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From Discarded Materials

The Dwell 24

Our Annual Look at Designers on the Rise

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Gabrielle Golenda

ILLUSTRATIONS BY | @MIGUELPORLAN
Miguel Porlan

Modern World

THE DWELL 24

Take a seat and dig into this year's roster of the most exciting new names in design.

THE DESIGN LIFE

How do our Dwell 24 designers see the world? We surveyed them to find out. The results—spread throughout the following pages—may surprise you.

Joyce Lin's Exploded Chair encapsulates how some of us are feeling right now: a little jumbled, but still standing.



THE DWELL 24

The world has changed a lot during the past year, and the emerging designers on our annual list have ideas about who we are—and where we're going.

MY STUDIO IS...

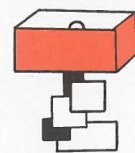


87%
A hive of productive clutter

13%
A study in head-clearing minimalism

IF I HAD TO CHOOSE ONE...

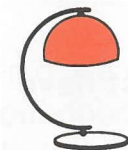
44%
Brutalism



30%
Memphis



26%
Bauhaus



CURITIBA, BRAZIL / @__ALEXROCCA

Alex Rocca

Alex Rocca's career in cinema had a surprising plot twist. As an art director and scenographer, he cultivated a talent for conjuring locations through shape, color, and material, but he began to yearn for a more direct physical connection to his work. Two years ago, the Brazilian designer decided to take up tufting, a method of textile making involving punching yarn through

a backing. "At the beginning I was shy," he says, "not understanding much about the techniques, about the way forward, but I just kept doing it." The result is a collection of richly colored and deeply textured wall tapestries made from natural fibers and dyes. Based in the southern city of Curitiba, Rocca draws inspiration from the mothers, grandmothers, and aunts he

remembers making textiles when he was growing up, as well as from the country's modern architecture and his film heroes, like director Wong Kar Wai. Rocca plans his works with hand drawings, and he pieces them together with a tufting gun. "The result comes out of me," Rocca says. "It's physical in a very clear way. It has touch, sensations—it's human." —Nathan Bahadursingh

PORTRAIT: ALEX ROCCA

BLACK MOUNTAIN, NORTH CAROLINA / @CASEYJOHNSONSTUDIO

Casey Johnson

Casey Johnson started as a sculptor, and his carved and compiled curvilinear forms recall the works of greats like Isamu Noguchi and Constantin Brâncuși. Since the North Carolina designer began making functional objects, he has gravitated toward materials that let him play with artistic flourishes. Wood is now his primary medium. "It's an organic, living and breathing material that expands and contracts and has all kinds of surprises," Johnson says. "Although my designs are typically very clean and controlled, I'm working with a material that is imperfectly beautiful. It is always a dance." That artisanal approach keeps his work feeling personal even as his studio responds to growing demand. In pieces like a recently commissioned custom desk, the interplay of hand, tool, and material enlivens the object's varied surface textures and, Johnson says, "reminds us of our humanity in a world of plastic and mass production." —Keren Dillard

▲ Custom Desk for House on Willow Hill



THE LAST THING I DESIGNED WAS...

Face mugs and vases for the "We Are Everywhere" Pride show in Oakland. Viviana Matsuda, Mud Witch

A policy document for a communal woodshop. Joyce Lin

A new type of wall-covering, made from a range of environmentally responsible materials. Tiffany Loy

We are currently busy with flowerpots. Martin Duchêne and Charlotte Gigan, Studio Biskt

A doorstop. Gregory Beson, Studio Beson

MY DAILY CREATIVE RITUAL IS...

Deep breath in, deep breath out, and constantly reminding myself to just be observant as I go about my day. Thabisa Mjo, Mash.T Design

Linking up with my team on WhatsApp for constant banter. Ciaran McGuigan, Orior

Getting stuck in traffic on my commute is my greatest source of contemplation and creation. Joyce Lin



BROOKLYN, NEW YORK / @WOOJ.DESIGN

Wooj

Sean Kim didn't start making furniture in the same way many others do. The Brooklyn designer was a programmer for nearly four years before he started tinkering with laser cutters and 3D printers. "I liked to watch the process of making—it was like magic," Kim says. Working with these tools inspired Kim to go back to school and study industrial design at Pratt. After graduating earlier this year, he started his own office: Wooj. Kim hasn't left his former life completely behind, though. He combines digital design tools with new materials like bioplastics derived from corn and technology like 3D printing to make his line of clocks, tables, knife racks, and lighting affordable for everyone. "Design within actual reach," he calls it. "There shouldn't be a huge amount of exclusivity in design—it should pull in as many people as possible." —Gabrielle Golenda

▲ The Wavy Lamp



SEOUL / @HANG_JIN_

Jinyeong Yeon

Jinyeong Yeon likes to work with fragile and discarded things. In his designs, textile waste, scrap aluminum, and old polystyrene resurface as lawn chairs and coffee tables. "My main concern is that our values are blurred or disconnected from our interests," Yeon says, lamenting cultural obsessions with expensive and expendable products. The statement hints at the ecological zeal that has run through his work since he set up shop in Seoul in 2019. His objects are invitations to ponder the beauty hiding in dumpsters and landfills, and the transformations that might turn waste into useful or wondrous things. In his Padded seating series, Yeon collaborated with South Korean brand Shirter and used its unsold puffer jackets to create furniture. It's a clear example of how Yeon wants to change the ways we evaluate design. "I think giving new values to beauty," he says, "is one of the most meaningful things an artist can do." —Juan Sebastian Pinto

▲ Padded Sofa

I AM...



- 92% Right-handed
- 4% Left-handed
- 4% Ambidextrous



MY FAVORITE MATERIAL IS...

- 26% Steel
- 21% Wood
- 9% Clay
- 9% Wool
- 5% Marble
- 5% Resin
- 5% Concrete
- 4% Fabric
- 4% Paper
- 4% Hair
- 4% Any pliable material
- 4% All of the above

ROTTERDAM, THE NETHERLANDS / @LAURIDS.GALLEE

Laurids Gallée

Austrian designer Laurids Gallée is a bit of a scientist—which might not be surprising, given that he studied anthropology before moving to the Netherlands to focus on design. Now, he is more interested in human behavior as it relates to pushing the possibilities of materials and craft. “On the one hand, I’m interested in finding the right material, proportions, repetition, and certain sculptural qualities,” Gallée says. “On the other, I’m obsessed with illustration, drawing, and the idiosyncrasies of traditional craftsmanship.” Objects like the Midnight side table embody this split spirit. Its flat surfaces feature a grid of pink lines and red dots in a field of green leaves inspired by historical marquetry. His conceptuality is balanced by creative looseness. The table, he says, “is a doodle I translated into 3D form.” —Adrian Madlener

▼ Midnight Side Table

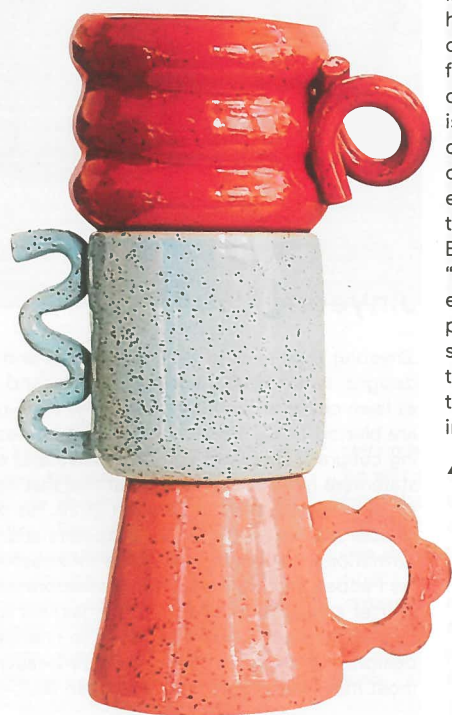


SAN FRANCISCO / @MUD.WITCH

Mud Witch

Viviana Matsuda, the San Francisco designer behind ceramics studio Mud Witch, has built a community by making her practice about more than objects. She sees her pieces as ways to talk about broad social topics like body-size inclusivity. “Some of my early works were in skin tones like naked bodies,” Matsuda says. “What if we didn’t worry about how people perceived our bodies and made more space for ourselves?” Matsuda’s positive messaging and brightly colored cups and planters embellished with playful squiggles have won fans the world over. The designer has turned her studio’s social media channels into places where people from different countries can come together, and she plans to start workshops to help others learn how to make their own pieces. Matsuda says, “I want to create a safe space where people can thrive and learn freely.” —GG

► From top: Trippy Loop Mug, Squiggle Mug, and Daisy Mug



JOHANNESBURG / @THEURBANATIVE

TheUrbanative

Johannesburg designer Mpho Vackier of TheUrbanative sees herself first and foremost as a pragmatic person. That sensibility is what led to her career as an engineer working in South African mines. But a lifelong creative bent, nurtured by her mother, a seamstress, compelled Vackier to save enough money to return to school—while raising a child of her own—and to study interior design. Now, she uses her engineering know-how more creatively, developing new forms for furniture by blending shapes derived from European modernism with motifs from African design traditions from across the continent. The Oromo chair, for example, was largely inspired by the intricate lines of 19th-century Ethiopian and Kenyan hairstyles. “It was such a mind-blowing experience to understand what people did to their hair,” Vackier says of the research she did for the piece. “I infused the energy of those lines, textures, and forms into my work.” —GG

▲ Oromo Occasional Chair

PARIS / @SABOURINCOSTES

Sabourin Costes

“Right now, we’re slightly obsessed with resin,” says Zoé Costes, cofounder of Paris design practice Sabourin Costes. The material is perfectly suited for the studio’s experiments with transparency and reflection, its mutability lending itself well to various colors and shapes. “It feels like a playground to us—we spend days making new color recipes and

testing different finishes,” Costes says. Since joining forces in 2019, Costes and codesigner Paola Sabourin—who met at Design Academy Eindhoven seven years prior—have applied this whimsical approach to a range of products, including hardware, vases, and seating, like the stool from their Boudin collection (below). Another highlight of theirs is

Tribune, an interpretation of a cabinet de curiosité, where the shelf’s high-gloss finish mirrors and appears to multiply the objects on it. “Even though the shelf can be relatively small, it is designed to have impact,” Sabourin says. “We liked the idea of having something like a miniature piece of architecture hanging on the wall.” —Dora Vanette



PORTRAIT: EDOUARD AUFRAY

WAYS I PROCRASTINATE...

If I want to procrastinate big time, I walk the entire length of L.A.’s Wilshire Boulevard—sixteen miles of divergent neighborhoods and architectural styles. I take a friend and make a day of it. A meal in K-Town is mandatory. **Thomas Musca, Cassius Castings**

I like to cook. Every week I invent a new recipe. I like to lie in the sun with my cat. Read comic books, Play board games, Run. Eat ice cream on the beach. **Alex Rocca**

THE EVERYDAY OBJECT I WOULD LIKE TO REDESIGN IS...

The fanny pack. I want to like it, but there are some major design flaws regarding size and position, which is why I made my own that I use every day. **Joyce Lin**

A humane redesign of the cell phone, such that it returns to its original role as tool, rather than all-consuming, addictive, soul-crushing device. (I have a problem managing my phone usage, clearly.) **Sean Kim, Wooj**

The face mask. If it were both effective and extremely comfortable, it wouldn’t feel like a hassle to use it. **Tiffany Loy**

MY HEROES IN DESIGN AND LIFE ARE...

Well, my fictional heroes are Tom and Jerry, but someone who gives without expecting something in return is a real-life hero. **Richard Yasmine**

Nature. Everybody copies her. **Llane Alexis**

I DO MY BEST WORK...

39%
In the morning



17%
In the afternoon



13%
In the evening



31%
Late at night



I WORK BEST WITH...



64%
Music

23%
Silence

13%
Podcasts



HOUSTON / @JOLIME

Joyce Lin

Like an enthusiastic anatomy professor redecorating her living room, Texas designer Joyce Lin exposes, explodes, and suspends the components of formerly familiar pieces of furniture. For Skinned Table, she peeled away an otherwise ordinary specimen's varnished surface and pinned it back on a few inches above the underlying wood, making skin levitate over bones. Similarly,

the dismembered parts of her Exploded Chair are suspended—Damien Hirst-style—in acrylic, as though frozen the moment before they come together or fall apart. By working with objects others have discarded, the designer calls attention to how materials are sourced and resources are used and exploited, an interest that goes back to her student days, when she pursued dual degrees

in geology-biology and furniture design at Brown University and RISD. After graduating in 2017, the Alabama native started her design practice in Houston, where she also manages a woodshop in a 300,000-square-foot makerspace. There, she is surrounded by tinkering engineers—fitting neighbors for someone dissecting the conventions of furniture design. —JSP

PORTRAIT: CHRISTOPHER LEE

BEIRUT / @RICHARD.YASMINE
Richard Yasmine

Beirut designer Richard Yasmine sees two forces pushing his work. The first is a desire to highlight contemporary social and philosophical issues, and the second is to do so in a distinctly personal way that honors his Lebanese heritage. The result is a style that, in Yasmine's words, "mixes craziness with sobriety and a dash of fantasy" and probes heavy topics like preparing for a possible afterlife while drawing from forms dating back to the Stone Age. The black-and-white-striped After Ago series, for example, is inspired by Memphis, Art Deco, and brutalist motifs as well as Yasmine's feelings about his home city and its history. Or take the all-white "The Cure" (Heavenly Pie(a)ces) series, which "is intended to help people struggling with perceived complexities of beauty and time," Yasmine says. "The chair's backrest is reminiscent of a tombstone, which invokes a message of destiny and regeneration. The pendulum clock is a reminder to seize the moment." —AM



◀ After Ago

SANTA MONICA, CALIFORNIA / @CASSIUSCASTINGS

Cassius Castings

Thomas Musca, the founder of Cassius Castings, has a fascination with concrete. In 2019, the Cornell architecture grad began experimenting with glass fiber-reinforced concrete furnishings inspired by John Lautner's Sheats-Goldstein residence and 20th-century Soviet brutalism, both quintessential examples of "concrete forms highlighted by poetic vacancies," Musca says. His hobby snowballed into a Santa Monica, California, business of made-to-order furnishings and custom site-based projects that push concrete's possibilities. "As long as you can envision a negative space that is structurally sound, you can create it," he says about the material's plasticity. "Concrete isn't oppressive. It creates spatial light qualities that help you appreciate the environment around you." Part of Musca's concrete evangelizing involves "pour parties," where he invites friends and prospective clients to mix and pour the substance into a mold and then watch as furniture materializes before their eyes. —GG

▶ Rocker + Ottoman



JOHANNESBURG / @MASHTDESIGNSTUDIO

Mash.T Design Studio

Johannesburg designer Thabisa Mjo couldn't have predicted where her work would end up. After graduating with a degree in film production design in 2013, she decided to take her knowledge of lighting, construction, and narrative into "the real world," as she puts it. The result was her first lighting collection, Tutu, which uses a colorful, pleated lampshade to recall the fabrics of a traditional xibelani skirt worn by South African Xitsonga women. In 2015, Mjo impulsively entered the fixtures into the Nando's restaurant chain's Hot Young Designer Talent Search and won the chance to create a lighting design that is now used in restaurants around the world. Mjo has since found fans in more rarefied circles as well. The Louvre's Musée des Arts Décoratifs has made two of her works, a Tutu light and the Mjojo cabinet, part of its permanent collection. —GG

▲ Bright Light



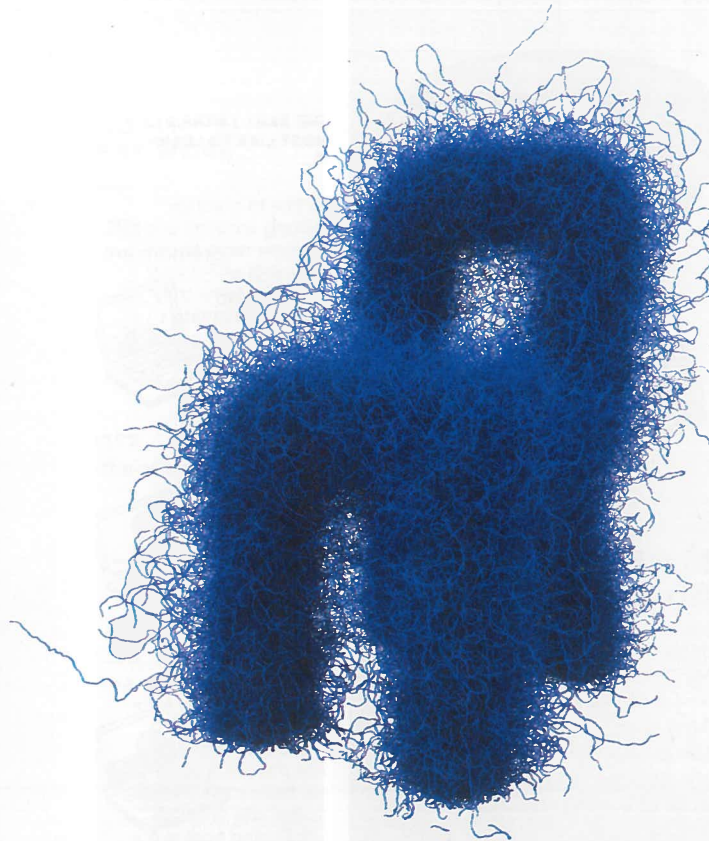
THE SKILL I WOULD MOST LIKE TO LEARN IS...

I'd like to practice making cordage and become more knowledgeable about knot tying. It seems truly magical to create something so useful from what might be regarded as detritus. Gregory Beson, Studio Beson

If metaphorically, I can say "control my emotions." Richard Yasmine

MY MOST TREASURED POSSESSION IS...

An opal strung on a necklace that my father gifted my mother for one of her birthdays. She passed it on to me before she transitioned. We are both Libras, and opal is our birthstone. It's shaped into a sphere bead, which is almost impossible to do because opal is a soft stone. It wasn't until several years ago when opals became trendy that people commented on how beautiful it is. K'era Morgan, k-apostrophe



PARIS / @DOPPELSTUDIO
Döppel Studio

Parisian designers Jonathan Omar and Lionel Dinis Salazar of Döppel Studio have extracted humor from a rather hopeless time. "During this year of hibernation, we kept thinking about how people like us weren't shaving," says Omar. "So," adds Dinis Salazar, jumping in, "we decided to apply this effect of the lockdown to modern design icons and see how it would change them. Would they still be recognizable? Would they have the same effect in a room?" The result—their Hairy Design Icons series—has turned such classics as Marcel Breuer's Wassily chair and Big-Game's Bold chair (left) into shaggy explosions of electric blue. Though the pieces were originally only available as NFT collectors' cards, they will soon be physical. "For us, digital techniques are a way to push the boundaries of the realms of possibility, and we work hard to make the physical match our digital ambition," Omar explains. —DV

◀ Hairy Design Icon 002



SAN FRANCISCO / @LLANEALEXIS
Llane Alexis

Some people wake up and brew a cup of coffee to get their day started. Artist Llane Alexis does a headstand. The inversion reflects his distinctive approach to design, which takes waste and turns it into something useful. Alexis began his artistic career in 1997 as a painter in Havana and went on to make a name for himself designing handbags and other accessories. But in his latest chapter, he has begun making furnishings and other objects for the home that mesh painting, sculpture, and personal history—like braided baskets made from salvaged materials. "I like to use things that are discarded and work with natural fabrics like denim, cotton, and silk," he says. "I love color blocking and playing randomly with my fabrics." That approach and his signature braiding style draw from the handcraft traditions of his hometown, where people would get creative with whatever resources were available. Alexis is now taking that intelligence to the design world through collaborations with California brands like Dosa and Heath Ceramics. —GG

▲ Braided Basket with Ceramic Handle

PORTRAIT: ULRIKE BIETS



BRUSSELS / @STUDIO_BISKT
Studio Biskt

Since establishing Studio Biskt in 2018, Charlotte Gigan and Martin Duchêne have combined their skill sets—Gigan is a ceramicist and Duchêne an industrial designer—to push the possibilities of their material of choice. "We want to take clay out of its usual form as cups and vases to show it's not fragile,"

Gigan says. Case in point: their ongoing Balik project, a series of objects incorporating modular clay brick extrusions. In the Balik bench, the clay units span two parallel tubes of metal to create the seat, proving the material's ability to create a strong, reliable support for every sitter. But their products are more than

just engineering innovations; they're also playful experiments that show how industrial systems can be used to create things surprising and beautiful. Where the duo's explorations will take them is anyone's guess. As Gigan puts it, "Our products are constantly in movement and never finished." —AM

MY EARLIEST MEMORY OF AN ENCOUNTER WITH DESIGN...

It really came in the form of fashion. I remember being five or six years old and showing up at school in a huge pink satin baby doll/ballerina/tutu dress and everyone looking at me like I was weird. **Thabisa Mjo, Mash.T Design**

As a kid growing up in Havana, playing baseball was practically mandatory. I hated the sport and still do. But the hand-stitched mitts and baseballs were so beautifully made and are of heirloom quality. **Llane Alexis**

A CONTEMPORARY DESIGN TREND I DESPISE IS...

Minimalism. I think it's very arrogant and has notes of classism. **Viviana Matsuda, Mud Witch**

Design that embraces the use of expensive material as the predominant feature of the work really bothers me. I think opulence for opulence's sake is pretty gross, given the state of the world at the moment. **Sean Kim, Wooj**

Epoxy resin tables. **Esi Hutchinson**

Trends are fine. It's more the general lack of originality within these trends that is a bit sad. **Laurids Gallée**

WHAT I WISH NON-DESIGNERS UNDERSTOOD ABOUT THE DESIGN INDUSTRY...

A very large amount of what designers say is absolute hand-wavy garbage, and for the most part we are not to be trusted. We're desire creators—and are probably very responsible for the amount of waste that society produces. **Sean Kim, Wooj**

I FOLLOW...

44% Form



26% Function



30% Fun



FAIRVIEW, NORTH CAROLINA / @ESIHUTCHINSON

Esi Hutchinson

"That bench is me," says Fairview, North Carolina-based designer Esi Hutchinson about Occurring Between Me, her surprisingly complex cherrywood seat. From above, the piece could be any other simple wood bench, but a peek below reveals a hectic clutter of crisscrossed supports on one side and two straight legs on the other. She describes the duality between the chaotic (but still functional) forest of legs and the comparatively staid side as semi-autobiographical. In fact, the 2020 RISD grad says this thread of self-reflection runs through all of her work. "When I'm working on my designs and different projects," Hutchinson says, "I'm just trying to become a better person—or the person I would like to be." —NB

▲ Occurring Between Me

I SKETCH WITH...

43% Pen



43% Pencil



14% Computer



INSTAGRAM IS...

48% A promotional tool

35% An amplifier for design ideas

13% A homogenizing force in the design world

4% I don't use Instagram



LOS ANGELES / @K_APOSTROPHE

K'era Morgan

K'era Morgan started out as a visual artist, but saw home furnishings as a way to make her creations more accessible to those who might not be able to buy original artwork. "I started with a collection of eight throw blankets, simple as that, because I have a natural affinity for home," the Los Angeles designer says.

"And everybody has some sort of connection or memory with a blanket." Her line, k-apostrophe, now also features tapestries, pillows, and prints, all showing off painterly splashes of subdued and comforting colors bounded by organic shapes and lines. Although her patterns hold their own on a flat surface, they really

come alive in three dimensions. "I want to see how a two-dimensional surface will change when I make it into an object that can also be folded or wrapped around," Morgan says. "When you lay your head down and a surface creases, what happens? There are some beautiful surprises that happen—and I like that." —KD

PORTRAIT: KWAKU ALSTON

NEWCASTLE, ENGLAND / @MACCOLLINS_

Mac Collins

You could say that Mac Collins is a storyteller as much as he is a designer. Though he started at England's Northumbria University with an idea about studying sculpture, he soon developed an interest in creating functional objects that could become part of the narratives of peoples' lives. "Making chairs is almost the perfect embodiment of that for me," says Collins, now a designer in residence at his alma mater. He infuses his work with complex histories, through both visual aesthetics and how his objects manipulate the body. His breakout project, the Iklwa chair, was an exploration into his Afro-Caribbean heritage. The piece is meant to evoke feelings of power and prestige in its user, serving to protest the oppression of his ancestors. "I want to weave these stories into things," Collins says, "and let the narrative lead the design process." —NB

▼ Iklwa Chair



BROOKLYN, NEW YORK / @B_E_S_O_N

Studio Beson

Brooklyn's Gregory Beson began his career as an apprentice woodworker, learning the trade on renovation and restoration projects in New England. But he started making furniture as a way to create more intimate relationships between objects and their eventual owners. "Every stick of walnut is different, so every table I make is different—the client gets a special table...their table," he says. After graduating from Parsons School of Design, Beson introduced a line of wooden furniture alongside more experimental pieces made from materials like rock salt and bonemeal. In whatever medium he is working, Beson subtly composes lines and surfaces, as in the quietly complex Thirds table, made of solid walnut modules. Now, as an instructor at Parsons with students and apprentices of his own, he has the resources to explore, guided by his belief in deliberate humanism. "Design should have a tenderness toward people," he says. "It should be thoughtful, caring, and decisive." —GG

► Thirds Table



SINGAPORE / @TFFNYL

Tiffany Loy

Singaporean designer Tiffany Loy describes the weaving loom as the earliest computer, its products a binary system of threads going under and over one another to create images. Her work—shaped by studies in Singapore, England, and Japan—unpacks thousands of years' worth of knowledge and techniques. With weaving, "there is so much that one can discover," Loy says. "For example, the same white threads used to weave two different fabrics will result in different shades of white, since the behavior of light and shadow depend so much on the texture." Though she works with an eye to the past, her creations are inventive and often delicately complex. Her Pastiche textile layers two patterns: Zigzagging fine blue woven lines run over bold painted yellow lines. The composition distorts when stretched over the folds of a Zanotta Sacco bean bag chair, turning a familiar form into something new and beguiling. —KD

▲ Structural Gradient | 960

THE DESIGN WORLD CAN BE MORE INCLUSIVE BY...

Not only including BIPOC, fat, queer, differently abled folks etc., but also creating an environment where they are comfortable. Asking folks how to make them more comfortable is the best way—and only way—to know what people's needs are without assuming. Assuming people's needs can be harmful and offensive.

Viviana Matsuda, Mud Witch

Lowering tuition costs for design schools and providing more financial support for emerging artists and designers who do not have family wealth as a safety net.

Joyce Lin

Many groups are excluded from accessing and using certain types of design. Similarly, there are areas of the design sector that are not yet open to designers from all communities, which limits the pool of experiences influencing the design of objects around us. The greater diversity in experiences feeding into the industry, the more sensitive the industry will be to a wider range of individuals.

Mac Collins



MEXICO CITY / @ATRAFORMSTUDIO
Atra Form Studio

Though Atra Form Studio exudes a distinctly Mexico City cool—no surprise, given its flagship gallery is in chic Colonia Roma, across from famed restaurant Rosetta—its refined but robust furniture is shaped by influences from around the world. Creative director Alexander Diaz Andersson pulls from his Swedish-Mexican roots, while his mother, Maria, business partner, James Williams, and their team of designers from across Europe and the Americas lend their skills to create work with an increasingly global appeal. But that doesn't mean the company's output is anything approaching generic. Williams describes the bold but streamlined forms of pieces like the Aja chair as having a "Scandinavian midcentury modern origin but mixed with the flavors and feelings of Central America." —JSP

▲ Aja Chair



NEW YORK / @STUDIO_LIAMLEE
Studio Liam Lee

Liam Lee's textiles contain multitudes. The meandering lines and clustered forms that traverse his throws can alternatively be seen as representing microbes, star charts, or topographic maps. "I let the compositions unfold organically," the New York designer explains. "I think of them as large-format, slow sketches." For Lee, the labor-intensive process of dyeing and hand-felting merino fibers into a woven base began in 2019 as a side project from his day job as a set designer. When the Covid-19 pandemic halted productions, he was able to keep working on textiles from the confines of his apartment, and the solo design practice became a full-time pursuit. While Lee's panels are available through the Noguchi Museum and Heath Ceramics, they live a second life on social media, where their tactile qualities translate vividly. "My goal is to provide a space that viewers can project themselves into," Lee says, "to allow for a moment of meditation." —DV

▲ Series 01, Item 61

NEW YORK / @BLUEGREENWORKS
Blue Green Works

Designer Peter B. Staples brings a cinematographer's eye to his designs for Blue Green Works, the studio he founded last year with longtime collaborators James McAvey and Dan Persechini, who handle the business side of things. Staples studied film in college, when he considered the field the nexus of his curiosities about architecture, fashion, and

narrative, but eventually found his way to design, where his multifaceted interests have informed his work. Take the studio's inaugural Palm lighting collection, which was inspired by the "brutal beach modernism" and storied hedonism of Fire Island Pines, the gay vacation destination. "The luminaires were conceived around sex and voyeurism,"

Staples says. "They change as you move through them and play with different vantage points or transparencies." The studio is based in New York, and the city is providing more inspiration for its next act. "Here, people live out their dreams on the streets and in the restaurants, inside stores and bars," Staples says. "I think it's all kind of like a movie." —AM

I BELIEVE...

0%
Less is more



22%
More is more



78%
Just enough is enough



NEWRY, NORTHERN IRELAND / @ORIOR_FURNITURE

Orior

Though Brian and Rosemary McGuigan established Northern Irish furniture line Orior in 1979, over the past two years the company has been reinvented under the creative direction of their son Ciaran—with the help of their daughter Katie, an occasional adviser who runs her own clothing line. "Building on a brand my mom and dad started forty-two years ago, I didn't want collections," Ciaran says. "I wanted to create objects with their own identity." He and his U.S.-based team are reimagining pieces from archival lines in new styles. Katie, in London, is drawing on her experience as a fashion designer to create work like the Orca rug, which features a bold print than just furnishings. In Georgia, where Ciaran went to school, the company is creating a space where staff can meet with clients. Ciaran says, "It's where we'll bring our ideas together." —GG

▲ Orca Rug



PHOTOGRAPH BY MOHAMED SADEK

ALL DESIGN SHOULD...

Evoke a kind of emotional connection
Richard Yasmine

Be open source
Martin Duchêne and Charlotte Gigan, Studio Biskit

Be honest
Cesay Johnson

Last
Ciaran McGuigan, Orior

MY DREAM HOUSE HAS...

A Chieftain chair by Finn Juhl, 005 coffee table by Soft Baroque for Vaarnii, and an original painting by Chris Ofili. An iteration of the Soap table by Sabine Marcelis as my office desk, and a side table by Simone Brewster.
Mac Collins

A tree
Jonathan Omar and Lionel Dinis Salazar, Doppel Studio

Windows everywhere and Pierre Paulin's Osaka couch
Paola Sabourin and Zoé Costes, Sabourin Costes

A spacious woodshop with air-conditioning, dust collection, and spray booth
Joyce Lin

AFTER THE PANDEMIC, I'D LIKE DESIGN TO BE DIFFERENT...

Less mass-produced, more bespoke, more appreciated
Tiffany Loy

More realistic. More open. More approachable. More conscious.
Peter B. Staples, Blue Green Works

I think it would be helpful for the world if design were more sustainable physically and economically.
Esti Hutchinson