

ISSUE  
48

# Gray

architecture  
interiors  
design  
culture

*This Changes Everything*



## SHAPE SHIFTER

LISA PICARD IS LEADING THE TRANSFORMATION OF OUR WORKPLACES, ONE OFFICE AT A TIME.

## PLUS:

*Hank Willis Thomas*

*Messgewand*

*Philippe Nigro*

*Faye Toogood x CC-Tapis*

*Civilization*

*Lenore Tawney*

*Jean-Michel Othoniel*

*Barbara Kasten*

*Burke Museum*



string lights designed in 2014 by michael anastasiades - model 607 designed in 1971 by castiglioni - made in italy by flos  
[please inquire about our A&D trade program](#)

flos erik jorgensen verpan carl hansen vitra kartell bensen herman miller knoll artek artfort foscariini moooi and more!  
visit [hivemodern.com](http://hivemodern.com) or call toll free 1 866 663 4483  
[free delivery within the continental u.s.](#)

# IT'S ON. BE PART OF THE LEGEND. JOIN US AT THE GRAY AWARDS PARTY!

GRAY TURNS THE TRADITIONAL AWARDS GALA ON ITS HEAD  
(WOULD YOU EXPECT ANYTHING LESS OF US?)

The GRAY Awards Party—a game-changer in and of itself—is the most significant design bash of the year. It is the design industry's version of the Oscars and *Vanity Fair's* after-party rolled into one. Think red carpet interviews, marching bands, tequila shots, showers of sparkling confetti, and you'll get a sense of how we roll. Join us for the unveiling of this year's GRAY Award winners for a celebration of the best and brightest in Pacific Northwest design.

GRAY AWARDS PARTY

NATIONAL

NORDIC MUSEUM

SEATTLE, USA

NOV. 20, 2019

DRESS

BLACK TIE

CHARITY

50% OF TICKET PROCEEDS

DONATED TO

THE BLOCK PROJECT

HIGHLIGHTS

RED CARPET INTERVIEWS

GRAY BAND OF DESIGNERS

WINNERS ANNOUNCED

TROPHIES AWARDED

ISSUE RELEASE

FESTIVE SURPRISES

JUDGES

YVES BÉHAR

JOHANNES CARLSTRÖM

RAFAEL DE CÁRDENAS

ROLF & METTE HAY

PAULA HAYES

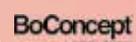
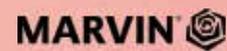
NICOLE HOLLIS

ANGIE MYUNG & TED VADAKAN

PATRIK SCHUMACHER



TICKETS + INFO:  
[GRAYAWARDS.COM](http://GRAYAWARDS.COM)



"When Western Window Systems' huge sliding glass doors are open, you can't tell where one space ends and the other begins."

– D'Arcy Jones, principal, D'Arcy Jones Architecture



Design Better

[westernwindowssystems.com](http://westernwindowssystems.com)



Architecture: Heliotrope  
Builder: Dovetail  
Photo: Benjamin Benschneider

Photo: Michel Gilbert, photograph used for reference only. \*Zuma editions. †Conditions apply, contact store for details. ‡Program available on select items, subject to availability.



**Temps Calme.** Modular composition per element, designed by Studio Roche Bobois.

**Leaf.** Cocktail table and side table, designed by Antoine Fritsch & Vivien Durisotti.

**Farouche.** Rug, designed by Alessandra Benigno.

**Manufactured in Europe.**

**SEATTLE** 1922 Fourth Avenue - Tel. (206) 332-9744 – **PORTLAND** 1025 SW Washington Street - Tel. (503) 459-0020

In-store interior design & 3D visualization services.<sup>1</sup> Quick Ship program available.<sup>2</sup>

**on the cover**  
 EQ Office's president and  
 CEO Lisa Picard at the Exchange  
 Building in Seattle.  
*Photographed by Levi Mandel*  
 SEE PAGE 78



36



44



52



63



68



100

# contents

Nº 48 : THIS  
 CHANGES EVERYTHING

- 12. HELLO
- 14. MASTHEAD
- 16. CONTRIBUTORS
- 100. CHECKING IN
- 106. AGENDA

- 18. COLOR BLOCKER  
 Leta Sobierajski and her husband, Wade Jeffree, bring supersaturated artistic oddities into the mainstream.

## BULLETIN

- 28. INTEL  
 Hank Willis Thomas in Portland, David Adjaye's Ruby City museum opens in Texas, Dora Maar at Tate Modern, and other goings-on in the world of design.

- 38. TRICK OR TREAT?  
 How the French outfit Messgewand hacks the design process.

## FIELDWORK

- 44. ALL IN  
 The design practice Civilization fosters connections and community in Seattle.

- 52. SHAPESHIFTERS  
 French-Italian rug brand CC-Tapis debuts Doodles, British designer Faye Toogood's playfully collaged collection of art for the floor.

- 56. RING OF LIARS  
 Why you shouldn't buy knock-off furniture.

- 58. FLOOR TO CEILING  
 Unexpected materials, including recycled glass, sailcloth, and molten aluminum, feature in our favorite lighting, surfaces, and finishes of the moment.

- 64. HEAD OVER HEELS  
 Tokyo-based designer Noritaka Tatehana incorporates ancient Japanese craft techniques into everything from giant hairpins to heelless platform shoes.

- 68. MORAL FIBER  
 The John Michael Kohler Arts Center explores the life and work of pioneering fiber artist Lenore Tawney through a comprehensive four-part exhibition.

- 70. MODERN MIDCENTURY  
 In deference to architect Anatol Kagan's original plan for their home, a family in Melbourne makes the most of their mid-century house's modest footprint.

- 74. GIVE AND GO  
 A Boston-based art collective uses art and design to promote inclusivity on the basketball court.

## THIS CHANGES EVERYTHING

- 78. THE PLACE MAKER  
 As president and CEO of commercial real estate investment firm EQ Office, Lisa Picard finds profitability in bringing people together.

- 86. BREAKING BARRIERS  
 Seattle's Burke Museum is spearheading a shift in the way natural history museums are designed. The result: expanded access for all.

- 92. SAVING GRACE  
 How art liberated Jean-Michel Othoniel, over and over again.

## APPENDIX

- 114. AJUCY STORY  
 On a trip to Ohio, interior designer Elisabeth Sandler started collecting vintage juicers—and she's never stopped.

Barbara Kasten, *CONSTRUCTS 1981-1982* (2019).

**ONE RECENT SUNDAY MORNING, I WAS VISITING MY PARENTS, WHO STILL LIVE IN MY CHILDHOOD HOME.**

I was standing at the marble kitchen island, preparing to drink a cup of coffee. My mom handed me an 8x10 clear plastic sleeve filled with papers. “We’re clearing out the attic. Here’s everything from your high school graduation,” she said and walked away. I had never seen any pictures or documents from that day—the event is a numb, blissful blur in my memory. I sat there staring at the packet for a few minutes, grappling with two thoughts: first, that I am apparently at an age when my parents’ attic can no longer act as a storage unit for my past (artifact-filled boxes from my adolescence, college, and life in each state and country where I’ve lived crowd the space above their two-car garage); second, they are purging these things, and it is up to me to take or toss them. That’s a terrifying thought because it means I’ll rely on memory alone to conjure the experience represented by anything I throw out. I had a time capsule in front of me. I took a breath and dumped its contents onto the counter.

Photographs showed me in an emerald cap and gown with a marigold tassel walking across a football field amid a sea of classmates. There I was accepting a diploma, being handed a yellow carnation and baby’s breath wrapped in cellophane, throwing my hat in the air somewhere in the mass of graduates shown in a long-distance shot. Suddenly the setting switched to the street outside the stadium. There I was with my parents, with my boyfriend, with friends I haven’t seen for more than a decade. Most of the people in those pictures don’t exist anymore, including myself. We all grew up.

Confronted with my 18-year-old self, I couldn’t help thinking about the formative decisions I’ve made since then. I do that whenever I feel lost—as if reliving the times I’ve made big choices will embolden me to make new ones in the future. Taken together, those decisions are both a sizzle reel of my life and a conglomeration of every eureka moment I’ve ever had. It’s so satisfying to really know something to the point where I can actually act on it. It changes everything.

Such moments are the theme of this issue: ideas, projects, and decisions that are pushing both people and the design industry forward. Here you’ll find a tenacious fiber artist, a human-focused design studio, and a critically acclaimed Japanese craftsman who’s little known stateside. Our senior editor, Rachel Gallaher, takes a deep dive into the world of Julie K. Stein, the driving force behind the Burke natural history museum in Washington State, which will reopen following a period of intense renovation. And Portland-based architecture critic Brian Libby unpacks the vision of Lisa Picard, the CEO and president of EQ Office, who’s disrupting the way we work. Each profile is one of dedication and zeal. Dive in.

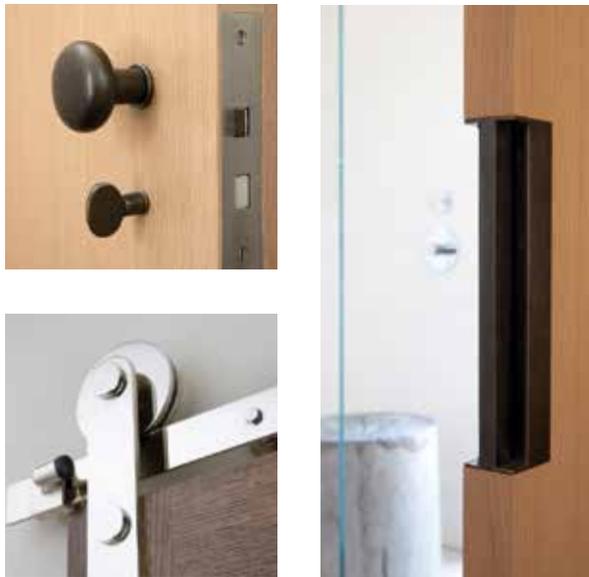
TIFFANY JOW  
Editorial Director

roomandboard.com



PHOTO BY KRISTIAN LAURUP; INSTALLATION VIEW, BORTOLAMI NEW YORK

Room&amp;Board



SUN VALLEY BRONZE

Fine Solid Bronze Architectural Hardware

866.788.3631 • www.sunvalleybronze.com

Made in the USA

# Gray

CEO + Publisher  
SHAWN WILLIAMS

Editorial Director  
TIFFANY JOW  
*Account Executives*  
MEREDITH BARBERICH  
*meredith@graymag.com*

Senior Editor  
RACHEL GALLAHER  
ALAN BRADEN  
*alan@graymag.com*

Junior Art Director  
ABBY BEACH  
CRAIG ALLARD MILLER  
*craig@graymag.com*

Assistant Editor  
CLAIRE BUTWINICK

Digital Content /  
Special Publications  
LAUREN MANG  
Administrative Manager  
TRACEY BJERKE  
*tracey@graymag.com*

Events Manager  
KAITLYN LUSH  
Newsstand Manager  
BOB MOENSTER

Copy Editor  
LAURA HARGER  
Public Relations  
PAXSON FAY  
*info@paxsonfay.com*

Contributors  
BRIAN LIBBY  
LEVI MANDEL  
AMANDA RINGSTAD  
JESSE TREECE  
ERIC TRINE  
NATE WATTERS

Interns  
ANNETTE MAXON  
TEAGHAN SKULSZKI  
CAMILLE VANCE



@gray\_magazine  
FB/graymag  
#graymagazine

*Inquiries*  
General questions:  
*info@graymag.com*

*To submit a project or story:*  
*editors@graymag.com*

*Sales and partnerships:*  
*advertising@graymag.com*

*Events and activations:*  
*events@graymag.com*

*Subscription information:*  
*subscriptions@graymag.com*

*To stock GRAY:*  
*distribution@graymag.com*

No. 48. Copyright ©2019.  
Published bimonthly (DEC, FEB, APR, JUNE, AUG, OCT) by GRAY Media, LLC.  
All rights reserved. Permission to reprint or quote excerpts granted by written request only. While every attempt has been made, GRAY cannot guarantee the legality, completeness, or accuracy of the information presented and accepts no warranty or responsibility for such. GRAY is not responsible for loss, damage, or other injury to unsolicited manuscripts, photography, art, or any other unsolicited material. Unsolicited material will not be returned. If submitting material, do not send originals unless specifically requested to do so by GRAY in writing.

POSTMASTER: Send address changes to  
GRAY, 5628 Airport Way S., Ste. 330  
Seattle, WA 98108

Subscriptions:  
North America: \$60 us for one year (6 issues)  
Intercontinental: \$144 us for one year (6 issues)

Subscribe at  
[graymag.com](http://graymag.com)



GRAYMAG.COM IS YOUR DAILY RESOURCE FOR NEED-TO-KNOW DESIGN NEWS, EXHIBITIONS, AND EVENTS.



GRAY's digital universe expands upon our coverage of the international design landscape, providing a first look at essential industry happenings and revealing what our editors are coveting now.



**NOW ON GRAYMAG.COM:** Poketo's Ted Vadakan and Angie Myung talk shop; New York-based designer and Architecture at Large founder Rafael de Cárdenas's restless brilliance; Universal Standard's Seattle outpost; and conversations with Zaha Hadid Architects principal Patrik Schumacher, Block Shop Textiles' cofounder Hopie Stockman, and interior designer Nicole Hollis.

COURTESY UNIVERSAL STANDARD; MARK COOK/STEDJE

WEEKLY DESIGN NEWS + INVITATIONS  
**THE GOODS**  
DELIVERED TO YOUR INBOX EVERY TUESDAY  
Sign up at [graymag.com/newsletter](http://graymag.com/newsletter)

**PORCELANOSA®**  
TILE · KITCHEN · BATH · HARDWOOD



**FLOOR TILES**  
SOCHI MARFIL PULIDO

**PORCELANOSA SEATTLE**

88 Spring Street, Suite 120  
Seattle, WA 98104  
206.673.8395

[www.porcelanosa-usa.com](http://www.porcelanosa-usa.com)



## BEHIND THE LENS

**LEVI MANDEL** is a Seattle-born, New York-based photographer whose work has been featured in *Bon Appétit*, *Monocle*, *Vogue*, the *New York Times Magazine*, the *New Yorker*, and *W*, among other publications. He captured Lisa Picard, president and CEO of EQ Office, at the Exchange Building—which houses one of the real estate investment firm’s Seattle workspaces—for our cover story, “The Place Maker,” on page 78. Below, Mandel recounts his experience shooting Picard.

**“THE ENERGY [OF THE SHOOT] WAS POSITIVE AND CALM, THOUGH WITH THE USUAL EXCITEMENT THAT COMES WITH A COVER STORY.**

*My first impression of Lisa was that she was surprisingly accessible for such an influential, successful person. She is kind and down to earth, which are traits I [have] as well, so we immediately had a connection—something crucial to achieve in a portrait shoot. I wanted to capture her stature as a CEO juxtaposed with her relatability. I hoped to somehow incorporate her athleticism as well, which we, fortunately, were able to achieve.*

*“During preparation for the shoot, there was talk that Lisa might not be willing to do anything too weird or unconventional, so I was tickled when she was perfectly happy to climb up the back of a six-foot-tall oversized armchair or hold yoga poses on the street outside the Exchange, a building that sits on what happens to be one of Seattle’s steepest hills.*

*“Shooting spaces is always challenging, as the lighting and layout are often out of your control, especially when you’re working with a brand-new space. Fortunately, the Exchange Building is beautifully designed. We didn’t have any issues making it work.”*

**BRIAN LIBBY** (“The Place Maker,” page 78) is a Portland-based writer and the editor of the blog *Portland Architecture*. He has contributed to the *New York Times*, the *Wall Street Journal*, *Dwell*, and *Architectural Digest*, among other publications. His third book, *Collaboration for a Cure: The Knight Cancer Research Building and the Culture of Innovation*, was published this year.

**AMANDA RINGSTAD** (“All In,” page 44) is a Seattle-based photographer. Her work has appeared in *GQ*, *Refinery29*, the *Wall Street Journal*, *Wired*, and *Vogue Australia*, among other publications.

**JESSE TREECE** (“Ring of Liars,” page 56) is a self-taught collage artist who reconstructs illustrations from vintage magazines and books. He lives in the greater Seattle area.

**ERIC TRINE** (“Ring of Liars,” page 56) is the founder of Amigo Modern, a Long Beach, California-based design firm specializing in furniture and home accessories.

**NATE WATTERS** (“Breaking Barriers,” page 86) is a photographer who has shot for Microsoft, *Mojo Magazine*, Seattle’s Museum of Pop Culture, *City Arts Magazine*, and Olson Kundig Architects, among other clients. He lives in Seattle.

# Gray

*Be at the forefront of design.*

# SUBSCRIBE TODAY



ORDER AT  
[GRAYMAG.COM](http://GRAYMAG.COM)

1 YEAR (6 ISSUES)  
NORTH AMERICA: \$60  
INTERCONTINENTAL: \$144

## Color Blocker

Leta Sobierajski and her husband, Wade Jeffree, bring supersaturated artistic oddities into the mainstream.

By CLAIRE BUTWINICK  
Photograph by LETA SOBIERAJSKI

@LETASOBIERAJSKI



**LETA SOBIERAJSKI'S COLOR-BOMBED CREATIONS ARE HARD TO MISS.** Whether it's an interactive adult-sized jungle gym for Brooklyn design incubator A/D/O or the 30-year-old modeling a pair of pink Crocs under a miniature staircase, her eccentric creations, often made with her husband, Wade Jeffree, walk the line between art and advertisement. They're certainly influencers—for the past four years, the two have designed a series of cartoonish photos and wavy Memphis-inspired wood interventions for the likes of Gucci and Google—but their work takes on serious aesthetic experiments, too, ingeniously exploring the endless possibilities of saturated hues. "I have no bias against black and white," says Sobierajski. "But there's an infinite amount of colors in the spectrum, so why not take advantage of them?"

While Sobierajski's love of color predates her design career, the New York native started cultivating her style in 2013, when she went freelance and met Jeffree,

an Australian designer, on OKCupid (they married in 2016). Her initial paintings and photographs of oddly shaped items from the 99-cent store have evolved into projects that push her creativity to the extreme (such as *Complements*, a portrait series in which the couple poses against vibrant backdrops with peculiar props like tinfoil masks or mouthfuls of toilet paper). When Sobierajski and Jeffree join forces, their technicolor imaginations fuse into luminous reality. They typically begin a project by working separately. Her occasional misinterpretation of Jeffree's sketches, she says, tends to spur better ideas.

In August, Sobierajski announced the launch of her and Jeffree's eponymous joined creative studio, Wade and Leta. Sobierajski is keeping their upcoming collaborative projects under wraps, so one can't predict how their irreverent style will materialize next. "I try to be comedic about it," Sobierajski says of their work. "We try to invoke a bit of humor and encourage human activity." ✱

Our showrooms stimulate all five senses.  
Six, if you include your sense of accomplishment.



Hear sizzling steak. Taste chef-made bites. See exceptional appliances. From cooking demos to product classes, you're invited to discover the potential for your kitchen.



— SHOWROOM —



# Architects

The following architecture and design firms are among the best in British Columbia, Washington, and Oregon. And they support GRAY's effort to advance our vibrant design community. We are proud to call them our partners.

Take a look at these firms first for your next project. Visit their portfolios on [graymag.com](http://graymag.com) or link directly to their sites to learn more.



**AKJ Architects LLC**  
akjarchitects.com



**Atelier Drome**  
atelierdrome.com



**babienko ARCHITECTS pllc**  
babienkoarchitects.com



**Baylis Architects**  
baylisarchitects.com



**BC&J Architecture**  
bcandj.com



**BjarkoSerra Architects**  
bjarkoserra.com



**Board & Vellum**  
boardandvellum.com



**chadbourne + doss architects**  
chadbournedoss.com



**CTA Design Builders**  
ctabuilds.com



**David Coleman Architecture**  
davidcoleman.com



**Designs Northwest Architects**  
designsnw.com



**Eggleston | Farkas Architects**  
eggfarkarch.com



**Emerick Architects**  
emerick-architects.com



**First Lamp**  
firstlamp.net



**Guggenheim Architecture + Design Studio**  
guggenheimstudio.com



**H2D Architecture + Design**  
h2darchitects.com

# Architects



**Hacker**  
hackerarchitects.com



**Hoshide Wanzer Architects**  
hw-architects.com



**Janof Architecture**  
janofarchitecture.com



**Johnston Architects**  
johnstonarchitects.com



**Lane Williams Architects**  
lanewilliams.com



**Lindal Cedar Homes**  
lindal.com



**Openspace Architecture**  
openspacearchitecture.com



**Risa Boyer Architecture**  
risaboyer.com



**RUF Project**  
rufproject.com



**Scott | Edwards Architecture**  
seallp.com



**SHKS Architects**  
shksarchitects.com



**Skylab Architecture**  
skylabarchitecture.com



**Steelhead Architecture**  
steelheadarchitecture.com



**Stephenson Design Collective**  
stephensoncollective.com



**Tyler Engle Architects**  
tylerengle.com



**William Kaven Architecture**  
williamkaven.com



**Works Progress Architecture**  
worksarchitecture.net



**Workshop AD**  
workshopad.com

## Interiors

The following design firms are among the best in British Columbia, Washington, and Oregon. And they support GRAY's effort to advance our vibrant design community. We are proud to call them our partners.

Take a look at these firms first for your next project. Visit their portfolios on [graymag.com](http://graymag.com) or link directly to their sites to learn more.



**GATH Interior Design**  
[gathinteriordesign.com](http://gathinteriordesign.com)



**Hyde Evans Design**  
[hydeevansdesign.com](http://hydeevansdesign.com)

**Marc Blackwell, This Life!**  
[marcblackwell.com](http://marcblackwell.com)



**Studio AM Architects**  
[studioamarchitects.com](http://studioamarchitects.com)

**Van Sickle Design Consultants**  
[vansickledesign.com](http://vansickledesign.com)



**Weedman Design Partners**  
[weedmandesignpartners.com](http://weedmandesignpartners.com)

*A Natural Gathering Place*



**REDUXWOOD**  
WEST

[REDUXWOOD.COM](http://REDUXWOOD.COM)



MODERN  
PRINCIPLES.  
MARVIN  
INNOVATION.



**Introducing Modern.**

Part of the Marvin Signature Collection, our Modern line considers every detail. The result is a line of windows and doors that pairs pure modern design with category-leading energy performance.

Discover it at [marvin.com/modern](http://marvin.com/modern).

**FIND YOUR INSPIRATION AT YOUR LOCAL, INDEPENDENT MARVIN DEALER TODAY.**



Cherry Creek Windows & Doors  
Seattle  
206.547.4162  
[CherryCreekWindows.com](http://CherryCreekWindows.com)  
Call Us For An Appointment to Visit Our New Showroom

# BULLETIN

*Goings-on in the world of design.*

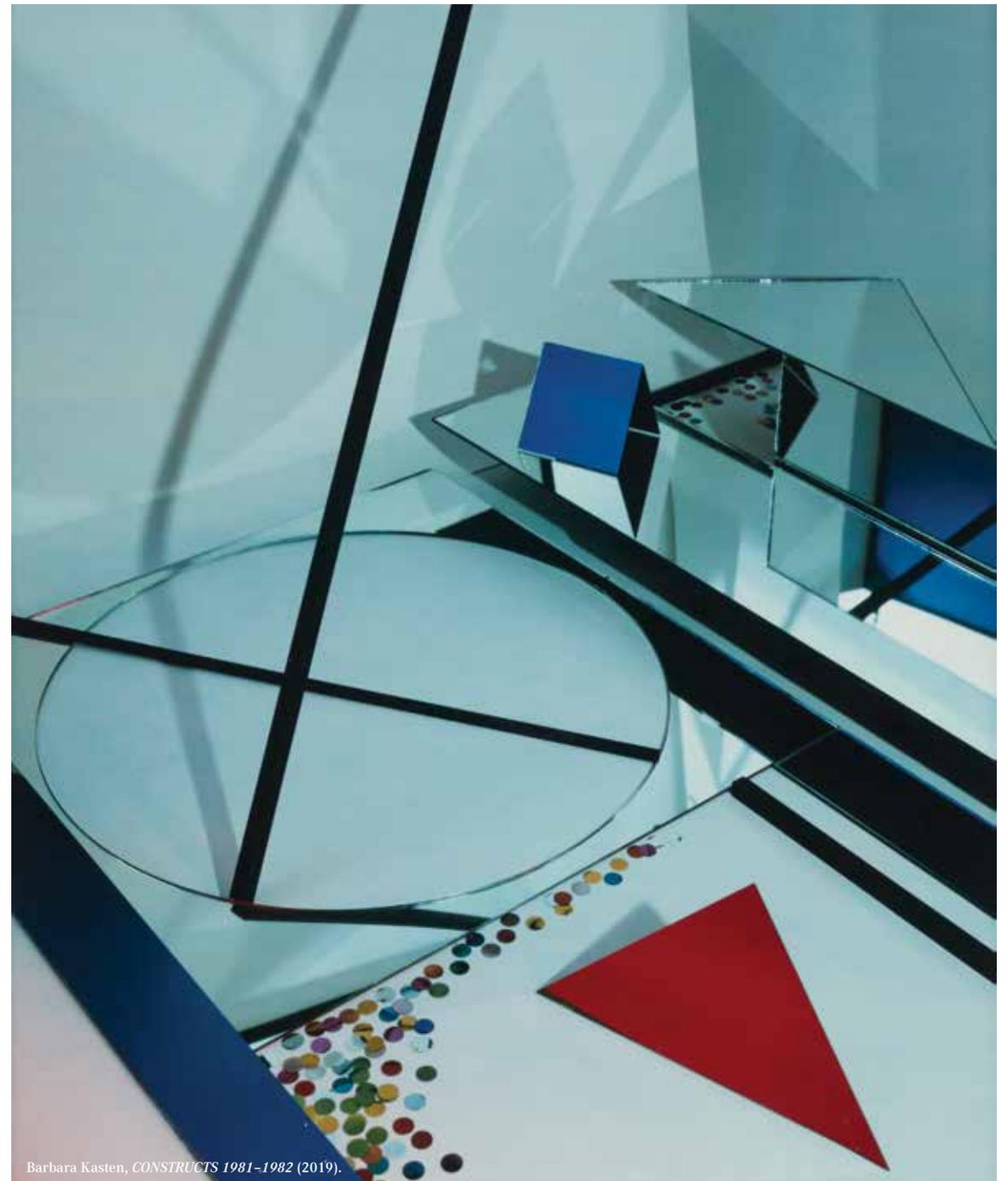


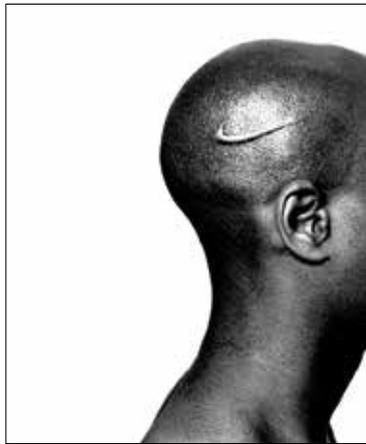
PHOTO BY KRISTIAN LAUDRUP, INSTALLATION VIEW, BORTOLAMI, NEW YORK

Barbara Kasten, *CONSTRUCTS 1981-1982* (2019).

It all started with photograms: photographic images made by placing objects onto light-sensitive material and exposing them to illumination. Photograms by Bauhaus artist László Moholy-Nagy, a pioneer of the medium, caught the eye of American artist Barbara Kasten while she was still in art school, and she has since experimented with photograms, cyanotypes, diazotypes, and other photographic techniques for decades. Now an octogenarian, Kasten has mastered her signature visual language, creating large-scale sets using glass, mirrors, Plexiglas, and window screens, lighting them from above to create kaleidoscopic interplays of light, shadows, and reflection and photographing them at close range. The results, shown on the opening page of each section in this issue, twist scale and reality. Photographs Kasten made during her summer residency at Illinois Institute of Technology's S. R. Crown Hall will be on view at the Chicago gallery Corbett vs. Dempsey in October.



ART  
Statement Piece



Hank Willis Thomas never formally learned how to draw or paint. Yet he's made a quilt constructed from decommissioned prison uniforms inscribed with the Preamble to the US Constitution, took a photo of a black man's head branded with a Nike swoosh, and sculpted an iridescent bronze hand spinning a basketball on its middle finger. For nearly 20 years, the Brooklyn-based artist has confronted social and political injustice through captivating sculptures, photographs,

videos, and mixed-media installations that unmask superficial notions of equality in pop culture and disrupt stereotypes of African Americans. This October, Oregon's Portland Art Museum unveils Thomas's first comprehensive exhibition, *All Things Being Equal* . . . (named after an artwork included in the show), highlighting 91 works that encompass his complex reinterpretations of mainstream culture.

"What I feel in much of Thomas's art is a moment to pause," says Sara Krajewski, the museum's curator of modern and contemporary art, who co-curated the exhibition with the museum's curator of photography, Julia Dolan. "[I] check myself and make sure I see the individual and resist 'othering'—grouping people by stereotypes or by statistics."

Audiences enter *All Things Being Equal* . . . through the museum's interior sculpture court, where Thomas's flag-based piece, *14,719* (2019), stretches 30 feet from floor to ceiling. In a riff on the stars and stripes of the American flag, its 14,719 stars represent each person killed by gun violence in the United States in 2018. Throughout the exhibition's following eight thematic sections, including "PitchBlackness/OffWhiteness," "Remember Me," and "Branded," Thomas unearths racist

undertones in contemporary advertising and US culture's commodification of African Americans. In one photo, *The Cotton Bowl* (2011), he depicts two black men crouched down facing each other, one in a football uniform, the other in overalls picking cotton, drawing parallels between capitalism in sports and the trans-Atlantic slave trade, both systems that have treated black bodies as possessions.

According to Dolan, the Portland Art Museum doesn't just want *All Things Being Equal* . . . to be thought-provoking; it wants the show to inspire action. Alongside the exhibition, the museum has established a partners-in-residence program for community leaders whose organizations address gun violence, equality, and criminal justice. Partners such as Don't Shoot PDX, King School Museum of Contemporary Art, and the Oregon Justice Resource Center have been given a 250-square-foot space within the exhibition galleries to meet, make art, and host events.

"We want the exhibition to add more voices to conversations [about race and inequality]," says Krajewski. "Continuing to bring these conversations to the surface is part of this pivotal moment, but we must also act on them to work toward greater social justice." »

—Claire Butwinick

HANK WILLIS THOMAS, *THE COTTON BOWL* (2011), *BRANDED HEAD* (2013)

© 2019 Design Within Reach, Inc.



Alex Selma and Clara del Portillo  
Designers of new Valencia Seating

Experience the best in modern design at our stores. Stop by today, or book a complimentary design session in advance at [dwr.com/studios](http://dwr.com/studios).

825 NW 13TH AVE., PORTLAND | 503.220.0200 | 1918 FIRST AVE., SEATTLE | 206.443.9900



ARCHITECTURE

Crown Jewel

A little more than a decade ago, Linda Pace—heiress to the San Antonio Pace salsa fortune and longtime patron of the arts—had a vivid dream in which a structure in various shades of shimmering red appeared. Upon waking, she sketched the vision in colored pencil, convinced that she had dreamed about the building that would one day hold her art collection. Before Pace passed away in 2007, she gave her drawing to the then-emerging architect David Adjaye and asked him to interpret the image in architecture.

“Linda had a clear vision for her institution and how it would resonate within the context of San Antonio,” Adjaye says of the two-story contemporary arts center, which will house more than 900 works that are part of the Linda Pace Foundation collection. “The design sets out to capture the essence of Linda’s vision, creating a templelike space for art that will inspire artists and the larger community.”

Slated to open October 13, the arts center, called Ruby City, lives up to its name: its sharply angled geometric form

evokes a faceted jewel, and its precast concrete exterior skin, fabricated in Mexico City, has a distinctive orange-red hue. A polished lower story holds lobby and office spaces; above it, the surface transforms into a rough façade embedded with multiple hues of red glass chips that capture every ray of the South Texas sun.

“The exterior color was conceived from the ambition of having a form that would rise from the earth and possess an ethereal magic,” Adjaye explains. “It’s a meditation on the pre-Columbian concept of earthbound architecture. We developed a concrete skin that would catch light and sparkle as the sun pans [across] the sky and as one walks around the building.”

Inside, 10,000 square feet of exhibition space will showcase sculpture, photography, painting, and video from artists including Diana Thater, Ross Bleckner, Isaac Julien, and Pace herself. Adjaye designed the interiors as an easily navigable circuit: from the ground level, visitors travel up a set of stairs (or an elevator) and through the galleries, and then back down to the lobby and

entry plaza area. “The ambulatory loop is about the idea of the promenades and colonnades in monasteries,” Adjaye says. “There is an obsession in this project to make this circuit that ends back where you started. You could almost do the building continuously in an endless loop.”

The motif continues outside, where a sculpture garden, holding work by Nancy Rubins and Marina Abramović, among others, invites viewers to stroll its oval pathway. “Ruby City is a deep dive into the motifs of the context,” Adjaye says. “It references the mundane ordinary architecture of the city and the historic architecture, as well as the ruins of the region—which are very much deeply embedded in my psyche.” »

—Rachel Gallaher



NK

DESIGN / BUILD REMODELING  
HANDYMAN SERVICES  
CUSTOM HOMES

THE HEART AND SCIENCE OF HOME

Powder Room. Boom!

The smallest room in the house has the potential to make a big impression on your guests. “The powder room is like a little jewel in the home, where you can have fun and be bold with colors and patterns,” says Neil Kelly Design Director, Barbara Miller. “And with wallpaper coming back in style, you can make a big statement that’s relatively easy to update.” Ready to have some fun? Let’s talk about how to make your powder room pop!

© DROR BALDINGER, COURTESY OF RUBY CITY AND ADJAYE ASSOCIATES



NEIL KELLY PARTNER:  
**DECOR**  
CABINET COMPANY

866.691.2719  
www.neilkelly.com

Visit Our Design Centers:  
Portland • Seattle  
Eugene • Bend

**Neil Kelly**

OR CCB#1663 | WA L&I #NEILKCI18702

TECH

Opening Ceremony

When the design team at Danish electronics manufacturer Bang & Olufsen was sourcing inspiration for what would become its Beovision Harmony television, they found it in an unlikely place: Copenhagen's Tivoli Gardens. The venerable amusement park's pantomime theater has mechanical curtains that fan open like a peacock tail, and the designers mimicked the effect in their television's screen-concealing oak



and aluminum speaker panels, which open and close at the touch of a button. Debuted at Milan Design Week in April, the futuristic home accessory officially launches in October. Like a midcentury entertainment cabinet, the Beovision Harmony's wood blinds allow it to integrate effortlessly into a space without sacrificing a room's aesthetics. Come showtime, the panels artfully unfold to reveal a 77-inch 4K OLED screen from LG

mounted on a steel stand, fusing cutting-edge technology and classic Danish design. "The combination of wood and aluminum creates a new and exciting [aesthetic]," says Bang & Olufsen's creative director, Kresten Bjørn Krab-Bjerre. "The ultimate goal was to create a television for people who believe aesthetics are just as important as experience."

—Annette Maxon  
with Claire Butwinick

ARCHITECTURE

Curve Appeal

Amid the architectural penchant for sharp angles and geometric lines, *Le Monde's* new Paris headquarters feels refreshingly ahead of the curve. With its elegantly contoured shape, gradient-tinted windows, and concave bridge, the eight-floor, 246,850-square-foot building is captivating, but its design serves a purpose beyond aesthetics. Designed by Oslo-based architecture firm Snøhetta in partnership with Paris's SRA Architects, the headquarters' shape was chosen in response to a national tragedy.

In 2015, just days before architect Kjetil Trædal Thorsen—a founding partner at Snøhetta—pitched the firm's design to Pierre Bergé (the French industrialist has a significant stake in *Le Monde* and cofounded Yves Saint Laurent in 1961), the staff at French satirical weekly *Charlie Hebdo* were attacked by two gunmen who left 11 people injured and 12 dead. Thorsen's final design focused on uniting the community and added an outdoor plaza and a cross-cutting archway.

Slated to open in November, the building sits on a concrete slab over the



Gare d'Austerlitz railway in the 13th arrondissement. The site was originally divided into two plots that the firm opted to link via an approximately 262-foot-long bridge. Constructed from 4,200 tons of steel, walled-in glass panels, and finished with concrete made in situ, the archway is heavier than the Eiffel Tower.

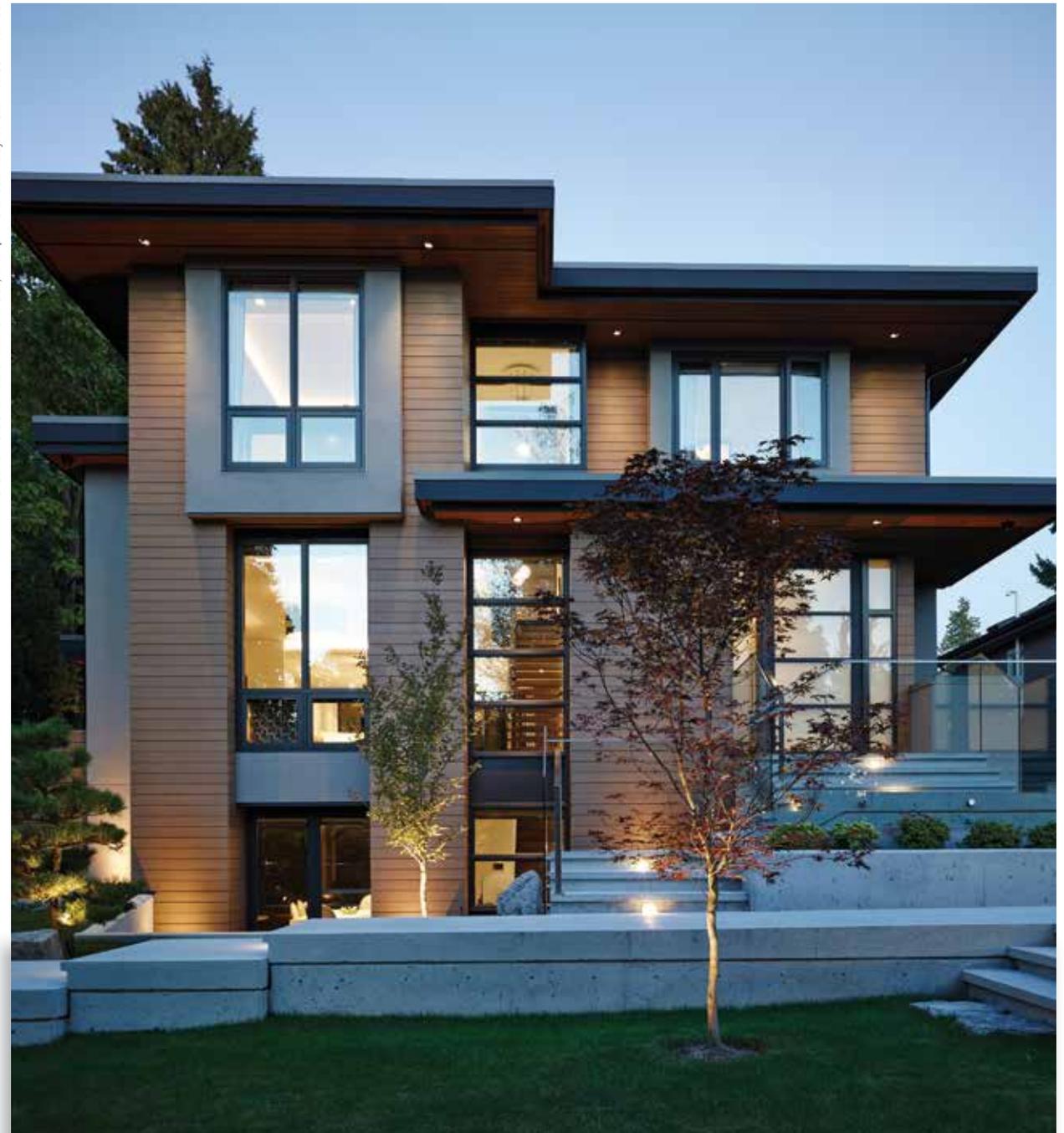
Beyond its pragmatic function—connecting the publication's departments—the bridge cuts diagonally through

the site, allowing foot traffic to pass underneath it through *Le Monde's* plaza, which is equipped with a café, visitors' center, outdoor seating, and green areas. "Paris is a dynamic city that constantly searches for new sites to develop," says Thorsen. "Locations such as this are ecological in the long term, and utilizing such sites can be seen as repairing the urban fabric." »

—CB

We're for the visionaries.®

© 2019 Kolbe & Kolbe Millwork Co., Inc. | Photo courtesy of GD Nielsen Homes



Kolbe Windows & Doors leads the industry with innovative products that push the boundaries and defy the limits of function, performance and style. With unlimited options and custom solutions, the possibilities for one-of-a-kind window and door configurations are endless.



Contact the experts at your nearest Kolbe Gallery to schedule a personal design consultation today.



101-185 Forester St. | North Vancouver, BC  
kolbegallerybc.ca | 604.988.8683



3931-B First Ave. South | Seattle, WA  
kolbegalleryseattle.com | 206.456.5113

COURTESY BANG & OLUFSEN; COURTESY LUXIGON AND SNØHETTA



WORKSPACE

Second Life

In a synthesis of retrofuturism and modernism, NeueHouse's recently opened downtown LA location echoes the history of its space: the 1893 Bradbury Building, the city's oldest landmarked structure. Opening in November in the architectural treasure (best known as an eerie *Blade Runner* setting, it also served as the grand backdrop for movies such as *(500) Days of Summer* and *The Artist*), the coworking space's new outpost has

been given a dreamy, light-filled interior executed by LA- and Toronto-based firm DesignAgency.

"The Bradbury Building is an embodiment of our promise to our members: it's bold, grand, provocative, and full of important visual cues that almost force a reaction," says Josh Wyatt, CEO of NeueHouse, which was founded in New York in 2011. The Bradbury location will be the company's third, fusing hospitality, a social club, and an office into one collaborative space.

The structure's Art Nouveau architecture is balanced by the interior design,

with its frosted globe light fixtures, walnut barstools, and curvilinear upholstered furniture. While the design responds to the past, the amenities are influenced by the creatives who will work here: the space will host a gallery, private offices, a lobby café, conference rooms, and, because this is 2019, a meditation/nap room. In a city overwhelmed by four million people and never-ending traffic, NeueHouse offers an urban escape.

—Teaghan Skulzski  
with Claire Butwinick



ART

More Than a Muse

Dora Maar, immortalized in Pablo Picasso's vibrant *Portrait of Dora Maar* (1937), is probably best known as the Spanish artist's lover and muse. Thus the Parisian photographer's own artistic oeuvre was, for many decades, in the shadow of her eight-year relationship with Picasso. Now, 22 years after her death, Maar is receiving the wider acclaim she deserves with the largest retrospective of her work ever mounted in the UK,

opening at Tate Modern on November 20. Featuring more than 200 works from a career spanning over six decades, the exhibition will include photographs (both commercial commissions and personal work), paintings, and collages that demonstrate Maar's innovative approach to constructing images. Dramatically lit, her photographs often feature surreal combinations of objects—a mannequin hand emerging from of a spiraled shell, a woman in an evening gown whose head appears to be a giant, glittery star—that are just odd enough to provoke both curiosity and revulsion.

"There is so much more to Maar than her relatively short relationship [with Picasso]," says Emma Lewis, assistant curator at Tate Modern. "By the time she met Picasso, Maar had established herself as one of the most innovative commercial photographers of her time; her photographs, photocollages, and photomontages were beginning to occupy a unique place within the Surrealist movement. Later she was prolific as a painter, and many of her canvases were exhibited to critical acclaim." Here's to her work's much-deserved moment in the spotlight. »

—RG

DESIGNAGENCY; DORA MAAR, UNWITTED (1936), © CENTRE POMPIDOU, MNAM-CC / P. MIGEAT / DIST. RMN-CP, © ADAGP, PARIS, AND DACS, LONDON, 2018; DORA MAAR, MODELE IN SWIMSUIT (1936), THE LIPAU GETTY MUSEUM, LOS ANGELES, © ADAGP, PARIS, AND DACS, LONDON, 2018; DORA MAAR, LIBERTY (1936), COLLECTION THEROND, © ADAGP, PARIS, AND DACS, LONDON, 2019

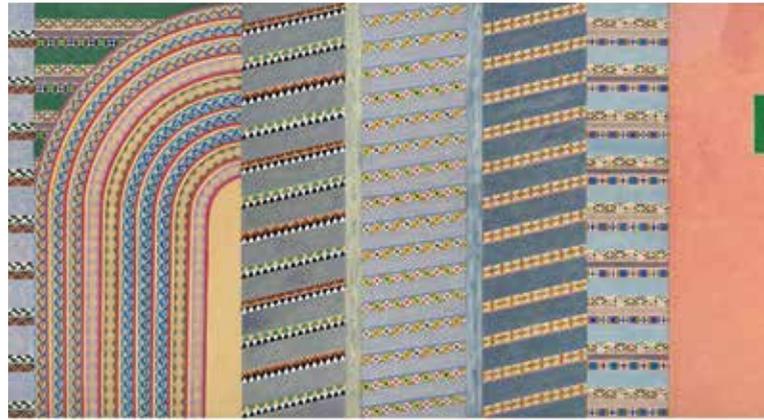


Inspired by the Mediterranean color palette, and an authentic Italian passion for fine cuisine, the new SMEG Portofino range series is a powerful choice in any size. Available in eight colors, various widths, and fuel sources, versatility is built-in. Discover more at [smegusa.com](http://smegusa.com) or contact us at: 212-265-5378 / [info@smegusa.com](mailto:info@smegusa.com)

**SMEG - Smalterie Metallurgiche Emiliane Guastalla**  
*A family company since 1948* ■ ■ ■

Retail Dealer Partners Wanted - Designer Rewards Program Available

New York Showroom - A&D Building, 7th Floor | Chicago Showroom - Merchandise Mart, LuxeHome



place in postwar art, architecture, and design and showcasing a selection of more than 100 works by 45 P&D practitioners active from 1972 to 1985, the book will be released on November 26.

One of its central figures is multimedia feminist artist Miriam Schapiro, whose 1985 piece *Heartland*, a heart-shaped fabric and acrylic canvas featuring a geometric pattern overlaid by intricately embroidered flowers, brings the traditional craft of embroidery into the context of modern art. “These were artists who truly believed in art’s aesthetic pleasures,” says Katz. “They took sincere pleasure in color, sequins, glitter, feathers, arabesque, and quilts. They genuinely approached these objects with love and celebrated their sources and their aesthetics.”

The book accompanies the exhibition of the same name opening at MOCA on October 27. Here, viewers can see *Heartland* in person, as well as works by Joyce Kozloff and Al Loving. The importance of *With Pleasure* is clear, says Katz; both the book and the exhibition recognize “artists who set themselves the task of rethinking the hierarchies in which they had been indoctrinated and who wanted to make an art based on inclusion, where more is more.”

—AM/CB

BOOK

Pattern Recognition

In the late 1970s in America, amid the fervor of the feminist and Black Power movements, the vibrant Pattern and Decoration artistic movement took root. Focused on elevating the aesthetic value of craft and decorative media such as needlepoint, quilting, and tapestry, P&D artists—whose ranks included both women and men—challenged traditional notions of fine art and asked viewers

to reconsider ideas of what constitutes “women’s work.”

Anna Katz, curator at the Museum of Contemporary Art in Los Angeles, first became intrigued by the movement while writing a wall label describing a work by P&D artist Kim MacConnel, who often painted brilliantly hued patterns onto bedsheets. That inspired Katz to spend three years researching the movement, culminating in the publication of *With Pleasure: Pattern and Decoration in American Art* (Yale University Press). Including essays detailing the movement’s

DESIGN

Meeting Point

“To innovate and evolve” is not just the guiding mantra of American furniture company Herman Miller—it’s an ingrained practice. Since 1905, the Michigan-based entity has expanded the possibilities of seating with pieces such as the reclining Eames lounge chair and ottoman, Bill Stumpf and Don Chadwick’s Aeron chair, and George Nelson’s dot-filled Marshmallow sofa. In October, the brand continues to push the boundaries of design with a pop-up shop that features a selection of pieces from Italian furniture manufacturer Magis, which Herman Miller has distributed exclusively in North America for the past eight years. Taking over the second floor of Herman Miller’s New York flagship store through the end of 2019, the Magis Pop-In includes a series of interactive vignettes designed by Swedish firm Note Design Studio that give customers a sense of how they can combine the company’s tables, chairs, and floor



lamps in their own workspaces. British designer Jasper Morrison’s minimalist neoclassical-inspired Plato chair, which launched at Salone del Mobile this past April, along with French designer Inga Sempé’s tufted Volentieri rugs, will be on display alongside other objects.

“Magis and Herman Miller want to express the breadth of Magis’s portfolio in a meaningful way,” says Herman Miller’s marketing director, Jenelle

Kelsch. “The relationship between the two powerhouses is epitomized by their shared devotion to innovation and craftsmanship.” Magis’s CEO, Alberto Perazza, agrees: “Among the values [we share] is a commitment to creating responsible design and a strong belief in design authorship.” Seeing both in Note Design Studio’s environment will be a surefire treat. ✱

—AM/CB

JOYCE KOZLOFF, STRAPED CATHEDRAL (1977), PHOTO BY EVA INKERI, COURTESY OF THE ARTIST AND DC MOORE GALLERY, NEW YORK, COURTESY MAGIS





**THIS PAGE:** One of the first objects Messgewand ever made. **OPPOSITE:** A work built by Messgewand for artist Mamali Shafahi, installed at Paris's Palais de Tokyo in the exhibition *City Prince/esses* in June.



## Trick or Treat?

How the French outfit Messgewand hacks the design process.

By TIFFANY JOW

COURTESY MESSGEWAND

**DON'T LET THE TERM TRASH AESTHETICS INTIMIDATE YOU.** It refers to a new wave of design that's at once conceptual and cool, deploying a mash-up of found, fake, and natural materials, all marinated in pop culture and presented in intentionally imperfect forms that mock (or ignore) once-celebrated industrial processes and their values. Favoring an improvisational approach over physical appearance, work in trash aesthetics is experimental, aiming to establish new typologies and ways of thinking about design.

Its best-known perpetrators—Anton Alvarez, Thomas Barger, Misha Kahn, Max McInnis, Katie Stout, and Chris Schanck among them—are mostly millennials who struck out on their own to create one-off handmade pieces that respond to a postindustrial world. Trash aesthetics practitioners, wrote curator and critic Tiffany Lambert in the spring/summer issue of *PIN-UP* magazine, “are now rummaging through the remnants

of a failed vision of society. In proposing—through design—their own paradigm within the present neoliberal crisis, the practitioners of trash aesthetics are the contemporary avant-garde.”

A relative newcomer to the party is Messgewand, a collaborative design project by French 28-year-olds Romain Coppin (based in Paris) and Alexis Bondoux (based in Amsterdam). They met nine years ago as students at the *École Supérieure d'Arts Appliqués* in Burgundy and went on to earn master's degrees from the Object Design department at Reims's *École Supérieure d'Art et de Design*. “We considered our studies too conventional from the beginning,” they tell me in email correspondence. Their teachers would present design as an industrial tool or a defined mental process meant to produce a functional object, they say, and their desire to respond to this message—and to upend it—brought them together. Coppin and Bondoux founded Messgewand in 2017 and never looked back.

Messgewand's maximalist artwork, which takes the form of sculpture, illustration, and other objects, collages together found materials and enhances them with crackpot embellishments and eye-popping color. Usually the process results in ludicrous, Frankenstein's-monster sort of furniture: consider *Digital Furniture 13*, part of Messgewand's *Digital Furniture* series (2016–18), in which a barber chair—esque seat incorporates a tie-dyed office chair base, a mop-covered headrest, and a silver sink, covered in a flame motif, at its center. A few months ago, design critic Glenn Adamson posted a 3D rendering of it to his Instagram with a caption for trash aesthetics. If they can ever pull this off in three dimensions, look out.”

In fact, they have realized such projects, including a blue mirror-tile-covered wall lamp (*Spectrum*, 2018) shaped like a reusable shopping bag, with a slit at its center for the bulb and an »



CLOCKWISE FROM LEFT: *Digital Furniture 13* from the *Digital Furniture* series (2016-18), *Spectrum* (2018), *Myth* (2018).



anthropomorphic papier-mâché shelf (*Serial Lover*, 2018). Messgewand also fabricated furniture designed by artist Mamali Shafahi for *City Prince/sses*, a group show at Paris's Palais de Tokyo, in June. They'll spend this October at Alpha. Brussels in Belgium, a residency program organized by design dealer Boris Devis.

But the vagueness around the physicality of their work is intentional: Messgewand dodges questions about whether pieces in the *Digital Furniture* series are merely renderings or were eventually built. "There is no [further] explanation—we just need to create every day, and [if we have] no space to create, we build [3D] collage," they write to me. "We also use Instagram to blur boundaries: most people will never see our objects, so we sometimes take advantage of that, mixing real and digital [designs]. But now we want to make, above all, real objects and furniture." As in everything else it does, Messgewand's dialogue about its

own work critiques both representation and standard systems of production. As their output suggests, Coppin and Bondoux have long been fascinated with ambiguity. Growing up, Coppin fabricated objects from furniture his parents had thrown in the bin, and Bondoux chose to study design in college because it was "midway between art and industry." (*Messgewand*, in German, means a priest's chasuble; in French, it refers to the garish synthetic tank tops worn by athletes when training.) They maintain individual design practices, but, as close friends, find it more fun and fulfilling to work together. "[Messgewand] has become like a two-headed monster that feeds on our respective aesthetic desires," Coppin and Bondoux write. Both take part in all aspects of a given project from conception to production, meet regularly in France or the Netherlands, and talk constantly, regularly taking time away from their own work for periods of intense Messgewand planning.

Trying to figure out who did what, what a given object is for, or if it's real or imagined is part of Messgewand's allure. Eventually, though, I stopped caring—and indulged in the fun of simply looking. "We chose questioning the rules [of furniture design] as a tool of research to define our own experimental language," Coppin and Bondoux write. "It's important to work on self-initiated projects in order to create our own radical world." ✱

COURTESY MESSGEWAND

Extremely Handmade by Tufenkian.



CLASSIC HERIZ | RUST NAVY

Every rug we sell makes a difference.

EXPLORE THE PROJECTS TUFENKIAN FUNDS AT [Tufenkian.com/foundation](https://Tufenkian.com/foundation)

**Tufenkian Portland Showroom**  
515 NW 10th Avenue  
Portland, Oregon 97209  
503.212.4569

[Tufenkian.com](https://Tufenkian.com) 888.908.3773 hello@[Tufenkian.com](https://Tufenkian.com)

ALCHEMY  
COLLECTIONS



CAMERICH *by* ALCHEMY  
2029 2ND AVE. SEATTLE, WA 98121  
T. 206.448.3309  
WWW.CAMERICHSEATTLE.COM

ALCHEMY COLLECTIONS  
2111 1ST AVE. SEATTLE, WA 98121  
T. 206.441.2350  
WWW.ALCHEMYCOLLECTIONS.COM

# FIELDWORK

*The people, places, and objects in our orbit.*



PHOTO BY KRISTIAN LAUDRUP, INSTALLATION VIEW, BORTOLAMI, NEW YORK

Barbara Kasten, *CONSTRUCTS 1981-1982* (2019).



## ALL IN

The design practice Civilization fosters connections and community in Seattle.

Interview by TIFFANY JOW  
Photographs by AMANDA RINGSTAD

# BLOSSOM™



BEAUTY IS IMPORTANT, TECHNOLOGY IS NECESSARY

shadecraft.com





**What was the name of the studio that you and Corey previously ran?**

**ME:** Dumb Eyes. Like demise. And now it's Civilization. [Laughs] "The demise of civilization."

**I wonder how you carved out a niche for yourselves as the "social change" firm. Did you only do projects with clients who fit that bill in the beginning? Did you do pro bono work, or do we just not know about some of Civilization's early projects?**

**ME:** There was a [definite] shift when we transitioned our studio into its current state. From the beginning, we set a deliberate course toward the type of projects we wanted to work on. There was also a shift in [our] way of thinking: more focused and supportive of our daily practice, and celebratory of the history of graphic design, which is deeply important to us.

**Corey Gutch:** We [always] evaluate whether we believe in what the client is doing, if it is good for the world in some way. We really look at the social change thing as like, Is this client doing something that's destroying the environment? Is the client doing something that's hurting people in some way? Are they creating equity?

**ME:** A thread that goes through our work is bringing people together around topics or bringing them to a physical place. Let's Have Dinner and Talk About Death [a 2013 project in which they set up a website to encourage people to host meals where guests could discuss

end-of-life issues] was about bringing people together around a table. We didn't facilitate that, but we gave people the tools to create it themselves. Or our [2017 website and brand identity for the multicity showcase of makers] Renegade Craft: that's empowering small makers all around the world to create community.

**You're doing work for clients you genuinely believe in. What if I'm a design company that doesn't have the luxury of choosing my own work? Is there a way for designers to find value in any project, even if isn't necessarily for a client that excites them personally?**

**GS:** I think this is a really interesting question. I feel there are two ways of looking at your profession: there are people who see it as a way of paying the bills, and there's the idea that the work you do is part of the greater vision of how you see the world. You use the word *luxury*, and yes, I feel lucky to do [what we do], but it took a lot of risk and sacrifice to position us in a certain place.

**ME:** We are in a very privileged position in our careers to be able to choose the projects we take on. We try our best to leverage this privilege to create work that can help champion voices that might not be in the same position. I don't like the words *pro bono*, but us doing self-initiated things [is what] got us to where we are. There was a lot of sweat equity. There was a lot of "Hey, we believe in this thing, and we're going to do it and make it happen." Everybody who's in the creative field has the ability to do similar things, and they don't

[necessarily] need big budgets and or a [certain type of] client.

**CG:** Specifically in the Seattle area, we've seen a very real draw to work at Amazon right out of school. I know people who've taken those jobs, and they end up working on one thing, like an interface design, for two years. And that's all they have to show in their portfolios, so that's what they get stuck doing [in future jobs].

**ME:** It's such a spectrum, though. What if you are crippled by student debt, haven't had the opportunity to go to school, or are thinking about how you'll help someone else? You have to put on your own mask first.

**CG:** There's also knowing that the work you're doing is part of a larger history. People who aren't necessarily doing the work they want [can still] understand that what they're doing is part of a larger conversation. Visual communication is an important and valuable practice.

**Does your staff share that level of investment in their work?**

**ME:** We're lucky to have such a great team. They're doing this because they can't *not* do it. I was throwing parties and making band posters when I was 14; I wasn't getting paid, I wasn't thinking about being a graphic designer. I just wanted to throw a party and make a poster. And a lot of [our staff] is that way. It's a very different approach to work. There is no work-life balance.

**GS:** When you have people who are personally connected to what they do, intention and accountability come out of that.

**I think there are a lot of benefits to having a few people, instead of a single person, at the helm of a studio. How do your individual strengths contribute to making Civilization work?**

**GS:** If this was a band, I'd be Christine McVie.

**ME:** It's a little Three Musketeers.

**GS:** I am very aware that we are all different. I think that's great. At the same time, we have things we connect with, and we have very similar visual vocabularies and tastes.

**Is one person more practical than the others, or more of a natural leader?**

**ME:** Gabriel is such a strong designer because he always thinks about how things are going to go wrong. Not in a bad way, but like, "How can we prevent this?" And I'm an eternal optimist.

**GS:** There are so many times when I totally lean on your optimism! I think, "Well, Michael seems to think this will work out, so . . ." I might be the eternal pessimist.

**CG:** And I see harmony!

**A perfect match. I'm curious if that seamlessness comes through in your process. How do you approach a new project?**

**ME:** This is something we don't talk about publicly, ever. But our process is really, really refined.

**GS:** We all read books constantly on [how to best work with clients].

**Is your process the same regardless of the client or project?**

**ME:** Yeah. It's not formulaic, but it produces the results we [want]. A lot of it is about consensus-building, because a lot of design is a series of decisions.

**CG:** Right. [Our clients usually] are going through a very sensitive period »



**THIS PAGE:** Views and objects in the studio. **OPPOSITE:** Staffers at work on the studio's ground floor.

A collection of Eames furniture on display at Civilization's in-studio exhibition gallery, Non-Breaking Space.



[of change], and that can be difficult. But the design process can be transformative for them.

**GS:** I remember early on thinking, “Wait a minute, imagine how hard this is for them!” That [thought] changed everything. So we set up a process to be there for the [client] and make sure they always feel supported. Whether the end product is a website, a logo, or a print piece, what we provide is the whole experience of getting there. We’ve heard from people that working with us is like therapy—that’s always the best.

**How do you toe the line between ensuring the client is happy and maintaining your authenticity?**

**GS:** That goes back to process. The thing we get most excited about is collaboration. The hallmark of any project is listening, so the measure of our success is “Did we tell the story or connect with the mission or the audience?” Anything like visual aesthetics or doing something that’s beautiful or cool—that’s not even part of the conversation. All of that just happens inately. Everything is focused on the client.

**CG:** If there’s a thread [in our work] aesthetically, it’s that it’s thoughtful.

**Civilization is one of the few design firms based in the tech-focused city of Seattle. What are some challenges you’ve encountered working in a place that maybe doesn’t fully appreciate what you do?**

**ME:** I have one, but I don’t know if I want to say it. [Pauses.] I think a pro and a con of Seattle is that it is fueled by innovation. Seattle is such an innovative city, from aerospace to coffee to retail. It’s so infused with technology, and sometimes that overshadows other forms of creativity. [The designer Charles] Eames always said to “innovate as a last resort.” Innovation doesn’t necessarily create human connections. Sometimes innovation is [done] for its own sake. And I don’t think we view our work that way. [We aren’t looking] to do something new.

**GS:** Historically, design has been a force that’s recalibrated the impact of innovations. It’s been the thing that’s taken innovation and made it more human.

[Turns to Ellsworth and Gutch.] Do you also feel that a big intention behind so much [of our] community programming is creating the kind of city we want to see?

**CG:** Totally. It’s also about connecting people. Think about the Amazon Fresh store: they’ve [created] this way that you can walk into a grocery store and not interact with anyone. That’s valued innovation? Is that really the future that we want?

**GS:** Right. What is the lens of success?

**ME:** What about [the fact] that you can get any restaurant food delivered to your house—

**CG:** —so you don’t have to leave your house! You don’t have to actually live in the city you’re in.

**ME:** We’re pushing against that. We didn’t open a gallery because we wanted to open a gallery. It’s just an extension of a way we’d like to connect more. ✱

# architecture & design film festival

adff : **NY**

Presented by  
**EVENTSCAPE**

**Oct 16-20**

Opening night film: **The New Bauhaus**  
World Premiere

adff : **Vancouver**

Presented by  
**ALL IN PICTURES** vancouver special

**Nov 7-10**

Opening night film: **City Dreamers**

adff : **Toronto**

Presented by  
**EVENTSCAPE**

**Nov 14-17**

Opening night film: **City Dreamers**



adfilmfest.com

EVENTSCAPE

ALL IN PICTURES

vancouver special

Interface

COSENTINO

USM

DIFFUSION  
RICROSS lighting

vitra.

teknion

light resource

SUITE NY

Boffi

Gray

## Shapeshifters

French-Italian rug brand CC-Tapis debuts Doodles, British designer Faye Toogood's playfully collaged collection of art for the floor.

By TIFFANY JOW

**CC-TAPIS HAS MASTERED THE IRREGULAR SHAPE.** Its signature collections' audaciously graphic, often remarkable floor coverings—made by design-world royals ranging from Patricia Urquiola, Martino Gamper, and Steven Holl to up-and-comers Germans Ermičs and Mae Engelgeer—feature forms (rounded, amoeboid, prismatic) more typically seen in abstract art or geometric diagrams than in rugs. But a few months ago it teased a new collection, launching October 7, with a surprisingly straightforward shape: a rectangle. It's part of the forthcoming Doodles collection, designed by London-based Faye Toogood.

But let's back up: What is CC-Tapis? Its roots reach back to 1992, when Fabrizio Cantoni (who is English-Italian) and his future wife, Nelcyra Chamszadeh (who is French), met in Lausanne at hotel business school. Once married, they decided to forego the hotelier route and reinvent themselves by opening a French-Italian delicatessen in New York. Before they could depart, though, Chamszadeh's father, who had a rug

business in Strasbourg, encouraged the newlyweds to try their hand at his line of work. "We learned what a rug really is and developed a deep admiration for the craft," Cantoni says of the experience. Hooked on rugs, the couple began traveling to India, China, and Nepal to better understand how the industry works.

In 2001, they opened two brick-and-mortar stores in France: a design concept shop that sold furniture, books, and objects, and a rug store that offered floor coverings designed and manufactured by the couple themselves. They relocated to Milan in 2009 so Cantoni could pursue a master's degree in interior design. Post-graduation, the couple chose to shift their focus from a rug shop to a rug brand, and they founded CC-Tapis in 2011 with Daniele Lora, a classmate of Cantoni's, aiming to collaborate with international talent while offering architects and interior designers the opportunity to create original rugs for their projects.

One of the first things CC-Tapis did was create a facility to produce its own »

Handmade painted artworks by British designer Faye Toogood that informed CC-Tapis's Doodles collection.

COURTESY CC-TAPIS



Interior With Table, one of six rugs from the Doodles collection.

rugs, establishing an atelier in Kathmandu where everything is done in-house, from yarn buying to finishing to shaping. (CC-Tapis also produces, sometimes anonymously, floor coverings for other brands.) “We innovate in the design—but for the craft, we want to [keep it] extremely traditional,” Cantoni says. “Rugmaking is an ancient tradition

that’s been around for centuries, and we respect that. We don’t work with machines. Everything is done by hand.”

The brand also doesn’t want to change the rugmaking traditions of its expert artisans, who belong to a very large community of expatriate Tibetans living in Nepal: while CC-Tapis has looms in its facility, most weavers work on looms in their homes in the style of their home country (according to Cantoni, it’s standard for a Tibetan house to have a single large room that serves as living room, kitchen, and lounge, generally with a loom in one corner). Production of a CC-Tapis rug begins in the atelier, where the materials—raw Himalayan wool, silk, and linen—are prepared and dyed before they are taken, along with a map of the design, to the weavers’ homes to be knotted. The woven rugs return to the atelier to be finished, a multiweek process that includes pile cutting, washing, stretching, and drying. CC-Tapis prohibits the use of chemicals or acids, and washes each finished piece with recycled rainwater. In 2015, CC-Tapis founded CC-For Education, a nonprofit that provides its weavers’ children with education in private schools from kindergarten through high

school graduation. Recently, the initiative has expanded to include children from families outside the atelier, too.

Cantoni met Toogood during the 2016 London Design Festival. He remembers going to her Shoreditch studio and seeing everyone “dressed in white, speaking very slowly, and being very kind.” “Fabrizio understood immediately how we work with materials and colors and how our amalgamation of interior, object, and fashion work,” says Toogood. They ended up collaborating on a series of topographic rugs—one of Toogood’s first forays into the medium—that incorporated a variety of quilting, appliqué, and stitching techniques. They debuted the Inventory collection, as they named it, in a slam-dunk installation at Milan Design Week 2017, placing the rugs on the floors and walls among Toogood’s Roly Poly and Spade chairs at the inauguration of CC-Tapis’s new showroom in Piazza Santo Stefano.

October’s Doodles series is far more intimate. The six designs began as physical artworks composed of layered and collaged painted fabric that “played with shapes, colors, and literal doodles,” Toogood says. “It was about doodling with materials, reflecting the

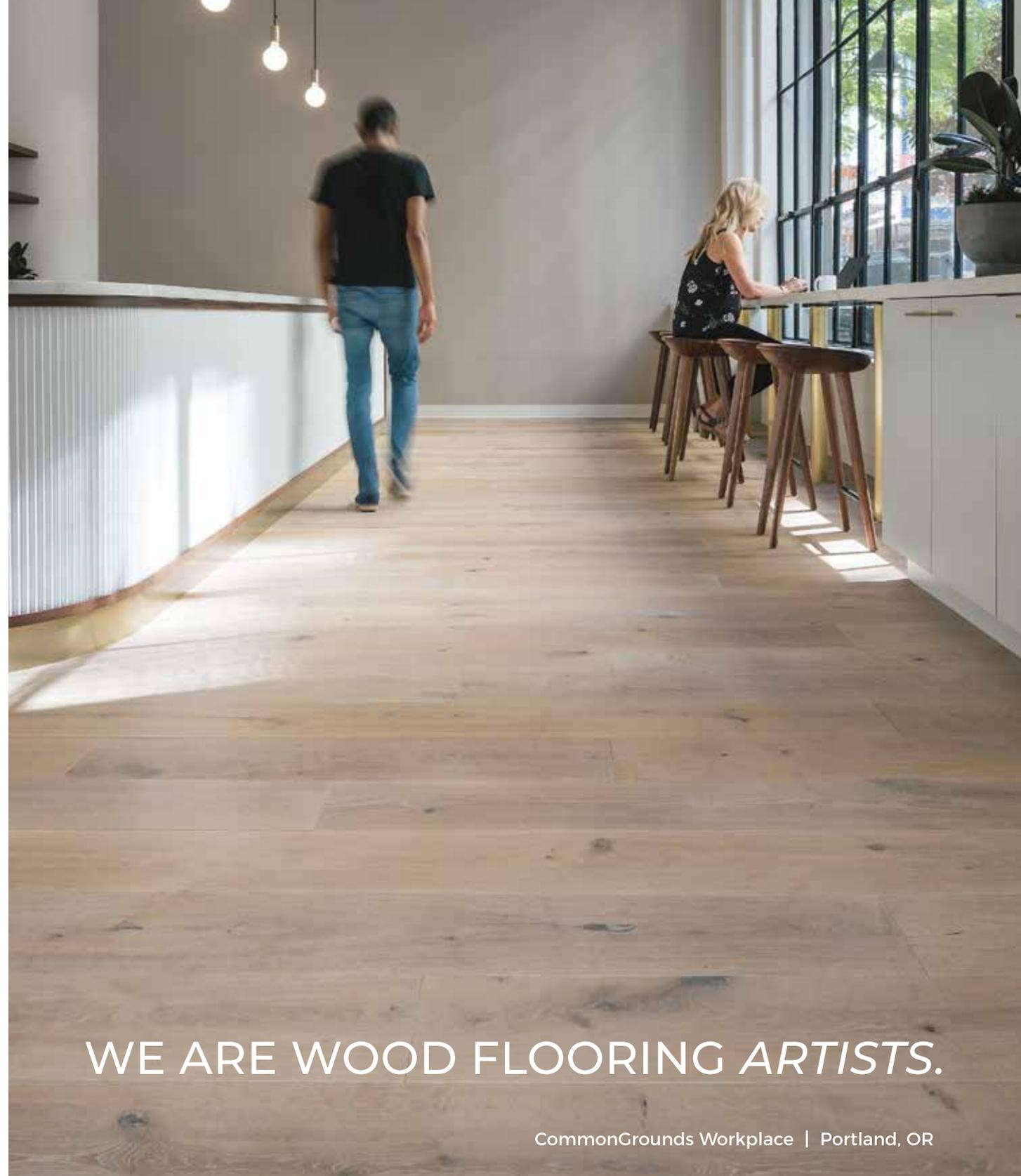
way we work across different disciplines in the studio. We cut our shapes on paper, fabric, and cards—some painted, some raw—and created new assemblies, painting over the shapes again and applying stitches.”

The amoeba-esque paintings, rendered in pink, seafoam, and beige and accented with lines of burgundy and black, are decep-

tively playful. “While they appear to be a casual drawing, every detail actually has been calculated, from the color to the balance to the use of each individual fiber, all designed to achieve the desired effect,” says Lora. After Toogood had completed the prototypes, he took them to Nepal so he would have color references as the Himalayan wool used to make each rug was dyed; the selected yarns and finishes were approved by Toogood to ensure authentic recreations of the original source artworks and to achieve a 3D effect. Each carpet incorporates more than 70 colors and six different yarn thicknesses and pile heights, ranging from smooth to shaggy.

While the Doodles are independently idiosyncratic, they connect to one another through their fusion of collage and materiality, and all but one are rectangular. As if to underscore their origins as artworks, each rug’s name could be mistaken for a painting’s: *Interior with Table*, *Reclining Figure*, *Seated Nude*, *Winter Still Life*. Toogood says she’ll be at CC-Tapis’s Milan showroom for the collection’s launch. “CC-Tapis has a huge respect for a designer’s vision,” she says, “translating mini-artworks into beautiful rugs.” ✨

COURTESY CC-TAPIS



WE ARE WOOD FLOORING ARTISTS.

CommonGrounds Workplace | Portland, OR

COMMERCIAL | RESIDENTIAL | HOSPITALITY

Wood flooring is more than just a business for us. It’s in our veins. At the core, we are a family with 90 years of experience in the wood flooring industry and we promise to take that expertise to assist you in the unique “color journey” on which you are about to embark. Our custom planks are a “blank canvas” that can be used to create any floor model you desire, and our design consultants are there to help you every step of the way. We strive to be a sustainable and eco-conscious company, at the same time always offering unparalleled quality.



CASTLE  
BESPOKE  
PLANKS OF DISTINCTION

## Ring of Liars

Why you shouldn't buy knock-off furniture.

By ERIC TRINE

Artwork by JESSE TREECE

**IN 1990, THE GERMAN R&B GROUP MILLI VANILLI WON THE GRAMMY AWARD FOR BEST NEW ARTIST.**

The only problem was, the duo didn't actually sing its own songs—members Fab Morvan and Rob Pilatus lip-synced all the lyrics. When the deception surfaced, the group was asked to return its Grammy, which it willingly did. It was the right thing to do. The industry set the standards, and society backed it up. The industry says, "If you play by our rules, the sky is the limit." That's why everyone loves the Olympic Games. They are bound by global agreements that combine institutional game rules (such as court boundaries and permitted gear) and social game rules (including sportsmanship). When someone breaks these rules, it betrays the entire system, from the players and referees all the way down to the spectators. No one wants to root for the cheaters.

Yet in the world of furniture design, it seems the same rules don't apply. Let's say you go to a dinner party at a friend's house and fall in love with their dining chairs. You ask for the name so that you can go home and shop for them online. When you type "Eames shell chair" into the search bar, the shopping tab turns up three knock-offs, one Herman Miller original, and one fake Wegner chair. Try "Tolix chair": four knock-offs. Or "Wishbone chair": all five results are knock-offs! I don't expect the everyday consumer to be able to spot a knock-off just by looking at its image or price. What I find absolutely outrageous is that businesses are allowed to openly engage in the production and distribution of counterfeit goods, *and* to target advertising for their fakes (companies pay to appear first in results for relevant keywords). One facet of organized

crime, as Interpol defines it, is the global distribution of counterfeit goods, which raises the obvious question: Are knock-off furniture companies openly and directly operating as crime rings?

When I clicked on a few targeted ads and followed links to various direct-to-consumer furniture companies, I discovered clean branding and convincing copy promising "faithful reproductions" of midcentury classics. The problem is, no matter how good these products look, they are knock-offs, and these companies don't have legal permission to sell them. At least Milli Vanilli owned the music they didn't sing. I researched one such company, Industry West, and found an interview with its founders on the *Business of Home* podcast. The company's origin story in a nutshell: "We couldn't afford to buy the chairs we liked, so we went on Alibaba.com and found someone who would make them more cheaply." Not a very inspiring tale, but an increasingly common one. How did we get here?

In his 2002 book *Design and Crime (And Other Diatribes)*, Hal Foster talks about the inflation of design as an outcome of several factors, one being the "general mediation of the economy." According to French sociologist, philosopher, and cultural theorist Jean Baudrillard, Foster says, "the Bauhaus signaled a qualitative leap from a political economy of the product, to a 'political economy of the sign,' in which the structures of the commodity and the sign refashioned one another, so that the two could circulate as one, as image-products." Essentially, the object, in this case a chair, is no longer an object but a sign. A signal. We are no longer trading in objects; we are trading in signals, for others and ourselves. So when a business

knowingly deals in knock-off chairs, it's because those chairs have high signaling value, just as a designer handbag does. And from that point, it's a race to the bottom: whoever can provide the signaling value for the lowest cost wins.

It's easy to see how counterfeit goods affect the bottom line of the bigger companies whose goods they knock off—especially when they appear before the real thing in a Google search. However, it's more difficult to perceive how smaller, independent companies are impacted by bad actors. Let's return to the Olympic Games metaphor: imagine the smallest countries in the world come to compete, but they are edged off the field by teams that openly pay off the referees. If legal policies don't encourage companies to do the right thing, then it is incumbent upon us, the design industry, to generate social policy—and encourage healthy, robust, and fair competition among all the players. To the design industry and design media, you can start by not buying knock-offs or featuring any companies that deal in knock-offs. Take the pledge to support authentic design, and become a member of the trade group Be Original; for the past seven years, the nonprofit organization has advocated for authenticity in design and sought to educate makers, consumers, and the industry at large about the dangers and ethical pitfalls of dealing in stolen intellectual property. To consumers, allow your self-care values to extend to your home, and support the companies that align with your principles.

Fellow industry members, it's time to up your game. And to the businesses openly dealing in knock-offs, I say: turn in your Grammys, and come back when you're ready to sing your own songs. ✱



# FLOOR *TO* CEILING

Unexpected materials, including recycled glass, sailcloth, and molten aluminum, feature in our favorite lighting, surfaces, and finishes of the moment.

By TIFFANY JOW



« Bocci's 44.3 lighting fixture is a smaller version of its predecessor, the 44. Each one is formed by pouring molten aluminum into a large container filled with rocklike nodules of resin-impregnated sand, a waste product of conventional sandcasting. Low-voltage electricity runs through the castings, allowing a light source to be suspended between them without the use of cables. [bocci.ca](http://bocci.ca)



» Marked by gold and white veining, Cosentino's Silestone in Et Noir owes its striking appearance to Sahara Noir marble. It features the architectural surfaces brand's exclusive N-Boost technology, which improves the material's color intensity, glossy finish, and easy-to-clean surface. [cosentino.com](http://cosentino.com)



» Designed by former research scientist Steve Holzgraefe, founder and principal of Minnesota-based lighting manufacturer Mnima, the aluminum Kenal wall sconce lends a muted elegance to any environment. The space between each module can be customized for a stronger or more subtle glow. [mnima.com](http://mnima.com)



» Cambria, the American manufacturer of natural quartz surfaces for countertops, showers, flooring, and beyond, is behind the Levven Lazy Susan. Its swirls of black, gray, and slate are an unexpected addition to any table. Plus, the nonabsorbent material cleans up in a snap with mild soap and warm water. [cambriausa.com](http://cambriausa.com) »



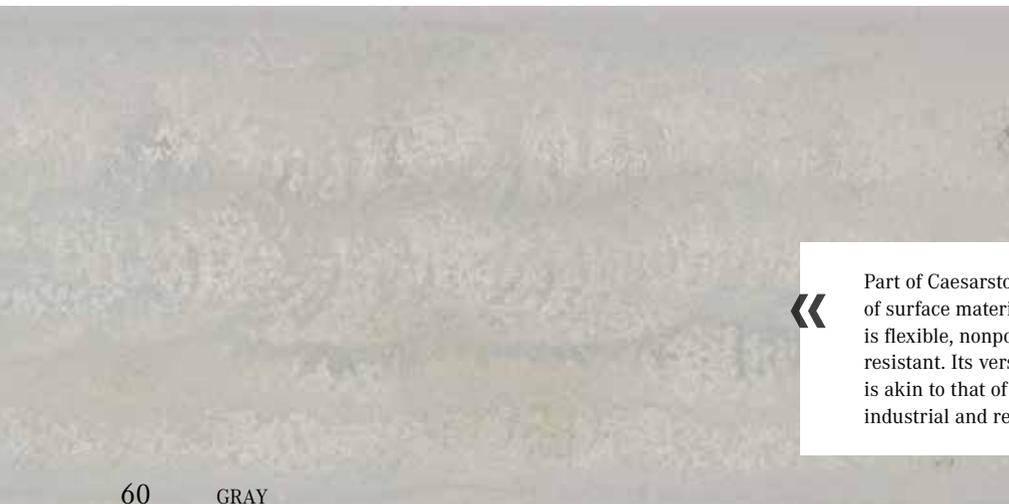
»» The design of Cerno's sculptural Acuo Outdoor sconce, part of its foray into exterior lighting, is derived from a deconstructed three-sided box. Made from powder-coated metal, the fixture appears to float just above the surface it's mounted upon. [cernogroup.com](http://cernogroup.com)



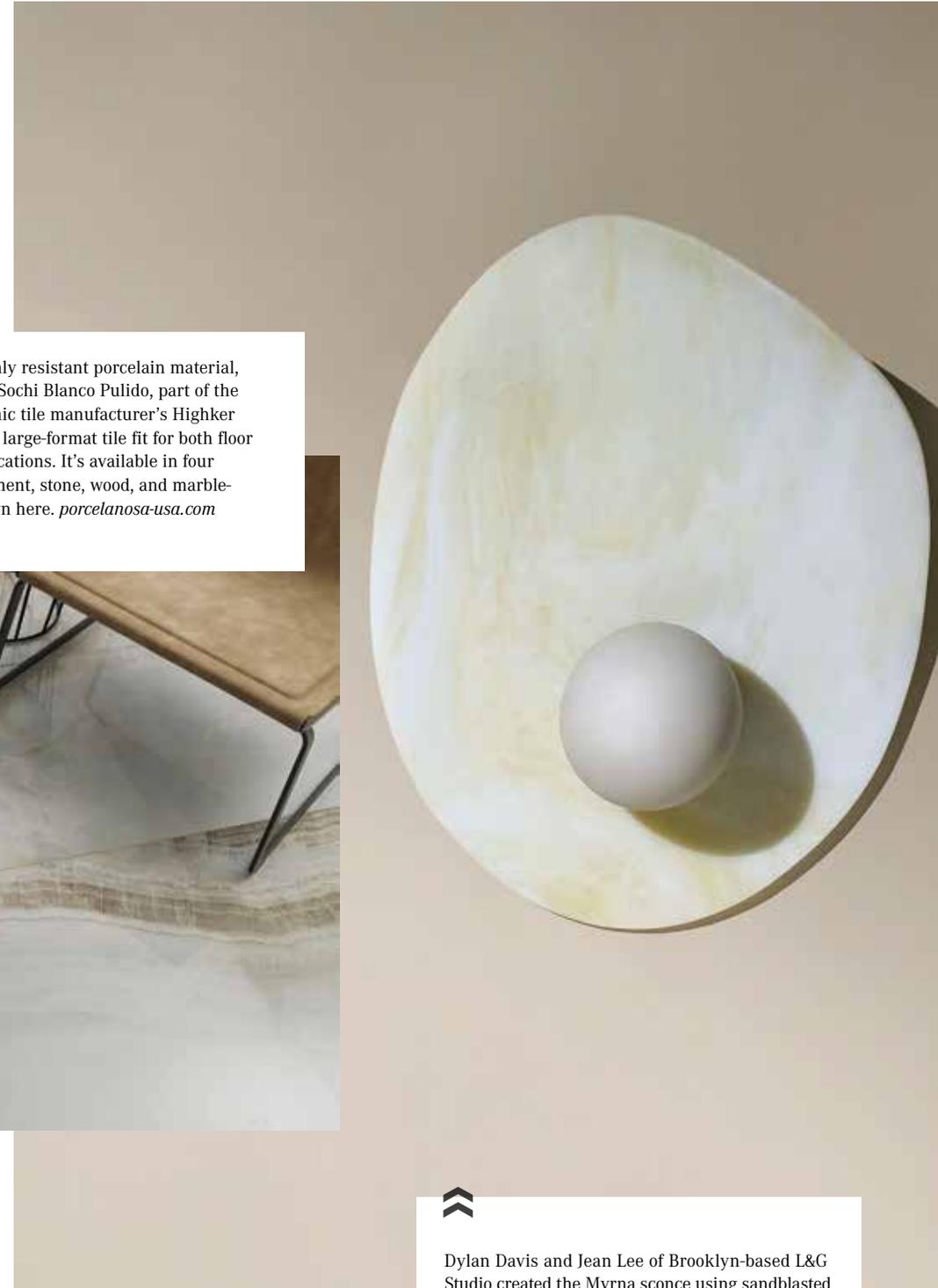
»» Made of a highly resistant porcelain material, Porcelanosa's Sochi Blanco Pulido, part of the Spanish ceramic tile manufacturer's Higher collection, is a large-format tile fit for both floor and wall applications. It's available in four variations: cement, stone, wood, and marble-inspired, shown here. [porcelanosa-usa.com](http://porcelanosa-usa.com)



»» The wood-inlay motif of Shield, a porcelain stoneware tile that's part of Ceramiche Piemme's Soul collection, demonstrates the potential of digital printing technology. Each tile's surface includes intricate knots and veins, mimicking the characteristics of oak with remarkable attention to detail. [ceramichepiemme.it](http://ceramichepiemme.it)



»» Part of Caesarstone's Metropolitan collection of surface materials, Primordia 4043 quartz is flexible, nonporous, and scratch- and stain-resistant. Its versatile muted-gray complexion is akin to that of concrete, making it at once industrial and refined. [caesarstoneus.com](http://caesarstoneus.com)



»» Dylan Davis and Jean Lee of Brooklyn-based L&G Studio created the Myrna sconce using sandblasted art glass sheets (each with a different marbling pattern) and an acid-etched glass globe. The shade's elegant curve was informed by the wide-brimmed hats sported by 1930s actress Myrna Loy and other silver-screen stars, resulting in a soft, sinuous fixture. [ladiesandgentlemenstudio.com](http://ladiesandgentlemenstudio.com) »

FIELDWORK

Alora Lighting's Tagliato LED 4 linear suspension lamp combines a matte steel frame, flecked with gold-toned details, and a quartet of opal glass globes. Each orb, placed in varying positions throughout the fixture, appears to rotate in space. [aloralighting.com](http://aloralighting.com), [lumens.com](http://lumens.com)



French designer Philippe Starck created La Plus Belle for FLOS with *Snow White's Magic Mirror* in mind. LEDs are integrated along the border of the oval wall mirror, projecting a soft, elegant light onto its user. [usa.flos.com](http://usa.flos.com)



The aptly named Asteroid, part of Lumicor's Equinox collection, is formed of 98 percent recycled glass aggregate (mostly crushed bottles and windows) and bits of reflective mirrored glass, which make each versatile panel literally sparkle. Use them to form partitions, countertops, feature walls, ceiling features, or all of the above. [lumicor.com](http://lumicor.com)



Everyone was talking about Trueing's Cerine collection when it launched during NYCxDesign in May. Made of hand-formed glass chains, marble, and brass, the fixtures are informed by the humble chains used to suspend colonial-era chandeliers. Evolving the chain into both a functional and an aesthetic pursuit, Cerine's transparent links are available in smart variations including emerald, topaz, opaque white, and pink, shown here. [trueing.co](http://trueing.co) ✨



Noritaka Tatehana, *Heel-less Shoes* (2018).

## HEAD OVER HEELS

Tokyo-based designer Noritaka Tatehana incorporates ancient Japanese craft techniques into everything from giant hairpins to heelless platform shoes.

By CLAIRE BUTWINICK

# n

oritaka Tatehana's incredibly arched heelless shoes cannot be purchased in any shop. Standing up to almost 20 inches tall, encrusted with gold studs or Swarovski crystals, or made entirely out of glass, the physics-defying accessories, notably worn by Lady Gaga and Daphne Guinness, must be custom-made in his Tokyo atelier. Customers—those who can endure the three-year waitlist—fly to Japan and spend at least one week with Tatehana, who works with them to collaboratively design a one-of-a-kind shoe and tours them through his city so that they can fully understand the culture and techniques behind his work.

Yet, despite the couture nature of his handmade creations (which are surprisingly wearable; Guinness often sports hers around the office), Tatehana does not consider himself a fashion designer. For nearly a decade, he has made sculptures using time-honored Japanese craft techniques, reenvisioning their traditional roots to site them firmly within the context of contemporary art. Creating abstract interpretations of antique Japanese hairpins and the platform clogs worn by 17th-century Japanese courtesans (which inform the design of his improbable shoes), Tatehana's meticulous work highlights the beauty in utilitarian objects.

In October, the Portland Japanese Garden mounts his first American solo exhibition, *Noritaka Tatehana: Refashioning Beauty*, which showcases Tatehana's heelless footwear as well as never-before-seen additions to his *Void Sculptures*, an ongoing series inspired by symbols and signs found in Japanese culture, and his oversized *kanzashi* hairpin sculpture series from 2014. Dispersed throughout the garden's Tanabe Gallery (located in the Kengo Kuma–designed Jordan Schnitzer Japanese Arts Learning Center) and Pavilion Garden, Tatehana's pieces are enhanced by their setting's balance of modernity and tradition.

Born in Tokyo in 1985, Tatehana grew up just south of the city in Kamakura, surrounded by old shrines, including the renowned Kōtoku-in Buddhist temple. Much of his work, including *Camellia*

*Fields* (2017)—a circle of acrylic and bronze-red camellia blossoms, a symbol of life and death in Japan—is informed by his hometown. He studied fine art, Japanese crafts, dyeing, and weaving at Tokyo University of the Arts, and designed his first pair of leather heelless shoes for his graduation thesis in 2010.

"[At university,] I realized I should pursue the life of a true artisan, rather than focusing on a career as a fine artist or designer," Tatehana says. "It felt like this life path would suit my nature better. When I create a work of art—whether it is a pair of shoes, a sculpture, or a painting—I approach it in the same way: with an emphasis and reliance on the craft."

Inspired by *takageta* (tall wooden sandals worn by *oiran*, or high-ranking courtesans, during the Edo period, roughly 1600 to 1868), Tatehana's heelless shoes transform a 17th-century status symbol into revolutionary stylish stiletts. Their abnormal design captivated the fashion community and became Lady Gaga's red-carpet staple in 2011. After appearances in the pop star's 2011 music video *Marry the Night* and a handful of collaborations with *Commes des Garçons*, Tatehana's shoes began to register as art. The Museum of Modern Art featured them in its much-anticipated 2017 exhibition *Items: Is Fashion Modern?*; today, the Met and the Victoria and Albert Museum both hold Tatehana's work in their permanent collections.

"It's hard to design something truly new for the fashion circuit," says Christina Cacouris, co-curator of the Portland Japanese Garden exhibition, who formerly worked as an editor at *V Magazine* and for British fashion photographer Nick Knight. "And yet, by creating a heelless shoe, Tatehana-san created a new silhouette. By eliminating the heel yet elevating the wearer, [the shoes] make a person seem alien at first—like an ungulated human."

*Refashioning Beauty* features more than a dozen of Tatehana's platform heels—including a new pair of baby heelless shoes and "frozen" boots made of acrylic—in addition to lesser-known works of grand proportions. His *kanzashi* are enlarged versions of Japanese hairpins that historically symbolized

elegance and refinement. Reimagined as human-sized sculptures made of urethane-coated wood, the magnified objects lose their practical purpose and are rendered purely decorative. Tatehana enlists help from artists skilled in Japanese lacquer (considered the finest in the world) to create the enormous hairpins.

Tatehana's *Void Sculptures* are a contemporary take on traditional Japanese swords owned by the country's 15th-century warrior class. Inspired by Japan's culture of signs and symbols and guided by French philosopher Roland Barthes's text *The Empire of Signs*, the blades are made from the Japanese steel *tamahagane* and encased in acrylic. Crafted by Kunihira Kawachi, the son of a 14th-generation Japanese swordsmith, each sword is equipped with a scabbard and hilt. "[Tatehana] connects himself to the lineage of a master craftsman when he creates his designs," says Portland Japanese Garden curator Laura Mueller. "[Because he realizes] that he doesn't have a lifetime to learn the craft of swordmaking, he works with the masters of that craft to maintain the excellence of the work."

While Tatehana collaborates with experts on most of his sculptures, he creates his heelless shoes by hand, sometimes soliciting help from an assistant. Beginning with the shoe's platform, Tatehana hammers nails into the bottom of the toe box to anchor the only element of the shoe that meets the ground. Then he hand-carves the shoe along the contours of a men's insole and glues the pieces to four three-dimensional parts that form the shoe's base. Finally, he applies the shoe's custom outsole, pulling it taut in all directions, and secures it with glue and water.

In a culture of mass-produced, easily disposable objects, Tatehana's elevation of traditional craft seems all the more imperative. His attention to detail reframes decorative items as artifacts and unearths traditional foundations of Japanese culture. "He [doesn't] want to be a lone success," says Cacouris. "He [wants] contemporary Japanese artists and traditional Japanese design to be seen on a global scale and to reignite interest in it. In that sense, he's more than an artist—he's a cultural ambassador." »



CLOCKWISE FROM TOP: *Heel-less Shoes* (2018); Noritaka Tatehana with a work from his *Vanishing Point* series (2018); a work from his *Hairpin* series (2018). ✱



GIJON COURTESY NORITAKA TATEHANA



## LIKE YOU, WE LOVE NEW.

Visit your local BoConcept store and explore all-new Danish designs for every room; experience the feel of more Italian fabrics than ever before and pick up our new catalogue – 164 pages of home inspiration – curated for you.

Get inspired and find your store at [boconcept.com](http://boconcept.com)

**BOCONCEPT.COM** | BELLEVUE | 10400 NE 8TH ST, WA 98004  
**BOCONCEPT.CA** | VANCOUVER | 1275 W 6TH AVE, BC V6H1A6  
**BOCONCEPT.CA** | COQUITLAM | 1348 UNITED BLVD, BC V3K6Y2

**BoConcept®**

## Moral Fiber

The John Michael Kohler Arts Center explores the life and work of pioneering fiber artist Lenore Tawney through a comprehensive four-part exhibition.

By TIFFANY JOW



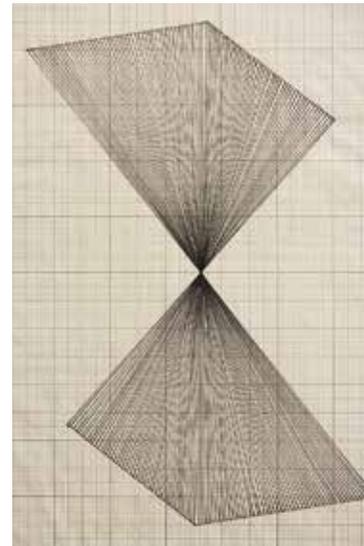
**THERE IS A PHOTOGRAPH TAKEN IN 1959 BY ARMENIAN-CANADIAN PHOTOGRAPHER YOUSUF KARSH OF THE LATE LENORE TAWNEY (1907–2007).** The Ohio-born artist's sepia hair, pulled into a sensible bun, accentuates her elegant features—high cheekbones, thick brows, wide-set eyes—and she rests her chin on her folded hands, set atop a wooden rack holding spools of thread, seemingly lost in thought. Before her hangs her work *Shadow River* (1957), a gauzy tapestry whose intricately woven areas contrast with large swaths of loose, nonfunctional weaving that resemble the lines of a drawing suspended in space. It's a strange image, juxtaposing traditional woven work, but its serene subject doesn't seem to consider the situation unusual. Somehow, it all makes sense. "Lenore was so beautiful and stunning, and her work was so beautiful and stunning—there's nothing to mess with there. You just leave it be," says Karen Patterson, a curator at Philadelphia's Fabric Workshop and Museum. "You rarely question what she was doing. Instead, you end up questioning your own interpretation of art-making."

Tawney—beloved by the craft community, nearly invisible to everyone else—is a ripe subject for any museum to explore. In October, Wisconsin's John Michael Kohler Arts Center will open the last of its four-part exhibition series *Lenore Tawney: Mirror of the Universe*, which unpacks the artist's entire body of work (the first part opened in August). Patterson, who served as JMKAC's senior curator until June, oversaw the project and secured experts from outside the museum to create the most comprehensive survey possible. Mary Savig, curator of manuscripts at the Smithsonian's Archives of American Art, organized *Ephemeral and Eternal: The Archive of Lenore Tawney* (on view through March 1, 2020); Shannon R. Stratton, JMKAC's interim senior curator, traces Tawney's impact on eight contemporary artists in *Even thread [has] a speech* (on view through February 2, 2020); JMKAC's associate curator Laura Bickford examines Tawney's *Cloud* series—suspended environments made from thousands of hand-knotted threads—in *Cloud Labyrinth* (on view through January 19, 2020); and Patterson connects Tawney's work to her workspace through *In Poetry and Silence* (on view October 6 to March 7, 2020),

where a re-creation of the artist's studio will be presented alongside objects once kept there. Scholar Glenn Adamson chronicles Tawney's biography in the exhibition's catalog, and the Lenore G. Tawney Foundation's executive director, Kathleen Nugent Mangan, provided overarching guidance.

Despite the project's all-star cast of curators, Patterson thinks viewers will still see Tawney as an enigma. "She was very mysterious in that she didn't describe what she was doing," Patterson says. "She wasn't not proud of [her work], but she never explained why she did it. She's only continued to be unplaceable." In the 1950s and 1960s, when Tawney was creating her best-known woven works, art and craft in America were viewed as mutually exclusive—and to many, including Patterson, that distinction still seems prevalent. Yet in Tawney's work, the two realms are united. Did she think about the difference between them? "Absolutely not," Patterson says. "That's why it was so powerful: she made the work she wanted to make."

Trained as a sculptor and weaver, Tawney used several techniques—including plain weave, gauze weave, slit tapestry, and open-warp weaving (in which threads



are left unwoven)—to forge monumental abstract, amorphous tapestries that hang or float in space, redefining the possibilities of sculpture and textiles. Often embellished with feathers, beads, shells, and fringe, Tawney's weavings exude otherworldliness. "Creation is a defiance of ordinary verbal communication," she once said. Take *Bound Man* (1957), with its manifest tension between the downward pull of an abstracted figure and a sheer, flimsy backdrop, or *Waters Above the Firmament* (1976), the last thing she made on the loom, which measures 12 by 12 feet.

People didn't know what to do with Tawney's work. The art world didn't get it; the craft world felt it was too avant-garde. But she kept going, and her persistence proved essential for the fiber arts movement, which was undergoing an international revolution in the 1960s and 1970s. Tawney was someone fiber artists could believe in. She underscored the significance of every thread. Everything she did was intentional, even as her practice seemed to be guided by intuition and instinct. She embodied the possibilities inherent in undoing something extremely structured—fabric woven on a loom—and made it personal.



**OPPOSITE:** Lenore Tawney, photographed by Yousuf Karsh in 1959. **THIS PAGE, FROM LEFT:** *Whose Number Is Without Beginning or End* (1964), and *Floating Shapes* (1958).

present them in Patterson's re-creation of it. (JMKAC holds the world's largest collection of artist-built environments and has long promoted their study and preservation; next summer, it will open the Art Preserve, a facility dedicated to such environments, and Tawney's studio will become a part of it.)

According to Patterson, Tawney knew what she wanted. She was particular, intentional, and unapologetic. She loved words, especially poetry and mystical writings; in her journals, she quoted Austrian poet Rainer Maria Rilke and Bauhaus artist Paul Klee. A voracious student of philosophy, she became acquainted with many religious beliefs from East and West, making repeated trips to India to study meditation. Indeed, she regarded her repetitive, labor-intensive work as a kind of prayer, a stand-in for spirituality. "I'm not just patiently doing it," Tawney said of the *Cloud* series. "It's done with devotion."

By the 1960s, Tawney had expanded her oeuvre to include collage, sculptural assemblage, and drawing; in the 1970s, she abandoned weaving altogether to focus on these nontextile media. "I see it as a great distilling," Patterson says. "She went from elaborate, figurative work to the line. The more in tune she was with her practice, the less elaborate her work needed to be."

The JMKAC exhibitions give equal space to all the media in which Tawney worked and highlight the way that she made her creations: by piecing and weaving visual cues into a larger visual narrative. "In a way, the show was easy to put together," Patterson says. "You could combine her line drawings with her collage and weavings, and it'd work. It's all the same spiritual practice." ✱

YOUSUF KARSH, UNDATED (PORTRAIT OF LENORE TAWNEY WITH SHADOW RIVER) (1959), COURTESY OF THE ESTATE OF YOUSUF KARSH; LENORE TAWNEY, WHOSE NUMBER IS WITHOUT BEGINNING OR END (1964), COURTESY OF THE LENORE G. TAWNEY FOUNDATION, NEW YORK; PHOTO: RICH MACIEJEWSKI, 2018, COURTESY OF JOHN MICHAEL KOHLER ARTS CENTER; LENORE TAWNEY, FLOATING SHAPES (1958), COLLECTION OF THE LENORE G. TAWNEY FOUNDATION, NEW YORK; PHOTO: RICH MACIEJEWSKI, COURTESY OF JOHN MICHAEL KOHLER ARTS CENTER



## Modern Midcentury

In deference to architect Anatol Kagan's original plan for their home, a family in Melbourne makes the most of their midcentury house's modest footprint.

By RACHEL GALLAHER



**WHEN ANATOL KAGAN MOVED TO MELBOURNE, AUSTRALIA, IN 1939, MODERN ARCHITECTURE HAD NOT YET GAINED POPULARITY ON THAT CONTINENT.** An émigré architect originally from Russia, Kagan arrived via Berlin and London and worked at several established firms before he partnered with friend and fellow Russian émigré Yuri Blumin to form the firm Blumin & Kagan. Their collaboration was short-lived, as wartime restrictions soon halted new construction across the country, but the firm's most lauded building—a brick box factory in the Brunswick suburb of Melbourne—prefigured the local boom in modern architecture, in which Kagan became a pivotal figure. In 1949, he launched his own firm, Anatol Kagan & Associates, and started to design the flat-roofed, geometrically stacked homes

DEREK SWALWELL

that would cement his name in the architectural canon.

One such project, built in 1951 near Melbourne's Studley Park, has served as home base for David and Janine since 2007. Clocking in at just over 2,000 square feet, the two-bedroom house felt a little cramped by 2018: over the years, David's mother, three children, and two Siberian cats had been added to the household. The couple loved the history and heritage of their home and had no desire to move or demolish and rebuild, but it was clear that additional space was a pressing necessity.

"The challenge became how to transform the 1950s space into one that would meet the needs of our family," David wrote to GRAY in an email. "The central conceit of Kagan's design is that of a flat home consisting of different-sized



**OPPOSITE:** The owners of this Anatol Kagan-designed house in Melbourne, Australia, requested that the living room be kept intact during their home's renovation by local firm Kennedy Nolan. Vertical western hemlock slats reference the home's midcentury roots. **THIS PAGE, FROM LEFT:** The dining chairs, chosen by the homeowners, are a 1960 design by Australian furniture designer Grant Featherston. Kennedy Nolan embraced a triangle motif throughout the house.

squares sitting on a sloping triangular block. We wanted to retain the angles of the home, as well as the footprint, to preserve Kagan's carefully considered proportions." The couple also wanted to redesign the kitchen to better accommodate appliances, improve flow to adjacent rooms, and bring in natural light. Outside, they hoped to add a patio and a pool to better unite the yard with the structure it surrounds.

After consulting with Janine's brother and sister-in-law, both architects in Melbourne, the homeowners hired local architecture firm Kennedy Nolan to lead the remodel. "We weren't seeking to create a 1950s museum but rather something respectful of the home's 1950s origin," Janine wrote. Kennedy Nolan had experience working with heritage houses, and founding director Rachel Nolan »

The homeowners drew inspiration for their kitchen from the full-scale model of Julia Childs's kitchen at the Smithsonian in Washington, DC. Kennedy Nolan used a sage-and-white checkerboard tile pattern to honor the era of the house's construction.



understood the importance of retaining the spirit of Kagan's original design.

"When they were built, these houses were incredibly modern for the time," she says. "We tend to forget that because we look at them through the lens of the present. They seem old and quaint [now], but it was a really exciting time in [history]. There was an energy and positivity for the future back then."

It was also a time when people generally lived in smaller houses. To give the homeowners the space they needed, Nolan expanded one end of the house to add a third bedroom and a powder room. The kitchen and dining area were better connected by the removal of a door and the expansion of the opening between the two rooms. The kitchen gained square footage as well as a new banquette that, according to Janine, is

a favorite perch for humans and felines alike. It also received a boost of aesthetic inspiration from the full-scale replica of Julia Childs's kitchen at the Smithsonian in Washington, DC, which the family, who previously lived in New York, visited in the early 2000s. Its influence is seen in the pegboard storage on the southeast wall and the open shelving. A George Nelson Ball clock takes pride of place—it has been on display in every house the couple has lived in since they were married in 2005.

Taking a cue from the property's native plants and the homeowners' penchant for sagey greens, Nolan used corresponding hues as accents in paint and tile throughout the house and complemented them with warm-hued vertical wooden slats in the hallways, living room, and kitchen. A recurring triangular motif, most prominent in a

steel cutout in the streetside house number sign, appears around the house in various forms (a cutting board, a side table, a stair railing). Furniture, chosen mostly by Kennedy Nolan's interiors team, is neutral and streamlined, with a set of Scape dining chairs by Australian designer Grant Featherston tucked into a Carrara marble dining table by Antonio Citterio. Nolan notes that the bold graphics and wooden details capture the midcentury DNA of the house, while the contemporary furniture helps the overall look remain fresh rather than antiquated.

"A lot of people aspire to more, more, more," says Nolan. "But this family recognizes that what they have is very special. They feel like custodians of the architecture, so we helped them make this house the best version of itself." \*

DEREK SWALWELL



1879



1947



1968



1994



2019



A FIVE GENERATION FAMILY LEGACY.

## Give and Go

A Boston-based art collective uses art and design to promote inclusivity on the basketball court.

By RACHEL GALLAHER

FROM LEFT: New Craft Artists in Action, an international artists' collective, painted this basketball court in Boston's Harambee Park to celebrate the 125th anniversary of the invention of basketball. The court's mural, *Courting the Sky*, pays homage to New Bedford, Massachusetts's history as a whaling town. A net knit by NCAA founder Maria Molteni hangs in Los Angeles.



**DURING THE WINTER OF 1891,** JAMES NAISMITH, an instructor at Massachusetts's Springfield College (then known as the International YMCA Training School), took two old peach baskets and mounted them on the balcony railings at each end of the school's gymnasium. In an effort to keep his restless students active during the cold, dark New England winter, he invented a game that involved two opposing teams, each trying to move a leather ball down the court and toss it into one of the baskets. Over the 128 years since its inception, basketball has become commercialized and monetized to the point where its founding ideals—including sportsmanship, creativity, and community—sometimes seem obscured amid the glitz of sneaker deals, college athlete superstars, and multimillion-dollar contracts.

One person who hasn't let the old tenets fade is Boston-based artist Maria Molteni, who in 2010 founded New Craft Artists in Action, an artists' collective that uses exhibitions, workshops, community projects, and publications to showcase the skills, materials, and histories of many intersecting disciplines,

including athletics, crafts, public-space aesthetics, labor, recreation, and feminism. The group, which has an open and constantly shifting membership, is now employing art and craft techniques—such as mural work, knitting, crochet, and macramé—to shift perceptions around the often male-dominated, intimidating space that is the basketball court.

"Basketball was a huge part of my childhood and teenage years," says Molteni. "I played for 10 years growing up in Nashville, where I was competing against the daughters of men my dad played football against in high school. It's a dominant culture there, especially in the parochial school system, where even the nuns would play pickup games after class, rosary beads and veils flying about! I was a tomboy who played five or six different sports, but I was also creative and emotional, which didn't always jibe with intense sports culture."

Looking to bridge the gap between her athletic and creative sides, Molteni launched what she thought would be a singular project, called Molteni Net Works, in 2010. She started making brightly colored, intricately patterned

knitted nets for empty basketball hoops at the courts where she and her friends played. Soon afterward, Molteni enlisted several artist friends, including Andrea Evans, Samantha Fields, and Taylor McVay ("They were better at knit and crochet than I was!" she says), looking to turn the solo venture into a participatory, social, collaborative project. The trio came up with an official name, New Craft Artists in Action, as a riff on the National Collegiate Athletic Association. In March 2014, the group wrote, illustrated, and self-published a knit and crochet manual, *Net Works: Learn to Craft Handmade Nets for Empty Basketball Hoops in Your Neighborhood*, featuring original basketball net patterns submitted by artists across the United States.

"We were definitely inspired by the feminist yarn bombing trend as a reaction to the territorial, male-dominated history of graffiti," Molteni says. "But we wanted to make something more conceptual that went deeper into our regional history and addressed pop culture and consumerism, as well as the importance of utility in the history of craft." It was also a creative solution for empty,

net-less hoops that brought attention to neglected public spaces.

Molteni, who studied oil painting in college (and taught herself other skills, including fiberwork, to expand her practice), had always wanted to step beyond nets. "I was *dying* to paint a whole court," she says. At the time, she continues, it was difficult for young women to break into the world of mural painting, so she turned her attention to landing a yearlong artist's residency with the city of Boston, where in 2016 she pitched a community-inspired full basketball court design. "They took a chance and gave me permission to do it," she says. "And it worked!" The resulting project, realized in collaboration with kids from the Boston Centers for Youth & Families community program and the peewee basketball community, transformed the city's Harambee Park basketball courts with vibrant patterns and colors that encourage play and inclusivity.

"This was around the time that Nike did the Pigalle court," says Molteni, referencing the colorful Paris court cocreated by French fashion brand Pigalle,

the creative agency Ill-Studio, and the athletics giant. "A few others started doing court projects, but mine was deeply rooted in the collaborative, community-focused social practice of NCAA. We design dynamic systems for pulling in neighbors' ideas and visions that are less sterile and administrative than town hall meetings."

Since their launch, the NCAA has painted four courts and installed hundreds of nets in more than 50 cities around the world (its book has encouraged other artists to knit nets for towns and villages). They've also partnered with organizations including Queer Sport Split in Croatia, the Office of Culture and Design in the Philippines and the US, and Kosmologym in Denmark and the US to create art-and-craft-based interventions in underutilized recreational spaces. The group's most recent project, a 10,000-square-foot basketball court in the historic whaling city of New Bedford, Massachusetts, includes classic quilting motifs that Molteni has redesigned into her own original patterns and whale tails marking the free-throw line, and it was finished over the summer. NCAA has a

slightly smaller court at Talbot Middle School in Fall River, Massachusetts, on the books for October. Next year, it will be part of a group show, *To the Hoop*, at the Weatherspoon Art Museum at the University of North Carolina at Greensboro. Opening February 1, the presentation will explore the history, style, and drama of basketball and showcase work from more than 20 artists, including Jeff Koons, Hank Willis Thomas, and Lorna Simpson.

While the sport has come a long way from the days of peach baskets, the NCAA is making strides to revive the hopeful, participatory spirit of its roots. "We want to create small and large interventions that inspire players to reconsider the varying creative potentials of the game and to welcome folks, like girls and women, queer and trans people, who may not have felt comfortable in these spaces in the past," Molteni says. "Public space is also a very important component of this. We want to emphasize the freeform joys and complexities of playing in public spaces, versus the obsession with corporate, professional athletic spectatorship." ❄



### SIMPLY MODERN

Motorized shades with no visible wires or screws. Thoughtfully designed to accentuate architecture. Expertly installed for a precision fit.

844-543-4437  
info@j-geiger.com  
jgeigershading.com

# THIS CHANGES EVERYTHING

*Lisa Picard's quest for spatial alchemy, Julie K. Stein's influence on Seattle's revamped Burke Museum, and French artist Jean-Michel Othoniel on being liberated by art.*

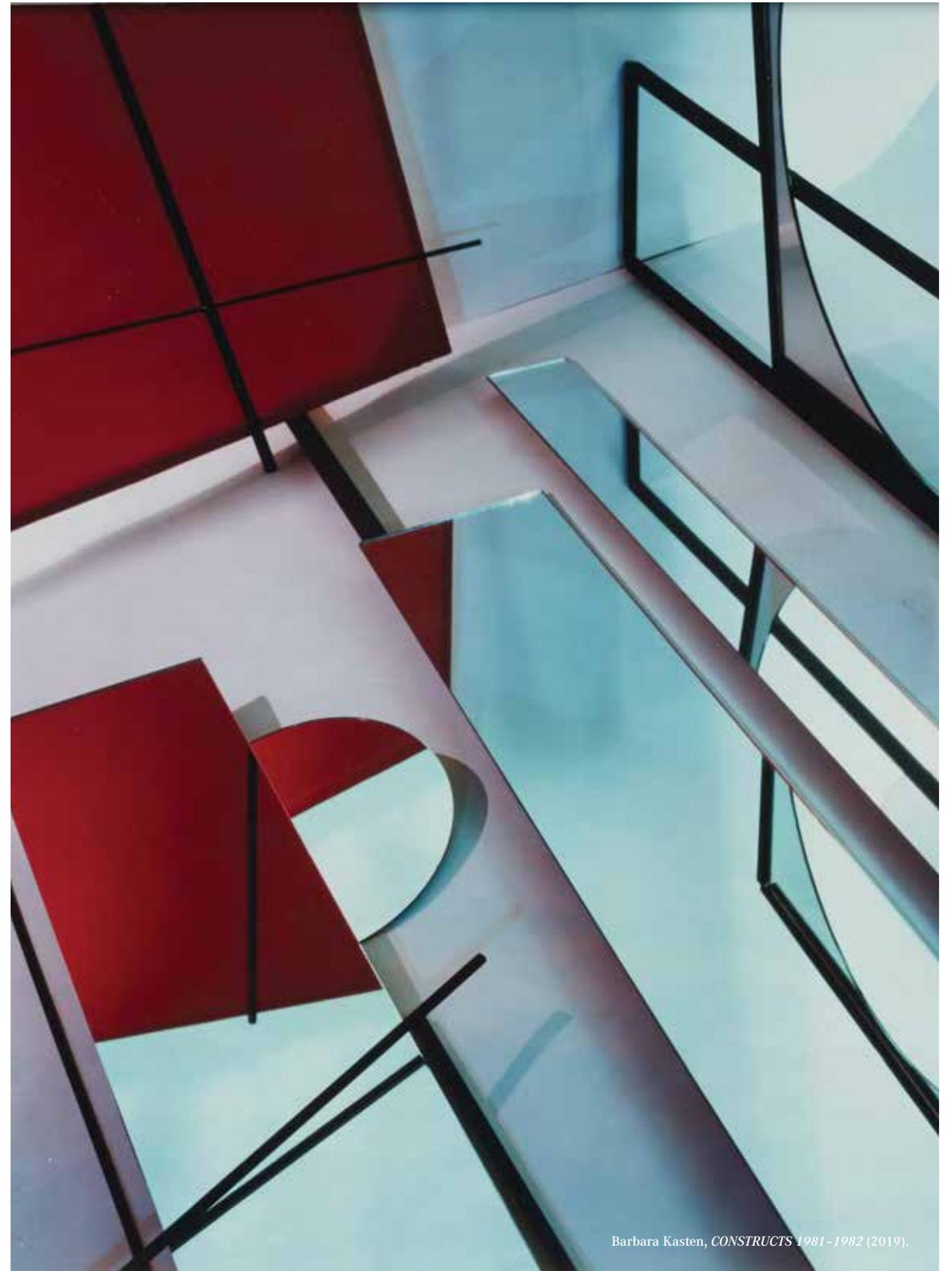


PHOTO BY KRISTIAN LAUDRUP, INSTALLATION VIEW, BORTOLAMI, NEW YORK

Barbara Kasten, *CONSTRUCTS 1981-1982* (2019).

THIS CHANGES EVERYTHING

# THE PLACE MAKER

As president and CEO of commercial real estate investment firm EQ Office, Lisa Picard finds profitability in bringing people together.

By BRIAN LIBBY  
Portraits by LEVI MANDEL



**I**t took Lisa Picard to turn a mausoleum into a people magnet.

So it seemed, at least, on a recent Monday morning at the Exchange Building, a historic 22-story Seattle office tower that, for all its Art Deco style, has always seemed cursed. Built for the Seattle Stock Exchange, it opened in 1930 just as the Great Depression began, and the exchange promptly folded. Utility and government agencies filled the tower for many years, but despite its gilt-and-bronze lobby, the Exchange still felt like the ultimate old-school office building. Devoid of natural light and closed off from the street, it was not a place to linger.

Yet after a renovation (completed in September) that was developed by the Picard-led real estate investment firm EQ Office and designed by Seattle's SkB Architects, the Exchange, at last, feels like a gathering place. "We wanted to create places to sit and convene," Picard explains from a cozy booth in the new Bar Taglio at the Exchange, which, as a key part of her vision, looks out onto a newly glass-ensconced ground-floor hallway. In the past, she'd noticed that hundreds of people walked through the hall each day, many coming from the nearby ferry terminal and using the passage only as shelter from the rain, never pausing to look around. Adding cafés and eateries with big communal tables "was a way to create eddies in the stream," Picard says, "so people can feel a part of this building." The change was so dramatic that some entering the renovated building for the first time actually thought they were in the wrong place.

And that's really the point.

Whether it's breathing new life into classics such as the Exchange and Chicago's iconic midcentury modern Willis Tower (originally the Sears Tower) or conceiving from-the-ground-up offices such as 400 Fairview in Seattle's burgeoning South Lake Union neighborhood (a.k.a. Amazonia), Picard doesn't simply string together successful projects that return on investment. Her leadership emphasizes tenant and visitor experience; she's satisfying the kid in her who, early on, realized that the size of sidewalks shaped how she felt. She's drawing upon

her MIT master's degrees in urban planning and finance to seek public good through investment of private capital. And in the male-dominated, profit-obsessed commercial real estate market, she's not breaking glass ceilings—Picard is figuratively and literally taking down walls.

"She's grown to become an individual who is fearless in taking smart risks," says Barbara Swift, the landscape architect and urban designer who heads Seattle's Swift Company and has worked with Picard on numerous projects over the past 12 years. "She understands that something deeper goes on when you're intentional about making places that people connect with at a visceral level. When you do that, you fundamentally change communities and cities."

Picard is going for what she terms spatial alchemy, in which elements of the public and private realm merge "and something magical happens," as she says in an EQ Office promotional video. Today's workplaces need spaces for what she calls the Four Cs: concentration, collaboration, convenience, and community. The ground floor is the key, because it can essentially host any C. "Today we don't know buildings by the shape of their upper towers or the names that developers give them," Picard says. "We know them by our experience on the ground plane."

But it still takes a special kind of leader to not only see the future, but also build the consensus necessary to get there. "I've watched her in numerous meetings, and she has this well-honed method of instilling confidence in people and getting past the rift points," says SkB Architects founding partner Kyle Gaffney. "So many [plans] are still wrapped around old development models. When that starts to change, there's a lot of fear. Lisa comes in and says, 'This is what we've got to do because it's the right thing. Trust me.' She does it with research and she does it with passion. It's that fine balance—I marvel at how she does it."

Born and raised in the Los Angeles area, Picard grew up a curious, enthusiastic tomboy who built miniature cities in her backyard and met her first celebrity, Steve Garvey, as a Dodger bat girl. She sailed through school, but just after »





THIS PAGE, FROM TOP: An installation of 7,000 hanging disks by artist Jacob Hashimoto greets visitors to the renovated Willis Tower in Chicago, a project overseen by EQ Office. Located in Los Angeles, EQ Office's Playa District is informed by SoCal culture and offers tastefully optimized workspaces. OPPOSITE: The EQ Office-designed 100 Summer in Boston's Financial District is 32 stories tall and features 1.3 million square feet of office space. »



COURTESY EQ OFFICE. CHRIS OZER. MING THOMPSON



receiving her undergraduate degree at Cal Poly Pomona and getting accepted to MIT's graduate school, she lost both parents. Difficult as it was, overcoming the tragedy gave Picard what she calls a newfound sense of empowerment: she felt she was "not beholden to anyone, so [I could] speak [my] mind."

After grad school, Picard made her way up the commercial real estate ladder, coming to Seattle in 1998 as a project manager for spec-office developer Hines. After stints for venerable Seattle urban office developer Harbor Properties and Tucson-based Canyon Ranch Resorts (including development of the company's first residential community, in Miami Beach), Picard returned to Seattle in 2006 to form her own company, Muse Development, where her four-year run of small infill projects attracted the interest of Skanska, the development and construction group. She joined as an executive vice president in 2011, attracted by the chance to impact a wider array of projects.

Though the city is now perhaps best known for its architectural trophies, from the Space Needle to the Amazon Spheres (the latter, closed off to the public except for two days a month, is perhaps the ultimate anti-Picard project), it's another Seattle landmark that most inspires her: Pike Place Market, an emporium of fresh fish and produce vendors ringed with small eateries that enjoys a continuous flow of visitors from all walks of life.

In 2014, Picard led Skanska's development of what she calls "Lisa 1.0": the LEED Platinum-certified headquarters of athletic-apparel brand Brooks Sports in Seattle's Fremont neighborhood. Convincing the company to relocate from the suburbs and build next to the trailhead for a popular running route, Picard envisioned an outdoor plaza that would draw in the neighborhood instead of building to the property line. Open since 2015, the plaza has become a popular gathering spot for runners' groups, and the building itself has attracted top-notch talent.

Later that same year came "Lisa 2.0": South Lake Union's 400 Fairview, which

was unlike anything else in the booming tech-focused business district. "The problem in South Lake Union was that people were bringing the suburbs into the city," Picard says. "They'd think of the ground floor as an afterthought, a necessary evil. But they weren't seeing the concept of dynamic value, of setting the identity for where people want to be. Which components of the neighborhood—of Seattle's neighborhoods in particular—can we bring into the work environment?"

The first thing a visitor encounters at 400 Fairview, even before reaching its entryway, is a covered outdoor seating area with long communal farm tables and adjacent beer taps. Inside, a small lobby gives way to a market hall with a florist, juice vendor, bakery, bar, and Asian grocery, collectively inspired not only by Pike Place Market and Seattle's Capitol Hill neighborhood, but also by Picard's travels to market halls in Copenhagen and New York. The market hall is coupled to three huge skylights and a multistory atrium that bathes the hall and the building's podium in natural light. The tower above narrows as it rises, so every worker is near a window.

The success of these projects prompted Blackstone subsidiary EQ Office to hire Picard in 2016: first as its San Francisco-based COO and then, just under a year later, as CEO, based at her request in Seattle. Like her Skanska move, it was a chance to impact more projects in more cities (EQ has offices in 11). In transforming tired existing office towers into welcoming, open 21st-century spaces, Picard is doing work that's inherently more sustainable than new builds. In Seattle, her portfolio has included not only the Exchange but the US Bank Centre at 1420 5th Avenue and 999 Third. In San Francisco, she's tackled projects such as One Market Plaza, whose two office towers are served by more than 52,000 square feet of retail space.

A crown jewel in EQ Office's portfolio is Chicago's Willis Tower, which was the world's tallest building from 1973 to 1998 and has now undergone a \$500 million-plus renovation. An expansion of its ground floor includes the adjacent

multistory retail atrium Catalog. "She definitely wanted to humanize it," says Gaffney, whose firm collaborated with Gensler on the project.

Picard is calmly, confidently charismatic, but under that surface lies a delightfully nerdy enthusiasm. At work, she uses jargon like "actionate" and "optionality" while relating stories about neuroscience, and her way with sound bites makes the complex clear. "Software is the culture of the organization and hardware is the real estate that runs it," she says in one online lecture. But she's not all work and no play. As an enthusiastic cyclist who racks up scores of miles each ride, she might show up at a café for a meeting in Spandex. Her social media accounts reveal a foodie and lover of the outdoors as much as a real estate CEO: a 100-mile bike race in Ketchum, Idaho; hiking in the North Cascades; or hosting friends at her second home in West Sonoma County, California—the square footage of which, perhaps appropriately, is largely devoted to outdoor gathering spaces.

Yet it's still clear Picard's career is more than a career. It's a chance to make a real impact by leading the transformation of our workplaces in a time when work and leisure hours are increasingly blurred. Today, because technology allows us to work anywhere, our offices have to compete with the amenities offered by our homes and neighborhoods. That's something Picard figured out far earlier than most.

"We used to build buildings as a statement and a monument to the corporation, because the corporation had to impress upon its clientele that it had longevity, that it had strength, that it had power," Picard says from the Exchange lobby, which is now only one part of an array of public gathering spaces downstairs and upstairs for carrying out any of her Four Cs. "Today it's really about the generation of ideas. And to generate ideas, you need to attract talent who believe they can be a part of something." It's almost as if the Exchange's name, after the building's transformation by Picard's team, now refers to the historic structure's future more than its past. ✱

# Breaking Barriers

SEATTLE'S BURKE MUSEUM IS SPEARHEADING A SHIFT IN THE WAY NATURAL HISTORY MUSEUMS ARE DESIGNED. THE RESULT: EXPANDED ACCESS FOR ALL.

By RACHEL GALLAHER  
Portrait by NATE WATERS

RACHEL ORMISTON, COURTESY BURKE MUSEUM OF NATURAL HISTORY & CULTURE

BURKE MUSEUM

The new Burke Museum building, designed by Seattle firm Olson Kundig, is clad in slats that reference the shingling seen on the traditional houses of Washington's Native peoples.

O

n the wall near the door of Julie K. Stein's third-floor office in Seattle's Burke Museum of Natural History and Culture hangs a signed picture by nature photographer Paul Bannick. It shows a cluster of fuzzy gray juvenile snowy owls, two looking at the camera with sleepy yellow-green eyes, another two burying their heads among the fluff of their siblings, and one—nestled in the middle of the bunch—completely on its side, head poking out, eyes closed in peaceful sleep. You can't help but smile at the oddball; there's always one member of any family who's just a *little* off. Stein points out the picture to me as I leave her office after a recent visit.

"Those chicks remind me of Burke staff members, and the whole process of the move," Stein says with a laugh. She's served as the institution's executive director for the past 14 years and was its curator of archaeology before that. She's spent the afternoon showing me around the Olson Kundig-designed building that will house the 134-year-old natural history museum, due to reopen on October 12. "I love the quirky one going sideways—so many people occasionally go sideways."

Stein, a geoarchaeologist who's spent more than four decades in academia and is best known for her research on shell middens (prehistoric garbage heaps that represent thousands of years of Native communities' histories), has an open conversational style and a warm sense of humor. She laughs easily and explains scientific concepts and terms without a hint of hubris or condescension. (When I make the gaffe of mixing up archaeology and paleontology, Stein corrects me, but then smiles widely and assures me it's a common mistake. My *Jurassic Park*-loving childhood self was still ashamed.)

Stein's approachability is at the heart of the Burke Museum's new home, a multilevel 113,000-square-foot building erected on the northwest corner of the University of Washington campus just yards from its now-demolished predecessor. The result of 10 years of planning and 40 months of construction (there was a 12-month pause during the move from the previous building), the Burke bucks the traditionally siloed design of museums—exhibits up front, labs and offices hidden to the sides and down below—and opens up behind-the-scenes aspects to visitors by locating the labs and specimen storage rooms as prominently as the exhibitions. It is expected to set the standard for natural history museums around the world.

"The old museum was essentially a box in a box," Stein explains. "The inner box was the exhibition area, to which visitors had access. The outer box and entire lower floor held the collections not on display, the workrooms, and the offices. But without fail, every time I gave a tour, people were blown away when we got to the behind-the-scenes areas." Eventually Stein tired of watching the church-and-state sort of separation that prevailed among museumgoers, scientists, and academics. "I feel it is important for people to see all of the work that goes into creating the displays," Stein says, "and to make information accessible to everyone, not just a small group."

In 2008, when serious conversations about a possible renovation for the Burke began, Stein saw her chance to pursue a new kind of museum: one that embraces full transparency

and uses an inside-out model to completely transform the way patrons experience the institution. Ultimately, after storage and cooling-system needs were considered, the museum decided it would be both easier and more cost-effective to opt for new construction rather than a renovation. "A natural history museum is even more important today than it ever has been," Stein says. "We live in an urban world, and people are so disconnected from their food and from the plants and animals they depend on. We have a responsibility to help reestablish that connection."

The Burke's roots stretch back 140 years to a group of four Seattle teenagers who started collecting specimens (shells, rocks, plants, seeds) as their city rapidly developed around them. Calling themselves the Young Naturalists' Society, club members sought to preserve samples of the natural world for scientific study (even though the students were not professional scientists) and as educational tools. In 1885, the YNS raised enough money to erect a small building to house their collection on the University of Washington's original campus in downtown Seattle. Fourteen years and a move to the present-day campus later, the state legislature designated the building as the Washington State Museum. In 1962, it was renamed in recognition of a bequest honoring Seattle Judge Thomas Burke, who, along with his wife, Caroline McGilvra Burke, was among the earliest non-Native collectors of Northwest Native art.

The museum has always been a popular destination for both UW students and the community at large. I remember visiting the Burke on a class field trip the year we studied Washington State history, and my mom took me there to see dinosaur bones on rainy days. Similarly, architect Tom Kundig, design principal at Olson Kundig and on the Burke Museum project, has fond memories of spending time at its café during his years studying architecture at UW. So, when the University of Washington made an open call for design proposals, he jumped at the chance. Chosen from more than 75 global firms, Olson Kundig presented a design approach that aligned squarely with Stein's progressive vision. "This is the first UW campus building for me," Kundig says. "The firm has a history of designing to bring the inside out and the outside in. [So, for the Burke,] we created transparency, not only between the interior spaces, but also between the interior and exterior. From most places inside the museum, you can actually see outside—there's a constant dialogue about the Northwest."

For Kundig, maintaining transparency while also protecting artifacts—some of them tens of thousands of years old and sensitive to light, temperature, and touch—was the biggest puzzle of the design process. "We had to figure out how to protect this priceless collection while also keeping much of it on display," he says. But there were other issues to solve as well: problems at the old Burke, aside from physically disconnected spaces, included a lack of air conditioning, insufficient bathrooms, a dearth of space for the ever-growing collection, and an absence of cooling backup, disastrous should the museum ever lose power. "Tissue samples must be kept at minus 80 degrees Centigrade to stop them from decomposing," Stein says. "We once had a short power outage that had us scrambling to buy »



Julie K. Stein, executive director of the Burke Museum, stands between rows of specimen storage in the institution's newly constructed building.



**THIS PAGE:** The Burke Museum holds more than 9,000 woven baskets; many of them can be traced to regional Native tribes. **OPPOSITE:** Thanks to the museum's open design, visitors to the Burke have a front-row look at of-the-moment scientific research and artifact restoration.

RACHEL ORMISTON, COURTESY BURKE MUSEUM OF NATURAL HISTORY & CULTURE

dry ice to keep samples cold. Four days without power and we could have lost an entire collection.”

Olson Kundig is no stranger to museum design: the firm’s roster includes the Kindermuseum des Jüdischen Museums Berlin in Germany and Seattle’s Frye Art Museum and Wing Luke Museum of the Asian Pacific American Experience. Yet this was the first time it had to take into account 12 working labs and thousands of tissue samples. “I call our approach [to the Burke] a Swiss cheese strategy,” Kundig says. “It has important openings, but also protective walls where needed.”

The resulting building, constructed by Skanska, is a modern, easy-to-navigate rectangle in a palette of steel, concrete, and wood. Inspired by traditional Coast Salish longhouses, Kundig topped the building with a shed roof (the structure slopes slightly, following the downward trajectory of the natural topography from its north to its south end) and clad the exterior in Kebony slats (a sustainable product made of pine) that reference the shingling seen on traditional houses of Washington’s Native peoples. Inside, the spaces are streamlined, and visitors can see from one end of the building to the other (and out the end windows), a vast improvement on the old cramped and mostly windowless exhibition spaces. The new building boasts a central stairwell, with steel guardrails crafted by Skanska, that allows natural light to spill down into the interiors. The shell was kept minimal (“Tom left all the ductwork and electrical showing,” Stein notes, “and it just works!”), and each of the three main levels has 20-foot ceilings and a perimeter lined with glass-walled offices, labs, and workspaces. “The collection is the reason you’re going to the museum,” Kundig says. “The architecture becomes a rational container that frames the specimens. We didn’t want to compete with them.”

Packing and moving the specimens was a years-long and at times harrowing project. The Burke holds more than 16 million objects, including taxidermied animals, shells, fossils, and more than 9,000 woven baskets. Staff members

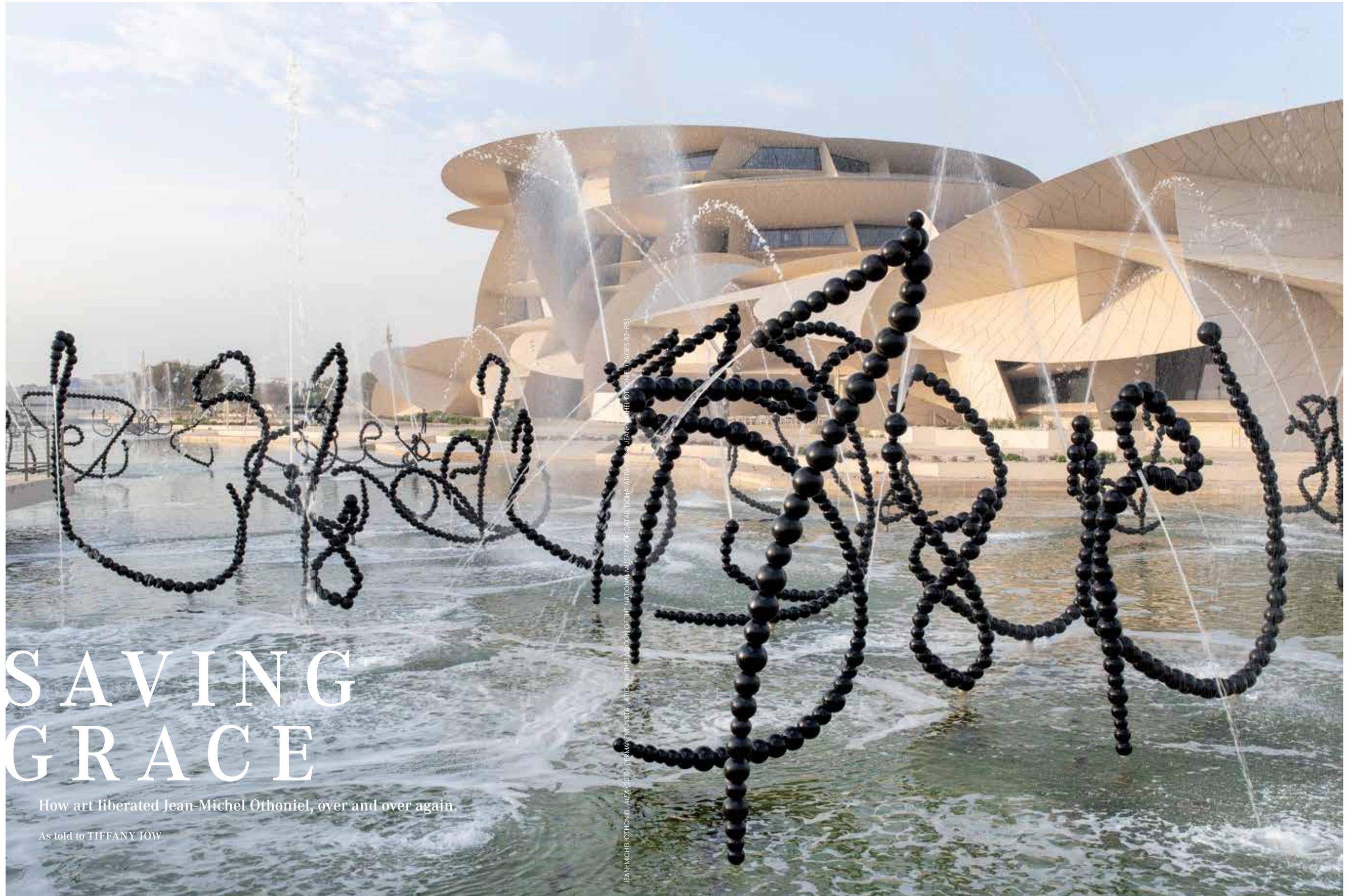
jury-rigged various modes of transport, ferrying most items in wheeled cabinets that they pushed along a gently winding asphalt road between the old building and the new one, but some objects, such as a 2,000-year-old glass perfume container from Cyprus, were taken over by hand, with spotters to verbally guide each carrier. “The *T. rex* came flying over here,” Stein says with a laugh and a look hinting that perhaps its journey was a little too quick. The final object moved from the old building into the new one was the first and (so far) only dinosaur fossil ever found in the state of Washington: a partial left thigh bone of a theropod dinosaur, the group of two-legged, meat-eating dinosaurs that includes *Velociraptor*, *T. rex*, and modern birds.

During my visit, I experienced the power of Stein’s inside-out museum model, pausing to watch as a group of scientists surveyed the fast-tracked *T. rex* skull in one of the labs. Viewing scientific research in action is incredibly dynamic; we’re so used to models and samples and specimens that sit static under glass or behind a barrier that it’s easy to forget the hours of research and careful restoration that go into preserving each one. The Burke has become publicly accessible in a way that seems truly new.

It should be noted that the new building was paid for in part through Washington State tax dollars (about 50 percent) and private donations (about 30 percent), making it a largely people-funded project—all the more reason to provide expanded access to the public.

Stein hopes the new setup will encourage visitors to stop and ask questions, and scientists to pause and engage with the community. She has seen the benefit of this approach in the past: three years ago, Pacific Islander students enrolled in UW’s Research Family program (who take courses and conduct independent study at the museum) studied with Dr. Holly Barker, who specializes in sociocultural anthropology. One assignment asked students to pick an object in the Burke’s Oceania Contemporary Cultural collection, snap a picture, and take it home to show older family members. “We had such an incredible response from the relatives,” Stein says. “We actually had some of them come in and tell us more about the objects, things we didn’t know [like how they were used or made]. Decades ago, only curators had permission to grant access to the collection—now anyone who asks is given permission. This space is open to the community, and no one will be denied.” ✱



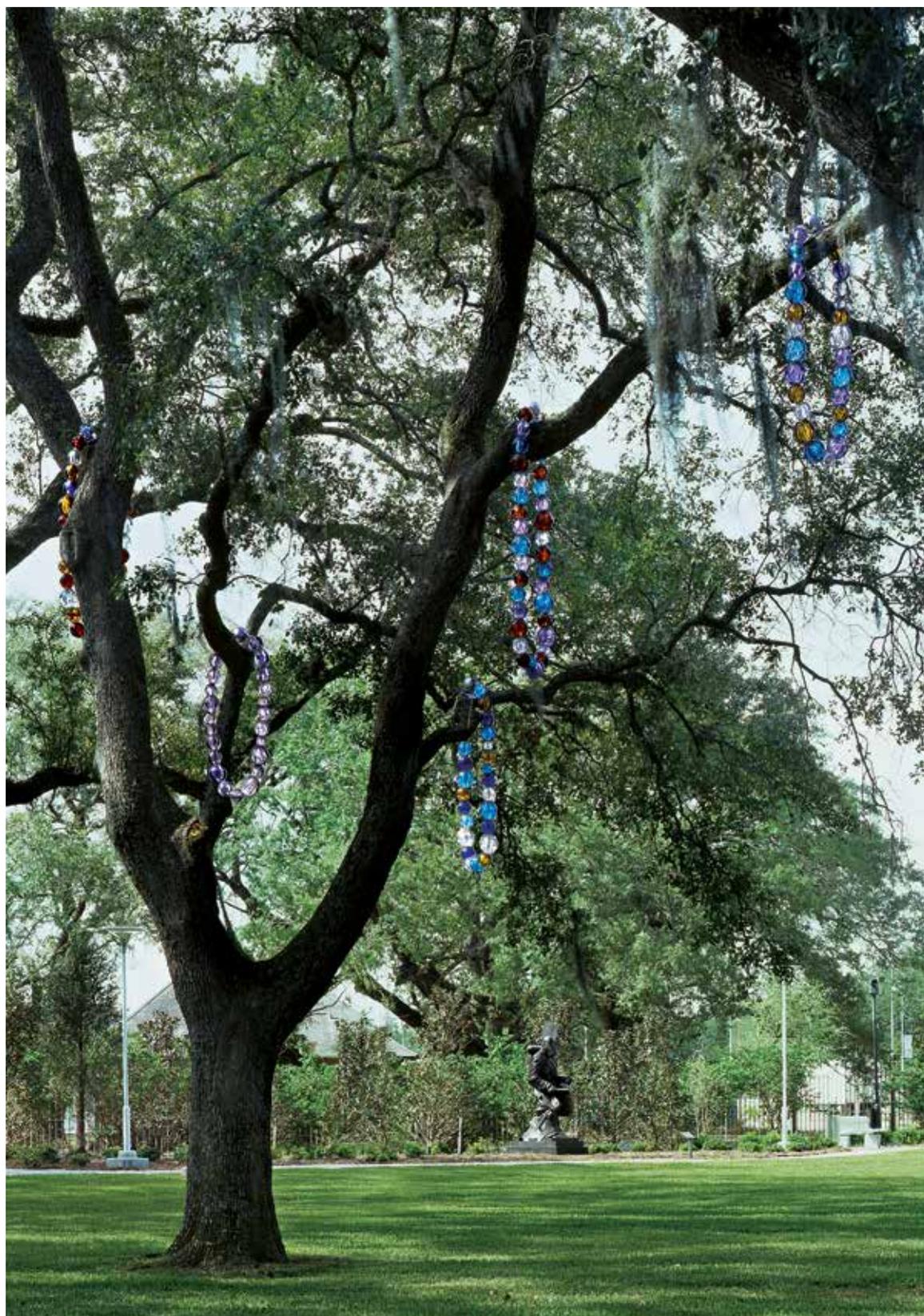


# SAVING GRACE

How art liberated Jean-Michel Othoniel, over and over again.

As told to TIFFANY JOW

JEAN-MICHEL OTHONIEL, ALFA (2019), PERMANENT INSTALLATION IN THE LAGOON OF THE NATIONAL MUSEUM OF QATAR, DOHA, ARTWORK BY JEAN-MICHEL OTHONIEL (PAGES 82-83)



Jean-Michel Othoniel, *The Necklace Tree (L'arbre aux colliers)* (2003).

As a student in the 1980s, Jean-Michel Othoniel worked as a guard at the Louvre. In May, the institution mounted Jean-Michel Othoniel: *La Rose du Louvre*, an exhibition of his work on view through February 2020 that marks the 30th anniversary of I. M. Pei's addition of a grand glass pyramid to the museum's courtyard. For the show, housed inside the Cour Puget, the French artist, 55, created skillful paintings of flowers, but he's best known for his work in glass: enchanting, monumental chains of colored beads. Arranged into giant necklaces, they've been suspended in space at New York's Perrotin gallery (which represents him), draped across the entrance of Venice's Peggy Guggenheim Collection, and strung in water-spouting coils in *Le Nôtre's* gardens at Versailles. Often his work is an oxymoron: at once big and fragile, baroque and austere. On the occasion of the artist's first English-language monograph, Jean-Michel Othoniel (Phaidon), out this fall, GRAY spoke to the artist to understand the significance of the tensions in his work, and the life experiences that have shaped his art.

I come from a family that was not art-oriented, but my mother was a teacher, and at the time we lived in the coal-mining town of Saint-Étienne, a communist town. The Saint-Étienne museum—second to only the Centre Pompidou for modern art in France—invited young people from state schools to visit, and Wednesdays were a free day for students. I remember this vision of the museum as a place for freedom, where you could express yourself and enjoy a generation of young people full of ideas. Our town was quite depressed at the time, as the mines were closing and people were losing their jobs; it was the end of the glory years.

So the museum was fantastic. It brought me hope and joy. At the same time, it was not an easy type of museum: it was focused on the [contemporary art of the] 1970s, with artists coming from all over the world to live and work there, and they made these amazing sculptures. I saw [British sculptor] Tony Cragg, and [American artist] Robert Morris when he did his first show—I was 10, and he was [much older], so he was like a big brother to me. This is where I was lucky: it was a really cutting-edge museum that was changing the rules of art, and we learned these concepts as children. [We learned] about artists who used objects found on the beach, or garbage, or [materials] coming out of a factory, as their medium. It showed us that anything is possible. It was like the artist could change the destiny of the object. The experience showed me a way of being different, and how to make art with this idea of trying to make the world a better place.

My education at France's École nationale supérieure d'arts de Paris-Cergy

was, on the one hand, very positive: I had a lot of very young artists [such as Sophie Calle, Christian Boltanski, and Annette Messager] as my teachers, [while other schools] were very classical and had students learning directly from master [artists]. Our school, with the young artist-teachers, was a prototype of what art school is today.

Bad things were happening in the world at that time, too: AIDS was terrible, and I lost a lot of friends. The art world was touched by the crisis in France because at the time we didn't know how you could become ill. It pushed me into my [craft]: all those years in school, I was totally obsessed by this frightening illness, and it pushed me to focus on my artwork as a sort of spiritual experience. It was like art saved me again—it first saved me as a child from having a very normal, simple life in a town with no culture, and then it saved me again from not becoming ill as a young man. It's how I survived.

In my early work, I went through a mourning period and used materials that were not easy to work with. The presence of the body was so strong in my work at that time. At some point, later in my career, I decided to give back what I had received. I had to make [my artwork] more joyful and transcendent for people; I had this idea of transcending suffering. If you look at the first 10 years of my work now, you can see traces of hope—it's a mirror [image] of what it is today.

My first work in glass was in obsidian—natural volcanic glass. I was going to a volcano on Stromboli to find sulfur to work with, and I discovered this other material, obsidian. The people who lived there told me that pumice stone



[forms in somewhat the same way] as obsidian—so I had this idea to transform one material into another. I went to a research center in Marseille to ask if they could help me do this. They agreed. We realized three small sculptures, and it was such a fantastic experience in itself—I had to work with a lot of different people, and it was a way to get out of the loneliness of my studio and come out of this period of mourning. The glass changed my life, my way of working, and the work itself.

I never wanted to be a glassblower, but I wanted to work alongside those fantastic craftsmen, with their amazing capacity to express my ideas. It was important for me to be close to them [while they worked], to look at the way they blew and understand the technical part of production. Today, glass is in fashion, but at the time I was one of the few artists who took the time to learn the techniques and understand what is possible and what is not. What I love most are accidents that occur when »

ARTWORK © JEAN-MICHEL OTHONIEL, COURTESY PHAIDON



Jean-Michel Othoniel, *The Big Wave (La grande vague)* (2017).

ARTWORK © JEAN-MICHEL OTHONIEL, COURTESY PHADON

they're doing something: what they see as a mistake is, for me, an enchantment. For example, sometimes there are scars on the glass. The mistakes or failures are very important. I want these kinds of imperfections in my work.

I have 14 people working with me now. I do paintings, drawings, or representations of the sculptures in my mind,

and I use them to communicate my ideas to my team, which helps me to translate it to a computer in three dimensions. I have developed strong relationships with glassblowers around the world: I've worked with the same ones for 20 years. When we start production, I go to Venice or Basel or India [where the artisans are based]. Any time I do a site-specific

project, I have to travel to the location before I start working: if I do a project in Japan, I go to Japan, meet the people there, and take inspiration from that culture.

Art is political. I feel that way because it is my own story. I want to tell people that it works: if you give contemporary art to everybody, you [help] people see another vision of the world, and that is

[inherently] political. That's why I love to do big [public] artworks: it's a way to go into the streets and speak to people who aren't in museums or galleries. Those works take the risk of talking to someone who doesn't want to look at, or be touched by, art.

The concept of beauty was something very difficult in Europe in the 1980s and

1990s. So when I started to do glass in the 1990s, it was like taboo to see something beautiful in the art world. Asia really opened my mind to the idea that beauty can be a bridge to spirituality. This is something I learned in Japan: for them, beauty was not a problem at all! When I go to America, there is another [interpretation] of my work: it's [seen as] political.

This is interesting for an artist working today: to be simultaneously in your own world, with its own ideas and reference points, and also to have a work out in the world, talking to everybody. ✱



WOODLARK, PORTLAND, OREGON

*Come as you are,  
we'll make you want to be.*



# APPENDIX

*An invigorating coda.*

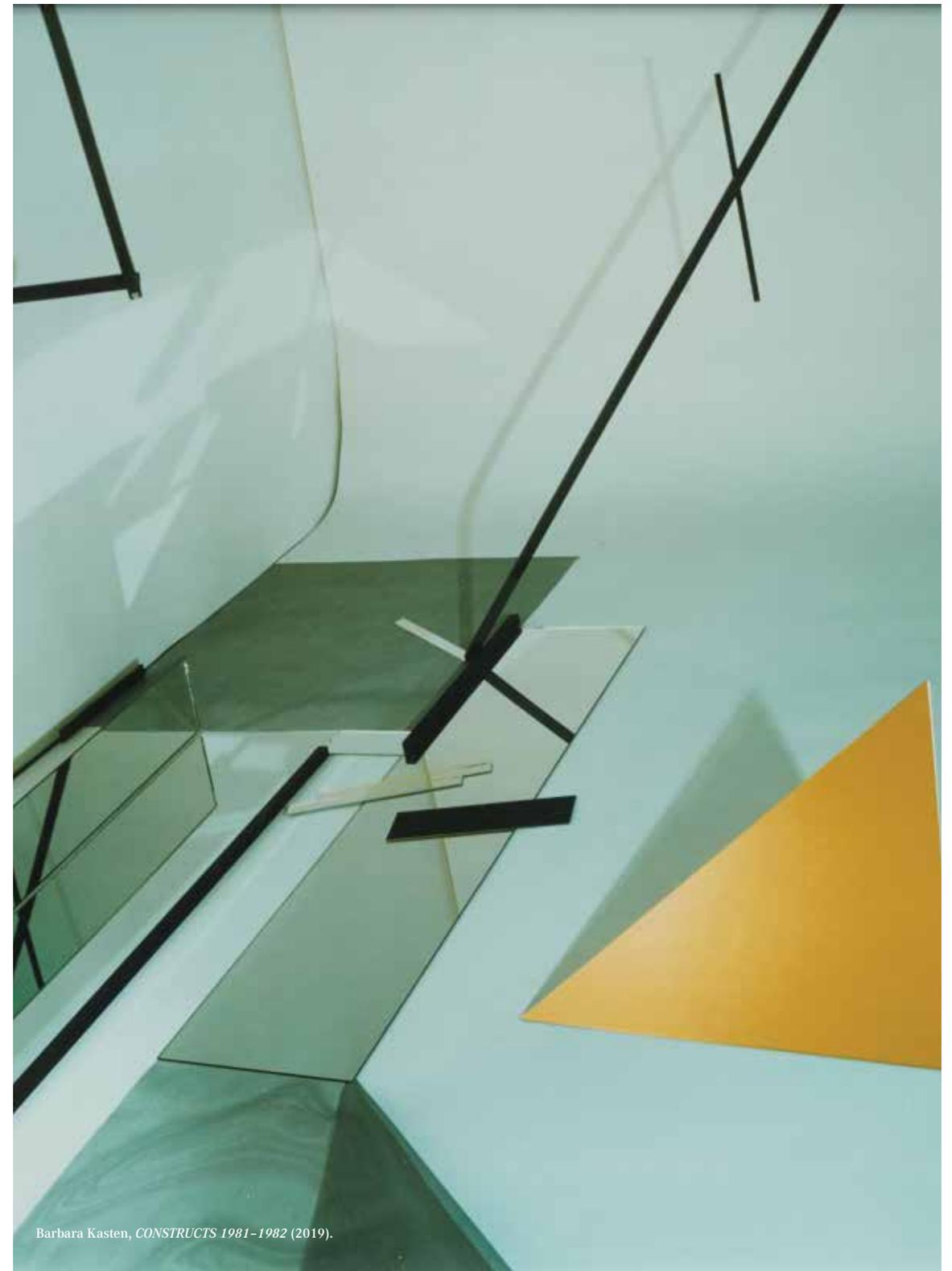


PHOTO BY KRISTIAN LAUDRUP, INSTALLATION VIEW, BORTOLAMI, NEW YORK

Barbara Kasten, *CONSTRUCTS 1981-1982* (2019).

Noteworthy hoteliers and restaurateurs pushing the proverbial design envelope forward.

CHECKING IN



MONTREAL  
Four Seasons

Imagine a place where fine dining, a bar, and a lush outdoor space are mere steps from your bed. At the Four Seasons Hotel Montreal, with its noted dedication to exceptional service, this fantasy comes true. Opened in May on Montreal's Golden Square Mile, the 169-room hotel is designed to serve as a social hub for local and international travelers alike. Inspired by the city's lively and

cosmopolitan atmosphere, the design team at Atelier Zébulon Perron created the Social Square on the hotel's third floor. Including the aptly named Day Bar, Night Bar, MARCUS restaurant (celebrity chef Marcus Samuelsson's first foray in Canada), and a terrace, the four spaces are linked through a shared goal: to create an environment that encourages conversation. A winding marble bar connects each room of the communal space. "The layout is very intentional because we want it to be conducive to people [bonding] and engaging," says

designer Zébulon Perron. "We want to set the stage for impromptu meetings." From the muted gray décor of the Day Bar to the intimate Night Bar and lush, greenhouse-like terrace, spending time in the Social Square can be an hours-long experience. "We conceived of the square as a circadian rhythm—an entire day's worth of moments," Perron says. "We want the spaces to make sense at every point of the day."

—Annette Maxon with  
Claire Butwinick

COPENHAGEN  
The Audo

The Audo—a hybrid boutique hotel, café, coworking space, and concept store that opened this May in Copenhagen's portside Nordhavn—reimagines work-life balance with a quintessentially Danish design concept that connects its guestrooms to its community spaces. The Audo's design team, including Norm Architects, *Kinfolk* cofounder Nathan Williams, and furniture company MENU, whose new headquarters is on the hotel's first floor, transformed the interior of this century-old boathouse into a

Nordic retreat with 10 *hygge*-forward suites filled with custom furniture and artwork, a material library meant to inspire architects and designers, and a courtyard with a terrace that leads to the bistro-style Audo Restaurant. In June, the hotel unveiled a concept shop that allows visitors to purchase items (from furniture to slippers) seen throughout the place. "The whole house is a hybrid space, and each area is multi-purpose," says Bjarne Hansen, Audo's founder and MENU's former CEO. "The spaces are connected to blur the lines between their functions, so they seamlessly overlap into one holistic house and experience." »

—CB



COURTESY FOUR SEASONS, MARIO DEPICOLIZUANE



MODERN FURNITURE SHOWROOM + INTERIOR DESIGN  
1122 NW GLISAN ST., PORTLAND, OR 97209  
EWFMODERN.COM - 503.295.7336

E | W | F MODERN



Open the door  
to new possibilities  
with Milgard

Create an impressive entrance to your home with beautiful, high quality patio doors from Milgard in your choice of styles and frames.



LUNDGREN ENTERPRISES  
Purveyors of Windows & Doors

3257 17th Avenue West  
Seattle, WA 98119  
(206) 789-1122  
lundgrenenterprises.com



AUSTIN  
Arrive East Austin

If anyone knows how to arrive in style, it's architect and developer Chris Pardo, and the latest installment in his Arrive Hotels & Restaurants chain, opened in Austin, Texas, in July, upholds his dedication to skillfully pared-down, approachable design. Arrive East Austin greets guests with an undulating façade

that follows Pardo's personal rule of thumb: "Buildings should have three materials." The design hews to a palette of concrete, brick, and glass, which appear throughout Arrive's 83 rooms and communal spaces. "The concrete floors create action in the ribbon of the exterior, while the brick walls provide [a sense of] protection and the glass creates transparency," he says. Upon check-in at the bar, guests receive a complimentary drink and snack, and

they can text requests to hotel staff during their stay. The first floor holds Vixen's Wedding, a Goan-Portuguese fusion restaurant, while the laid-back Lefty's Brick Bar offers indoor and outdoor seating. As the name promises, it features ample exposed brick and concrete, enlivened with playful murals by local artists Jason Archer, Josh Row, and Erin Bower.

—Teaghan Skulski  
with Rachel Gallaher

SEATTLE  
Palihotel Seattle

"The intent was to create a sense of going to visit your favorite relative in Seattle," says Palisociety founder and CEO Avi Brosh about his firm's first Pacific Northwest hotel, which opened earlier this year. "We were inspired by the idea of guest rooms that felt like spare rooms in someone's home." Decorated with floral headboards, mossy green walls, and desks inspired by old



steam trunks, the 96-room Palihotel Seattle is the eclectic cousin of the firm's Old Hollywood-inspired Los Angeles properties. Taking up residence in the brick building that once housed the turn-of-the-century Colonnade Hotel, this downtown location hosts vinyl-spinning DJs (or, as Brosh calls them, "guest selectors") in the lobby lounge every Saturday night, and it

sits just steps from the historic Pike Place Market. The hotel also boasts the second outpost of the southern-inspired eatery, The Hart and The Hunter. Over the summer, Swedish outerwear brand Fjällräven opened its first Seattle location next door to the hotel. According to Brosh, additional retail will arrive later this year. We can't wait. »

—CB

SEATING  
DINING  
BEDROOM  
WORK SPACE  
LIGHTING  
RUGS  
ACCENTS  
& GIFTS

Locally owned  
+  
operated since 1987

Discover more at  
[KASALA.COM](http://KASALA.COM)

206/838-8000

[f](#) [p](#) [i](#)



CHRIS GRAY, COURTESY PALISOCIETY

# RAGEN & Associates

Architectural Planters for Commercial and Residential Applications

Landscape Design Services Available  
517 E Pike Street Seattle WA 98122 206.329.4737  
[www.ragenassociates.com](http://www.ragenassociates.com)





PORTLAND

Kex Hostel

When asked how he'd describe the interiors of the forthcoming Kex Hotel in Portland, Oregon, Icelandic designer Hálfdan "Dáni" Pedersen demurs a bit before answering. "It's hard to put a finger on it style-wise," he says. "It's everything and nothing because we're not trying to fit into any certain mold. It's very eclectic." Much like its sister property, the popular Kex Hostel in Reykjavík, the Portland outpost will be composed mostly of salvaged materials and repurposed décor, with finishing touches added by local artisans. "For us, the building really dictates the look," Pedersen says. "Kex in Iceland is in a former biscuit factory that has a heavy, industrial feeling. The [Portland] hotel is in a building from 1912 that is mostly brick and timber, which gives it lighter sensibilities. The color palette and design approach are completely different. We're

going with earthy, light tones and more of a feminine vibe."

Opening this fall in the city's Central Eastside area, Kex will provide a mix of traditional hostel-style lodging (bunkrooms) and private rooms, which together can accommodate around 150 guests. In keeping with its commitment to foster community between travelers and locals, the hotel will have a street-level restaurant and bar serving Nordic-inspired cuisine, as well as a rooftop deck and bar, all of them open to the public. Kex will also hold a lounge area, a lushly planted open-air courtyard, and, in the basement, a gallery and event space called Gym and Tonic. "We hope to get a whole melting pot of people coming in and out," Pedersen says. "We want to host local bands, screen work from local filmmakers, and have artists come in to show their work."

To furnish the space, Pedersen went on a buying trip to Belgium and Holland and sourced items from North Africa, Germany, France, and England. Purchases included enviable midcentury furniture and five crates of earth-toned 1930s-era tile from Cairo. He had it all packed into shipping containers and brought to the West Coast. There, Pedersen tapped local design talent including Hennebery Eddy Architects, R&H Construction, Portland Garment Factory, Lonesome Pictopia, and Bainbridge Island, Washington-based Blackmouth Design. "Things were made better in the past than they were today," he says of his choice to furnish Kex mostly with vintage finds. "The wood was thicker and stronger, and everything was made by hand, with strong attention to detail. That's the kind of mentality we want to foster." ✨

—RG

JEREMY FEINSKE

**AUTONOMOUS**  
FURNITURE

evoked drama

autonomousfurniture.com

**DFG**  
DESIGNER FURNITURE GALLERY

**TO THE TRADE**  
IN THE SEATTLE DESIGN CENTER  
dfgseattle.com

**Ask An Architect**  
**Navigating Your Building Project**  
Presented by AIA Seattle Small Practice and Residential Committee (SPARC)

**Dreaming about a home design project and not sure where to start?**  
**Wondering how to make the most of your budget?**  
**Curious about green design or how to plan for your family's changing needs?**

Whether your project is a small remodel or new construction — or if you are just curious about the design process — AIA architects can help.

Join us for an information-packed overview of the design and construction process including budget and schedule, tips for hiring the right team, and how you and your architect can work together to make the most of any project.

**Register today!**  
[www.aiaSeattle.org/askanarchitect](http://www.aiaSeattle.org/askanarchitect)

**Next Class:**  
Sat. Nov. 16th,  
9:00am - 12:00pm

**Location:**  
Center for Architecture & Design  
1010 Western Avenue, Seattle

**Speakers:**  
Jeff Babienko AIA, babienko ARCHITECTS  
Eric Drivdahl AIA, Gelotte Hommas Drivdahl

Announcement Provided Courtesy of:  
**AGS stainless**  
CLEARVIEW® Railing Systems  
Cornerstone Partner

**AIA Seattle**

Eric Drivdahl AIA, Gelotte Hommas Drivdahl

Jeff Babienko AIA, babienko ARCHITECTS

A global calendar of goings-on in the worlds of art, architecture, culture, and design.

OCT 1-31

## PORTLAND TEXTILE MONTH

Portland, Oregon

Hosted throughout the city, Portland's monthlong celebration of textiles includes an exhibition on the flax industry in the Willamette Valley, a workshop on how to dye clothes with natural pigments, and a class on how to design a zero-waste dress.

OCT 2-APRIL 5, 2020



## HYUNDAI COMMISSION: KARA WALKER

Tate Modern  
London, United Kingdom

The Turbine Hall is a contemporary artist's blank canvas. With 85-foot-tall ceilings and more than 35,000 square feet of floor space, the environment has hosted everything from a life-sized interactive swing set (Superflex's *One Two Three Swing!*, 2017) to a sea of hand-crafted porcelain seeds (Ai Weiwei's *Sunflower Seeds*, 2010). In March, Tate Modern and Hyundai Motor Company announced that New York-based artist Kara Walker—known for her black-paper silhouettes that depict the violence and suffering of slavery—would create this year's annual Hyundai Commission in the space. Curated by Clara Kim, senior curator of international art (Africa, Asia, and the Middle East) and assistant curator of international art Priyesh Mistry, the project will be documented in a book from Tate Publishing.

OCT 5-JAN 5, 2020

## GREAT FORCE

Institute for Contemporary Art at Virginia  
Commonwealth University  
Richmond, Virginia

This show reaches beyond museum boundaries to examine racial inequality in the United States. In addition to showing work from both emerging and established artists in a traditional gallery setting, *Great Force* includes two interactive offsite performances. Multidisciplinary artist Alexandra Bell's piece *Counternarratives*, which comprises multiple installations on buildings throughout Richmond, explores how racism is perpetuated through governmental law and news media. Charlotte Lagarde's collaborative citywide project *Colonial White* invites locals to photograph a white paint chip next to objects, places, and situations that represent whiteness to them.

OCT 2-MARCH 15, 2020

## WILD

Textile Museum of Canada  
Toronto, Ontario

In a disruption of all things delicate, this exhibition features five emerging Canadian artists who render tranquil flora and fauna into untamed works of art. Organized by Toronto-based curator Farah Yusuf, the exhibition showcases unusual material combinations, such as a wooden log filled to the brim with pearls in Humboldt Magnussen's print *Pearl and Helmet Log* (2014).

OCT 9-JAN 26, 2020

## LOS CARPINTEROS: CUBA VA!

The Phillips Collection  
Washington, DC

Collaborating for the first time since its split in 2018, the 27-year-old Havana-based artist collective Los Carpinteros (formed by Marco Castillo and Dagoberto Rodríguez) is presenting a new body of work in *Cuba Va!*. Borrowing its title from an idealistic 1970s Cuban song, the contemporary art exhibition uses nostalgia to unmask existing power dynamics and social unrest in postrevolutionary Cuba. Through video and sculpture work, the show deconstructs the myth of a classless society in a 22-minute film focused on Cuban home interiors that gradually transitions from affluent to poor, while LED sculptural portraits of ordinary Cuban citizens are reimagined as revolutionaries.

KARA WALKER, SLAVERY: SLAVERY (1997). INSTALLATION VIEW, KARA WALKER, MY COMPLEMENT, MY ENEMY, MY OPPRESSOR, MY LOVE, HAMMER MUSEUM, LOS ANGELES. PHOTO: JOSHUA WHITE. ©KARA WALKER

## FREE IN HOUSE DESIGN SUPPORT.

DESIGNERS CAN RESERVE A PRIVATE WORKROOM IN OUR DESIGN CENTER.



BEDROOMS & MORE  
FAMILY OWNED

300 NE 45th St, Seattle, WA 98105  
bedroomsandmore.com  
(206) 633-4494



## For the love of cooking

An explosion of bright colours that's full of narrative emphasis. The decoration of this kitchen draws inspiration from the traditional Italian carrettelle which is found in the most picturesque corners of Sicily. This colourful appliance collection is a one of a kind collaboration with Dolce&Gabbana's signature decorative style.

Know-how, creativity and style—for the cooking enthusiasts!

Visit our web site or a premium appliance retailer to see for yourself!

**EURO-LINE APPLIANCES INC.**

871 Cranberry Court, Oakville, ON L6L 6J7 | 905.829.3980  
101-1014 Homer Street, Vancouver, BC V6B 2W9 | 1.855.352.9378

ela.ca

## SMG COLLECTIVE



Giddyup Stools by **Quartertwenty** exclusively sold at **SMG Collective**. Visit us for custom area rugs, poufs, local ceramics, furniture and plants at 110 NW 9th Avenue, Portland, Oregon.  
[www.smgcollective.com](http://www.smgcollective.com)

## TIETON MOSAIC

Design  
Fabrication  
Collaboration

Glass mosaic signage  
Murals  
Thresholds

tietonmosaic.com

OCT 17–JAN 26, 2020

**FLESH AND BLOOD: ITALIAN MASTERPIECES FROM THE CAPODIMONTE MUSEUM**

Seattle Art Museum  
Seattle, Washington

Drawing upon the collection of one of Italy's largest museums, *Flesh and Blood* features 40 nonpareil Renaissance and Baroque works (39 paintings and a sculpture) by renowned artists such as Titian, Artemisia Gentileschi, and Jusepe de Ribera. Centered around depiction of the human body in mythological and religious works, the exhibition reveals the ways in which the body can be shown as a vessel for love, devotion, and suffering.

OCT 18–FEB 9, 2020



**TERESITA FERNÁNDEZ: ELEMENTAL**

Pérez Art Museum Miami  
Miami, Florida

Staged in contemporary artist Teresita Fernández's hometown of Miami, this nature-inspired exhibition illustrates themes of identity and politics through often-vibrant installations, large-scale sculptures, and mixed-media work. Featuring work from the start of her career in the mid-1990s to the present day, this retrospective demonstrates the artist's evolution, from mirrored sculptures emphasizing self-reflection to politically charged pieces that address climate change, violence, and the myth of the American Dream.

OCT 18–27

**DESIGNART TOKYO**

Tokyo, Japan

The third Designart festival hosts exhibitions and talks across Tokyo that aim to revitalize the city's creative scene and use the cityscape itself as a gallery. This year's theme, "Emotions," investigates the ways in which art and design are used as forms of communication. Along with more than 100 exhibitors in dozens of locations, the 10-day event hosts the multiday Creative Conference Bridge, featuring panel discussions by designers, curators, and editors from around the world.

OCT 19–27

**DUTCH DESIGN WEEK**

Eindhoven, Netherlands

Experimentation, innovation, and genre blurring are center stage at Northern Europe's largest design event, where more than 2,600 designers will present work to more than 350,000 visitors in 110 locations around town. In addition to lectures, exhibitions, and award ceremonies, don't miss the DDW Music Festival, a live soundtrack to the festival with a lineup including Amy Root, Mk. Gee, Wooze, and dozens of others.

OCT 19–FEB 2, 2020



**SALLY MANN: A THOUSAND CROSSINGS**

High Museum of Art  
Atlanta, Georgia

Lexington, Virginia-born photographer Sally Mann's new exhibition, *A Thousand Crossings*, presents her gripping, and often haunting, black-and-white photography of the American South. Featuring images that span her decades-long career, the exhibition captures the region's complex history of racism, religion, identity, and family while exploring the contradictory legacy of the South as both a battleground and a refuge.

TERESITA FERNÁNDEZ, *INK SKY 2* (2011). COURTESY THE ARTIST AND LEHMANN MAUPIN, NEW YORK, HONG KONG, AND SEOUL. SALLY MANN, *EASTER DRESS* (1986). GELATIN SILVER PRINT. COLLECTION OF PATRICIA AND DAVID SCHULTE. © SALLY MANN

**westedge**  
DESIGN FAIR

**OCTOBER 24–27, 2019**  
THE BARKER HANGAR | SANTA MONICA, CA



BAKER HESSELDENZ STUDIO



FANTINI



DELTA LIGHT



SIGNATURE KITCHEN SUITE



BROWN JORDAN

Unique Exhibitors. Engaging Programs. Non-stop Inspiration.  
Your Destination for Leading Interior Design

SPONSORED IN PART BY:



OCT 25–FEB 16, 2020



**LINA BO BARDI  
GIANCARLO PALANTI:  
STUDIO D'ARTE PALMA  
1948–1951**

Design Museum Ghent  
Ghent, Belgium

Often overlooked furniture designs by the acclaimed Italian architect Lina Bo Bardi—best known for designing 1951's Glass House as well as the São Paulo Museum of Art in 1968—are brought center stage in Design Museum Ghent's exhibition. Focusing on the works of Studio d'Arte Palma, which Bardi founded with Italian architect Giancarlo Palanti, the exhibition features the largest-ever grouping of Bardi's furniture.

OCT 30

**2019 CONTEMPORARY  
VISION AWARD:  
NERI OXMAN**

San Francisco Museum of Modern Art  
San Francisco, California

At the end of October, Neri Oxman, the MIT Media Lab professor, architect, and designer, accepts the Contemporary Vision Award, given annually to those who have "helped redefine contemporary visual culture." The award is fitting for Oxman, whose achievements range from founding MIT's Mediated Matter Group (which focuses on biologically inspired design fabrication tools) to winning 2018's Cooper Hewitt National Design Award for Interactive Design.

OCT 26–FEB 17, 2020

**SOFT POWER**

San Francisco Museum of Modern Art  
San Francisco, California

With its title borrowed from the Reagan-era term referencing how a country's "soft" assets (culture, political values, foreign policy) can wield more global influence than violent expressions of power, this exhibition explores the personal as well as the geopolitical potential of art. Expect to take in photographs, installations, and sculpture by Jason Moran, Tuan Andrew Nguyen, Eamon Ore-Giron, and more than a dozen others.

OCT 26–MARCH 8, 2020



**CINDY SHERMAN**

Vancouver Art Gallery  
Vancouver, British Columbia

More than 170 works feature in this retrospective of the photographs of shapeshifting American artist Cindy Sherman. Known for her conceptual works that explore identity (and her trippy Instagram posts), Sherman rose to fame through her chameleonic self-portraiture. The eponymous exhibition, organized by London's National Portrait Gallery in collaboration with the VAG, features work from every major photo series Sherman has produced.

NOV 1–24

**PERFORMA 19  
BIENNIAL**

New York, New York

The eighth iteration of this city-wide performance festival takes on the multidisciplinary spirit of the Bauhaus, founded a century ago this year. Look for commissions by artists including Ed Atkins, Nairy Baghramian, Tarik Kiswanson, Paul Pfeiffer, and Samson Young.

ROY TEXEIRA; COURTESY NULFAR GALLERY, MILAN; COURTESY THE ARTIST AND METRO PICTURES, NEW YORK



**PORTLAND ARCHITECTURE AWARDS  
REVOLUTION HALL • PORTLAND, OR**

OCTOBER 25, 2019

6:00 RECEPTION 7:30 SHOW  
SPECIAL MUSICAL GUEST

details & tickets at [aiaoregon.org](http://aiaoregon.org)



MEDIA SPONSOR

**Gray**



NOV 2–APRIL 5, 2020



## HAEGUE YANG: IN THE CONE OF UNCERTAINTY

Bass Museum of Art  
Miami Beach, Florida

Featuring immersive installations, anthropomorphic sculptures, light sculptures, and graphic wallpaper, this major solo exhibition by Korean artist Haegue Yang showcases her penchant for visual abstraction and surprise. Yang's creations typically span a variety of media and methods (including olfactory, sonic, and performative elements), resulting in an altogether exhilarating viewing experience.

NOV 9–FEB 8, 2020

## SHARJAH ARCHITECTURE TRIENNIAL

Sharjah, United Arab Emirates

Curator Adrian Lahoud, dean of the School of Architecture at London's Royal College of Art, leads this new architecture triennial in the Middle East. The three-month-long festival's programming lineup focuses on the theme "Rights of Future Generations." Don't miss the artist duo Cooking Trios (Alon Schwabe and Daniel Fernández Pascual), who, in partnership with engineering firm AKT II, reimagine the role of desert plants through prototype nonirrigated urban gardens.

NOV 11–16

## DUBAI DESIGN WEEK

Dubai, United Arab Emirates

Marking the largest creative festival in the Middle East, this six-day event features exhibitions, performances, workshops, talks, and awards that foreground Dubai as a global design capital. Check out the Global Grad Show, which spotlights game-changing projects by graduate students from schools across the world, and Urban Commissions, a series of "urban furniture products" created by a selection of designers living in the UAE that will be installed around the city.

NOV 2–3

## "CHORUS OF THE FOREST"

New York Botanical Garden  
Bronx, New York

Puerto Rican composer Angélica Negrón presents the world premiere of her site-specific commissioned score "Chorus of the Forest," in which a live choral group performs amid the Thain Family Forest. Guests are invited to wander through the woodland while taking in Negrón's musical soundscape—a sonic tapestry created using acoustic, electronic, robotic, electric, and found sounds.

NOV 10–OCT 25, 2020



## DO HO SUH: 348 WEST 22<sup>ND</sup> STREET

Los Angeles County Museum of Art  
Los Angeles, California

With life-size translucent polyester-and-steel recreations of his former residences, South Korean artist Do Ho Suh explores personal history and memory. The artwork for which the show is named, which was recently gifted to LACMA, painstakingly replicates one of his apartments in New York and invites visitors to walk through it to take in its ethereal details.

INSTALLATION VIEW OF HAEGUE YANG, ETA 1994–2001; WOJFANG FAHM PRZE, MUSEUM LUDWIG, COLOGNE, 2018. PHOTO: MUSEUM LUDWIG, SASA FUJIS, COLOGNE; JERRY BIRCHFIELD



**AIA Seattle**

**HONORAWARDS**

**NOVEMBER 4**  
TOWN HALL | DOORS 5:30pm | PRESENTATION 7:00pm

**JURORS**  
JONATHAN TATE | PRINCIPAL OFFICE OF JONATHAN TATE  
LISA MATTHESEN FAIA, LEED FELLOW | NATIONAL SUSTAINABLE DESIGN DIRECTOR, HAMMILL GREEN AND ABRAHAMSON

FOR WASHINGTON ARCHITECTURE 2019

THANK YOU TO OUR MEDIA SPONSOR  
**Gray**

## A Juicy Story

On a trip to Ohio, interior designer Elisabeth Sandler started collecting vintage juicers—and she's never stopped.

OBSSESSION



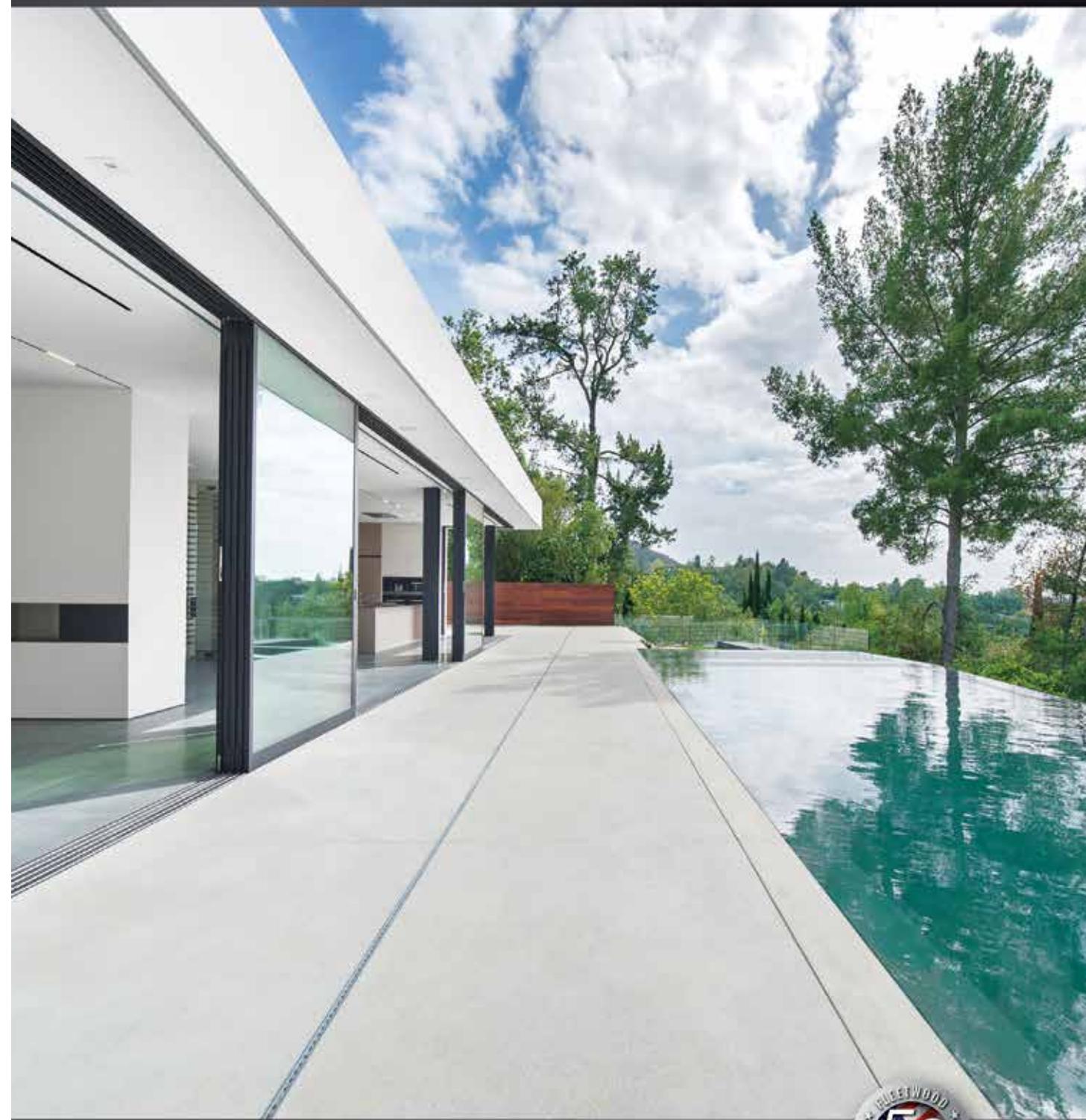
As told to RACHEL GALLAHER  
Photograph by ELISABETH SANDLER

*Elisabeth Sandler is a co-principal and interior designer at Seattle's Sandler Architects, a firm her husband, Norman, founded in 1975. The duo collect vintage juicers, also known as reamers, and have amassed more than 1,000, which they keep at their beach house just outside of Poulsbo, Washington. Elisabeth is currently the president of the National Reamer Collectors Association, a connective hub for those who collect, buy, and sell reamers.*

**IT STARTED WHEN MY HUSBAND, MY DAUGHTER, AND I WERE VISITING FAMILY IN OHIO.** One day we went to Ravenna, a little town that has a lot of antique stores. We had been talking about making lemon bars for dessert that night, but my mother did not have a juicer. I said, "Why don't we just look for one while we're here?" So we each took off and eventually [met] at the front of the store. Each one of us was holding a juicer: one green, one white, and one yellowish. When the woman at the store saw us, she said, "Oh, you're reamer collectors!" We looked at one another and looked at her—we had no idea what she was talking about.

From then on, our family and friends started giving them to us as gifts. We even have a memorial shelf where we place reamers from those who have

passed away. My husband discovered eBay in the '90s, and that's how we got involved in the National Reamer Collectors Association—we kept bidding against people in the club, so finally someone emailed us, asking who we were and why we were bidding against them! Our reamers are mostly from the '20s and '30s. There are 18 categories: everything from glass to sterling silver, from baby reamers to ones shaped like clowns. We have some from every category, but one of my favorites is the Saunders reamer, or the Witch's Hat. It gets the name from its shape: there is a strong point in the middle, and it comes in green or black. They are rare because the point can break over time. We are the only members of the club who own a "hands-free" version, which has a metal cap to aid in juicing [without injury]. \*





# HENRYBUILT

Designed and manufactured in Seattle since 2001. [henrybuilt.com](http://henrybuilt.com)