



Déchainements Oxidized Rug VDC14_08 designed by Vincenzo De Cotiis in collaboration with Iwan Maktabi.

Carwan Gallery

Contemporary Beirut.

Writer **Shonquis Moreno**

In November, Beirut's four-year-old contemporary design gallery **Carwan** took up residence in a 19th-century Lebanese mansion, Villa Paradiso. Under triple-arched windows and excavated frescoes, the first exhibition was *0,91 Cubic Meter*, with modern wood and brass furniture designed by studio 200Gr. The contrast struck by new and old was artful. "It was not easy to find an interesting frame to contemporary design while also giving an idea of the local culture, but the villa's restoration definitely contextualizes the exhibited objects," says Carwan co-founder and curator Nicolas Bellavance-Lecompte. Architect Vincenzo De Cotiis will let loose his *Déchainements* collection at Carwan this June.



The SHEE Project

A self-deployable habitat.

Writer **Shonquis Moreno**

Recent films such as *Gravity*, *Interstellar*, and *The Martian* might have you hyperventilating at the thought of **reaching for the stars**, much less living there, but don't panic. This winter a European consortium, Liquifer Systems Group (LSG), introduced the Self-deployable Habitat for Extreme Environments, or SHEE. This 300-square-foot live-work space can support a two-astronaut crew in austere environments for two-week test runs on Earth that would mimic short lunar or Martian missions. The shelter is Europe's first space simulation habitat and the first to use a hard-shell telescope that folds down from its open, "six petal" configuration to become ultra-compact and easily transported by land, sea, and air when stowed, then automatically deploys back out to twice its volume on arrival. It can also be used in extreme environments, from Antarctica to Death Valley, as a research module or emergency medical unit in disaster areas.

The 13-year-old LSG, which did the architecture, human factors, systems engineering, and outfitting of the SHEE, is the brainchild of two women, Vienna-based architect Barbara Imhof and Bangalore-based Susmita Mohanty. These two are among those collaborating across continents, universities, labs, and agencies from NASA, the European Space Agency, and other international space companies. Using human- not machine-focused teams, their designs have ranged from rovers to shelters. "With the emergence of space tourism," says Mohanty, who earned her multiple advanced degrees in electrical engineering, architecture, and industrial design, "LSG's multicultural, multidisciplinary approach will become ever more relevant because paying passengers will demand comfort—even style—and will not put up with over-engineered, under-designed habitats or ferries."

The SHEE demonstrates the direction in which the design of such habitats is headed: toward highly mobile, modular, expandable, and adaptable, converting from habitat, lab, office, or residence to cargo hold while remaining impervious to noisome elements like radiation. Second-generation space habitats will even be made from "local resources" and solar-sintered, or "lava cast", from lunar sand or Martian regolith.

The blurring of virtual and physical space will become essential to well-being. "With advances in technologies in every major company from Google to Facebook, physical space and the virtual will merge," Imhof says, "and that virtual space will become an effective extension of the real."

Imhof describes space habitats that are soft and flexible, with technologies embedded more transparently into their structure. And into the structure, so to speak, of humans too: "Humans are being born into the digital world now," Imhof says, "so their handling of that world will be very different from ours. To us, it still feels like an add-on because we remember the time without these technologies, but to those who will explore our solar system and universe in the future, the digital realm will seem as real to them as our physical world feels to us today."

Photos by Bruno Stubenrauch, 2015, SHEE consortium.



Tetra

Smoke style.

Writer **Shonquis Moreno**

Suffering through a resolution to quit smoking? You may have to give it up—the giving it up, that is. **Tetra** is reviving the aesthetics of smoking by stocking *objets* that range from pastel ombré pipes and dichroic glass ashtrays to Brutalist ceramic vessels and tortoiseshell-patterned lighters. The company was launched last fall by not a tetrad but a trinity of leading women in the worlds of fashion, design, publishing, and craft, and the online store will evolve into a platform catering to the consumption of culture as much as tobacco. “We saw Tetra as part of the smoking industry boom,” says partner Monica Khemsurov, “but pushing it in the right direction, aesthetically speaking.”



Post Design

Attraverso by Giacomo Moor.

Writer **Shonquis Moreno**

Founded in 1997 by Memphis Group movers and shakers, including Ettore Sottsass and Alberto Bianchi Albrici, Milan's **Galleria Post Design** even today never fails to provide counterpoint to the dull dogmas of the design industry. During the Milan Furniture Fair this April, Post Design presented Attraverso, a series of concrete-and-wood drawers, cabinets, and a mobile bar. "The work centres on the transformation of these enormous beams into treasure chests," explains the local designer, Giacomo Moor. The knots and blemishes of the oak salvaged from a farm testify to the passage of time, which is the point: Moor wrote his thesis at the Polytechnic University of Milan about "cabinet making between sculpture and design," which was published in *Abitare* magazine in 2009. Its title, *Valuable Defects*, would augur things to come.



Sanayi 313, Istanbul

A design haven.

Writer **Shonquis Moreno**

In the thick of the auto repair shops in an Istanbul industrial zone, one business is served by a valet. **Sanayi 313**, a restaurant and lifestyle concept store, was opened two years ago by creative director and interior and furniture designer Enis Karavil. Situated in an undiscovered nowhere that is quickly being discovered, its focus is one-of-a-kind luxury. Handcrafted bags and shoes feature baroque metallic embellishments—“textures of the Ottoman Empire,” says designer Serena Uziyel. A vintage natural history museum mineral table and Savile Row shirt counter display products like jewels and confections beside gothically **fragrant candles**, books, Borsalino hats, and glassware.