

# Harper's BAZAAR

SPECIAL

## FUTURE CLASSIC

*We gather the finest emerging and established designers from  
around the world, highlight the newest decor trends and give you the  
brightest ideas on how to illuminate your home in 2013*



# WALNUT BENCH

made by *BAE SE HWA*

Using steam to bend wood into curvaceous forms was a process pioneered by Bae, and feeds rather neatly into our current love of all things modern, mysterious and natural. Considered 'craft art', this piece balances the yin and yang, creating a very Oriental form of tranquillity. Utilizing the softness of elements found in the forest to counteract the roughness of industry, the aesthetics of his work suggest the same principles found at the heart of Art Nouveau. With its mix of old and new, it's work that defines a new and interesting era in the international design scene. ■

To purchase, contact *Seomi Gallery, Korea, seomituus.com*, or visit *Design Days Dubai 2013, from March 18th, designdaysdubai.ae*



Joaquim Tenreiro



David Wiseman  
David Wiseman



Jeff Zimmerman

## MUST-HAVE MASTERPIECES

*R 20th CENTURY GALLERY in New York specialises in mid-century contemporary classics, and proposes five designers who they believe have created the most enduring and influential work*

**Wendell Castle's** work, particularly from the period between 1959 and 1979, changed the way we look at furniture today and influenced generations of artists and designers across the country. Castle's work nimbly crossed the boundaries between art, craft and design before most people even recognized that those boundaries existed. He helped shape the American studio furniture movement throughout the 1960s and 1970s, and remains one of the most important American furniture makers alive and working today.

**Greta Magnusson Grossman** maintained a prolific forty-year career on two continents, Europe and North America, with achievements in industrial design, interior design and architecture. She was the only woman who held a private architecture practice and finished numerous projects throughout Northern and Southern California (and in her native Sweden). She owned modern design shops in Stockholm and Los Angeles on Rodeo Drive in Beverly Hills, and can be credited with significantly influencing Southern California with her Scandinavian design aesthetic. She designed both furniture and lighting for over a dozen companies and taught at the University of California, Los Angeles (UCLA). Her projects, both design and architecture, were published in innumerable international publications and received awards worldwide.

**Joaquim Tenreiro** was the pioneer of modernist Brazilian furniture making. A forerunner in the use of rediscovered raw materials as well as the creator of a new formal language in 20th century Brazilian furniture design, he drew on the lessons of past furniture making as a vital source, not only in the mastery of technical and constructive solutions, but also in the aesthetic experience, craftsmanship, and the cultural meaning of his production. His exquisitely crafted pieces evoke a refined coexistence of traditional values and modern aesthetics, strongly bound to the Brazilian cultural milieu.

Each piece **David Wiseman** creates is hands-on and labour intensive, and he is constantly experimenting with and exploring new ways of working with a wide array of mediums such as porcelain, metals and exquisite Czech crystal. Wiseman's deep appreciation for the subtle textures and details present in nature make his designs an intimate opportunity to experience these natural wonders the way he sees them. Wiseman captures and preserves the fleeting beauty of natural forms in his limited edition objects and unique commissions.

**Jeff Zimmerman** takes as his starting point the old-world traditions of glass making from Italian maestros. Using his immeasurable talents he creates new formal possibilities for the material and the processes used to hand-make this collection of large and small-scale works. Zimmerman often manipulates the glass by hand, working with what he refers to as "controlled accidents" to design in response to the material's unstable nature. His body of work introduces a spirit of spontaneity into this extremely controlled process.



Greta Magnusson Grossman



Jeff Zimmerman



Wendell Castle

# BERMONDSEY LEATHER STOOL

made by *SIMON HASAN*

**L**ibby Sellers, owner of Libby Sellers

Gallery, London, gives us her perspective. “The reasons why a designed object tips to becoming collectible are many. For Simon Hasan’s Bermondsey leather stools it is because they straddle the distinct lines between craft and manufacture, while maintaining all the benefits of both. The Bermondsey stool features a deeply drawn leather seat that has been literally cooked into shape using a medieval armour-making process. The heavy saddle leather is contrasted with highly polished legs to give a generous and comfortable stool for indoor use. Originally developed for London’s Design Museum in 2011, the Bermondsey stool shall become the first in a growing range of self-produced furniture and accessories for retail.” ■

*You can see the piece and purchase at Design Days Dubai 2013, or visit [libbysellers.com](http://libbysellers.com) for more details.*



Ian and Richard Abell literally surrounded by their work

## HEAVY METAL

*BASED UPON are an award-winning team of artists and designers creating highly acclaimed, large scale artworks and sculptural furniture*

**W**hat the Abell twins can do with metal is unfathomable. Take a quick glance at their ribbon bar that seems as light as the real thing but has in fact been painstakingly forged out of metal. Ian, one part of the creative team who founded Based Upon back in 2004, tells me how it works as I sit in our offices in Dubai and he hurtles through the English countryside talking to me from an intermittent cellphone; “Essentially people come to us with a blank page and together we can create a bespoke piece.”

From furniture to artwork and wall installations, they have evolved from the purely decorative, to the shocking and now the meaningful. Their unique process of using liquid metal has given them the flexibility to

explore more interesting, creative paths that have led them here, into the heart of a new movement, ‘design-art’.

Collaborating on custom pieces with interior designers and architects or directly with the end user, they also have produced a few limited edition collections, which sold out. “We’re used to it, we’re good enough now at what we’re doing to be able to experiment without damaging the business. Each individual commission is a challenge – a feat of engineering, you have to ask firstly whether it can be done, and if so, how can it be done?”

The biggest experiments tend to be with colour and pigment, how tones can work together. “The development stage takes a while, some projects up to a year. I’m naturally drawn to doing new, challenging things, so

subconsciously I probably lead the client down the path of trying something new. I believe that if someone is taking the time and money to commission you, that they should get something really special. It’s a privilege for us to create something for them, and we’re really passionate, and rightly they expect and deserve the best.”

Of course, for the design savvy in the Middle East their work hasn’t gone unnoticed; they have projects across the region including one in a private residence in Dubai’s World Trade Centre - a 10m long 3m high artwork that depicts the city skyline in an art deco geometric style based on images the twins had taken, as well as a bar designed in the shape of a crumpled piece of paper. ■

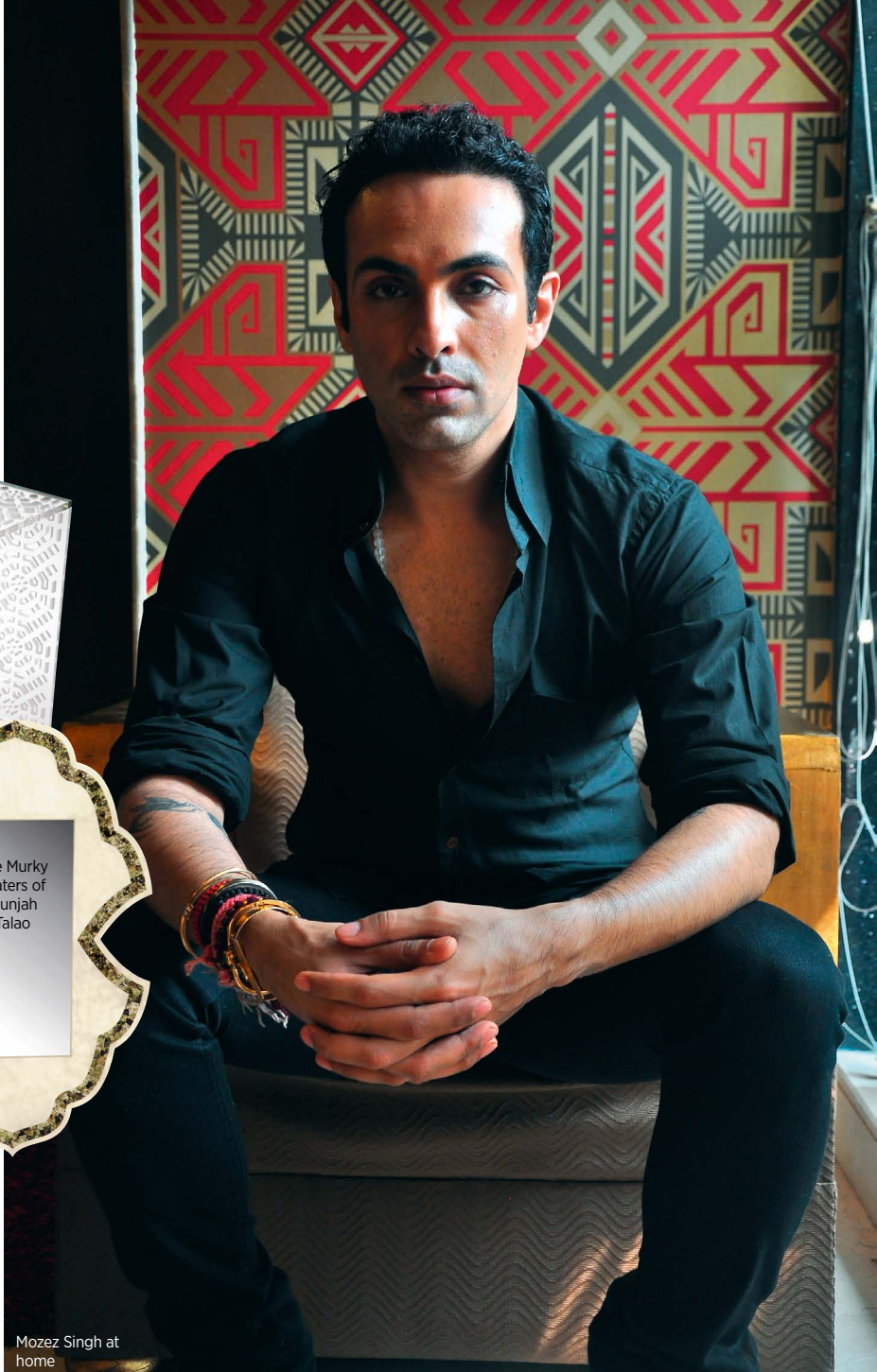
*To commission, go to [basedupon.com](http://basedupon.com)*





# MODERN MUGHAL

*The future looks bright for Indian design star MOZEZ SINGH, who diversified from film-making to become one of the subcontinent's hottest furniture designers. He tells Bazaar Interiors his story*



Mozez Singh at home

“It was a very organic process. I moved into my own home in Mumbai and did it up the way I wanted to. It’s a very eclectic, almost mad home, with lots going on in every room. Different colour themes, things I picked up on my travels, lots of art and lots of design. Elle Decor India did a story on my home and put it on the cover and suddenly I was inundated with calls from people asking me to do their homes. Then Elle Decor Japan covered my home and I started to get approached by people outside of India. I declined all offers because I felt that I am primarily a filmmaker and that’s really what I do. Then Good Earth, India’s biggest and most reputed lifestyle store made me a stunning offer. They told me to go ahead and make a collection, anything that I really wanted to, as long as it had something of Good Earth’s DNA in it. They also told me that I could do it at my own pace. There was no rush. I thought about this a great deal and finally took the plunge. Designing, along with script writing and direction, was turning out to be a great joy of

mine. Good Earth sells a lot of Mughal themed products, so I decided on the Mughal theme for my collection, and because I feel the Mughal era in India’s history is one of immense beauty. Everything that the Mughals bestowed us with, motifs, designs, architecture, is so gorgeous, I’ve always been a fan of it. But I wanted to contemporize the whole collection. I wanted to keep it luxe, but at the same time I wanted it to be fun, to have humour and wit. So I chose acrylic as it’s not just a very modern material, sparingly used by Indians in their home, but I also happen to love the lightness and transparency it projects. And then I combined that with gemstones, because the Mughals had gemstones all over the floors, the ceilings, the walls, everything. Out of all this Mughal Pop was born. To be honest, I feel the seed of design has always been living in me. My mother, Maheep Singh, is one of India’s best interior decorators and ever since I was a child, I’ve been around her, instinctively picking things up. She has great taste, and I think observing her is where it all started for me.”

“Now that I’ve taken the plunge, I’ve become very serious and very dedicated to the entire design process. I have great ambition for it and it’s something I truly enjoy. Creativity is everything to me. Yes, it means I sleep a lot less, because the other part of me is embedded in the movie world, but it’s ok. I’m loving what I’m doing and that’s what really matters to me. The Mughal Pop Collection has been selling only in Mumbai until now. From Jan onwards, I’m going to start having exclusive trunk shows in other major Indian cities and after that I will keep the collection at Good Earth, Delhi for a while. Simultaneously I want to bring the collection to the Middle East and am also looking for an agent in that region who can help me achieve this. While I’m doing all this; I’ve started working on my next collection, which is a complete departure from Mughal Pop. Working with design has liberated me from a lot of things that are irrelevant in life, and that really is the gift I want to keep and enhance as time goes on.” ■

# DESIGN HEAD

*Independent design curator, producer and advisor, BRENT DZEKCIORIUS, explores the idea of a Future Classic, and gives us some insight into the movements that are now defining the design landscape*

**HARPER’S BAZAAR:** Tell us about your work with ‘design-art’ auction house Philips de Pury?

**BRENT DZEKCIORIUS:** We put together a series of exhibitions and pop-ups that pushed emerging design closer to the mainstream. It began in the Saatchi Gallery with an exhibition focused on simple, process driven work with a transparency and honesty that resonated with many during the beginnings of the economic downturn. A year later we moved into our Claridge’s gallery space in Mayfair, did several iterations in New York and ended in September 2012 with Triumvirate, a monumental group show featuring works from Nendo, FayeToogood, and Humans Since 1982. It was a fantastic exercise in supporting a young but inspired market.

**HB:** What wisdom will you be imparting at this year’s Design Days Dubai?

**BD:** I guess it will revolve around how we speak about and evaluate design. What makes it collectable and on what criteria we should make these judgments. I think too many collectors are looking to tick a series of boxes when making an assessment and aren’t rigorous enough in trying to understand how these works influence our landscape and their potential overall contribution.

**HB:** How would you define a future classic?

**BD:** I think it’s best to look to the past to understand the future. Historically, classic pieces are marked by innovations in material, form and process that pave the path for a new way of creating. Eames did it by bending plywood, Breuer with tubular steel, Joris Laarman did it fairly recently with his bone chair in aluminium. Today, designers have more freedom to work outside the typical constraints and so we’re seeing far more innovation and interpretation of classical approaches.

**HB:** How would you suggest our readers go about identifying which designers and pieces to invest in?

**BD:** I never advise people to buy design speculatively, it makes me uncomfortable to make declarations on the future value of a market that is really still in its infancy. Nobody can possibly know the answer to this. I support people buying what they love. My favourite clients are informed and interested people, they cultivate the tools to make good educated choices...I see myself simply as a sounding board. There are some great galleries out there supporting designers both known and unknown. It’s important to recognize that these gallerists have been around a lot of design and make very calculated choices in who they represent. See what you like, speak with the galleries, and then go off and do your own research, speak to someone objective whose judgement you trust. Identify programs you like, follow them, and try to establish relationships. If you’re approaching this from a standpoint of building a collection then I think it’s important to establish criteria that assesses design beyond the superficial.

**HB:** For you, what are the biggest design movements right now?

**BD:** The two biggest trends are the fetishization of craft and the embrace of open design and digital manufacture. Over the past four to five years we’ve seen industry latch on to this word craft in an attempt to humanize things which are mass produced. Craft is to design as organic is to the food industry. Even Levis which is the most mass produced distributed denim

in the world has latched on with a “Crafted” campaign. This extends across the design spectrum from fashion to furniture and product. Domus did a huge show in Milan last year that embodied this movement of designers taking back means of production and self-making through new digital technologies.

**HB:** Are there any emerging designers you believe we need to watch out for? And could you highlight their signature work?

**BD:** Markus Kayser would certainly be one to watch especially in the region. His 2011 Solar Sinter Project addresses concerns of energy production and raw material shortages through the exploration of desert manufacturing, a landscape where both are in abundance. With his Solar Sinter Machine, Kayser produces glass objects using a 3D printing process. These are important works to look out for because they are innovating for our future.



## Where to discover your FUTURE CLASSIC

- Carwan, Beirut,
- Victor Hunt, Brussels,
- Libby Sellers, London
- Galerie Kreo, Paris
- Vitra and Artek have so much history and resource that it’s always worth checking in with them
- Sight Unseen has excellent online coverage of the emerging marketplace
- Jana Scholze, Christopher Wilk and Glenn Adamson at the Victoria & Albert Museum,
- Paola Antonelli at MoMA
- Zoe Ryan at the Art Institute of Chicago

The potential beyond these small glass objects is immense. I’m also a big believer in the Stockholm studio, Humans Since 1982. They intelligently combine new technologies with history and narrative to offer a uniquely witty voice in design. Their seminal work is the ‘clock clock’ in which they stack a series of analogue clocks animated so that the hands align on the minute to communicate time in a digital format. The choreography of this is spellbinding.

**HB:** What are you up to now?

**BD:** My company DZEK is working on a project that emphasizes this relationship between studio design or craft and industrial manufacturing. In an age where more people are graduating from schools with degrees in furniture and product design, many of them are finding that industry isn’t waiting for them on the other side and often their experiences with industrial manufacturers leave them creatively wanting. More and more people are electing to return to their studios to make, either in the interest of maintaining creative authenticity, a lack of access, or in some cases as Murray Moss coined it, this is Industrial Revolution 2.0. As great as these works can be, the studio is an isolated arrangement without the support of a gallery or distribution and many designs are destined for a niche marketplace. In spite of this I don’t know a single designer who wouldn’t like to see their designs in the hands and homes of more people and I want to be a part of making that happen. I’ve been involved in several edition projects containing great innovations that were eventually co-opted or adapted for one of the big Italian brands. I don’t want to miss out on that development. I want to provide the full spectrum to our designers. I want them to treat us like a laboratory; experiment, innovate, craft, batch produce and use these ideas as the spark-plug for something we can make for more people by industrial means, even if we self-produce. I think this is important in

contextualizing these little projects so you can see the full course of an idea from its materialization to its refinement. The point is that these great ideas shouldn’t live and die within an edition of eight, they should have the opportunity to move forward and have more impact than the designation to become just another trophy. ■

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