

MISHA KAHN



Windswept table. Stainless steel, glass. 2022.



Heavy Metal Planet object. Bronze, steel, glass, chrome. 2021.

As a kid in Duluth, Minnesota, Misha Kahn would pester his mother to take him to yard sales. Today, he elevates garbage and garage sales to the world of the art gallery.

Kahn studied furniture design at the Rhode Island School of Design, then took a Fulbright Fellowship in 2012 to make footwear at the Bezalel Academy of Arts and Design in Jerusalem. His first job was men's window displays at Bergdorf Goodman in New York City. By 2016, he'd signed with Friedman Benda gallery in the same city, and begun to exhibit at the Whitney Museum of American Art and at the Walker Art Center, Minneapolis.

Messy, charismatic, and extroverted, Kahn taps the spectrum of materials and methods: nylon and down feathers, cactus and bone, what he describes as "crap from the sea," and assemblage, glass collage, metal-casting, handweaving, digital modeling, salvage. The results are objects of aggressive whimsy and compulsive maximalism: a handwoven mohair tapestry inspired by Jell-O molds, jewelry made by casting inflated vinyl in resin, large inflatable outdoor sculptures, and a cabinet crafted by Swaziland basket weavers from trash, grass, and stained glass.

In virtual reality, Kahn accretes clinging, overripe forms that he then fabricates in plastic or resin and *Playboy*-perfect automotive paint. He collages 3D scans onto digital forms to make globular, multi-component upholstered sofas or bronze chairs that look molten. He grafts human onto computer intelligence, soft bodies onto hard pixels, fever dreams onto stop-motion animation.

Like his exhibitions, Kahn's apartment in Bushwick, Brooklyn, is a gallery of extremist expressionism. Every surface squirms with hand-painted color, an anarchy of material, and mixed metaphors. To talk about his work, Kahn uses such words as "chaos," "imbalance," "friction," "bacchanal," and "binge." Things come together and "go awry." If your eyes aren't clicking and whirring to make audible lens adjustments, you've surely got them shut tight.



Hellenistic Vector object. Plastic, paint. 2022.



One Shoe, A Fold of Love Handle, a Rogue Dog Ball chair. Bronze. 2019.

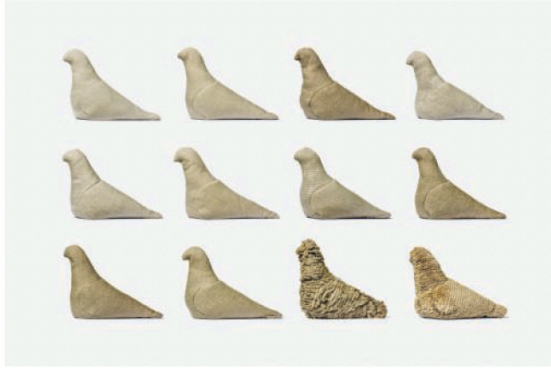


The Ever Sessile Pupa chair. Aluminum, beaded and embroidered fabric. 2022.



Shaped Potato, Potential, and Actual sofa. Fabric, foam, steel, white bronze. 2022.

CHRISTIEN MEINDERTSMA



Pigeon Service. Woven and tufted linen. With Jos Vanneste, volunteers of museum Texture, and Stoffenhuus Langhorst. 2015.



Saddle Blanket stool. Beechwood base, fabric offcuts, felted. With Geiderland for t.e. and Kuperus & Gardenier. 2020.

The Dutch designer Christien Meindertsma investigates provenance and process, raw materials and resources, the life of a product and the impact it has on human life. At times, the result of her research is the record of a production process or a memento of a place or event; often, it also becomes a designed product, itself the product of the investigation of a product. Through deft inquiry, documentation, and rational artistry, Meindertsma's projects detail industrial processes from which consumers have become increasingly alienated. Her designs identify a problem, then suggest an invariably elegant solution, sometimes delivering good news and bad in a single object.

Meindertsma was born in Utrecht and graduated from Design Academy Eindhoven in 2003. Since then, her work has explored forestry in the Flevopolder region of the Netherlands, the relationship between Japanese porcelain and Dutch linen, and ways to reincarnate old linoleum floors. Her book *PIG 05049* (2007) connects raw materials and everyday belongings. For three years she traced and photographed 185 commercial products to which the body of one slaughtered pig had contributed material. The book exposes the links between consumer and consumed.

When commissioned in 2014 to design a tapestry for Kortrijk's new flux-centric Texture Museum, Meindertsma created a lyrical memorial. During the First World War, the former warehouse had housed thousands of captured pigeons believed by occupying Germans to be used for spying. She bridged the histories of material and place by creating (with the tuffer and linens expert Jos Vanneste) more than 300 textile birds tufted and hand-sewn by volunteers using diverse linen yarns. *Pigeon Service* (2014) was picked up by Thomas Eyck, a visionary curator and champion of designers, materials, and craft, for his "t.e." collection. Eyck also commissioned *Acoustic Poster* (2020), for which Meindertsma rescued upholstery offcuts and remnants, layering and felting them to make collage-like wall hangings.



Renoleum material research project. Reused linoleum floors. With Blauw crushing, Forbo Proeffabriek, and Dalton College Aikmaar for Forbo Flooring. 2019.



Acoustic Poster wall hanging (back). Fabric offcuts, needle felted. With Geiderland for t.e. and Kuperus & Gardener, 2020.



Acoustic Poster wall hanging (front). Fabric offcuts, needle felted. With Geiderland for t.e. and Kuperus & Gardener, 2020.

YINKA ILORI

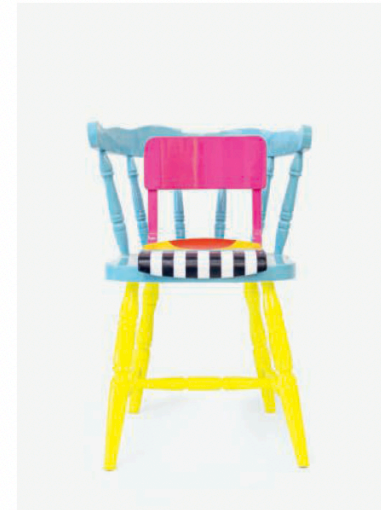
Visitors enter Yinka Ilori's studio in the industrial neighborhood of Park Royal, west London, through brightly colored, arched doorways. Amid the area's former munitions factories, concrete, and corrugated metal, it's like walking into Candyland: powder-puff-pink brick, diaphanous curtains, scarlet industrial shelving, technicolor walls, and, above the kitchen sink, the message "Love Always Wins" in a 1970s bubble font. Unapologetically optimistic, Ilori tells stories and brings people together through color, pattern, light, and joy.

Of British and Nigerian heritage, Ilori was raised on a council estate in Islington and studied art and design at London Metropolitan University before working in the studio of the British designer Lee Broom. Inspired by West African textiles, Nigerian fables, and oral tradition (and, at first, by upcycling second-hand furniture), he went solo in 2011 and launched his studio in 2015. Today, he and his "color-obsessed" team make architecture, sculpture, furniture, playgrounds, pop-ups, interiors, and graphic design for clients ranging from Courvoisier and Adidas through Lego, Pepsi, and Pinterest.

Colour Palace (2019), a temporary, flexible pavilion for the Dulwich Picture Gallery during the London Festival of Architecture (made in collaboration with Pricegore architects), was constructed from thousands of pieces of hand-painted wood, its facade layered with bold patterns that shifted as visitors moved around it. The *Launderette of Dreams* (2021), using 200,000+ LEGO bricks, was an interactive art installation and play space that echoed Ilori's childhood efforts to make adventures out of the everyday. Transforming common objects from ordinary to enchanted, he turned laundry drums into kaleidoscopes and added murals, hopscotch flooring, and vending machines that dispense LEGOs instead of detergent. *Listening to Joy* (2022) at the V&A Dundee was another interactive playscape. Walls sewn from zippable mesh formed a reconfigurable maze, and visitors played two circular xylophones, recording and mixing a soundtrack that captured the joy elicited inside.



Colour Palace pavilion. Hand-painted timber. With Pricegore. 2019.



If Chairs Could Talk. Upcycled chairs. 2015.



Launderette of Dreams interactive art installation and play space. Various materials. 2021.

CECILIE MANZ



EN table and chair. Wood. Maruni. 2022.



CMA Clay dinnerware. Porcelain. 1616/arita japan. 2021.

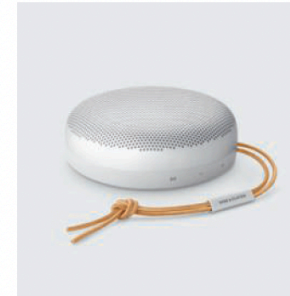
For the Danish designer Cecilie Manz, every product must have a good reason to exist. Between industrial design and furniture, branded objects, and experimental one-offs, her work is as sculptural as it is rational, as serene as it is expressive. Whether it's speakers you can shove into a shoulder bag or a ladder that's also a chair, her designs have function and longevity, simplicity and purity.

Manz was born in Odsherred and studied design at the Royal Danish Academy of Fine Arts before launching her office in Copenhagen in 1998. Today she creates furniture, tableware, lighting, and electronics for clients including Duravit, Fritz Hansen, Hermès, Iittala, and Muuto. She sees each project as a "fragment" of a larger, ongoing project, a series linked by concepts, meticulously considered materials, or aesthetics. Her ideas are generated by research, drafting, and modeling, not lightning strikes of inspiration. While designing updated Bluetooth speakers for Bang & Olufsen in 2020—the Beolit 20 (robustly curved, subtly colorful, user-intuitive) and the Beosound A1 (like a water-worn stone)—she did a lot of research. Although she enjoys music, Manz isn't an audiophile. So, she asked questions and listened carefully to the engineers.

Manz's forty-seven-piece "CMA Clay" porcelain dinnerware collection for 1616/arita japan (2021) is an exquisitely balanced design uniting austere and soft, glazed and unglazed. It is the result of three years of close dialog and listening, hundreds of hand-drawn sketches, 3D files, 2D drawings, mock-ups, 3D prints, and countless prototypes. Her seating designs are balanced and minimal, but full of character. The EN chair (2022) is rich with contradictions: its loop-frame legs look modern, but its rounded backrest was inspired by an ancient Greek *kilimos* chair. Modest in scale but generous in proportion, it blends crisp edges and radiused corners and is spare but welcoming. It is impossible to separate its function from its beauty.



Beolit 20 bluetooth speaker. Aluminum, leather, polymer. Bang & Olufsen. 2020.



Beosound A1 bluetooth speaker. Aluminum, polymer, leather. Bang & Olufsen. 2016/2020.



Separat room divider. Northern pine or European ash, leather. Nikari. 2018.

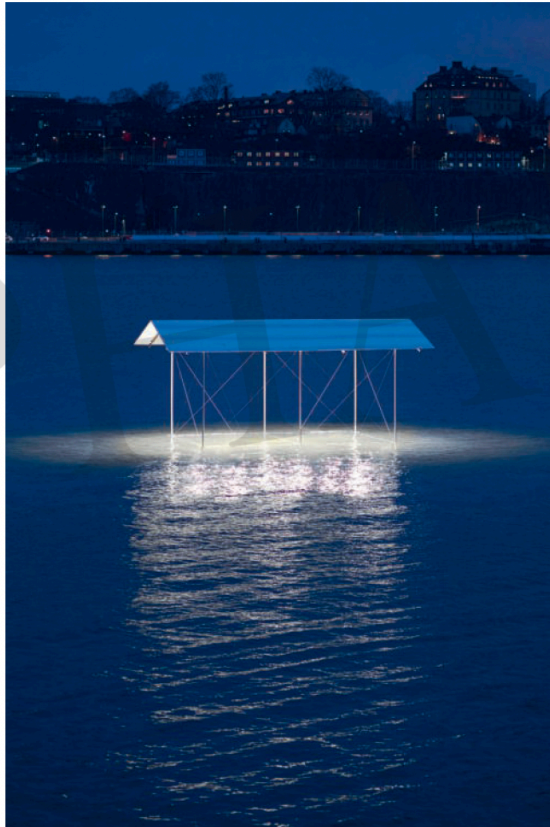
DANIEL RYBAKKEN

No matter how simple it may look, a lamp is never just a lamp for Daniel Rybakken. He evokes the ephemerality and emotional impact of light through a respectful use of color, reflection, projection, and shadow. He takes what is ordinary and reveals, in one effortless gesture, that it's made of some magic that we have overlooked.

Colour (2010) is the exploded concept of a lamp, a collaboration with the Norwegian designer Andreas Engesvik. Overlapping sheets of tinted glass in various geometric forms and sizes lean from floor to wall as if merely resting temporarily. When presented in Milan that year, the prototype felt minimal and emotional, architectural and scenographic, poetic and impractical. With individual components that stack loosely against the wall and beveled glass with no edge protection, it seemed unlikely to become a commercial product, but today, after a relaunch, it's still sold by e15.

After studying art and industrial design in Norway and Sweden, Rybakken opened his practice in Gothenburg, Sweden, in 2008. Since then, he's worked with the likes of Luceplan, Vitra, Karimoku, HAY, and Givenchy. Rybakken is versatile. His work, which includes furniture for the likes of Artek, can be pragmatic, but even his most practical lighting has a gratifying emotional intelligence. Barn-shaped *Fienile* (2019) offers a well-lit stage for mementos or objects. Wall-mounted *Counterbalance* (2012) projects its 6½ ft (2 m) arm into the room, using oversized cogwheels that also give it a graphical look.

The installation *Shelter* (2022) in a Stockholm bay is Rybakken's largest—and most moving—lighting design to date. A top steel posts, a gabled aluminum roof reflects 150,000 lumens of LED light shining from the water below. Inspired by the Norwegian explorer, scientist, and humanitarian Fridtjof Nansen, it is a reminder of the plight of millions of refugees forced to flee their homes today, and of the responsibility to protect them.



Shelter light installation. Steel, aluminum, LED. 2022.



Counterbalance lighting. Steel, aluminum, LED. Luceplan. 2012.



Fienile table light. Extruded aluminum, LED. Luceplan. 2019.



Petit Standard stackable chair. Steel, aluminum, plywood. HAY. 2020.

JOMO TARIKU



Dogon height-adjustable stool. Baltic birch plywood, ash. 2019.



MeQuamya Chair. Walnut. Fabricated by David Bohnhoff. 2019.

Raised in Kenya and Ethiopia, Jomo Tariku grew up among the eclectic objects brought home by his father, a diplomatic attaché. He studied industrial design at the University of Kansas, presenting his thesis about contemporary African furniture. By the time he launched his studio in 2017 in Springfield, Virginia, Tariku had worked as a janitor, a grocery stocker, a graphic designer, and a data scientist. Today, his handmade wooden furniture—inspired by his cultural and artisanal heritage—lives in the Afroturism Period Room at the Metropolitan Museum of Art in New York. The three-legged Nyata chair (2018), inspired by the horns of a mountain antelope, was one of five of his pieces used on the film sets of Marvel Studios' *Black Panther: Wakanda Forever* (2022).

During his childhood, after Tariku's parents made coffee, they would replace the pot on the mantel as a decorative object. He continues to see functional objects in this rich light. His Mukecha stool/table (2020) references traditional African mortars, small ones for grinding coffee beans and large ones that require family or neighbors to take turns grinding grain, accompanied by singing, which helps to synchronize the pounding of the mortar and pestle. The Meedo Chair (2021), with its toothed legs, smooth wooden curves (in sixteen layers of molded, laminated walnut veneer), and red along its sharp edges, was inspired by traditional African combs and the Afro pick of 1970s America, symbols of Black beauty and defiance.

Tariku is fascinated with traditional concepts, but layers his own meaning into his work. The Qwanta Totem Chair (2022) celebrates the traditional African birthing chair, which can be taken apart. Tariku reversed its mechanism and made the backrest a totem, a symbol that honors ancestors across Africa. His clients can choose their own totems, switching out the backrest for the one that is most meaningful to them.



Meedo Chair. Walnut veneer. Fabricated by David Bohnhoff. 2021.

JONATHAN MUECKE

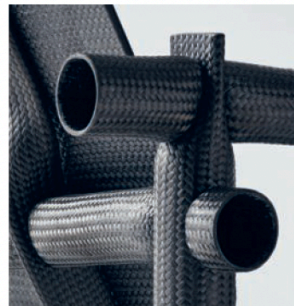


Jonathan Muecke's work is like the answer to a Zen koan. Rational and clarifying but experimental, hard to define, and with details unexpectedly full of meaning, his design resists pigeonholing and thrives on contradiction. Trained as an architect and a designer, he nonetheless has, as he puts it, "a general disinterest in objects." As he works, he scrutinizes the scale, proportion, spatial qualities, and material of an object "without addressing the sum of these qualities."

Stripping narrative and meaning away from his objects, Muecke is himself a man of few words. He simplifies and reduces and even names his products by describing their constituent parts and construction, not what they do—Fiberglass Stack 1 (2019, for MANIERA gallery, Brussels), instead of Fiberglass Shelf—then abbreviates that title further: FS1.

Today, Muecke's work feels architectural, partly because he tends to test material properties rigorously and, in the process, refines forms over and over, examining how they generate positive and negative space. WFB, created in 2022 for the Volume Gallery in Chicago, is a wooden box that rests on the floor. Large, uniform holes cut into it describe a grid, turning the box into an expressive, even decorative, coffee table.

Muecke describes his work in broad, simple terms, leaving out the reasons and revelations. His products have an intentional, often repetitious, straightforwardness, which he feels "frees the object from any kind of narrative." In the simplest terms, he works assiduously to explore what makes a specific object that object and not another object, then experiments to make it more and more itself and less and less not itself. His process often begins with an intensive period of research, during which he tests a material "in the abstract" before beginning to transform it into an object. The object, itself, is almost superfluous.



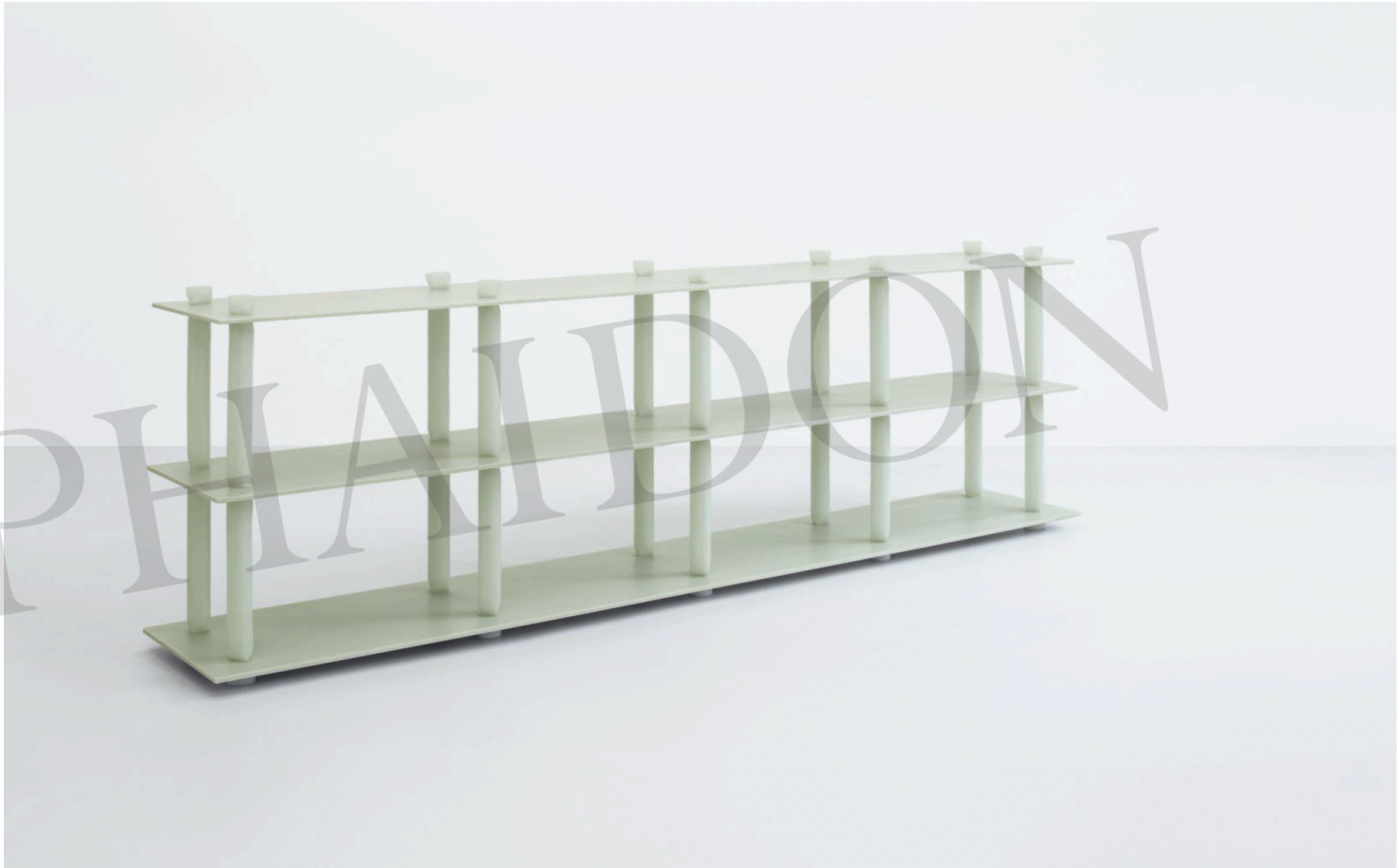
CTL (Carbon Tube Lounge) chair. Carbon fiber. 2022.



WFB (Wood Floor Box) table. White oak. 2022.



WS (Wood Stack) shelf. Douglas fir. 2022.



FS (Fiberglass Stack) sheff. Fiberglass. 2019.

JONATHAN OLIVARES



Exercise Furniture. Animal-hide upholstery, exercise equipment. 2018.

Jonathan Olivares is a design thinker, essayist, and researcher. But he's also a designer's designer, making intelligent, clarified, warm work, from showrooms and shelving through exhibitions and chairs. Designs, he says, that "ask to be used rather than observed."

Born in Boston, Olivares studied at the Pratt Institute in New York, interned with Konstantin Grcic (p. 100), and, in 2006, established his industrial design practice, Jonathan Olivares Design Research, in Boston and then Los Angeles. He designs and pursues knowledge with enterprising immediacy. For two years, he traveled the globe for Knoll to plumb the depths of the office chair, resulting in the book *A Taxonomy of Office Chairs* (2011). His projects have included a New York store for Camper (2019), the Vitra Workspace, an office furniture showroom and learning environment (2015), and the Olivares Aluminum Chair (2013)—plain, contoured, curvaceous, colorful—for Knoll. In fact, in 2022 Olivares was tapped to oversee all of Knoll's product design.

Olivares often imagines his environments and furniture in relation to the architectural context they will inhabit (and sometimes vice versa). His 46 ft (14 m) Aluminum Bench (2017) for the Victoria and Albert Museum in London guides visitors through the new Sainsbury Gallery. His shelving for the Blum & Poe bookstore (2020) in Los Angeles completes the white-box architecture with wood-grained display grids that powerfully foreground books and magazines.

An architect of color fields, Olivares designed a New York flagship for Kvadrat (2022) that plucks its formal language from the gridded paper used by textile designers. He peopled it with his Square Chair, also inspired by the basic unit that makes up the warp and weft of a woven textile. Enlarged and abstracted, the seat's form embodies the textile from which it is constructed. From macro to micro—chubby, colorful, comfortable, Cartesian—it's a thinking person's chair.



Square Chair. Polyurethane foam, polyester fiberfill, wood, steel. Kvadrat. 2022.



Solid Textile Screen. Solid Textile Board, zipped textile hinges. Kvadrat. 2018.



Aluminum Bench. Aluminum. 2017.

JORIS LAARMAN

Does Joris Laarman's furniture look pixelated or sinuous, rational, or emotional? Is it science or science fiction? As the world fast-forwards from the industrial into the digital era, Laarman's Amsterdam studio is an experimental playground where emerging technology, digital tools, and parametric processes fuel creativity and craft to create forms inspired by nature.

Laarman co-founded his eponymous Lab after graduating from the Design Academy Eindhoven in 2003. Today, he works with a multidisciplinary team of coders, engineers, and artisans, exploring artificial intelligence, digital and robotic fabrication, parametric modeling, and augmented and virtual reality to create poetic intersections with the physical world.

In 2006, Laarman's Bone Chair, for Droog and Friedman Benda, was inspired by the new human capacity not just to imitate nature stylistically, but also to tap the natural world's underlying mechanisms to generate shapes using evolutionary methods. Trees build up woody tissue where they need to increase strength; bones slough material where extra strength is not needed. With software capable of copying these processes, Laarman gave the chair maximum strength using minimal material. Simulating the application of stress to certain points on a 3D model of the seat, he used an algorithm to remove non-essential material. Bone was then cast in aluminum using a 3D-printed ceramic mold.

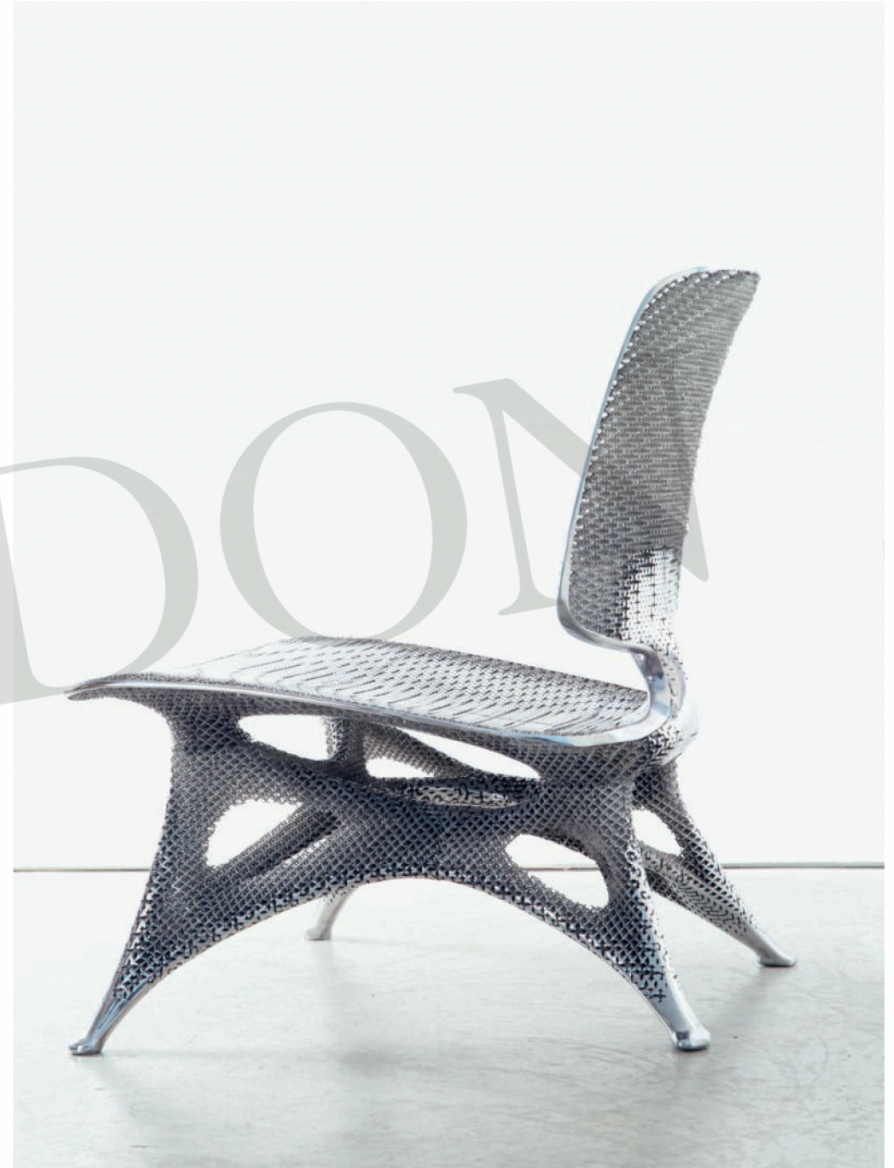
Since then, Laarman has continued to innovate processes, tools, and materials. To create his Aluminum Gradient Chair (2014), his team retrofitted a 3D metal printer and for their Dragon benches they even invented their own large scale robotic 3D metal printer. Experienced welders watched them tinker in disbelief, not expecting the adjustments to work. But those unconventional settings were the only way to print by connecting a welder and robot with their own software. The Symbio Benches connect all the worlds they work in: the natural, the digital, and the world of craft. Cut with the help of augmented reality, organic Turing patterns of moss wrap around geometrically shaped benches of natural stone. All Laarman's designs are based in this intense, evolutionary process of development, iteration, refinement, and re-iteration until they look like magic: impossible, effortless, and enchanting.



Forest Table XL. Aluminum, resin. 2002.



Digital Matter (Voxel Series). Neodymium magnets. 2023



Aluminum Gradient Chair. Aluminum. 2014.



Diamond Maker Table. Wood. 2021.



Symbio Bench. Gritstone and local bryophytes. 2023.

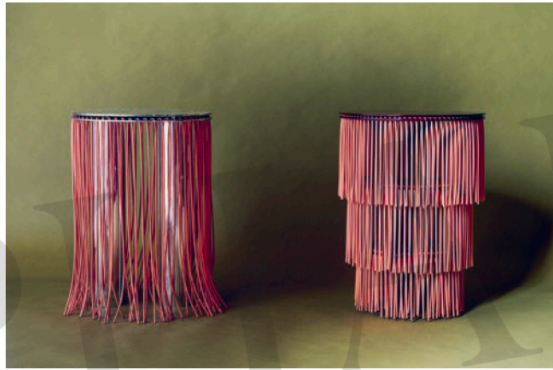
LAUN

The designers behind LAUN play in sunny, sophisticated fashion with color, form, material, and geometry. Rachel Bullock and Molly Purnell, who studied architecture at the University of Texas at Austin, united their skills in 2018 to collaborate on residential architecture, interiors, and furniture.

They absorb inspiration from everything around them, including the Art Deco Streamline Moderne buildings of Los Angeles, where they're based, and the nature photography of Karl Blossfeldt. LAUN's Mondos Chaise Lounge, Club Chair, Sofa, and Loveseat (2023), co-designed with Chet Architecture, reference the seawall and waves on legendary Mondos Beach, an epicenter of California's surf culture, in a materials palette that's all about that culture: fiberglass, neoprene, aluminum, and vinyl in vibrant pelagic blues to neon greens.

LAUN's color schemes are based on art by the likes of Amy Sherata, Georgia O'Keeffe, and Amy MacKay. They also take cues from the form-making, material innovation, and detail in work by such fashion designers as Alexander McQueen, Hussein Chalayan, and Issey Miyake. The "Ribbon" collection (2020) is both delicate and bold, comprised of layered aluminum tubes that can be stacked in an infinite combination of forms with increasingly dramatic curves. The cast-aluminum or fiberglass Octavia Chair and Butler Table (both 2021) were influenced by the symbolism and Surrealist imagery in Octavia E. Butler's science-fiction novel *Dawn* (1987). The chair is Laun's take on a 1950s chair prototype by the French interior designer Jean Royère.

Usually working with metal, silicone, and jasper, as well as wood, stone, and leather, Bullock and Purnell start by passing sketches and small-scale models back and forth. After making a digital model, they prototype in foam, wood, or steel, cutting and re-welding until the proportions are right. They make most pieces in-house, but it took outside ingenuity to perfect the cushions for the Octavia Chair. After some epic molding, sculpting, and tracing, Purnell says: "Our upholsterer is a genius."



"Dawn" collection, Butler Table. Aluminum, silicone. 2021.



"Dawn" collection, Octavia Chair. Aluminum, fabric. 2021.



Curved Ribbon Sofa and Bench. Aluminum. 2023.



Mundos Sofa. Neoprene, fiberglass. Designed by LAUN and Chet Architecture. 2023.



Ribbon Sofa. Aluminum. 2020.

NAO TAMURA



Meno water bottle. Borosilicate glass, wood. Iittala. 2023.

Nao Tamura's design is a harmony of opposites: East and West, art and design, nature and technology, purity and emotion. From a transparent cell phone and public restroom to fragrance bottles, she has produced work for the likes of Established & Sons, the city of Tokyo, and Nike.

Tamura, who lives and works in Brooklyn, was born into a creative family in Tokyo. Her grandmother and aunt are fashion designers, her mother and father interior and industrial designers, respectively. After studying communications and graphic design at Parsons School of Design, New York, she launched her own practice in Tokyo in 2009 before moving it into the New York apartment where she now lives.

Today, Tamura's work captures the power, delicacy, and poetry of nature. In "Rings" (2012), she lent a sense of time and timelessness to Artek's Stool 60 by depicting tree growth rings on its geometric seat. Her diaphanous, multimedia SunShower lounge for Lexus (2019) evoked a rain shower on a sunny day, using only fabric and light. Her designs make the minimal both expressive and warm. Flow(t) (2013–14) for WonderGlass consisted of several sculptural glass pendant lights, like an exploded chandelier. Its forms echoed the reflections of Venice in the water of its canals, hinting at the existence of an imaginary city in their depths.

Tamura also has an instinct for simplifying the complex. For Issey Miyake and Seiko, she designed the unisex, mechanical 1/6 watch (2019). Our increasing reliance on the high-tech alienates us from eons of hands-on human exploration of the world around us, so Tamura wanted to let the wearer feel the ticking of time. For Ambientec, the "Turn" families of precisely machined metal lanterns (2021) tapped the client's rigorous craft and cutting-edge technology to create waterproof, cordless, USB-charged lights in elemental and flawlessly curved forms.



1/6 watch. Stainless steel, Hardlex. Issey Miyake x Seiko. 2019.



Turn lamps. Stainless steel, brass, or aluminum. Ambientec. 2019.



Turn+ lamp. Stainless steel, crystal glass diffuser. Ambientec. 2021.



Flow [t] lighting. Glass, metal. WonderGlass. 2013.

SABINE MARCELS



Mirage Mirrors. Layered glass, LED. 2021.



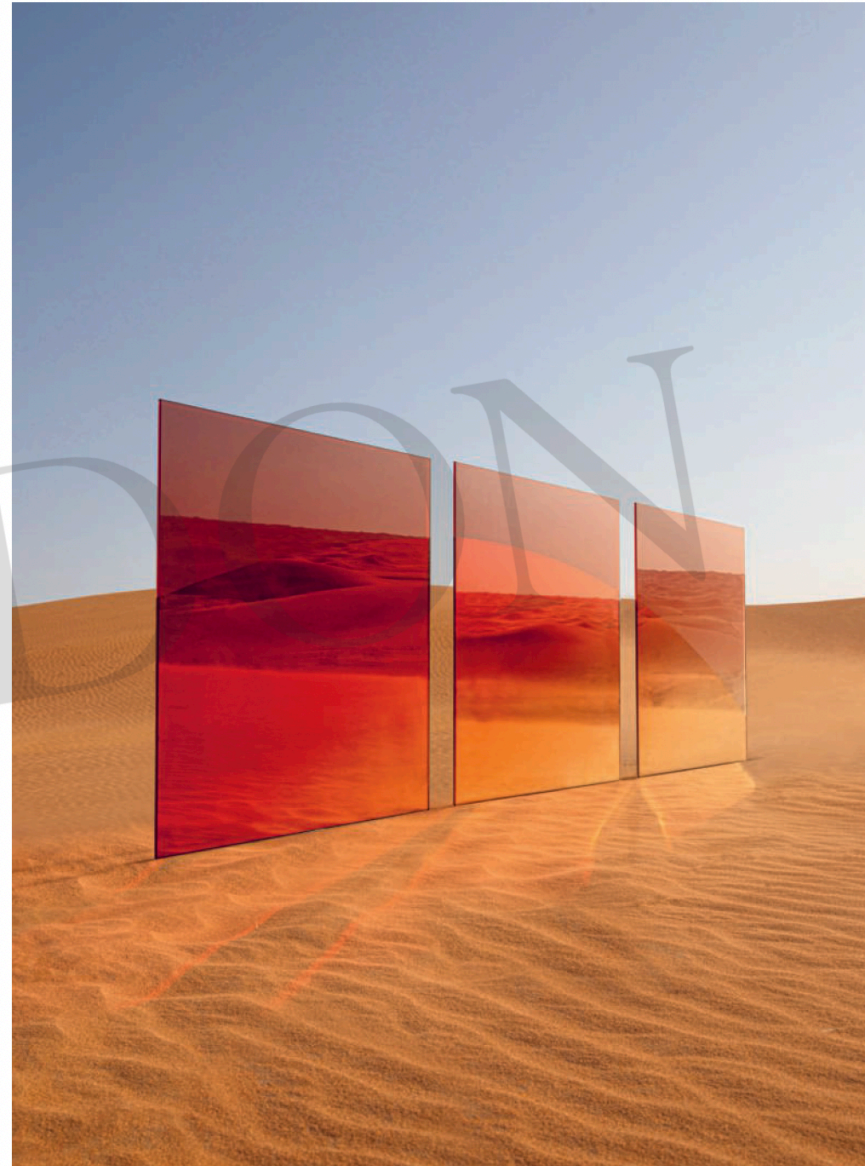
Totem Lights. Cast polyester resin, glass neon tubes. 2018.

For Sabine Marcellis, the function of a chair isn't just to provide a seat. It's to provide an experience that draws on the senses, an experience that becomes the function. Marcellis grew up in New Zealand, but was born in the Netherlands and graduated from the Design Academy Eindhoven in 2011. She opened her studio in Rotterdam to carry out product, installation, and spatial design focused on materials research and experimentation. Her work has a purity of form that highlights unconventional materiality while exploring light, color, and translucency. Today, her clients include the fashion designers Céline and Dior, the luxury watch label A. Lange & Söhne, IKEA, and Renault.

Perfectly formed, perfectly contained, and essential, Marcellis's pieces sometimes evoke places or ephemeral qualities and showcase materials in poetic ways. "Mirage" (2021) is a series of partially sand-blasted glass sculptures. Inspired by the hues and quality of light in Dubai, each layered, geometric piece reflects and diffuses ambient light, embodying the soft lines of dunes and the winking of city lights at dusk.

Likewise, Marcellis's public installations are as simple as they are sophisticated, as restrained as they are expressive. *Swivel* (2022) is a playground for passersby. Marcellis stacked thick slabs of different marbles and granites in contrasting patterns to build swiveling armchairs that sit in St. Giles Square, central London.

For *No Fear of Glass* (2019), an exhibition in the Mies van der Rohe Foundation's Barcelona Pavilion, Marcellis created sculptural but functional furnishings that seemed to emerge from the glass, travertine, and chrome of the pavilion's architecture: two pillar lights, a ribbon-like reflecting fountain, and chaise longues made of delicate silvers of ombre-tinted glass slotted into stone berms. Instead of mimicking the architecture that inspired them, they assumed their own life: sympathetic, dynamic, and rich with character.



Mirage Mirrors. Layered glass, LED. 2021.



Butter Bench. Cast polyester resin. 2023.



Swivel chairs. Marble, granite. 2022.



No Fear of Glass. Stone, layered glass. 2019.

SHAHAR LIVNE



Metamorphosis research project. Lithoplast. 2017.

"No ideas but in things," the poet William Carlos Williams famously wrote in the early twentieth century. Eindhoven-based Shahar Livne lives that line. She asks how humans can better understand and interact with the changing world and the world we are changing—through objects.

Israeli-born Livne grew up enthralled with nature, biology, science, and philosophy, turning them into a creative practice through intuitive materials experimentation while studying at the Design Academy Eindhoven. Opening her studio in 2017, she makes dramatic products and original materials (including "dystopian" jewelry made from recycled ocean plastic for Balenciaga) based on deep-dive explorations of social and ecological issues. Her research starts with stories about places, cultures, and the relationship between people and resources, while her designs incorporate unusual ingredients: blood, minerals, collagen, milk, artificial "fossils."

"The Meat Factory" (2014–) is a series of experiments that highlight the wasteful and cruel treatment of animals. Livne uses abattoir offal to create new materials, employing blood and other industrially extracted animal parts to make commercially useful materials ranging from rubber to yarn. To make her Sustainable Blood Sneakers (2018–19), Livne developed a handmade "bio-leather" by using discarded fat and bones from Dutch slaughterhouses, using the blood as a colorant and plasticizer.

In 2014, scientists who found rocks on Hawaiian beaches formed from sand and waste plastic dubbed them plastigomerates. "Metamorphosis" (2017–) is a research and speculative design project that envisions a future in which plastic permeates the planet's ecosystems to the point that it melds with organic matter to become an entirely new "natural" resource and precious, extractable raw material, "lithoplast." Livne makes design objects—an urn, a stool—out of lithoplast. Without fear and with great creativity, she imagines the inevitable shift from nature being the only force of nature to humans becoming one too.



The Meat Factory, Blood Sneakers. Blood "bio-leather", leather, glass, cork, rubber, 2014.

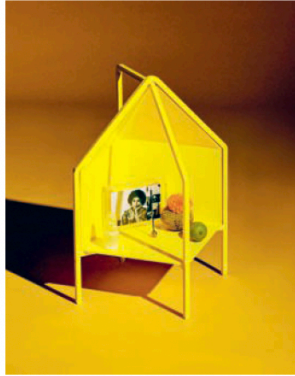


Memento Mori Sculptural functional objects. Ceramic, cast. 2017.



Alchimia tapestries. Collagen, milk, cotton, wool, blood, iron, and plants. 2022.

STEPHEN BURKS MAN MADE



Stephen Burks: *Shelter in Place, Spirit House*
(memorializing bell hooks). PLA, household paint. 2022.



Stephen Burks: *Shelter in Place, Woven TV*. Foam core, resin, household paint. 2022.

The studio name, Stephen Burks Man Made, says it all. Brooklyn designer Stephen Burks's workshop-based practice collaborates with artisans around the globe to create high-end furniture, lighting, interiors, exhibitions, and products, and to prove the virtuous and innovative influence the human hand can exert on the creation of industrial objects.

Born in Chicago in 1969, Burks studied architecture and then product design at the Illinois Institute of Technology, doing graduate work in architecture at Columbia University. Tapped by Missoni in 2004, he first drew craft into his practice with his handmade Patchwork vases (2004). But since a trip to South Africa in 2005, he has been crisscrossing the planet, working in ceramics, macramé, crochet, papier-mâché, basket-weaving, and more. In 2011, the exhibition *Stephen Burks: Man Made* at the Studio Museum of Harlem showcased baskets made from Senegalese sweetgrass stitched together with colorful recycled plastic. The artisans inject new life into commercial products for such brands as Dedon and Roche Bobois, while Burks's ability to find new expression for traditional materials, forms, and methods can drive local economic development and extend craft practices into the future.

Burks's work continues to expand the boundaries of contemporary design. His exhibition *Stephen Burks: Shelter in Place* (2022) comprised radical design prototypes that reconsider how we use domestic space. For everyone during the COVID-19 crisis, the dining table double- and triple-tasked as school, office, and town square, making home feel newly crowded. *Private Seat* (2022) is a micro-architectural place apart. Inspired by the Finnish designer Alvar Aalto's room divider Screen 100 (1936), it fans out to offer solo sanctuary. *The Ancestors* builds on African statuary forms to create "busts and bodies" that also function as shelving or storage. *Woven TV* is a basket-like armature used to wrap a flatscreen television. Its open "weave" can hold magazines, shopping totes, and other objects, inviting customization by the whole family.



Stephen Burks: *Shelter in Place, The Ancestors*. Various materials. 2022.



Stephen Burks: *Shelter in Place, Private Seat*. Foam core, silk ribbon. 2022.

STUDIO JUJU

Playful, optimistic, engaging, and emotional, Studio Juju's designs include furniture and products, experiential interiors for homes and offices, public design installations, and sculpture. Timo Wong and Priscilla Lui opened their practice in Singapore in 2009. Since then, they've been creating everything from lighting shaped like birds to seating shaped like chocolates, "floating" catch-all vessels, and a sculptural washbasin in welcoming geometries.

Everything they imagine has a fresh sophistication. Their versatile coat stand (2019) looks hand-drawn, a scribble of loose coils outlining the embrace of three friends. For Living Divani, the duo created a fluid series of tables (2012) in different shapes and heights that encourages people to use each spontaneously, in a variety of ways.

Even the studio's office designs feel human: welcoming, warm, and sunny. Their space for Thoughtworks (2017) features yellow awning-stripe chairs and sea-blue sofas, as if staff have clocked in to go on vacation. Functionally, it spurs social interaction and flexibility of use.

For Studio Juju, materials are not just shaped into playful, meaningful objects; they are a source of play and meaning in and of themselves. The purposely unfinished Rope chandelier (2021) combined individual expression with a tangled technical beauty, using familiar materials—rope, metal scaffolding—in unfamiliar ways.

The studio's Duck and Crane lighting (2010) suggested that everything we live with is alive, if not biologically, at least in the character and companionship with which objects enrich our lives. Abstracting the birds, the designers put the distinctive shape and proportions of each to use as a table and floor lamp, respectively. Although never put into production, they pointed in the direction the studio would take: toward products that move us, that are simple but full of utility, that are refined and wisely naive. Studio Juju understands that objects embody ideas, experience, imagination, and memory, and that we live with, not beside them.



Friends coat stand. Powder-coated steel. 2019.



Duck Lamps. ABS plastic, aluminum. 2010.



Luxury Towers jewelry vessels. Acrylic, industry+. 2016.

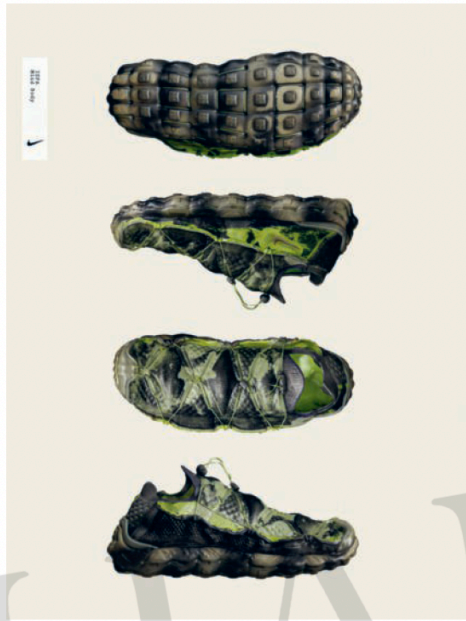


Crane Lamps. ABS plastic, aluminum. 2010.



Rabbit & Tortoise tables. Powder-coated steel. Living Divani. 2012.

ISPA (NIKE)



Nike ISPA MindBody footwear, Flyknit, algae inks. Nike. 2023.

ISPA is a creative engine driving experimentation across the athletic brand Nike. Part of the Nike Design department, the ten-person "micro-collective" works to challenge the status quo, fuel Innovation, simplify production, and increase sustainability. ISPA is an acronym that describes the team's values and methods: Improve, Scavenge, Protect, Adapt. Team members constantly test their assumptions, thinking, searching, and working hands-on to find the best materials, whether conventional or unconventional. Then they improve, adapt, evolve, and reuse their solutions to achieve the broadest possible applications.

Evolving old materials and methods while drawing new inspiration and typologies into the mix, ISPA designed Nike's Drifter footwear (2021). Drifter takes cues from the Japanese *tabi* workman's boot and the brand's Air Rift (1996), a sneaker-sandal hybrid. Drifter's split-toe construction, lightweight upper, and responsive foam technology make it agile, while external webbing gives it stability. Recycling one of Nike's proprietary foams for the first time, the team iterated and reiterated to find its optimal chemistry and form. Finally, after doing some skillful "scavenging," they tapped the Japan-based company BUAISOU, which creates indigo from cultivation through hand-dyeing, to give the shoes an artisanal finish, ensuring no two Drifters are alike.

ISPA's Universal (2020) used artificial intelligence to create a mash-up of four heritage footwear silhouettes. That form was then built from sugarcane-based Bio-EVA foam with cork insoles and fully replaceable components that allow customers to extend the life of their shoes. Among other reused materials, the Link Axis shoe (2023) has a 100 percent recycled upper and TPU tooling made from Nike air bag scrap material, reducing waste from the get-go. But it can also be completely disassembled at the end of its life, making it easier to recycle and reuse its components once more. When done right, the shift to a circular economy leads to greater creativity and innovation, not less. Just ISPA it.



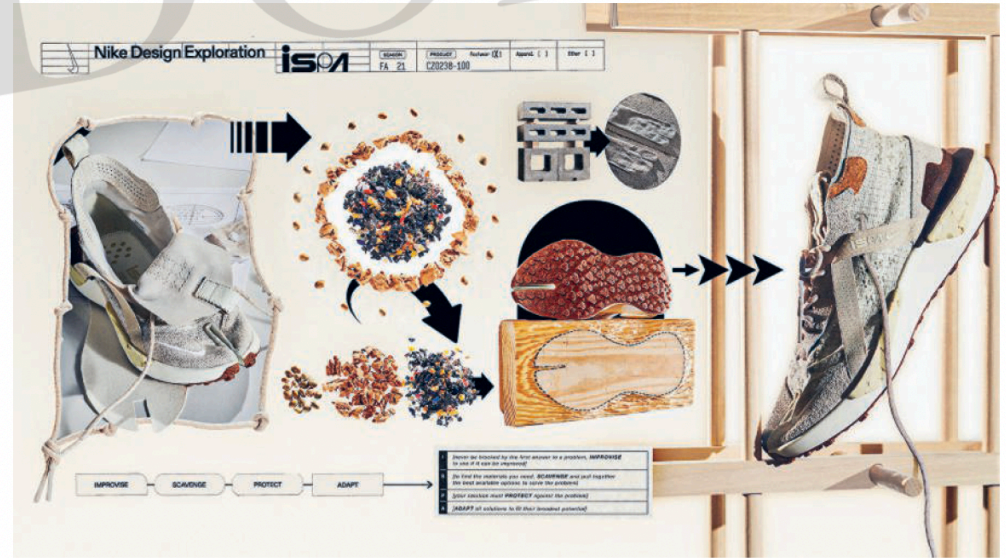
Nike ISPA Drifter footwear. Recycled Nike Grind ZoomX foam. With BUAISOU for Nike. 2021.



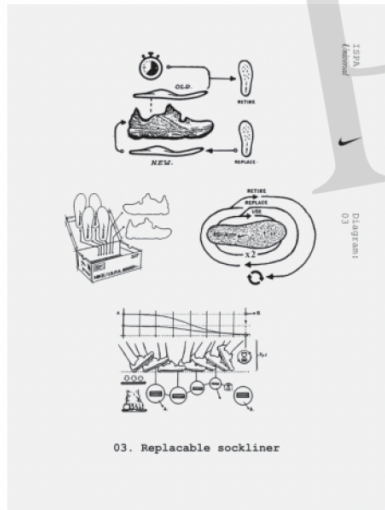
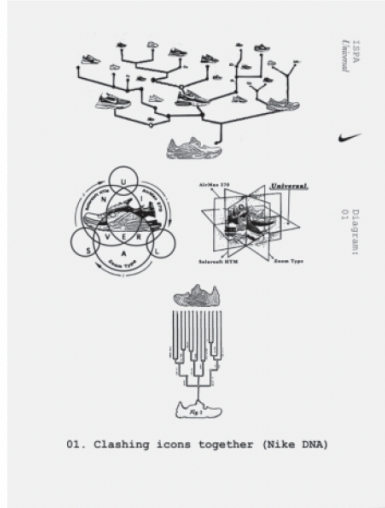
Nike ISPA Overreact Flyknit footwear. Flyknit, React foam technology. Nike. 2020.



Nike ISPA Universal footwear. Bio-EVA foam technology, cork. Nike. 2023.



Nike ISPA Drifter footwear. Recycled Nike Grind ZoomX foam. With BUAISOU for Nike. 2021.



Nike ISPA MindBody footwear. Flyknit, algae inks. Nike, 2023.



Nike ISPA Link Axis footwear. Various recycled materials. Nike, 2023.



Nike ISPA Link Axis footwear. Various recycled materials. Nike, 2023.

CASEY MCCAFFERTY



Sculptural Coffee Table in Oxidized Walnut and Stone. 2022.



Sculptural Console in Oiled Walnut and Chlorite. 2022.

A sculptor working with wood, stone, and metal, McCafferty blends images from nature, history, myth, and science fiction to create anything from unique furniture, lighting, and objects to wall-hung and freestanding artworks. He has no formal training. Descended from bricklayers and stonemasons, he is familiar with masonry, but he studied business and went to work for a bank. By 2016, however, he'd found his sculptural footing and opened a workshop in Los Angeles.

Today, McCafferty's studio in Fair Lawn, New Jersey, is kitted out with chainsaws, grinders, hundreds of hand tools (such as mallets and gouges), and classic woodworking equipment for milling and gluing up. He rarely limits himself by sketching ideas by hand or on the computer. Instead, starting with a block of material and a cutting tool, he gives his pieces such elaborate, intuitive forms that it's hard to believe they're functional. They usually are.

McCafferty's *Totem Vignette* (2020) demonstrates his movement along the spectrum from traditional woodworking to freer expression and greater complexity. At first his pieces were classical and vertical. Later objects, such as his *Sculptural Wall-Hung Totemic Light* (2022), are weightier, grander in scale, and latent with a powerful feeling of captured motion. He's also stopped perching flat tabletops over his sculptures, instead creating monolithic, seamless, uncompromising pieces, such as *Sculptural Console in Oiled Walnut and Chlorite* (2022).

McCafferty now grafts stone sculptures onto the wood, as he did with one of the feet of his *Calm Series Chair* (2023). Other pieces have elements that can come apart. For the *Sculptural Coffee Table in Oxidized Walnut and Stone* (2022), he carved a hole in the tabletop into which a carved stone can nest. Clients have the choice to take it out or leave it in, allowing them to interact more fully with the finished piece.



Calm Series Chair. Ash, stone. 2023.

ATLASON STUDIO



Ergonomic Razor. Various materials. Billie. 2019.



Our Place Kitchen Hot Grips. Silicone. Our Place. 2021–23.

Does the world need another (fill in the blank product)? Omnidesigner Hlynur Atlason would say it needs a *better* one. Born in Reykjavik, Iceland in 1974, Atlason graduated in industrial design from Parsons School of Design in New York in 2001. A year later, IKEA included his oversize Tuno Clock in its PS Collection. Two years later, he opened his Manhattan office to create a broad spectrum of design—from kitchen tools and a razor redesign to furniture and sustainable packaging—for the likes of Heller and L'Oréal. The work starts with questioning the status quo and how it evolved, learning voraciously: new brand languages, materials, consumer habits, technology, processes. Atlason—an eternal student—embraces these opportunities.

The Ergonomic Razor (2019) for Billie looks simple but warm and fresh, with a form that flows between ergonomic touchpoints. At a different scale, the sinuous, fully recyclable, indoor/outdoor Limbo Chair (2023) is equally welcoming of the human form. But it took a lot of effort to make it look so effortless. The "Pastille" seating system (2022) showcases its low-slung architecture, but without the discomfort of a low seat. The team used slight-of-hand—down toppers, for example, offer a sense of sinking in without making it difficult to stand up again—to create horizontal proportions and an impression of floating.

Vaig (2020) is a collaboration of contradictions that focuses on the act of sitting itself, not the seat. It's a recliner that's gender- and age-neutral, crisp and soft, compact on the outside but stuffed with functionality within. As one leans, its lozenge-like shapes float apart to mask the mechanisms. To do this, the team 3D-printed models of components at full size to determine proportions and the precise placement of parts. With this ever-adaptive approach to design, it seems hopeful, as the studio's tagline says, that "everything we imagine can be made."



Limbo Chair. Post-consumer-recycled polyethylene blend. Heller. 2023.



Vaig Recliner. Aluminum, foam, fabric. MillerKnott / DWR. 2022.



ZAVIER WONG



The Voice of Glass. Discarded window glass, paper. 2020.



The Common Table. Recycled wood, steel, brick, polystyrene, polycarbonate. 2021.

Zavier Wong describes himself as a gardener “in an industrial wilderness.” He sees value in the discarded, defective, or generic, redeeming materials that have been lost and found again. Born in Singapore, Wong graduated in 2021 from the Design Academy Eindhoven, where his tutor was the Spanish artist Nacho Carbonell. He has stayed in the city, doing metalwork for the art and design practice Studio Job while working on his own interior objects and furniture design.

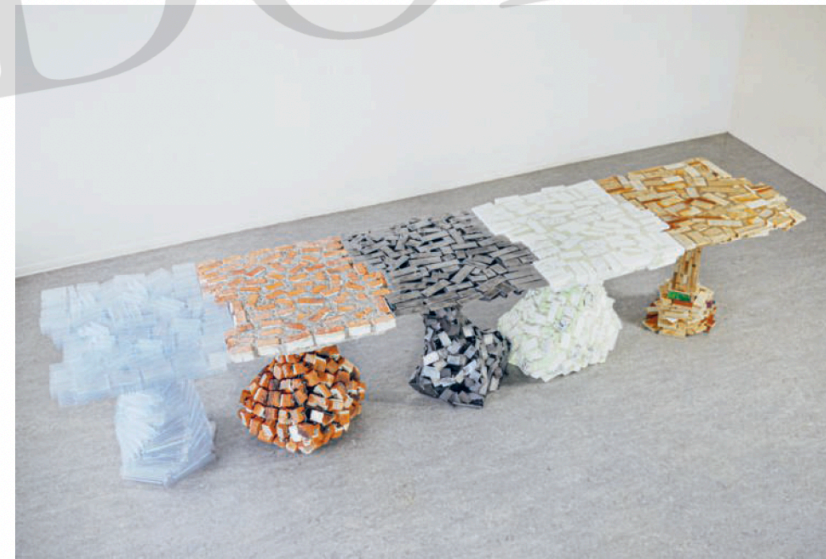
Wong enjoys “tinkering” with a range of materials and mediums, but is particularly drawn to those that are seen as imperfect, unwanted, or useless. He views this perceived weakness as an invitation to transform them, but also the viewer. As he “negotiates” with his materials, he gives them value and a voice. He offers the viewer a new way to see and experience the material: as perfect, wanted, and useful.

Wong’s *The Common Table* (2021) consists of five tables that fit together, and explores ideas of individuality and togetherness. The tables are made of different found materials—brick, plastic, steel, Styrofoam, and wood—broken into pieces. They represent different “broken” people. Life can be hard and yet, for Wong, from hardship there is growth. *Junk to Funk!* (2020), meanwhile, questions perfection and imperfection. Wong fabricated a series of lounge tables from bricks and rebar rescued from two buildings undergoing demolition. He reassigned value to the worn, fragmented materials, creating coarse, asymmetric sculptures that are also functional. “That was during the beginning of the COVID pandemic, when there was a collective sense of things crumbling,” he says, “so the material spoke to me, as a message of hope and restoration. Beauty from ashes.”

Wong’s work is expressive and textured, rough but refined, graphical, and balanced. The final form the material takes always follows its character and “behavior,” but it’s also meaningful to the designer himself.



Junk to Funk tables. Brick, metal. 2020.



The Common Table. Recycled wood, steel, brick, polystyrene, polycarbonate. 2021.