled, and at times eccentric synthesis of Modernism with Victoriana."[213]

His furniture was intended for mass production. Wartime restrictions of materials like wood led him to metal and other salvaged materials, primarily aluminum, steel rods, and military canvas. The BA3 dining chair (1954) was initially made of aluminum aircraft scrap and seat and back pads made from shipping crates (this mimics Jens Risom's clever use of parachute webbing for his side chair in 1943). Race's Neptune deck chair (1953), was made of two molds and one of his simple pieces that was designed to be easily assembled and shipped. Race addressed the difficulties of procuring materials, all the while producing furniture that was functional and attractive. Unlike his contemporaries who were invested with designing

from a blank slate regarding history, Race's furniture, while decidedly contemporary, made slight gestures to historical furniture, with his discreet use of buttons, tufting, and a profile of one chair that harkened back to Jacobean wing chairs. This resulted in furniture with a light modernist style. Race proved that one need not abandon history in order to be contemporary.

Race showcased his furniture at the 1951 Festival of Britain, the most important gathering of post-war British modern designers that included Robin and Lucienne Day, Wells Coates, and Gordon Russell. He displayed his outdoor furniture the Antelope chair and table and the Springbok chair to great acclaim. The Antelope chair, made of steel rods, was his biggest success. Race built a successful career throughout the 1950s, cleverly responding to the public's taste. Peter Wyeth glowingly writes:

> The Sheppey coffee table hints at what made Race a designer of distinction: it could hardly be more modest—square metal tubing painted black with the top above the frame—but what marks it out is the proportion. Neither too high nor too low, too narrow or too wide, it just looks right. This is lasting design rather than the attention grabbing kind.[214]

In Race's furniture designs, modernism was neither flashy nor extreme, but eminently liveable.

Major projects: Neptune lounge chair; Ladies chair; BA dining chairs; Antelope chair; Flamingo chair; Sheppey sofa; Kangaroo chair.

199
Scarpa, Carlo

199.1 **Carlo Scarpa**

Source: Courtesy Cassina.

199.2 **Doge table**

Source: Alessandra Chemollo/Cassina.

Born: Venice, Italy, 1906
Died: Sendai, Miyagi Prefecture, Japan, 1978
Location: Italy
Occupation: architect
Movement: modernism

Scarpa was a modernist designer of museum and exhibitions, yet a modernist whose works were admired during the early years of postmodernism when many were questioning the modern precepts. The richness people see in his work stems from his symbolic use of modernism, and his skillful overtures to history and historical forms, although it is important to point out that his work does not take the direction of literally using historic forms, as the postmodernists did.

In 1926, he received his diploma from the Royal Academy of Fine Arts, Vienna. He did not finish his architecture studies, which later caused him difficulties. He had an unusual start (for an architect), designing glassworks. He was artistic director of Venini, a Venetian glass manufacturer. In the years 1927–1947, he created over four 400 designs for Venini and another glass company, Giacomo Cappellin. These were one-offs, prototypes, and mass-produced pieces, design experiences that collectively gave him a respect for materiality that became a hallmark of his later work.

Once he turned to architecture, he counted among his influences the work of Frank Lloyd Wright, Japanese crafts, Vienna Secession, and De Stijl; knowing the importance of these architectures to Scarpa's development, one can clearly see their formal imprint in his work. Scarpa's Brion family tomb, with its gridded use of formed concrete, mostly at right angles, and generous plantings, in certain photographs resembles Wright's Midway Gardens, had the American designed it in the 1950s.

Scarpa did a museum for the works of the neoclassical sculptor Antonio Canova, in Possagno, Italy, 1957. The project was an addition to a neoclassical building, and Scarpa chose to contrast his building to the historical one. Yet his subtle detailing, use of natural light, and focus on the artwork made the project seem a sensitive addition to the original structure and showed a deft understanding

of its sculptural contents. Another project in a long line of accomplished museum projects was the Fondazione Querini (1961–1963). His early meticulousness working with glass was later applied to concrete, and he was one of the few modernists who considered the importance of weathering and ageing. Concrete in a Scarpa museum isn't a rough contrast to the sculptures: it looks as beautiful as marble. This was evident in his famed Olivetti Showroom in Venice (1957–1958), a retail showroom that resembled a museum. Scarpa's attention to the ubiquitous material of plaster demonstrates his concern with detail and material; he regularly worked with the plasterer, Mario de Luigi, and the two embued the material with the depth and richness of Mark Rothko's abstract paintings.

When some started criticizing modernism's weaknesses, Scarpa's work was never in the crosshairs. Like Luis Barragan, he is one of the architects who other architects worship. Kurt Forster wrote that Scarpa created:

> a body of work that began to acquire startling resonance. Scarpa's architecture gained its cultural significance by dint of the peculiar depth of his thinking and its power to inform every element. His work is radical to the extent that he was able to plumb the inner workings of architecture while displaying its manifold manifestations.[215]

Japanese arts influenced him, and their effect, such as the modularity of tatami mats, is also evident in his work. He was traveling in the country he loved when he died.

Major projects: Olivetti Showroom, Venice; Banca Pololare di Verona; Accademia Museum, Venice; Castelvecchio Museum, Verona.

200
Scott Brown, Denise and Venturi, Robert

200.1 **Robert Venturi and Denise Scott Brown**

Source: Courtesy Venturi, Scott Brown and Associates, Inc.

Scott Brown, Denise
Born: Nkana, Rhodesia, 1931
Venturi, Robert
Born: Philadelphia, Pennsylvania, 1925
Location: South Africa, United States
Occupation: architects, interior designers, writers, educators
Movement: postmodernism

Robert Venturi and Denise Scott Brown are architects, planners, theorists, educators, writers, and partners in life and work. Outspoken critics of late Modern architecture and initiators of postmodernism, they have been major figures in redefining architecture and design since the 1960s. Their collaboration, initiated in 1960, helped them to update early modern principles and widen architectural views. Reassessments of historical architecture, American urbanism, vernacular building, and popular sensibilities followed, and place was found for symbolic communication, irony, and humor in architecture.

Robert Venturi was born in Philadelphia in 1925. He graduated in 1947 from Princeton, where three years later he received his Master of Fine Arts degree. From 1954 to 1956, he studied as a Rome Prize Fellow at the American Academy in Rome. He worked for Eero Saarinen, Louis I. Kahn, and Oscar Stonorov, taught architectural theory at the University of Pennsylvania's School of Architecture, and was a studio-critic there when he designed the Vanna Venturi House, which is credited with "turning around the culture of architecture." More than a house for his mother, its visuals referenced the history of American domestic architecture.[216] It had wit and irony: what looks like the principal entry is not the actual front door, and it has a prominent stairway that leads nowhere.[217] The modest house is a milestone of twentieth-century architecture, and the opposite in its conception of Le Corbusier's *machine à habiter*.[218] Venturi gathered the thought that led to the Venturi house in *Complexity and Contradiction in Architecture* (1966; second edition 1977), which is recognized as one of the most important architectural texts of the twentieth century.

Denise Scott Brown was born in Zambia (formerly Rhodesia) in 1931. In 1948, she started her studies at the University of Witwatersrand and transferred to London to complete her studies at the Architectural Association in 1954. She and her first husband Robert Scott Brown were admirers of Allison and Peter Smithson, the New Brutalists, who advised them to study at the University of Pennsylvania under Louis Kahn. After Robert Scott Brown's death, she taught architecture and planning at Penn and the University of California, where she photographed urbanism of the Southwest and conceived a research studio on Las Vegas. She and Venturi married in 1967 and taught a series of studios at Yale. One resulted in *Learning From Las Vegas* (1972), by Venturi, Scott Brown, and Steven Izenour.

A highlight in their career was the design and construction of the Sainsbury Wing of London's National Gallery. When Prince Charles described an earlier scheme by Ahrends, Burton, and Koralek, as "a monstrous carbuncle on the face of a much-loved and elegant friend,"[219] the project came to Venturi, Scott Brown, and Associates. The interior is a series of galleries with support spaces for some of the world's greatest Early Renaissance paintings. Their rendered floor plan looked like it was drawn in the Renaissance. Suites of grand rooms are arranged *en filade*, along axes. Regarding sight lines and circulation, they relate to the layout of the existing museum. With tall ceilings, prominent moldings, and roof lighting designed to complement the paintings, the addition looks like a grand public building whose interior and exterior details are part of a learned and witty dialogue with the classicism of the original building.[220]

200.2 **Queen Anne chair**

Source: Courtesy Venturi, Scott Brown and Associates, Inc.

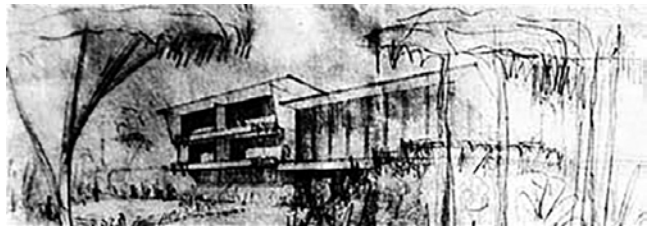
In their furniture collection for Knoll International, the line between popular and elite is blurred. Chairs are made of plastic laminate yet have the recognizable profile of their eighteenth-century ancestors, Queen Anne, for example. Evoking history via a common material and using a recognizable profile in a new way, the Knoll chairs are prime examples of postmodernism design.

Major architecture projects: Vanna Venturi House, Chestnut Hill, Philadelphia, PA; Guild House, Philadelphia, PA; Sainsbury Wing, National Gallery, London; Conseil Général, Toulouse, France; Venturi furniture collection.

201
de Silva, Minette

201.1 **Minette de Silva**

Source: Ron Burton/Stringer.



201.2 **Karunaratne House, Kandy, Sri Lanka (1950), sketch.**

Born: Kandy, Sri Lanka, 1918
Died: Kandy, Sri Lanka, 1998
Location: Sri Lanka
Occupation: architect, interior designer, furniture maker
Movement: modernism

One of a small cadre of Asian women who opened up the architecture field and played a significant role in what came to be known as critical regionalism, or regional modernism, de Silva studied architecture in Colombo and Mumbai before graduating from the AA in London.

She did not feign an air of modesty that did not come naturally to her: she and her sister, Anil de Silva, took part in a beauty pageant in 1937, for which she was criticized.

She first worked for Jimmy Nilgiria, and was the first woman elected to the Royal Institute of British Architects. Le Corbusier met and admired her, and they stayed in touch throughout their lives. He invited her to add one of her designs to a bulletin he was editing. She also knew Donald Friend, and Geoffrey Bawa, Sri Lanka's most famous architect of the post-war period. She was thus a part of Sri Lanka's architectural elite, although she never achieved the success of her Asian contemporaries.

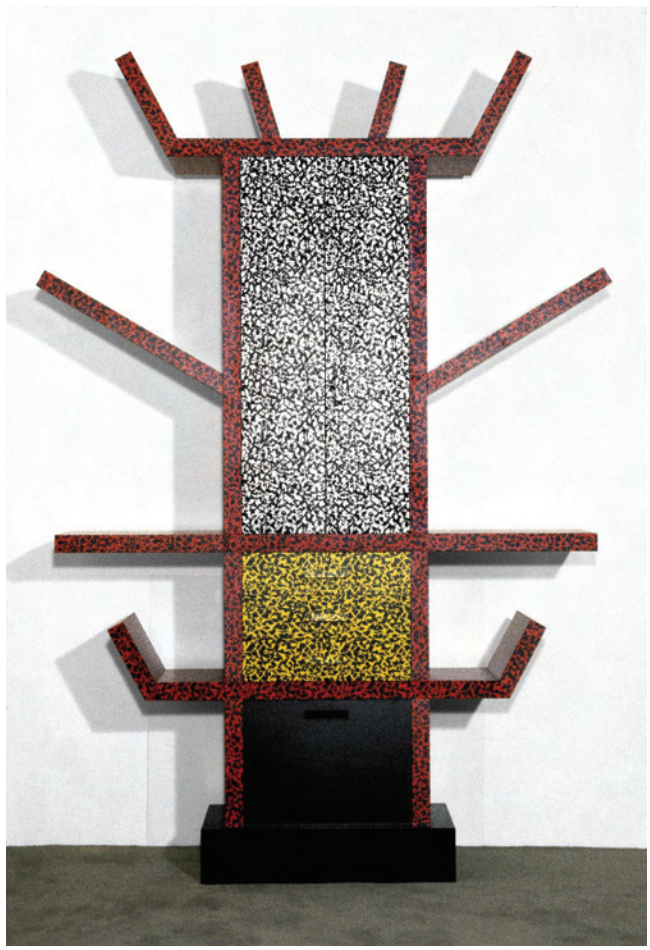
She saw the potential for architecture to be involved with housing refugees, bettering the lives of the poor, and creating cities that survive earthquakes. The Sri Lanka Institute of Architects awarded her its gold medal in 1996 for a lifetime of achievement. Her design work synthesized traditional and modern forms, which resulted in projects that related to their localities. Known for her contribution to crafting a Sri Lankan architectural identity, she can more broadly be described as someone with an acute understanding of place and its role in design.

Major projects: autobiography, *The Life and Work of an Asian Woman Architect*; Kandy Art Centre; Watapuluwa Housing; Karunaratne House, Paris House, Colombo; Senanayaka Flats.

202
Sottsass, Ettore

202.1 **Ettore Sottsass (1969)**

Source: Agence Opale/Alamy Stock Photo.



202.2 **Casablanca sideboard**

Source: Brooklyn Museum.

Born: Innsbruck, Austria, 1917
Died: Milan, Italy, 2007
Location: Italy
Occupation: furniture maker
Movement: late modernism, postmodernism

Founder of the Memphis Group of the 1980s, Sottsass' avant-garde design approach was unlike anything being produced at the time. Before becoming a leader in postmodern design, Sottsass began his studies at the Politecnico di Torino from 1935–1939 and afterwards worked on housing projects with his father, Ettore Sottsass Sr., a well-known Italian modernist architect. Ettore began his studio in Milan in 1947 focusing on interiors and furniture, then expanded to a variety of media including architecture, painting, ceramics, jewelry, and tapestries.

After a short stint at George Nelson's office in New York, he worked as a design consultant for Olivetti back in Italy. His work in the 1950s, including an INA-Casa Housing project, and the Melini and Lora Totino villas, have all the hallmarks of classical modernism.

He designed interiors for the playful fashion company, Fiorucci, a move that foresaw his departure from canonical modernism. He took part in founding Global Tools Group and Studio Alchimia before founding the Memphis Group in 1981. The name was borrowed from Bob Dylan's song "Stuck Inside of Mobile with the Memphis Blues Again." Sottsass upended the "form follows function" modern design approach with furniture void of functionalism, saying once elliptically "Memphis' function is to exist." Sottsass wanted to unbar restrictions and design without rules, countering the restrained direction of modern design. His Carlton bookshelf/room divider of 1981 personifies his design manifesto with a heavy form, loud colors, and little practicality. His influences in the period ranged from American 1950s kitsch to Aztec and Indian art, often using bright colored laminates and plastics. The *San Francisco Chronicle* described the style as a "shotgun wedding between Bauhaus and Fisher-Price."[221]

His Ashoka lamp (1981) was part of the series of "totem" designs that included the Casblanca sideboard, and the Carlton divider. Like a totem pole, the table lamp resembled a pile of unrelated shapes and colors. It was enigmatically named for the Indian historical figure, with whom there is symbolically no connection. A series of geometric shapes, tubes, and blocks, of painted metal, white, grey, pink, blue, and green, are piled on a plinth. Intended for use without a lampshade, five naked bulbs are boldly attached to it. The series constituted a challenge to modernism, for the pieces' apparent absence of logic explaining the forms, colors, and names. To look at Sottsass' table lamp next to one designed by Marianne Brandt in 1928, it is difficult to believe that two pieces came from the same planet, let alone the same century.

His radical taste brought opposition, but his success is apparent with a global following including Arata Isozaki, Michael Graves, and Javier Mariscal. Sottsass' client list includes Alessi, Knoll, Artemide, and Esprit, indicating that mainstream commercial modernism felt that it was time to try new approaches. He won the Compasso d'Oro award in 1959, had numerous solo touring exhibitions, and received an honorary doctorate from the Royal College of Art in London. An influential if disruptive figure in the design world, he said "Perhaps it would be better to get accustomed to designing obscure uncertainty rather than presuming the design of certainty."[222]

Major projects: Carlton room divider; Ashoka lamp; Valentine typewriter; Casablanca Sideboard; Wolf House, Colorado.

203
Starck, Philippe

203.1 **Philippe Starck**

Source: James Bort/Courtesy Philippe Starck.

203.2 **Alhóndiga Cultural and Leisure Center, Bilbao, Spain (2010)**

Source: Courtesy Philippe Starck.

Born: Paris, France, 1949
Location: France
Occupation: furniture maker, interior designer, industrial designer
Movement: postmodern, twenty-first century

French designer Philippe Starck has designed a broad array of objects and spaces, from high-end yachts to affordable consumer goods. Before establishing himself as a major figure of French design, he attended the École Camondo in Paris from 1965–1967. He began a design company with some of his first creations being inflatable designs and the folding wooden Francesca Spanish chair. After working as artistic director for Pierre Cardin, he began to focus on interior design, especially of nightclubs, in the 1970s, including La Main Bleue and Les Bains-Douche in Paris, fashionable spots frequented by Yves St. Laurent and others. In 1979 the designer founded Starck Product, which spawned many of his playful avant-garde product designs through the years. In modernism's wake, several designers of Italian heritage, including Ettore Sottsass, Joe Colombo, and Gaetano Pesce, developed a new style of design that was shocking, and that many considered an affront. Starck and his French contemporaries forged an alternative to modern design that nonetheless seemed innovative and also in keeping with the French tradition for taste and refinement. What Starck had in common with the members of the more *outré* Memphis Group is that history was no longer banished, but a source of inspiration.

An apartment design for Francois Mitterrand, the former President of France, led to Starck's role in furnishing the Elyseé Palace along with other leading French designers. The project, carried out in 1983–1984, established Starck in the design world and was part of a broader government supported movement of French designers called VIA (Valorisation de l'Innovation dans l'Ameublement).

One of the most important projects to bolster his career was the interior design of Café Costes in Paris in 1984, which featured a giant clock, prominent main staircase, and his famous three-legged Costes chair. Starck has helped to repopularize hotels as a social

entity with his many hospitality projects by creating fashionable lobbies, restaurants, and bars within the hotel that attract people to gather. He partnered with hotelier Ian Schrager on hotel interiors including the Paramount Hotel and the Royalton Hotel.[223] These highly visible projects helped establish a new hospitality genre: the boutique hotel. Displaying his ingenuity at a variety of details, for the Paramount, he used photographically enlarged Dutch Renaissance paintings as headboards, and put the staff into black t-shirts instead of uniforms, the first major hotelier to do so. He has worked on other building types across the globe, designing the Administration building for the Asahi Brewery, Tokyo and the Teatriz Restaurant, Madrid.

In the 1990s he shifted his focus from architecture and interiors to product and furniture design. He created an impressive array of products including kitchen accessories, televisions, toothbrushes, and lighting. Starck's bold designs use a variety of materials incorporating technology and using forms of horns, wings, and the human body, often displaying a sense of wit. One of the most well known of his later furniture pieces is the Louis Ghost chair, a modern reinterpretation of a traditional Louis XVI armchair made of transparent polycarbonate in a single mold. His product line for Target and other mass-consumer products established him in the tradition of designers like Raymond Loewy in incorporating good design in the objects of everyday life. Along with luxury hotels, he has also created budget-friendly "design" hotels feasible for a broader range of the population, including the Mama Shelter in Paris. Starck has said, "I try to give the best to the maximum of people,"[224] and he has successfully marketed himself as a designer, ascending into celebrity status.

While practicing design, he has taught at the Ecole des Arts Décoratifs in Paris and the Domus Academy in Milan. The Brooklyn Museum in New York, Musée des Arts Decoratifs in Paris, and the Design Museum in London all house his famous works. He has cultivated an extensive client list including Alessi, Kartell, Target, Samsonite, Cassina, Axor, and Flos and continues designing interiors, products and furniture with his bold visual statements.

Major projects: Louis Ghost chair; Bubu stools; Juicy Salif lemon squeezer; Miss K table lamp; Café Costes; Costes chair; Paramount Hotel; Administration building for the Asahi Brewery, Tokyo; Mama Shelter.

204
Stern, Robert A.M.

204.1 **Robert A.M. Stern**

Source: The Historic Districts Council (CC BY-SA 4.0 http://creativecommons.org/licenses/by-sa/4.0), via Wikimedia Commons.

Born: Brooklyn, New York, 1939
Location: United States
Occupation: architect, furniture maker
Movement: postmodernism

204.2 **Robert A.M. Stern and SRA-Architectes, Tour Carpe Diem, Paris, France (2013)**

Source: Christian Mueller (2013)/Shutterstock.com.

Stern has alternately been called a "modern traditionalist," a "Gucci-loafered provocateur," and a "New York dandy." While he is one of those who became internationally famous for postmodern designs, his projects often lacked the irony and awkwardness of those of his peers. He has moved in a pluralist direction, in which many of his projects seem to stay firmly within the boundaries of their respective historical styles.

Born and raised in New York, he studied architecture at Columbia University and received his master's degree from Yale. His architectural career began in the mid-1960s. In the stylistic battle of the 1970s and 1980s, between glass boxes and postmodernism, Stern was decidedly on the side of the latter, and he became one of its major players. Since then, his projects adapt historicist styles to contemporary functions. A point of pride to Stern is his ability to blend buildings into their surroundings.[225]

Since 1998 he has been dean of the Yale School of Architecture. Many feared that he would use his position as Dean to promote a historicist agenda. Stern quickly put those fears to rest by hiring for short appointments Richard Meier, Frank Gehry, and Peter Eisenman. He has also taught at his alma mater, Columbia. He has been the subject, and author, of multiple books.[226]

He has designed multiple furniture pieces, known collectively as the Robert. A.M. Stern collection, which was developed with several manufacturing partners including David Edward, Kindel, and Landscape Forms. These are mostly historical pieces, or pieces that are at home in historically oriented interiors.

There is no generic appearance to the building his large office produces; his Quilt Center is positively modern, albeit with an appropriate textile pattern. In lieu of the ubiquitous statement many designers make about "mixing it up," or drawing from multiple influences, many of Stern's projects lie firmly within a specific historicist direction. In 2008, he received the Vincent Scully Prize, and in 2011, the Richard H. Driehaus Prize that celebrates an architect of classicism. In 2008, 15 Central Park West opened, a condominium building for the wealthy and powerful. On one of New York's most expensive pieces of real estate, it is unapologetically grand, yet it fits in with its neighbors, stepped-back buildings mostly built in the 1920s.[227] Its elegance comes via its materials, a list that includes marble, copper, and tons of limestone. An elegant entry pavilion resembles a ballroom. Critic Paul Goldberger wrote: "Stern laid out the apartments almost exactly like classic apartments from the 1920s, with semi-private elevator halls, large entry foyers, formal dining rooms, and libraries." In describing the reason for the incredible success of his expensive New York condominiums, he said, "we're building the American dream."[228]

Major projects: George W. Bush Presidential Center; Norman Rockwell Museum; International Quilt Study Center and Museum; hotels for Disney in Orlando, Paris, Tokyo; 15 Central Park West.

205
Taylor, Michael

205.1 **Michael Taylor**

Source: Russell McMasters/*Architectural Digest*.

Born: Modesto, California, 1927
Died: San Francisco, California, 1986
Location: United States
Occupation: interior designer
Movement: historicism

The man who Diana Vreeland called "the James Dean of Decorating" was raised in Santa Rosa, California. Né Earnest Charles Taylor, he studied at San Francisco's Rudolph Schaeffer School of Design. In 1947 he started working as an assistant for Archibold Taylor. In 1951, he formed a firm with Frances Milhailoff and opened his own practice in 1956. His name change, from the effete Earnest to the simpler, more American-sounding Michael, was reflected in his muscular approach to design.

Known for his contemporary designs, it comes as a surprise that he cited among his design influences the historicist decorators Frances Elkins and Syrie Maugham, as their influence on his work is not immediately obvious. Digging deeper, one sees that like Maugham, he was known for white and beige color schemes. Taylor was stylistically a generation after the mid-century modernism of Pierre Koenig's case study houses. Taylor's California look was bigger and more rustic, more Adirondacks hunting lodge than Malibu beach house.[229] He was an early proponent of decluttering, which he teamed with the follow-up of incorporating large-scale furniture pieces. In an article, Taylor stated: "My creed is simplicity, and . . . invariably my advice is to take something out."[230]

He favored materials in their unaltered state, such as Yosemite slate, fossilized stone, and logs; he augmented them with large, boxy wicker furniture, broad expanses of mirrors, and natural lighting that he augmented with sharp accent lighting. He sold his furniture from a store on San Francisco's Sutter St. The height of his career, as a retailer and a designer, was in the 1980s, the period when English decorator and photographer Cecil Beaton referred to him as "the best decorator in the United States." In 1985, Michael Taylor and Paul Weaver launched Michael Taylor, a firm focusing on high-end residential furniture.

Some of their offerings, such as the Arcadia, Bamboo, and Jansen furniture lines, are historical pieces that the designer simplified and enlarged. The over-sized wicker seating suggests that he was a forerunner to Kenneth Cobonpue. Decades after the designer's death, the pieces continue to sell well. Taylor used such pieces in a chapter he contributed to a 1964 book, *The New Look in Decorating*. He selected a project for Mr. and Mrs. DeWitt Rucker in Pebble Beach, California. The room, painted white, centers on a contemporary seating area of a white sofa, white parsons' coffee table, and white armchairs on a sheep skin rug. The rest of the room contains the owners' dark French and Italian antiques. Blue and white pillows make a visual link to a grouping of Chinese vases.

Taylor described his goal: "A good room, designed today, should give one, on entering, the exciting feeling that the owner is a part of it."[231] Taylor reconfigured the couple's antiques collection in the mostly white overscaled context for which he was known, and the result was personal and fresh.

He used furniture in connection with natural materials, interior vegetation, and lighting in a way that made his projects relate to his homestate. *Architectural Digest* quoted him saying: "On my grand tour of Europe I found that California was still in my blood. The peasant things of Scandinavia, Greece, and Italy were far more inspiring to me than the stately rooms of England and France."[232] Taylor was one of those who ushered in oversized furniture; this stemmed from his desire to reduce the number of objects in a room, and to increase the scale of the pieces that remained, a strategy that his clients approved of, including Nan Kempner, Steve Martin, and David Geffen.[233] His influence in this regard was felt first in California; then people across the United States wanted their homes to look like they too were in a sun-drenched California valley.

Major projects: line of furniture for McGuire; restaurants Fleur de Lys and L'Étoile; Maryon Davies Lewis residence; Charles and Dorothy Fay residence; Mr. and Mrs. Louis Benoist residence; Mr. and Mrs. DeWitt Rucker residence.

205.2 **Montandon and Wilsey residence, living room, Napa Valley, California (1978)**

Source: Horst P. Horst/Getty Images.

206
Thompson, Jim

206.1 **Jim Thompson outside his store, Bangkok, Thailand**

Source: Nik Wheeler/Alamy Stock Photo.

206.2 **Jim Thompson house, Bangkok, Thailand (*c.*1967),**

Source: Courtesy Clyde Whitaker.

Born: Greenville, Delaware, 1906
Died: Cameron Highlands, Malaysia, 1967
Location: Thailand
Occupation: textiles
Movement: historicism

A common thread to Thompson's three design-related activities is that he provided alternative routes for different design sectors in the period when modernism was ascendant. All of Thompson's activities stemmed from his love for South East Asian history, particularly its arts. He was first known for renovating and refurbishing Bangkok's Oriental hotel; he then turned his sight to bringing the Thai silk industry into the global economy. Along the way, he built and furnished his own house in Bangkok, reconstructed from several traditional Thai wooden houses, and showed an alternative way for wealthy families to live grandly without building the sprawling concrete houses that were fashionable in the 1950s and 1960s.

All this was unexpected for a man who came from a moderately wealthy American family and graduated from Princeton in 1928.[234] He studied architecture at the University of Pennsylvania, although he did not finish his studies. Until 1940, he worked for an architecture firm, Holden McLaughlin, in New York where he had an unremarkable career. He joined the Delaware National Guard, and married in 1942.[235] The marriage was without issue (the couple divorced in 1946). In 1945, the US military sent Thompson to Thailand, a posting that set the direction for the rest of his life. He traveled throughout South East Asia in Cambodia, Ceylon, Laos, Malaysia, and Vietnam. He loved Asian art, and become a regular at antique shops, markets, and pawnshops.

In 1945, he noticed that Bangkok's Oriental Hotel was big on tradition if sorely lacking in modern amenities. His activities brought it up to date. In a time when large modern hotels with plumbing and air conditioning were making inroads into the hospitality industry, Thompson proved that a historical hotel, if modernized and maintained, could prove competitive.

By war's end, the Thai silk industry had declined to a sorry state, under competition from cheaper milled textiles, and manufactured fibers took hold. Thompson developed relationships with families experienced in creating Thai silks, and at the age of 41, he created the Thai Silk Company in 1948.[236] He worked at resurrecting the craft of handmade Thai silk as he sought out a global market for it. He embraced chemical dyes, and eschewed synthetic fibers. Although still handmade, he streamlined the silk manufacturing process. He drew on his design background, and had a good eye for color and quality. His Thai employees were stakeholders in the company. He marketed the freshly colored silks for both fashion and the commercial design market.

Thompson died under mysterious circumstances in 1967, when he was visiting Dr. and Mrs. T.G. Ling who had a house in the mountains of Malaysia.[237] He went out for a walk in the afternoon and never returned.[238] The handling of the Jim Thompson brand since his death has been exemplary. Thompson silks are still considered premier in commercial interiors, and the company branched out into the luxury goods market. His house became one of Bangkok's principal tourist attractions.

Major projects: Oriental Hotel; with Pierre Balmain, wardrobe for Queen Sirikit; Thai Silk Company.

207
Toyoguchi, Katsuhei (Kappei)

207.1 **Katsuhei Toyoguchi**

Source: Courtesy Tendo Co., Ltd.

207.2 **Spoke chair, S-5027NA-ST**

Source: Courtesy Tendo Co., Ltd.

Born: Akita, Japan, 1905
Died: Kamakura, Japan, 1991
Location: Japan
Occupation: furniture, industrial designer
Movement: modernism, critical regionalism

Outside of one well-known chair, Toyoguchi is not well known in the West, but he was a major figure of Japanese twentieth-century design. In his long career, he worked as a designer, educator, author, and administrator. The most famous Japanese modernists, Isamu Noguchi and George Nakashima, were active both in Asia and the West. Toyoguchi was a committed modernist who was content to create his designs mostly for a Japanese market.

In 1928, he graduated from the Tokyo College of Industrial Arts. He was a founding member of the Keiji Kobo workshop, which was explicitly modeled on the Bauhaus. Starting in 1933, he was affiliated with the Industrial Arts Institute (IAI). He was active with this organization throughout his life, in different capacities. In the years 1935–1937, he served as the editor of the IAI monthly journal *Kogei Nyusu* (*Industrial Art News*).

World War II found him in Osaka, from 1939–1943. At war's end, he returned to Tokyo where he did an IAI project designing furniture for the American Occupation Forces Housing.

Research conducted by Toyoguchi and his staff on furniture ended up being incorporated into the Japan Industrial Standards (JIS). In 1959 he retired from IAI, and founded his own firm, Design Associates, with Shutaro Muka.

He designed furniture for the manufacturer Tendo Mokko, an ongoing effort that included his most famous design, the Spoke chair. Made of oak and with an upholstered seat, the splayed dowels of the back resembled the spokes of a wheel (it is a cousin of Nakashima's Mira chair, similarly made of dowels). Like many of Toyoguchi's designs, most made of wood, the Spoke chair was intended for the Japanese home. He was interested in designs that were compatible with tatami-floored interiors. The small-scaled seat is low to the ground, so that its occupant can reasonably converse with a person seated on the floor.

Toyoguchi was also an author and educator. He wrote *Hyojun Kagu* (*Standard Furniture*) in 1936, and *Dezain Senjutsu* (*Design Tactics*) in 1966. His activity as an educator included teaching design at the Musashino Art University in Kodaira, in the years 1959–1975. He served the design industry as a member of the Japan Industrial Designers Association, and was its president for seven years. For this and other efforts, he won the Kunii Industrial Art Award in 1975. In 1976, the Japanese government bestowed on Toyoguchi the Order of the Sacred Treasure.

Major projects: Spoke chair; Japan External Trade Organization, trade show in Moscow (1960); Japanese Pavilion, Seattle World's Fair (1962); Japanese Pavilion, Expo '67, Montreal.

208
Varney, Carlton

208.1 **Carlton Varney**

Source: Courtesy Dorothy Draper and Company.

208.2 **Varney interior**

Source: Courtesy Dorothy Draper and Company.

Born: Lynn, Massachusetts
Location: United States
Occupation: interior designer
Movement: historicism

Varney started out working for Dorothy Draper in the 1960s, and it is that connection that continues to define his professional persona. The firm is still called Dorothy Draper and Co. He inherited the Draper tradition in multiple respects, and has done his part in keeping her memory alive through exhibitions and publications. In contrast to Draper, Varney's work is less influenced by modernism. Working within the parameters of historicism, he has fashioned an area of expertise for himself as a colorist. His signature is a bold use of color, in monochromatic and polychromatic schemes. Varney told *Architectural Digest* "I don't do rooms in beige."[239]

He graduated from Oberlin College where he majored in Spanish. He also studied at the University of Madrid. He moved to New York in 1962 where he received his master's degree in education from New York University; he started doing interiors in 1964. Varney's work is decidedly in the sphere of European decorative arts, the exception being his use of bright colors and tropical prints that are often associated with a Latin sensibility.

A significant portion of his work has been in updating or expanding Draper projects, such as her famous project, the Greenbrier Hotel in North Carolina. Varney's way to achieve richness, in a classical building that resembles an enlarged White House, is to rely on expensive textiles and finishes. The Cameo Ballroom uses adjacent tertiary colors on the color wheel, red and salmon. Rather than use them in the traditional way to achieve harmony, with one dominant and the other as an accent, he uses them in equal measure; the result is vibrant. He uses the same chromatic scenario in the retail concourse, contrasting emerald green wallpaper with aqua stripes; the scheme is further enlivened with a complementary red accent. All that on top of a large-scale black and white checkered floor, and the effect is dynamic and rich. An extension of his expertise in the hospitality sector was his commission for the Grand Hotel, Mackinac (1976), an ongoing project. A partial list of the colors Varney has worked in, for Mackinac and elsewhere, includes frosted orange sherbet, royal blue, burgundy, aqua, violet, lavender, purple, chartreuse, saffron orange. He favors bold, highly saturated colors. He works in a traditional design vein, although rendered non-traditional by his palettes and textile selections.

His chromatic expertise has led him to create a select list of historicist residential interiors for wealthy clients, such as the Patricia and William Anton residence, the Nancy Abraham and Arnold Moss residence, and the Richard and Sandy Roberts residence. He has appeared on *Good Morning America* and *Oprah*, and multiple times on the *Home Shopping Network*. He has written multiple books, and writes a syndicated column for the *Palm Beach Daily News*.

Major projects: Grand Hotel, Mackinac; state dining room decoration for Margaret Thatcher visit; Brazilliance wallcovering; Charlene and James Nederlander residences; Greenbrier Hotel renovation and expansion; US Ambassador residence, Tokyo; Governor's Mansion, West Virginia.

209
Wabbes, Jules

209.1 **Jules Wabbes with a prototype of a lamp, XI Triennale. Milan, Italy (1957)**

Source: Gian Sinigaglia/Courtesy Marie Ferran Wabbes.

209.2 **Board room (1968). Conference table, slats of solid African wood, Wenge, steel T-shape base. Brussels, Belgium**

Source: Photocom Sprl/Courtesy Marie Ferran Wabbes.

Born: Brussels, Belgium, 1919
Died: Brussels, Belgium, 1974
Location: Belgium
Occupation: furniture designer, industrial designer
Movement: twentieth century

Wabbes was the leading Belgian designer in the 1950s–1970s. He began as a photographer before starting an antiques store, which brought him into the world of interiors and furniture design. Clients began seeking his advice, and he began restoring pieces and crafting his own designs. With no formal design training, in 1950 he began an office for architecture and industrial design.

The success of international architects, including Marcel Breuer, Bernard Zehrfuss, and Pier Luigi Nervi, opened the door for a flowering of modernism in Belgium. The interior work of Wabbes was marked by clean lines, quality materials, and included projects for the Sabena Aircraft Company, International Science Hall at the Brussels Universal Exhibition, the Belgian royal apartment on board the ship *Godetia*, and the Société Générale de Banque. Best known for his office furniture and desks, he also designed bold light fixtures—mostly of polished brass—tabourets, and seating. He favored pear, walnut, cherry, and exotic hardwoods often mixed with light metal framing. Some of his more industrial pieces suggest similarities to the international style and his later exploration of molded plywood in the early 1960s coincided with the material's nascent popularity.

His reputation as a Belgian designer overlooks the fact that he did many interiors of American embassies and consulates in The Hague, Rabat, London, Dakar, Brussels, Port-au-Prince, and Tangier. The architects included Marcel Breuer, Gordon Bunshaft, and Mies van der Rohe. While the uncompromising modernism of the architecture was never in question, for the interiors, the clients, ambassadors and the US Foreign Buildings Office, wanted something contemporary, but comfortable. Wabbes rose to the occasion. His interiors, involving finishes, furniture, ceilings and drapery, were considered more livable than the stark buildings that housed them. Fatima Pombo and Hilde Heynen describe his interiors as "a style of interior decoration that upholds many modernist values (sobriety, simplicity, truth of materials) but combines them with traditional references (e.g. through the use of wood as a dominant material) and with meticulous craftsmanship."[240] Wabbes represented Dunbar's preferred furniture designer in Belgium, Wormley, and made his own similar designs.

He partook of international trends with his color schemes, which include brown, caramel, coffee, and shiny brass, a palette that was advanced to produce a warm version of modernism. He ventured into manufacturing, founding Le Mobilier Universal in 1957 to produce his designs. The Milan Triennales of 1957 and 1960 recognized his contribution to design.

For a model classroom exhibited at the 1960 Triennale, the perimeter was banquette seating, covered in vinyl flooring. A series of stepped profiles, with round profiles and curved edges provided an undulating landscape that pupils could use as seats, worksurfaces, playsurfaces, and backrests. For the restaurant and bar, oddly named Drugstore Louise (1962), he developed a warm world of brown, using wood on the floors, walls, furniture, and ceilings. A continuous field of slatted wood served as the ceiling, and acted as a light diffuser. Window coverings were a highly textured fabric. The banquette seating was a caramel color.

In the 1960s and the 1970s, modernism's orthodoxy was being questioned; this resulted in projects, replete with shag carpeting and green refrigerators that have not always stood the test of time. Some of Wabbes' work is in this camp, with details that seem robust if not clunky. Yet Wabbes' design rigor still stands out amid color and forms whose popularity clearly belongs to another era. Although not well known to the public outside of Belgium, his commercial interior design projects and furniture have been

209.3 **Cut of table (1970). Wenge end-grain wood top on polished bronze tulip leg**

Source: Marc Lavrillier. Courtesy Marie Ferran Wabbes.

recently revived with a Brussels Centre for Fine Arts retrospective. The Belgian firm Bulo began reproducing his furniture designs. Moderate, livable, comfortable, and understated, his furnishings are once again finding a public. He only lived to 1974, yet some of his projects from the 1960s are harbingers of what the trends of the 1970s and 1980s were to be.

Major projects: Sabena aircraft interiors; International Science Hall at the Brussels Universal Exhibition; Gerard Philipe table, desk, and lamp; Foncolin; Drugstore Louise; US embassies in The Hague, Rabat, Dakar.

210
Walsh, Margo Grant

210.1 **Margo Grant Walsh**

Source: Courtesy Margo Grant Walsh.

210.2 **Bank of America Executive Floor, San Francisco, California (1967)**

Source: Courtesy Margo Grant Walsh.

Born: Fort Peck Montana, 1936
Location: United States
Occupation: interior designer
Movement: modernism, postmodernism

Of Chippewa and Scottish lineage, Walsh was raised on a reservation in North Dakota. The family moved to Portland, Oregon, where her parents worked in the shipyards. She attended Portland State, then the University of Oregon, graduating in interior architecture in 1960. Her professional introduction to corporate modernism came when she worked for Herman Miller in San Francisco. This experience led to a decades-long career where she was at the highest level of design in two of the largest architecture and interior design firms: SOM and then Gensler.

Alexis Yermakov of SOM lured her away from her desk job at Herman Miller. At SOM, she specialized in large projects.[241] Her projects included Tenneco, and the Mauna Kea Beach Hotel with a man she considered her mentor, Davis Allen. Despite considerable

success, as both a designer and a manager, she was one of the women who could not break the firm's glass ceiling; the position of partner eluded her (as it did Gertrude Kerbis and Margaret McCurry). An auspicious meeting with Arthur Gensler occurred in 1965; his firm at the time had three employees. By 1973, she was ready to make a move. Once at Gensler, one of her early large projects was Pennzoil Place, Houston.

A tall woman in Corbu glasses, Walsh opened Gensler's New York Office, whose prominence she considers to be part of her legacy. The office pursued clients in the legal and financial sectors, including Covington Burling in New York and Washington, Bank of America Headquarters, Goldman Sachs Headquarters, Credit Suisse First Boston, and multiple designs for Marine Midland.[242] She remained head of the New York Office for six years. She was instrumental to Gensler's opening several offices: New York (1979); Washington, DC (1982); London (1988); and Boston (1993).

One of her managerial strengths was her ability to retain clients: after her first project for them, she eventually oversaw Credit Suisse First Boston offices in Moscow, London, and Singapore. Walsh was one of the people who established how the interiors business would handle turning modernist principles into a method of dealing with ever-larger projects, and creating plans that combined offices and workstations. Her methods and the results varied; for law offices, a specialty of hers, the culture required that partner offices lined the perimeter. She developed a model that she relied on repeatedly, in which a circular circulation path opened up in strategic places to bring natural daylight to workstation areas.

As a collector, she turned to the beginnings of modernism. Her interests were many, including wooden footstools, but she focused on Arts and Crafts pieces, especially American and British early twentieth-century silver. She had over 1,000 pieces, and she donated a sizeable portion of them to the Portland Art Museum. The exhibit included pieces by Gio Ponti, Josef Hoffman, C.F.A. Voysey and Charles Rennnie Mackintosh. She and her husband, John Walsh, whom she married in 1994, endowed a design scholarship at the University of Oregon: "I hope that I will be an inspiration to young people—especially to women—that anything is achievable."[243]

Major projects: Christie's Headquarters; Pennzoil Place; Bank of America Headquarters; Goldman Sachs Headquarters; Credit Suisse First Boston; Covington Burling.

211
Yanagi, Sori

211.1 **Sori Yanagi**

Source: Courtesy Tendo Co., Ltd.

211.2 **Butterfly stool S-0521**

Source: Courtesy Tendo Co., Ltd.

Born: Tokyo, Japan, 1915
Died: Tokyo, Japan, 2011
Location: Japan, United States
Occupation: furniture maker, industrial designer
Movement: late modernism

Japanese designer Sori Yanagi gained his love of traditional Japanese crafts from his father, Sōetsu Yanagi, leader of the Mingei folk craft movement in Japan. Sori fused his traditional Japanese design foundation with modern manufacturing processes to create his iconic modernist furniture pieces of the 1950s.[244]

After studying art and architecture at the State University for Art and Music, Tokyo, he worked in Charlotte Perriand's Japan office during the early 1940s while she acted as an Arts and Crafts adviser to the Japanese government. Perriand and the modernists of the

era influenced Yanagi towards western furniture design in a culture where, traditionally, seating furniture was absent in the home and sitting was done on tatami mats. He continued his studies, focusing on industrial design and in 1952 began his design studio. A group of Japanese designers, including Yanagi, formed the Japan Industrial Designers Association (JIDA) the same year, unifying the design industry across the country. He moved to the United States where he designed two of his most well known pieces in 1954: the fiberglass Elephant stool and the Butterfly stool, the latter of which was made of two identical molded plywood pieces in a winged form joined with a single brass stretcher. To construct the stool, he borrowed the plywood molding technology introduced by Charles and Ray Eames. The 1994 water kettle is one of his most commercially popular designs and embodies his design style of simplicity, elegance, and organic form in commonplace objects.

Yanagi's designs ranged from furniture, tableware, manhole covers, cars, a subway station, and the torch for the 1972 Sapporo Winter Olympics. Once saying, "true beauty is not made; it is born naturally,"[245] Yanagi produced effortlessly elegant designed objects over his 60-year design career that managed to be rooted in Japanese tradition, and absolutely modern.

Major projects: Butterfly stool; Elephant stool; 1994 water kettle; 1972 Sapporo Winter Olympics Torch.

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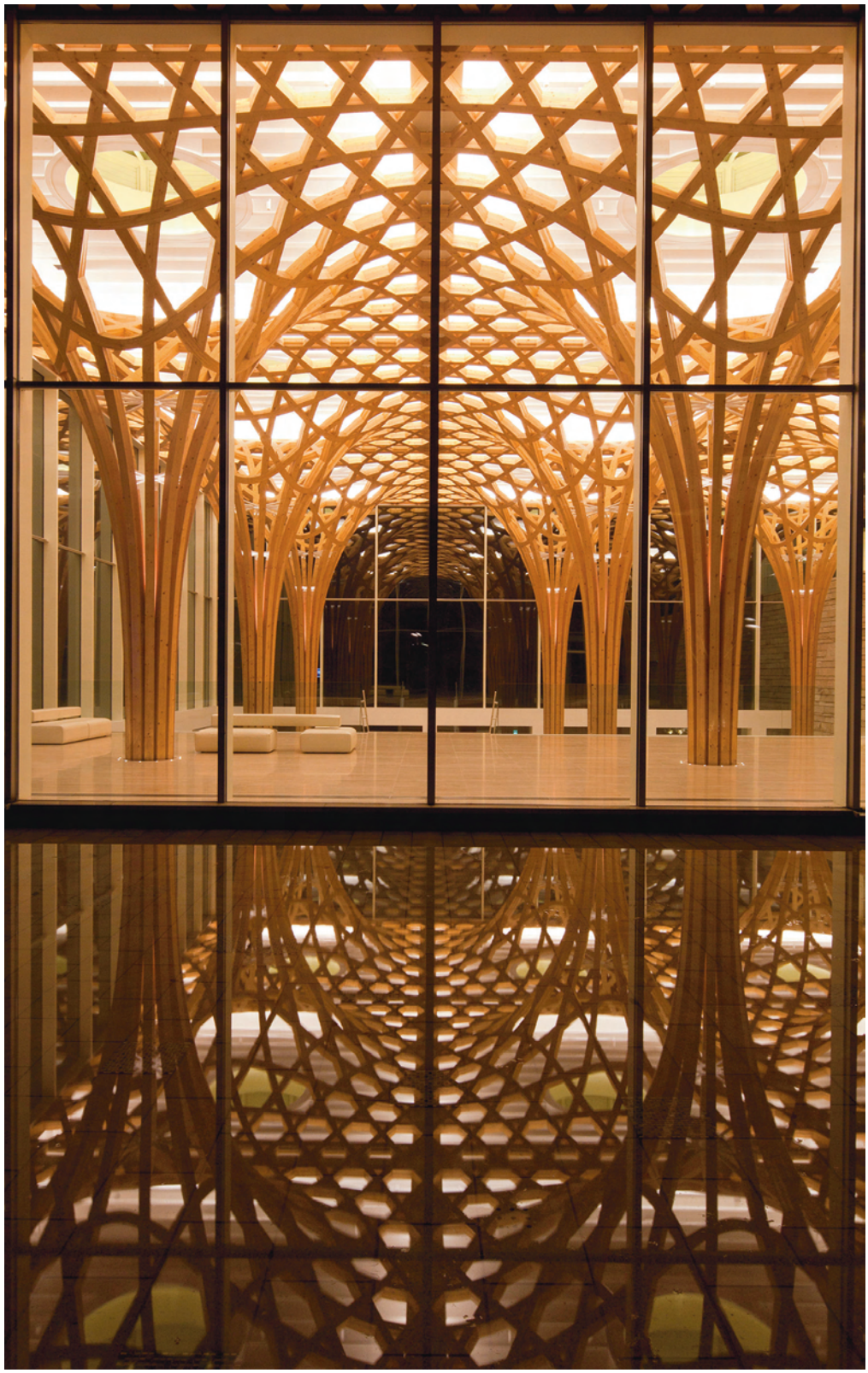


V.1 Shigeru Ban, Haesley Nine Bridges Golf Club House, Yeoju, South Korea (2010)

Source: Photo by Hiroyuki Hirai. Courtesy Shigeru Ban Architects.

Part V
Twenty-First Century
Deconstruction, Late Twentieth Century, Twenty-First Century

V.2 **Diller Scofidio + Renfro, Brasserie, New York, New York (2000)**

Source: Photo by Michael Moran. Courtesy DS+R.

Introduction: Deconstruction and Its Discontents

Two factors organize this final section that brings us to the present day: designers who are currently active, and those who have a formal or ideological relationship to the principles of deconstruction, as a reaction against postmodern historicism. We cannot know what future generations will think of design now, or how they will classify it. It is easy enough to distinguish modernists from postmodernists from deconstructivists. Each movement has had its share of larger than life figures, and there is no confusing the modernist Mies van der Rohe, the postmodernist Michael Graves, and the deconstructivist Zaha Hadid—or their buildings or their chairs. Yet on closer inspection, the boundaries between the three blur: many of the characteristics of postmodernism, from the importance of popular culture, the blending of high and low, the rise of celebrity, globalism, the emphasis on effect, and the dominance of context instead of grand principles, describe today as much as they do the heady, gaudy years of the 1980s. Further confusing the issue, many deconstructivists claim an allegiance to modernism.

Aside from stylistic designations, a technological event was on the horizon in the twentieth century's final decades that rivaled the sweeping inventions of the nineteenth: the computer and the Internet. Computers affected not only how work was done, for both clients and designers, but increasingly how it was conceptualized and built. Computers entered architecture and design offices in the 1980s mostly for creating working drawings. More recently, the architect Patrik Schumacher managed the near impossible feat of being a highly visible figure at Hadid's side. He provocatively proposes that ours is the parametric age, technologically, culturally, and philosophically. Another technology affected the perception of interior design in unanticipated ways, and has been responsible for interior design's ongoing popularity, although this vexes many in the profession. Design's ongoing popularity is in no small part due to television. The series *Queer Eye for the Straight Guy* (2003) took the identification many have had between interior designers and a gay sensibility into the open. A principal recruiting device for interior design among the general public are the many television shows of the HGTV network (1994).

Candace Wheeler advocated for the interior design profession at the closing decades of the nineteenth century; she focused on the need for interior design education (high on her list was a comprehensive knowledge of antiques and styles), and advocated for standards and licensure. The commitment of most designers to social issues remains strong, but there are also famous designers such as Kelly Hoppen who manipulated their presentation on television to advance their careers, and who display an acute understanding of what elite clients want. In addition to Hoppen, this group includes Jette Joop and Kelly Wearstler. They are redefining the interior design profession as much as they are updating it. In the twenty-first century, a new generation carries the design torch, and has pushed interior design to address life safety and social issues. Additionally, the hot topics of the day include digital fabrication, CNC routers, and Building Information Modeling (BIM). The global reach of neoclassical designers, such as Percier and Fontaine and Thomas Hope has continued, and this final section boasts people from all continents.

212
Adjaye, David

212.1 **National Museum of African American History and Culture in Washington, DC (2016)**

Source: Steve Heap/Shutterstock.com.

Born: Dar es Salaam, Tanzania, 1966
Location: United Kingdom, Ghana
Occupation: architect
Movement: twenty-first century

The British-Ghanaian architect David Adjaye was born in Tanzania to Ghanaian parents. His father was in the foreign service and Adjaye grew up in Tanzania, Egypt, Yemen, Lebanon, and Saudi Arabia before moving to London with his family as an adolescent. One of the leading architects today, his cultural identity has shaped his design practice. Adjaye attended London South Bank University and the Royal College of Art and opened an office with William Russell in 1994. He began his own studio, Adjaye Associates, in 2000, now operating out of London, Berlin, New York, Accra, and Shanghai.

As a relatively young designer in the architectural world, he was awarded a number of high-profile public building commissions in a short period, including the Whitechapel Idea Store in London, the Nobel Peace Center in Oslo, and the Museum of Contemporary Art in Denver. Other projects range from a concept store in Nigeria, a pediatric center in Rwanda, a shopping and cultural complex in Beirut, and a silk weaving facility in India.

His multicultural upbringing has allowed him to develop a pan-African visual language that is not based on a single ethnicity. Adjaye says that it gave him an "Edge in an international global world."[1] A stint working for Eduardo Souto de Moura in Portugal instilled in him an appreciation for detailing and close collaboration with craftsmen. A stay of almost a year in Japan gave him an appreciation of materiality, and the opportunity to see how Tadao Ando and Le Corbusier used concrete differently. Driven by theories of multiculturalism, material, and detailing, the modernist's designs are clean-lined. His interiors often take on a dark, contrasting achromatic color palette with bright pops of color, angular shapes, and a variety of textures as seen in the Roksanda Ilincic boutique and the Silverlight residence interior. His influences extend beyond architecture, and he has collaborated with his brother on music, designed structural fashion with Boudicca in *Vogue*, and worked with artists on installations. The year 2013 saw his first furniture collection with Knoll. The Washington Skeleton and Skin side chairs of this collection are sculptural, cantilevered chairs that play on skin and structure.

For his architectural services, he was awarded an OBE in 2007, among other awards, and has served as a professor in various schools in the United Kingdom and United States. His exhibition at the Design Museum, *Urban Africa*, displayed his 10-year study on

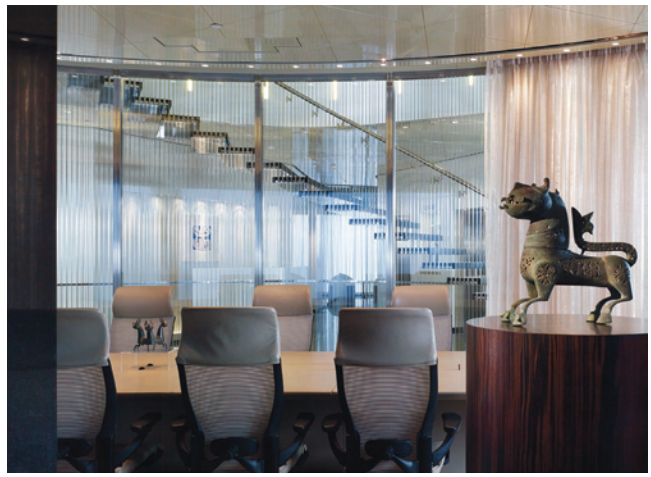
African architecture where he visited every capital city in Africa. His exhibitions and variety of global projects have broadened the lens of the architecture and design scene today. His most prominent commission is the National Museum of African American History and Culture (NMAAHC). With bronze-coated aluminum mesh panels on the exterior, and a pine convex wooden ceiling in the entrance hall, the big-budget project is his most visible project to date. It opened to generally positive reviews in 2016.

Major projects: Stephen Lawrence Center and the Whitechapel Idea Store in London; Bernie Grant Center for performing arts in London; the Nobel Peace Center in Oslo; the Museum of Contemporary Art in Denver; National Museum of African American History and Culture

213
Andric, Nada

213.1 **Nada Andric**

Source: Courtesy SOM.



213.2 **Executive suite inside the Burj Khalifa, Dubai, United Arab Emirates (2010)**

Source: Courtesy SOM.

Born: 1940s
Location: United States; Yugoslavia
Occupation: interior designer
Movement: late modernism, twenty-first century

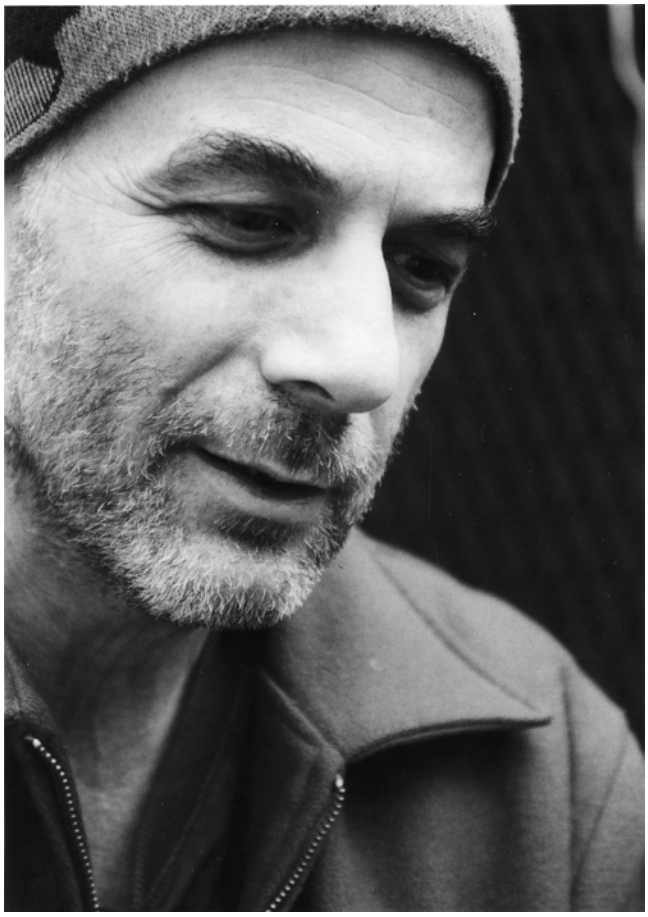
Andric studied architecture at the University of Belgrade, Yugoslavia. Her first job after arriving in the US—by ship—was with Skidmore, Owings, and Merrill, Chicago (SOM). With no openings in architecture, she took a position in interiors. The self-described modernist returned to SOM after a significant stint working with Helmut Jahn, an architect initially known for a highly technological version of Postmodernism. She is now an associate director at SOM, Chicago.

At Murphy/Jahn, where she worked for over 20 years, she was the vice president in charge of interiors. Another vice president was the architect James Goettsch who became her husband. They collaborated on several projects including the Center for Curatorial Studies, Bard College (he is now the principal and design director of Goettsch Partners).

At SOM she has specialized on the firm's large-scale global architecture projects that have a significant interiors component. This included working with Adrian Smith on the Jin Mao Tower, Shanghai (1993–1999). A highlight of her career has been her work on the Burj Khalifa, Dubai, a project on which she toiled for seven years. The designs for the residential public spaces reflect her wider interest in the arts. Her Burj interiors included more than 800 pieces of art, and the floor patterns Andric designed evolved out of Arabic script. Her body of work has included banks, law firms, and hotels. She has been featured in numerous publications. An exquisite dresser, Andric often participates as a lecturer, design juror and panelist. When marketing SOM's design services, the highly visible Andric presents not only a highly refined modern aesthetic, but corporate expertise at handling huge complicated projects. She was inducted into the *Interior Design* Hall of Fame in 2011.

Major projects: Mr. and Mrs. Richard B. Black residence, Wyoming; Aramco, Dhahran; Hyatt Headquarters, Chicago; Virginia Beach Convention Center; Burj Khalifa, UAE.

214
Arad, Ron



214.1 **Ron Arad**

Source: Photo by Larry Dunstan. Courtesy Moroso.

214.2 **Big Easy chair**

Source: Photo by Alessandro Paderni. Courtesy Moroso.

Born: Tel Aviv, Israel, 1951
Location: Israel, United Kingdom
Occupation: furniture maker, industrial designer, interior designer
Movement: twenty-first century

Israeli designer Ron Arad studied at the Jerusalem Academy of Art before moving to London to study at the Architectural Association under high tech-gurus Peter Cook and Bernard Tschumi; the future parametric architect and designer Zaha Hadid was one of his class. mates. Arad worked at an architectural firm for a short period after graduating and then began his foray into furniture design with the Rover chair. He gained worldwide attention with his industrial looking chair made from a steel tube frame with Landrover car seats he retrieved from a scrapyard. Although it occurred decades after Marcel Duchamp's sculpture Fountain (1917), in which the artist exhibited a urinal as an artwork, Arad's early work was considered as ushering in a new generation of "ready-mades." In 1981 he

began One Off Design Studio in London with Caroline Thorman and Dennis Groves, and in 1989 he joined forces with Thorman and Alison Brooks and began Ron Arad Associates in London, later expanding their offices to Como, Italy.

Arad is known for his limited edition, avant-garde furniture using industrial materials, and often involved custom metal welding. His furniture is less concerned with practicality and more with questioning, for example, the convention of what a chair should be. His pieces, thus, were in tune with the philosophy of deconstruction. Not all of them involved found or repurposed materials. The first version of his famous Bookworm shelving was designed in 1993 and the plastic version by Kartell appeared a year later. In it, he discarded the traditional notion of a bookshelf and created an s-form that could be mounted to the wall in different pre-planned configurations. The Tom Vac chair (1997) started out as a vacuum-formed aluminum stack chair. The seat, arms, and back are a continuous corrugated round shape, with a cutout that separates back from seat. Vitra then took the same shape and made it out of injection molded plastic, and it became one of Arad's most successful pieces.

His global interior design projects include the Belgo Noord bar and restaurant in London, Hotel Puerta America in Madrid, and the Tel Aviv Opera House foyer for which he displayed the same bold, sculptural design sense. For the designer Yohji Yamamoto he created the flagship showroom for the "Y" brand in 2003. Since the early days of deconstruction, architects and designers had sought to do what was antithetical to architecture: to have spaces that moved and changed. For Yamamoto, Arad took up the theme of movement; the largest elements of the store were four huge turntables flush with the floor. Unsynchronized, they turn slowly, constantly changing the store's layout. Movement and changeability extended to the store's fixtures: the column covers are made of stacked tubes, that can be pulled out, and used for display or hanging product.

Cappellini, Vitra, Artemide, Moroso, Alessi, and Cassina among others have hired him as a design consultant. In 1997 he became Professor of Furniture Design at the Royal College of Art in London. Arad continues to experiment with furniture, lighting, sculptures, interior, and architectural projects in radically unique styles.

Major projects: Rover chair; Well Tempered chair; Looploop chair; Bookworm shelving; Lolita chandelier; Belgo Noord bar and restaurant, London; Bell Lab couch.

215
Arquitectonica

Hope Spear, Laurinda and Fort Brescia, Bernardo

215.1 **TaiKoo Hui shopping center, Guangzhou China (2011)**

Source: GuoZhongHua/Shutterstock.com.

Spear, Laurinda Hopa
Born: Rochester, Minnesota, 1950
Fort-Brescia, Bernardo
Born: Lima, Peru, 1951
Location: United States
Occupation: architects
Movement: twenty-first century

Arquitectonica, led by Laurinda Spear and Bernardo Fort Brescia, is an architecture, landscape, and interior design firm based in Miami. The firm is a global enterprise, known as a leader in the internationalization of the architecture profession, with projects in 54 countries and 8 offices across the United States, Europe, Middle East, South East Asia, and South America.[2]

The firm was founded in 1977, and initially was one of the postmodern upstarts, alongside KPF, which provided a contrast to the corporate modernism of SOM. Yet the firm was never as canonically historicst as Philip Johnson, and one of the defining features of its designs was the dramatic use of form and color, which are often credited to imparting a Latin flavor.

Spear attended Brown University studying fine arts and obtained master's degrees from Columbia University and Florida International University. She is responsible for incorporating interior design, product design (Laurinda Spear Products), and landscape architecture (ArquitectonicaGEO), to their architecture practice. Fort-Brescia hails from Peru and studied architecture and urban planning at Princeton University and Harvard University.

Their work has shaped Miami design and they have been involved with hotels, residential towers, corporate buildings, retail, museums, and entertainment projects. The firm continues to be known for its audacious use of color and form, and they take advantage of their location in Miami to attract international clients. The descriptor "postmodern" never fit the firm all that well, and their designs are now decidedly contemporary and more deconstructivist.

They have both acted as professors at universities in the United States. The firm was inducted into the *Interior Design* Hall of Fame, has received the Rome Prize in Architecture the AIA Silver Medal.

Major projects: American Airlines Arena, Miami; South Miami-Dade Cultural Arts Center; Cyberport Office, Hotel and University; Exaltis Office Tower.

216
Ban, Shigeru

216.1 **Shigeru Ban**

Source: Courtesy Shigeru Ban Architects.

Born: Tokyo, Japan, 1957
Location: Japan
Occupation: architect
Movement: twenty-first century

The work of the Japanese modernist defies categorization, although he is known for working with one of the least architectural of all materials, cardboard, and designing buildings for trying situations, such as housing refugees and disaster survivors. Shigeru Ban began his path towards architecture when a ninth-grade school project, constructing a house model, sparked his interest. He moved on to study architecture at the Tokyo University of the Arts, the Southern California Institute of Architecture under its founder, architect Raymond Kappe, and finally Cooper Union's School of Architecture in New York. At Cooper Union, Ban worked under the architect and theoretician John Hejduk, whose work influenced him to move to the United States.

Ban worked for a short time at the modernist architect Arata Isozaki's office in Tokyo, and in 1985, he began his own practice, Shigeru Ban Architects, in his home country. While designing a number of minimalist houses for a case study, he began to explore paper as a building material. In 2000 Ban collaborated with architect and structural engineer Frei Otto to design the Hanover Expo's Japan Pavilion in Germany, a large open dome of recycled paper tubes. Some of his most notable designs were ecological, lightweight, and affordable paper tube shelters for the United Nations High Commissioner for Refugees. Ban has been involved with constructing and designing temporary housing structures for refugees and disaster relief around the world pro-bono, bringing good design solutions to those in need. He frequently uses recyclable and locally sourced materials in his projects and pays great attention to site and context, similar to Alvar Aalto's design approach although in a twenty-first-century high-tech way.

216.2 **Cardboard Cathedral (2013), Christchurch, New Zealand**

Source: Photo by Stephen Goodenough. Courtesy Shigeru Ban Architects.

Often called paper architecture, Ban's trademark designs use paper tubes that act as structural focal points, creating interesting woven patterns and bringing warmth to the space. He has also experimented in making furniture and architecture with carbon fiber seen in his simple, thin profile Carbon Fiber chair. In 2014, he received the prestigious Pritzker Architecture Prize. One of his most prominent projects to date is the Aspen Art Museum. With no permanent collection, the building's interiors are flexible to accommodate changing exhibitions. At one level, it is based on deceptively simple mathematics, notes historian Rumiko Handa: "Ban's geometry for the Museum is an almost perfect example of the nine-square grid exercise which John Hejduk developed as a part of architectural pedagogy while at the University of Texas at Austin in the 1950s."[3] A visitor to Ban's museum notices the rigorous geometry of the layout, and Ban's trademark paper tubes. But then the visitor experiences the structure as does a skier: at every turn, interior views are oriented to the large windows and Aspen's spectacular setting in the Rockies.

Major projects: Curtain Wall House; Paper Log House; Paper Church; Centre Pompidou-Metz; Haesley Nine Bridges Golf Clubhouse; Carbon Fiber chair.

217
Barba, Javier

217.1 **Javier Barba**

Source: Courtesy Javier Barba.

217.2 **Stag's Leap Wine Cellars Visitor Center, Napa, California (2013)**

Source: Photo by Russel Abraham. Courtesy Javier Barba.

Born: Barcelona, Spain, 1948
Location: Spain
Occupation: interior designer
Movement: twenty-first century

Barba's firm, Estudio BC Architect, is concerned with what is known alternately as integrated architecture, green architecture, or bioclimatic architecture. What that means for the Spanish architecture firm are buildings that respect nature and its resources.

Javier Barba belongs to the fourth generation of a dynasty of Catalan architects that includes people who were active in neoclassicism, Art Nouveau, and modernism. The lineage began with his great-great-grandfather, Francisco Barba Masip, a member of a group who favored neoclassicism as moving architecture out of the guild structure that had prevailed since the Middle Ages.

Barba's grandfather was the architect Alfonso Barba Miracle, whose buildings were in the Spanish version of Art Nouveau ("modernismo"), many of which are located in Barcelona's Eixample district. His son, Barba's father, is the architect Francisco Juan Barba Corsini, a prominent member of Spain's modern movement, whose famous buildings include a renovation of

Antoni Gaudí's La Pedrera. Finally, Javier Barba is the father of yet another architect, Gabriel Barba. Barba's extensive library includes books collected by family members over 150 years of architectural practice.

Estudio BC Architect's approach to bioclimatic architecture includes a building's thoughtful orientation on the site, considering views, taking advantage of natural light yet avoiding severe solar conditions. A building is integrated into the landscape compositionally and functionally, by incorporating elements like recycling water, sheltering the roofs with plants, and using renewable resources. The objective is to harmonize the building with its surroundings.

One of the firm's early houses, the Riera House, shows the concern for the environment by capitalizing on views and paying attention to the site's steep and rocky topography. The building is related to vernacular traditions, and features roof planting. Its walls and landscaping are a combination of existing rocks, new concrete and granite, resulting in a project that looks timeless.

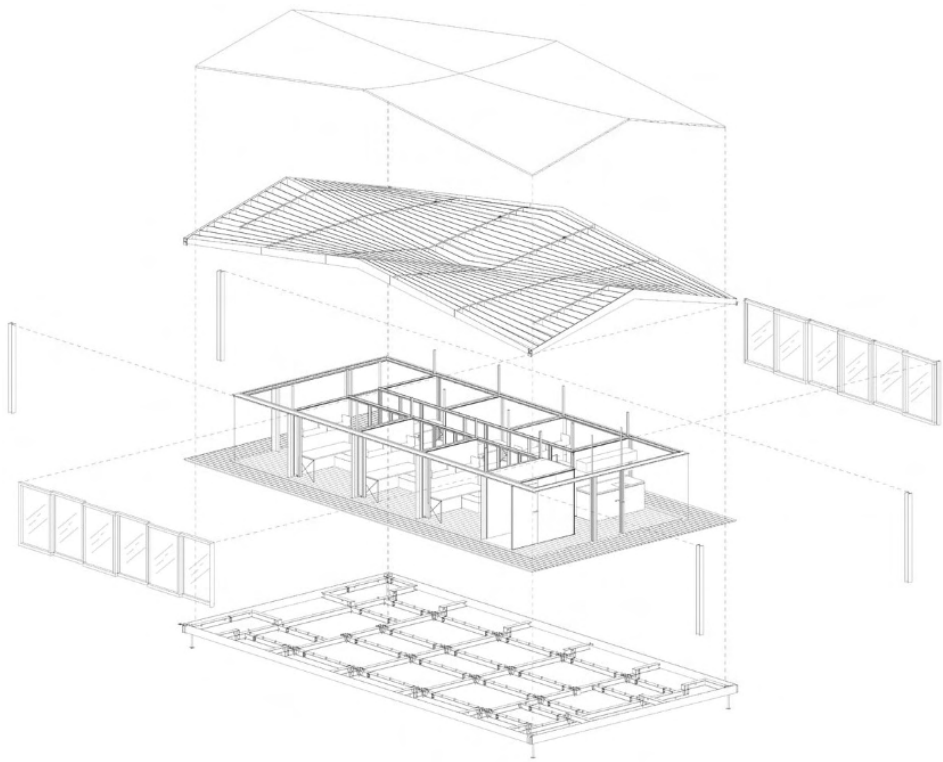
The challenge for the studio associated with a famous family name is to create a team of architects who create work that is consistent with its leader's ideals. The staff at BC Estudio Architects are of various nationalities who nonetheless share Barba's vision of architecture, and the working methods to achieve it. For the early stages of a project, they craft working models and make hand-drawn sketches; digital techniques reserved for later phases. The projects start with a traditional design, moving from a quick sketch of the project to an arduous drafting process that often involves redoing the plans until the required form is achieved—the "recherche patiente" (patient search) described by Le Corbusier.

Barba wrote a book that highlights the firm's projects, *Green Architecture.com*. The studio's projects are considered from a wholistic viewpoint, considering architecture, interior design, landscaping and even the design of specific items. Concern for the future, the impact of building in an ever more developed world, along with the need to rationalize the use of resources have driven the work of BC Estudio Architects ever since Javier Barba set up the studio 35 years ago.

Major projects: Riera House; Puig Del Montcal housing development; Stag's Leap Wine Cellar; Golf Club House La Graiera.

218
Barkow Leibinger

Barkow, Frank and Leibinger, Regine



218.1 **Fellows Pavilion, American Academy in Berlin, Germany (2013)**

Source: Courtesy Barkow Leibinger.

Barkow, Frank
Born: Kansas City, Missouri, 1957
Leibinger, Regine
Born: Stuttgart, Germany, 1963
Location: Germany, United States
Occupation: architect
Movement: twenty-first century

German born Leibinger graduated from the Technische Universität in Berlin in 1989 and obtained her Master of Architecture at Harvard University in 1991. From 1993–1997 she worked as an assistant professor at her alma mater the Technische Universität and was a Unit Master at the Architectural Association in London from 1997–1998. Leibinger founded Barkow Leibinger along with husband Frank Barkow in 1993 and the firm is now known as a leader in digital fabrication design. The firm's expertise at computing is not used to create exceedingly complicated forms, but in many cases (not all), rectilinear buildings and interiors that are rooted in a modern, rationalist tradition, as though fellow countryman Mies van der Rohe had lived into the age of computers and sustainability.

With offices in Berlin and New York, the firm does international work creating workplaces, cultural spaces, housing, event spaces, exhibitions, and installations. Their approach to design is research based, utilizing technology and fabrication to create unique spaces and complex installations. In the firm's project for Tumpf's Campus Restaurant and Event Space in Stuttgart, a honeycomb-like floating roof over the open space was devised after researching biological forms. The cells of the complex roof structure were created using CNC machines. Architecture and installations make up the bulk of the firm's projects; their interior work includes a children's

218.2 **Serpentine Gallery's temporary summer house, with undulating bands of plywood, Kensington Gardens, London (2016)**

Source: Ron Ellis/Shutterstock.com.

clothing store renovation in Stuttgart called Happy Kids, where select original elements of the 1960s design were maintained, adding modern lighting and an interesting play of colors.

Leibinger has held professorships and leadership positions at Technische Universität, the Architectural Association in London, Harvard University, MIT, and the Hochschule für Bildende Künste in Hamburg, Germany. Barkow Leibinger have exhibited at the Architecture Biennale Venice in 2008 and 2014 and at the Marrakech Biennale in 2012 and their work is in the permanent collections of MoMA New York and the Deutsches Architekturmuseum Frankfurt. They have been awarded AIA's National Honor Award for Architecture, the Marcus Prize for Architecture, and the Global Holcim Innovation Award for sustainability.

Major projects: Biosphere; Customer and Administration Building; the Gate House; Campus Restaurant in Ditzingen, Germany; Trutec Building.

219
Barnes, Jhane

219.1 **Jhane Barnes**

Source: Courtesy Jhane Barnes.

Born: Phoenix, Arizona, 1954
Location: United States
Occupation: textile designer, fashion designer
Movement: twentieth century

Barnes loved working on a loom, and honed a talent for weaving at the Fashion Institute of Technology. This led to her early success, particularly in menswear. She sold pants with no back pockets; they made the men who wore them look good and soon everyone wanted a pair, including John Lennon, Paul Simon, Elton John, Robin Williams, John Travolta, and Jack Nicholson. Her nubby sweaters similarly struck a chord, and the 25-year-old Barnes won the prestigious fashion COTY award, starting a career in which she is a rare figure to be active in both fashion and contract interiors. Her sweaters were popular among Knoll employees, so the company approached Barnes in 1983, thinking she might bring a fresh approach to contract textiles. Barnes worked on an Atari computer, using WeaveMaster, which allowed for huge repeats, and a 15-year collaboration was thus born, starting with the Jhane Barnes collection for Knoll, which included Finestra.

The development of modern textiles, consistent with the principles of architectural modernism, lagged behind the development of modern architecture, and therefore presented an opportunity for modern textile designers, such as Marimekko, Lucienne Day, and Marianne Strengell. Barnes entered the second generation of modern textile designers when she became the expert in the niche market of textiles developed for vertical panel systems. She designed her contract textiles from the start using computers. They were designed initially for systems furniture, and later were adapted for upholstery and drapery. They incorporated modern synthetic fibers, and were produced on jacquard (continuous run) looms. One of the unique conditions of a panel textile is that it need not be durable as it functions primarily as a vertical surface.

219.2 **Designs for Knoll Textiles**

Source: Courtesy Jhane Barnes.

The collection was hugely successful, and acted as her entree into contract interiors. Barnes continued to introduce Knoll textiles from 1983 until 1989 that successfully combined her knowledge of hand weaving with synthetic fibers and automated looms. In 1994, she had custom weaving software designed.

In the 1980s she branched out into other areas of commercial interior design, including designing furniture for Bernhardt. She used the Mac Superpaint software to design the Otera table in 1995. Barnes won several IIDA, Good Design, and Best of Neocon awards. Working with Tandus Flooring since 1996, Barnes used her math and digital approach to change the way modular carpet floor tiles were designed and installed. Her system seems so logical it is a surprise that it hadn't already been tried: she rotated identical elements to form larger repeats. Her use of elements of the pattern within the pattern led to a perfect matching system, and a repeat as large as 6 x 8 feet; Barnes patented the system. She also created a textile collection for Anzea; signage for Takeform; and faux leather for LDI.

The year 2013 marked Jhane's final menswear collection to focus on contract interiors, although her clothing continues to sell well in the vintage fashion market. She continues to create mostly non-representational textiles that grow out of geometric patterns informed by mathematic principles, and a firm knowledge of computers and software, weaving, and fibers.

Major projects: Jhane Barnes collection for Knoll; Orlando Magic uniforms; carpet for Tandus flooring, including Haywire; tables for Bernhardt Furniture, including Martini table.

220
Bouroullec, Ronan and Bouroullec, Erwan

220.1 **Erwan & Ronan Bouroullec**

Source: Courtesy Ronan et Erwan Bouroullec.

220.2 **Clouds (2008)**

Source: Courtesy Ronan et Erwan Bouroullec.

Bouroullec, Ronan and Erwan
Born: Quimper, France, 1971 and 1976
Location: France
Occupation: furniture makers, industrial designers
Movement: deconstruction, twenty-first century

Ronan and Erwan Bouroullec are brothers and designers based in Paris. Their often quirky designs take the principles of deconstruction into the twenty-first century while serving utilitarian solutions. Ronan began working upon graduation from the École Nationale des Arts Décoratifs in Paris with younger brother Erwan assisting him while studying at the École des Beaux-Arts in Cergy-Pontoise.

In 1997 the Italian furnishings giant, Cappellini, spotted them, giving them their first industrial design projects. They began working with the Galerie kreo with their first solo show there in 2001. Issey Miyake then hired them to design a boutique and work with Vitra. They have also worked with Alessi, Magis, Axor Hansgrohe, Flos, Kartell, Cappellini, Ligne Roset, and Nani Marquina.

From designing spaces to furniture to accessories, taking on architectural projects to designing textile wall systems or comprehensive collections, the designers maintain experimental activity with Gallery kreo, which has been essential to their development. They are inspired by American designers of the 1940–1950s, who made advancements with technology, and Italian designers of the 1970s (Joe Colombo) who changed the modern living landscape. The brothers' work answers to the modern lifestyle and is human centered. One category of their work is micro-architecture. This includes pieces that are larger than furniture, but smaller than

buildings, or big furniture pieces that create a feeling a space, but without walls. An example is Lit Clos. It is a raised bed structure space for people who work and live in the same open-air plan, and appears to be the offspring of a mobile home and a Chinese bed with a tester. Even their simple Love Seats create a feeling of space; they are tall, and two of them placed opposite each other in a hotel lobby create a feeling of enclosed space. This concept, of delineating intimate space through furniture, receives it's fullest expression in their modular furniture system, Joyn.

220.3 **Pelota installation: Vitra exhibition, Milan, Italy (2005)**

Source: © Paul Tahon and R & E Bouroullec.

Their work is featured in the permanent collections of museums around the world such as the Musée National d'Art Moderne, Centre Pompidou and the Museum of Modern Art in New York. One of their products, Clouds, was a central feature of their exhibit at the Museum of Contemporary Art in Chicago, 2012. Clouds is a modular textile system, made of triangular pieces of fabric "tiles" that attach, and that absorb sound. The result is a hybrid curtain, partition, and wall art.[4] The same exhibit featured the Textile Field, a room filled with a raised platform with two ramps, all upholstered. Its overt comfiness encouraged visitors to take off their shoes and relax, as though they were watching television at home, lying on the floor. The website Architonic.com described the brothers' work as "utilitarian romanticism," with designs that are at once high tech, organic, and occasionally funky. The Ploum sofa resembles both a historical buttoned Chesterfield sofa and a very ripe piece of fruit. Two monographs have been published about the design of Ronan and Erwan Bouroullec including *Works* published by Phaidon Press (2012) and *Ronan et Erwan Bouroullec—Catalogue de Raison* (2002). In 2013, under the art direction of Cornel Windlin, JRP Ringier published an 864-page paperback book called *Drawing* that collects more than 850 drawings that Ronan and Erwan Bouroullec made between 2005 and 2012.

In an interview in which the brothers curiously alternate between referring to themselves as "I" and "we," they admitted that their works evoke strong responses:

> We've never been much in contact with the final user. And I would say, all of them have some reason to appreciate our work, and some others to dislike it, but usually all of these reactions don't particularly match. This describes quite well the feelings we have that a good design is a strange alchemy of many factors.[5]

Major projects: North Tiles; Algue; Vegetal chair; Textile Field; Clouds; Quindici lounge chair.

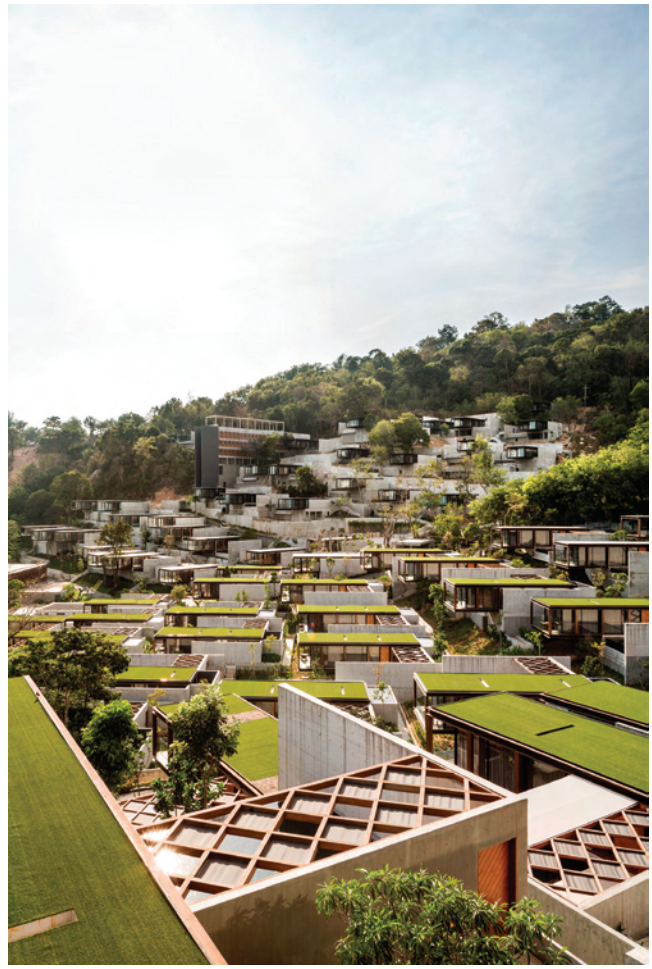
221
Bunnag, Duangrit

221.1 **Duangrit Bunnag**

Source: Courtesy Duangrit Bunnag.

Born: Bangkok, Thailand, 1966
Location: Thailand
Occupation: architect, furniture maker
Movement: twenty-first century

A Thai architect, furniture, and product designer, Bunnag's recent architecture is mostly in the realm of residential and hotels. He is a graduate of Chulalongkorn University and the Architecture Association in London. In 1998 he started Duangrit Bunnag Architect Limited (DBALP); he also operates a subsidiary company, Ministry of Space, which sells a line of moderately priced furniture online. DBALP now has 30 staff operating out of their offices on bustling Siam Square. The firm does architecture and landscape architecture in addition to interiors.



221.2 **Naka Phuket, Kamala Bay, Thailand (2014)**

Source: Courtesy Duangrit Bunnag.

In his previous work for the large commercial firm, Architects 49 Limited, he catered to an astonishingly varied list of clients. He is now known mostly for his hospitality work, and a series of luxurious boutique hotels, high-end residences, and bars. He is an adroit user of social media to promote his firm and present his ideas about design.

He won the Architects Regional Council of Asia (ARCASIA) Award for architecture. In his TED talk, he said, "If there is one key word that describes my work, it is the world of proportion."[6] This is evidenced by his exhibit at the Venice Biennale in 2012, a set of blocks, some wood, some clear acrylic, which encouraged visitors to create their own architecture.

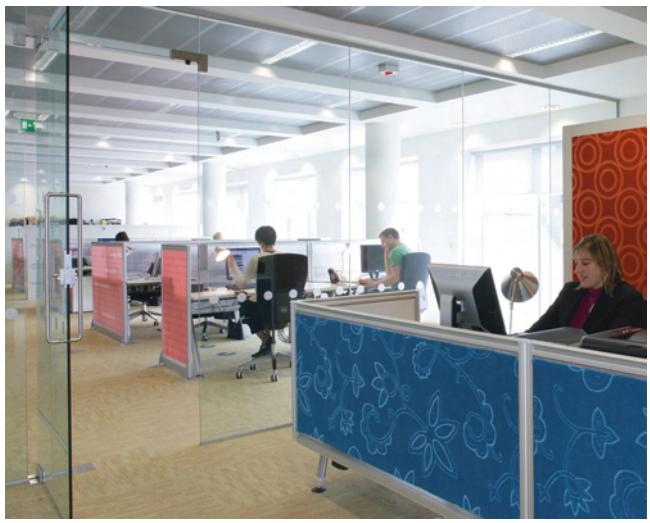
Stylistically, his projects range from industrial to hip, yet always with an eye to comfort. In his personal life, he rides a Harley Davison motorcycle, and sports Le Corbusier-style glasses. He has written for *ART.4D*. Sometimes described as a minimalist, one of his design moves is to play textures off each other, such as glass and rubblestone. In all his work, he is committed to geometry, simplicity, and proportion in order to lend his projects a sense of calm.

Major projects: Alila, Cha Am beach resort; X2 Kui Buri resort; Thailand Creative Design Center, Chiang Mai; Pai's Blocks, Venice Biennale (2012).

222
Caan, Shashi

222.1 **Shashi Caan**

Source: Courtesy Shashi Caan.



222.2 **Edinburgh College of Art, Evolution House, Edinburgh, Scotland (2007)**

Source: Courtesy Shashi Caan.

Born: India, 1960s
Location: India, United Kingdom, United States
Occupation: interior designer, administrator
Movement: late modernism, twenty-first century

Practitioner, educator and author, the US- and UK-based Shashi Caan has made her career as an advocate for interior design's progressive side, and as an important figure in the global design community. Born in India, after receiving a Bachelor of Fine Arts Degree (with honors) from Edinburgh University, Cann pursued two master's degrees, in architecture and industrial design, from New York's Pratt Institute.

She has spent most of her career immersed in the considerations of design and its impact on humanity. Internationally recognized as a thoughtful designer who argues passionately for progressive design, Caan has simultaneously developed three related aspects of design: practice, education, and advocacy. Constantly seeking to integrate new theories and knowledge in her daily work, she maintains a culture of inquiry and imaginative exploration in her innovatively structured, international design firm, The Collective US/UK.

She is the winner of many significant awards, including the US Designer of the Year (2004) and IFMA's Educator of the Year (2005). Her book *Rethinking Design and Interiors* (2011) translated into several languages, repositions the symbiotic relationship of art and science in the thinking and making of design.

She is a Fellow of the Royal Society for the Encouragement of the Arts, Manufactures and Commerce (RSA) and Design Ambassador to the Japan Institute of Design Promotion (JDP). In 2013, she was named Global Advisor to the annual Shanghai Design Festival and an Honorary Fellow of the Design Institute of Australia (DIA). In 2010 she was awarded an Honorary Doctor of Fine Arts Degree from the New York School of Interior Design, New York. The founding principal of The Collective US/UK, Caan is also a respected public speaker and design advocate. She was named President of the International Federation of Interior Architects/Designers in 2011, a position she held through 2014. In an interview, asked about the priorities of design in the twenty-first century, Caan replied: "The issues now are huge—aging, mobility, density in the urban environment, ecosystem balance, infrastructure. We can't think nationalistically when it comes to design . . . The challenges we face are those of humanity."[7] She is one of the foremost voices of twenty-first-century interior design, arguing for the discipline's ability to tackle important issues.

Major projects: Inver House Distillers; Deloitte & Touche; Boys and Girls Harbor; Karastan Sensory carpet; ICF/Helikon Adante.

223
Campana, Fernando and Campana, Humberto

223.1 **Fernando and Humberto Campana**

Source: Bobbie Lerryn/Alamy Stock Photo.

223.2 **Café Campana at Musée d'Orsay, Paris, France (2011)**

Source: Paul Quayle/Alamy Stock Photo.

Campana, Fernando
Born: Brotas, São Paulo, Brazil, 1961
Campana, Humberto
Born: Rio Claro, São Paulo, Brazil, 1953
Location: Brazil
Occupation: furniture makers, industrial designers
Movement: twenty-first century

Brazilian brothers Fernando and Humberto Campana bring radical new design to the furniture landscape. Humberto studied as a lawyer graduating from the University of São Paulo and Fernando studied as an architect at the Art College of São Paulo. They began to work together in the furniture design field in 1983 founding Estudio Campana in their native city. In 1989 the brothers made their design debut at their furniture exhibition, "The Inconsolable," at the Museu de Arte de São Paulo and in the 1990s they began to gain momentum and popularity across Europe. They became key figures in the small field of avant-garde furniture designers, which included Ron Arad, Philippe Starck, and another pair of siblings, the French Bouroullac brothers.

The Brazilian background and Brazilian materiality have been central to the Irmãos Camapana and their design process. The brothers said, "We make our 'treasures' out of scarcity, and we are driven to find solutions that bestow nobility on ordinary materials."[8] Ranging from PVC tubing, rope, cardboard, recycled textiles, and scrap wood, the everyday materials Estudio Campana repurpose transform into high-end designs. Their Favela chair (1991) is the prime example of their ethos, made from wood scraps found in a slum in São Paulo. Many of the wood pieces were slats from discarded supermarket fruit boxes. Other important designs are their Vermelha chair (1998) featuring a mess of brightly colored tied cord, and the Banquete chair (2002) made of stuffed animals. The TransPlastic series (2006) used cheap plastic Monobloc chairs as "hosts" and engulfed them or augmented them with sinuous

forms of custom woven natural fibers: "We imagined the world being attacked by nature. There would be so many plants that they would gradually engulf all man-made objects, becoming inseparable from them."[9] Such works, with their beguiling combination of found objects, and low- and high-tech materials and methods, have resulted in the brothers becoming the poster children of "postindustrial design."

The Campana brothers have designed interiors, architecture, landscape, scenography, fashion, furniture, lighting, and accessories for Alessi, Cappellini, Edra, Louis Vuitton, Fontana Arte, and the MoMA. The Design Museum in London featured a retrospective of the Campanas' work in 2004. The brothers were awarded the Order of Cultural Merit in Brasilia and the Order of Arts and Letters by the Minister of Culture in France.

Major projects: Vermelha chair; fc03 Blow-Up basket; Multidao chair; Favela chair; Sushi chair; Banquete chair; Corallo chair; Ideal Home.

224
Casson Mann

Casson, Dinah and Mann, Roger

224.1 **Dinah Casson**

Source: Ian Hessenberg. Courtesy Casson Mann.

224.2 **Nelson, Navy, Nation exhibition, National Maritime Museum, Greenwich, UK (2013)**

Source: Courtesy Casson Mann.

Casson, Dinah
Born: London, United Kingdom
Mann, Roger
Born: London, United Kingdom
Location: United Kingdom
Occupation: interior designer, exhibition design
Movement: twenty-first century

Dinah Casson and Roger Mann founded Casson Mann as an interior design firm in 1985. After a period in which they did a variety of commercial projects, including workplace interiors, they developed a specialty that responds to museums' current mantra for interactive and user-focused exhibitions. There were international exhibitions and museums in the nineteenth century, but their number and scale expanded in the second half of the twentieth century. The age of a collection of exquisite objects, artfully if statically displayed in beautiful cases, was over. Add in a burgeoning number of trade shows, and the market for exhibition designers expanded greatly, and D'Art Design Gruppe, Jason Bruges, and Casson Mann are leaders in the field. What sets Casson Mann apart is their beginning

as an interiors firm, and the incongruous fact that while they are also known for democratization, and participatory exhibit work, the material historical object remains at the center of their design work.

Some of their installations are object-based and some are primarily digital. Their specialty is not only in history, but history via high-tech installations, and meeting the challenges of traveling exhibitions to carry out a museum's goal of explaining historical context and being responsible for conservation. With a staff of less than 20, they work at all stages of a project, from conceptual planning through construction to hands-on installation. They have designed, alternately, whole museums, permanent galleries, temporary and touring exhibitions, multi-media installations, masterplans, and interpretive strategies for many major museums in the United Kingdom and abroad.

They have incorporated environmental audio, such as teletype machines, radar blips, and airplanes taking off. In addition to the ubiquitous touch screens, a movable roulette wheel enlivened an exhibit on James Bond. More subtly—one of their strengths—was an exhibit on Admiral Nelson in which the oak floor folded up on itself, and became the deck of a ship, and a bench for viewers to watch a video. Their exhibit "Hollywood Costume" at the Victoria and Albert Museum (2012) had projected typography that scrolled, and video interviews with actors and directors that ran on chair backs. Animated montages provided changing contexts for physical objects that included Indiana Jones' hat and Darth Vader's helmet. They have one complete museum to their credit, the Great North Museum in Newcastle whose galleries cover natural history, archaeology, ethnology, and geology; the project received the prestigious DBA Gold Award for Design Effectiveness.

While their specialty is high-technology digital projects, using projections, holograms, and streaming hypertext, they also rise to the challenge of low-tech object-based galleries. And although they work principally in the museum sector, they excel at working at the forefront of visitor-focused thinking: that is, transforming places and historical narratives into spatial experiences in any context. A suite of rooms at the Churchill Museums was divided into five chronological "chapters" that covered his 90-year life. It was intersected by a lifeline table that featured 70 commissioned interactives. An adjunct to the adjacent war rooms, the ensemble of artefacts, documentation, and audiovisuals allowed the designers to explore design as biography. Roger and Dinah were both made Royal Designers for Industry in 2007, in recognition of 20 years of designing work that is of "sustained design excellence, of aesthetic value and of significant benefit to society."

Major projects: Churchill War Rooms, London; Franklin Court, Philadelphia; British Council, Singapore and Thessaloniki; Lascaux IV.

225
Chipperfield, David

225.1 **David Chipperfield**

Source: Photo © Ingrid von Kruse. Courtesy David Chipperfield.

225.2 **Brioni flagship store, Paris, France (2016)**

Source: Photo by Paola Pansini. Courtesy David Chipperfield.

Born: London, United Kingdom, 1953
Location: United Kingdom
Occupation: architect
Movement: twenty-first century

Chipperfield studied at Kingston University and the Architectural Association in London. He worked with Douglas Stephen, Richard Rogers, and Norman Foster before opening his firm David Chipperfield Architects in 1985, now with offices in London, Berlin, Milan, and Shanghai practicing architecture, interiors, furniture, and product design. He has designed projects including commercial, residential, cultural, civic, and redevelopment of historical buildings across the globe. While there is a variety to his projects over the decades that he has been practicing, he is a steel, glass, and concrete modernist whose projects continue to display a commitment to the rigor of modernism and not the trendy shapes that deconstruction and parametric computer modeling have made possible.

The British architect's first major project was the Japanese fashion designer Issey Miyake's boutique on Sloane Street in London (1983). The design used luxurious materials of marble and wood with a modern, minimal design aesthetic, attributes that remain typical of his work today. Its success led to more commissions in Japan where many Western designers found work with the rapid expansion of Japan's bubble economy in the late 1980s. An advocate of good design, design that is useful, looks good, is minimal

and environmentally friendly, he created a gallery back in London called 9H, after the hardest pencil, to give attention to lesser-known firms at the time such as Herzog and de Meuron and Alvaro Siza.

Chipperfield's design sense belongs to the restrained, timeless side of modernism; sometimes he uses materials like aluminum panels for both structure and surface in his furniture designs, but more typical is an honest expression of structure. Contemporary Japanese design has influenced his subtle and clean-lined work, and he cites Gio Ponti, Sol Lewitt, and Giorgio Morandi as inspirations. Monochromatic color palettes are also typical of his work. For multiple Valentino boutiques, the white and gray terrazzo panel clad walls and marble accents serve as a muted background to highlight the products displayed on custom brass and wood fixtures; *Architectural Record* described the result as "austerely modern."

Although primarily an architect, he has also served as Artistic Director for Dirade and has designed interior elements and products including bathroom fixtures for Ideal Standard, the Air Frame furniture collection for Cassina, and tableware for Alessi.

He has received prestigious awards such as the RIBA Gold Medal for Architecture, the Praemium Imperiale from the Japan Art Association, and he has been knighted in the UK and Germany for his services to architecture. He became the Venice Biennale's first British curator for the 13th International Architecture Exhibition, showing his prominence and influence as a leading British architect and designer who is taking modernism into the twenty-first century. A validation of his position as a classical modernist was when he received the commission to renovate Mies' National Gallery in Berlin.

Major projects: Dolce & Gabbana stores; Vitra showroom, London; Bryant Park Hotel, New York City; River & Rowing Museum, Henley-on-Thames; Neues Museum, Berlin.

226
Cho, Minsuk

226.1 **Minsuk Cho**

Source: Photo by Sukmu Yun.

226.2 **Mass Studies, Songwon Art Center, Seoul, Korea (2013)**

Source: photo by author.

Born: Seoul, Korea, 1966
Location: Korea, United States
Occupation: architect, interior designer
Movement: deconstruction, twenty-first century

As a child, Cho wanted to be an artist, but he eventually leaned in the direction of architecture, which he studied at Yonsei University and at Columbia University. He previously worked for Polshek & Partners, and Rem Koolhaas/OMA.

He founded Mass Studies in 2003, with offices in Seoul and New York. The firm of 30 people has work in Korea, China, and the United States. His designs create a new world for a non-hierarchical, post-industrial age, and he explores the possibilities of mass media. He has done exhibition design and product design, but the firm focuses increasingly on larger structures.

For the media company Daum, he designed a headquarters when the company relocated to a remote island—of Mass Studies' many projects, it is one that engages nature most fully. The South Cape Owner's Club is essentially two buildings joined by a sweeping X-shaped roof. Tall buildings constitute a large amount of the firm's output. They avoid using the highly complex curvilinear geometries that parametric modeling has made possible, with the result that their high-rises are geometrically complex yet solid. Cho's buildings are contemporary, yet are at home in their rectilinear urban environments.

Cho increasingly appears at prestigious international events. He opened Festarch, the International Festival in Perugia, and his Korea Pavilion at the Shanghai Expo (2010) garnered attention and praise and was awarded the Golden Lion. That same year he participated in the Venice Biennale. "Massively undulating drapery" was

a stage set for a dance performance; Air Forest was an inflated overhead canopy in a park; both are reminiscent of the roofline of the South Cape Owner's Club.

About his earlier days of working on low budget projects, he said, "limitations can be a leverage."[10] He did a number of houses early in his career: Pixel House (2003), Torque House (2005), and Chipped House and Cracked House (2006). Because of his admiration for the work of the artist Nam June Paik, one can say that technology informs Cho's work, but with rigor, a whiff of tradition, and a commitment to classic modernism. Writer Yongwoo Lee notices that Cho avoids mere spectacle, and that there is an admirable prosaicness to his work.

Major projects: Ann Deneuleneester shop, Seoul; Xi Gallery; Oktokki Space Center; Pixel House; Headquarters of Korean Society of Information Technology Daum; Missing Matrix Boutique Monaca; Stacky Bundle Matrix.

227
Cobonpue, Kenneth

227.1 **Kenneth Cobonpue**

Source: Courtesy Kenneth Cobonpue.

227.2 **Yoda easy chair**

Source: Courtesy Kenneth Cobonpue.

Born: Cebu, Philippines, 1968
Location: Philippines
Occupation: furniture designer
Movement: critical regionalism, twenty-first century

The son of interior designer Betty Cobonpue, Kenneth was from the Philippine island of Cebu, the furniture capital of the Philippines. He burst on to the scene as part of a group of Filipino designers who exhibited at the 2001 Milan Furniture Fair under the name Movement 8. The group emphasized their diversity, but if they have a common interest, it is taking native materials away from handicrafts in the direction of cutting-edge design. Other prominent members are interior designers Budji Layug and Royal Pineda who do innovative work with bamboo. Cobonpue's designs are contemporary and regional, with one of their significant traits being that they are made

mostly out of natural materials indigenous to South East Asia, most prominently rattan and bamboo. His innovative use of locally sourced materials combined with handmade production processes and high technology puts him in good favor with the international sustainability crowd. He is known for blending natural materials with high-tech manufactured materials—such as nylon, wire, and MDF—and creating large-scaled pieces.

His designs are aimed at the residential and hospitality market, but mostly have found their place in the public areas of high-end hotels and resorts. Outlets of the hospitality industry were looking to respond to the fashion for larger-scaled overstuffed lobby furniture, and at the same time, relate stylistically to tropical locations; Cobonpue's designs fit both criteria. Hotels such as the W Hotel, Maldives, and the Wynn Hotel, Las Vegas are big with large outdoor spaces. Cobonpue's pieces do not fade into the background but with their large size and crisp forms sculpturally populate a space. He considers the focus on weaving to be a South East Asian specialty, so his pieces are particularly appropriate to Pacific locales. The successful Croissant line debuted in 2002, and the pieces are made of hand-woven coconut-leaf cores (buri) tied with abaca rope and translucent nylon wires on an invisible light-steel frame. They are used outdoors at the Andaz Papagayo Resort, Costa Rica, and the Mandarin Oriental, Riviera Maya, Mexico. Dale and Patricia Keller, and other hospitality designers, started specifying his furniture with gusto.

Cobonpue reveals new work each year in design shows from Paris to New York. While he remains true to his interest in natural materials used with synthetic materials, he has shifted away from his large-scale boxy rattan pieces, such as Balou (1999) and Croissant, to smaller and more high-tech pieces. Yet this is a slight re-direction, not a 180-degree turn, and he can do it because his early works remain in production. He also speaks regularly about South East Asian design all over the world. Wicker and cane furniture had a stodgy, Victorian reputation, but was reinvigorated in the twenty-first century by Filipino designers. In a 2006 article, *TIME* magazine was correct in stating that in Cobonpue, rattan had found its virtuoso.

Major projects: Paloma lounge chair; Kabuki; 1835 White Palm Hotel, Cannes, France; Al Sharq Village and Spa, Doha; Bloom furniture collection; Chita armchair.

228
Dalziel, David

228.1 **David Dalziel**

Source: Courtesy Dalziel and Pow.

228.2 **River Island, Birmingham, UK (2015)**

Source: Courtesy Dalziel and Pow.

Born: Wallsend, United Kingdom, 1957
Location: United Kingdom
Occupation: interior designer
Movement: twenty-first century

The London-based designer is known for his branded retail environment design and conceptual approach to design. He studied at the Glasgow School of Art and McColl and founded Dalziel and Pow in 1983. It now is one of the leading interior design firms focusing on branding in the UK. The firm consults clients on developing a brand through interiors, graphics, digital strategy and content, communications, and new ways to elevate the customer experience.

By analyzing a client's personal brand and expressing its identity through design, the business has shown mostly mid-range retail companies (Topshop, Gap, Foot Locker) how to become more profitable by creating a unique and memorable experience for their customers. Dalziel has said, "Design is a critical business tool and, when used effectively, it can deliver not only profitability, but also visibility, credibility and efficiency."[11] The firm clearly works in the modernist tradition, and most often they develop open plan stores, with product displays that spatially define departments. Open ceilings reveal the mechanical systems, and they favor lower levels of illumination and spot lighting, which lend their stores an upper-end ambience and differentiate them from giant box stores. Their fixtures are minimal, and they accent black and white schemes with judicious fields of color. With the rise of the Internet and online shopping, the firm incorporates digital strategies as part of a design package, which includes the design of physical stores.

228.3 **River Island, Birmingham, UK (2015)**

Source: Courtesy Dalziel and Pow.

Many of the firm's designs integrate a technology component and use bold modern interior elements to translate each client's brand identity into an interior space. For Argos, the firm utilized interactive digital displays and iPad stations that encourage online activity before entering the physical store. A fast-track pre-visit site, designed by Dalziel + Pow, allows customers to browse and purchase online and then pick up the items in the store; the sites, digital and actual, are part of a consistent branded environment. For the clothing retailer Primark's Berlin flagship store, the Dalziel + Pow's interiors, digital, and graphics team worked together to create a large projection mapping installation in the space's atrium that displays constantly changing video and sound. In addition to retail, Dalziel and Pow do restaurant and exhibition work, and provide art direction.

The firm counts among its clients River Island, Toyota, Target, and Canon. They have explored a range of avenues of retail with their designs for department stores, affordable chain stores, and some high-end retail such as Ozwald Boateng.

Major projects: Primark; Argos; Debenhams; Jigsaw.

229
Department of ARCHITECTURE Co., Ltd.

Luphaiboon, Amata and Teparkum, Twitee Vajrabhaya

229.1 **Amata Luphaiboon and Twitee Vajrabhaya Teparkum**

Source: Courtesy Department of Architecture Co.

229.2 **Hilton Pattaya, Pattaya, Thailand (2011)**

Source: Courtesy Department of Architecture Co.

Luphaiboon, Amata
Born: Bangkok, Thailand, 1969
Teparkum, Twitee Vajrabhaya
Born: Bangkok, Thailand, 1973
Location: Thailand
Occupation: interior designer
Movement: twenty-first century

Thai designer Teparkum received a Bachelor of Architecture from Virginia Tech and a master's degree from Princeton. She worked in Chicago and New York before she returned to Thailand. At the architecture firm, Metric, she collaborated with Amata Luphaiboon on the Six Senses Samui and Zeavola, two high-end Thai resorts.

Building off their success, Teparkum—who is a firm principal—and Luphaiboon founded the design firm "Department of ARCHITECTURE." The firm has a reputation for exquisitely crafted hotels and restaurants. Their projects include the Sala Phuket Resort and the Lalu Guilin Resort in China. Their design for the public rooms of the Hilton Pattaya (2010) brought a high level of design to a beach resort with a dicey reputation. A rich use of textiles, in pleated folds on the ceiling, evokes the rippled forms of sand and sea. The project also includes large-scale furniture in its lobby and the dramatic Drift Bar, which has seating islands that appear to float in a suspended lagoon, itself overlooking the ocean.

In Bangkok, Zense is a return client for them as the original restaurant suffered smoke damage from the 2010 riots. The space that unfolds on floors 17–20 of a high-rise allowed the designers to weave together architecture, landscape, design, and fashion. The trendy nightspot references fashion with meters of pleated fabric, a runway aesthetic, and houndstooth-patterned tabletops.

Sun One was an unusual entry for the firm into office design. The compact solution for a software company combines the benching concept with informal breakout areas. Vibrant colors come via a dash of high-tech imagery.

They have received multiple accolades for their work from *Interior Design Magazin*e, *Hospitality Design Magazine*, and *Condé-Nast Traveler*. The young firm is developing a name for itself with its sensitivity to place, all-important for the hospitality industry, but in a way that is technological and forward-looking.

Major projects: Hilton Pattaya; Prime Nature residence; Zense Restaurant; Sala Phuket Restaurant; office design of Department of ARCHITECTURE.

230
Diaz-Azcuy, Orlando

Born: Pinar del Río, Cuba, c. 1943
Location: United States
Occupation: decorator, architect
Movement: modernism

As a child growing up in Cuba, a formative event in the life of the future design minimalist was when his brother gave him a subscription to *House Beautiful*. His first steps as an interior designer occurred without the benefit of professional training, and at the age of 19, he instructed his mother to paint the living room pink, which she did, in 1962.

Orlando Diaz-Azcuy received multiple degrees including a bachelor's degree in architecture from Catholic University in Washington, DC, and two master's degrees in landscape architecture and city and regional planning from the University of California, Berkeley. A reputation as a modernist and a minimalist was honed in his early years of working for the architecture giant Leo A. Daly in the 1970s. He then worked at Gensler as design principal, after which he established his own firm. His time at Gensler included working on the Levi Strauss and Company headquarters in San Francisco and the United Bank of Denver.

With his own design firm, ODA Design Associates, he is known for all white or neutral color palettes, as made clear when he stated "I work in many shades of white and ecru and bone and off-white."[12] He is a historicist designer who pushes historicism in the direction of modern with his minimalist approach. An example of his eclectic use of furniture is when he mixed a twentieth-century Saarinen table with eighteenth-century George II gilded chairs. Yet he compositionally brought them together by ordering them both in white. Similarly, in one living room of a project in Pacific Heights, he paired a gold, chenille sectional sofa with gilded Louis XVI armchairs, upholstered in brown leather, achieving interest through the contrast, but repose through the neutral finishes. About his relationships with clients, he wrote: "I am always battling design conservatism and clients' perpetual longing for the familiar."[13] He uses many pieces that other designers use, from Saarinen's Tulip line to leopard print textiles. What sets his work apart is his absolute discipline, in colors, and in the number of objects in a room. He can do color, he can do neutrals, but the effect is similar. He does not employ color to shock, but to provide an alternative vision of a serene atmosphere. Even when he does contemporary work, the designs seem timeless. He often employs a range of tonalities in his projects, which creates a restful effect. In one project, he combined natural linen, bronze, off-white silk, and rattan. If he uses a pattern, it is most likely broad stripes. For a windowless study in a Russian Hill, San Francisco residence, he selected green raw silk for the walls, and custom upholstered sofas in green linen velvet.

A connoisseur of design history, his eclectic reading list includes Edith Wharton, Edmund White, Morris Lapidus, and Ayn Rand. He feels that designers should be well read, so that they are the intellectual equals of their accomplished clients. And the knowledge often proves useful when making furniture selections, particularly of antiques and reproductions. At Gensler doing modernist corporate offices, he was interested in history as a sideline. Now he is committed to mixing the historical and the modern for his mostly residential and hospitality clients.

Major projects: spa at the Peninsula Hotel, Hong Kong; lounge at the San Francisco Opera; furniture line for HBF; furniture line for McGuire.

231
Diller Scofidio + Renfro

Diller, Elizabeth; Scofidio, Ricardo; Renfro, Charles; Gilmartin, Benjamin

231.1 **Portraits of Elizabeth Diller, Ricardo Scofidio, Charles Renfro and Benjamin Gilmartin**

Source: Photography by Abelardo Morell and Alessio Boni. Courtesy DS+R.

Diller, Elizabeth
Born: Lodz, Poland, 1954
Scofidio, Ricardo
Born: New York, 1935
Renfro, Charles
Born: Baytown, Texas, 1964
Gilmartin, Benjamin
Born: Boston, Massachusetts, 1970
Location: United States
Occupation: architects
Movement: twenty-first century

Diller Scofidio + Renfro is one of the leading design studios today, integrating design, architecture, and technology. Four partners lead the New York City based firm: Elizabeth Diller, Ricardo Scofidio, Charles Renfro, and Benjamin Gilmartin. Scofidio and Diller were students at the Cooper Union School of Architecture (not concurrently). The two founded the studio in 1981 and eventually married. Charles Renfro studied architecture at Rice University and Columbia University before joining DS+R in 1997; he was named partner in 2004, when the firm adopted its current name. Benjamin Gilmartin is a graduate of University of California, Berkeley and the Harvard Graduate School of Design. He joined the studio in 2004 and was named partner in 2015. While they have major buildings to their credit, such as the Morph Tower (2015), and works that redefined public landscapes, most famously the High Line (2009–2014), an unusual aspect of their expertise is working on projects that grow out of a myriad of interior details, and thereby reinvigorate aging cultural institutions.

After decades of smaller work, their first major commission came in 2001. The Institute of Contemporary Art in Boston rose on a neglected waterfront location and sparked development of the area. Focusing on conceptual and prosaic functional processes rather than a trademark style, the firm often explores life in the city, be it Boston, New York, or elsewhere. The successful High Line (2009–2014) is another example of their revitalization work; they redeveloped an unused New York railway line into an elevated public park that features integrated benches, indigenous planting, and urban landscaping. The firm also designs residential projects, product design, public art, and commercial projects. For the Brasserie in the Seagram Building, they renovated Philip Johnson's interior into a restaurant with a changing video displaying live footage of the street and patrons entering the building, giving a virtual view to the windowless space.

231.2 **Brasserie, New York, New York (2000)**

Source: Photo by Michael Moran. Courtesy DS+R.

The four partners have served professorships at Princeton, Cooper Union, Rice University, Columbia University, and Parsons. DS+R has been distinguished with the first MacArthur Foundation fellowship awarded in the field of architecture, Time Magazine's "100 Most Influential" list, the Smithsonian Institution's 2005 National Design Award, the Medal of Honor and the President's Award from AIA New York, and Wall Street Journal Magazine's 2017 Architecture Innovator of the Year Award.

Perhaps no project displayed their deft touch as fully as their renovation of New York's Lincoln Center for the Performing Arts. They addressed a variety of weaknesses that were not considered by the center's original designers, and whose shortcomings became apparent over time. In aggregate, their work included the re-design of Alice Tully Hall, revamping a lobby, streamlining the box office operations, and updating the plaza, all the while staying true to the modern principles of the designs of Philip Johnson and Pietro Belluschi, A complex that had seemed a white elephant became beloved by its users, in large part due to DS+R's astute interventions.

Major projects: Lincoln Center for the Performing Arts redevelopment; High Line; Institute of Contemporary Art, The Broad, Roy and Diana Vagelos Education Center, Berkeley Art Museum and Pacific Film Archive, Zaryadye Park.

232
Dorner, Marie-Christine

Born: Strasbourg, France, 1960
Location: France
Occupation: interior designer
Movement: twenty-first century

Dorner considers herself a multicultural French designer who is a perfectionist; she emphasizes her ability to ally traditional *savoir faire* with leading-edge technology. The designer has completed projects in many sectors: interior architecture (private residences, retail, and hospitality), urban design, scenography, furniture design, and product design (tableware, light fixtures, and jewelry). Whatever the scale of her designs, she favors elegance, which, in her work, she says "embodies the soul of true French creativity, coupled with contributions from other major cultures in the art of living."[14]

A globetrotter, her journeys and significant periods abroad have shaped her career. At 25, she decided to travel the world, and started with Tokyo.[15] During a year there, she soaked up the cultural atmosphere like a sponge, and had an apocryphal meeting with Teruo Kurosaki, a major figure in international product design who asked her to design a furniture line. Her collection of origami-inspired pieces was exhibited soon after and received high acclaim worldwide. They are composed of folded aluminum sheets, thin as paper, which are supported by steel tubing. Dorner described them as "a battle against the practical limits of the material." The spindly looking pieces resemble the work of Philippe Starck who in fact wrote the introduction to the exhibition catalog. Pieces from the collection figured prominently in her Italian restaurant in Yokohama, La Bohème.[16] The eatery juxtaposes the austere furniture, unfinished floor, and mostly undecorated walls with items that are surprisingly complex: blue and yellow glass tiered chandeliers of her own design, and a billowing gathered Baroque curtain that looks like Dorner borrowed it from the Folies Bergère. The combined effect of industrial minimalism and over-the-top luxury was startling.

She returned to Paris in 1987, started her own firm and became a leading figure in the new wave of French design. She renovated the hotel La Villa in Saint Germain des Prés, a resolutely contemporary hotel in Paris, her entry to the then new category of "boutique hotel."[17] The design press described Dorner as part of a generation of "born again designer decorators" who followed in Starck's wake. The technocratic supermodernism of Richard Rogers never fit all that well in France, and designers like Dorner found a way to craft designs that were contemporary and seductive. The hotel used her furniture, and featured plenty of metal—nickel, steel, aluminum, and copper—and stone floors. But she softened the effect with leather and taffeta, and a vibrant color palette of red, orange, and violet. The hotel had details that were new in 1989: steel sinks set in sandblasted glass countertops, and room numbers projected on the floor from spotlights. A restaurant for the famed theater, the Comédie Française, followed. Cementing her position as one of the most visible designers after Starck and Putman, in 1990, she won the competition to design a presidential stand for the military parade on Bastille Day. In the urban/streetscape sphere, she drew on her reputation as an edgy furniture designer, and created a set of street furniture for the city of Nîmes.

In 1996 the peripatetic Dorner relocated to London where she stayed for 12 years. During this time, Ron Arad engaged her services, teaching at the Royal College of Art. She has held many academic positions since then, including at ESAD Reims and the École Camondo in Paris.

She returned to Paris in 2008 and established Dorner-Design. She works out of a small office with three assistants. In 2012, Frédéric Mitterrand, French Minister of Culture, bestowed upon her the honor of "Chevalier de l'Ordre des Arts et des Lettres."

Major projects: French ambassador's residences in Manila, Kuala Lumpur, and Taipei; Hotel La Villa à St. Germain des Prés; Baccarat store, Baku; Fenêtres sur Cour, store, Casablanca.

233
Duret, Younes

Born: Casablanca, Morocco, 1980
Location: France, Morocco
Occupation: interior designer, industrial designer
Movement: twenty-first century

Operating out of Marrakesh, the interior designer, furniture designer, lighting and retail consultant is one of the few who runs a global design operation from an African location. Duret received his degree from the prestigious French design school, l'ENSCI in Paris. Back in Morocco, the design agency EXTRU-D followed, and he now runs Younes Duret Design.

Foremost in his work is a foundation based on geometric shapes. For Duret, a single geometry can inform design at different scales, from a hand-held device such as an iPhone to storage units and entire rooms. His focus on geometry in lieu of representational motifs connects him to the centuries-long traditions of Islamic design in North Africa and Spain, although his look is simultaneously high tech and contemporary.

His furniture pieces tackle multiple issues. He maximizes the storage possibilities of sofas, and he explores North African modes of sitting. The Atlas seating unit consists of a curved plywood backrest and detachable cushions. It can be easily reconfigured, and recognizes that people often lie or sit on the floor. Atlas provides something against which to lean. As with much of his work, the project lies at the intersection of East and West for the designer born of a Moroccan mother and a French father.

The firm produces furniture, lamps, and other designed objects. He designed a tea service, and Canoon, a space heater based on a Moroccan charcoal brazier. His interior designs, many of which are retail environments, usually grow out of commissions that involve his furniture and product designs; he also designed the prominent restaurant Azar.

Multiple design journals have published Duret, including *L'Officiel*, and *Licht + Wohnen.* He is the founder of the interactive web magazine *Design Maroc*. Design journalist Nadine Khalil gets to the heart of the designer's ethos: "The conflicting duality between traditional ornamentation and neo-modern minimalism is apparent in how Duret combines repetitive but intricate patterns such as the arabesque with a bare aesthetic."[18]

Major projects: Zelli Man; Sergio Rossi Shop; 3D Lumia smart phone cover.

234
Durst, Cheryl

234.1 **Cheryl Durst**

Source: Photo by Jeremy Witteveen.

234.2 **Gensler, IIDA Headquarters reception rendering, Chicago, Illinois (2017)**

Source: Gensler.

Born: Toledo, OH, 1961
Location: United States
Occupation: administrator
Movement: twenty-first century

Durst was named an honorary member of the American International Interior Design Association (IIDA) in 2001. She became its Executive Vice President and CEO and she has overall responsibility for setting the agenda and guiding the efforts of the 12,000-member association. These include diversifying the field of interior design, and advocating for the profession in terms of credentials and licensure. From the time of Candace Wheeler onwards, some designers have contributed to the field with their tireless efforts for legal and professional recognition, and today Durst carries that torch.

She is a graduate of Boston University, where she received dual bachelor's degrees in print journalism and economics. Once she started working, Durst developed an extensive background in product and program marketing development and implementation, and created sales and marketing programs when she worked in the private sector. She worked for the furniture manufacturers Reff and Knoll. She headed meeting planning for the Washington Design Center/Washington, DC (a division of the Chicago-based Merchandise Mart Properties, Inc.).

She joined IIDA as a headquarters project manager in 1997. Durst rapidly rose through the ranks, becoming Senior Director of Education and Professional Development, and in that position she had supervisory responsibility for continuing education, government and regulatory affairs, and conference management.

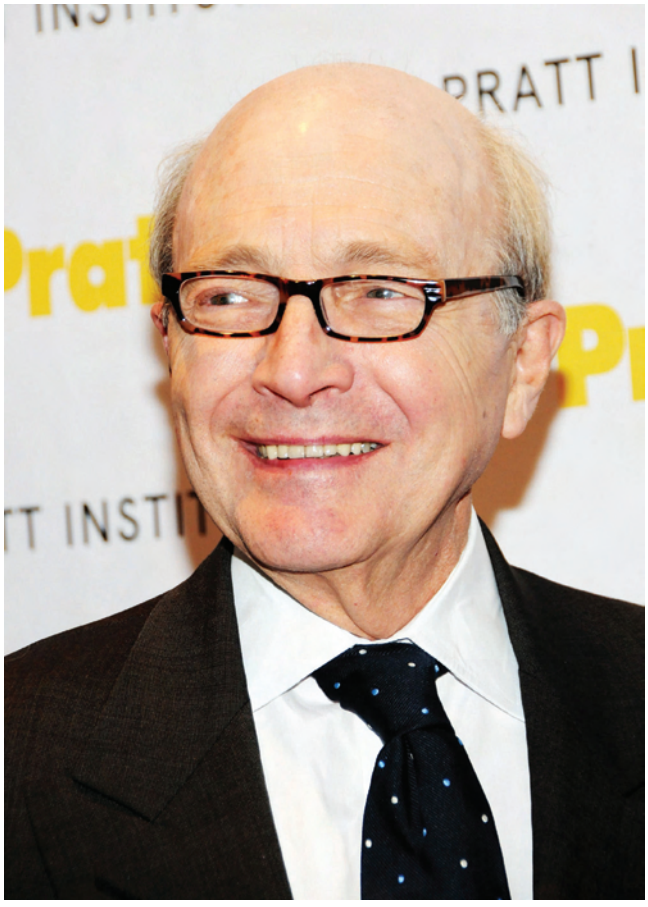
In her management position, Durst successfully navigated the association and its board through a serious debt crisis and the ensuing 18-month financial turnaround. She has implemented policies, procedures, and an operational structure that put the association on firm financial footing.

In 2001, in recognition of Durst's accomplishments within the association and her contributions to the industry at large, the IIDA Board of Directors conferred honorary member status to her. Many of her efforts take the form of supporting designers who, in a state-by-state battle, are fighting for legislation that officially recognizes interior design as a profession. A focus of her work at IIDA is increasing the value that clients see in interior design services; these efforts include the publications *What Clients Want* and *Design Matters*.

Her charity activities include working as a docent for the Museum of African Art and the Sackler Gallery of the Smithsonian Institution. She remains an active member of the Organization of Black Designers. She is past President of the Kohl Children's Museum Women's Board. Durst is a FIDA and LEED-accredited professional and a past Executive Board Member of the Chicago Chapter of the US Green Buildings Council.

Major projects: IIDA Headquarters, Chicago; *Perspective Nxtbook; What Clients Want?*; *Design Matters*; IIDA Industry Roundtable.

235
Easton, David



235.1 **David Easton**

Source: Desiree Navarro/Contributor.

235.2 **Living room with orange drapes for *House and Garden* (1988)**

Source: Oberto Gili/House & Garden (c) Conde Nast.

Born: Louisville, Kentucky, 1937
Location: United States
Occupation: interior designer
Movement: twenty-first century

Easton studied architecture at the Pratt Institute where the Fontainebleau scholarship supported his study in France. He started his career with Edward Wormley's studio and then with the New York firm Parish-Hadley. In 1972 he began his eponymous firm that specialized in historicist interiors, and more recently has moved in a contemporary direction. He was never beholden to historical accuracy, not the type of decorator who would be called on to restore a historic property. He was just the kind of designer for clients who liked historicist interiors, yet who bought a condominium in a Richard Meier building. He has described his work alternately as "traditionalism" or "sophisticated provincial."

Mostly focusing on private residences and hospitality design, his interior style in the 1980s was in historic styles, usually neoclassical and Georgian. He relies on muted color schemes of cream and grays (and pointedly not white) to create calming interiors

with judicious use of colored accents. Belying his anti-modernism, he professed a preference for brass over chrome. He cites David Adler, Albert Hadley, and Edward Wormley as his influences. His residential work extended to architectural exteriors, designing facades, and pergolas.

Architectural Digest described his earlier career as "conjuring Anglophile estates and interiors for masters of the universe."[19] This client era included John and Patricia Kluge, and updating the interiors of houses done by the architects Adison Mizner in Palm Beach and Howard Van Doren Shaw in Lake Forest (Shaw was one of the leading architects of the American gilded age). In a total re-do of the interiors of an Italianate/Mediterranean house north of Chicago, Easton employed various strands of classicism depending on the room's level of formality (previously the Classical Award for American Architecture recognized his efforts as a classicist). In the public rooms, he let loose the full arsenal of classical detailing, including deep crown moldings that he painted with a yellow-cream underglaze. The stately living room has multiple coordinated but not matching Chintz prints with red accents, and neoclassical furniture that sits on a floral carpet; all is centered on an eye-catching plateresco fireplace. For more informal areas such as the library, he incorporated the client's previous collection of Georgian furniture with new upholstered pieces, and Russian floral carpets. The colors are deeper, and the results more Tuscan and Mediterranean, but still within the house's classical framework. The ensemble reinforced Easton's ability of working within historic traditions, yet responding to his clients' desire for up-to-date comfort.

More recently he has moved in a moderately more modern direction, saying: "The contemporary is enriched by an understanding of the past."[20] This design shift was prompted by his changing interests more than client demands. This modern turn is evident in his own home in Tulsa, Oklahoma, which he shares with partner, the artist James Steinmeyer. The home's modern architecture folds seventeenth- and eighteenth-century furniture pieces and antiques into a clean, bright space whose color palette is mostly whites and other neutrals.

Easton's travels often influence his designs, especially in his Lee Jofa outdoor fabric line featuring ikat patterns and Turkish design motifs. *Interior Design* inducted him into their Hall of Fame in 1992 and he won a lifetime achievement award at London's Design and Decoration awards.

Major projects: The Little Nell (Aspen and Snowmass Base Village); Aspen Mountain Club; Flatiron Loft; 180ft Sailboat, *Amsterdam.*

236
Faza, Moayed

236.1 **Moayed Faza**

Source: Courtesy Moayed Faza.

236.2 **Alsaraya marble showroom, Tripoli, Libya (2009)**

Source: Courtesy Moayed Faza.

Born: Tripoli, Libya, 1980
Location: Libya
Occupation: interior designer
Movement: twenty-first century

It is by no means certain what the fate of design will be in the aftermath of the Arab spring, but Faza has managed thus far to carve out a successful career in a challenging political and economic environment. Born in Libya's capital city, Moayed Faza is one of the co-founders of Salmon Co. There is an expectation that a firm in the Middle East will have some connection to the history of Islamic art, and Moazed is aware of this. But he upends the expectation that the most cutting-edge digital work can only be done in major Western cities. His firm is known for its digitally advanced

projects that are conceptualized on the computer at the earliest design stages. Increasingly, the firm is incorporating 3D printing as part of the construction process.

Faza spent his early childhood living in Paris. As a child, he took notice of the city's many artistic offerings. He remembers walking the streets of Paris, observing chalk art on sidewalks, graffiti on walls, and inexpensive sidewalk portraits for sale. He was puzzled at how inexpensive certain types of art were. Art, he felt, was precious and should not be bargained for cheaply.

Back in Libya, Arabic typography and Islamic visual arts attracted Faza. He studied interior design at Tripoli University. While a student, he found work in advertising agencies as a graphic designer. He then worked in the marketing department of a home appliances store and a construction materials company; his professional introduction to design was therefore through products and materials. During this period, Faza was making inroads in Libya's artistic circles.

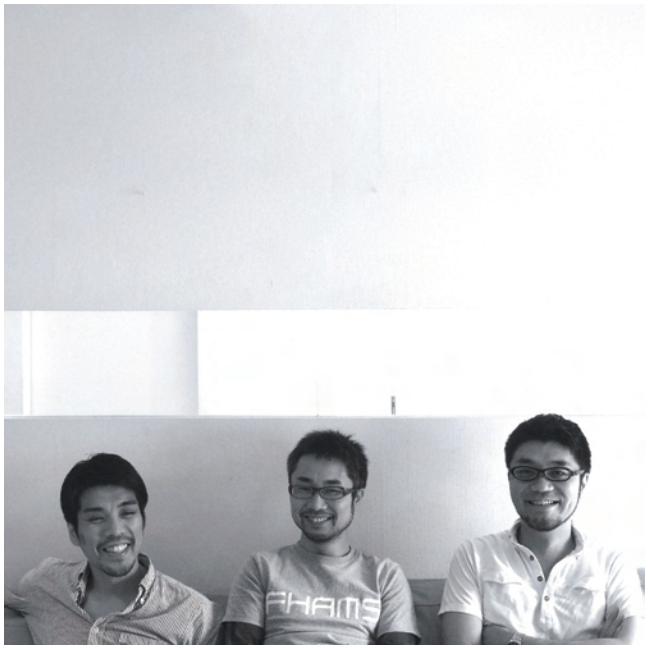
In 2006, he started working for an advertising company that specialized in exhibition design. The Saraya showroom marked a significant turning point of his career; his most prominent project to date proved that a global standard of retail design existed in the studio of one talented Libyan designer. A series of showrooms and retail outlets followed: Al Sheikh Watch Shop, Bader Gold Shop, Uomo Boss Shop, Al Fitori Gold Shop, Anwar Al Andulous Optical Shop, Ideal Standards Showroom, Sharp Showroom, Charlotte Pastries, and a showroom for Hansgrohe.

He has done a number of furniture designs, including the Sahara table and the desert table. He moved cautiously into architecture with his digitally sophisticated projects such as the Tripoli University Ceremonial Gate. He is an artist, designer, and architect who favors a strong silhouette, tempered by warmth, attention to detail, and harmonic twists that he creates through his accomplished computing and interest in digital fabrication.

Major projects: Saraya showroom; Uomo Boss shop; Ideal Standards showroom; Hansgrohe showroon; Toyota Libya showroom.

237
FHAMS

Fukumoto, Yuki



237.1 **(Left to right) Ryotaro Ando, Shinichiro Kasahara, and Yuki Fukumoto**

Source: Courtesy FHAMS.

237.2 **Tama Hotel Phnom Penh Tower, Phnom Penh, Cambodia (2014)**

Source: Courtesy FHAMS.

Fukumoto, Yuki
Born: Sakai, Osaka, Japan, 1975
Location: Japan
Occupation: interior designer
Movement: twenty-first century

FHAMS is the design firm, with Fukumoto as the major designer. The firm was founded in 2004, and specializes in hospitality, hotels and restaurants, retail, and residential. The terms modern and traditional do not do justice to the firm's thoughtful projects, some of which are clearly modern, but some of which look to Japanese history for their forms and materials. What is consistent is a sense of restraint, and a focus on the experiential path that customers encounter.

The Tama Hotel, on the 22nd floor of the Phnom Penh Tower, Cambodia (2014), is a hotel that caters to executives. Guests enter the prominent project not through the lobby, but the restaurant. About the project, Fukumoto said that "we've rethought the hotel concept."[21] The move appealed to the project's investors, because it minimized a non-revenue producing space, the lobby, and shamelessly increased that of a prime revenue-earner, the restaurant, through which everyone must pass. The hotel relies on its open-plan lobby-restaurant-bar to maximize great views of the city. Part of his design process, Fukumoto enigmatically explained, involved imagining the customer of the Tama Hotel as a 1930s Scandinavian socialite. Another prominent project in the hotel sector

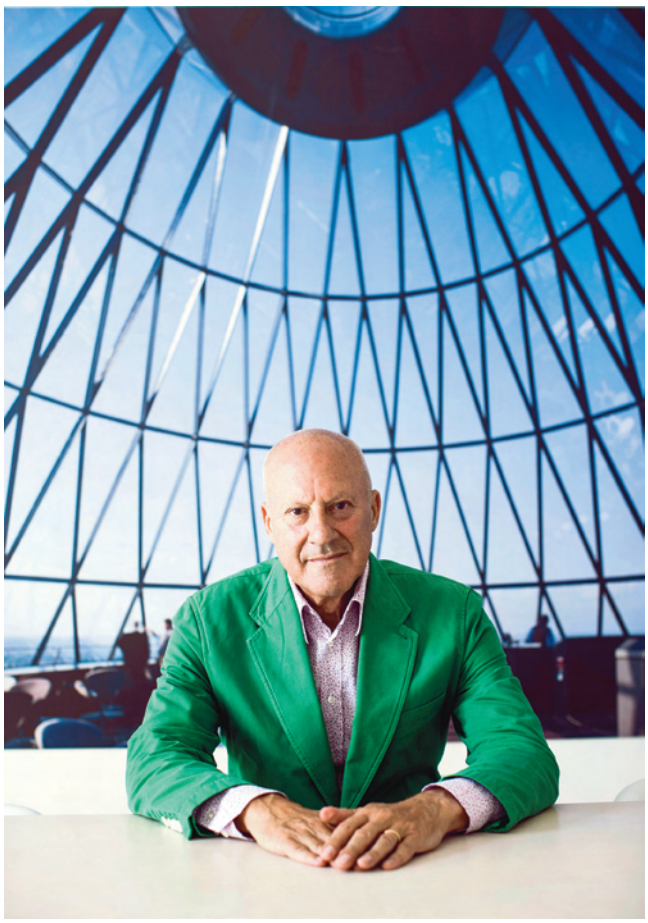
is the Oriental Hotel Kobe Bridal Salon. Many Japanese wedding facilities had a shoddy reputation, and FHAMS was one of the firms that developed high-end rooms to serve brides that wrested business away from the wedding parlor sector in favor of hotels.

Their hospitality designs include two projects that reinterpret the historical Japanese tea pavilion for twenty-first-century restaurants, particularly regarding historical form and traditional materials. They are Mamemaru (2009) and Shakunage (2010), both in Tokyo. The venues exploit a simplicity grounded in medieval Japanese tearooms. Stucco, rough-hewn stones and bricks give way to rooms with tatami proportions, shoji screens, and spindle-chairs. In contrast, a French restaurant, Méchant Loup (2010), in Kyoto, is pure high-end minimalism with sparse geometric volumes of purple, white, and natural wood and no telltale French decorative objects telegraphing the cuisine that will be served.

They have also been successful with small-scale concept retail spaces, two examples being bHAN East, in Seoul, Korea and the Aero Concept Shop in Kyoto, Japan. While the firm's work is rightly described as minimalist, this label gives Fukumoto no credit for his penchant for using antiques such as steamer trunks and typewriters. Fukumoto manages to make reference to Japan's past, and specifically Japanese medieval history, with looks that are clearly contemporary.

Major projects: Tama Hotel, Phnom Penh; bHan East gourmet food store, Seoul; Gion Aoi, Kyoto; Oriental Hotel Kobe Bridal Salon.

238
Foster, Norman



238.1 **Norman Foster**

Source: © Manolo Yllera.

238.2 **The Great Court at the British Museum, London, UK (2000)**

Source: © Nigel Young/Foster + Partners.

Born: Manchester, United Kingdom, 1935
Location: United Kingdom
Occupation: architect
Movement: twenty-first century

Renowned architect Norman Foster is one of the major modernists who lived and worked through the eras of postmodernism and deconstruction. While those movements had an imprint on his work, he has stayed true to his modernist and technological credentials. His firm Foster + Partners focuses on architecture, master planning, interiors, product design, furniture design, and graphics, with offices in Europe, North America, South America, Asia, and the Middle East. It is a large firm centered on one individual who maintains the design direction. This enterprise has a global reach and is a rival to corporate behemoths such as SOM.

Foster's early commissions brought him acclaim and included the Sainsbury Centre for Visual Arts and the Hong Kong and Shanghai Bank. The latter was a muscular vision of high tech, with an exposed structural skeleton that allowed for open

column-free office interiors. Foster has created a range of designs from skyscrapers to wind turbines and furniture. His work often explores light, the environment, and social change. He conceives his furniture pieces as extensions of his knowledge of structure and technology.

Foster's most dramatic projects engendered a lot of international attention for breathing new life into important historical structures. He reconceptualized Germany's Reichstag as sporting a giant crystal cupola; visitors take spiraling ramps to reach the observation platform. The British Museum was a neoclassical building with a round reading room in an open courtyard. Foster covered the space with 315 tons of glass that arc up from the square perimeter and then flex down to meet the circular pavilion. The glazed web is composed of triangles of infinite geometric complexity, made possible only with highly sophisticated computer modeling. The results, in Berlin and London, are two of the most exciting interior spaces of the late twentieth century. These prominent projects overshadow the firm's bevy of smaller, thoughtful projects, many related to the arts. For the Carré d'Art (1984–1993), in the French provincial town of Nîmes, the architect created a new mostly glass building, which houses a museum and a médiathèque that includes print material and video. It faces a perfectly preserved, and small, Roman temple, the Maison Carrée, so the Foster building assumes a respectful, low profile. The designers saw that "the challenge was to relate new to the old, but at the same time to create a building that represented its own age with integrity."[22] The Sackler Galleries at the Royal Academy of Arts in London use another thoughtful insertion of a glazed link, at a much smaller scale, between two existing buildings, Burlington House and the Victorian Galleries.

238.3 **Margot and Bill Winspear Opera House auditorium; AT&T Performing Arts Center complex in Dallas, Texas (2009)**

Source: Library of Congress.

His expertise with minimal glass connections is evident in his high-tech furniture designs. His Nomus line of office furniture relies on a tubular metal backbone that connects to tempered glass; it has many pieces and is a comprehensive, flexible design system for office interiors.

Foster has been awarded the Royal Gold Medal for Architecture and the Pritzker Prize, among hundreds of other awards. He is an advocate for sustainability, writing in the 1999 essay "Architecture of the Future," "A holistic approach to architecture—one that sees buildings as the sum of all the systems at work within them—is the start of the solution to our problem."[23]

Major projects: Nomos table; A900 chair for Thonet; Air Line public seating system for Vitra; German Parliament at the Reichstag, Berlin; the Great Court at the British Museum; Canary Wharf underground station.

239
Fraser, Callum

239.1 **Callum Fraser**

Source: Courtesy Elenberg Fraser.

239.2 **Vue de monde, Melbourne, Australia (2012)**

Source: Dianna Snape Photography and Elenberg Fraser.

Born: Melbourne, Australia, 1970
Location: Australia
Occupation: architect, interior designer
Movement: twenty-first century

Callum Fraser designs with an all-encompassing perspective, working on large-scale master planning down to architecture and interiors. Fraser is the founder and director of Elenberg Fraser, which he began in 1998 with Zahava Elenberg. The two attended RMIT University in Melbourne for architecture prior to forming their company that now has offices in Melbourne, Sydney, and Hanoi, and with work across Asia and the Pacific.

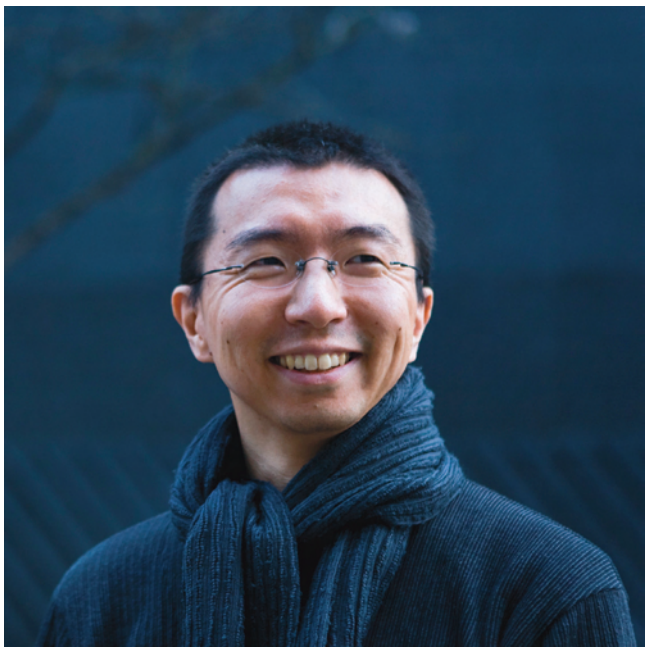
Elenberg Fraser focuses on master planning, architecture, and interiors of multi-residential, hospitality, and commercial projects. They conceive of projects as a whole, unifying the exterior and interior into a complete built environment. Fraser designs with the user in mind, and his style varies by project, though mostly producing sleek and modern research-based designs concentrating on urban living. The firm's prominence in the multi-residential housing market

in Australia is due to their market knowledge and ability to design unique spaces under the challenges of cost and space constraints. For the project A'Beckett Tower, a flexible space for city dwellers was created with operable sliding walls that allow users to form their own living space; pops of unexpected colors, like bright red drawer interiors, enliven black and white color schemes.

Elenberg Fraser resulted in Move In and Zacamomo, two design-oriented companies. Fraser has also been involved with advancing wind technology for building energy reduction alongside Vipac, an engineering company based out of Australia. He has won numerous awards for his work including AIA project awards. Fraser was a National Young Entrepreneur of the Year Award Finalist in 2005 and continues as a design leader through his work with his firm.

Major projects: McLean Delmo, Lilli, A'Beckett Tower; 401 St Kilda Road; Vue de Monde.

240
Fujimoto, Sou



240.1 **Sou Fujimoto**

Source: Photo by David Vintiner.

240.2 **Serpentine Gallery summer pavilion, Kensington Gardens, London, UK (2013)**

Source: Ron Ellis/Shutterstock.com.

Born: Hokkaido, Japan, 1971
Location: Japan
Occupation: architect
Movement: twenty-first century

In 2014, the *Wall Street Journal* named Fujimoto their Architectural Innovator of the Year. The architect describes his work as "future primitive," a phrase that seeks to explain projects that on one level look modern, yet have some shocking elements. For example, his structures are often permeable. In residential design, his houses often lack walls, ceilings, or floors in places where they are expected. In a design world where most architects try to describe their approach as unique, yet most people see a similarity to many buildings of today, Fujimoto's projects are truly singular, if not strange.[24]

A prominent project was the Hokkaido Children's Center for Psychiatric Rehabilitation in 2006. His first project, built for his father, looks like a group of giant sugar cubes spilled onto a hillside. Its order comes from the identical geometries of the white cubes, but its random layout provided a bevy of private spaces and architectural surprises that its clients, mentally disturbed children, responded to. Yet his architecture is best explained by a series of houses he has done, including House NA, House N, and Final Wooden House.[25] House NA (2011) is mostly glass and its structural members appear undersized. A series of equally sized boxes are stacked at some 20 different levels. Instead of stairs, its owners step from level to level. Because the level changes also serve as places to sit, there is

little furniture. Less glazing characterizes House N, which has prominent smooth walls, and similar-shaped rectangular openings on walls and ceiling alike. Some are glazed, some are open, with the result being that the inside and outside resemble each other; the architect describes it as a labyrinth. Most of his buildings are white, with minimal detailing. The architect discusses the importance of nature to his design thought: "The forest as the origin shines a light to the future of Architecture."[26] But Fujimoto's nature is not the nature of William Morris. It is an urban nature, one that is conceptual and metaphorical, and established by contrast rather than mimicry. His buildings are not large, and have a minimalist, feathery-light quality to them. That is achieved through transparency and a corresponding lack of enclosure or privacy (he designed a public toilet with glass walls). The consistent focus on lightness results in what the journalist Fred Bernstein refers to as Sou's purposeful "disregard for the expected."[27] The architect says that he tries to challenge his clients' expectations; some have made the comparison between a Sou house and a terrarium. Sou describes his work differently: "I think a wonderful design is one that strikes a balance between the complexity of the world and simplicity, in the way a vivid numerical expression does."[28]

Final Wooden House (2005) is made of natural wood blocks stacked and overlapping. The resulting myriad level changes results in an architectural enclosure where one can sit and watch television, but it formally lacks walls, windows, stairs and furniture. It was reconstructed as part of a retrospective of the architect's work in Bielefeld, Germany, titled "Futurospective Architecture."

His Serpentine Pavilion in London, a temporary exhibition space, similarly blurred the lines between interior and exterior, and the ethereal project was generally praised.[29] It offers a myriad of places to sit, which Londoners were all too happy to take advantage of. Niklas Maas described it as "an open, inclusive framework for a new form of collectivity and urban experience,"[30] a description that is fitting for most all of Fujimoto's designs, large and small.

Major projects: Many Small Cubes; House NA; Cassina Milan; Musashino Art University Library; Housing Tower, Montpellier; Taiwan Tower.

241
Gehry, Frank

241.1 **Frank Gehry**

Source: DFree/Shutterstock.com.

Born: Toronto, Canada, 1929
Location: United States
Occupation: architect
Movement: twenty-first century

Gehry's creations are among the most recognizable buildings in today's architectural landscape. He studied architecture at the University of Southern California and urban planning at Harvard. He opened Frank O. Gehry and Associates, Inc. in 1962 in Santa Monica and began forming his tendency towards unconventional materials and forms with the design of his own house, which featured angled, protruding volumes and planes.[31] Gehry not only worked with inexpensive materials, he worked with the basest materials that most architects wouldn't touch: corrugated metal, fiberboard, cardboard and chain-link fencing. The bold design of his house contrasted with the conventional neighborhood homes around it and engendered a great deal of controversy.[32] The house, with exposed wall studs and unfinished drywall, is one of the early monuments of deconstruction, a curious blend of architecture and French literary theory.[33]

Operating under the radar of the architectural mainstream, he did a number of projects in the 1960s and 1970s utilizing common materials and experimenting with fragmented, disassembled forms. The projects included as part of their final form the story of their construction, and many parts were left purposely unfinished.[34] He was associating himself with artists such as Lou Danziger and Julian Schnabel more so than with architects. Gehry, along with Peter Eisenman, Daniel Libeskind, Rem Koolhaas, Zaha Hadid, and Bernard Tschumi participated in the 1988 *Deconstructivist* exhibition in New York. The show signaled their dissatisfaction with the reigning movement of postmodernism, although predictably its participants bristled at the notion that their work constituted a style. Their complex, occasionally chaotic projects defiantly eschewed historic forms, and in fact negated the idea that buildings conveyed a fixed meaning. As a group, they were alternately interested in buildings that moved, and changed, that were related to advertising and other media, and that challenged the barriers between popular and elite culture. All these interests aligned with the French literary theory of Jacques Derrida, and others, named with an architectural metaphor, deconstruction.

241.2 **Fondation Louis Vuitton, Paris, France (2014)**

Source: Gilles Paire/Shutterstock.com.

Gehry's career jumped to a new level with two sculptural buildings composed of contorted forms and shaped with curved metal. With the Disney Concert Hall in Los Angeles (designed 1989, built 2004) and the Guggenheim Museum in Bilbao (1997), Gehry was no longer affecting architecture from the position of an intellectual outsider but had become one of its major intellectual forces. Expressing movement in static structures is one of his primary inspirations. In "Architecture and Intuition" he said, "cars have movement, planes have movement; there is movement all around us. How do you bring that into architecture?"[35]

Apart from his architectural work, he has also designed furniture including his well-known Easy Edges collection of the 1970s.[36] The furniture was made of corrugated cardboard, showing his predilection for common materials. In the 1990s he created the Bentwood collection with Knoll, lightweight basket-like pieces using laminated maple strips.

Although his critics occasionally question his work's functionality and form, Gehry has cultivated a distinct design sense garnering numerous prestigious awards including the Pritzker Architecture Prize in 1989. His experimental work was central to signaling that postmodernism had come to an end and that design and architecture had entered a new era.[37]

Major projects: Vitra Design Museum; Guggenheim Museum (Bilbao); American Centre in Paris; California Aerospace Museum; Disney Concert Hall; Easy Edges; Bentwood collection.

242
Gerner, Kronick + Valcarcel Architects

Gerner, Randolph; Kronick, Richard; Valcarcel, Miguel

242.1 **GKV office**

Source: Courtesy GKV.

Gerner, Randolph
Born: New York City, 1955
Kronick, Richard
Born: Ottawa, Canada, 1954
Valcarcel, Miguel
Born: Havana, Cuba, 1953
Location: United States
Occupation: interior designers
Movement: twenty-first century

Gerner Kronick + Valcarcel, Architects is one of the nation's midsize firms focusing on commercial interiors that is proving to be competition for the industry's stalwarts, Gensler, SOM, and HOK. Located in New York, they round out their focus on interiors with other services, making them a full-service architecture and interior design firm. In addition to commercial interiors and new buildings, they produce single-family and multi-family residential, hospitality, historic preservation, and non-profit projects.[38] The firm is increasingly doing international work.

GKV's three founding principals, Randy Gerner, AIA, Richard N. Kronick, AIA, and Miguel Valcarcel, AIA, have been collaborating for 30 years. Shortly after graduating college, they found themselves working at Kohn, Pederson, Fox and Conway (KPFC) where they worked together on many projects. They broke out on their own and established GKV, in 1995, which now has a staff of 60.[39] There is scant evidence in their work of the postmodernism for which KPFC was famous except that GKV's portfolio is not a doctrinaire application of modernism. They display no aversion to changing their design ethos when the project at hand demands it. Their studio culture grows out of a spirit of collaboration, working on designs at multiple scales. Their client roster includes Hyatt International, Tishman Speyer Properties, and Equity Residential. They have also done public sector projects, many for the City of New York.

A 320,000 SF state-of-the-art headquarters for a financial institution demonstrated GKV's ability to handle a large corporate workplace. The project goal was to convey the client's modern and transparent image through its workplace while creating an elegant and innovative environment. Part of the client's work pattern involves a reliance on break-out spaces, so the office has an extensive conference center, with a boardroom and 14 conference rooms. GKV coordinated open office space and private offices, a 120,000 SF trading floor with 675 trading desks, a cafeteria, training rooms, and a free-flowing marble and stainless steel staircase that connects the project's six stories. A project for Clarins American headquarters has its share of workstations, and it is enlivened with lipstick-red Barcelona chairs, a bamboo ceiling, and Thierry Mugler furniture.[40]

242.2 **Financial Institution North American Headquarters**

Source: Photo by Eric Laignel.

Rounding out the firm's experience base is a secondary focus on prestige restoration projects, such as the 1845 Samuel Tredwell Skidmore House and the 1890 Temple Court building, the latter of which was converted to a luxury hotel and residence. Recent additions to their client roster includes TEN23, a 111-unit luxury rental tower adjacent to New York's elevated High Line Park, the restaurant 34, 4 World Trade Center, Mellon Bank, and New York's Union League Club.

For the Park Hyatt Istanbul, the firm restored the 150,000 SF historic Maçka Palas to its former grandeur and in the process developed a luxury boutique hotel. Existing historical fragments were combined with modern elements and the designers relished working with the unique context of the historical city on the Bosphorus, discreetly evident in tile and carpet patterns, particularly in the Turkish bath/spa. The project received multiple awards, including the Gold Key Award for Excellence in Hospitality Design.

The firm has completed work on 40 million square feet of space, and *Architectural Digest*, *Interior Design*, *Interiors*, *Architectural Record*, and *Contract Design* have published GKV projects.

Major projects: Clarins Headquarters; Paramount Screening Room; Olive Grove Tower/Garanti Bank; Doris Duke Charitable Foundation; Mercedes-Benz Showroom; Park Hyatt Portugal.

243
Gluckman, Richard

243.1 **Richard Gluckman**

Source: ullstein bild/Contributor.

Born: Buffalo, New York, 1947
Location: United States
Occupation: architect
Movement: twenty-first century

Gluckman studied architecture at Syracuse University in New York and formed Richard Gluckman Architects in 1977. The firm became Gluckman Mayner Architects in 1998 when David Mayner was made principal. They work on institutional, commercial, and residential projects across the globe and they are mostly known for their art galleries and small-scale museums. Others have expertise in museums (Frank Gehry, Renzo Piano), but Gluckman's approach often makes the design as cutting-edge as the art it contains.

Gluckman dove into the art world by transforming industrial spaces into exhibition space for the Dia Center for the Arts in New York. One of his mantras, "Do not design" served galleries well when he discovered that painting loft interiors white, sealing the concrete floors, and adding track lighting, and otherwise doing very little, resulted in a fitting backdrop for minimalist art. A number of high-profile museum clients followed including the Andy Warhol Museum in Pittsburgh, the Whitney in New York, and the Mori Arts Center in Tokyo. One of his notable projects was the Museo Picasso Malaga in Spain. The museum featured skylights with cotton scrims to diffuse the light. Many of his designs are simple and understated with a focus on light and texture. Gluckman felt a resonance between his approach and that of minimalists, but he and his clients soon discovered that his austere backdrops also served as the perfect foil for other types of art, including pop art and conceptual art.[41] Gluckman has collaborated with cutting-edge artists on installations including Richard Serra, Dan Flavin, Cy Twombly, and Jenny Holzer. Informed by those experiences, parts of Gluckmans' designs seem more related to art installations than traditional interiors.[42] A room for the de Menil Residence (the financial backers of the Dia Center), created in 1977, featured six identical Renaissance chairs austerely lined up against a wall.

243.2 **Mori Art Museum, Tokyo, Japan (2012)**

Source: photo by author.

With his expertise in turning non-descript historical buildings into luminous shells to showcase art, he was asked to turn a barn in Greenwich, Connecticut into an art gallery for the collection of Peter Brant and Stephanie Seymour in 2009. The project—mostly—serves as a backdrop for an art collection that includes works by Jean-Michel Basquiat, Keith Haring, Jeff Koons, and Julian Schnable. Yet in the library, Gluckman reveals that he can be as avant-garde as the artwork the foundation displays. A seating area juxtaposes a 1902 field-stone fireplace with an incongruously delicate crystal chandelier; a table by Carlo Mollino and seating by Jean Royère in purple and chartreuse velvet; accent walls are orange.

He has served as visiting critic at the Graduate School of Design at Harvard University, Syracuse University, and Parsons School of Design. Gluckman is rarely published in decorating magazines, but is a darling of architecture magazines. He fiercely resisted postmodernism and the showier extremes of deconstruction. The historian Hal Foster glowingly describes his work as the antithesis of the "grandiose-architecture-as-spectacle."

Major projects: Dia Center for the Arts; Andy Warhol Museum; renovation of the Whitney Museum of American Art; Mii amo Spa at Enchantment Resort; Georgia O'Keeffe Museum and Study Center; Mori Arts Center; Museo Picasso Malaga.

244
Hadid, Zaha

244.1 **Zaha Hadid**

Source: Photo by Brigitte Lacombe.

244.2 **Vienna University of Economics and Business, Austria (2013)**

Source: Nick Fox/Shutterstock.com.

Born: Baghdad, Iraq, 1950
Died: Miami, 2016
Location: Iraq, United Kingdom
Occupation: architect
Movement: twenty-first century

Hadid was a world-renowned architect and designer known for her complex, sweeping forms. Born in the Iraqi capital, she studied mathematics at the American University of Beirut. In 1972, she moved to London and studied at the Architectural Association (AA). After a stint with Rem Koolhaas' OMA, she founded Zaha Hadid Architects in 1979. She was one of the first to embrace computers, not as a tool, but as a new design realm whose possibilities, such as creating increasingly complex shapes, became an integral part of her design process.

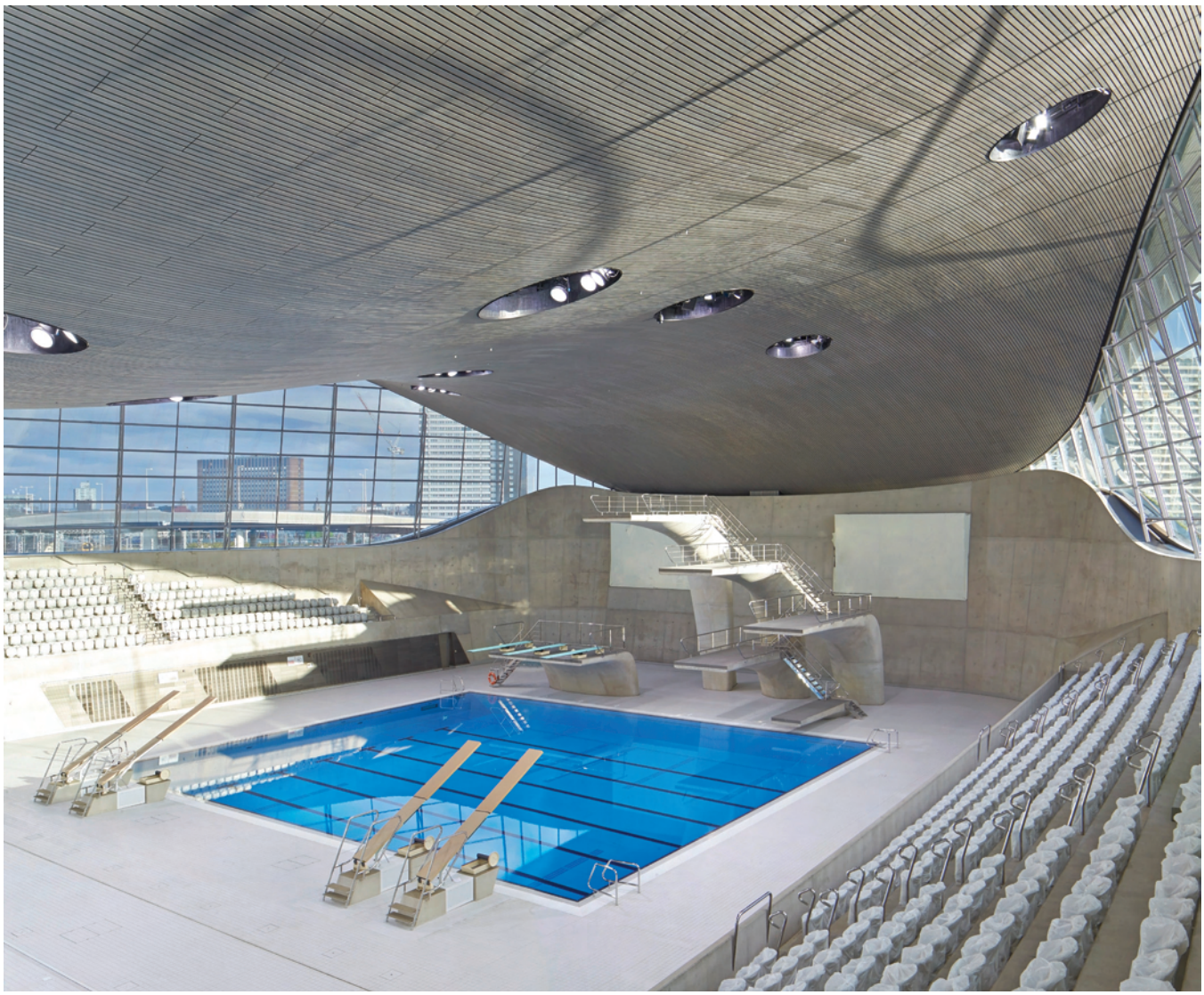
Success did not come easily to Hadid. Although widely known among architectural cognoscenti, for decades she built little, with one of her early notable projects being the Vitra Fire Station in Germany. All that changed with a series of high-profile projects in the twenty-first century. These include MAXXI: National Museum of the Twenty-First Century Arts in Rome; the London Aquatics Centre for the 2012 Olympic Games; and the Heydar Aliyev Centre in Baku. Many of Hadid's designs use bold lines, unique perspectives, and movement to shape space in an interesting way. Her Beko Complex in Belgrade, Serbia (2012) contains residences, a hotel, and retail. While the materials and detailing are modern, the buildings take on the sinuous, flowing shapes for which she is known. There is nary a straight line to be found. The ensemble resembles saltwater taffy that has been melted by a blow torch: rooflines bend down and meet the ground; adjacent buildings appear to flow into one another.

Her interiors work explores the same curvy geometries, and includes a collection for Marburg Wallcoverings, called the Art Borders series, the Luna table, Serac bench, Stuart Weitzman flagship store, and Floating staircase. The design of her architectural work extends into her smaller scale designs with her signature fluid look,

cutting-edge forms that are only possible through complicated computer modeling. She had an extensive list of completed projects in all areas of design ranging from urbanism, architecture, interiors, product design, furniture design, fashion, and exhibit design.[43]

Hadid taught at the AA in London and was a Visiting Professor of Architecture at Yale University among other schools. She amassed an impressive list of awards, most notably being the first woman to win the Pritzker Architecture Prize in 2004, being on the Forbes List of the World's Most Powerful Women, and UNESCO naming her "Artist for Peace." As one of the earliest enthusiasts of computer-aided-drafting—in the 1980s—and parametric design, Hadid pushed the boundary of what could be constructed with her complex designs. Since her death, Patrik Schumacher has led the firm.

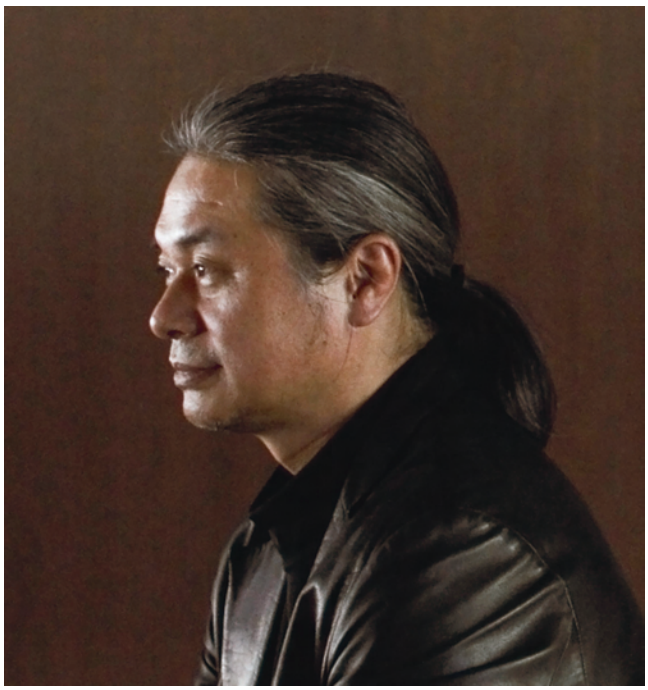
Major projects: Vitra Fire Station; Guangzhou Opera House; Rosenthal Center for Contemporary Art; MAXXI: National Museum of the Twenty-First Century Arts in Rome.



244.3 **London Aquatics Centre, Queen Elizabeth II Park, UK (2012)**

Source: Hufton+Crow.

245
Hashimoto, Yukio



245.1 **Yukio Hashimoto**

Source: Courtesy Yukio Hashimoto.

245.2 **Happoen, Tokyo, Japan (2010)**

Source: Courtesy Yukio Hashimoto.

Born: Aichi Prefecture, Japan, 1962
Location: Japan
Occupation: interior designer, industrial designer
Movement: twenty-first century

The interior design work of the Hashimoto Yukio Design Studio spans restaurant, office, entertainment, retail, and residential projects. For decades Artemide's Tizio reigned as the coolest desk lamp. Hashimoto's Moonbird lamp gave it competition; its sleek, sweeping form is similar to the delicate profile of the bird. The use of LED lamps in fixtures made it possible to construct it of wood because LEDs emit no heat, a reason they have become a Hashimoto trademark. The F-house is a witty take on minimalist architecture, referencing origami with its dog-eared façade. Many of his designs, large and small, are interpretations of traditional Japanese designs. He has multiple paper lantern designs, and Alpha and Kabuto are takes on the Japanese art of tea, with wooden serving pieces. The firm's concept is "to design not the material but the Ambience: that is our goal." Their projects manifest this through an amalgamation of layered materials, forms, and lighting that create a distinct mood in a space, be it a chic restaurant or an understated house.

The firm has finished a bevy of high-end restaurants, each with singular details. The ceiling of the Chou Chou restaurant, Tokyo, is enlivened with a kaleidoscope of suspended paper butterflies; the designer's understated sense of humor is revealed with luminaires

for the Ten restaurant that resemble birdcages. Yashimoto balances indirect mood lighting with dramatic direct lighting. For the Lei Garden Restaurant, Shanghai, inverted cones of crystal teardrops highlight the special dining areas.

Awards he has garnered include the Nashop Lighting Design Contest Best Award, the 9th Space Design Competition Silver Award, 16th Takashimaya Art Award, DFA Gold Award, and the IES Illumination Award of Distinction. He lectures at Tokyo Polytechnic University, Aichi Prefectural University of Arts, and Tokyo University of the Arts. In an interview with *Stylepar*k, the designer said:

> Even though Japanese design is simple, it is flexible and functional. We have this basic essential approach, and we can expand it in new ways. I want people to become familiar with this basic and simple way of thinking. Because I think it will help you create something exciting.[44]

Major projects: Oto-Oto; Beams House; Suikyou-tei; Billboard Live; The Peninsula Tokyo; Silk Palace; Hilton Niseko Village; Chikusenso; Super Craft Tree (Tokyo Sky Tree); Intercontinental Hotel Osaka.

246
Heatherwick, Thomas

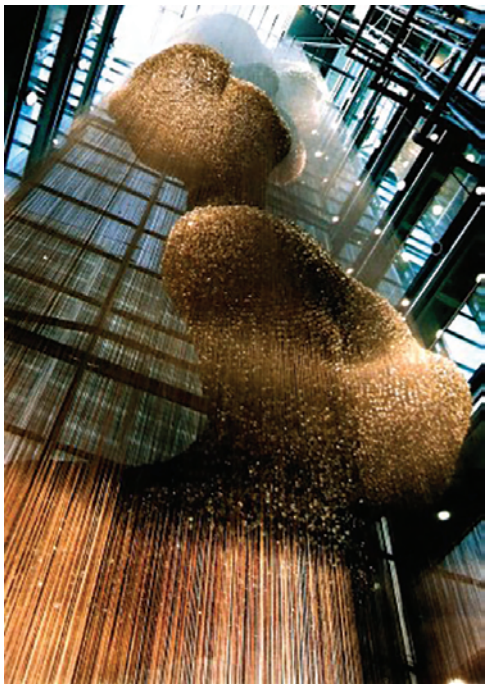
246.1 **Thomas Heatherwick**

Source: Photo by Earl Wan.

Born: London, United Kingdom, 1970
Location: United Kingdom
Occupation: architect, industrial designer
Movement: twenty-first century

Thomas Heatherwick applies his creative ingenuity to find artistic solutions to projects large and small. He has said he designs "anything in three dimensions possessing some element of function,"[45] which includes architecture, interiors, products, landscapes, infrastructure, urban design, and public art, although he mostly veers towards architecture. He attended Manchester Polytechnic and then the Royal College of Art in London. While studying, he met the retailer Terence Conran who became an early advocate. The young designer struck out on his own with Heatherwick Studio, in London, in 1994. While his bonafides as an architect and interior designer are sound, most all his work reveals the touch of a sculptor or landscape architect. His commercial designs bear comparison with the earthworks of Robert Smithson and the sculpture of Theaster Gates; even when describing interiors, he uses the word "landscape."

Heatherwick's window display for Harvey Nichols in 1997 called "Autumn Intrusion" nudged his career into the retail sector with ever more prominent commissions. He designed handbags for Longchamp and their flagship store in New York (2006). In that project, the stairway is composed of hot-rolled steel ribbons that are vertical at the walls, then they flow, buckle and billow, to settle for horizontality only where they serve as stair treads; past the handrails they continue their sinuous flight. The concept of topography drove the design of La Maison Unique store, also in New York, with a dramatic layered curved staircase that draws customers to the upper level. Other projects include "B of the Bang" sculpture for Manchester City Stadium; "Blue Carpet Square"; and a new modern double decker bus for London. His Rolling Bridge (2002) drew comparisons to another sculptor of note, Leonardo da Vinci.



246.2 **Bleigiessen glass bead sculpture, Wellcome Trust, London, UK (2006)**

Source: By PLamacraft
Source: Own work (CC BY-SA 3.0 https://creativecommons.org/licenses/by-sa/3.0), via Wikimedia Commons.

The project that shot Heatherwick Studio to fame was the UK Pavilion at the Expo 2010 Shanghai, or Seed Cathedral. The base was a rectangular steel and composite structure whose walls were penetrated by 60,000 square-in-section acrylic rods, each containing a seed. The rods distributed light, and from the outside, the pavilion resembled a large, furry, glowing ball.

An equally high-profile project was the Cauldron for the London Olympics. Composed of 204 copper petals, they were arranged like a bouquet. Once lit, each torch dramatically rose vertically to form a single giant torch. Largely because of the Cauldron, the following year, Queen Elizabeth II conferred on Heatherwick the CBE.

The studio's larger-scale projects include a distillery in England and the Museum of Contemporary African Art (MOCCA) in Cape Town, South Africa. The project, completed in 2017, is unlike anything else the designer has done. It is housed in a 1920s grain silo, which is formed of 40 30m tall concrete tubes. A rectangular building is being stripped to its inner structure, and houses a boutique hotel with great views of the harbor.[46]

Still young in career, he has already had a major retrospective exhibition at the V&A Museum, London, and a North American exhibition tour, where young and old can be seen experiencing the motion of the Spun chair and interacting with the work. A renaissance man, Heatherwick has deftly mastered designing in the spaces between disciplines. His functional experimental designs have crossed new territory, resulting in public spaces that are at once building, landscape, sculpture, and interior design.

Major projects: Autumn Intrusion; B of the Bang; Blue Carpet Square; Olympic Cauldron for the 2012 Olympic Games; the New Bus for London; UK Pavilion for the Shanghai World Expo 2010.

247
Hoppen, Kelly

247.1 **Kelly Hoppen**

Source: Featureflash Photo Agency/Shutterstock.com.

Born: Johannesburg, South Africa, 1959
Location: United Kingdom
Occupation: interior designer
Movement: twenty-first century

Sibyl Colfax set the standard of a socialite who used her position to become a successful interior designer. Hoppen reversed the process, and used her position as an interior designer to become a socialite. Hoppen includes among her "gal pals" no less than Victoria Beckham. In the best manner of an acclaimed twenty-first-century designer, Hoppen was a judge on a reality television show. She had a broad vision of interior design as a platform she from which to expand into publishing, television, licensing, and retailing. In that regard only she bears to comparison to Martha Stewart; Hoppen's designs are decidedly more glamorous.

None of which is to minimize her talent, hard work, and remarkably clear-eyed view of who she, as a designer, is. Hoppen is a rare designer who will discuss her work in stylistic terms, and she is acutely aware of her place in the design world: "After all, my style is my style."[47] There is a distinctive look to a Hoppen project that likely features a neutral color palette and a subtle blending of modern and traditional pieces, with the overall effect being more contemporary than traditional. Her work is not gimmicky or trendy, and luxurious without being ostentatious. Her designs achieve luxury by way of materials and texture, and not with color, one of the reasons she acquired the title "Queen of Taupe." In an interview, she succinctly summed up the attributes of her work: "Neutral palettes, beautiful textures, and an East meets West aesthetic."[48] Her designs achieve their impact by way of consistency.

Hoppen has leveraged her design skill and business savvy into the area of interior design publishing. She relies on fully credited co-authors, a process that allows her to publish prolifically and she is occasionally the single credited author. She started with *East Meets West: A Global Design for Contemporary Interiors*, with Alexandra Campbell (1997) and *Table Chic: Ideas and Themes*

247.2 **Battersea flat conversion, London, UK.**

Source: Andreas von Einsiedel/Alamy Stock Photo.

for Creative Tables (1997).[49] Her recent publications include *Kelly Hoppen Interiors: Inspiration and Design Solutions for Stylish, Comfortable Interiors*, with Sarah Stewart-Smith (2011); and *Kelly Hoppen Masterclass: How to Achieve the Home of Your Dreams*, with Helen Chislett (2014). In the preface to *Kelly Hoppen: Creating a Home*, Victoria Beckham wrote of the designer that "She is a woman with a strong vision, instinctively combining comfort with contemporary chic."[50]

Hoppen's licensed designs include vases, candles, glassware, linens, pillows, and furniture. Her foray into plumbing fixtures, KH Zero line, was designed for Crosswater Holdings. She sells her accessories through a variety of venues, including her own stores.

She made the move into television with the series *Superior Interiors*. That was followed by a prominent role on the BBC reality series, *Dragon's Den* in which she represented the design world alone among the group of judges. The show's format was to judge the viability of proposed entrepreneurial projects. She then appeared on even smaller screens with *Home Style*, an iPhone and iPad app.

Known as the designer for celebrities, she did two yachts, *Pearl 65* and *Pearl 75*, the latter of which won the award for "Best Motor Yacht Under 25 Million." Yet she insists that her advice is not reserved for the wealthy: "Just because you're renting doesn't mean you can't create something that's beautiful." The designer advises: "Put rugs down, upgrade lighting, buy furniture you can take somewhere else and do everything in neutral colours."[51] For her multiple design successes, the Queen honored her in 2009 with the MBE, Member of the Order of the British Empire.

Major projects: residence in Westchester, New York, with architect Rebecca Rasmussen; David and Victoria Beckham residence; accessories for Kelly Hoppen London; BBC reality television show "Dragon's Den"; British Airways first-class cabins; LUX Belle Mare Villas, Mauritius; apartment for the Duke and Duchess of Cambridge, Kensington Palace.

248
Hunt, Holly

248.1 **Holly Hunt**

Source: Courtesy Holly Hunt.

248.2 **Holly Hunt New York, showroom, New York, New York (1994)**

Source: Courtesy Holly Hunt.

Born: San Angelo, Texas, 1945
Location: United States
Occupation: interior designer
Movement: modernism/historicism

Hunt began in the interior design business in 1983 by buying a small showroom, R.J. Randolph, in Chicago's Merchandise Mart. Over the next three decades, this expanded to a string of high-end residential showrooms. Hunt took a standard focus of interior designers, offering high-quality pieces of furniture to residential clients in a shop, and expanded it to an extent unimagined by her predecessors.

Initially her showroom offerings balanced modern pieces with a few traditional items. In 1984, she changed the company's name to Holly Hunt. She first made her reputation licensing premium products. The stable of designers she has represented includes some of the major names of the twentieth and twenty-first centuries: Christian Liaigre (1993), Christian Astuguevieille (1998), Kevin Reilly (2002), Christophe Pillet (2010), Jean-Michel Wilmotte (2010), and Tristan Auer (2013).

Her company's aggressive growth strategy included expanding the showroom, opening new venues, creating her own designs, and moving into online sales. Hunt opened a series of showrooms across the United States with a recent foray into the global arena: Minneapolis (1985), New York (1994), Washington, DC (1998), Miami (2000), Los Angeles (2003), and São Paulo, Brazil (2013). She enlarged

the Chicago and New York showrooms (Hunt herself divides her time between homes in Chicago and Aspen). Her showrooms highlight the pieces she sells, and demonstrates how they can be incorporated into designs. One vignette of her Los Angeles showroom had a low, amoeba-shaped sofa in taupe; it stood in front of walnut and ebonized walnut partitions; brown velvet pillows picked up on the colors of a brown and grey striped rug.

In addition to licensing designers, she developed a series of in-house lines, such as Studio H, Hunt Leather, Great Plains textiles, and the Great Outdoors furniture collection.

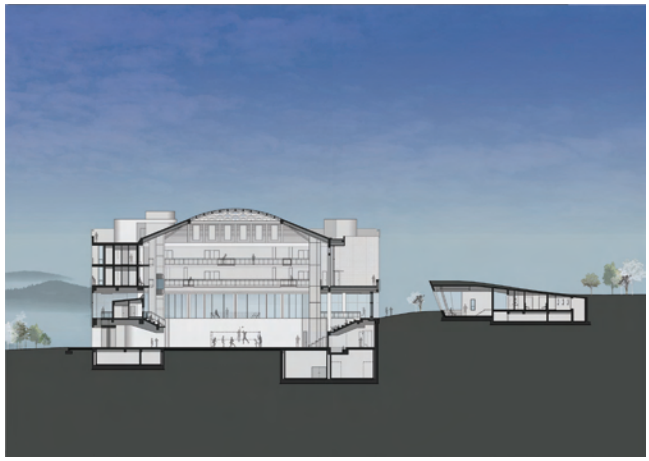
In 2009, she expanded into online sales with HollyHunt.com. Known for a look that is at the forefront of style and quality, Hunt's showrooms lead the industry in luxury home furnishings. Hunt took the professional activity of many decorators, having a retail outlet in which they sold furniture and textiles, and made the leap from small boutique to major commercial enterprise. For decades her showroom in the Merchandise Mart was a center of Chicago's residential design community. Her business savvy was confirmed when Knoll purchased her firm for $95 million.

Major projects: product launches: Studio H, Hunt Leather; Holly Hunt distribution center, Bedford Park, IL; HollyHunt.com

249
Hwang, Doojin

249.1 **Doojin Hwang**

Source: Courtesy Doojin Hwang.



249.2 **Castle of Skywalkers section, Cheonan, South Korea (2013)**

Source: Courtesy Doojin Hwang.

Born: Seoul, Korea, 1963
Location: Korea
Occupation: architect, furniture maker, interior designer
Movement: twenty-first century

The multi-disciplinary designer studied architecture at Seoul National University. While he was working at Seoul Architectural Consultants, a Korean government scholarship made it possible for him to continue his architecture studies at Yale. Upon completion at Yale, he worked at Tai Soo Kim Partners in the United States and Korea for seven years. In 2000 he started his own practice, Doojin Hwang Architects.

An interest in geometry predominates in his works, large and small. Even his designs in the realm of the traditional Korean house, or Hanok, reveal his love of mathematics. He seeks to understand cultural forms from a historical perspective, moving his projects beyond formalism.

He is also a writer. *Where Is Your Seoul?* explores in essay form his home city, and *Hanok Is Back* is an architectural treatise that argues for the ongoing relevance of the historic houses, also in modernized form.

He has won a number of awards, including the Acheon Prize from the Korean Institute of Architects and the UNESCO Asia-Pacific Cultural Heritage Award. In 2010 he represented Korea in the "Active Sustainable Design Now" conference held at the Shanghai Expo. Hwang serves on the advisory committee of the National Museum of Korea.

When he is not working, Doojin enjoys studying 3D tessellation, which he calls "the 3D version of Escher's drawings." His works are decidedly contemporary, yet his interest in architectural and design history is serious. He likes exploring the Seoul Fortress and reads widely, from Thomas Jefferson to James Gleick.

Major projects: Hyundai Capital Training Center; Korean Gallery, Museum of Far Eastern Antiquities, Stockholm; Fazio House; Choonwondang Oriental Clinic and Museum; 7 Residential Hanoks in Bukchon, Seoul.

250
Ito, Toyo

250.1 **Toyo Ito**

Source: Courtesy Toyo Ito & Associates.

250.2 **Ishiguro Photographic Institute, Tokyo, Japan (2007)**

Source: Courtesy Ishiguro Photographic Institute.

Born: Seoul, South Korea, 1941
Location: Japan
Occupation: architect
Movement: twenty-first century

Toyo Ito's innovative architecture and interiors explore nature, light, and space. After graduating with a degree in architecture from the University of Tokyo, he began Urban Robot (URBOT), later renamed Toyo Ito & Associates, in 1979. His projects are difficult to conceptually pinpoint, both because of the longevity of his career in which his style has changed over time, and because he took on the conceptually complex issue of digital technology. Toyo Ito writes that for one project, he took a cue from the client's forward-looking definition of a library. His project eschews "fixed barriers between various media to progressively evoke an image of how cultural facilities should be from now on. This openness is the direct result of its simple structure consisting of flat concrete slabs penetrated by 13 tubes."[52]

250.3 **Ishiguro Photographic Institute plan, Tokyo, Japan (2007)**

Source: Courtesy Ishiguro Photographic Institute.

Ito's minimalist designs are driven by concepts related to structure and technology, and his work showcases positive and negative space, light, and translucence. To achieve his designs, he relies on glass, concrete, and light. Nature is a driving force that he incorporates into our technology-driven modern world. His belief that "space should be expansive and unlimited, just like nature is," underscores his fondness for open interior spaces. While some of his projects of the 1970s and 1980s were discreetly postmodern, they were characterized by restraint as much as historicity—more Arata Isozaki than Charles Moore.

Technology for Ito is not the structural technology that it is for Norman Foster, but that of computers and media. The fact that he has done so many libraries makes the focus all the more prescient. The Tama Art University Library (Hachioji campus) in Tokyo is a recent project that typifies his twenty-first-century design work. The project was proposed as an underground space resembling a cave, but with a number of setbacks. They were unable to build underground, so the library was built above ground utilizing the same concept. Structural concrete arches and domes result in a fluid space, and furniture placement guides users' circulation.

The project that allowed Ito to fully explore his themes is the Sendai Mediatheque (2001).[53] To create a revolutionary type of interior, he worked with the structural engineer Mutsuro Sasaki. Instead of concrete slabs held up by columns and beams, Ito sought to create a building without weight or thickness, as a metaphor for digital vs. analog sources. The duo developed extremely thin slabs that were steel plates with a mere 7 centimeters of concrete. Instead of columns, the slabs are pierced by 13 holes (or vortexes) of varying sizes that extend through the seven floors; the holes are ringed with tubes or lattice columns that are as transparent and slender as possible. The result is that the voids ringed with tubes work like a structural bamboo forest. Resembling seaweed swaying in the tides, functionally the tubes contain data and communication cables, and ventilation. Some voids house elevators or stairs; others serve as visual connections betweens floors. The building skin is all glass.

Another notable design is the Tod's building along the tree-lined streets of Omotesando in Tokyo, where the façade translates the angular forms of tree branches into concrete and glass. Ito is part of the group of high-profile architects who luxury fashion labels have hired. Walking the streets of Omotesando, Ito's store for Tod's takes its place alongside Herzog & De Meuron's Prada store, and SANAA's House of Dior.

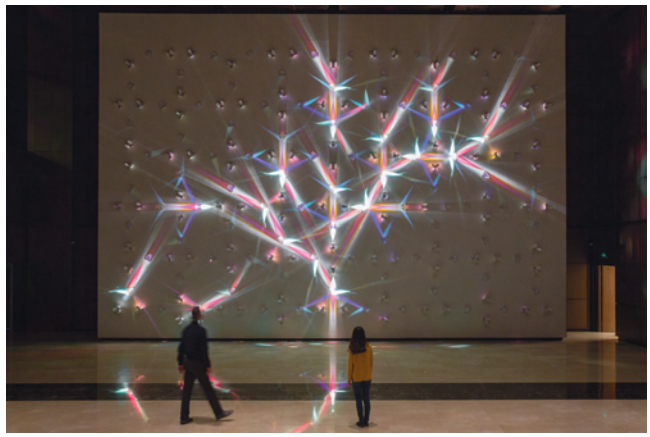
His innovative design career has been honored with a lifetime achievement at the Venice Biennale, the Royal Gold Medal from The Royal Institute of British Architects, and the Pritzker Architecture Prize. While his twenty-first-century projects show the imprint of highly complex computer design and fabrication, they are equally defined by their rigorous approach to form (the Hermès Pavilion, Switzerland). His buildings, like his products, are often minimal to an elegant extreme, similar to his project designs of cutlery for Alessi, and his hardware for Olivari. With his buildings, the results are reassuringly solid structures. Unlike Rem Koolhaas' IIT Student Center in which representation becomes that which is unreal, Ito's buildings address the same issues, but the conclusion is that they are very real.

Major projects: Sendai Mediatheque; TOD's Omotesando Building; Tama Art University Library; Main Stadium for the World Games 2009 in Kaohsiung; Torres Porta Fira; Toyo Ito Museum of Architecture; Imabari National Taiwan University, College of Social Sciences.

251
Jason Bruges Studio

251.1 **Jason Bruges**

Source: Courtesy Jason Bruges Studio.



251.2 **Dichroic Blossom for Guo Rui Real Estate Development Company Ltd., Beijing, China (2014)**

Source: Courtesy Jason Bruges Studio.

Bruges, Jason
Born: Rochford, Essex, 1972
Location: United Kingdom
Occupation: exhibition designer
Movement: twenty-first century

Jason Bruges Studio is a design firm known for energetic and innovative high-tech installations. It specializes in interactive spaces and surfaces that sit between the world of architecture, installation art, and interactive design. The firm's designs rely heavily on sophisticated technology, including innovative lighting; among its staff, the studio employs lighting designers, engineers, and industrial designers. Charles and Ray Eames (Nehru exhibition, 1965; Copernicus exhibition, 1972, and Isaac Newton exhibition, 1973), and Vignelli Associates (trade shows for Olivetti, Fiat, Jaguar, and others) were major modernists who established exhibition design as a distinct discipline, the latter is still in operation. But the late twentieth and the early twenty-first centuries saw the field change dramatically

with a focus on designs that were becoming increasingly democratic, participatory, and technology driven. Alongside Braun Wagner, Pentagram, and Schindlerarchitekten, Jason Bruges Studio is one of the firms who do what can be called exhibition design, except that many of its projects push the boundaries of that field.

For example, Jason Bruges Studio answered a World Wide Fund for Nature (WWF) brief for a conservation-themed installation. The WWF Experience consists of four immersive zones, each reflecting a different environmental theme: forests, rivers, oceans, and wildlife. Visitors are encouraged to explore each environment where they learn, connect, and interact with the habitats. Large-scale display screens play footage commissioned in partnership with the BBC, and each zone plays its own musical soundtrack. One of their innovations is the use of interaction triggers, conceptual on-switches that result in a layering of information. The four WWF zones are a family of related environments, underscored with similar forms, such as conical shapes. Yet each enjoys unique internal detailing and textures. Visitors can walk or crawl, smell specially developed scents, and peer into small enclosures that have touch screens and e-ink displays. In this regard, Jason Bruges Studio's work is influenced by conceptual artists such as Jenny Holzer who pioneered the use of moving streams of text and data feeds.

Permanence was not an issue with a recent, temporary project that was a dynamic work of lighting design to celebrate the first anniversary of London's tallest building, the Shard. Nightly between December 19 and 31, 2014, the spire-shaped skyscraper came alive with a dynamic piece of public art, Shard Lights. Occupying the top 40 stories of the building, a changing light display captured London's dynamism and built to a climax on New Year's Eve. It became an internationally recognized beacon for modern London and the firm that created it.

Major projects: Ebb and Flow light sculpture, for C.P. Hart Chelsea; WWF Experience; Panda Eyes, for WWF; Shard Lights.

252
Jiricna, Eva

252.1 **Eva Jiricna**

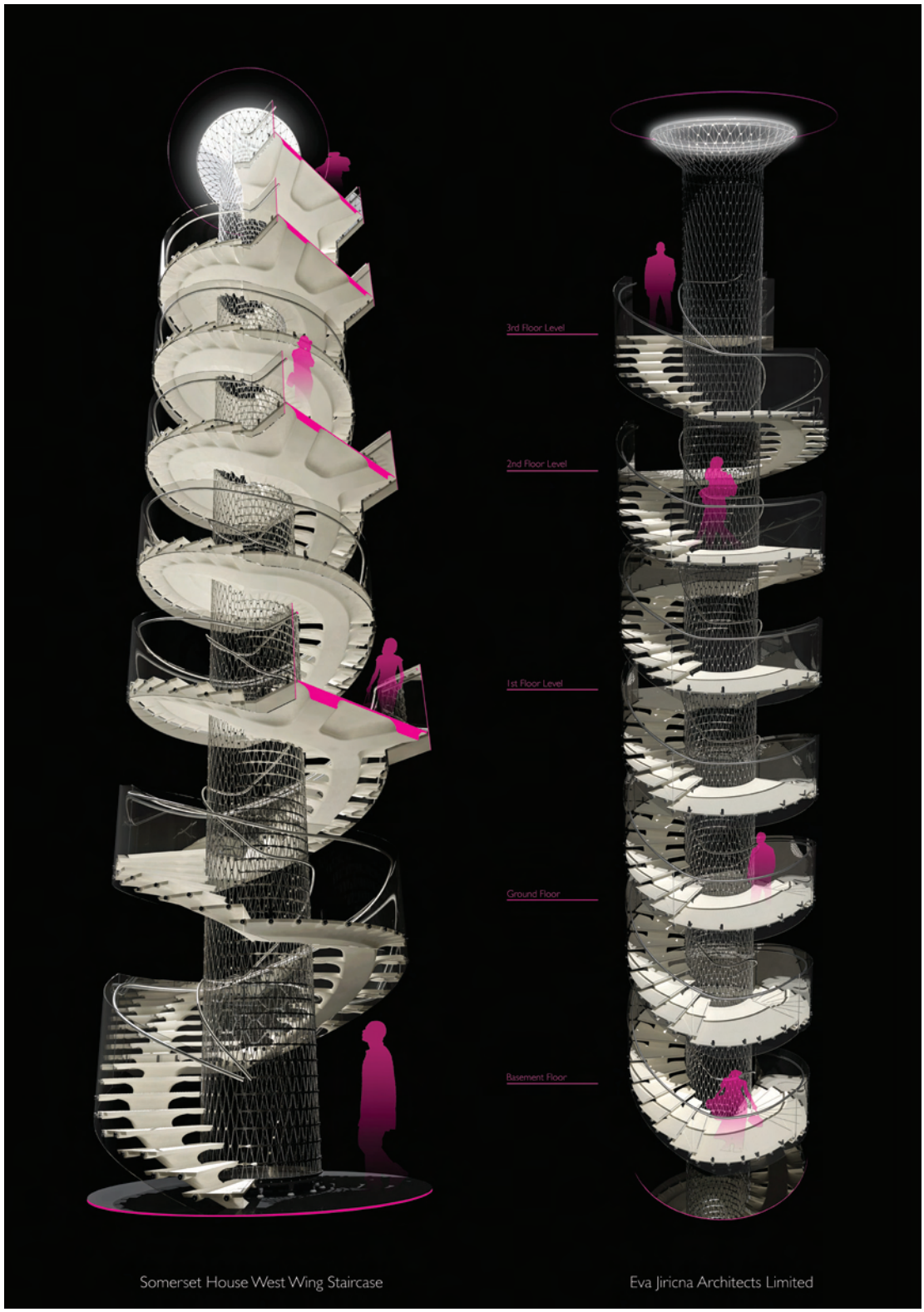
Source: Photo by HN (Hospodarske noviny) Matej Slavik, Zlin, 23 November 2012.

252.2 **Interior of multi-functional concert hall at Cultural Centre, Zlin, Czech Republic (2011)**

Source: Photo by Richard Davies.

Born: Zlin, Czechoslovakia, 1939
Location: United Kingdom
Occupation: interior designer
Movement: modernism

Czech-born architect Jiricna gained her master's degree at the Prague Academy of Fine Arts in 1967. She also has an engineering background and studied at the Technical University of Prague. She moved to London in 1968 and got a job at the Greater London Council.



252.3 **CGI of Somerset House West Wing stair, The Miles Stair, London, UK (2014)**

Source: Courtesy EJAL.

Jiricna worked at the Louis de Soissons Partnership as Associate Architect and at the Richard Rogers Partnership where she worked on the interiors of the Lloyds Headquarter building in London, one of the most prominent examples of high-tech modernism. Another important project was the Way In store at Harrods along with Jan Kaplicky and his practice Future Systems. Their work made a huge impact on the design of retail interiors by introducing more architectural elements and engineered display systems. The project's success led to the creation of Jiricna's own practice. Jiricna founded Eva Jiricna Architects, in 1982 based out of London, with an office now in Prague. The firm designs residential, commercial, and retail interiors; furniture, products, and exhibitions; and private and public buildings. She is most known for her designs of steel and glass spiral staircases, which bring transparency and light into the space and showcase her engineering background. Modern classical surfaces of glass, steel, and stone are her materials of choice.

The Royal Academy of Arts, Selfridges, Harrods, and the Victoria and Albert Museum are among her client list. She's received the title Royal Designer for Industry (RDI), the title Royal Academician by the Royal Academy of Arts, and has been bestowed a Lifetime Achievement Award by the Czech Ministry of Culture.

Major projects: Brighton Marina; Lloyd's of London Headquarters, interiors; Way In store at Harrods; St. Anne's Church reconstruction.

253
Jongerius, Hella

253.1 **Hella Jongerius**

Source: Photo by Markus Jans.

253.2 **United Nations North Delegates' lounge New York, New York (2013)**

Source: Photo by Frank Oudeman.

Born: De Meern, Netherlands, 1963
Location: Netherlands
Occupation: furniture designer, textile designer
Movement: twenty-first century

A leader in textile and furniture design, Jongerius is known for her craft and wide-ranging materials. From 1988–1993 she attended Eindhoven Design Academy for Industrial Design. Her final bathroom floors project "Bathroom Mat" led to her joining Dutch design collective, Droog Design. In 1993 she started her studio Jongeriuslab in Rotterdam and in 2000 she opened a studio in Berlin.

Not one to follow trends, she creates handmade one-off looks, while still using modern manufacturing and focusing on each individual piece's character. She believes that the little details are important, and flaws can lend character in a piece. She finds interest in the imperfect and is process oriented, experimenting to find new ways of designing and making. She often contrasts contemporary and traditional craft methods and focuses on the qualities of the materials she uses. She sketches and paints, before using computer-aided drawing. Describing how materials drive her design process she has said, "Once I have the materials in hand I start bending, gluing, sewing or experimenting with other techniques. Responding and reacting to what a material can do gives

the whole thing an element of spontaneity that I really like."[54] Her materials range from felt, porcelain, glass, polyurethane, latex, plastics, and foam, but she prefers ceramics and textiles foremost.

Her Kasese chair of 1999 derives from the traditional African wooden prie-dieu (prayer desk) but with knitted carbon fiber and neoprene. Another unique design, The Frog table, is a large three-dimensional figure of the amphibian resting on a traditional table and is made of walnut wood with a blue semi-transparent coating. In 2013 she was commissioned by the Dutch Foreign Ministry to remodel the United Nations North Delegate's Lounge in New York; she led the team that included Rem Koolhaas, and Irma Boom.[55] The design retained aspects of the original, such as some Knoll furnishings, while also discreetly updating it. It serves as a subtle ode to Dutch design, using several of Jongerius' own pieces. Additionally she selected Gerrit Rietveld's 1936 Utrecht XL easy chair to sit beside her Polder sofa, RE-lounge chairs, and Bubble desks, a computer desk with a privacy bubble. She was also responsible for the materials and finishes, which resulted in an informal, fresh, and bright space that stayed true to the famous modernist design. Her other furniture designs include the East River chair for Vitra that features rounded edges and a strap on the back for convenient mobility and is a derivative of a mobile chair for flexible applications.

Apart from furniture she also designs glassware, lighting, ceramics, and textiles. Her client list includes Maharam, Swarovski, Cappellini, and the Design Museum, London. She has worked as Art Director for Vitra, Danskina, and Artek, and her color research work has been implemented in color and material concepts. She has also served as Head of the Department of Living at Design Academy Eindhoven.

Major projects: Kasese chair; East River chair; North Delegates' lounge at the United Nations headquarters in New York.

254
Joop, Jette

254.1 **Jette Joop**

Source: 360b/Shutterstock.com.

254.2 **Interior with Jette 2 wallpaper**

Source: Courtesy A.S. Creation Tapeten AG.

Born: Braunschweig, Germany, 1968
Location: Germany
Occupation: interior designer, industrial designer
Movement: twenty-first century

Joop is a German fashion and accessories designer, designer of retail interiors, and colorist. She graduated from high school in the United Kingdom and studied industrial design in the United States, receiving her degree from the Art Center College of Design. She later cemented her position as one of Germany's most prominent industrial designers when she taught the subject at the University of Duisburg-Essen. Before returning to Germany, she worked for Ralph Lauren Polo in New York.

Her design interests are broad, and include notebooks, children's strollers, fragrances, jewelry, and tableware. She set up her own company in 1997, and Jette GMBH operates out of Hamburg and Berlin. A retail outlet she opened in Berlin, Jette Concept Store, encompasses her various design interests, and received a store of the year award in 2011.[56]

A large segment of her design interests are in the realm of kitchen and residential accessories. She has designed a variety of contemporary housewares, custom kitchen products, and high-end model houses for the developer Viebrockhaus. Her houses, which include Life and Limited, are large-scale residences that are blocky, formal, and symmetrical. As photographed, they sit cooly detached from any vegetation, surrounded by paving on all four sides. Joop's approach lies within the forms of German traditional houses, with symmetrical facades, central doorways, and hipped roofs. Yet inside and out, the projects are all neutrals, greys, and camels, and her most frequently used color, white. Her houses achieve their restrained sense of grandness from expensive materials, such as glass, bleached wood floors, and steel, both polished and brushed. She populates her rooms with overscaled upholstered furniture, in white or camel. Her approach is more contemporary than modern, as though Germany's tradition of rural houses had leap frogged into the twenty-first century without the intervention of the Bauhaus.

Joop designs her own stores, and works as a retail and color consultant. Her unusual wallpaper is, like all her work, grounded in modernism but not minimalist. Also in the area of vertical wall finishes, she created a line of paints for Signeo.

The influence of her father, the fashion designer Wolfgang Joop, is evident in her own work as a fashion designer. She designed the uniforms for the flight staff of Air Berlin, and also designs jewelry, eyeglasses, and handbags.

Major projects: paints for Signeo; model houses for Viebrockhaus; cutlery for WMF; fragrance *Jette*; housewares and cutlery for Swarovsky.

255
Kay, Sarah

Woods Bagot

255.1 **Sarah Kay**

Source: Courtesy Sarah Kay.

255.2 **Woods Bagot, Google, 1 Darling Island, Sydney, Australia**

Source: Photo by Shannon McGrath.

Born: Auckland, New Zealand, 1974
Location: Australia
Occupation: interior designer
Movement: twenty-first century

A principal of the design firm Woods Bagot, Sarah Kay specializes in workplace design. She studied architecture at the University of Auckland, graduating in 1996 and has worked with Woods Bagot for over 20 years. She designed for their Melbourne and London studios before relocating to the firm's Sydney office. The firm maintains offices across Australia, Asia, the Middle East, Europe, and North America, with over 1,000 employees. Lifestyle, education, science and health, and transportation design are other areas that the firm focuses on. Kay is an example of the legions of designers working for large global firms, many of whose projects are in the corporate sphere. Her leadership puts her in the forefront of dealing with floor after floor of workstations, and attempting to imbue them with a sensitive aesthetic and a new approach to workplace design.

Her process creates a refined interior that is indicative of the client's work culture and brand. In the Eversheds headquarters project for the British law firm, the team created a flexible workspace, a departure from traditional rigid office structures, and has used research on work patterns to drive their design. Woods Bagot also designs for the ever-changing advancements in technology and incorporated sustainable aspects including a green roof and local, sustainable materials.

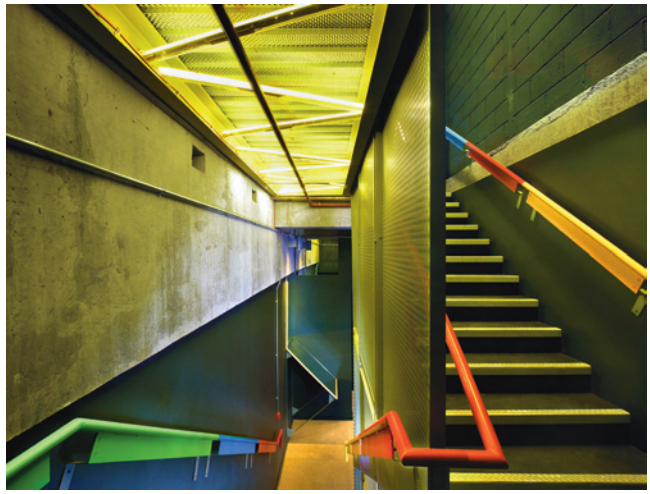
Her client list includes corporate giants Google, Bloomberg, HSBC, and JP Morgan. She often writes and speaks on the future of the workplace, drawing on the research done by furniture companies and sociologists. She has won numerous awards for her work, including the Interior Design Excellence Award for SIRCA.

Major projects: DEXUS fitout Sydney; NAB UBank, Sydney; Eversheds Headquarters; Hakkasan restaurant, Dubai; GPT fitout, Sydney.

256
Kelly, Ben

256.1 **Ben Kelly**

Source: Courtesy Ben Kelly.



256.2 **Stair and handrail detail, UK**

Source: Courtesy Ben Kelly.

Born: Welwyn Garden City, United Kingdom, 1949
Location: United Kingdom
Occupation: interior designer
Movement: twenty-first century

Ben Kelly Design (BKD) is one of the UK's most respected design practices with a multidisciplinary team that creates innovative spaces for the leisure, office, retail, educational, and cultural sectors. BKD's rigorous approach is informed by a belief that good design can help any built space reach its full potential.

Ben Kelly graduated from the Royal College of Art in 1974 where he studied interior design; he founded BKD in 1977. The multidisciplinary firm's clients hail from across the UK and beyond. The client list has included cutting edge entities in the arts, such as the Sex Pistols and Vivienne Westwood, and more staid enterprises, such as the Wellcome Trust and Somerset House, who were looking to update their image.

Three projects that collectively represent the firm's breadth are a nightclub, a series of gyms, and a museum exhibition. The 1982 project that established BKD's reputation was the groundbreaking nightclub for Factory Records, The Haçienda, Manchester.[57]

The popular nightspot reinvented the nightclub genre. It was conceptualized according to a proven formula: "big bar, small bar, food, stage, dance-floor, balcony, and a cocktail bar in the basement." BKD converted a massive, single volume space into the venue that was painted in blue and grey tones with brightly clad balcony supports and diagonal stripes on columns. Bold signage and bollards continued the urban theme. From outside, the only clue to what lay within was a simple hand-carved granite nameplate, "FAC51 The Haçienda," the code representing its Factory Records catalogue number. It spawned legions of imitators.

BKD's entry into the competitive health club arena was correspondingly modeled on a nightclub. In 2003, they started designing a series of innovative fitness clubs called Gymbox located across central London. The design firm sought to break the mold of aspirational, white-box fitness clubs with a series of urban gyms sited in unusual (and hard to let) spaces. BKD's fourth Gymbox project was situated in the Westfield shopping center; the space spread over two floors and the firm removed a section of the slab to create a double height entry. BKD collaborated with graphic artist Anthony Burrill on the wall graphics.

The eyes of the world were on the firm when they received a commission for an exhibition about design for the Victoria and Albert Museum. "British Design 1948–2012" opened at the time of the 2012 Olympics and told the story of British fashion, furniture, fine art, graphic design, photography, architecture, and industrial products. A series of monolithic walls formed three contrasting environments. The first gallery evoked the new colors, materials, and optimism of the post-war period. The second gallery featured a number of smaller spaces backing onto the punk set piece, "the street movement." The third gallery was a look at repurposed factory environments, including a reconstruction of BKD's own Haçienda nightclub alongside other works to represent the impact of counter culture.

The V&A show cemented a reputation for exhibition design, which the firm has been cultivating for some time. Projects in the genre include work for the Design Museum, the Science Museum and the British Council, to name a few.

In 2007, Kelly was awarded the title Royal Designer for Industry (RDI), a distinction that no more than 200 designers hold at any one time. He was granted an Honorary Doctor of Design from Kingston University and was nominated by D&AD for the Prince Philip Designers Prize. He now sits as Chair of Interior and Spatial Design at the University of the Arts London.

Major projects: Haçienda nightclub; "British Design: 1948–2012," exhibition at the Victoria and Albert Museum; series of workout facilities for Gymbox.

257
Khoury, Bernard

257.1 **Bernard Khoury**

Source: © DW5 Bernard Khoury. Photo by Ieva Saudargaite.

257.2 **N.B.K. Residence, Beirut, Lebanon (2014)**

Source: © DW5 BERNARD KHOURY.

Born: West Beirut, Lebanon, 1968
Location: Lebanon
Occupation: architect
Movement: twenty-first century

The man described as "the bad boy architect of the Arab world" has great credentials. Khoury received a Bachelor of Fine Arts, and a Bachelor of Architecture from the Rhode Island School of Design. He received a master's in Architectural Studies from Harvard in 1993. He worked with Lebbeus Woods in New York, and interned for Jean Nouvel in Paris. His family connections are equally respectable: his mother was Lebanon's first woman registered architect, and his father was the modernist architect, Khalil Khouri. When Bernard returned to Lebanon after his studies, his family supported him from 1993–2002 by giving him office space in the family furniture business—in a building his father designed. Initially he had little built work, until an improbable entertainment project put him on the map.

B018 was a nightclub located alongside a highway in the middle of a parking lot. It was in an industrial area, on a site that was historically a refugee camp. Khoury's design, done in 1998 when the architect was 29, is a concrete disk with moveable panels and a retractable roof that opened up at night and closed during the day. The open-air restaurant and bar operated successfully from 1998–2003, and gave its designer a reputation for successful entertainment locales on unconventional sites. Working primarily on nightclubs that served alcohol in dicey neighborhoods was not the traditional route to architectural respectability hence his renegade reputation. With his contacts and prestigious schooling, he might have worked for a large firm on prominent corporate and governmental projects, but he followed a less traditional path.

Accordingly, Khoury titled his TEDx talk "Interventions in Problematic Zones." Other night spots followed, one in a building ruined by the war that Khoury left largely untouched, and another next door to a building taken over by squatters. Since then, his office has painstakingly developed an international reputation, with a portfolio of diverse projects, in the Middle East and abroad, with an increasing number of mixed-use development and residential projects dominating. The latter category includes an apartment building in which an elevator delivers tenants' cars directly to their living rooms, and a tongue-in-cheek take on the fashionable green walls. The Flower Pot Building's facade has an external grid that supports a number of inexpensive planters.

Khoury has dealt with the uncertain economic climate of the Middle East by periodically focusing on competitions, awards, teaching, and exhibitions. In 2001, the municipality of Rome awarded him honorable mention in the Borromini prize for architects under 40 years of age, and in 2004, he was awarded the Architecture + Award.

An inspiring educator, he has taught at the École Polytechnique Federale de Lausanne, Switzerland; the École Speciale d'Architecture, Paris, France; and the American University of Beirut. He has exhibited his work in Europe and the United States. He had a solo show of his work given by the International Forum for Contemporary Architecture in Berlin (2003). Numerous group shows include YOUprison at the Fondazione Sandretto in Torino (2008) and SPACE at the MAXXI museum in Rome (2010). He was the architect of Bahrain's national pavilion at the 14th Venice Biennale. The *New York Times*' Nicolai Ouroussoff described Khoury's work as "a truthful reflection of Beirut and one that refuses to smooth over the contradictions that lie just beneath the city's surface."[58]

Major projects: Bank of Beirut, Biyada; Bank of Beirut, Jal El-Dib; Kuwait Free Trade Zone Office Park; "7" Club, Doha; Notre Dame De La Roche Hall.

258
Kuma, Kengo

258.1 **Kengo Kuma**

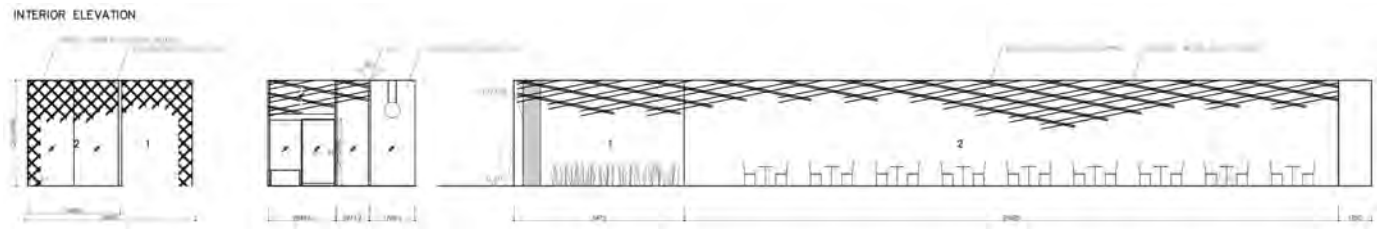
Source: The Courier.

258.2 **Starbucks Coffee at Dazaifutenmangu Omotesando, Dazaifu, Japan (2011)**

Source: Courtesy Kengo Kuma & Associates.

Born: Yokohama, Japan, 1954
Location: Japan
Occupation: architect, interior designer
Movement: twenty-first century

Graduating from the University of Tokyo in 1979, Kuma went on to study at Columbia University as a Visiting Scholar and established the firm Kengo Kuma & Associates in 1990. His firm designs architecture, interior, and installation projects throughout the world and has offices in Tokyo and Paris. While the Japanese contribution to modernism is well established, with names such as Kenzo Tange and Toyo Ito, Kuma is of the generation who is making sure that Japan remains a design force in the twenty-first century, and he does so through his interiors as much as his architectural work.



258.3 **Starbucks Coffee at Dazaifutenmangu Omotesando, Dazaifu, Japan (2011) elevations**

Source: Courtesy Kengo Kuma & Associates.

Among Kuma's major works are the Kirosan Observatory (1995), Water/Glass (1995), Stage in Forest (1996), Toyoma Center for Performance Arts (1997), and the Bato-machi Hiroshige Museum (2000). Many of his interior projects are for retail and hospitality spaces, and he often uses dynamic linear forms, latticework, and a checkerboard pattern in his designs. Kuma's interest in traditional Japanese architecture and transparency is employed through his use of wood, bamboo, and glass. For the Starbucks Coffee at Dazaifu Tenmangu in Japan (2011), Kuma created a woven cave-like space by interlacing thin wood pieces. The wooden latticed form emerges out to the open storefront and creates a personalized feel for the global chain that looks at home among the adjacent historic shrine and traditional wooden structures.

258.4 **Starbucks Coffee at Dazaifutenmangu Omotesando, Dazaifu, Japan (2011)**

Source: Courtesy Kengo Kuma & Associates.

Kuma has written numerous books, including *Anti-Object*, translated into English, and most of his latest titles—*A Natural Architecture, A Small Architecture*—have been published in Chinese and Korean, gaining wide readership around the world. He has taught and lectured at many schools globally and was installed as Professor at the Graduate School of Architecture, University of Tokyo in 2009. Among others, Kuma has been awarded the Spirit of Nature Wood Architecture Award (Finland), Decoration Officier de L'Ordre des Arts et des Lettres (France), and the Benedictus Award. The achievements of Kuma are many, but one of them is that he has managed to position wood as a high-tech material.

Major projects: Water/Glass; Stage in Forest; Toyoma Center for Performance; Bato-machi Hiroshige Museum; M2 building; Lotus House; Bamboo Wall House; FRAC Marseilles.

259
Lai, Jimenez

259.1 **Jimenez Lai**

Source: Courtesy Jimenez Lai.

259.2 **Township of Domestic Parts: Made in Taiwan (2014) Venice Architecture Biennale, Venice, Italy**

Source: Courtesy Jimenez Lai.

Born: Taichung, Taiwan, 1979
Location: United States
Occupation: architect, furniture designer
Movement: twenty-first century

Lai trained as an architect at the University of Toronto, followed by a fellowship at Taliesen West, although his output addresses the interior environment, one informed by his unique design perspective. Prominent among his many interests is animation. His reputation as one of the most promising designers of today was confirmed when he was anointed a Swarovski Designer of the Future in 2017. For the glass manufacturer, he developed a terrazzo centered on the company's second tier of crystals. He used the versatile material for an installation in which it appears in multiple guises: as seating, work surfaces, and space-defining partitions. Making nearly everything out of one material is an exercise he has returned to multiple times in his career. The visual manifestoes he makes underscore that Lai's reputation comes not from commercial success as much as his position as an educator, author, and creator of a series of installations at exhibitions and museums across the globe.

259.3 **Bureau Spectacular, Frankie, Los Angeles, California (2016), a retail project**

Source: Courtesy Jimenez Lai.

An educator, he taught at Ohio State University and the University of Illinois at Chicago before decamping for the University of California at Los Angeles. He established his studio, Bureau Spectacular, first in Chicago in 2008; it moved with him when he started at UCLA in 2014. His partner at the design studio is Joanna Grant.

Working up and down the design scale, he creates urban designs, architecture, interiors, furniture, materials, exhibitions, and graphics. But unquestionably, his design mastery is at full tilt with his installations. A series of highly visible installations brought him acclaim, and most of them occurred while he was in his twenties and thirties "Briefcase House" (2010) was an all-in one structure designed for a loft space. Constructed entirely of plywood, it folds up and ostensibly is portable.[59] There is a playful optimism to his projects, and Julia Ingalls described his installation "White Elephant" as having a "cowhide disco-spaceship vibe."[60] Like much of his work, the project for The Museum of Modern Art is larger than furniture but smaller than architecture, an in-between zone that he terms "super furniture."

"Township of Domestic Parts" represented Lai's country of birth, Taiwan, at the 2014 Venice Biennale. The installation comprises nine pavilions in which each mini-structure houses a single function, such as eating, sleeping, etc. He described the installation as exploring "The relationship between scale, model, furniture, all of which becomes consumed by a single interior, and the nine little houses form a kind of urbanism."[61] This prescient statement describes most of Lai's exhibition work, which includes a project he designed for the Coachella Valley Music Festival (2016), "The Tower of Twelve Stories." The title is a play on words with "stories" as an architectural division, and also as the narratives Lai tells in the cartoon storyboards he draws. Visually, these projects resemble colorful comic strips rendered in three dimensions. The same year, at the San Francisco Museum of Modern Art,

"Another Primitive Hut" (2016) stilts lifted a wooden box into the air. The project took the eighteenth-century architectural treatise of Marc-Antoine Laugier, "The Primitive Hut," into the twenty-first century. *Archpaper* called it "an idiosyncratic mélange of repurposed contemporary symbols," including headphones, potted plants, and a terrycloth bathrobe.[62] It addresses Laugier's idea that nature should inspire architecture, by provocatively asking what nature means today for, as Lai wryly notes, the natural environment consists of the materials and detritus of consumerism.[63]

His commercial work, such as the interiors for a high-end fashion store, are visually consistent with his art installations. In a blog, the architect Donna Sink summed up the appeal of Lai's designs: "Exceptionally well-crafted installations that make users consider architectural space, I see drawings of a caliber of the best draftsmanship, I see someone making an effort to inject delight into the world."[64]

Major projects: books: *Citizens of No Place: An Architectural Graphic Novel* (2012); *The Politics of Flatness* (2015); installations: "Briefcase House"; "Township of Domestic Parts"; "Another Primitive Hut"; Frankie, Los Angles fashion retailer.

260
Lamb, Max

260.1 **Max Lamb**

Source: Vittorio Zunino Celotto/Staff.

260.2 **Marmoreal case study using Dzek Marmoreal, Salone Internazionale del Mobile, Milan, Italy (2014)**

Source: Courtesy DZEK Ltd.

Born: Cornwall, England, 1980
Location: United Kingdom
Occupation: furniture designer
Movement: twenty-first century

Lamb is a furniture designer with an interest in materiality. The design method he has developed, evident in his work, and as documented in YouTube videos, is to investigate the properties of a material and explores how those properties can contribute to a product or spatial design. He usually works with one material at a time, and from this deliberate process he has developed synthetic ceramics.

A student of the University of Northumbria with a degree in three-dimensional design, since 2003 he has worked in furniture and product design, and material development in addition to creating interior designs. He does not specialize in one type of material, and

has worked in metal, stone, wood, leather, and some synthetic materials. In one of the several videos about him that are available, he says: "My work starts off with a general awareness and appreciation of materials."[65] He drew on his experience working in stone when he created a synthetic marble for the company Dzek; he then proceeded to use that product in an unusual installation that was one of the highlights of the 2014 Salone Internazionale del Mobile. He created a room using Dzek for the floor, walls, tables, seating, and wall-mounted shelving, emphasizing the new material's versatility. With its large aggregate pieces of what appear to be stones, it can be used like marble on the floor, but it can also be used in unconventional ways, for example, to make tables and chairs.

When he turned to wood, he did so by rethinking the foundational premise of wood as a building block for furniture. Working out of his live/work home and studio, he created a furniture series made of the simplest components: simple wooden dowels that were assembled rather than reconfigured. Yet the result was surprisingly fresh. His work is less computer-driven than many designers, for he works in a hands-on tangible way.

Lamb also has interior design projects on his resume. For the fashion brand Opening Ceremony, he created a retail outlet with latex curtains and used railings from the London Underground transportation system.

In the realm of product development, he has done a series of singular designs including the Last stool, a stackable copper or enameled steel stool; a set of rumpled looking crockery; Urushi, a bench and stool made of rough-hewn logs. London Bricks was a set of bookends that came from a challenge to give one designed object a new function. The Campaign chair was a collaboration with Dunhill that started with an investigation into historical safari chairs made of wood and leather.

After getting the bum's rush from several casting foundries, Lamb decided to make some pewter pieces on a Cornwall beach. Holes he dug in the sand served as a mold for a pewter stool and desk. The savvy Lamb filmed the process and uploaded it to YouTube. *Dezeen* editor-in-chief Marcus Fairs wrote: "This product represents the ease with which projects can be digitally documented plus the distributive power of the internet is changing the way designers work and how their work is perceived."[66] With his focus on the basic properties of materials, simple production methods that seem to pre-date the modern era, and his savvy use of social media, Lamb is simultaneously pre-historic and very much of the twenty-first century.

Major projects: Opening Ceremony boutique; engineered marble for Dzek; Campaign chair for Dunhill.

261
Lanzavecchia + Wai

Lanzavecchia, Francesca and Wai, Hunn

261.1 **Francesca Lanzavecchia & Hunn Wai**

Source: Photo by Andrea Garuti.

261.2 **PLAYplay Collection**

Source: Photo by Davide Farabegoli

Lanzavecchia, Francesca
Born: Pavia, Italy, 1983
Wai, Hunn
Born: London, England, 1980
Location: Italy, Singapore
Occupation: interior designers, furniture makers, industrial designers
Movement: twenty-first century

Wai hails from Singapore, where he started his design education. After graduating from the National University, he studied at the Design Academy Eindhoven, Netherlands, where he met his business partner, Francesca Lanzavecchia. They established their firm, L + W, in 2009 and maintain offices in Italy and Singapore.

Newsweek named the firm as one of five designers of the future. They have also been published in *Abitare*, *Wallpaper*, and *Metropolis*. The highly conceptual design firm seeks to provide "interstitial support for the elderly" with a series of canes, crutches, and walkers. Their canes can accommodate a teacup, a magazine, or an iPad. They also develop prosthetics, including a lacy neck

brace. While many firms are turning to the health care market, and specifically gerontology, design often takes a back seat to function. In Lanzavecchia + Wai's work, edgy aesthetics are front and center. In addition, the creative duo designs storage systems, seating, lighting, and carpet.

Wai designed a whimsical ping-pong dining room table out of Corian, and the firm's clients include Samsonite and Mercedes-Benz. The firm's website describes each partner's contribution to the studio:

> Lanzavecchia's main interest lies in the relationships objects have and can have with the human body and soul as well as having a fervent eye for future trends. Wai is fascinated by the collisions and fusions of materials, meanings and forms.[67]

They are regular attendees of international conferences such as Tokyo Design Week and Beijing Design Week. At the 2014 Salone del Mobile in Milan, they received the Elle Deco Design Award for Young Design Talent. The venues in which they have exhibited their work include MAXXI in Rome.

A recent collaboration with AgustaWestland is a helicopter interior with relaxing seating that nestles within a larger translucent shell.

Major projects: Rhizaria + Bioplilia, 3D printed lamps; AW169 Helicopter interior, Agusta Westland; Together canes; Commode storage systems.

262
Lewis, Sally Sirkin

262.1 **Sally Sirkin Lewis**

Source: Photo by Karyn Millet photography.

262.2 **Florida Entry**

Source: Photo by Tim Street-Porter.

Born: *c.*1935
Location: United States
Occupation: decorator, textile designer
Movement: twenty-first century

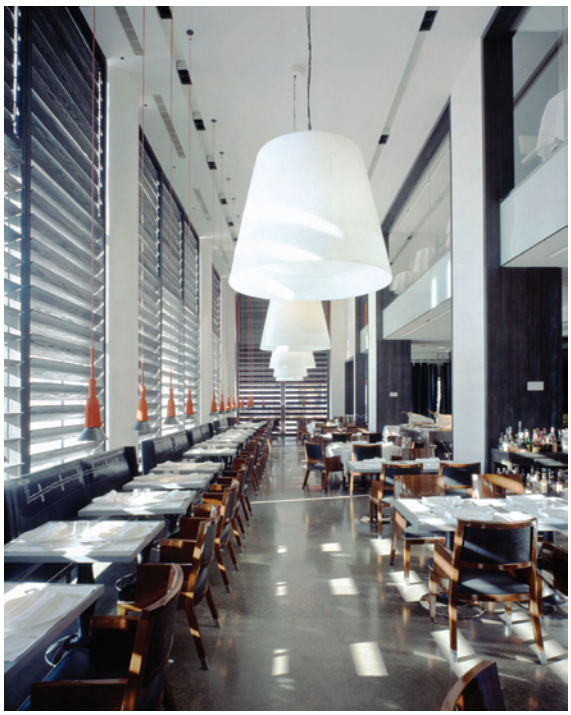
Sally Sirkin Lewis studied art at the University of Miami and Parsons School of Design in New York before working in the 1950s at different architecture and design firms on the East Coast, including Henry End in Miami and freelance work in New York. She began her own firm, Sally Sirkin Interior Design in 1969. She moved to Los Angeles where she opened a showroom in 1972 on Melrose Avenue, the first woman to do so. J. Robert Scott & Associates (a combination of her children's names) now has showrooms in Los Angeles, New York, London, and Chicago, and her products are sold in 14 countries across the globe.[68] Lewis has designed in various sectors including interiors for hotels, corporate offices, aircraft, yachts, and showrooms. What she is most known for is a high-end contemporary look in the upper strata of residential projects.

Her style is marked by a combination of antiques, modern pieces, and a luxurious material palette. She often uses sophisticated neutrals, such as beiges and camels, and avoids patterned materials. She creates interest with textures and dark wood as seen in a Kansas City residence she redecorated. From her beloved Art Deco period, she learned an appreciation of the effect of black.[69] In her office, black leather chairs and a black granite desk sit on a taupe Berber carpet. She cultivated a relationship with *Architectural Digest* editor Paige Rense, doing her office with raw silk wall covering, suede chairs, and a leather-topped table. Projects such as these have given her a reputation for simple and elegant interiors, furniture and textiles. Her Tivoli console is black lacquer, burled elm, and stainless steel. She was also at the forefront of creating high-end resin pieces.

Lewis has designed textiles, furniture, lighting, and accessories over her career. Her furniture patents number over 150 and she patented an ombré finish technique. For a time, Holly Hunt represented her products in Chicago, appropriate enough because in style and business practices there are many similarities between the two. Like Hunt, Lewis was inducted into the *Interior Design* Hall of Fame. On that occasion, she succinctly described her design approach as understated, influenced by architecture, and relying on neutrals.[70] She prefers to float furniture in a room, rather than line furniture up along the walls. She expressed an admiration for the designs of Jean-Michel Frank, and her work seems a twenty-first-century contemporary, large-scale pieces but inspired by the craft and colors of Art Deco.

Major projects: Warnaco, Inc. (New York, Los Angeles); Dr. and Mrs. Kihong Kwon residence; Joni Mitchell residence; Josephine sofa.

263
Liaigre, Christian



263.1 **Hotel Puerta America Restaurant, Madrid, Spain (2011)**

Source: View Pictures Ltd/Alamy Stock Photo.

Born: Niort, France, 1943
Location: France
Occupation: interior designer, furniture maker
Movement: twentieth century, twenty-first century

French designer Christian Liaigre studied at the Paris Academy of Fine and Decorative Arts and taught drawing at the Academy Charpentier. He spent some time away from design, pursuing his passion for horse breeding. He returned to the design world as an artistic director for Maison Nobilis where he created a furniture and home fragrance line. In 1987 he began his own furniture and interior design company with his first showroom in Paris and later expanded to showrooms in London, Bangkok, and Saint-Barthélémy in the Caribbean.

The inspiration behind his work is nature, and he often uses well-crafted pieces and quality materials like wenge wood, leather, and aluminum. His interiors and furniture designs are elegant, modern, and minimal, usually in a subdued color palette. His major projects include the Market Restaurant in Paris, the Mercer Hotel in New York City, Hotel Montalembert in Paris, Valentino Couture in Paris, and private residences. One of the latter is his house for Gerd and Gabriele Strehle, on the Tegernsee, Germany. The designer's rustic minimalism was an ideal fit for the clients, who are the fashion designers of a pared-down although pricey fashion label. The renovated eighteenth-century farmhouse has rough timber, poured-in place concrete that bears the traces of the wooden forms, and ebonized sliding barn doors. Yet the effect is modern, with sparsely distributed white, tan, and brown leather low-slung furniture, and simplified Chinese drum light fixtures. A Soho Manhattan apartment for Rupert Murdoch similarly has its share of contrasting elements, such as sisal flooring and metallic gold pillows, yet the overall effect is not one of jarring juxtapositions, but a feeling of luxurious calm and restraint. The designer published both projects in his *Maison Liaigre* (2004).

Liaigre's modernism also reveals his experience in high-end retail and hospitality, for it is not off-putting, but comfortable and exceedingly elegant. His brand has been considered a member to the Comité Colbert since 2004. He published a second book, *LIAIGRE* (2007), which features the global spread of his projects. For his project the Hakkasan restaurant in London, he was awarded the D&AD Silver Award for most outstanding environmental design.

Major projects: Valentino Couture, Paris; Hakkasan, London; Market Restaurant; Mercer Hotel, New York City.

264
Lim, Kevin

264.1 **Kevin Lim**

Source: Photo by Khoo Guo Jie.

264.2 **Hansha Reflection House, Nagoya, Japan (2011)**

Source: Photo by Jeremy San.

Born: Singapore, 1976
Location: Singapore
Occupation: architect, interior designer
Movement: twenty-first century

Lim hails from Singapore and is the descendent of Peranakans from Melaka, the Chinese Straits people who descended from intermarriage with Malay women. Lim's worldview was further broadened when he studied at the Architectural Assocation, London, under Argentinian architect Ciro Najle and the engineer Hanif Kara. Back home, one of Singapore's most accomplished architects of the twentieth century, William Lim (no relation), acted as his mentor.

As the founding principal of Studio SKLIM, Kevin Lim brings his clean aesthetic to a variety of small-to-large projects, including offices, residences, and hospitality designs.[71] He has worked extensively in London, Singapore, Tokyo, and Beijing, including a stint with Rem Koolhaas/OMA in China. He credits his command of Mandarin to his time there, as English was his first language.

His retail kiosk designs for Singapore's luxurious Fullerton Hotel are all of 20 SF, underscoring his office's commitment to take on highly visible projects at any scale. He is interdisciplinary, highly computerized, and digital. In 2014, he was named a finalist in the Heineken Open Design contest. The firm's project for the Singapore-based beauty company Estetica cleverly addressed three different functions in a small space. The new headquarters met the needs for ample storage, an office area, and a training area. The design is neutral, formed of white drywall ceiling and walls, light wood millwork and partitions, and grey flooring. Yet it is forward-looking enough to meet the branding intent of a small company with big ambitions. Three interior pavilions are formed of canted drywall. Wood framed portholes provide visual connections for an ensemble that is restrained and striking at the same time. For his Makespace offices, he tested the idea of local sourcing by using a PVC drapery from a supplier blocks away. Deeply interested in all aspects of materiality, with his projects he seeks new ways to fabricate

and install common materials, from brick to plywood. He is knowledgeable about art and architectural history. In discussing the Hansha Reflection House, he rhetorically asks what the effect would be if when Narcissus saw his own image, the pool "was animate and looking at its own reflection in Narcissus' eyes?"[72]

Major projects: Bread and Hearth, bakery in Singapore; Nanjing Fengsheng Biz Park, Jiangsu, China; the Fullerton Hotel 360° kiosks; Hansha Reflection House, Nagoya, Japan; Heineken Open Design Collaboration.

265
Lim, William

265.1 **William Lim**

Source: Courtesy CL3 Architects.

265.2 **Education First, sales and admin. office, Hong Kong (2015)**

Source: Courtesy CL3 Architects.

Born: Hong Kong, China, 1957
Location: Hong Kong
Occupation: interior designer, artist
Movement: twenty-first century

William Lim is a Chinese architect from Hong Kong known for his interior architecture work. Lim received his bachelor's and master's degrees in Architecture from Cornell University in the United States, minoring in photography. After graduation, he worked in Boston for five years before returning to Hong Kong in 1987.

He became Managing Director at CL3 Architects Ltd. in 1993. The large interior architecture firm specializes in hospitality, corporate, retail, and art installation projects. Clients include Shangri-La Hotels Group, Swire Properties Limited, Marina Bay Sands Corp., Marco Polo Hotel Group, Royal Pacific Hotel, and Crown Hotel and Casino. He is of the generation of designers who followed Philippe Starck and Andreé Putman; Lim enlarged upon the boutique hotel concept, made it global, and brought it into the twenty-first century.

Lim also works as an artist, and his paintings have been exhibited in Hong Kong, Chengdu, the United States, and Holland. He frequently incorporates artwork into his interiors, and his firm also offers art program consulting.[73] The firm did the interiors of the Marina Bay Sands Hotel, the most prominent hotel in the highly competitive Singapore hospitality market. The project is contemporary to the hilt, yet manages to be a backdrop to Moshe Safdie's breath-taking architecture. CL3 brought the aesthetics of a boutique hotel to the large-scale project, with delicate gold and white bird decorations as part of a ceiling treatment. The garden has "tree covers," red textile tubes that resemble column covers (or Chinese lanterns), only they delicately circumnavigate tree trunks.

He has participated in Lantern Wonderland (2003 and 2011) and Venice Biennale's International Architectural Exhibition (2006 and 2010), as well as the Hong Kong and Shenzhen Bi-City Biennale (2007 and 2009). Lim is co-chairman of Para/Site, a non-profit art space in Hong Kong; serves on the Asia Pacific Acquisition Committee for Tate; and is a Council member for Cornell University Architecture, Art and Planning Board.

Major projects: Marco Polo Gateway Hotel; Marina Bay Sands; Evian Spa; Hong Kong Jockey Club, Beijing; Nike offices, Hong Kong; Gaysorn Redevelopment, Bangkok.

266
Longhi, Luis

266.1 **Luis Longhi**

Source: Courtesy Longhi Architects.

266.2 **Interior**

Source: Courtesy Longhi Architects.

Born: Puno en los Andes, Peru, 1954
Location: Peru
Occupation: architect
Movement: modernism, twenty-first century

Longhi studied in Ricardo Palma University in Lima, in the studio of the architect Juvenal Baracco, with whom he worked for two years. He went to the United States for his graduate studies, where he pursued degrees in sculpture and architecture simultaneously. He worked with the architect B.V. Doshi in India for six months, and two of Louis Kahn's disciples, Marshall Meyers and David Slovic. He established himself as an architect in the United States, with stints at Adele Santos and the Farrington Design Group. After 13 years in the United States, he felt the

call of his ancestors and returned to his homeland to fulfill a mission: to recover the essence of a Peruvian indigenous architecture, and to create a contemporary Inca architecture.

The firm he founded in 1996, Longhi Architects, is an interdisciplinary practice that specializes in residential work, hospitality work, small-scaled architectural projects, and stage design. The common thread is that the integration with nature is fundamental. The firm never employs more than ten professionals.

Longhi is its design director, and through a series of exquisite houses, he established himself as one of South America's most innovative and thoughtful architects. His projects are volumetric, with a connection to the landscape that they achieve through materials, clever detailing, and simple and inspired groundwork. Longhi described the method of connecting a building to its context thus: "You have to talk to the place. How? It's like praying."[74]

He remains committed to education and has served as a visiting professor at many universities around the world. He taught at his Lima alma mater, and now teaches at UPC University of Applied Sciences.

His firm also specializes in creating evocative stage designs, for theater companies large and small. Longhi maintains that architecture can function as therapy for its users, when they feel "When I come here I feel fantastic, I feel cured, I could be missing everything, but nothing is better than to be in this space, in this moment."[75]

Major projects: Architecture: Pacesetter Steel, Casa Veronica; stage design: *Waiting for Godot*, *The House of Bernarda Alba*; interiors: Alvarez Bar, CN Bar.

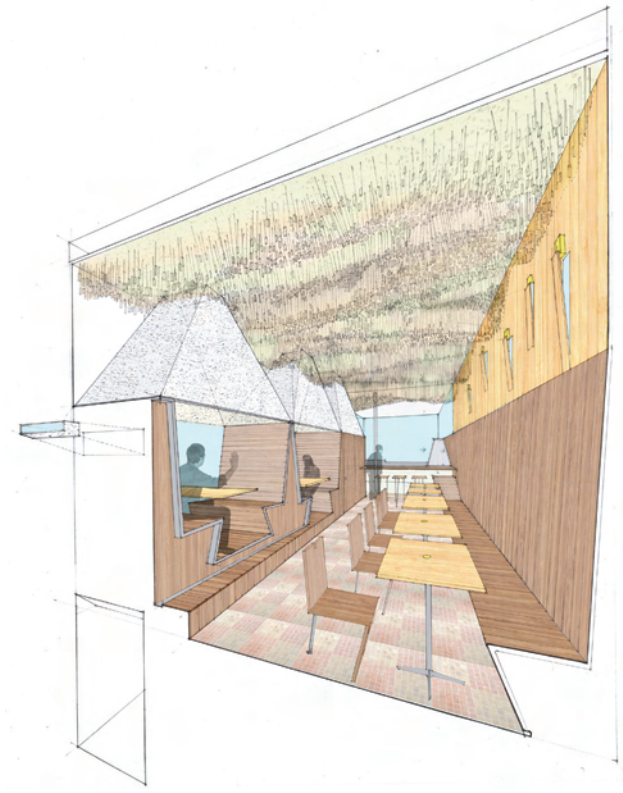
267
LTL Architects

Lewis, David J.; Lewis, Paul; Tsurumaki, Marc

267.1 **Portrait of Paul Lewis, Marc Tsurumaki and David J. Lewis (left to right)**

Source: Courtesy LTL Architects.

Lewis, David J.
Born: Ohio, 1966
Lewis, Paul
Born: Ohio, 1966
Tsurumaki, Marc
Born: Maryland, 1965
Location: United States
Occupation: architects, interior designers
Movement: twenty-first century



267.2 **Tides Restaurant perspective sketch, New York, New York (2005)**

Source: Courtesy LTL Architects.

Lewis.Tsurumaki.Lewis (LTL Architects) is an architecture and design firm based in New York City. It was founded by its principals, Paul Lewis, Marc Tsurumaki, and David J. Lewis, in 1997. Marc and brothers Paul and David all hold Master of Architecture degrees from Princeton University. The firm focuses on architecture, interiors, installations, and urban development in a variety of building types including residential, hospitality, academic, and institutional.[76]

LTL's modern, concept-driven interiors often focus on unique custom architectural elements. One of their interior projects is Fluff Bakery, which blends functionality and aesthetics with a continuous felt-stripped surface acting as a banquette back and acoustic damper. The Tides Restaurant (2005) was another small restaurant project with a ceiling element made of 100,000 bamboo skewers

267.3 **Tides Restaurant, New York, New York (2005)**

Source: Courtesy LTL Architects.

that formed a three-dimensional textural pattern inspired by sea grass. Other important projects are the Arthouse at the Jones Center, New York University's Department of Social and Cultural Analysis, and Xing Restaurant.

A small but highly visible project for Cornell University's Department of Architecture (2012) centers on a blackened steel and bamboo framing system that is purposely distinct from the rooms' historical architecture. The grid is in the shape of an upside-down L, and spans across the ceiling and an interior wall. It sports displays, storage, and light fixtures. An equally contemporary feel is found in the dining room of the MGM City Center, Las Vegas (2009). A white cloud-like ceiling folds in on itself and aligns with the wooden backs of the banquette seating. Luminous glass tubes serve as light fixtures that resemble twenty-first-century stalactites.

The firm has received numerous awards, most notably the 2007 National Design Award for Interior Design from the Cooper Hewitt, National Design Museum. Some of their past clients are Columbia University, Knoll, MGM Mirage City Center, Wieden + Kennedy, and the Architectural League of New York. Their work is in the permanent collections of numerous museums and each of the principals teaches and lectures at various universities. They also co-wrote monographs of the firm's work, entitled *Intensities*, *Opportunistic Architecture*, and Pamphlet Architecture 21: Situation Normal.

Major projects: Arthouse at the Jones Center; Sullivan Family Student Center; Fluff Bakery; Tides; MSK Art Installation; Tides Restaurant; Geltner Loft.

268
McCurry, Margaret

268.1 **Margaret McCurry**

Source: Courtesy Tigerman/McCurry.

268.2 **The Orchards, Three Oaks, Michigan (2009)**

Source: Courtesy Tigerman/McCurry.

Born: Chicago, Illinois, 1942
Location: United States
Occupation: architect, furniture maker, interior designer
Movement: Postmodernism, historicism

Beginning work at SOM in 1966, the architect, interior designer, and furniture designer has serious modern credentials. Yet by the millennial turn, it was appropriate to describe her as a twenty-first-century architect in the vein of Edwin Lutyens, someone who looked at vernacular buildings and folk art to inform her design.

Her father was an architect and she was raised in an international style white-brick house he designed. She took drawing classes at the Art Institute of Chicago, and she studied art history and English at Vassar. Back in Chicago, she started out as a secretary at Quaker Oats, and was promoted to package-design coordinator, her first design position

Once she set her sights on architecture, she started with a position in SOM interiors, under Richard McKenna's leadership, at a time when the company was, in her words, "firmly entrenched in reinterpretations of Mies."[77] A desk she designed was later produced by Steelcase. She remained at SOM for 11 years. During the period she worked with Davis Allen, another staunch modernist, at the firm's New York office on several prominent projects.[78] In one of her projects, the Holiday Inn/Mart Plaza, for the dining room she contrasted the clean modern architecture of SOM's building with Chippendale dining chairs, a (then) audacious move that foreshadowed the direction her work would later take.[79]

She met the architect Stanley Tigerman in 1975, and opened up her own office in 1977; in 1979 they married and merged their independent practices to form Tigerman/McCurry.[80] She never studied architecture or interior design, but passed the NCIDQ and AIA registration exams.

She became an expert on country club design and additions and refurbishment of historical properties, having worked on projects originally done by Daniel Burnham and Holabird and Root. In recognition of her work in interiors and architecture, she was named a Loeb Fellow at Harvard in 1986–1987.

McCurry described her career thus: "My work has gradually evolved into a synthesis of modern classicism and the eccentric romanticism often found in the naïve architecture of the American vernacular."[81]

Major projects: National Life and Accident Insurance Company, Nashville; Baxter Laboratories; Holiday Inn Mart Plaza, Chicago; tea service for Alessi; showrooms for Herman Miller and Haworth, Chicago.

269
Maddox, Eva

269.1 **Eva Maddox**

Source: Photo by Jennifer Girard.

269.2 **Haworth Showroom, Chicago, Illinois (2009)**

Source: Photo by Steve Hall, Hedrich Blessing Photographers.

Born: McMinnville, Tennessee, 1943
Location: United States
Occupation: interior designer
Movement: twentieth century, twenty-first century

Eva Maddox pioneered the concept of branded environments, an approach and business strategy that has been adopted by countless designers and firms today. She expanded the professional services that an interior design firm offers commercial clients from interior architecture, furnishings, and finishes, to a holistic approach in which crafting a corporate identity, or branding, includes those elements as part of a larger coherent strategy. Her work focuses on the role interior environments play in communicating a company's message through research-based integration.

She graduated with a Bachelor of Science and Design from the School of Design, Architecture, Art and Planning at the University of Cincinnati. In 1994 she founded Archeworks, an alternative multidisciplinary graduate design school with colleague Stanley Tigerman in Chicago. Their aim was to encourage students to respond to societal challenges and provide design talent for nonprofit organizations who are normally unable to afford high-quality design. Maddox is still involved with the school and has facilitated forward-thinking design education that prompts students to bring their concepts into real-world working solutions.

She led her own firm for decades, and working for several record labels was an early foray into branding.[82] She took the companies' images and integrated them into the physical environment of offices. She later became a design principal at Perkins + Will in Chicago and founded their Branded Environments department. Her client list includes AT&T, Owens/Corning, Spiegel, and Helikon. She has worked for furniture company Hayworth for over 30 years, and has been integral to their growing reputation as a design innovator.[83]

Her showrooms for them are uncompromisingly modern and high tech, yet manage to evoke the serenity of a spa. She created environments unique to each city by varying her color palette: blue, green, and rattan for Chicago; taupe, white, and dark and medium woods for Calgary; off-white, black, chocolate, and orange for Dallas; and red, pure white, and black and white patterns for New York. She provides services to health care, higher education, and corporate clients worldwide. Her specialty is translating a client's vision and particular brand into its interiors. Through creating a more individualistic environment that is unique from competitors, companies have seen an improvement in customer relations, employee satisfaction, and an increase of sales.

Maddox had received over 100 design awards, including Design Excellence Awards for Interior Architecture and Design from the Chicago Chapters of the AIA, ASID, SEGD, and IIDA, induction into the *Interior Design* Hall of Fame in 1992, and the International Women's Forum "Women Who Make a Difference" award. She has been featured in numerous publications and her alma mater, the University of Cincinnati, awarded her an Honorary Doctorate of Fine Arts in 2006.

Major projects: Swedish Covenant Hospital; Galter Medical Pavilion and Ambulatory Care Center, Chicago; Oak Park Public Library; One Haworth Center; Intrepid Sea, Air & Space Museum.

270
Marino, Peter

270.1 **Valentina Marini Clarelli Nasi and Peter Marino**

Source: Matteo Chinellato/Shutterstock.com.

270.2 **Louis Vuitton Singapore, (2011)**

Source: Sorbis/Shutterstock.com.

Born: New York, 1949
Location: United States
Occupation: architect, interior designer
Movement: late modernism, twenty-first century

After graduating with a degree in architecture from Cornell University, Marino worked at Skidmore Owings & Merrill, and later for George Nelson and I.M. Pei.[84] In 1978, he began his own architecture, planning, and design firm in New York City with additional offices added later in Philadelphia, PA and Southampton, New York. His greatest acclaim has been for his work as an interior designer.

His design career began with immediate success, renovating Andy Warhol's private residence as his first solo project, followed up with an apartment for Yves Saint Laurent.[85] He continued designing residences for high-profile clients until he was commissioned to design Barneys New York in 1985. His retail designs eschewed the elite design approach of stores such as Brook's Brothers and Marshall Field's, and brought avant-garde edginess to store design. Since then, he has been known for designing retail spaces for the top names in fashion. Major retail projects include boutiques for Chanel, Louis Vuitton, Christian Dior, and Lancôme, among many others.[86] Marino-designed stores are found across the globe. Marino creates modern, luxurious spaces that are individual to each company's unique brand of style; he employed Chanel's signature black and white look and a fiber-optic tweed pattern for the façade of one of their stores. Some of his other commercial projects are the 170 East End Avenue luxury condominiums, Yacht Club Costa Smeralda in Sardinia, a Spa at the Four Seasons Resort, and The Biltmore Santa Barbara. He continues to design residential, retail, and other commercial spaces.[87]

He was named Chevalier de l'Ordre des Arts et des Lettres by the French Ministry of Culture in 2012 and *Interior Design* has continuously recognized him as a design giant. Marino, with his trademark leather wardrobe and personal biker aesthetic is a prominent fixture in the architecture, design, and fashion community.

Major projects: Barneys New York; Chanel boutiques, Louis Vuitton Boutiques; 170 East End Avenue; Yacht Club Costa Smeralda, Sardinia; Penthouse and Presidential Suites, Four Seasons Hotel New York.

271
Mariscal, Javier

271.1 **Javier Mariscal**

Source: Courtesy Estudio Mariscal.

271.2 **Duplex stool**

Source: Courtesy Estudio Mariscal.

Born: Valencia, Spain, 1950
Location: Spain
Occupation: animator; industrial design, furniture designer, branding, interior designer
Movement: twenty-first century

After a childhood in Valencia, Mariscal moved at the age of 20 to Barcelona. He studied graphics at the Barcelona design school Escuela Elisava. Mariscal has always loved drawing and painting, and his numerous artistic activities and design method stem out

from that central activity. About his early years, he wrote, "I didn't know if I should become a poet or do theatre or cinema, or be a painter, an artist, a comic artist, a singer or a musician."[88] He established his global reputation when he won the competition to design the mascot for the Barcelona Olympics in 1987, Cobi, an appealing Catalan sheepdog. Mariscal is a rare design figure who came to furniture and interiors by way of animation, and the imprint of cartoons in his work is evident.

His sphere of influence increased when he entered the furniture market. Mariscal is known for a number of enigmatic furniture pieces. His Silla Garriri (1988) looks like it has mouse ears and feet. A formidable position as a furniture designer was ensured when he held an influential exhibition titled *Muebles Amorales* that featured eight furniture designs.[89] For the Italian furniture manufacturer Magis, he created numerous pieces, including: Julián chair, Baul trunk, Nido (nest), Ladrillos bookcase, Piedras seat, Villa Julia playhouse, Reyet table and chairs, Linus table, and the Alma chair. Several of them are designed to appeal to children, and they look like they emerged from a children's cartoon of the Stone Age—although made of polyethylene. In a self-deprecating manner, he described the pieces he designed for Ettore Sottsass as "useless" and the lamps he designed for Pepe Cortés as "impossible." Considering the context of its use, his stool for the Dúplex bar is surprisingly fragile looking, with three spindly, non-matching looking legs.

He further expanded from a focus on graphics and furniture design to product design, and corporate branding. The firm he established designed the statuette and did graphic work for the Spanish organization that is the equivalent of the Oscars, Premios Platino. Estudio Mariscal has 30 employees and its owner admits that the business side of design is not his forté, so he leaves those activities to his brothers, Santi Errando, Tono Errando, and Pedrín Mariscal. His interior design work thus far has focused on stores, restaurants, and bars. His foray into full-length animation films, *Chico y Rita*, a charming evocation of Cuba's music scene, was well received.

Major projects: Barcelona Olympics mascot Cobi (1987); Bar Dúplex interior design; animated film *Chico y Rita* (2009); line of furniture for Italian manufacturer Magis; multiple *New Yorker* covers.

272
Mayne, Thomas

272.1 **Thomas Mayne**

Source: Tommaso Boddi/Contributor.

272.2 **Perot Museum of Nature and Science, Dallas, Texas (2012)**

Source: photo by author.

Born: Waterbury, Connecticut, 1944
Location: United States
Occupation: architect
Movement: twenty-first century

Thom Mayne attended the University of Southern California for his Bachelor of Architecture and Harvard University Graduate School of Design for his Master of Architecture. He founded Morphosis in 1972 with Jim Stafford and it is one of the leading architectural practices today.[90] The name derives itself from the Greek word meaning "to form" or "to be in formation," and the practice is constantly evolving to meet the needs of our fast-paced, advancing world. In their designs, form often means fluid sinuous shapes that the company's cutting-edge technology, in design and fabrication, makes possible. Morphosis is among the firms worldwide known for the complicated geometries that computer modeling makes possible, an august group that includes Frank Gehry, Zaha Hadid, Coop Himmelblau, OMA, and Asymptote. Yet unlike many in the parametric camp, most of their buildings do not seem wholly generated by parametric software, but are also based on an appreciation of the rectilinear nature of many cities, squares and rectangles.[91] Their buildings often feature organic curvy forms ("blobby" to their detractors) but often as not, they are a counterpoint to a rectilinear ground. Yet many of their buildings respond to context with straightforward rectilinear shapes, which are contrasted with the free-form flowing ones.

The firm has created numerous large-scale buildings including 41 Cooper Square and the Perot Museum of Nature and Science, which are driven by conceptual methodologies and utilizing technology to create complex forms. In addition to creating exciting forms, they are advocates for sustainable design, employing natural day lighting, water recycling strategies, and high technology HVAC systems. All these foci came together in 41 Cooper Square,

a building that Paul Goldberger described as "the most exciting, energetic, and well-composed academic building to open in the city in at least a decade."[92] Another of Mayne's notable projects, The Perot Museum of Nature and Science in Dallas, supports an interactive, engaging museum experience with elements such as solar panels, rainwater cisterns, and sustainable materials, making the building itself serve as a science exhibit for sustainable building practices. The interior utilizes its connection to nature with views of the site's outdoor xeriscaping and roof of stone and native Texan grasses. The interior's open glass and steel atrium uses angular forms including the incline of an escalator that is a highlighted element in the exterior.

They have done a number of institutional buildings, including the Bill & Melinda Gates Hall at Cornell University. The 2014 computing center is logical in plan, with rectilinear forms and a straightforward circulation path that leads to classrooms, labs, and collaborative spaces. Its designers used advanced digital modeling tools to enliven parts of the buildings, with accented featured places that have virtual and literal transparency, a cantilevered entry canopy, and a frit glass façade that peels away from the building.

Besides architecture and urban design, the firm has ventured into product design, including the sleek customized parametric Alessi teapot and the industrial aluminum and steel Nee chair. Mayne has taught at Harvard University, Columbia University, Yale University, the Berlage Institute, and the Bartlett School of Architecture. The firm has won numerous prestigious awards and Mayne has received the Pritzker Prize, Rome Prize from the American Academy of Design in Rome, and American Institute of Architects Los Angeles Chapter Gold Medal. With fluid, sinuous forms, folded angles, disjointed volumes, shifted volumes, and fluidity between constituent components, the firm is known for the exceedingly complicated geometries that are also the features of other architects' work. What sets Morphosis apart from Zaha Hadid and Rem Koolhaas is that much of their work exhibits a deference to urban context.[93] Their evocative forms are not ends in themselves, but usually a counterpoint to a composition that is often logical and intelligible in layout.

Major projects: San Francisco Federal Building; Diamond Ranch High School; 41 Cooper Square; Perot Museum of Nature and Science; Emerson College Los Angeles; Clyde Frazier's Wine and Dine.

273
Meier, Richard

273.1 **Richard Meier**

Source: Richard Phibbs. Courtesy Richard Meier & Partners.

273.2 **Gardone residence, Gardone Riviera, Italy (2017)**

Source: Courtesy Richard Meier & Partners.

Born: Newark, New Jersey, 1934
Location: United States
Occupation: architect
Movement: twenty-first century

Meier is known for his all white architecture and interiors. He was a member of the New York Five of the 1960s, along with Peter Eisenman, Michael Graves, Charles Gwathmey, and John Hejduk, who followed the modernists' vision of clean forms. He looked to Corbusier's earlier purist period, manifesting the white forms into his own design vision, an influence that writers continue to see in his work.[94] He studied architecture at Cornell University and his early experiences working for SOM and Marcel Breuer reinforced his commitment to modernism. Meier opened his office in 1963 in New York. He has stayed remarkably true to the design principles of his youth in a career that has entered into its sixth decade.[95]

Richard Meier & Partners operates offices in New York and Los Angeles. The firm focuses on global work designing museums, government buildings and courthouses, libraries and educational buildings, media production facilities, industrial research complexes, corporate headquarters, hotels, and select private residences.[96] Some of his best-known works are the Getty Center in Los Angeles, the Jubilee Church in Rome, and the Museum of Contemporary Art in Barcelona.[97] Each of these projects successfully exemplifies

Meier's body of work with interiors filled with natural light for an interesting play of light and shadow, curved forms that are related to circulation, and an all-white or neutral interiors that highlight the composition of the spaces. His material palettes are restrained and elegant and his increasing focus on sustainability and longevity is practiced with his LEED sustainable projects.[98]

He has designed for Olivetti, SwissAir, Siemens, and KNPHe, and won the Pritzker Prize for Architecture in 1984. In 1997, Meier won the AIA Gold Medal, one among many awards. That was the year that he completed his largest project, the Getty Museum in the hills of Los Angeles. With a budget that exceeded $1 billion, it was one of the largest architectural commissions of all time. It has six buildings spread over 110 acres. Instead of white metal panels, the architect used beige travertine cut into modular blocks; the effect under California's strong sunlight is similarly blindingly bright. The project was the first to receive LEED certification. As with most all of his projects, it eschews symmetry and formality in favor of spaces, many of them grand, whose shapes derive from their functions.

Meier's longevity has cemented his position as one of classical modernism's staunchest defenders. During his professional career, he has seen tastes sway in the direction of postmodernism, high tech, and then deconstruction. Midway in his career, computers were introduced, although their effect is barely recognizable in his projects. Meier has stayed true to the modernist principles he learned as a student: asymmetrical designs based on programmatic and needs; an almost complete lack of symbolic references; and ornamentation only from studied detailing and the finest materials.

Major projects: Douglas House; Getty Center, Los Angeles; Jubilee Church, Rome; Charles and Perry Street Towers; New York City Atheneum.

273.3 **Vitvrm, Bogota, Colombia (2016)**

Source: Courtesy Richard Meier & Partners.

274
Molyneux, Juan Pablo

274.1 **Juan Pablo Molyneux**

Source: Photo by Antonio Martinelli.

274.2 **Vestibule at Hôtel Claude Passard, Paris, France (2004)**

Source: Photo by Javier Bejot.

Born: Santiago, Chile, 1946
Location: France, United States
Occupation: decorator
Movement: historicism

Architectural Digest likened Molyneux to grand decorators such as Georges Geffroy. His works are monumental, and exquisitely conceived in their details.[99] They make a strong impression on visitors with their opulence and rich colors. He went to the Catholic University of Santiago, Chile. He was already well established enough in the country of his birth that there was an exhibition of his work in Chile in 1974. He went onto study at the École des Beaux Arts in Paris.

A part of Molyneux's success is that over the years, he assembled a team of highly skilled craftsmen, finishers, gilders, weavers, and carpenters, with whom he works. Working with this team, he frequently incorporates custom furniture designs, and uses museum quality antiques and decorative arts.

He is considered a classicist, but his lively interiors are rooted in history without being historical recreations.[100] In contrast to a previous generation of decorators known for restraint, such as Sister Parish, his work is eclectic, witty, and without a doubt, bold.[101] During his time in Paris, the French classical architects whose works were particularly appealing to Molyneux were Louis Le Vau, Ange-Jacques Gabriel, and Claude-Nicolas Ledoux, architects themselves known for bold moves instead of quiet erudition.

He has an international roster of clients that he attends to from his office in New York, dating to 1982, and his office in Paris, dating to 1998.[102] He has done interiors for some chateaux, and private residences in South America, the United States, Canada, Europe, Russia, and the Middle East.[103] He has also designed private jet interiors, and a number of suites aboard the ocean liner *World of ResidenSea*. One of his most impressive designs, widely publicized, was his own townhouse on New York's Lenox Hill.[104] The seven-story limestone structure includes a 1,600 SF roof duplex, eight fireplaces, and its walls are alternately lacquered or covered in fresco. The project caused the website *Celebrity Cribs* to gush:

> It seems safe to say whatever he earns doing up the palatial dachas and voluptuous villas of the globa elite is sufficient such that he and the missus, Pilar, are able to maintain a substantial townhouse in New York City.[105]

Its sitting room has a black and white marble checkered floor, and a host of regency and neoclassical gilded armchairs. When it was sold, the property, which has alternately been described as opulent, elegant, and eccentric, was one of Manhattan's most expensive pieces of real estate.

Molyneux frequently lectures on the history of architecture and design. He sits on the boards of the American Friends of Versailles, the French Heritage Society, and the World Monuments Fund. In 2004, the French Minister of Culture awarded him the Decoration of the Chevalier des Arts et Lettres in acknowledgment of having helped to spread French culture through his design work and his support of artisans. Molyneux, a self-described "maximalist" or "fabulist," aptly articulated what he is known for: "I try to distill that which is expected and turn it into something unexpected."[106]

Major projects: Cercle de l'Union Interalliée, Paris; cabins for the ocean liner *The World of ResidenSea*; Kips Bay Decorator Show House (1989); palace for Sheikh Mohamed Bin Suhaim Al-Thani, Qatar.

275
Montoya, Juan

Born: Bogotá, Colombia, 1944
Location: Colombia, United States
Occupation: decorator
Movement: modernism/historicism

Colombian-born interior designer Juan Montoya studied architecture in Bogotá. He moved to New York to study at Parsons School of Design with a degree in environmental design and continued his studies in Paris and Milan in furniture design.[107] He began his firm in New York in 1978 focusing on residential and contract interiors. His global experience greatly influenced his design style, and he has completed projects worldwide.

Montoya initially designed minimalist interiors, lending a more nuanced edge to the high-tech decorating movement of the 1970s, and juxtaposing man-made and natural materials in the process. He adopted a more eclectic, richer palette later on, increasingly pulling in global influences. Whether arranging motifs of ancient Mayan carvings or mosaics referencing Pompeian designs, Montoya seamlessly incorporates an amalgam of global styles in his interiors. His inspiration often derives from world cultures, including Japan, Morocco, Scandinavia, and throughout the Americas. He is an inveterate traveler and shopper. He layers different textures and fabrics into a cohesive clean look often using an earth-based color palette. He counts Jean-Michel Frank and Emile-Jacques Ruhlmann among his influences and one of his projects was a Manhattan apartment featuring Art Deco stylings with classical Greek details. Modernism may enter his projects in materials or art, but its spatial concepts affect him little. In his own Miami apartment, he closed up a kitchen and living room sequence that the previous owner had opened up. Residences and hospitality projects make up the majority of Montoya's work, and he has done showhouses and other commercial projects.[108] He has also designed furniture for Henredon and Biasi, and carpets for Stark Carpet.[109]

While the modern/historical divide interests Montoya little, he is known for a look. He favors color schemes centered on neutrals, and alternately chooses from white, ivory, cream, grey, and black for most of his projects.[110] When he does use color, it is also restrained, often pale blue or sea-grass green. As a result, the projects achieve a sense of harmony and equilibrium, words Montoya uses himself to describe his work. Known mostly for his serene residential interiors, a project to do the interiors of Florida's International Design Center, a conglomeration of design showrooms, was a rare project firmly in the public's eye.[111] He ramped up the intensity of the colors he typically works with. The building's atrium has a large geometric marble floor, based on the circle-in-a-square pattern of Rome's Pantheon, in gold, black, and white. The contrast of old and new comes from rusticated limestone, both honed and chiseled, that is offset with a gleaming contemporary glass and steel stairway. Rich materials greet designers and their clients in a lounge that has patinated copper panel doors, a coffered maple ceiling, and tan leather upholstered chairs.

In 1988 he was inducted into the *Interior Design* Hall of Fame and has received an honorary doctorate of Fine Arts from Parsons School of Design and the Legends Award from Pratt Institute. His monographs include *Juan Montoya* (2009) and *La Formentera: The Woodland Refuge of Juan Montoy*a (2012).

Major projects: Bay Road, Miami residence; Universal Studios, California; Cap Cana Resort, Dominican Republic; Punta Mita Resort, Mexico; International Design Center, Florida.

276
Moore, Ian

276.1 **Ian Moore**

Source: Courtesy Ian Moore.

Born: Warkworth, New Zealand, 1958
Location: Australia, New Zealand
Occupation: writer, educator
Movement: twentieth century

Moore studied engineering before turning to architecture and interiors, specializing in civil and structural engineering at the Auckland Technical Institute from 1976–1979. During his studies he worked as an engineer before he relocated to London. There he worked with the esteemed engineering concern, Ove Arup and Partners, until 1983; he worked on Norman Foster's structurally expressive Hong Kong and Shanghai Bank building, one of the monuments of high tech. His experience in Foster's office reveals itself in his use and celebration of technology, although this stance is tempered by his projects' simultaneous—and seemingly incommensurate—tie to the local through natural materials and skillful connection to the landscape.

Moore moved to Sydney in 1983 to study architecture and graduated from the University of Technology in 1988. He established Ian Moore Architects in 1990, and was in partnership with Tina Engelen as Engelen Moore in the period 1996–2005. The small firm was known for single-family and multi-family residential projects that were initially mostly known within Australia.

He has taught at the University of Technology, Sydney; Sydney University; University of New South Wales; and the Sydney Institute of Technology. He received his Master of Architecture degree from RMIT University, Melbourne.

Moore's practice includes single houses, medium density residential developments, commercial, retail, and mixed-use urban renewal projects. The practice has won numerous national and international awards. The apartment building Altair won both "Best Building in the Australasia/Oceania region" and "Best Housing Scheme in the World" at the World Architecture Awards (2002) in Berlin. The 138 Barcom Avenue Apartments (2006) won two prizes: a Dedalo Minosse International Prize Commendation and an award from the Chicago Athenaeum.

276.2 **Fink House, Sydney, Australia (2007)**

Source: Courtesy Ian Moore.

Moore is of the generation that followed the regionalist Glenn Murcutt, which is evident in his projects' connection to features of the Australian landscape, although with a sharper, digital edge. There is no doubt that he is designing in the twenty-first century, with some of its popular design moves (horizontals that bend into verticals), although he avoids superficial design elements that will date quickly. His tempered modernism, in this regard, bears similarities to the work of Jeanne Gang. Some of his projects unquestionably approach minimalism, such as the Strelein Warehouse (2010), whose client knew what she was getting when she said, "I want a black and white Ian Moore house, with a very large bathtub and great natural light."[112] For that project, whose color palette consists of existing brick, black, white, and steel, the historic parts are left unfinished or painted white, and everything new is black. Other Moore projects employ a judicious use of color, such as Caution yellow, or a particularly arresting form.

Major projects: Altair; 2 Kings Lane; Coconut Wells House; 12WBT Offices; Thonet Showroom; Queens Avenue Steps; Fly Cafe.

277
Newson, Marc

277.1 **Marc Newson**

Source: Photo by Jörn Tomter.

277.2 **Hotel Puerta America, Madrid, Spain (2005)**

Source: Photo by Rafael Vargas.

Born: Sydney, Australia, 1963
Location: Australia, France, United Kingdom
Occupation: Interior designer, furniture maker
Movement: twenty-first century

Australian designer Marc Newson graduated from the Sydney College of the Arts and won the Australian Crafts Council grant that funded his first exhibition. He displayed the Lockheed Lounge, which was inspired by the Lockheed aircraft manufacturer, using

aluminum sheets to mimic the skin of an airplane. It's the unlikely progeny of an Art Nouveau settee and a Constellation aircraft. After his big start, the Japanese company IDEE produced his designs and he moved to Tokyo. In 1991 he opened his own studio in Paris and worked with a number of European companies creating the Embryo and Orgone chairs, two of his most famous designs. The versatile designer has created a spectrum of products and projects including furniture, interiors, commercial aircraft, yachts, and consumer goods.

Besides his own design business, he formed an aerospace design consultancy, which takes transportation design one step further. Newson's interest in wide-ranging design types evokes Raymond Loewy's multifaceted career across a broad range of disciplines, and he has cited Loewy's Streamline design as an inspiration. The age of designers not affiliated with the automotive industry designing is mostly over, but Newson did a concept car for Ford, Italy. He draws on the other influences of sculptor Jean Arp and contemporary culture, and his lighthearted designs often use bright colors and amorphous shapes.

His client list includes Nike, Moroso, Ford, Flos, Samsonite, Alessi, and Cappellini and he has served as Qantas Airways Creative Director. He was named among the 100 Most Influential People in the World by *Time* magazine, the Royal Designer for Industry in the UK, and honored with the title of CBE by Her Majesty Queen Elizabeth II. He also holds adjunct professorships at design schools around the globe.

Major projects: Lockheed lounge chair; Wooden chair for Cappellini; Kelvin concept jet for Fondation Cartier; Embryo chair; Orgone chair; Hotel Puerta America, Spain; Qantas First Class Lounge.

278
Ninivaggi, Krista

278.1 **Krista Ninivaggi**

Source: Courtesy Krista Ninivaggi.

278.2 **Optify**

Source: Photo by Tim Williams.

Born: Secaucus, New Jersey
Location: United States
Occupation: interior designer
Movement: twenty-first century

The American woman who has risen quickly through the ranks of New York's commercial design scene started out with internships at the Guggenheim Museum and the architecture firm Gwathmey Siegel. She earned two bachelor's degrees in architecture and fine arts from the Rhode Island School of Design (RISD). In her early years in Manhattan, she openly enjoyed its nightlife, an interest that she parlayed into a design focus on hospitality interiors.

Ninivaggi started out working at Rockwell Group, where David Rockwell mentored her for three years. Rockwell are known for their savvy hospitality projects that have made a significant contribution to the Las Vegas dining scene. The overt showiness of Rockwell's projects bothers some, but they manage to stand out in a city with no shortage of attention-grabbing design. After Rockwell, she worked for AvroKO, a small firm that specializes in hospitality design. Ninivaggi credits her time there with giving her experience in high-concept interiors.

For the Park Avenue Café, she developed a scheme in which the interior changes for each of the four seasons. Lily and Bloom is a Hong Kong restaurant with a large amount of custom millwork, and Ninivaggi's first international experience. A notable feature of the restaurant Nobu Fifty Seven, New York, is a back-lit onyx host stand that she designed.

278.3 **Manhattan Park Pool Club, Roosevelt Island, New York (2017)**

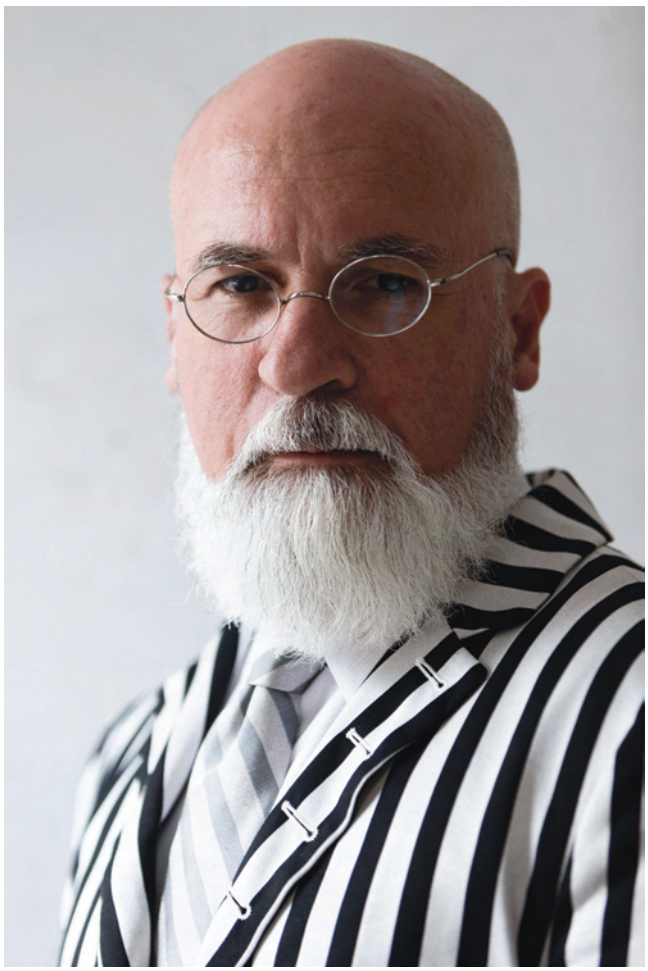
Source: Courtesy Krista Ninivaggi.

Her career ratcheted up a notch when Gregg Pasquarelli hired her to join SHoP, a firm based in New York with 160 employees. As a corporate entity with diverse clients, their strategy is not based on repeating a specific look, but focusing on the process of how designs develop. She was named director of interiors. SHoP does institutional, corporate, and residential design in addition to hospitality. In 2014, *Contract Magazine* named her its designer of the year. Shortly thereafter, Ninivaggi left the firm to found her own company, K&Co, which similarly focuses on high-concept restaurants, offices, and installations.

The designer cheerfully relates her familiarity with New York's nightlife as impacting her work on restaurants, clubs, and apartment houses. She convincingly describes how apartment lobbies should be arranged to discreetly accommodate those who arrive home late, perhaps tipsy. Rather than be faced with a disapproving doorman, better to situate the front desk off to the side, allowing for residents and perhaps a recent acquaintance the chance to slip into the elevators, unnoticed.

Major projects: Barclays Center; Shopbob offices; Bobby Flay Steak restaurant, Borgata Hotel; Nobu Fifty Seven; Park Avenue Cafe.

279
Noriega-Ortiz, Benjamin



279.1 **Benjamin Noriega-Ortiz**

Source: Photo by Gerardo Vizmanos.

279.2 **Mondrian Soho Hotel, New York, New York (2011)**

Source: Courtesy Morgans Hotel Group or MHG.

Born: Guaynabo, Puerto Rico, 1956
Location: United States
Occupation: interior designer
Movement: twenty-first century

Benjamin Noriega-Ortiz has a master's degree in architecture from the University of Puerto Rico and a master's degree in architecture and urban design from Columbia University in New York City. His design career started in New York in 1983 at John F. Saladino Inc., interior and product design studio. He was there nine years, six of them as head interior designer. In 1992 he began his own firm.

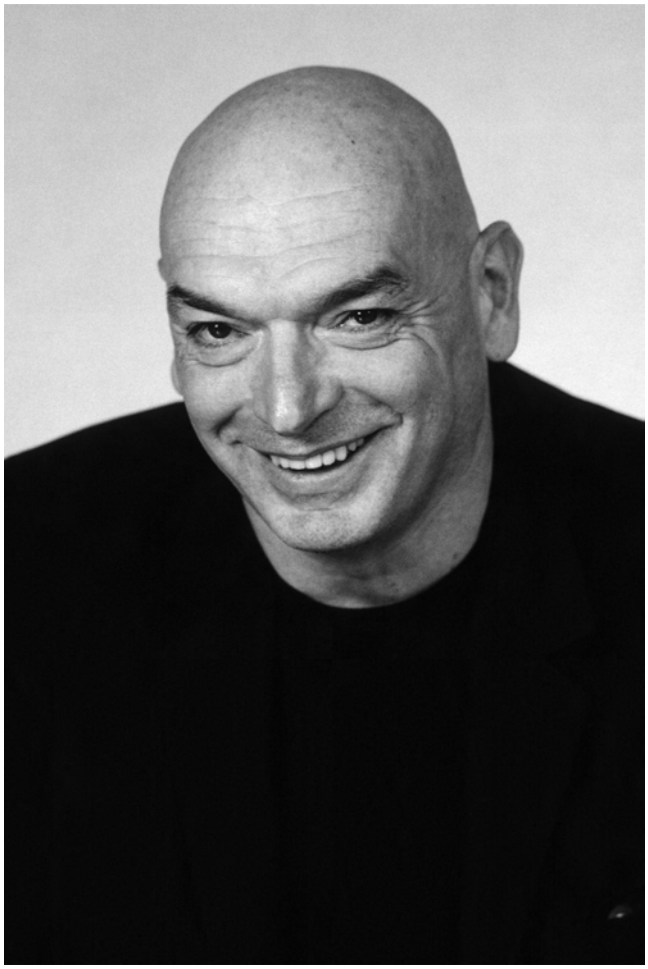
His elegant designs often focus on color using a range of saturated hues. One of the most visible projects in this vein is the Mondrian Soho hotel in New York. Based on Jean Cocteau's "Beauty and the Beast," it is a contemporary, whimsical interior that uses variants of the color blue to unify its various parts. The composition of crystal chandeliers, overscaled tufted wing chairs, and a seemingly endless supply of blue toile pillows results in a project that the designer's website describes as evoking "magic, romance and fantasy."[113]

For some of his projects, the designer has taken the opposite approach, and worked with a sleek all-white color palette.[114] A house for Steve Brown and Steve Saide in Sagaponack, New York stands out: its white monochromatic color scheme is adhered to with extreme discipline. Walls, floors, ceilings, light fixtures, and most furnishings, flowers, and candles, are white. There is a combination of historic pieces, such as an Edward Wormley storage unit, and Warren Platner armchairs. A Chippendale chair is painted white, and sports white vinyl upholstery. The only allowances for color are a few instances of beige and rattan. Like many of his projects, it experiments with playful lighting, and contrasts materials including fur, metal, and plexiglas. Writings about the designer inevitably employ the words "flashy" and "stylish," qualities that have attracted high-end residential clients including Lenny Kravitz, Michael Fuchs, Russell Simmons, and Sean Combs.[115] Commercially, he has designed stores, restaurants, and boutique hotels.[116] The Morgans Hotel Group commissioned him to remodel Mondrian Scottsdale, Mondrian Los Angeles, Mondrian SoHo, and Mondrian Baha Mar.

Spanning across the design realm, he created ABYU Lighting with his husband, artist Steven Wine, producing a series of whimsical and creative fixtures.[117] He has authored two books, *Emotional Rooms: The Sensual Interiors of Benjamin Noriega Ortiz* and *Suspending Reality: Interiors by Benjamin Noriega Ortiz*.

Major projects: Combs residence; Mondrian hotels; Peter Bull and Jeanne Curtis loft; Sandra Eu apartment; Cartier boutique, Soho.

280
Nouvel, Jean



280.1 **Jean Nouvel**

Source: Photo by Gaston Bergeret.

280.2 **Hyundai Car Design Lab, Seoul, Korea (2014)**

Source: Hyundai Card.

Born: Fumel, France, 1945
Location: France
Occupation: architect, interior designer
Movement: twenty-first century

There is an astonishing variety to the architecture of Jean Nouvel. Many of his works are major public institutions related to the arts, most in France. Regarding stylistic consistency, for some projects he developed designs that look nothing like his previous work. One of France's foremost architects, he studied at the École des Beaux Arts in Paris. If he is known for a signature look, it is a focus on transparency and an embrace of the latest technologies.

There are recurrent themes that have surfaced in his projects over the decades. A focus of his early work was transparency and dematerialization. The Institut du Monde Arabe (1981–1987) centers on an inspired use of glass, yet that project, a museum/foundation, was the beginning of a series of projects in or related to the Middle East. A new exploratory field entered Nouvel's design vocabulary as he incorporated representation to his work. Nouvel luxuriously used

glass, but instead of being transparent, it is a canvas on which he presented a variety of geometric motifs related to the *mashrabiya* or Islamic wooden sunscreens. The project received an Aga Khan Award, and led to prominent projects in the Middle East, including the New Louvre, Abu Dhabi, and the National Museum of Qatar.

A project that similarly explored the theme of transparency in multiple ways is the Fondation Cartier (1991–1994), another museum and foundation. Glass is the dominant material, and Nouvel used it in ways that highlight its transparency, reflectivity, and delicacy. A glassed-in exhibit space has sliding glass walls. The steel and glass façade extends beyond the building, so that viewers see behind it not the building, but nature. There are frames that look like they contain glass, yet they contain the most transparent of materials: nothing. An exploration of glass as both material and metaphor, the corporate headquarters, gallery, and foundation is all lightness, which is often accomplished with its delicate detailing.

After the crisp modernism, and white palettes of the Institute du Monde Arabe and the Fondation Cartier, the architect's use of color in several projects came as a shock. His Serpentine Gallery temporary exhibition in London was dramatically all in red. The Torre Agbar in Barcelona is a weightier structure than Nouvel's other projects, made of concrete and aluminum, and is a riot of color. No one was prepared for what Nouvel devised for the Musée du Quai Branly, a non-Western arts museum in Paris (2006). It employed color inside and out, and was decidedly non-Western in the non-linear layout of the floor plan, and its reticence to present itself as a Parisian urban structure.

More recently, the Sofitel Vienna Stephansdom (2010) relies heavily on high tech. The modern five-star hotel employs sophisticated controls on its lighting and digital projections. With a combination of ceiling-mounted video panels, patterned ceilings, and clever use of lighting and the natural reflectivity of glass, visitors are never sure if what they are seeing is material or representational.

Modernity, technology, decoration, color, and something of the modern classicism of Mies van der Rohe, although reinterpreted in a twenty-first-century way—all figure into understanding the work of Jean Nouvel, whose firm is known as Ateliers Jean Nouvel. The website ArchDaily quotes the architect thus: "My interest has always been in an architecture which reflects the modernity of our epoch as opposed to the rethinking of historical references. My work deals with what is happening now."[118] The architect received the Pritzker Prize in 2008.

Major projects: Institute du Monde Arabe; Fondation Cartier; New Louvre, Abu Dhabi; Sofitel Vienna; Serpentine Gallery.

281
O'Brien, Thomas

281.1 **Thomas O'Brien**

Source: Photo by Michelle Arcila.

281.2 **Living room at the Academy, Bellport, New York (2012)**

Source: Laura Resen.

Born: New York, 1961
Location: United States
Occupation: interior designer, retailer
Movement: historicism

The interior designer O'Brien established himself as a major contributor to the fashion designer Ralph Lauren's branding efforts. In the mid-twentieth century, Nancy Lancaster and John Fowler updated the English country house; the success of Lauren's fashion empire is that he conceptually took off from that position, and lent an updated/American version of English country living to the fashion world. O'Brien, in turn, took Lauren's reinvigorated English country look back to the spatial and architectural realm.

Based in New York, O'Brien's design process involved making a vision of English country living contemporary; he made it more American, and of the moment, albeit rooted in history. His designs, mostly residential, are not literally historicist. He is traditional contemporary, a balancing act between the past and today that O'Brien furthered when he left Lauren's employ and set up his own business.[119]

He studied at Cooper Union, and was first known for creating textile designs. He then found himself in the Creative Services at Polo Ralph Lauren. The imprint of Lauren (which he himself was instrumental in crafting) can be seen in his designs, his publications, and his store. His most prominent early project was the Polo Ralph Lauren store on Madison Avenue. The store did not just house Polo products, but helped established the brand itself, resembling the home of the idealized customers of Polo products and fashion. O'Brien worked on several of the designer's residences, which established him as a prominent interior designer.

O'Brien built on this expertise when he established the firm Aero, in partnership with Bill Sofield in 1992. Through his store, design firm, and publications, O'Brien shows clients how to spatially and materially live the kind of life Lauren promotes in his fashions. Two projects show the firm's range and approach, one starting from tradition, the other from modernism. Litchfield, a colonial house in Connecticut, was refitted with a combination of expensive reproductions and antiques, a mixture of Queen Anne, Louis XV, and American colonial. The firm's website describes the project: "The style here is traditional, but in its sparseness and soft, meadow-like palette, it is also sympathetic with a modern perspective."[120] A West Village New York loft is modern, its owners collected Jean Prouvé furniture, but the effect is similar if edgier, as though its owners bought at least some of their modern classics at a flea market.

Aero is a design studio and a retail outlet.[121] The studio does mostly private residences, with some small commercial work (O'Brien and Sofield parted ways in 1996). Aero benefited from being in New York in the 1990s when people were moving into lofts, and hiring decorators for more studied and designed projects than previously when they were contented with raw space.

O'Brien has written two books, *American Modern* (2010) and *Aero: Beginning to Now* (2013).[122] The title of one chapter serves as an apt description of O'Brien's overall approach to design: "warm modern."

Major projects: Polo Ralph Lauren store, Madison Avenue; Ralph Lauren residence, Bedford, New York; author: *Aero: Beginning to New*; Lee Jofa textile; furniture for Hickory Chair.

282
Ora Ïto

282.1 **Vahina Giocante with the designer, Ora Ïto (right)**

Source: Featureflash Photo Agency/Shutterstock.com.

Born: Marseille, France, 1977
Location: France
Occupation: product designer
Movement: twenty-first century

Né Ito Morabito, the designer had as auspicious a debut as the design world has seen. At the age of 19, having dropped out of school, but committed to the design field, he realized that he lacked clients and money. He took advantage of the web as a potential site for unrealized projects, and created a series of virtual products that he developed and advertised, an audacious campaign created for companies whose brands he "hijacked"; the designs never existed except in Ïto's mind—and on the Internet. He designed a Louis Vuitton backpack, an Apple computer camouflage carrying case, a Nike trainer made of plywood, and a Gucci store whose cross-section formed the letter "G"—all without the knowledge or permission of the famous design houses. When enthusiastic customers started pouring into the real establishments inquiring about the "virtual products," the parent companies took notice.

Ïto's timing was auspicious. An act that could have landed him in court caught the companies' attention. He appeared on the scene when major design houses were trying to build their web presence and engage a new generation of customers; Ora Ïto pointed the way. His brash methods initially generated negative publicity; he was called an iconoclast, Peter Pan, or *enfant terrible*. Any suspicions that he might be a flash in the pan, however, have long evaporated. Just one of the many projects that followed was a futuristic showroom for Toyota in 2004. A great quantity of curved white Corian served as a backdrop for cars, all in red. The effect made the otherwise staid automobiles stand out. Photographs of the high-contrast showroom resemble computer renderings, an attribute of many of Ïto's projects, in which the renderings look real, and the actual spaces look virtual. A bottle for Guerlain's perfume Idylle (2009) was similarly consistent with the brand, contemporary and elegant.

282.2 **2010 Milan International Furniture Fair exhibit display (2010)**

Source: Vittorio Zunino Celotto/Staff.

He meant his Vuitton backpack as a joke, covered with the company's famous logo, but eventually the company did produce one.

The son of the jewelry designer Pascal Morabito, he has similarly become known for crafting intricate small items, although in a contemporary vein. He successfully moved into mobile electronics, with iPhone cases and headphones. He has designed packaging for cosmetic companies, including Guerlain. Most of his interior work is an extension of his work as an industrial designer, a combination of futurism and functionalism with a slight sense of humor.[123] Into his second decade as a designer, still young, he is now the darling of the major fashion and design houses whose brands he used to mock.

Major projects: Pathé Beaugrenelle Cinema; Hotel Odyssey; Mobility line of mobile electronics; UFO lounge seating for Vondom.

283
Parente, Rodolphe

Born: Besançon, France, 1980
Location: France
Occupation: interior designer
Movement: twenty-first century

Inspired by the work of famous French interior designers such as Pierre Chareau, Rodolphe Parente decided to study interior design and product design. A graduate from the École Nationale des Beaux Arts of Dijon, he then studied at the École Supérieure des Arts Décoratifs of Strasbourg. Parente completed his education in product design in Lausanne. He started his career working for Andrée Putman in Paris. This is not just an element of his biography, for he represents the generation that followed in the footsteps of the great designers of the French new wave, a group that includes his one-time boss and Philippe Starck.

In Putman's office he was in charge of several prominent projects. His furniture designs included the Morgans chair for Emeco, and a furniture collection for Poltrona Frau. The Morgans chair looks like a standard issue metal chair found on military sites, only it comes in polished metal, and has a sharper silhouette. Larger projects under Putman's direction included the Anne Fontaine store in New York, and the refurbishment of the Morgans Hotel, New York, in 1984. The latter generated hordes of publicity, and was a significant moment in the establishment of the successful "boutique hotel" prototype (the Morgans and Starck's Paramount Hotel are the monuments in the class). The Morgans Hotel has a black, white, and grey color scheme, and makes references to Art Deco design in a decidedly late twentieth-century way. For the hospitality sector, the Morgans changed the direction of hotel design and introduced a style of decorating known as "retro chic." Afterwards, Parente worked as artistic director for Malherbe Retail where he worked on the development of new commercial identities for iconic brands including Christian Dior, Estée Lauder, and Sephora.

Once he established Rodolphe Parente Architecture and Design, he has continued to promote his expertise in the retail sector. He attracts clients who appreciate his sense of detail and search for construction of the highest quality. His clients see in his work an opportunity to further develop their brand and not simply build out a functional space. One could think that his Concrete Flat (2015) is an example of minimalism in the residential sector, with its concrete walls, ceilings, and shelves—but for one exception: it has an intense red mahogany floor, and polished brass furniture and architectural detailing. Dana Hughes exuberantly described one of Parente's infrequent residential projects: "tiny in size but huge on big style and unique personality, perfectly balancing the raw with the bling, the classical with kitsch."[124]

The work force at Rodolphe Parente Architecture Design includes artistic directors, interior designers, and designers who embark on innovative collaborations with their brand-savvy clients. Parente's clients are demanding well-known retail companies who are confident of the firm's handling of their image. The firm emphasizes that interior design for retail is not an expense, but an activity that adds value. The firm provides artistic direction, interior design, retail design, commercial architecture, identity and brand value, scenographic arrangements, custom furniture, and graphics.

Major projects: window designs for Giorgio Armani; interior design for Helena Rubinstein; packaging for Veuve Clicquot; interior design for Le Coq Sportif.

284
Pawson, John

284.1 **John Pawson (2010)**

Source: VIEW Pictures Ltd/Alamy Stock Photo.

Born: Halifax, United Kingdom, 1949
Location: United Kingdom
Occupation: architect, industrial designer
Movement: twenty-first century

British designer John Pawson is a rare designer whose projects fit a label, perfectly. He titled the book of his work *Minimum*, published in 1996, and interviews with him inevitably mention minimalism. He started out working at the family textile mill before venturing to Japan for four years teaching English. His stay in Japan was the foundation of developing his pared down design aesthetic, particularly his stint at Japanese designer Shiro Kuramata's studio. He has also worked with famed designers Gae Aulenti and Ettore Sottsass, although his work bears few traces of the latter's iconoclastic Memphis Group. Pawson studied formal architecture late in life at the Architectural Association in the 1970s, and its modernist imprint on his work is clear. He left after two years to open his studio in 1981, so technically he is not an architect but a designer.

He explains his particular slice of modernism as an attempt to reduce designs down to only what is necessary, saying "The minimum could be defined as the perfection that an artifact achieves when it is no longer possible to improve it by subtraction."[125] His writings explore architectural simplicity as the result of permutations of volume and light. Many of his interior designs use understated white, black, and gray color palettes with simple materials, common and expensive. His Cathay Pacific Lounge at the Hong Kong Airport gave him critical acclaim with its private enclaves, warm wood, and clean-lined contrast of dark granite and light exterior glass facade. The Tetsuka House in Tokyo (2003–2005) used simple planar elements, and harkens back to his studies of Japanese design. Minimalism, with which he is inevitably associated, for Pawson means a lot of white, materials in their natural state, and simple forms that bely the complicated detailing that is sometimes necessary to achieve them. For Pawson, technology and construction are to be hidden in deference to the effects of surface, volume, and light.

284.2 **St. Moritz church in Augsburg, Germany (2013)**

Source: Jorg Hackemann/Shutterstock.com.

Thus far there are two strands of work in his *oeuvre*: houses for wealthy clients who appreciate—and can pay for—his spare aesthetic (and who occasionally defy his banishment of sofas, a furniture type he finds superfluous); and somewhat incongruously, a series of churches or monasteries. In his religious structures, renovations and ground-up, the austere interiors and indirect lighting take on new meanings. For the Abbey of Our Lady of Nový Dvůr in the Czech Republic (1999), Pawson renovated a dilapidated twelfth-century cloister. He built a new abbey church, and built or renovated a number of satellite buildings. The stark interiors are composed of spartan walls, ceilings, and floors, with ostentatiously unfussy detailing (no bases or other moldings), and natural and ambient light with no visible fixtures. The clarity of the all-white rooms results in a series of transcendent spaces that symbolize the lives of monks, with a focus on spirituality and quiet reflection.

Pawson has designed for B&B Italia, Bulthaup, Calvin Klein, and Marks & Spencer. He has done some product designing, such as a line of cookware for Demeyere. He designed two yachts, the Baracuda Ketch and the B60 Sloop, all with his trademark stringent modernism. About his work with historic structures, he said "I've always seen my role here as retuning the existing architecture, so people can experience what is already there in a fresh way."[126]

Major projects: Calvin Klein flagship store; Cathay Pacific Airport Lounge, Hong Kong; Cistercian Monastery of Our Lady of Novy Dvur; Casa Neuendorf; London Design Museum.

285
Pomeroy, Jason

285.1 **Jason Pomeroy**

Source: Photo by Robert Such. Courtesy of Pomeroy Studio.

285.2 **B House, Singapore (2016)**

Source: Photo by Robert Such. Courtesy of Pomeroy Studio.

Born: London, United Kingdom, 1974
Location: Singapore
Occupation: architect, interior designer, television host
Movement: twenty-first century

Jason Pomeroy is an award-winning British-registered architect, and founder and principal of Singapore-based eco-architecture firm, Pomeroy Studio. He graduated with bachelor's and post-graduate degrees with distinction from the Canterbury School of Architecture, earned his master's degree from Cambridge University, and has authored two books, *The Skycourt and Skygarden: Greening the Urban Habitat* (2014) and *Idea House: Future Tropical Living Today* (2011).

After moving to Asia in 2008 Pomeroy successfully established Broadway Malyan's Singapore office. He then struck out on his own when he established Pomeroy Studio. He has conceptualized and designed some of the region's leading projects, including South East Asia's first carbon neutral prototype home (the Idea House, Malaysia), Singapore's first carbon-negative house (the B House, 2015), the tallest residential building in the Philippines (Trump Tower Manila, 2016), and the largest eco-friendly development in the former colonial town of Johor, Malaysia (the 247-acre Newpark masterplan).

Pomeroy's design philosophies are based on rigorous academic research, three fields of which underpin his studio's design works: zero energy development, modular construction, and vertical urban theory. The Idea House was the beneficiary of years of research, and incorporated rainwater harvesting, recycled water, solar panels, and natural ventilation. The real estate developer Sime Darby funded it, so it employs stylish aesthetics that sell in the high-end residential marketplace in Asia. On its exterior, a continuous orange band starts at the ground, then curves and sways to form walls, floor, and roof.

A generous open-plan living space with full-height glass walls produced an expansive volume just waiting to be filled with contemporary furniture. Pomeroy created a further iteration of it, the Tropic Passive House, in 2014. Both projects prove that the popular aesthetics that dominate contemporary design magazines can be consistent with sustainable building. Pomeroy's projects range from the micro-scale of houses to the macro-scale of a city, and he has disseminated his findings in journals, papers, events, and lectures in universities around the world. The architect also reaches a popular audience for his insights through his television show, "City Time Traveller," on one of the region's largest broadcasters, Channel NewsAsia. The show features the world's great cities and highlights how lessons of the past have been reinterpreted in the present, and can help future sustainable development.

285.3 **B House, Singapore (2016)**

Source: Photo by Robert Such. Courtesy of Pomeroy Studio.

In addition to providing the strategic vision and creative direction for his firm, he speaks publicly about green design, focusing on sustainability in urbanized environments, and with a geographical focus on Asia's mega-cities. In one appearance he said "Cities rock my boat," and that passion is seen in his efforts to synthesize multiple approaches and technological solutions into a theory that addresses high-rise construction.

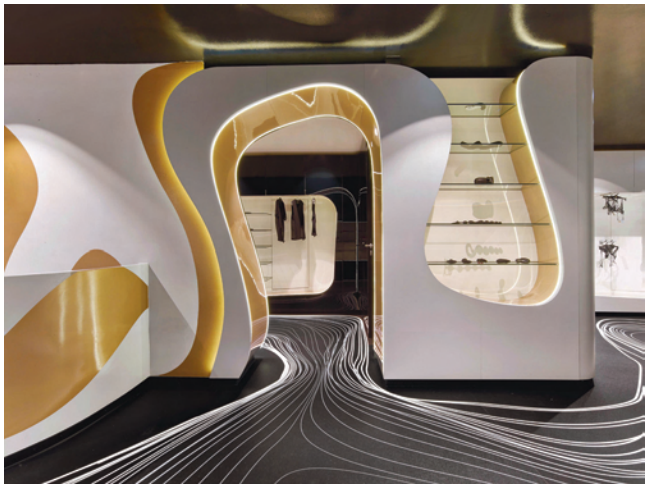
He has taught at universities around the world, and is a Special Professor at the University of Nottingham. He sits on the board of the Council of Tall Buildings and is an active member of the Singapore Green Building Council. The eco-architect was a featured speaker at TEDx Singapore. He ended his talk, energetically encouraging his audience to distill the lessons of the past, and design for the present, in order to disseminate this knowledge to future generations. In short, Pomeroy celebrates "going green, and going vertical."

Major projects: Idea House; Trump Tower Manila; Vision Valley Malaysia; *City Time Traveller.*

286
Rashid, Karim

286.1 **Karim Rashid**

Source: BANDO E&C co. Ltd.



286.2 **Fun Factory, Munich, Germany (2014)**

Source: Courtesy Karim Rashid Inc. Photo by Eric Laignel.

Born: Cairo, Egypt, 1960
Location: Egypt, Netherlands, United States
Occupation: furniture maker, industrial designer, interior designer
Movement: twenty-first century

Rashid was born in Cairo to a British mother and an Egyptian father who worked for Cairo Television as an art director. Growing up in Europe and then Toronto, Rashid became interested in fashion and design. He graduated from Carleton University in Ottawa, Canada in 1982 where he studied industrial design and went on to his graduate studies in Naples with the groundbreaking designer Ettore Sottsass. Designer Ward Bennett was an early adapter of the high-tech idiom, although always at pains to make his designs elegant. Rashid had no qualms about the brusquer qualities of high tech, and many of his pieces are purposely outrageous.

After his schooling, he went to Milan to work at Rodolfo Bonetto Studio and then worked for seven years with KAN Industrial Designers back in Canada. He also cofounded Babel fashion collection and designed some pieces from 1985–1991. In 1992 he moved to New York City where he began his design studio, which expanded in 2010 to a location in Amsterdam.

Known for his vast array of designs, Rashid has created works in furniture, products, interiors, lighting, branding, fashion, packaging, and art. He uses bright colors in amorphous, curving shapes infused with a sense of playfulness. His design identity has been steady throughout his career and he questions the traditional objects or spaces in our lives and reimages them with his futuristic designs.

With over 3,000 designs in production, Rashid brings design to every aspect of life through products. His work ranges from the affordable designs for all like the Bobble water bottle, Garbo waste can, and Method soap packaging to the higher-end products like

designs for Swarovski. He also does branding work for companies. Some of his notable furniture designs include the indoor and outdoor chair Juga and the affordable, stackable Oh chair for Umbra. His extensive client list includes Audi, Alessi, 3M, Samsung, Prada, Abet Laminati, Kenzo, Estee Lauder, and Fabbian.

Rashid also designs interiors for the hospitality, residential, civic, and retail sectors.[127] The Morimoto Restaurant in Philadelphia is one of Rashid's most important interiors. Created for famed Chef Masaharu Morimoto, the space is designed in the designer's signature style of organic shapes and use of color, with Japanese influences like the use of dark bamboo. Below the curving wood ceiling, glass tables sit that can change color and totally transform the space. Some of his other notable interior projects include the Semiramis Hotel in Athens, the Nhow Hotel in Berlin, and the Universita Metro in Naples. The latter made its debut in 2011, and demonstrates the designer's mad-rush into the digital realm, what he calls the third technological revolution. A riot of color and patterns, some printed on floor tiles, others changing via rolling LED programming.

Rashid has taught at Philadelphia's University of Arts, the Rhode Island School of Design, and the Pratt Institute in New York and lectures worldwide. He was awarded honorary Doctorates form the OCAD, Toronto and the Corcoran College of Art & Design, Washington. His work is featured in the permanent collections of numerous museums. He has received many awards such as the Red Dot award, IDSA Industrial Design Excellence award, and the I.D. Magazine Annual Design Review. Some of his published monographs are *Sketch*, *KarimSpace*, *Design Your Self*, and *I Want to Change the World*. With work in over 40 countries, Rashid continues to bring his unique aesthetic to the world to change the human experience with design, and lives up to the *New York Post's* description of him as a "Tattooed bad-boy industrial designer."

Major projects: Juga chair; Bata Shoe Museum; Garbo waste can; Oh chair for Umbra; Morimoto Restaurant; Semiramis Hotel.

286.3 **Fun Factory, Munich, Germany (2014)**

Source: Courtesy Karim Rashid Inc. Photo by Eric Laignel.

287
Rockwell, David

287.1 **David Rockwell**

Source: Courtesy Rockwell Group.

287.2 **Andaz Maui Resort, Wailea, Hawaii (2014)**

Source: Courtesy Rockwell Group.

Born: Chicago, Illinois, 1956
Location: United States
Occupation: architect, interior designer
Movement: twenty-first century

Long before turning his attention to architecture and hospitality interiors, Rockwell harbored a fascination with immersive environments. Growing up in the United States and Guadalajara, Mexico, he was a child of the theater; his mother, a vaudeville dancer and choreographer cast her son in community repertory productions. His passion for theater and eye for the color and spectacle of Mexico are evident in his practice. He studied architecture at Syracuse University and the Architectural Association, London.

He founded Rockwell Group in 1984, a 250-person, cross-disciplinary architecture and design practice based in New York City with satellite offices in Madrid and Shanghai. Inspired by theater, technology, and high-end craft, the firm creates a unique narrative for their projects, ranging from restaurants, hotels, airport terminals, and hospitals, to festivals, museum exhibitions, and Broadway sets. Rockwell described the firm's focus as being at the intersection of "entertainment, architecture, hospitality, and public space."

There was a distinct shift in the demands restauranteurs made on designers in the 1990s. Customers had more money and less time, so an evening out was to become an immersive experience, with celebrity chefs, mixologists, and high-end theatrical décor. The moment for the Rockwell Group had arrived. His projects have rich materials and a dramatic design sense that starts with entrances that resemble nightclubs more than eateries. For the design of the Chefs Club by Food & Wine project in New York City (2014) he dramatically contrasted natural materials of warm wood, leather, and brass with concrete. The firm also designed employee uniforms, menus, and graphics. The restaurant was a rotating showcase of acclaimed chefs with a theatrical open kitchen.

The giant space of TAO Downtown, New York (2013) achieved its theatricality in a different way: a Quan Yin statue at one end has moving arms. The other end features a three-tiered staircase, recognizing that making an entrance by way of a grand piece of vertical circulation makes the staircase a place to be seen. A serene reclining Buddha at the top of the stairs oversees everything that is happening in the reconceptualized ballroom space.

Rockwell's numerous honors include the 2008 National Design Award from the Cooper-Hewitt National Design Museum for outstanding achievement in Interior Design and three Tony Award nominations for Best Scenic Design. He is a Fellow of the American Institute of Architects. He is the author of *What If…? The Architecture and Design of David Rockwell* (2014); *Spectacle*, a book examining the history and public fascination with larger-than life manmade events co-written with Bruce Mau (2006); and *Pleasure: The Architecture and Design of Rockwell Group* (2002). The word spectacle aptly describes the designs of many of the Rockwell Group's restaurants, used sometimes as a compliment, sometimes less so. The group's design for the Nobu Hotel Caesars Palace in Las Vegas is an extension of the acclaimed restaurant's modern Eastern influenced interiors. The hotel is complete with luxury penthouses, an outdoor terrace, and a 325-seat restaurant downstairs featuring upholstered dining pod screens, statement lighting, and bright red accents. Rockwell Group has been particularly successful in the highly competitive environment of Las Vegas, managing to stand out in a city with no shortage of eye-catching entertainment. The writer David Sokol termed Rockwell's maximalist designs as "pleasure laboratories."

Major projects: Academy Awards set; JetBlue Terminal; set designs for *Hairspray*, *Houdini*, *Kinky Boots*, and *Side Show*; Nobu hotels and restaurants worldwide; W Hotels; Vong Restaurant.

287.3 **Chef's Club, New York, New York (2014)**

Source: Courtesy Rockwell Group.

288
Rottet, Lauren

288.1 **Lauren Rottet**

Source: Courtesy Rottet Studio.

Born: Waco, Texas, 1956
Location: United States
Occupation: interior designer
Movement: twenty-first century

Lauren Rottet began her studies in art and pre-med, but transferred to major in architecture at the University of Texas. After graduation she worked at residential design firm Fisher Friedman Associates in San Francisco and Skidmore, Owings, & Merrill (SOM) in Chicago focusing on office design. She moved to Texas and worked as a senior designer with SOM and then in Los Angeles to start their interiors division. She created an architecture and interiors firm with fellow SOM partners and in 2008 began her own practice, Rottet Studio. The firm is known for its hospitality and corporate designs and has offices across the United States and Asia. Her highly sophisticated design sense seems more European than American, and in step with Shirine Zirak and Nini Andrade Silva who mastered the art of the twenty-first-century boutique hotel.

Her interiors showcase a modern and refined style that rely on luxurious materials.[128] Her hotel designs, including Loews Regency and St. Regis Aspen Resort, are often high end and glamorous with custom artwork and millwork elements. The Surrey Hotel project relied on interesting, unexpected art pieces to keep the interiors fresh, and Rottet hand sketched many of the custom elements that act as statement pieces such as an armoire with graffiti style writing. Her corporate designs are more restrained, but similarly focus on quality materials and attention to detail. She has designed sleek, clean-lined furniture and products working with Bernhardt, Decca, Steelcase, Brayton, and Halcon. Her designs have been awarded four gold medals for the Best of NeoCon.

The 393-room James Royal Palm Hotel, Miami Beach, was a renovation and expansion of an Art Deco building. Rottet's interiors had bright colors in the public rooms, including cherry red, turquoise, and grass green. The project exhibited her freedom to

incorporate classic modern pieces, by Charles and Ray Eames and Hans Wagner, with contemporary pieces of high tech by Ron Arad. She focuses a lot on the art, both in selecting it, and using artworks to inspire her interiors, in the color schemes and in forms. Underscoring her method of picturing the hotel's users, she described the hotel as "Virginia Woolf and Jean-Michel Basquiat meet on the beach, then go back to the hotel to talk."[129]

Rottet is the first woman to be honored with the College of Fellows status by both the American Institute of Architects and the International Interior Design Association. She is a Lifetime Appointee to the US General Services Administration's National Register of Peer Professionals and has been inducted into the *Interior Design* Hall of Fame and an Inaugural Member of the Women in Design Hall of Fame.

288.2 **The Surrey, New York, New York (2009)**

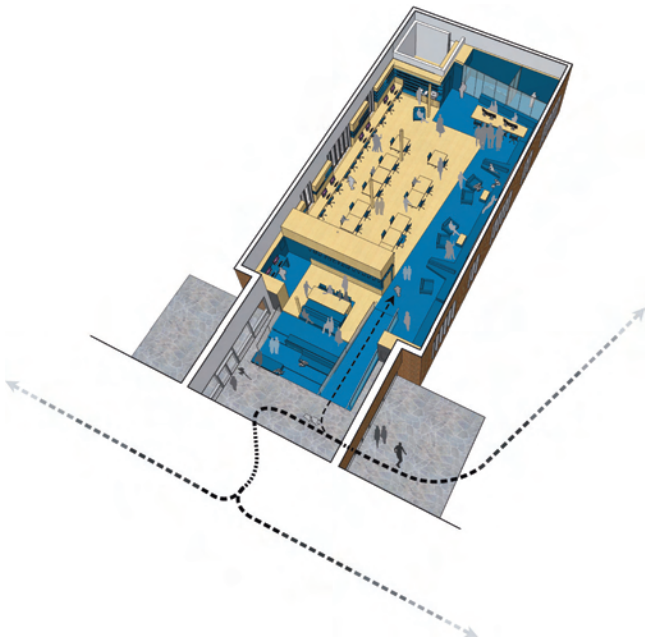
Source: Courtesy Rottet Studio.

Major projects: Surrey Hotel, New York; St. Regis Resort renovation, Aspen; Presidential Bungalows at the Beverly Hills Hotel; Shift collection for Bernhardt; Attache collection for Halcon.

289
Sanders, Joel

289.1 **Joel Sanders**

Source: Courtesy Joel Sanders Architect.



289.2 **Julian Street Library process diagram, Princeton, New Jersey (2012)**

Source: Courtesy Joel Sanders Architect.

Born: 1956
Location: United States
Occupation: interior designer
Movement: twenty-first century

Sanders studied architecture at Columbia University and opened Joel Sanders Architect headquartered in New York. The firm focuses on commercial and residential interiors, housing, and public parks, using speculative design strategies, research, and a sustainable approach to design unique spaces. He is a rare figure to make sound an element of his ultra-modern and tech-laden interiors. He is tech savvy, and employs the most recent ideas from collaborative spaces to nesting. Digital technology is important to Sanders' method, but it isn't something that he triumphs as a structural element of construction: as with sound, he is more interested in its effects on users.[130]

The firm's interior designs are marked by bright, bold colors and graphic elements. The University of Pennsylvania Education Commons (2012) is a lounge underneath the bleachers of a stadium. The space is formed by a sweeping acoustical white ceiling cloud that masks noise; a bright sky blue is used throughout the space on furniture upholstery and columns. There are armchairs and ottomans by Yves Béhar, but just as many students choose to stretch out on the floor, a form of relaxation encouraged by the space's casual vibe. Needless to say, there are electrical outlets everywhere, and the WiFi is strong. Technology and media, acoustics, and social gathering spaces are explored in many of the firm's interiors. For the University of Virginia Sound Lounge at the School of Architecture, Sanders created environments under three separate cone forms. Each cone has Holosonic speakers inside of them that project isolated auditory experiences to the seating area below; users can design their own soundscapes of playlists, lectures, or broadcasts.

A 2010 two-story penthouse for YouTube founder Steve Chen was done in collaboration with interior designer Melissa Winn. The 3,200 SF space is classically modern, with an all-neutral color palette whose only color is a pale blue exterior band that regularizes an uneven mix of windows. In a project mostly devoid of attention-getting details, one in the kitchen stands out: the poured concrete floor folds upwards to become a banquette seating, and again to serve as the kitchen counter. Considering the client, the project is appropriately high tech in its electrical devices, lighting, digital art, data supply, and automatic controls. Yet it does not herald its high-tech credentials as does a Norman Foster project. Designers reveal themselves stylistically with the furniture they specify: some rely on the modern classics of Mies, Le Corbusier, and Alvar Aalto. A looser, more contemporary take on modernism is represented by Sanders' selection of pieces for Chen by Eero Aarnio and Antonio Citterio.

The architect served as Professor of Architecture at Yale, Assistant Professor at Princeton University, and Director of the Graduate Program in Architecture at Parsons School of Design. The firm has won AIA Chapter Design Awards. Sanders has edited and written numerous books and articles on art and design and his drawings and models are housed in permanent collections of MoMa and the Carnegie Museum.

Major projects: The Commons; House on Mount Merino; Media Lounge at Yale University Art Gallery; 2012 Olympic Equestrian Center; Seongbukdong residences.

290
Silva, Nini Andrade

290.1 **Nini Andrade Silva**

Source: Photo by Filipe Pombo.

290.2 **BOG Hotel, Bogota, Colombia (2013)**

Source: Photo by Kiko Kairuz.

Born: Funchal (Madeira Island), Portugal, 1962
Location: Portugal
Occupation: interior designer
Movement: twenty-first century

Silva studied interior design and painting at the Instituto des Artes Visuais, Design e Marketing (IADE) in Lisbon. She worked with historicist designer David Easton before beginning her company Esboco Interiors, Ltd. in 1991 and in 2000 Atelier Nini Andrade Silva, focusing on architecture and interior design. In the wake of postmodernism, there were multiple routes of establishing one's relationship to modernism. Some followed its precepts faithfully (Richard Meier); some went in a brutalist or minimalist direction (Isay Weinfield); the boutique direction, represented by Phillippe Starck and countless others, is more indicative of Silva's work. Decidely contemporary, with a sense of surprise or wit, her work is not over the top or irreverent, but glamorously playful.

Her Atelier focuses on the international hospitality market. In the Hotel Teatro in Porto she incorporated her love of theater by creating a dramatic space with elaborate drapery, bronze and gold details, and Art Deco references. It is contrasted with the Fontana Park Hotel, Lisbon (2009), which features clean, modern lines and a contrasting black and white color palette with limited pops of colors.

Reminiscent of John Pawson's work with historical structures, interior views of the Fontana Park are so uncompromisingly modern that they give scant hint that the thoroughly revamped hotel resides inside a 1908 foundry. It is one of those projects, more frequent in Europe than elsewhere, where the designer unapologetically responds to a historic building of minor reputation by zooming off in the opposite direction. It has 139 rooms in black, white, and gray spread over seven floors. It mostly eschews trendy design moves, with the exception of sparse accents in vibrant color: green carpet in the foyer, and a violet partition in the bar. Statement furniture pieces and light fixtures add sculptural artistic statements to the space. Silva herself has designed a number of contemporary furniture pieces, low-slung pieces in swerving shapes, including a sofa for her Hotel Teatro project.

Another project from 2009, the Vine Hotel in Madeira, uses the same contemporary, restrained, approach but expands the color palette. To the neutral materials foundation of the project, Silva adds browns, greens and purple, in somber hues; the colors are a direct reference to the colors of the region's namesake wine.

Another interest of Silva's is painting, and her work is shown at museums across the globe. She was named Ambassador Representative of the Autonomous Region of Madeira and Degree of Officer of the Order of Infante D. Henrique by the Portuguese State and is an ambassador of Portuguese culture and design, lecturing around the world.

Major projects: Hotel Teatro; Vine Hotel; Fontana Park Hotel; Aquapura Douro Valley Hotel; Taylors University Lakeside, Malaysia.

291
Szenasy, Susan

291.1 **Portrait of Susan Szenasy**

Source: Courtesy Susan Szenasy.

291.2 **Metropolis Magazine cover (2016)**

Source: Courtesy Susan Szenasy.

Location: United States
Occupation: writer
Movement: twentieth century, twenty-first century

In 1986 Susan S. Szenasy was named chief editor of *Metropolis*, the New York-based magazine of architecture, culture, and design. During her years as editor, the magazine has gained international recognition and won numerous awards. As editor, Szenasy turned the focus of a design journal from highlighting projects to addressing important issues, including technology and the environment.

She holds a master's degree in modern European history from Rutgers University, honorary doctorates from Kendall College of Art and Design, the Art Center College of Design, and the Pacific Northwest College of Art. Szenasy's training in design journalism was on

the job. Beginning with *Interiors Magazine*, she rose from a junior position of editorial assistant to senior editor; then she was named chief editor of *Residential Interiors*, a short-lived offspring of *Interiors*.

She has written several books on design, including *The Home and Light*. She teaches design history and design ethics at New York's Parsons School of Design. She is a frequent lecturer and panel moderator on broad-ranging design topics, and the guiding light behind *Metropolis'* Conferences (which she also facilitates), including Wonderbrands, Teaching Green, and Design Entrepreneurs. Underscoring her personal commitment to the social good a designer can do, she was a major force behind R.Dot (Rebuild Downtown Our Town), a coalition of New Yorkers who came together after the 9/11 tragedies.

She is internationally recognized as an authority on sustainability. Szenasy sits on the boards of the Council for Interior Design Accreditation, FIT Interior Design, the Center for Architecture, and the Landscape Architecture Foundation. She has been honored with awards from the major design and architecture organizations, AIA, ASID, ASLA, and IIDA. Szenasy was a 2007 recipient of the Civitas August Heckscher Award for Community Service.

The woman who has overseen *Metropolis*' successful move into the digital realm and social media is herself a regular commentator on daily issues where design could have an impact, addressing issues large and small. Recently she looked at an installation of automated customs kiosks and lamented: "Clearly, this is not what all the hype about automated immigration kiosks promised us: a quick, comfortable, seamless, pleasant homecoming. What went wrong?"[131] Her most recent book is a collection of her writings, *Szenasy, Design Advocate* (2014), which brings together editorials, reviews, stories, profiles, lectures, and commencement addresses, all peppered with Szenasy's honest, thought-provoking, and challenging opinions.

Major projects: editorships*: Interiors*, *Residential Interiors*, *Metropolis.*

292
Thun, Matteo

292.1 **Matteo Thun**

Source: Photo by Nacho Alegre.

Born: Bolzano, Italy, 1952
Location: Italy
Occupation: architect, interior designer
Movement: postmodernism, twenty-first century

Matteo Thun attended the Salzburg Academy and the University of Florence. He co-founded Sottsass Associati and the Memphis Group with Ettore Sottsass, working as partner of the firm from 1980–1984. He designed numerous objects including ceramics, lamps, and vases in the Memphis tradition. The group's co-founders, admirers of pop art, sought a focus for products outside of "good design," and explored color, shape, and proportion as a means to create visual excitement. Sometimes they used forms arbitrarily, which garnered attention if not always admiration. The movement was famously described as "a shotgun wedding between Bauhaus and Fisher-Price."[132] Thun designed a bed that resembles a boxing arena, and a light fixture with represented bolts of electricity. It was an audacious short-lived movement that relied heavily on shock value. Thun's work since then is, in comparison, restrained, sleek, and contemporary. He started with a studio in Milan and formed Matteo Thun & Partners in 2001, focusing on architecture, interior, and product design.

The firm increasingly focuses on sustainability and long-lasting solutions, with material selections that are locally sourced and natural. Projects range from hospitality, health care, and commercial interiors to installations and product design. The playful Tam stool for Magis (2002) is a modern interpretation of African furniture. Its bright colors, bold geometric forms, and synthetic material show a relationship to his earlier Memphis style work although more refined. The Vigilius Mountain Resort (2001–2003) is a complete departure with its incorporation of nature, use of clean-lined linear elements, and natural materials.

Thun's work synthesizes multiple influences that seem irreconcilable, including a sophisticated modernity, scrappy vernacular traditions, and his Memphis roots. The Tortona 37 Complex in Milan (2009), a twenty-first-century take on a retail arcade, is a streamlined combination of showrooms, labs, and offices that has double height spaces, extensive spans of glass, modern materials and plenty of

white. In contrast, for the Longen Schlöder Winery/ Hotel (2013) he worked in an agricultural vernacular tradition, with stone and wooden structures that feature pitched roofs, and rolling barn doors. His interest in sustainability comes to the fore in his Bio Mass Power Plant (2009) in Schwendi, Germany. The building confirms what he wrote on his website that "burning wood and safeguarding nature are perfectly compatible."[133] A circular core of glass and steel is contained within a delicate lattice of larch wood, a detail that he has employed on multiple projects.

292.2 **Vigilius Mountan Resort, Lana, Italy (2008)**

Source: Courtesy Vigilius Mountain Resort.

The designer's Memphis roots occasionally reveal themselves in iconic uses of form. He can prominently locate a showerhead or a simple tree in the middle of an exceedingly formal composition (Binder Executive Pavilion), thereby drawing attention to an overlooked piece of hardware or botany. To look at his industrial designs, vases, teapots, and frying pans, design history informs his products as much a blank slate approach to functionalism. His Reggia tableware, with silk screens of Bernini's Apollo & Daphne, is pure Fornasetti. His Swarovski chandelier is not a fresh take on formal lighting; it looks like a chandelier. Thun has worked with Alessi, Flos, and Kartel, and as an art director for Swatch. He has taught design at the University of Applied Arts in Vienna. The firm has been awarded Compasso d'Oro awards, Red Dot Awards for product design, and has been featured in numerous publications.

Major projects: Tam-tam stools for Magis; Samoa washbasin for Catalano; Hilton Barcelona interiors; Nhow Hotel; Shoppi-Tivoli Shopping Mall.

293
Tsao and McKown

Tsao, Calvin and McKown, Zack

293.1 **Calvin Tsao and Zack McKown**

Source: Courtesy Tsao and McKown.

293.2 **Lumiere residences, Taipei, Taiwan (2012)**

Source: Photo by Ingmar Kurth.

Tsao, Calvin
Born: Hong Kong, China, 1952
McKown, Zack
Gaffney, South Carolina, 1952
Location: United States
Occupation: architects, interior designers, industrial designers
Movement: modernism, twenty-first century

Tsao and McKown is a firm that unusually focuses on interiors *and* urban design. The firm is adept at planning and large-scale development, architecture, interiors, furniture, and product design. Their version of modernism is one that seems a continuation of proportion, balance, and repose, not a repudiation of history but a part of it. Befitting the national origins of the firm's partners, some of their work is clearly enriched with an Asian sensitivity to material and form, although there practice is housed in New York. Most of their projects, large and small, are decidedly contemporary.

McKown received his bachelor's degree from the University of South Carolina, and his Master of Architecture from Harvard University. Tsao received his degrees from the University of California, Berkeley, and Harvard. Their first major commission was a

high-rise residential building in Shanghai, China in 1985. From the onset, the partners and their associates were determined to work across a wide range of project types and styles that spanned the globe.

Their urban design bona fides are sound. The Suntec City Singapore project is an urban development of 6,000,000 SF, of which they then designed 1.5 million SF of the 1.6 billion dollar project. The firm's current work includes the master planning of a suburban residential community outside Taipei; a 70 unit, high-end residential development in Hong Kong; and a holistic wellness-oriented hotel and residential retreat on a lake near Shanghai. Their Qingdao Agora (2012), includes a 30-story highrise. Its polygonal shape at once evokes the robust structural expression of Norman Foster, and the shapes of scholar rocks, which are traditional Chinese items of contemplation. The non-orthogonal floor plates and facades are further emphasized with a series of applied diagonal fins.

In addition, Tsao and McKown continue to undertake furniture, retail, and product design alongside multiple-family dwellings and private residences.

As the firm has grown, the partners have devoted considerable time to education and volunteer work. Tsao serves on the boards of the American Academy in Rome, and the Architectural League of New York and multiple activities for Harvard. In 2012 Mr. Tsao received a Museum of Chinese in America (MOCA) Legacy Award. McKown serves on the boards of the Design Trust for Public Space, and Scenic Hudson, two not-for-profits dedicated to improving public space in New York City. McKown also serves on the Advisory Board of the Bhutan Foundation (the firm currently has two projects in Bhutan). Demonstrating the breadth of their interests, they painstakingly restored a farmhouse in 2011, demonstrating their fondness for Shaker furniture and the designer Christopher Dresser.

They have been published in *Architectural Record*, *Metropolis*, *Architectural Digest* and *Interior Design*. One of the firm's most unusual projects is when they were hired to design a lipstick case for the high-end Japanese make-up line Shu Uemura. They spent as much time working on a single lipstick case as they did constructing an entire 15-story building. During the year that they developed the clear lipstick case for Rouge Unlimited, Tsao notes, "We built a 15-story building."[134]

Major projects: Virgin Atlantic Airways Lounge; tables for Donghia; Shu Uemura lipstick covers; Nai Lert Park Hotel, Bangkok; Acadia, Kuala Lumpur.

294
Urquiola, Patricia

294.1 **Patricia Urquiola**

Source: Photo by Alessandro Paderni.

294.2 **Antibodi chair**

Source: Photo by Alessandro Paderni.

Born: Oviedo, Spain, 1961
Location: Italy
Occupation: furniture maker, interior designer
Movement: twenty-first century

Spanish-born designer Patricia Urquiola studied architecture at the Universidad Politécnica de Madrid and the Politecnico di Milano where industrial designer Achille Castiglioni was her thesis advisor. Vico Magistretti and Piero Lissoni also mentored the early stages of her career. In multiple ways, Urquiola is taking the tradition of Castiglioni, Lissoni, and Magistretti into the twenty-first century. Her mentors were synonymous with the new Italy, and the new Italian design—the generation of designers in modernism's aftermath. She similarly works in a way that is not overly beholden to functionalism, and offers more regarding color, form, and wit than is found in Scandinavian design. She began designing furniture and started an interior architecture studio with architects M. De Renzio and E. Ramerino before founding Studio Urquiola in 2001. She is prolific in most all design arenas. Her projects demonstrate that being contemporary is not the same as being modern (she is the former), and that design for her is not a reductive process, but one rife with possibilities.

Urquiola designs furniture, lighting, carpets, jewelry, architecture, and interiors, many of the latter for hotels. Her user-driven designs aim at making designs functional and enjoyable; she said, "we should try to build an ethic that focuses on the pleasure of

using a product."[135] The emphasis on pleasure is where her work is distinct from the generation of Bauhaus designers. Manufacturing challenges are another force for her design, and she enjoys coming up with solutions to its parameters. Yet her work, which is not afraid of form per se, or even historicity, never approached the serial historicism of the Memphis Group, pop art, or postmodernism. Her very poofy sofas, Butterfly for B&B Italia, Love Me Tender sofa for Morosa, are attention-getting. One of her most famous and successful pieces, the Husk chair, looks like the offspring of a wing chair and a sleeping bag.

In concert with her contemporary Hella Jongerius, with whom she has collaborated for the International Furniture Fair in Cologne, materiality is a central focus in her work. Investigating the inherent properties of a material, and probing how that knowledge can inform the resulting designs, is central to her method. The Antibodi chair for Moroso is a lounge chair with origami-like wool-backed felt pieces. Her architectural education is evident in this robust structural design where the fabric replaces traditional cushioning. Her explorations on materiality lead to a concern with the tactility of her designs, resulting in mesh lamps, silicone covered stainless steel, rush, and quilted patterns. She has designed for the top furniture companies including Alessi, B&B Italia, Flos, Haworth, and Kartell.

While her studio in Milan relies heavily on white stucco, white resin, and white tile, and some projects prove that she is capable of sophisticated neutral color schemes, she does not shy away from color. Her interior and architectural projects include the Mandarin Oriental in Barcelona with a restrained array of muted colors and white 3D textured screens in the lobby. The Missoni flagship store reflects the clothing designer's signature zigzag pattern and bright colors.

Urquiola has been awarded the Gold Medal of Fine Arts and the Cross of the Order of Isabella from the Spanish Government, among other awards and her work is in the permanent collections of several design museums. She is at the forefront of product and furniture design, and is one of the most significant furniture designers of the late twentieth and early twenty-first centuries.

Major projects: Lowseat seating; Fjord armchair and stool; Clip bed; FLO chairs; Antibodi chair; Mandarin Oriental Hotel, Barcelona.

295
Viñas, Ghislaine

295.1 **Ghislaine Viñas**

Source: Photo by Jaime Viñas.

295.2 **Los Feliz House, Los Angeles, California (2014)**

Source: Courtesy Ghislaine Viñas, Photo by Art Gray.

Born: Egmond aan Zee, Netherlands, 1968
Location: United States, Netherlands
Occupation: interior designer
Movement: twenty-first century

Viñas was born in the Netherlands, grew up in South Africa, and moved to the United States to study interior design at Philadelphia University. And as she gleefully points out in her lively lectures, she has a French first name and, thanks to her husband, a Spanish last name. She began her interior design studio in New York in 1999 where she continues her practice, focusing on residential, commercial, and hospitality interior design as well as product design. Viñas injects a sense of fun into each project and she is known for her bold use of color.

Her studio's first project was an office/art gallery in the Starrett Lehigh Building in New York's Chelsea art district. She has been involved with residential projects across the country and in the Netherlands; she completed her first hospitality project in 2012. Her projects are marked with vibrant, saturated hues, reminiscent of David Hicks' colorful residential interiors, or the retail work of Melanie Kahane. Viñas' fearless and fresh use of color in contemporary environments has helped her to win Pantone and Benjamin Moore design competitions as well as the Inaugural NYCxDesign Award for best wallpaper. In the interiors of the Los Feliz House in Los Angeles, Viñas employed colorblocking, creating orange and blue for the children's spaces and hot pink for the master bedroom with equally interesting artwork and accessories.

Viñas' work can be seen in numerous publications and the loquacious designer has been involved with several design television shows. She has lectured across the country at universities and design-related events. She received the AIA Merit Award for Interior Architecture in 2005 and has been awarded multiple Interior Design Magazine awards.

Major projects: Florituak, Flavor Paper Shwe-Shwe and Wild Thing wallpaper; Loll Sunnyside outdoor furniture collection; Los Feliz House; Sky House, Happy Bones Coffee Shop; Sibling Entertainment.

296
Wearstler, Kelly

296.1 **Kelly Wearstler**

Source: Courtesy Kelly Wearstler.

296.2 **Tides South Beach, Miami, Florida (2008)**

Source: Courtesy Kelly Wearstler.

Born: Myrtle Beach, South Carolina, 1967
Location: United States
Occupation: interior designer
Movement: twenty-first century

The face of contemporary West Coast interior design, Wearstler is known for her bold, luxurious style and social media and branding prowess. Peter Haldeman of *Architectural Digest* described her as "fiercely glamorous" and having a "bedazzling, high-chroma style." She studied at the Massachusetts College of Art and New York's School of Visual Arts. In 1994, she opened KWID (Kelly Wearstler Interior Design).

Her commercial and residential designs take contemporary luxury to the hilt. She is capable of using playful colors: a magenta tiger-striped velvet sofa she selected sits in the home of a Los Angeles developer. Her designs approach but avoid being overly eccentric; she favors space-agey light fixtures, giant sculptures of shells (some of her own design), and she mixes classic modern and contemporary pieces, although she prefers the latter. The rigor to her projects

296.3 **Bergdorf Goodman, bar and restaurant, New York, New York (2007)**

Source: Photo by Annie Schlechter.

comes from restrained color and material selections: she uses neutrals, picking black and white, or greys and browns, as a backdrop to an assemblage of furniture, materials, and artworks. Despite their rampant eclecticism, her spaces are not cluttered, for she is thankfully more Michael Taylor than Tony Duquette. She favors low-slung, overscaled upholstered pieces, with the result that her designs look like tasteful reconsiderations of the 1970s. She uses enough named pieces of art and furniture that if her clients want to name-drop, and one suspects that they do, they can rattle off "Mario Bellini, Pedro Friedeberg, and Jean de Merry." For clients with historic properties, from a Georgian revival 1930s mansion to a mid-century hotel, Wearstler proudly strips them down to the studs, and starts over.

Sea-glass green and turquoise are favorite colors, and dominate the interiors of her husband's Avalon Hotel, Beverly Hills (1999).[136] Oversized furnishings and objects of art result in a fresh take on the mid-century design of the building. In the residential sector, she caters to a clientele who seek apartment-sized wardrobes and baths, where she helpfully points out "You can have your friends over, talk on the phone, use the computer, go shopping—all in your closet."[137]

Wearstler designs heroically scaled furniture, home, and fashion collections and has worked with Bergdorf Goodman and Lee Jofa. She sells her designs, furniture and sculpture, and vintage pieces from global travels, in her flagship boutique on Melrose Avenue in Los Angeles. *Modern Glamour: The Art of Unexpected Style; Domicilium Decoratus*; and *Rhapsody* are among her publications.[138] For a profile in *House Beautiful*, Wearstler wore her journalist's hat and described Kishani Perera's bedroom as "Glimmery and rocker-y glam." She noted that the fellow LA designer's décor matched her wardrobe—it was intended as a compliment. Fans follow Wearstler on her blog MyVibeMyLife. She has been a judge on the television series "Top Design" and has appeared on *Vogue's* Best Dressed List, activities that beg comparison to another Kelly, namely Kelly Hoppen. Yet Wearstler's style is more audacious. *Metropolitan Home* wrote: "Like an inspired and confidant party-giver, Wearstler knows that mixing it up—all eras, attitudes, materials, textures—will deliver the most thrilling results."[139] Just one of the many pieces that enlivens her beach house is a vintage pouf, upholstered with acid-washed cowhide and flecked with gold.

Major projects: Viceroy (Anguilla, Santa Monica, Miami, Palm Springs); the Avalon Hotel; Bergdorf Goodman Restaurant.

297
Weinfeld, Isay

297.1 **Isay Weinfeld**

Source: Photo by Bob Wolfenson.

297.2 **Hotel Fasano, São Paulo, Brazil (2003)**

Source: Photo by Fernando Guerra.

Born: São Paulo, Brazil, 1952
Location: Brazil
Occupation: architect, interior designer
Movement: twenty-first century

Isay Weinfeld studied at Universidade Presbiteriana Mackenzie. He is the head architect of his eponymous studio in São Paulo, Brazil, founded in 1973. His firm provides architecture and interior design services for administrative, civic, commercial, residential, and hospitality projects. He has found clients who appreciate his attention to detail, which is part of a minimalist/brutalist aesthetic.

The firm's notable interiors projects are often boutique hotels and stores, including Square Nine Hotel in Belgrade, Serbia and Hotel Fasano, Punta del Este, Uruguay. These projects showcase Weinfeld's casually sleek approach that pairs rich materials and warm woods with formed concrete. For Geiger/Herman Miller he designed the Domino Case Goods, which derives its module dimensions from the sizes of common objects it stores. The cabinet face varies the wood grain direction on each module. As an architect and designer, Weinfeld explores the relationship between interior and façade, as seen in the Livraria Da Vila, where some bookshelves pivot and open up to a courtyard; the bulk of the bookstore's products are held in giant sinuous bookshelves that weave their way around the interior columns. He can surprise, for the reductionism of most of his projects is nowhere to be seen in the Midrash Building where the fiberglass mesh façade is made of layer upon layer of Hebrew script.

Some of his projects belong to the brutalist strand of modernism, or at least an extreme form of minimalism. For a flagship store that sells only flip-flops, albeit on a fashionable shopping street in São Paulo, Weinfeld used exposed concrete, a shipping container, tree trunk stools, and coconut-fibre matting on the floors. The façade is barely there—it consists of a window whose only decorative feature is the letters, in red, of the store name "Havainas." His Fasano Boa Vista resort is more refined in its details, but still relies on poured in place and pre-cast concrete, and an ample use of natural freio wood. With its stark modernism as a contrast to a stunning natural setting, it is reminiscent of Geoffrey Bawa's Kandalama Hotel.

He also works in the high-end residential design sector. The OKA Building, São Paulo, has eight full-floor residences. They resemble giant concrete drawers that have been removed from a bureau and randomly stacked, their extreme aesthetic softened with generous plantings.

Weinfeld has served as Professor of Kinetic Expression at the School of Communications of the Fundacao Armando Alvares Penteado and Professor of Architectural Theory at Mackenzie. He has had three monographs written about his works and has directed a feature film, *Fogo e Paixao*; forays into media development that have cemented Weinfeld's position as a leader of modern architecture and interiors in South America and across the globe.

Major projects: Mocoto Brazilian restaurant, London; sideboard for Zezinho; Hotel Fasano; Centro Cultural Midrash; Square Nine Hotel; Livraria Da Vila; Domino case goods.

297.3 **Square Nine Hotel, Belgrade, Serbia (2011)**

Source: Photo by Matthieu Salvaing.

298
Williams, Bunny

298.1 **Bunny Williams**

Source: Courtesy Bunny Williams.

298.2 **A Manhattan penthouse**

Source: Courtesy Bunny Williams.

Born: Charlottesville, Virginia, 1945
Location: United States
Occupation: interior designer
Movement: twenty-first century

Williams opened her own interior design company, Bunny Williams Incorporated, in 1988 after working 22 years with the venerable decorating firm, Parish-Hadley Associates. Schooled in the classic tradition of New York residential design, restraint and appropriateness are hallmarks of William's style.

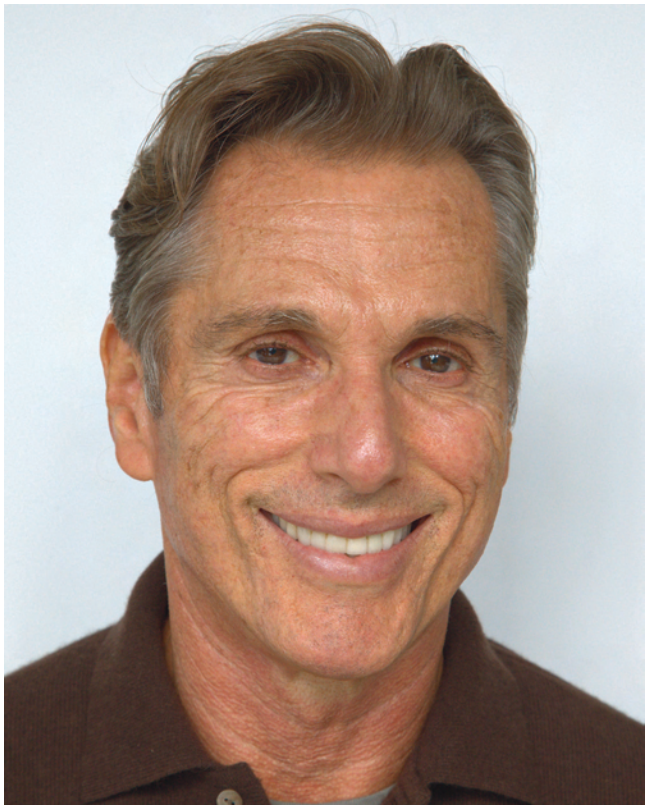
Working at the side of Albert Hadley, she learned how to work in historicist formats, judiciously inserting a limited number of modern pieces and working with refined finishes. Since starting out on her own, she has developed numerous home décor lines. Antiques are almost always a part of her projects. In May of 1991, Bunny Williams and her husband the antiques dealer John Rosselli were attending the Chelsea Flower show in London when it occurred to them how difficult it was to find sources in America for high-level design garden furniture and accessories. Soon after, they started Treillage, an outlet for quality design pieces intended for the outdoors. In 2008 they opened a second New York location.

Articles on design usually refer to Williams as the inheritor of a golden age, as when the *New York Times* referred to her as "the decorating world's grand dame."[140] She is the kind of designer clients can go to for Chinese wallpaper, canopy beds, ormolu mirrors, and brocatelle. Working mostly on high-end residential projects, in the United States and abroad, she manages to carefully balance patterns, textures, and colors, while giving them an appealing undisciplined look. A project that accurately sums up her design direction is the house she and Rosselli built in the Dominican Republic. They hired the classical architect Ernesto Buch to design them a house, which they named La Colina. In the living room, Williams mostly reused furniture she already owned. On an ochre coral stone floor, she placed a striped cotton dhurrie rug. The furniture was upholstered or slip-covered in off-white duck or ocean-blue cotton. She painted the elaborate frames of two 10-foot mirrors a chalky white. This resulted in the effect for which Williams is known: a room filled with historical pieces, whose palette is mostly neutrals, whites, off-whites, and gold. Discreet amounts of colors come from a collection of blue and white Chinese vases and small amounts of orange and red that figure into the room's textiles. The effect is sedate and tropical, and avoids the attention-getting effects of many of her over-the-top contemporaries.

She has written four books, *On Garden Style*, *An Affair with a House*, *Point of View*, and *Scrapbook for Living*. She has curated multiple collections and recently signed an agreement with Ballard Designs. Another line, Bunny Williams Home, consists of side tables, lamps, chairs, case pieces, upholstery, mirrors, coffee and drinks tables, as well as unusual accessories. If there is a signature item of a Bunny Williams living room, it is the drinks table. A tea cart with a glass covered top, it serves as a rolling bar, and has all the bottles, and multiple types of glasses, for serving cocktails. It is a whimsical element that enlivens and renders informal the exquisitely crafted living rooms for which she is known.

Major projects: Gottwald residence, Richmond, Virginia; 2009 Kips Bay Show House; books, *Bunny William's Scrapbook for Living* and *An Affair With a House*.

299
Wolf, Vicente



299.1 **Vicente Wolf**

Source: Courtesy Vicente Wolf.

299.2 **New York City interior**

Source: Courtesy Vicente Wolf.

Born: Havana, Cuba, 1945
Location: Cuba, United States
Occupation: interior designer
Movement: twenty-first century

A world-renowned interior designer, Vicente Wolf has been in the design industry for over 35 years and named one of the top designers by *House Beautiful*, *Architectural Design* and *Interior Design*. A Cuban native, Wolf's parents were involved in the construction business, which is where he became familiar with architecture and design.

After moving to the United States, Wolf took various jobs in modeling and acting before meeting interior designer, Bob Patino, with whom he collaborated on countless design projects. This encouraged Wolf to start his company, Vicente Wolf Associates in New York, which produced a portfolio of celebrity homes, luxury hotels, restaurants, and stores, as well as product designs for Ralph Pucci, Baccarat, Ann Sacks, and many others. Wolf's list of residential interiors is equally expansive and includes homes in the United States, France, Israel, Japan, Saudi Arabia, and Sweden.

The designer's northern Italian restaurant, Alto, of which he is a co-owner, exemplifies how he frequently contrasts the rough with the refined, and the contemporary with the historical. The project has a mostly neutral color palette, and uses steel, concrete, and clear translucent glass. These are contrasted with mahogany, velvet, and silk. A restrained use of saturated colors comes in a silk wall covering, velvet burgundy Jacobean chairs, and a faux leather and wool bouclé banquette. Clive Davis' Jam Records offices (2002) have the same amount of contrasts rendered cohesive via the color palette and materials. The elevator lobby is washed in blue light, and raised illuminated glass floors provide an ethereal floating quality, and space for the considerable amount of requisite cabling. Unexpected period pieces arrive with the Art Deco conference room chairs that are covered in cowhide. Other design scenarios that Wolf has developed complicate the perception of him as a minimalist; in many projects, he places tables underneath tables, and he favors picture rails with framed art on top of them, rather than hung. His object-based design approach is eclectic, as he places antiques with modern pieces, and combines Western furniture with Asian antiques.

A noted photographer, Wolf has published three design books, *Learning to See* (2002), *Crossing Boundaries: A Global Vision of Design* (2006), and *Lifting the Curtain on Design* (2010), which focus on the many design inspirations found throughout the world through the eyes of a design-focused traveler.[141] Philippe Starck and Karl Lagerfeld's wide-ranging creative projects are also a source of Wolf's inspirations. His own projects span the realm of design and Vicente is a sought-after public speaker, having lectured in South Africa, Japan, Canada, Dubai, and Australia. He also teaches through Parsons School of Design in the Dominican Republic.

Major projects: Ayya Hotel, New York; Luxe Hotel Rodeo Drive; apartment for the Prince and Princess von Furstenberg.

300
zlgdesign

Zeidler, Suzanne and Lim, Huat

300.1 **Susanne Zeidler and Huat Lim**

Source: Courtesy ZLG.

300.2 **Boh Visitor Center, Cameron Highlands, Malaysia (2008)**

Source: Courtesy ZLG.

Zeidler, Susanne
Born: Frankfurt, Germany, 1962
Lim, Huat
Born: Malacca, Malaysia, 1960
Location: Malaysia
Occupation: interior designers
Movement: twenty-first century

Partners in life and work, the couple met in the United Kingdom. Having worked with or studied under some of the foremost high-tech architects of the day, they are now operating out of Malaysia. Their individual experiences with Foster, Hadid, Cook, and Yeang are evident with the projects their joint office produces; they bring a high level of design, technologically and formally, to their work, much of which focuses on interiors. Their relocation to South East Asia coincided with heightened attention to materials and climate, a sensitivity that makes their designs appropriate to their new base.

Lim studied at the Architectural Association and then worked for Norman Foster and Zaha Hadid. He taught briefly at the Bartlett London, with Sir Peter Cook and David Dunster. During his 22-year stay in Foster's office, he worked on large projects, including London's Stansted Airport; the Nîmes Mediateque; HKSB Headquarters, Canary Wharf; and the Masterplan for King's Cross. Once back in Asia, Lim worked in the office of one of the grandfathers of sustainability, Ken Yeang; he contributed to the designs of the Singapore National Library, a major achievement of large-scale high-rise bioclimactic buildings in the tropics.

Zeidler hails from Frankfurt, Germany, where she studied art history before her postgraduate term at the Städelschule, and later at the Bartlett School of Architecture, London. Her training in London was under the tutorship of Peter Cook of Archigram fame.

A recent prominent project of the design firm the two established in Malaysia, zlgdesign, is the Boh Visitor Centre, a café, retail outlet, and showroom for a leading tea company, nestled into the Cameron Highlands. The project won wide public recognition. A major addition onto an existing modest structure, one end of the new building cantilevers out over the valley, and its façade is 140m long. The composition of its façades bears similarity to the high-tech work its designers have done elsewhere, although in the Highlands the building's elements are made of locally sourced and sustainable materials. Since its opening, the new facility has increased the number of customers by 300 percent. What they learned from Yeang was how to avoid blasting the entire space with resource-depleting air conditioning, instead moving as many functions as possible to covered areas whose permeable walls allow for air-flow.

In the hospitality sector, zlgdesign has worked on some of Kuala Lumpur's iconic hotels, such as the Hotel Capitol, the Federal Hotel, and the Lantern Hotel in Chinatown. The duo also worked on the Four Seasons, Mexico City, and the Maldives Resort Chalet. They have also done restaurant work, such as the Duyong Heritage Club Restaurant in the Malaysian city of Terengganu.

The Digi Telecommunications Office Headquarters in the suburban city of Shah Alam was based on Zen and natural themes, and featured an exterior green wall. In the busiest section of the city, across from the Patronas Towers, they were responsible for a design that brought a moribund shopping mall, Avenue K, back to life. Their refashioning strikes a balance between the elite neighborhood with the project's ultra-modern design, and being appropriate to the mid-range retail sector it houses.

Major projects: BOH Visitor Centre; Kenanga Wholesale Mall; Challenge Park, Point 92; Lantern Hotel.

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Index

535 Mission Street 338
670 Lounge chair 316
671 Ottoman 316
77 Steps 300

Aalto, Aino 112–113
Aalto, Alvar 112–113, 208, 218, 335, 383, 460, 609
Aalto, Elissa 113
Aarnio, Eero 248–249, 609
Abbey of Our Lady of Nový Dvůr 598
Abdin Palace 221
A'Beckett Tower 507
Abercrombie, Stanley 250, 359
Abington House 285
Acs, Gabor 321
Adam brothers 3–4
Adams, Constance 257
Adams, Robert 3–4, *3*, 22, 29, 36, 53
Adjaye, David 452–453
Adler, David 128, 498
Adrian 311
After All (de Wolfe) 236
Airline chair 230
Akenzua Cultural Centre 392
Alaton, Kalef 251–252
Albers, Anni 114–115, 408
Albers, Josef 114–115, 118, 408
Alessi teapot 575
Alhambra Palace 79
Alhóndiga Bilbao 426
Alice Tully Hall 491
Allen, Davis 253–254, 293, 359, 373, 403, 441, 566
Alphabet sofa series 375
Alpha lantern 518
Alsaraya marble showroom 499
Alto 630
Amalienburg Pavilion 14
Amberg House 140–141
America, SS 378–379
Americana Hotel 364
American Bar 159
Anastasius, or Memoirs of a Greek (Hope) 26
Ancient Architecture Restored, and Improved (Langley) 31
Andaz Maui Resort 604
Ando, Ryotaro 501
Ando, Tadao 452
Andover chair 253
Andrea Doria 320, 407
Andrews, Simon 416
Andric, Nada 454–455
Anjalendran 404
"Another Primitive Hut" (Lai) 549
Ant chair 147
Antelope chair 416, 417
Antibodi chair 618, 619
Antinéa 216
Anti-Object (Kuma) 546
Apollo Belvedere 4
Apollo Fountain 19
Apollo served by Nymphs (Girardon) 19
Aquitania 173
"Arachne" upholstery design (Moser) 179
Arad, Ron 287, 456–457, 475, 493, 607
Arc de Triomphe du Carrousel 87
Århus City Hall 231
Arisaig House 104
Armchair 41 113
Armour, Lilita and J. Ogden 236
Arp, Hans 150
Arp, Jean 157, 584
Arquitectonica 458–459
"Arrivo al Mare" installation (Aulenti) 255
Art Borders series 516
Arthouse at the Jones Center 565
Arthur, Chester 106
Art of Decorative Design, The (Dresser) 68
Arup, Ove 581
Ashbee, Charles Robert 57–58, 144, 208
Ashoka lamp 425
Ashram at Golconde 193
Associated Artists 106
Astor, Brooke 143, 220
Astuguevieille, Christian 524
AT&T Building 346
Atlas seating unit 494
Auer, Tristan 524
Aulenti, Gae 255–256, 597
Australian capital 141
Austrian Post Office Savings Bank 227, 228
Avalon Hotel 624
Aznavour, Charles 216

B-18 543
BA3 dining chair 416
Badovici, Jean 139
Baker Furniture 150
Baker House dormitory 113
Balashova, Galina 257–259
Balashova, Juri 259
Balat, Alphonse 77
Baldwin, William "Billy" 143, 260–261, 305
Bali Hyatt 352
Ball chair 249
Ball clock 390–391
Ballin, Albert 173
Bamboo Basket chair 152
Ban, Shigeru 460–461
Banana Leaves (Cumming) 127
Bandaranayake, Senake 267
Bangkok Club 374

Bank of America 325, 441
Bank of England 48, 49, 328
Banquete chair 475
Bao Dai summer palace 225, 226
Barba, Gabriel 462
Barba, Javier 462–463
Barcelona chair 346, 359, 512
Barcelona World's Fair 194, 195–196
Bardi, Lina Bo 262–263
Bardi, Pietro Maria 262
Barkow, Frank 464–465
Barkow Leibinger 464–465
Barnes, Edward Larrabee 121, 372
Barnes, Jhane 466–467
Barr, Alfred, Jr. 346
Barragán, Luis 408, 409, 419
Barry, Barbara 264–265
Barry, Charles 92
Bartos, Armand 273
Basquiat, Jean-Michel 515
Bassett, Edward Charles 253
Bates, William 71
Battersea flat conversion 523
Bauer, Louis 224
Bauers 405
Bawa, Bevis 267
Bawa, Geoffrey 266–267, 356, 404, 422, 626
Beardsley, Aubrey 59–60, 77, 165
Beaton, Cecil 430
Beckham, Victoria 522
Beechey, William 25
Begeer, Cornelius 197
Begg, David 304
Béhar, Yves 609
Behrens, Peter 130, 195
Beko Complex 516
Bel Geddes, Norman 212, 268–269
Belgo Noord bar and restaurant 457
Bellini, Claudio 270
Bellini, Mario 270–271
Belluschi, Pietro 491
Belter, John Henry 61–62
Benetton flagship store 375–376
Bennett, James Gordon 378
Bennett, Ward 272–273, 313, 602
Bentley, Richard 53
Bentwood chair 204
Bentwood collection 511
Bergdorf Goodman 623
Bernstein, Fred 509
Berry, John 391, 392
Bertoia, Harry 212, 274–275, 361, 390
Bethany, Marilyn 310
BFK Chair 116, 117
B House 599, 600
Bibendum chair 139
Biedermeier 322
Big Easy chair 456
Bill & Melinda Gates Hall at Cornell University 575
Bio Mass Power Plant 615
Bird, Matthew 131
Bird chair 275
Bischoff, Alphonse 173
Black and White in Pumpkin room 349
Blair, Wolcott 238
Blair House 277, 333
Bleigiessen glass bead sculpture 521
Bliss, Mrs. 234
Blondel, Jacques-François 7
Bloomingdale's Book of Home Decorating (D'Arcy) 296, 378
Bobble water bottle 602
Boby trolley 289
Bodley, G. F. 57
Boffrand, Germain 5–7
BOG Hotel 610
Boh Visitor Centre 632
Bonard, Pierre 215
Bonet, Antonio 111, 116–117
Boom, Irma 537
Booth, David 208
Booth, George 211
Boulle, André-Charles 8–9, 13, 39
Bouroullec, Erwan 116, 468–470, 475
Bouroullec, Ronan 116, 468–470, 475
Bovirke 150
Bowl chair 147, 262, 263
Boxwood Café 265
Bracken House 340
Brancusi, Constantin 184
Brandt, Marianne 118–119, 329, 425
Branson, Doug 287
Brant, Peter 515
Brantwood Trust 94
Brasserie 490
Brazier-Jones, Mark 303
Breakers, The 63
Brentwood chair 331
Breuer, Marcel Lajos 110, 113, 120–121, 122, 139, 147, 181, 346, 361, 439, 576
"Briefcase House" (Lai) 548
Brief City 281
Brioni flagship store 479
British Museum 503, 504
Brno chair 196, 346, 359
Broadacre City project 242
Broady House 330
Brooks, Alison 457
Brown, Eleanor McMillen 111, 234, 276–277
Brown, Ford Madox 81
Brown, Steve 589
Bruce, David and Evangeline 132
Bruges, Jason 477, 531–532
Breuhaus, Fritz A. 157
Buatta, Mario 278–279, 384
Bubble chair 248, 249
Buch, Ernesto 628
Bugatti, Carlo 310
Builder's and Workman's Treasury of Design (Langley) 31
Bulfinch, Charles 36
Bunnag, Duangrit 471–472
Bunshaft, Gordon 272, 439
Buran Shuttle 259
Burgee, John 346
Burj Khalifa 454, 455
Burlington, Lord 29
Burne-Jones, Edward 59, 85, 94
Burnham, Daniel 567
Brussels World's Fair 229
Butaca chair 408
Butler's Wharf 292
Butterfly House 121
Butterfly sofa 619
Butterfly stool 443, 444

C3160 Lounge chair 152
Caan, Shashi 473–474
CAB 412 270
Cab chair 270
Cabinet Dictionary (Sheraton) 47
Cabinet Maker, Upholsterer and General Artist's Encyclopedia, The (Sheraton) 47
Cabinet-Maker and Upholsterer's Drawing Book (Sheraton) 46
Cabinet-Maker and Upholsterer's Guide (Hepplewhite) 21
Cabinet Maker's London Book of Prices, The (Shearer) 22
Cafe Australia 141
Café Campana 475
Café Costes 426
Caffé Bongo 288

Calder, Alexander 169
Campana, Fernando 475–476
Campana, Humberto 475–476
Campbell, Alexandra 523
Camp David 333
Canesi, Nicoletta 375
Canova, Antonio 418
Capitol Theatre (Melbourne) 141
Carbon Fiber chair 461
Cardboard Cathedral 450
Carlton divider 425
Carpe Diem skyscraper 428
Carré d'Art 504
Casa Berlingieri 116–117
Casablanca sideboard 424, 425
Casa Grande at San Simeon 177
Casa Lucano 320
Case Study House No. 8 and No. 9 316
Casson, Dinah 477–478
Casson, Hugh 280–281, 342
Casson, Margaret 281
Casson Mann 477–478
Castaing, Frédéric 283
Castaing, Madeleine 143, 282–283
Castaing, Marcellin 282–283
Castel Béranger 73
Castlecrag 141
Castle of Skywalkers 526
Cathay Pacific Lounge 597
Cattermole, Paul 191
Cauldron, London Olympics 521
Centre des Vacances 139
Century Guild 81
Cercle Sportif Français 226
Cesca chair 121
Cetto, Max 409
CH28 "Sawbuck" armchair 231
Chareau, Pierre 596
Charles II 18
Chase Manhattan Bank 253–254, 272
Château de Malmaison 87
Château Fontainebleau 87
Château Saint-Cloud 87
Chateau-sur-Mer 64
Chefs Club 604, 605
Chen, Steve 609
Cheney, Mamah 140, 242
Cheney, Silas E. 23
Cheyne Walk 57
Chiavari chair 407
Chickering House 177
Chico y Rita 573
Chieftain chair 150
Chihuly, Dale 294
China chair 232
Chipped House 482
Chippendale, Thomas 1, 10–11, 21, 46, 129
Chippendale, Thomas, II 10
Chippendale seating 4, 10–11
Chipperfield, David 479–480
Chislett, Helen 523
Chiswick 29–30
Cho, Minsuk 481–482
Chou Chou restaurant 518
Christ Church Streatham 79
Christensen, E. Kold 358
Churchill, Winston 154
Church of the Sacred Heart, Prague 190, 191
Chute, John 53
Citizens and Southern Bank of Atlanta 412
Citterio, Antonio 609
City and Country Builder's and Workman's Treasury of Designs (Langley) 37
Clarins American headquarters 512
Clark, Kenneth 53
Clarke House 343
Clodagh 284–286
Clouds 468, 470
Coates, Nigel 287–288, 304
Coates, Wells 122–123, 417
Cobonpue, Betty 483
Cobonpue, Kenneth 152, 430, 483–484
Coconut chair 391
Cocteau, Jean 589
Codman, Ogden 63–64, 111, 234
Codman-Davis House 64
Coffee Table (IN-50) 185
Colefax, Sibyl 124–125, 132, 155, 522
Colina, La 628
Collections of Interior Designs (Percier and Léonard) 88
Collins, Michael 119
Colman, Samuel 99, 100
Colombo, Joe 247, 248, 270, 289–290, 389, 414, 426, 468
Colony Club 236
Colquhoun, Alan 113
Compagnie des Arts Français 167
Complexity and Contradiction in Architecture (Venturi) 420
Concrete Flat 596
Connolly, Cyril 411
Conoid bench 182
Conoid dining table 183
Conran, Sir Terence 247, 291–292, 414
Conservatorium Hotel 375
Conte Grande 320
Contini, Edgardo 316
Contrasts (Pugin) 92
contre-partie 8–9
Conway, Patricia 293–294
Cook, Peter 456, 631
Cooper, Dan 199
Copa City nightclub 269
Copeland, Henry 10
Corsini, Francisco Juan Barba 462
Cortés, Pepe 573
Costumes of the Ancients (Hope) 26
Cousins, Mark 288
Cracked House 482
Craftsman, The 96
Credit Suisse First Boston 442
Cressent, Charles 12–13
Cressent, François 13
Crocker, Ethel and William H. 236
Crystal Palace 79, 97
Cultural Centre, Zlin 533
Cumming, Rose 126–127
Cunard 173, 341
Cunningham, Merce 184
Cuvilliés, François de (the Elder) 1, 7, 14–16
Cuvilliés, François de (the Younger) 14–16

Daché, Lilly 203
Dali, Salvador 135, 387
Daly, Leo A. 489
Dalziel, David 485–486
Dan Forer 384
Daniel, William 26
Danziger, Lou 510
Darby, Sime 599
D'Arcy White, Barbara 295–296
Daum chair 97
Davenport, Natalie 277
David, Jacques-Louis 27
Davis, Arthur 63, 172–173
Davis, Clive 385, 630
Dawnridge 311–312
Day, Lucienne 247, 281, 297–298, 417, 466
Day, Robin 247, 281, 297–298, 354, 417
Day, Thomas 65–66
Day of the Dead 316, 327
Debussy, Claude 215
Decoration of Houses, The (Ogden) 63
de Forest, Lockwood 100
Delphos dress (Fortuny) 131

Demetrios, Eames 299–300
Denver Art Museum 407
Denver Central Public Library 329
Department of ARCHITECTURE Co., Ltd. 487–488
De Pree, D.J. 390
De Renzio, M. 618
Derrida, Jacques 510
Desert, Jean 139
Designing the Automated Office (Stonis and Pulgram) 413
Design Matters (Durst) 496
Designs of Modern Costumes (Hope) 26
Deskey, Donald 225, 301–302
Desmalter, Jacob (François-Honoré-Georges Jacob-Desmalter) 27–28
De Stijl movement 114, 197–198, 198, 418
Desvignes, Peter 97
de Vries, Hans Vredeman 2
De Witt, Roscoe 372
DeWitt-Rucker, Mr. and Mrs. 430
Dezain Senjutsu (*Design Tactics*; Toyoguchi) 435
Dia Center for the Arts 514
Diaghilev, Serge 135
Diamond lounge chair 275
Diaz-Azcuy, Orlando 489
Dichroic Blossom 531
Dietrich, Joachim 16
Digi Telecommunications Office Headquarters 632
Diller, Elizabeth 490–491
Diller Scofidio + Renfro 490–491
Disney Concert Hall 511
Ditchley Park 154
Dixon, Tom 287, 303–304
Djinn chair 388–389
Doesburg, Theo van 198
Doge table 418
Dominican Church and Monastery 392
Domino case goods 625
Domus Nova series 406
Donaldson, Thomas 48
Donati, Christine 339
Donghia, Angelo 252, 305–306
Dorner, Marie-Christine 492–493
Doshi, B.V. 561
Doyle, Simon 312
Draper, Dorothy 127, 171, 307–308, 436
Dresser, Christopher 67–68
Drew, Jane 266
Drop chair 147
Drugstore Louise 439
Dubreuil, André 304, 309–310
Duchamp, Marcel 456
Duncan, Isadora 215
Dunster, David 631
Duplex stool 572
Duquette, Tony 127, 311–312
Duret, Younes 494
D'Urso, Joseph 313–314
D'Urso Lounge 313
Durst, Cheryl 495–496
Duveen, Charles 202
Dying Gaul 4

E1027 138, 139
Eames, Charles 113, 152, 163, 212, 247, 274, 275, 299, 315–317, 327, 339, 354, 390, 444, 531, 607
Eames, Ray Kaiser 113, 152, 163, 247, 274, 299, 315–317, 339, 354, 390, 444, 531, 607
Eames Storage Unit 316
Eastlake, Charles L. (Elder) 53, 69–70
Eastlake, Charles L. (Younger) 69–70, 105
East Meets West (Hoppen and Campbell) 522–523
Easton, David 497–498, 610
East River chair 537
East Room (White House) 76
Easy Edges collection 511
Edinburgh College of Art 473
Education First 559
Edward, David 429
Edwards and Roberts 26
Egg chair 146, 147
Eisenman, Peter 328, 429, 510, 576
Eldridge Street Synagogue 76
Elena, Michel-Pierre 209
Elenberg, Zahava 506
Elephant stool 444
Elias Hasket Derby Mansion 36
Elkins, Felton 128
Elkins, Frances 111, 128–129, 135, 171, 430
Élysée Palace 399, 426
Embryo chair 584
Emeco chair 300
Engelen, Tina 581
English, Harold 334
English Country House 132–133
English Decoration in the 18th Century (Fowler) 133
English House 335
Ernest Ludwig House 187
Errando, Santi 573
Errando, Tono 573
Ertegun, Ahmet 318
Ertegun, Mica 318–319
Escalier des Ambassadeurs (Le Brun) 33
Essential House, The (Conran) 292
Esterhazy Castle 221
Esterly, David 17
Evelyn, John 18
Everglades Club 174
Exposition in Brussels 152
Exposition Internationale des Arts Décoratifs et Industriels Modernes 268
Exposition Universelle 74, 82, 144, 167, 179, 224
Eyles, Vivyan 411

Factory Records, The Haçienda 541–542
Fair Lane Mansion 140
Fairs, Marcus 551
Fakes, Grace 276
Fallingwater 116, 242
Farnsworth House 195, 196, 346
Fasano Boa Vista resort 626
Favela chair 475
Faza, Moayed 499–500
Federation Townhouse 314
Fellows Pavillion 464
Feltri armchair 400, 401
Ferrari, Fulvio 387
FHAMS 501–502
Field, Henry 154
Final Wooden House 509
Financial Institution North American Headquarters 513
Finestra chair 329
Fink House 582
Finnish National Museum 211
Fiorentina, La 260
Fisher, Donald 325
Fisker, Kay 150
Flats on Sutton Place 308
Flavin, Dan 514
Flaxman, John 3, 25, 26
Floating staircase 516
Flower Pot Building 544
Follett, Jim 325
Fonda del Sol, La 327
Fondation Cartier 591
Fondazione Querini 419
Fontaine, Pierre François Léonard 26, 87–88, 451
Fontainebleau Hotel 365–366

Fontana Park Hotel 610–611
Foote, Hope 352
Ford Foundation 403
Form and Reform (Frankl) 136–137
Fornasetti, Barnaba 321
Fornasetti, Gigi 321
Fornasetti, Piero 320–321, 407
Forster, Kurt 419
Förster, Ludwig von 227
Fort-Brescia, Bernardo 458–459
Fortuny, Mariano 130–131
Fortuny Cyclorama Dome 130
Forum, The 339
Foster, Hal 515
Foster, Norman 247, 288, 339, 340, 479, 503–505, 530, 581, 631
Foundation Louis Vuitton 511
Fountain (Duchamp) 456
Fowler, John 125, 132–133, 143, 155, 170, 247, 279, 282, 592
Fragrant Hill Hotel 352
France and Son 150
Frank, Jean-Michel 128, 134–135, 171, 306, 414, 555, 580
Frankfurt, Suzie 322–323
Frankie 548
Frankl, Paul T. 136–137, 181, 230
Fraser, Callum 506–507
Freer, Charles Lang 108
French Royal Academy of Painting and Sculpture 19
Frick, Henry Clay 236
Friend, Donald 267, 422
Frog table 537
Fry, Maxwell 266
Fujimoto, Sou 508–509
Fukumoto, Yuki 501–502
Fullerton Hotel 557
Fun Factory 602, 603

Gabriel, Ange-Jacques 579
Galerie des Glaces (Hall of Mirrors; Le Brun) 33–34
Gallé, Émile 77, 82
Gang, Jeanne 582
Garbo waste can 602
Gardone residence 576
Gates, Theaster 520
Gateway to the West St. Louis Arch 212
Gehry, Frank 296, 300, 346, 429, 510–511, 574
General Motors Technical Center 210, 212, 275, 327
Gensler, Drue 325
Gensler, M. Arthur, Jr. 324–325, 373, 442
Gentleman and Cabinet-Maker's Director (Chippendale) 10–11
Germany, Lisa 335
Gerner, Kronick + Valcarcel Architects 512–513
Gerner, Randolph 512–513
Getty Museum 577
Giacometti 135
Gibbons, Grinling 17–18, 37
Gibson, Irene Langhorne 154
Gilbreth, Lillian Moller 213
Gilmartin, Benjamin 490–491
Ginori, Richard 406
Girard, Alexander 212, 316, 326–327, 367
Girardon, François 6, 19–20
Giulio Cesare 407
Glasgow Four 165, 187
Glasgow School of Art 165
Glass House 262, 345, 346
Glebe Place 170
Globe chair 248–249
Glyndebourne Opera House 340
Godwin, Edward William 71–72, 107–108
Goettsch, James 454
Goldberg, Bertrand 354
Goldberger, Paul 429, 575
Golden, Eve 330
Goodbye Mr. Chippendale (Robsjohn-Gibbings) 202
Google 540
Gothic Architecture, Improved by Rules and Proportions (Langley) 31
Gould, Jay 76
Grace Line 380–381
Gracie Mansion 333
Graham, Martha 184
Grammar of Ornament, The (Jones) 67, 79–80
Grand Hotel, Mackinac 437
Grand Neptune 73
Grand Salon de l'Hôtel d'un Rich, Le 207
Grand Trianon 19
Grant, Cary 157
Grant, Joanna 548
Grant, Marc Foster 383
Grasshopper chair 212
Grauer, Ben 350
Graves, Michael 49, 191, 279, 294, 328–329, 425, 451, 576
Gray, Eileen 122, 138–139, 181, 240, 414
Great Bed of Ware 50–51
Great Exhibition 79, 92
Great Lady Decorators, The (Lewis) 143
Great North Museum 478
Green Architecture.com (Barba) 463
Greenbrier Hotel 437
Greene King Brewery 339
Green Gables 235
Greenrock 183
Grey House 101
Griffin, Marion Mahoney 140–141
Griffin, Walter Burley 141
Grimshaw, Nick 339
Gropius, Walter 118, 120, 121, 122, 152, 195, 196, 208, 223, 346, 354, 361, 407, 416
groteschi 50
Groves, Dennis 457
Grupo Astral 116
Gruppo N 401
Guerrero, Xavier 408
Guggenheim Museum, Bilbao 511
Guide to Ecstacity (Coates) 288
Guild of Handicraft 57
Guimard, Hector-Germain 73–74, 82
Gullichsen, Marie and Harry 113
Guo Rui Real Estate Development Company 531
Gupta, Pankaj Vir 193
Gwathmey, Charles 328, 576

Habitat flagship store 291–292
Hadid, Zaha 2, 348, 451, 456, 510, 516–517, 574, 575, 631
Hadley, Albert 142–143, 247, 498, 627
Haesley Nine Bridges Golf Club House 461
Hahl, Nils-Gustav 113
Haines, William 311, 330–331
Haldeman, Peter 622
Hale, Denise and Prentis 333
Hampshire House Hotel 308
Hampton, Alexa 332–333
Hampton, Mark 279, 332–333, 384, 397
Hampton Court 17
Handa, Rumiko 461
Hang It All hook 316
Hannes chair 211
Hanok Is Back (Hwang) 526
Hansen, Fritz 147, 358
Hansha Reflection House 557, 558
Happoen 518
Hardoy, Ferrari 116
Hardoy Butterfly chairs 405
Hardy, Chris 199
Harewood House 10
Haring, Keith 515

Harmony in Blue and Gold: The Peacock Room (Whistler) 108
Harper, Irving 391
Harris, Harwell Hamilton 334–335
Hasenauer, Karl von 187
Hashimoto, Yukio 518–519
Haslan, Nicky 308
Hauserman, Sunar 359
Havana Company Cigar Store 223
Havemeyer family 100
Haworth Showroom 568
Hawthorne, Christopher 327
Hearst, William Randolph 177
Hearst Castle 176, 177
Hearst Tower 222
Heatherwick, Thomas 520–521
Hejduk, John 328, 460, 461, 576
Hellmuth, George 338
Hellmuth, William 338
Hepplewhite, George 21–22, 46, 89
Herter, Christian 75–76
Herter, Gustave 75–76
Heynen, Hilde 439
Hicks, Allegra 336
Hicks, Ashley 336
Hicks, David Nightingale 171, 260, 332, 336–337, 621
Hiesinger, Kathryn 7
High Line 490
Hillestak chair 297
Hilton Hotel, Paris 378
Hilton Pattaya 487
Himmelblau, Coop 574
Hints on Household Taste (Eastlake) 69, 105
Historical Essay on Architecture, An (Hope) 26
Hitchcock, Lambert 23–24
Hjemmets Indretning (Juhl) 151
Hobby Horse, The 81
Hoffmann, Josef 144–145, 165, 179, 187, 195, 213, 227, 442
HOK 338, 373
Hokkaido Children's Center for Psychiatric Rehabilitation 508
Holabird and Root 567
Holkar, Yeshwantrao 181
Hollyhock House 334
Holzer, Jenny 514, 532
"Homage to the Square" (Albers) 114, 115
Home and Light, The (Szenasy) 613
Homes of the Brave (Robsjohn-Gibbings) 202–203
Honest House, The (Wood) 237
Hope, Thomas 25–26, 451
Hope Spear, Laurinda 458–459
Hopkins, Michael 339–340
Hopkins, Patty 339, 340
Hopkins House 339
Hoppen, Kelly 265, 451, 522–523, 624
Horizons (Bel Geddes) 269
Horta, Victor 56, 73, 77–78, 82, 223
Hotel Carlyle 307
Hôtel Claude Passard 578
Hôtel de Soubise *5–6*, 6–7
Hotel du Collectionneur 206
Hotel Fasano 625
Hotel Puerta America 583
Hotel Puerta America Restaurant 556
Hôtel Solvay 77
Hôtel Tassel 77, 78
Hotel Teatro 610, 611
Hôtel van Eetvelde 77
House for an Art Lover 164, 165
Household Furniture and Interior Decoration (Hope) 26
House in Good Taste, The (de Wolfe) 236, 237
House N 509
House NA 508–509
House of Ideas 349
House of the Future 146
Houses of Life, The (Praz) 411
Houses of Parliament 92
Hoving, Walter 220
Howard S. Wright 325
Hughes, Dana 596
Humana Building 328
Hunt, Holly 524–525, 555
Hwang, Doojin 526–527
Hyojun Kagu (*Standard Furniture*; Toyoguchi) 435
Hyundai Capital Headquarters 325
Hyundai Car Design Lab 590

I-Beam coffee table 273
Idea House 599
Idea House (Pomeroy) 599
Idylle perfume bottle 594
IIDA Headquarters 495
Île-de-France 216
Imperator 173
Impington Village Cottage 416
Impoverished Generation, The (Nwoko) 393
Ince, William 10
Inchbald, Jacqueline (née Bromley) 341
Inchbald, Michael John Chantrey 341–342
Industry of All Nations 62
Ingalls, Julia 548
Inland Revenue Center 340
Inman, Edward H. 238
Inness, George 99
Institut du Monde Arabe 590–591
Institute of Contemporary Art, Boston 490
Interior Decoration from Pompeii to Art Nouveau (Praz) 411
Interior Design and Decoration (Abercrombie and Whiton) 250
International Design Center 580
International Furniture Fair 619
Irvine, Keith 278
Ishiguro Photographic Institute 528–529
Ishimoto, Fujiwo 383
Isokon Building 123
Isokon Lounge chair 121
Isola, Maija 382, 383
Isolde (Beardsley) 60
Isozaki, Arata 425, 460
Ïto, Ora 2, 594–595
Ito, Toyo 528–530, 545
Iu, Carolyn 373
Ivernia 341
Izenour, Steven 421

Jacob, Georges (father) 27–28
Jacob, Georges, II (son) 27–28
Jacob-Desmalter, Georges-Alphonse 28
Jacobsen, Arne 146–147, 231, 394
Jacobsen, Hugh Newell 343–344
Jacobsen, Simon 343–344
Jahn, Helmut 454
James Royal Palm Hotel 606
Jam Records office 630
Jantar Mantar 336
Jason, Harry 272
Jason Bruges Studio 531–532
Jean-Mermoz 216
Jeanneret, Pierre 188–189
Jeckyll, Thomas 108
Jervis, Simon 209
Jin Mao Tower 455
Jiricna, Eva 533–535
Joel, Betty 148–149, 207
Joel, David 148
John, Philip 246
John Gardner House 37
Johnson, Herbert H. 372
Johnson, Lyndon B. 220, 273, 277
Johnson, Philip 114, 196, 247, 251, 262, 294, 343, 345–346, 372, 459, 490, 491

Johnson, Thomas 10
Johnson Furniture Company 137
Johnson Wax Company 111, 243
Jones, A. Quincy 331
Jones, Inigo 29, 48
Jones, Nick 303
Jones, Owen 67, 79–80
Jones, Peter 132
Jongerius, Hella 536–537, 619
Joop, Jette 451, 538–539
Joop, Wolfgang 539
Jordan, J.W. Noel 416
Josephine Baker House 158
Jubilee Campus 340
Juga chair 603
Juhl, Finn 150–151, 232
Julian Street Library 608

Kabuto lantern 518
Kagan, Illi 348
Kagan, Vladimir 347–348
Kahane, Melanie 349–350, 621
Kahlo, Frida 262
Kahn, Louis I. 185, 420, 421
Kandalama Hotel 267, 626
Kandem table lamp 119
Kandinsky, Wassily 118, 120
Kaplicky, Jan 535
Kappe, Raymond 460
Kara, Hanif 557
Karlsplatz Stadtbahn Station 227
Kasahara, Shinichiro 501
Kasese chair 537
Kashiwado chair 152–153
Kassabaum, George 338
Kay, Sarah 540
Keller, Dale 351–352, 367
Keller, Patricia 351–352, 367
Kelly, Ben 541–542
Kelmscott Press 86
Kenmochi, Isamu 111, 152–153, 185
Kennedy, John F. 397
Kennelly 264
Kensington Palace 17
Kent, William 3, 29–30
Kerbis, Gertrude 353–354, 442
Kerry, Teresa and John 333
Khalil, Nadine 494
Khanh, Emanuelle 355
Khanh, Quasar 248, 355–356
Khedive 79
Khouri, Khalil 543
Khoury, Bernard 543–544
Ki chair 271
Kips Bay Boys Club 142
Kirche am Steinhof 227–228
Kjærholm, Poul 357–358
Klaarhamer, P.J. 197
Klang coffee table 260, 279
Klee, Paul 114, 118, 120, 298
Klein, Calvin 313
Kleinschmidt, Robert 359
Klimt, Gustav 145, 179, 187
Klinkosch, J.C. 228
Klismos chair 24, 26, 201, 336
Knieschwimmer chair 159
Knoll, Florence Bassett 163, 183, 212, 247, 253, 274, 275, 360–361, 390
Knoll, Hans 199–200, 253, 360, 361, 390
Knoll, Walter 360
Koch, Carl 354
Koenig, Pierre 430
Koller, Otto 268
Kom-igen 394
Koolhaas, Rem 510, 537, 575
Koons, Jeff 515
Krause, Chrétien 44
Krauss, Johann Christian 44
Kroll, Boris 362–363
Kronick, Richard 512–513
Kuma, Kengo 545–546
Kuramata, Shiro 597
Kurchan, Juan 116
Kurosaki, Teruo 492
Kyoto International Conference Center 153

Lagerfeld, Karl 630
Lai, Jimenez 547–549
Lamb, Max 550–551
Lancaster, Jubie 155
Lancaster, Nancy 125, 132, 154–155, 170, 279, 397, 592
Langham Hotel 79
Langhorne, Chillie 154
Langhorne, Lizzie 154
Langley, Batty 31–32, 37
Langley, Thomas 31
Langtry, Lily 106
Lanka Oberoi Hotel 351
Lanzavecchia, Francesca 552–553
Lanzavecchia + Wai 552–553
Lapidus, Morris 364–366, 387
Larsen, Jack Lenor 367–368
Lassen, Flemming 146
László, Paul 156–157
Latimer, Clive 298
Laugier, Marc-Antoine 549
Laurelton Hall 100
Lauren, Ralph 592–593
Laurent, Pierre 206
Lauritzen, Vilhelm 150
Lawn Road Flats 122
Lawrence, Harding 260
Layug, Budji 483
LC4 chaise lounge 189
Learning from Las Vegas (Venturi, Scott Brown, and Izenour) 421
Le Brun, Charles 2, 19, 20, 33–35
Le Corbusier (Charles-Edouard Jeanneret) 63, 94, 98, 113, 116, 122, 139, 167, 168, 181, 188–189, 195, 198, 203, 205, 334, 346, 404, 420, 422, 452, 463, 576, 609
Ledeboer, Judith 208
Ledoux, Claude-Nicolas 579
Lee, Elsie McNeill 131
Lee, Yongwoo 482
Leff, Naomi 369–370
Legoretta, Ricardo 373
Leibinger, Regine 464–465
Lei Garden Restaurant 519
LeMaire, Eleanor 371–372
Lennon, Dennis 291
Léonard, Alexandre 225–226
Le Vau, Louis 20, 579
Lévy, Alfred 83
Levy, Julien 168
Levy, Madame Mathieu 139
Lewis, Adam 143, 238, 277
Lewis, David J. 563–565
Lewis, Neville 373–374, 412
Lewis, Paul 563–565
Lewis, Sally Sirkin 554–555
Lewitt, Sol 480
Leyland, Frederick 108
Liaigre, Christian 524, 556
Libeskind, Daniel 510
Liebes, Dorothy 115
Liechtenstein Palace 97
Lim, Huat 631–632
Lim, Kevin 557–558
Lim, William 559–560
Lima, Zeuler 263
Lindgren, Armas 112
Ling, T.G. 433
Lipper, Evelyn and Kenneth 333
Liriano, Marlene 338

Lissoni, Piero 375–376, 618
Listen-to-Me chaise lounge 239
Livraria Da Vila 625
Livre d'architecture 7
Lock, Mathias 10
Locsin, Leandro 352
Loeb House 335
Loewy, Raymond 230, 257, 269, 373, 377–379, 402, 427, 584
London Aquatics Centre 516, 517
London Regency 148
Longen Schlöder Winery/Hotel 615
Longhi, Luis 561–562
LongHouse Foundation 368
Long John table 239
Longstreet, Richard 372
Loos, Adolf 63, 158–159, 179
Loos Cafe Museum chair 159
Looshaus 158
Lord North Street 124
Los Feliz House 620, 621
Lotus table 139
Louise, Princess 71
Louis Ghost chair 427
Louis Vuitton Singapore 570
Louis XIV 19
Louvre 19, 87, 399
Love Me Tender sofa 619
LTL Architects 563–565
Luce, Clare Booth 312
Lucie-Smith, Edward 207
de Luigi, Mario 419
Lumiere residences 616
Luna table 516
Lunuganga Estate 267
Lunning Prize 232
Luphaiboon, Amata 487–488
Lustron House 354
Lutchmansingh, Larry 81
Lutyens, Edwin 566

Maas, Niklas 509
Macdonald, Frances 165
Macdonald, Margaret 164–165, 281
Machine-Made Leisure (Frankl) 137
Mackintosh, Charles Rennie 56, 144, 164–165, 187, 442
Mackintosh, Margaret McDonald 180
Mackmurdo, Arthur Heygate 81
MacNair, J. Herbert 165
Maddox, Eva 568–569
Magasin Kaise 158
Magic in America, The (Griffin) 141
Magistretti, Vico 618
Magnum (Larsen) 367
Magritte, René 168
Maison & Atelier Horta 77
Maison Cubiste 166, 215
Maison Dom-ino 188
Maison Jaoul 116–117
Maison Liaigre (Liaigre) 556
Majorelle, Jules 82
Majorelle, Louis 82–83
Malitte seating system 168, 169
Mamemaru 502
Mamilla Hotel 375
Manhattan Park Pool 586
Manik Bagh 181
Mann, Roger 477–478
Mansart, Jules Hardouin 6
Manwaring, Robert 10
Many Mizners, The (Mizner) 175
Mar-a-Lago Estate 221–222
Marckwald, Dorothy 234, 380–381
Marcus, Stanley 371–372
Mare, André 166–167, 215
Margot and Bill Winspear Opera House 504
Marimekko 382–383, 466
Marina Bay Sands Hotel 560
Marino, Peter 570–571
Mario Praz Museum House 410
Mariscal, Javier 425, 572–573
Mariscal, Pedrin 573
Marmoreal case study 550
Marshmallow sofa 390–391
Martin, Edward 261
Martin, Jean-Alexandre 39
Martin brothers 38–39
Masip, Francisco Barba 462
Massey, Anne 232, 341
Mass Studies, Songwon Art Center 481
"Mathematica: A World of Numbers and Beyond" 316
Mathildenhöhe 187
Matta, Roberto Sebastian 168–169
Matta-Clark, Gordon 168–169
Mau, Bruce 605
Maugham, Somerset 171
Maugham, Syrie 125, 170–171, 430
Mauna Kea Beach Hotel 253
May, Ernst 213
Maybeck, Bernard 176
Mayhew, J. 10
Mayne, Thomas 574–575
Mayner, David 514
McClelland, Nancy 160–161, 237
McCobb, Paul 162–163
McCulloch Corporation 157
McCurry, Margaret 254, 343, 442, 566–567
McDonald's Headquarters 412
McIntire, Samuel 36–37
McKenna, Richard 566
McKown, Zack 616–617
McMillen, Eleanor Brown 143
McNeil, Peter 125
McQueen, Alexander 287
Méchant Loup 502
Meeks, Joseph 62
Mehle, Aileen 279
Meier, Richard 247, 328, 429, 497, 576–577, 610
Meissonnier, Juste-Auréle 40–41
Memphis Group 424, 426, 597, 614
Mendl, Sir Charles 236
Merklein, Jean-Gottfritt 43
Mesa Pi 247
Mesburg, B.G. 162
Method soap packaging 602
Metis Physio Centre 208
Metropolis magazine cover 612
Metropolitan Club East 64
Metropolitan Opera 222, 268
Metropolitan Opera Club 305–306
Metzger, Robert 384–385
Mewès, Charles 172–173
Meyers, Marshall 561
MGM City Center 565
Michelin House 292
Midrash Building 625
Midway Gardens 242, 418
Mies van der Rohe, Ludwig 113, 139, 152, 194–196, 203, 205, 240, 345, 346, 354, 359, 361, 366, 391, 439, 451, 464, 591, 609
Milan International Furniture Fair 595
Milan Triennale 113, 439
Miles, Frank 71
Miles Stair 534
Mihailoff, Frances 430
Millais, John Everett 94
Miller, Lee 135
Miller House 212, 326, 327, 386
Milliken, William 9
Mills, Darius Ogden 76
Minimum (Pawson) 597
Minimum Flat 123
Mira chair 435
Miracle, Alfonso Barba 462

Mirasol, El 174–175
Miró, Joan 157, 168, 298
Mir Space Station 259
MIT chapel 275
Mitterrand, Francois 399, 426
Mitterrand, Frédéric 493
Miyake, Issey 414, 468, 479
Mizner, Addison 111, 174–175
Modern Architecture (Wagner) 228
Moholy-Nagy, Laszlo 118, 122, 196
Møller, Erik 231
Mollino, Carlo 288, 304, 386–387, 515
Molyneux, Juan Pablo 252, 578–579
Monaco & Grand Canal Hotel 375
Mona Lisa's Mustache (Robsjohn-Gibbings) 202–203
Mondrian Sea Containers 303–304
Mondrian Soho hotel 588, 589
Montebello, Philippe 106
Monthe, Guy 310
Montoya, Juan 580
Moonbird lamp 518
Moon Orbital Spaceship (MOS) 259
Moore, Charles 48, 294
Moore, Ian 581–582
Morabito, Pascal 595
Morandi, Giorgio 480
Morgan, Julia 176–177
Morgan, Tad 277
Morgan Hotel 414–415
Morgans chair 596
Morgans Hotel 596
Morgan's Sea Containers House 304
Mori, Hitoshi 153
Mori, Toshiko 383
Mori Art Museum 515
Morimoto Restaurant 603
Morph Tower 490
Morris, May 84–86
Morris, Mrs. Lewis S. 233, 234
Morris, William 55, 57, 58, 59, 81, 84–86, 93, 95, 101, 103–104, 105, 106, 182–183, 208, 223
Morris chair 86, 104
Morte d'Arthur, Le 59
Morton, Alexander 101
Moser, Koloman 144, 165, 178–179, 187
Mound Stand 339–340
Mourgue, Olivier 247, 388–389, 399, 414
Mourinsky, Oscar 251
Mowl, Timothy 29
Muebles Amorales (Mariscal) 573
Mueller, Christine 193
Mulhauser, George 391
Muller, Frantisek 158
Mulvihill House 334
Munson Williams Proctor Institute 246
Murcutt, Glenn 582
Murdoch, Rupert 556
Muschamp, Herbert 256
Musée d'Art Contemporain 167
Musée d'Orsay 255–256, 475
Musée du Quai Branly 591
Mushroom chair 399
Muthesius, Anna 180
Muthesius, Eckart 180–181

Najle, Ciro 557
Naka Phuket 471
Nakashima, George 182–183, 193, 435
Nakashima, Mira 183
Napoleon 87, 88
Napoleon in His Study (David) 27
National Museum of African American History and Culture 452, 453
Natural Architecture, A Small Architecture, A (Kuma) 546
N.B.K. Residence 543
Nee chair 575
Nelson, George 163, 205, 220, 250, 390–391, 424, 570
Nelson Platform Bench 390
Neptune desk chair 416
Nervi, Pier Luigi 439
Netsch, Walter 354
Neumann, Balthasar 7
Neutra, Richard 334, 335
New Look in Decorating, The (Taylor) 430
Newman College 141
New Principles of Gardening (Langley) 31
Newson, Marc 583–584
New York Exchange for Women's Work 106
New York Five 328, 576
New York World's Fair 199, 224, 268
Ng, Vincent 338
Nichols, Harvey 520
Nicholson, Christopher 281
Nilgiri, Jimmy 422
Nine Bridges Golf Club House 450
Ninivaggi, Krista 585–587
de Noailles, Charles and Marie-Laure 135
Nobu Hotel Caesars Palace 605
Noguchi, Isamu 152, 168, 182, 184–185, 390, 435
Noguchi table 185
nonesuch chests 50
Noriega-Ortiz, Benjamin 588–589
Normandie 216
Notley Abbey 125
Nôtre, André le 20
Nouvel, Jean 414, 590–591
Nurmesniemi, Vuokko 383
Nwoko, Demas 392–393
Nwoko House 393
Nymark, Barbara 362
Nymphenburg Palace 1, 14

Obata, Gyo 338
O'Brien, Thomas 265, 592–593
Oculus chair 329
Odom, William 234, 276, 277
Oeben, Jean François 42
O'Gorman, Juan 262, 409
Oh chair 603
OKA Building 626
Olbrich, Joseph Maria 165, 179, 186–187, 227
Onassis, Aristotle 203
Onassis, Jacqueline Kennedy 333, 383
Oppenordt, Gilles-Marie 20
Optify 585
Orchards, The 566
Orgone chair 584
Oriental Hotel, Bangkok 432, 433
Oriental Hotel Kobe Bridal Salon 502
Ornamentalism (Conway) 294
Otto, Frei 460
Owens, Mitchell 143

Paik, Nam June 482
Paimio Chair 113, 218
Palace of Nantes 6
Palace of Westminster 92
Palaces, Houses, and Other Modern Buildings Drawn in Rome (Percier and Léonard) 88
Palais Bourbon 6
Palais de Justice 6
Palais Royal Cabaret Theatre 268
Palazzo Brandolini 311
Paley, Babe and William 143
Palladian windows 31
Palladio 48
Palmer, Mrs. Potter 106
Pan Am Building 407
Pani, Mario 409
Panton, Verner 247, 248, 394–395, 399
Panton chair 395
Paramount Theater 222
Parente, Rodolphe 596

Paris chair 310
Paris Exhibition 204
Parish, Sister 125, 127, 143, 332–333, 396–397, 579
Paris International Exhibition 139, 206
Paris Metro 73–74
Park Avenue Café 585
Park Hyatt Istanbul 513
Par Sillones 408
Parsons School of Design 371
Pasquarelli, Gregg 587
Pastilli chair 249
Patera Building System 339
Patino, Bob 629
Patou, Jean 216
Paul, Bruno 195
Paulin, Pierre 398–399, 414
Pawson, John 597–598, 611
Paxton, Joseph 79
Paxton House 10
Peacock chair 232
Pedestal chair and tables 212
Pei, I.M. 275, 352, 372, 392, 402, 570
Peirce-Nichols House 37
Pelican chair 150, 151
Pelli, Cesar 373
Pelota installation (Bouroullec and Bouroullec) 469
Pendennis Castle 341
Pendleton, James 311
Percier, Charles 26, 87–88, 451
Perera, Kishani 624
Perot Museum of Nature and Science 574, 575
Perriand, Charlotte 98, 122, 181, 188–189, 240, 443–444
Pesce, Gaetano 400–401, 426
Petranzan, Margherita 256
Pevsner, Nikolaus 60, 77, 102, 208
Philadelphia Centennial Exhibition 106
Phyfe, Duncan 89–90, 160
Phyfe, James 90
Phyfe, Michael 90
Picasso, Pablo 168, 260
Pillet, Christophe 524
Pineda, Royal 483
Pirelli Tower 407
Pirogue daybed 139
Pixel House 482
PK0 chair 358
PK24 lounge chair 357
Platner, Warren 402–403, 589
PLAYplay collection 552
Plečnik, Jože 111, 190–191
Plesner, Daniela 404, 405
Plesner, Maya 404, 405
Plesner, Ulrik 404–405
Ploum sofa 470
Plusieurs Menuiseries (Vredeman de Vries) 51
Pluto Abducting Perserpine (Girardon) 20
Poiret, Paul 215–216
Polizzi, Janet 251
Polk, Willis 174
Polontalawa House 404
Polo Ralph Lauren 593
Polucci, Tom 338
Polyprop chair 297, 298
Pombo, Fatima 439
Pomeroy, Jason 599–601
Pompidou, Georges 399
Pompidou Centre 399
Ponti, Giò 320–321, 406–407, 442, 480
Porset, Clara 247, 408–409
Porter, Charles 431
Porter, Cole 236
Portland Office Building 328
Powell, Donald D. 359
Prada Skirt Building 288
Praz, Mario 410–411
Prelovsek, Damjan 191
"Primitive Hut, The" (Laugier) 549
Principles of Decorative Design (Dresser) 68
Pirovano, Ignacio 135
Pritchard, Jack 218
Propst, Robert 390
Prouvé, Jean 189, 593
Pryor, Robert L. 100
Pugin, Augustus Welby Northmore 55, 91–92, 310
Pugin, Edward Welby 92
Pulgram, William 412–413
Purkersdorf Sanatorium 144, 179
Putnam, Andrée 414–415, 559, 596

Qingdao Agora 617
Queen Anne chair 421
Queen Elizabeth 2 341, 342
Queen Mary 173
Queen's Room, QE2 341
Quilt Center 429

Race, Ernest 331, 416–417
Radio City Music Hall 301, 302
Ram chair 310
Ramerino, E. 618
RAR rocking chair 316
Rashid, Karim 602–603
Ratia, Armi 382–383
Ratia, Viljo 382–383
Rattan Round chair 152
Raumplan concept 158, 159
Ray, Man 135, 168, 387
Raymond, Antonin 182, 192–193
Raymond, Noémi Pernessin 192–193
Rayner, Chessy 318
Red-Blue chair 197, 198
Redford, Robert 285
Red Hot stove 349
Red House 85, 103–104
Red Room (White House) 76
Reeve, Matthew 53
Reich, Lilly 180, 194–196, 359
Reichstag 503, 504
Reilly, Kevin 524
Renfro, Charles 490–491
Rense, Paige 555
Residenz Munich 14
Rethinking Design and Interiors (Caan) 474
Rey, Luis A. 277
Rhone, Sylvia 285
Ribbon chair and footstool 398, 399
Riera House 463
Riesener, Jean-Henri 42–43
Rietveld, Gerrit 197–198, 537
Rinascente, La 255, 406
Risom, Jens 199–200, 335, 416
Ritz Hotel 172–173
Rivera, Diego 262
River Island 485, 486
Robie House 242
Robinson, Edward G. 128
Robsjohn-Gibbings, Terence Harold 201–203, 341
Roche, Kevin 372, 403
Rockefeller, David 253–254, 272
Rockefeller residence 64
Rockwell, David 585, 604–605
Roetig, Johann 44
Rogers, Ernesto 255
Rogers, Richard 339, 479, 492
Rohde, Gilbert 204–205
Rolling Bridge 520
de Romans, Humbert 74
Romantic Agony (Praz) 410–411
Röntgen, Abraham and David 44–45
Rosedown 143
Rosselli, John 627–628
Rossetti, Dante Gabriel 94
Rothko, Mark 260, 383, 419
de Rothschild, Pauline 132
Rottet, Lauren 606–607

Round chair 232
Rover chair 456
Rowe, Colin 48, 411
Rowing Club, Tel Aviv 405
Royal Automobile Club 172
Royère, Jean 515
Rubinstein, Helena 216
Rudolph, Paul 121
Rue de Castiglione 87
Rue de Rivoli 87
Ruhlmann, Emile-Jacques 148, 149, 167, 181, 206–207, 580
Rummer, Michael 44
Ruskin, John 53, 57, 81, 92, 93–94, 95, 223
Russell, Gordon 208–209, 416, 417
Russell, John 411
Russell, Richard Drew 208
Russell, William 452

Saarinen, Eero 113, 210–212, 274, 315–316, 327, 332, 361, 372, 402, 420, 489
Saarinen, Eliel 210–212
Saarinen, Loja 210–212
Saarinen, Pipsan 210–212
Sacred Heart Church 55
Safdie, Moshe 560
Saide, Steve 589
Saint Laurent, Yves 570
Salle du Conseil (Malmaison) 87
Salome (Wilde) 59
Salon de la Guerre (Le Brun) 35
Salon de la Paix (Le Brun) 35
Salone Internazionale del Mobile 551, 553
Salto, Kasper 150
Salyut 6 and 7 spacecraft 259
Samuel Tredwell Skidmore House 513
Sanders, Joel 608–609
San Francisco International Airport 324
San Francisco Panama Pacific International Exposition 229
Sansoni, Barbara 404
Santos, Adele 561
Sasaki, Mutsuro 530
SAS Royal Hotel 146, 147
Savoy Vase 113
Saxonia 341
Scarpa, Carlo 255, 418–419
S-chair 303
Schiaparelli, Elsa 135
Schindler, R.M. 334
Schindler, Rudolph 227
Schlesinger House 128–129
Schnabel, Julian 401, 510, 515
Schrager, Ian 427
Schröder House 198
Schröder-Schräder, Truus 198
Schultz, Eduard 229
Schumacher, Patrik 451
Schütte-Lihotzky, Grete 213–214
Scofidio, Ricardo 490–491
Scott, Baillie 81
Scott Brown, Denise 196, 247, 420–421
Scott Brown, Robert 421
Seagram Building 196, 346
Secession building 179, 186, 187
Seddon, J. P. 101
Seed Cathedral 521
Seidler, Harry 121
Sendai Mediatheque 530
Serac bench 516
Series 7 chair 147
Serlio, Sebastian 51
Serpentine Gallery 464, 508, 591
Serpentine Pavilion 509
Serra, Richard 514
Sert, Josep Lluis 116
Seven Lamps of Architecture, The (Ruskin) 93
Seymour, Stephanie 515
SF Swiss Re offices 374
Shakunage 502
Shanghai Bank 503–504
Shanghai Expo 481
Shaw, George Bernard 93
Shearer, Thomas 22
Sheraton, Thomas 46–47, 89
Sheridan, Michael 358
Shields, Jimmie 330
Shirine, Zirak 606
Shutze, Philip Trammell 238
Siegel, Gwathmey 250
Sigsgaard, Thomas 150
Silla Garriri 573
de Silva, Anil 422
de Silva, Minette 404, 422–423
Silva, Nini Andrade 606, 610–611
Singer, Paris 175
Sitzmaschine 144–145
Skokie Public Library 353, 354
Skycourt and Skygarden, The (Pomeroy) 599
Slovic, David 561
Smith, Adrian 455
Smith, Daniella Ohad 203
Smith, Ethel 277
Smith, Thornton 132, 170
Smithson, Allison 421
Smithson, Peter 421
Smithson, Robert 520
Smyth, Miriam 380
Soane, Sir John 48–49, 328
Socialist League 86
Society for the Preservation of Ancient Buildings 58
Society of Decorative Art 106
Sofield, Bill 593
Sofitel Vienna Stephansdom 591
Sokol, David 605
Solana del Mar, La 117
Somerset House West Wing 534
Sonambient (Bertoia) 275
Sottsass, Ettore 321, 414, 424–425, 426, 573, 597, 602, 614
Souto de Moura, Eduardo 452
Soyuz Orbital Spacecraft project 258, 259
Spine chair 310
Spoke chair 434, 435
Springbok chair 417
Square Nine Hotel 625, 626
Sri Aurobindo Ashram 182
Stafford, Jim 574
Stag's Leap Wine Cellars Visitor Center 462
Stam, Mart 121, 147, 196, 198
Standard Chartered Bank 373
Stanley House 341
Stanwyck, Barbara 157
Starbucks Coffee 545, 546
Starck, Philippe 300, 414, 426–427, 475, 492, 559, 610, 630
Starrett Lehigh Building 621
State Mortgage Bank 266
Stehle, Gerd and Gabriele 556
Stein, Gertrude 168
Steinmeyer, James 498
Steinwedell, Robert 431
Stella, Frank 260, 346
Stephen, Douglas 479
Stern, Charles 216
Stern, Robert A.M. 247, 294, 428–429
Stewart-Smith, Sarah 523
Stickley, Gustav 93, 95–96
Stirling, James 122, 340
St. James' Hall 79
St. Moritz church 598
Stoclet Palace 145
Stölzl, Gunta 114
Stone, Edward Durell 202, 275, 365
Stones of Venice, The (Ruskin) 93

Stonorov, Oscar 420
Stotesbury, Edward 174
Stourhead 10
St. Paul's Cathedral 2, 17, 340
Strawberry Hill 4, 52–53
Streisand, Barbra 157
Strelein Warehouse 582
Strengell, Marianne 114, 466
Strnad, Oskar 213
Stryker Medical 329
Stuart Weitzman flagship store 516
Süe, Marie Louis 166, 167, 215–216
Süe, Oliver 216
Sugawara, Seizo 138
Sullivan, Louis 242
Summers, Gerald Marcus 113, 217–218
Sunnylands 331
Suntec City Singapore 617
Superleggera chair 406, 407
Surrey, The 607
Surrey Hotel 606
Swag Leg desk set 390
Swan chair 147
Swan Mansion 238
Swanson, J. Robert F. 212
Swanson, Pipsan Saarinen 210–212
Sweeney, Robert 171
Swivel Lounge 313
Syon House 4, *4*
Szenasy, Susan 612–613

Table Chic (Hoppen and Phillips) 523
TaiKoo Hui shopping center 458
Taliesin East 242, 353
Taliesin West 242, 547
Talmadge, Norma 311
Tama Hotel Phnom Penh 501
Tam stool 614
Tange, Kenzo 545
Tank, The 113
TAO Downtown 605
Tapert, Annette 126–127
Tapiovaara, Ilmari 113, 248
task response module (TRM) 412
Taut, Bruno 152
Taylor, Elizabeth 157
Taylor, Michael 171, 264–265, 430–431, 624
Tel Aviv Opera House 457
Temple Court building 513
Tennis lounge chair 255
Ten restaurant 519
Teparkum, Twitee Vajrabhaya 487–488
Terry, Ellen 72, 106
Terry, Emilio 135, 168
Tête à tête sofa 239
Tetsuka House 597
Textiles and Ornamental Arts of India 316
Theory of Architectural Practice, The (Bardi) 263
Thompson, Benjamin 383
Thompson, Jim 432–433
Thorman, Caroline 457
Thonet, Michael 97–98
Thun, Matteo 614–615
Tides Restaurant 563–565
Tides South Beach 622
Tiffany, Louis Comfort 99–100, 106
Tigerman, Stanley 566, 568
Time Life building 280
Tizio lamp 518
Tom Vac chair 457
Tongue chair 399
Too Much Is Never Enough (Lapidus) 366
Torque House 482
Torre Agbar 591
Tortona 37 Complex 614–615
Total Design (Clodagh) 286
Total Furnishing Unit 290
Totonaca 408
"Tower of Twelve Stories, The" (Lai) 548
"Township of Domestic Parts" (Lai) 547, 548
Toyoguchi, Katsuhei (Kappei) 152, 434–435
Toyota showroom 594
Transit chair 181
TransPlastic series 475
Trans World Airlines 211, 212, 307
Tree, Arthur Ronald Lambert 154
Tropic Passive House 600
Truex, Van Day 129, 143, 219–220, 247
Trump, Ivana and Donald 306
Trump Tower 306
Tsao, Calvin 616–617
Tschumi, Bernard 287, 456, 510
Tsurumaki, Marc 563–565
Tugendhat House 196
Tuileries Palace 87
Tulip series 212, 332, 489
Turin International Exhibition 228
Turin Polytechnic 387
Twombly, Cy 514

Unesco lobby 110
Union News restaurants 377
United Nations North Delegates' lounge 536
United States, SS 381
Unity Temple 241
University chair 273
University of Pennsylvania Education Commons 609
University of Virginia Sound Lounge 609
Urban, Joseph 202, 221–222, 225
Urquhart, Anne 234, 380, 381
Urquiola, Patricia 618–619
Usonian homes 242

Valcarcel, Miguel 512–513
Valentine sofa 331
Valet chair 232
Vanderbilt, Cornelius, II 63
Vanderbilt, Frederick William 64
Vanderbilt, Howard 175
Vanderbilt, William Henry 76
Vandercruse, Françoise-Marguerite 42
van de Velde, Henry 223–224
Vanna Venturi House 420
Variae Architecturae Formae (Vredeman de Vries) 50
Varney, Carlton 436–437
Vaterland 173
Venice Biennale 376, 472, 480, 481, 530, 544, 548, 560
Venturi, Robert 48, 196, 294, 420–421
Vermelha chair 475
Vernis Martin 38–39
Versailles 2, 19, 20, 33–34
Veysseyre, Paul 225–226
Victorian Railings Chair 304
Vienna chair 98
Vienna Secessionist Exhibition 165
Vienna University of Economics and Business 516
Vigilius Mountain Resort 614, 615
Villa Mairea 113
Villa Muller 158–159
Villa Trianon 236
Villa Zila 140–141
Viñas, Ghislaine 620–621
Vine Hotel 611
Viollet-le-Duc, Eugène-Emmanuel 73
Visiona exhibition 388, 389, 394–395
Vitra Fire Station 516
Vitrum 577
Vollmer, Philip 301
Voluntad y Accion 116
Von Holst, H.V. 140
Voskuhl, Adelheid 44

Voysey, Charles Francis Annesley 81, 101–102, 442
Vredeman de Vries, Hans 50–51
Vredeman de Vries, Paul 51
Vreeland, Diana 430
Vue de monde 506

Wabbes, Jules 150, 416, 438–440
Waerndorfer, Fritz 144, 179
Waerndorfer, Moser 144
Wagner, Hans 607
Wagner, Otto 144, 190, 227–228
Wai, Hunn 552–553
Wakisaka, Katsuji 383
Walker, Mrs. Hugh Mercer 237
Walpole, Horace 4, 29, 52–53, 93
Walsh, John 442
Walsh, Margo Grant 254, 441–442
Walt Disney Company 329
Walter E. Clark House 335
Wanamaker, Rodman 175
Wang Laboratories 373
Warehouse 329
Warhol, Andy 322–323, 570
Warhola, Julia 322
Wärndorfer, Fritz 165
Warnecke, John Carl 293, 369, 372
Warner, LaMont A. 95
Washington, George 31
Washington Skeleton chair 452
Washington Skin chair 452
Wassily chair 120, 121
Wasserturm Hotel 415
Water Tower Place 403
Watkin, David 26
Watt, William 71
Wearstler, Kelly 451, 622–624
Weaver, Paul 430
Webb, Michael 334–335
Webb, Philip Speakman 81, 85, 103–104
Wegner, Hans 150, 231–232
Weinfeld, Isay 610, 625–626
Wellcome, Henry 171
Wellcome Trust 521
Wentworth, Michael 133
Werkbund Housing Estate 158
Werner, Alfred 275
Weston Havens House 334
Westwood, Vivienne 287
Wharton, Edith 63
What Clients Want? (Durst) 496
Wheeler, Candace 56, 100, 105–106, 125, 451, 495
Where Is Your Seoul? (Hwang) 526
Whistler, James Abbott McNeill 59, 71, 107–108
White, Stanford 174
"White Elephant" (Lai) 548
White House 76, 100, 277, 333, 397
Whiton, Sherrill 250
Wilde, Oscar 59, 71
Wild Raspberries (Frankfurt and Warhol) 322
Wilkinson, Henry 95
Wilkinson, Hutton 311, 312
Williams, Bunny 397, 627–628
Willison, George *3*
Wilmotte, Jean-Michel 524
Wilson, Edmund 411
Wilson, Elsie Cobb 233–234, 276, 380
Wilson, Woodrow 234
Windlin, Cornel 470
Windows on the World Restaurant 403
Windsor Castle 17
Windsor chair 253
Windsor Welles IV 344
Winn, Melissa 609
Winslow House 242
Wintersteen, Bonnie 260
Wirkkala, Tapio 113
Wolf, Vicente 629–630
de Wolfe, Elsie 106, 111, 125, 127, 170, 203, 234, 235–236, 237, 278, 307, 311
Wölzl, Maria 187
Womb chair 212
Women's Guild of Arts 86
Wood, Ruby Ross 237–238, 260, 261
Woods, Lebbeus 543
Woods Bagot 540
Works in Architecture of Robert and James Adam, The 4
World Bank 293, 404
World of ResidenSea 579
World's Fair, Paris 211
World Wide Fund for Nature (WWF) 532
Wormley, Edward 239–240, 497, 498, 589
Wren, Christopher 17–18
Wren's City Churches 81
Wright, Frank Lloyd 116, 140–141, 192, 241–243, 334, 353, 367, 372, 418
Wright, Henry 390

Yamamoto, Yohji 457
Yamasaki, Minoru 275
Yanagi, Sōetsu 183, 443
Yanagi, Sori 153, 443–444
Yeang, Ken 266, 631
Yee, Chiang 148
Yermakov, Alexis 441
Yesterdays in a Busy Life (Wheeler) 106
Yoda easy chair 483
Young Decorator, The (McClelland) 161
Your Home Your Sanctuary (Clodagh) 286

Zacherlhaus 190
Zapatka, Christian 328
Zehrfuss, Bernard 439
Zeidler, Susanne 631–632
Zense 488
Ziegfeld Theater 222
Zig-Zag chair 198
zlgdesign 631–632
Zodiac Suite 320, 321
Zucchi, Antonio 3