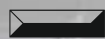


Jason e Tuesday sono sul divano. Lo ha disegnato lui e rivestito con tessuto Kvadrat. Sideboard USM Haller. Luce Shy Beams di Bec Brittain

# Jason Miller



## PRIMA PAPÀ POI DESIGNER

IL FONDATORE DEL BRAND AMERICANO ROLL & HILL VIVE A BROOKLYN CON LA FIGLIA TUESDAY, IN UNA CASA A MISURA DI BAMBINA. DOVE I MOBILI, POCHE E SCELTISSIMI, LASCIANO SPAZIO ALLE SUE LUCI. IPERSCENOGRAFICHE

TESTO – SHONQUIS MORENO

FOTO – DEAN KAUFMAN PER LIVING





Sul camino, dipinto di Peter Halley e ceramiche create da Miller. Suoi anche il divano Kent e la lampada Modo, per Roll & Hill. Il brand americano è in vendita in Italia da Spotti Milano. Di Bec Brittain la luce scultura Shy Beams. Sideboard USM Haller e poltrona vintage (sopra). Nessun arredo in camera, solo una piattaforma rivestita di moquette che funge da letto, sul quale salta felice Tuesday. Da soffitto la lampada Modo in vetro fumé, opera di Miller per Roll & Hill (nella pagina accanto)

Gli scenografici chandelier di Roll & Hill, lanciaatissimo marchio di illuminazione di cui è direttore generale e creativo, si sono imposti da protagonisti a Euroluce. Eppure l'appartamento del designer Jason Miller a Brooklyn non vuole essere un monumento al design, una vetrina, né tanto meno uno showroom. Non nasce dalla volontà di autopromozione e non è il frutto di un ego smisurato. È semplicemente la casa dove Miller vive con la sua biondissima bambina di nome Tuesday. In tutto l'appartamento le sedie sono pochissime e, dato ancor più sorprendente, nessuna è di Miller. In fondo, a che cosa servono le sedie quando hai quattro anni? Passi sicuramente più tempo sulle spalle di papà, a testa in giù sul divano o a cavalcare un rinoceronte di pezza in quella savana selvaggia che è il tappeto del soggiorno. Il bilocale di 70 mq è a tre isolati da Carroll Gardens, dove abita la mamma di Tuesday, e a qualche chilometro (che percorre in bicicletta) da Sunset Park, sede degli uffici di Roll & Hill. Inutile dire che tutte le luci, a eccezione di una lampada da pavimento di Bec Brittain, sono di famiglia. Le sospensioni Modo e il divano in tessuto Kvadrat sono creazioni di Miller, così come le opere in ceramica allineate sul camino. Si tratta di una collezione invidiabile, ma il padrone di casa dice che la prima cosa che metterebbe in salvo è la sua arte: il dipinto di Peter Halley appeso sopra il camino, due



LE SUE CREAZIONI  
RICORDANO  
L'ORTOGONALITÀ  
DI FRANK LLOYD WRIGHT,  
LE GEOMETRIE DEL  
CHRYSLER BUILDING,  
LE SCULTURE  
DI ALEXANDER CALDER



**Tavolo Tulip di Eero Saarinen per Knoll International, originali Anni 50 le Eames Plastic Side Chairs oggi editate da Vitra. Fotografia di Jeffrey Schad (sopra). Tuesday salta sotto la luce Astral Agner di Lindsey Adelman, Roll & Hill (a sinistra). Un prototipo di Castle, di Miller per Roll & Hill (a destra)**

disegni di Toni Martelli e le fotografie di Jeffrey Schad. Dopo il lancio dell'omonimo studio nel 2001, Miller si è fatto notare per una serie di mobili e oggetti d'arredo concettuali. Originali e classificabili come 'New America', includono un tavolo da picnic con graffiti, uno specchio con fotografia paesaggistica e un lampadario di porcellana che riproduce ordinatissime corna di cervo, un trofeo che richiama la natura e non richiede sanguinose battute di caccia. Nel 2010, con la figlia in arrivo, il designer fonda Roll & Hill e inizia a produrre pezzi di chiara ispirazione americana, sebbene non tutti i designer dello studio siano statunitensi. Le creazioni ricordano l'ortogonalità di Frank Lloyd Wright, le geometrie aggraziate del Chrysler Building e le sculture di Alexander Calder. Le applique di Rosie Li hanno una graficità Anni 70, i lampadari a goccia di Lindsey Adelman ricordano dei gioielli assemblati con corde e morse industriali. A Euroluce hanno presentato due creazioni di Karl Zahn, Cora, in stile art déco, e Bounce, che sembra una giostrina da culla. Poi il geometrico e maestoso Shape Up del Ladies & Gentlemen Studio di Seattle e Castle, bouquet di cilindri in vetro fumé disegnati da Miller. In definitiva, sono prodotti nel contempo glamour e senza tempo, raffinati e kitsch, eleganti e semplici. Lavoro e famiglia sono separati, ma non distanti. Quando deve pensare, il designer si ritaglia del tempo a casa, un ambiente in



Jason Miller ritratto sotto la sospensione Mini Farrago, suo progetto per Roll & Hill. Sue anche le ceramiche handmade di gres smaltato che autoproduce con il marchio [jasonmiller.us](http://jasonmiller.us) (a sinistra). Tra le novità presentate da Roll & Hill a EuroLuce 2015, lo chandelier Shape Up del team di Seattle Ladies & Gentlemen Studio (sotto). Un dettaglio delle ceramiche fatte a mano, firmate da Miller (in basso)



cui professione e gioco si fondono, permettendo a Tuesday di conoscere meglio il papà. «Mia figlia sa che creo lampade e che le lampade di casa le ha fatte papà», dice. Miller non ha mai studiato design, ci è arrivato in un secondo momento, dopo una laurea in pittura e una carriera nella pubblicità. Ma ha sempre creato, passando direttamente dal marketing a un posto nell'ufficio di Karim Rashid a Manhattan, sebbene oggi il loro stile (e i loro appartamenti newyorkesi) non potrebbero essere più diversi. A differenza della precedente abitazione a Brooklyn, Miller non considera questo spazio un oggetto di design. «Dove abito ora è tutta un'altra cosa: questa è la casa di Tuesday». Della sua vecchia casa ha conservato un elemento singolare: l'unico mobile della camera è il letto, una piattaforma rivestita di moquette che si ispira all'essenzialità orientale. «Non mi piace avere troppa roba intorno, soprattutto se superflua. Noi di Roll & Hill realizziamo lampade costose, perché preferiamo progettare qualcosa di importante dal punto di vista costruttivo e del design piuttosto che accessibile. Penso che la gente voglia sempre meno cose ma che, per quel poco che vuole, desideri il meglio», dice Miller. Che aggiunge: «È vero, progetto elementi di arredo, ma c'è un che di meravigliosamente poetico nel non esserne circondato». ◀

➤ [ROLLANDHILL.COM](http://ROLLANDHILL.COM)

**«MODELLO LE MIE CERAMICHE A MANO. AMO L'IMMEDIATEZZA DEL GESTO E IL LINGUAGGIO PURAMENTE ESTETICO. MOLTO DIVERSO DALLA COMPLESSITÀ DEL PROGETTARE LA LUCE»**

## JASON MILLER. DAD FIRST, DESIGNER SECOND

*The founder of the American brand Roll & Hill lives in Brooklyn with his daughter Tuesday, in a house that's on the scale of his little girl. And where the furniture, of which there's not much, all carefully chosen, leaves room for his lamps. Hyper-theatrical*

Designer Jason Miller's Brooklyn apartment is not a design statement, it's not a showcase, and it's not a showroom. It's not about self-promotion or self-regard. This is the house where Miller lives with his toe-headed daughter, Tuesday, and if you count, there are only a few chairs in the whole place, none of Miller's own design. A few chairs is neither too few nor too many, however: Who needs chairs when you're four years old? You spend more time on your dad's shoulders, or upside-down on the couch, or riding a stuffed rhinoceros across a savannah that is the living room rug. So, for the two of them, a few is just right. This is a home in which experience is privileged over things, a space activated by the relationship of its inhabitants. The burden of many belongings is replaced with a more spartan collection of cherry-picked or personally made objects, among which Miller's catholic interests, his collecting, and his work across a range of media and materials, are visible. Less than a year ago, the designer found this 700 sq ft two-bedroom apartment in a month, about three blocks from Tuesday's mom in Carroll Gardens and a couple of miles (by bike) from the Roll & Hill offices in Sunset Park, where he is the creative director and CEO of this upstart lighting label. His building is a century old and has the distinction of having once been home to the country's first Hispanic supreme court justice, who lived on the first floor. All of the lighting, with the exception of a floor lamp by Bec Brittain, is by Roll & Hill. The Modo lights and Kvadrat-upholstered sofa in the living room and bedroom were designed by Miller and the fireplace mantle is lined with a row of the ceramics he throws, himself. It is an enviable collection, but Miller says he would save the art he owns before anything else: a painting over the fireplace by Peter Halley, two drawings by Tony Matelli and photographs in the kitchen and bedroom by Jeffrey Schad. Miller comes home from the office every day at 6:30 in order to have a couple of hours before bedtime with Tuesday. She plays with toys stashed in a living room cabinet—the stuffed rhino, a porcelain princess, lots of Legos—and they eat dinner. He gets sick of eating out while traveling, so the kitchen isn't just for show. «I like to cook», says Miller, whose kitchen table is a Tulip by Eero Saarinen, and around which sit the only chairs—Eames molded fiberglass side chairs—in the house. «Tuesday's favorite meal at home is peas and pasta, but she's not a picky eater. In fact, her absolute favorite thing is salmon roe, which seems odd to me for a 4 year old». After launching his eponymous studio in 2001, Miller made his name with a series of conceptual objects and furnishings born of his suburban Connecticut upbringing, a witty new Americana: from a graffitied picnic table to a mirror whose photographic surface depicts a landscape and a porcelain chandelier shaped like the superordinate antlers of a deer, a trophy of Nature without the hunting. In 2010, with the baby on the way, Miller launched Roll & Hill, whose products have also been described as distinctly American (though not all of his designers are). Simultaneously rugged and refined, various pieces recall the orthogonality of Frank Lloyd Wright, the gracious geometries of the Chrysler Building, or an Alexander Calder sculpture. Rosie Li's infinity sconces have a bold 1970s graphicality while Lindsey Adelman's cascading pendants resemble jewelry but are held together by rope and industrial vices. At Euroluce this month, the company will introduce the Art Deco-ish Cora and mobile-like Bounce by Karl Zahn, the geometric Shape Up by Seattle-based Ladies & Gentlemen Studio and a yet-to-be-named bouquet of cylinders that Miller designed, among other pieces. The duality that is dovetailed in the label's products also describes Miller, himself: He can be aloof while disdaining pretension, make work that is moody and restrained while calling out its romance or humor. In his sgraffito and duct tape pieces lay an understanding of the makeshift pragmatism of an exurban, post-Puritan culture, and how it could be elevated. By now, he has matured into smoke glass globes and arcing spindles and can make or commission products that are glamorous and accessible, highbrow and kitsch, elegant and rough. Work and home are discrete, but not distant. When Miller is trying to think, he carves out time at home, a blurring of work and play environments that has the virtue of letting Tuesday get to know her dad better: «From my daughter's perspective, she knows that I make lamps and that the lamps at our house are daddy's lamps», he says. «That's a different relationship than the one I had with my parents and their work». Miller never studied design. He came to it later in life, after earning a Master's degree in painting and working in the advertising world. But he had always been making things, so he strolled straight from advertising into a job at Karim Rashid's Manhattan office, although the two men's work—and New York apartments—couldn't be more different today. Unlike his last Williamsburg, Brooklyn apartment, Miller doesn't think about this space as an object of design. «My

Lorimer Street apartment was a statement about how I wanted to live», he says. «The place I live in now is a much different thing: It's Tuesday's home». The difference may lie in the fact that, now, Miller lives the way he wants to live instead of designing it. But he did bring one unique aspect of Lorimer home: The only furniture in the bedroom is the bed—which isn't actually a bed or furniture at all. Like the living room in Lorimer, it is a carpeted platform, a landscape made from interior architecture that makes furniture superfluous. When Tuesday's mom saw it, she said she had never realized how cumbersome couches and tables actually are. The idea recalls Oriental interiors with only low divans hemming the walls and 1960s and 70s alternative spaces, like the sunken living room, both of which enable people to spend time with people. «I don't like a lot of stuff around, especially trivial stuff. At Roll & Hill we make expensive lamps because we would rather make something great—both in design and construction—than make something affordable. I think people, more and more, want fewer things, but they want those things to be as good as they can be», Miller says. «Yes, I design furniture, but there's also something really beautiful about not having it around».

## OKWUI ENWEZOR MY BIENNALE

*Contamination, globalisation, differences: the guiding thread for the latest edition of the international art exhibition will be the vision of its Nigerian curator. In Venice, until 22 November*

120 years after the first Venice Biennale the latest edition of the exhibition, from May 9 to 22 November at the Giardini and the Arsenale, sets itself the objective - this year more than ever - to show the complexity of the world we live in as seen through the eye of the arts: a world of fractures and globalisations, extremely hard conflicts and the desire for cohesion, ultra-fast development and recession, terrorism and religion. So as this year's Curator it was natural to choose the Nigerian critic, journalist, and writer Okwui Enwezor, Director of the famous Haus der Kunst in Munich, whose curriculum goes from Documenta 11 to the shrine of the latest generation of visual languages: the Triennale d'Art Contemporain at the Palais de Tokyo. There will be 136 artists from all over the world, from 89 participating countries. The theme is very much up to the minute: All the World's Futures. «The radical changes that have taken place over the past two centuries - from industrial to post-industrial modernity, from technological to digital modernity, from mass migration to mass mobility, environmental disasters and genocidal wars, from modernity to post-modernity, chaos and promise - have produced new and fascinating stimuli for artists, writers, filmmakers, performers, composers, musicians, etc. Today this situation is as evident as ever. And in recognition of that condition, All the World's Futures will be proposing a project dedicated to a new assessment of the relationship between art and artists, as seen from where we are now». **And it will be a fundamental issue to involve the public, ordinary people, in the sphere of art - from visual art to all the other disciplines. To which the curator of a Biennale is expected to respond...** «The most important question this year's Biennale will be asking is: in what way - through images, objects, words, movements, actions, texts, and sounds - can artists, philosophers, writers, composers, choreographers, singers and musicians bring together different publics in the act of listening, reacting, getting involved, and speaking, to make sense of the upheavals of this epoch? The exhibition will explore contemporary global reality as a reality that is constantly realigning, adapting, recalibrating, and moving, and whose forms are continuously mutating». **So this, then, is the Biennale as a stage for the reality in which we live. Shining a light on a complex reality with installations, videos, 159 works specially created for this occasion ...** «Yes; works specially conceived by artists, filmmakers, choreographers, performers, composers, and writers who have been invited to work individually or in collaboration. Like an orchestra, these projects, works, and voices will occupy the spaces of the Biennale and will pre-occupy the time and the thoughts of the visitors. It will be a dramatisation of the exhibition space as a live, continuous, incessant event». **The relationship between art and the exhibition space is fundamental. So much so that in this case, the Biennale sites themselves suggested how the event should be structured. For example at the Giardini, which have always been a place dedicated to exhibiting the contributions from the various countries ...** «The original concept of the garden came from ancient Persia, where it was conceived of as a paradise: an enclosed space of tranquillity and pleasure. Over thousands of years the garden was transformed, becoming an allegory of the search for an ordered, pure space. The 2015 Art Biennale will return to that ancient concept to explore global change, and will interpret the Giardini, and their uncertain ensemble of pavilions, as the emblematic site of a disordered world of national and regional conflicts, and of territorial and geopolitical deformations».



The 'industrial' garden of Paola Navone, projected by landscape designer Stefano Baccari in Milan

## OIL DRUM GARDEN. THE POETRY OF THE UNEXPECTED

*Oil drums and grasses, scaffolding poles and edible violets. This garden, all in containers, by landscape designer Stefano Baccari, is a double homage: to the spirit of place of industrial Milan. And to the hybrid world of the designer Paola Navone*

The containers are indigo, Paola Navone's favorite colour, and the plants can all be found in the atlas of perennials: the ones that Stefano Baccari, the landscape designer, likes so much. It was from this meeting of affinities that Baccari's project for Navone, the designer of objects, was born. Navone lives in Milan in the Zona Tortona, which used to be a little 'working class city' and is now transformed into a creative centre of fashion and design, but without changing its industrial physiognomy. «The idea» Baccari explains, «is that there should be a green area in front of her home-studio. We erected a network of scaffolding poles that serve as a gazebo, and since we weren't able to excavate into the ground we used these oil drums to accommodate the plants and divide the space: parking for cars and motorcycles on one side, and the garden on the other. And even without the plants, these big containers give great character to the operation». A black rubber pipe runs up and down the metal structure: the irrigation system, deliberately left in view. Industrial effect; a homage to the genius loci. And a homage, too, to the owner of the house, Navone, queen of contamination. «I was inspired by her things, what she is, her visions. The result was a mixture of landscapes, with

superimpositions of plants that change every year and continue through time». So it's an enclosed microsystem that blooms, fades, is reborn, and sometimes re-seeds itself. That's the fascinating thing about nature; it always adapts. It can resist everything; the wilder it is, the more vigorous it is. In fact these plants are indeed wild: a vast mix of herbaceous perennials and climbing plants that travel along the pipes and create airy spaces, or bloom in metropolitan grasslands. Some names: yarrow, campanula, the plant that's used as a 'comb', Mexican feather grass, and buddleja, the shrub that attracts butterflies. Here and there Baccari has also slipped in a seasonal plant: «I do use them, even though I know they'll die» he continues, «but in spring they can give us marvellous atmospheres». One of them is nasturtium, which Paola Navone likes for a particular reason: they're edible. In fact, she wanted her garden to be à la carte. On the menu: artichokes, courgettes, leaves and flowers of tropeolo, and edible herbs from the small vegetable garden on the terrace in front of the kitchen, at the upper floor. Here, planted in bags of geotextile (a textile with high drainage capacity) are collections of green and red basil, rosemary, marjoram, chives and pansies, or violetta del pensiero flowers. «Paola puts their petals in salads, making them into coloured fields of fuchsia, yellow, or blue in her dishes». Apart from these edibles, the terrace also has a decorative strip of grasses that grow in plain concrete planters: yet another untreated rough surface that inspires, like the river pebbles. «These plants have been intentionally positioned so that they get the sun. They're long-lasting and don't need much looking after: low maintenance, hardly any need to water them». Not everyone likes them. Some people are not very impressed by them. But Baccari gives them space, and nourishment too. For Paola Navone they serve as the (fringed) background for her romantic open-air reception evenings. From south to the north: the north-facing balcony required different responses, because it doesn't get any direct sunlight, although there's still plenty of daylight. So here there are evergreens whose leaves remain shiny all year round. They include acanthus, fake papyrus, and bergeria: «it's an old garden plant that has a very cheerful fuchsia bloom, and strange leaves shaped like ping-pong rackets».