New York gallery Chamber brought works by the likes of Os & Oos, Studio Job and more. Also on view was Sabine Marcelis’ altar (pictured background) with Made a Mano, commissioned for this year’s Wallpaper* Handmade. Photography: James Harris
Design Miami/ Basel ran from 13 – 18 June. For more information, visit the website

Design Miami/ Basel presented its most far-reaching edition ever over the past week, somewhat in contrast with the state of the world and reaffirming design’s strong bonding power. ‘Looking around our world in 2017 – from the US to the UK, France and beyond – it is with great pride that this edition of Design Miami/ Basel will be the most diverse ever,’ said Rodman Primack, fair’s chief creative officer. ‘More countries than any previous edition are represented at the fair and a broader range of styles and aesthetics than ever before.’

It was clearly a year of debuts: for its inaugural Basel outing, South American gallery Mercado Moderno (based in Rio de Janeiro) took over a booth of the Herzog & de Meuron-designed halls, presenting the finest modern and contemporary design from Brazil. A first for the fair is also the introduction of art deco, art nouveau and De Stijl pieces, courtesy of first-time Monaco gallerist Robert Zehil who displayed a rich collection of pieces by the likes of Renè Lalique and Albert Cheuret.

Significant solo shows included an Ettore Sottsass display by Friedman Benda, which followed a series of initiatives that have been celebrating the designer’s centenary throughout the year (such as the Fondazione Giorgio Cini’s retrospective of his glass works, and Charles Zana’s personal collection of Sottsass ceramics, both on
display in Venice). At the Friedman Benda’s booth, the designer’s glass and ceramic works displayed his *savoir-faire* with colour and his humorous approach to form – but it was a series of wooden cabinets that really showed off Sottsass’ aesthetic sensibility and his material prowess.

*Read more about art dealer Kenny Schachter’s remarkable car collection, on view at Design Miami/ Basel. Photography: James Harris*

Throughout the fair, another strong Italian presence was felt in architecture group BBPR; Milanese gallery Nilufar dedicated its stand to public and private commissions by the firm, including outdoor lighting for Milan’s Mediolanum cinema and a wood, metal and glass panel created for a private residence. Other galleries which included BBPR in their offerings were Chicago-based Casati (a 1958 loveseat the group designed for their Casa Ravelli project), along with Milan’s Galleria Rossella Colombari and Monaco-based Gate 5.
It was undoubtedly the year of historical design, with impressive presentations of mid-century marvels such as Jean Royère’s 1966 coat hanger, an ornamental tree snaking up one booth’s walls, and displayed alongside other pieces and sketches from the French designer’s repertoire. New York gallery Demisch Danant continued its brilliant championing of mid-century French designers, with a solo display of pieces by Jacques Dumond, a leading figure of the modernist movement whose streamlined furniture and lighting pieces link traditional interior design and an exploration of new materials and technologies. Nearby, Gallery Mathieu Richard celebrated another mid-century French creator, showing pieces by Mathieu Matégot in a minimal monochrome setting.

‘We are excited about different voices coming together and creating diverse ways to talk about design,’ explained Primack, and this diverse attitude is well-exemplified throughout the fair. The Design Curio programme (inviting designers, galleries and curators to create small cabinets of curiosities dotted throughout the fair) included Supergufram, a new spin-off brand by the Italian radical design marque Gufram, which launched with a collection of tongue-in-cheek pieces by Studio Job that pushed the boundaries of polyurethane production. Another Curio highlight was a
captivating homage to Carlo Mollino by Oscar Humphries, including a short film about the late architect’s work.

Wood, metal and glass panel created for a private residence by architects BBPR at Nilufar. Photography: Daniele Iodice

This year, the Collector’s Lounge design was entrusted to Milanese creative laboratory Leclettico, whose owner and long-term Wallpaper* collaborator Claudio Loria created a fantasy world of vintage furniture mixing patterns and eclectic inspirations. It was a different aesthetic direction for the lounge, one that felt like an inviting new way to offer visitors a place to meet at the Messe.

Elsewhere in the fair, Kenny Schachter presented his collection of cars that ranged from Zaha Hadid-designed futuristic vehicles to classics such as the 1965 Alfa Romeo Giulia and an Austin Mini Cooper. Swarovski returned with its forward-thinking Designers of the Future initiative,
presenting a minimal space where the three winners’ works conversed through different media exploring the potential of crystal.

For Primack, the design diversity on display is a good indicator of the market’s dynamic vitality. ‘We are so pleased that with this edition, growth and expansion across markets is clear,’ he said. ‘It speaks to the growth of the fair and the vitality of the collectible design market that gallerists of such caliber and breadth are joining us in Basel.’

The Collector’s Lounge design was entrusted to Milanese creative laboratory Leclettico, whose owner Claudio Loria created a fantasy world of vintage furniture mixing patterns and eclectic inspirations. Loria’s display included aluminium asterisk seats designed by Jean Nouvel for Wallpaper* Handmade in 2016, and produced by Santa Barbara-based material expert Neal Feay. Photography: James Harris
Parisian gallerist Patrick Seguin presented an important project by Jean Prouvè, first built in 1944 to rehouse war victims in Lorraine. *Photography: James Harris*

Sketches by the architect showed his process inside the refurbished house. *Courtesy of Galerie Patrick Seguin*
London-based gallerist Sarah Myerscough showcased sinuous works by Irish maker Joseph Walsh. *Photography: James Harris*

Magen H brought a selection of pieces by French designer Pierre Chapo, including this elongated sideboard, which was part of a private commission. *Courtesy of Magen H*
A highlight at Galleria Rossella Colombari was this Gio Ponti wall piece created for an office project in 1946. *Photography: James Harris*

Among designs by its principal designers, New York gallery R & Company displayed a selection of rugs produced by Italian company Amini. *Photography: James Harris*
There was a strong focus on solo installations of leading midcentury designers at Design Miami/ Basel this year. Demisch and Danant led the way with a collection of furniture and lighting by Jacques Dumond.

*Photography: James Harris*

Also on display at the New York gallery’s stand was a selection of lighting pieces by designers working in Dumond’s studio. *Photography: James Harris*
French designer Mathieu Matégot took over Mathieu Richard’s stand in a masterfully monochrome setting. *Photography: James Harris*

Seventeen art objects in white captured the spirit of Swiss bathroom specialist Lauren, with contributors including Ludovica + Roberto Palomba, Patricia Urquiola, Alfredo Häberli, and Konstantin Grcic. *Photography: James Harris*
The minimal booth of Copenhagen Galleri Feldt featured, among other designs, two cabinets designed by Poul Kjaerholm for the School of Architecture at the Royal Danish Academy of Fine Arts. *Photography: James Harris*

Giustini/Stagetti Galleria O Roma presented elements of Konstantin Grcic’s recent concrete furniture project, partly obscured by a metal mesh curtain. *Photography: James Harris*
Left, a unique cupboard created by Ettore Sottsass for a private residence, on view at Giustini/Stagetti Galleria O Roma. Right, Salon 94’s stand contrasted Max Lamb’s ‘Thermal Spray’ collection with Lucas Samaras’ ‘Gold Chicken Wire’ jewellery. *Photography: James Harris*

Monaco gallery Gate 5 presented pieces by Johanna Grawunder, Gio Ponti, and Carlo Scarpa. *Photography: James Harris*
The Design Curio programme – an initiative inviting designers, galleries and curators to create small cabinets of curiosities dotted throughout the fair – included a captivating homage to Carlo Mollino by Oscar Humphries...

...complete with the original tomato red chairs from the RAI Auditorium that Mollino designed in 1952. *Photography: James Harris*
Carpenters Workshop Gallery showed new pieces inside a moody booth styled like an opulent loft. *Photography: James Harris*

Design Curio featured a curious combination of jewellery and frozen yogurt by Alex Israel, presented by jewellery gallerist Suzanne Syz. *Photography: James Harris*
Fair newcomer Etage (who showed a small Design Curio project last year) gave a glimpse into cavemen design imagined by Danish creative FOS.  
*Photography: James Harris*

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Gallery Fumi's brought new pieces by Studio Glithero, Sam Orlando Miller and Max Lamb, among others.  
*Photography: James Harris*
Fumi’s offering included this sleek marble seat by Brooksbank & Collins, designed to resemble a slender dancer. *Courtesy of Gallery Fumi*

Also part of Design Curio was Supergufram, a new spin-off brand by the Italian radical design marque. It launched with a collection of humorous pieces by Studio Job that pushed the boundaries of polyurethane production. *Photography: James Harris*
Curated by fashion designer Thom Browne, this year's Design at Large programme at Design Miami/ Basel comprised a retrospective of important desk designs. *Photography: James Harris*

A strong focus throughout the fair was given to architects designing on a small-scale. Case in point, this collection by MAD Architects' Yansong Ma presented by Beijing-based Gallery All. *Photography: James Harris*
At Erastudio Apartment-Gallery, visitors could delve into Radical design from the 1960s and 70s, with works by Riccardo Dalisi and Urano Palma. *Photography: James Harris*

Significant solo shows included an Ettore Sottsass display by Friedman Benda, following a series of initiatives celebrating the designer’s centenary throughout the year. The New York gallery presented glass and ceramics projects by the Italian architect...
...and a series of wooden cabinets that showed off Sottsass’ aesthetic sensibility and his material prowess. *Photography: Andrew Meredith. Courtesy of Friedman Benda*

Swarovski returned with its forward-thinking Designers of the Future initiative, presenting a minimal space where the three winners’ works conversed through different media exploring the potential of crystal. The booth included lamps by Marjan van Aubel, Crystal Terrazzo by Jimenez Lau and 3d printed crystal vessels by Takt Project.
Left, the Haas Brothers’ eye-catching rugs and objects at R & Company. Right, Christ and Gantembein – the architects behind Basel’s Kunst Museum extension – presented furniture, with a series of small tables for Belgian gallery Maniera. Photography: James Harris

**RELATED TOPICS:** Zaha Hadid, Herzog & de Meuron, Design Miami/ Basel, Swarovski, Ettore Sottsass, Studio Job, Nilufar, Friedman Benda, Global Fair Guide 2017

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Blockbusting set star and Wallpaper* Design Award judge David Korins on
usable design

DESIGN / 1 HOUR AGO / PEI-RU KEH


Triple threat performers may be typical of
musical theatre, but in the design world, multi-disciplinary dexterity is hard to come by. For David Korins, the award-winning set designer and creative director behind the hit musical *Hamilton*, live shows for Lady Gaga and Elton John, installations at Coachella and exhibition designs for Gagosian Gallery, working across different fields usually boils down to the same thing.

‘If you look down from 50,000 feet above sea level, design is basically the same thing for every medium,’ Korins says about his wide-ranging work. ‘I started doing theatre design in 1997, but then I was crazy and inquisitive enough to try different kinds of design. What I’m really doing is helping people tell their stories, and I’ve been doing that for over 20 years.’

Korins runs his eponymous design and experience firm, which is currently finessing the musical adaptation of *Beetlejuice*, opening on Broadway in March 2019, and the touring ‘Hamilton: The Exhibition’, which premieres in Chicago in April 2019 – from its airy New York City base.

‘In design, people are always trying to label you as a minimalist or [put you in] some other kind of silo,’ he reflects. ‘One of the things I’m most proud of is that I don’t come in with a preconceived notion of what something is going to look like. I try to stay
open in the process and as free as possible from any visual agenda. I think that’s why the work is so varied and wide-reaching.’

Korins’ innovative approach is rooted in anticipating how people relate to a three-dimensional space. His projects often also venture into unchartered territory. ‘For the Hamilton exhibition, [there is] a huge responsibility for historical accuracy and [the research] is much more profound than the show,’ he states. ‘This is museum-quality rigour in a 360-degree fully immersive experience, where you walk through the life and times of Alexander Hamilton, seen through a high art yet totally accessible lens – whether you’re a super fan of the show or a history buff. And it travels. This is 20 sets, stuck together, that will get picked up and moved.’

As a Design Awards judge, Korins tried to imagine each of the nominees in the most human way possible. ‘It’s about the design first and foremost, but I tried to look at the products with a practical and useful eye to determine which product was really the best,’ he says, adding, ‘I really loved the Nest House. There was something about the warmth and womb-like quality that just felt like the essence of home.’

Another standout was Ferragamo’s menswear collection. ‘It felt to me like a beautifully thought-out collection in which regular clothes were complemented and elevated by a touch of high fashion. I could
see myself in them and appreciated the collection as an intersection of high art, fashion, and usability.’

As originally featured in the February 2019 issue of Wallpaper* (W*239)

RELATED TOPICS: WALLPAPER* DESIGN AWARDS

Reigning Designer of the Year Philippe Malouin turns judge for 2019 Wallpaper* Design Awards

DESIGN / 1 HOUR AGO / ROSA BERTOLI
When Philippe Malouin was crowned Designer of the Year in 2018, we were impressed by how prolific the Canadian designer had been for the previous 12 months. Post-accolade, Malouin had a similarly busy year, with new projects for international brands such as Resident, ZaoZuo and SCP, but most importantly, with an exhibition chronicling the ten years since he opened his studio, shown in Hyères’ Villa Noailles as part of the annual Design Parade festival.
Seen together, the works demonstrated the designer’s versatility with materials and craft, and his experimentation with shapes and concepts, turning an intuition into a design object. Coincidentally, Malouin’s Designer of the Year successor, Pierre Yovanovich, also took part in the southern French design festival, with an exhibition in nearby Toulon. ‘Pierre’s work manages to transport someone to a different world whilst retaining a minimal and understated aesthetic,’ explains Malouin. ‘His projects are always refined and utilise texture, light and colour intelligently. Pierre does more with less, because less is more.’

Malouin is also an advocate for Milan, the judges’ City of the Year. ‘I’ve been going to Milan since my graduation from Design Academy Eindhoven in 2008, and I have witnessed it change,’ he says. ‘Ten years ago, Milan seemed quite dormant, and slightly forgotten. In the last decade, it seems to have transformed itself in a vibrant, yet classical destination, with improvements in infrastructure, residential projects and restaurants.’

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RELATED TOPICS: WALLPAPER* DESIGN AWARDS, PHILIPPE MALOUIN
Design super-curator and Design Award judge Paola Antonelli on Milanese style

DESIGN / 1 HOUR AGO / PEI-RU KEH
In her role as Senior Curator of the Department of Architecture and Design at the Museum of Modern Art, Paola Antonelli has become known for her highly analytical, anthropologic approach. As a judge for this year’s Wallpaper* Design Awards, however, Antonelli tapped into the other side of her curatorial tool kit and assessed her votes in a more emotional light.

Of her choice of Milan as ‘Best City’, the Italian-born Antonelli says, ‘Milanese do not only love design, but truly live by it. They use it, they talk about it, they critique it, they overdo it. Design is a pillar of popular culture, it is normal. Design Week in April is a citywide celebration; everyone is interested and participates in it.’

Putting the city’s design chops aside however, Antonelli was quick to debunk the preconception that the Milanese are perennially elegant. ‘Milanese are normally very restrained and a bit cold – and that is understood as good taste. But they can be over the top! And thankfully, they can also display a modicum of bad taste.’
An example of Antonelli’s good taste though, is her other choice of this year’s Best Private House – Porky Hefer’s Nest House in Namibia. ‘If I am giving a Wallpaper* award, I want to give it to a dream house, and this looks like 007 (Sean Connery/John Lautner/Diamonds are Forever era) meets Black Panther.’

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