

surface



HOW IT'S MADE

The Sole Purpose of CHRISTIAN LOUBOUTIN and the Secrets Behind Fall's Most Inspiring Objects

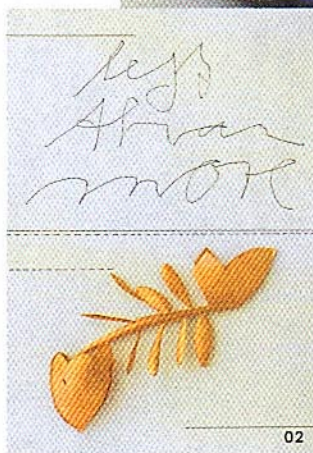
SEPT/OCT 2012
DISPLAY UNTIL
OCTOBER 31
US \$9.95



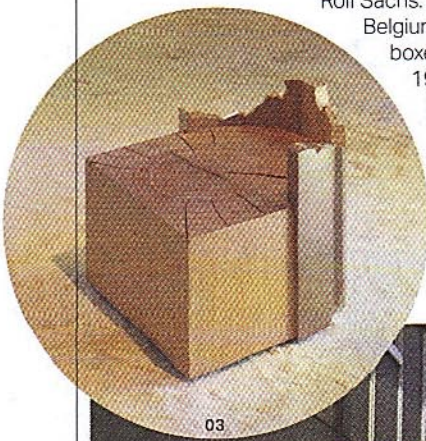
At Design Miami in Basel, history, nature, and craft collided.

(1) Paris-based Granville Gallery exhibited process-laden pieces. One of them (shown here) used chopped wood from a tree branch to blow organic forms of glass, part of a long-running collaboration between Matali Crasset and Dutch glassblower Vincent Breed. (2) Florence's Antonella Villanova gallery hosted a solo show of mixed-media works by jewelry designer Manfred Bischoff, including "Less Than More" (2005), made from gold, coral, and diamond. (3) Following her recent retrospective at the Hôtel de Duras, New York's Demisch Danant exhibited Maria Pergay's new and old works, such as this new seat using stainless steel—the material that made her a legend. (4/5) Milan's Dilmos gallery showed Mazzolin di Fiori, Italian designer Andrea Salveti's domes made of aluminum flowers, as well as Nuvole Domestiche, a collection of furniture prototypes made from oxidized-aluminum springs. (6) Eyal Burstein of studio Beta Tank was tapped by returning exhibitor Swarovski Crystal Palace. Instead of simply incorporating the material into his designs, he created seats whose shapes were derived by the brand's Chaton-cut crystals. (7) Playing off the U.K.'s Olympic fever, London gallerist Libby Sellers exhibited a series of chess sets by designers, including this one by Rolf Sachs. (8) Playing with themes of technology and light, Belgium's Victor Hunt gallery exhibited these LED light boxes by Swedish-German duo Humans Since 1982. (9) This armchair in birch veneer, part of the collection of anthroposophic furniture from prewar Austrian thinker Rudolf Steiner, was shown by Paris gallery Franck Laigneau. (10) Fendi continued to explore handmade techniques through young talents supplied with the brand's discarded materials. This year's exercise, Craftica, produced luxe results by duo Formafantasma, including this leather wall divider.—**Dan Rubinstein**

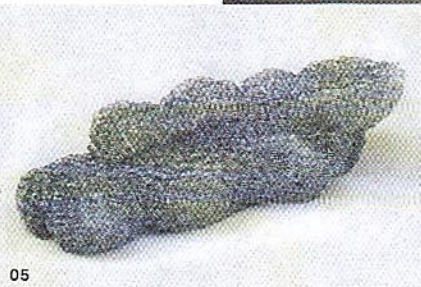
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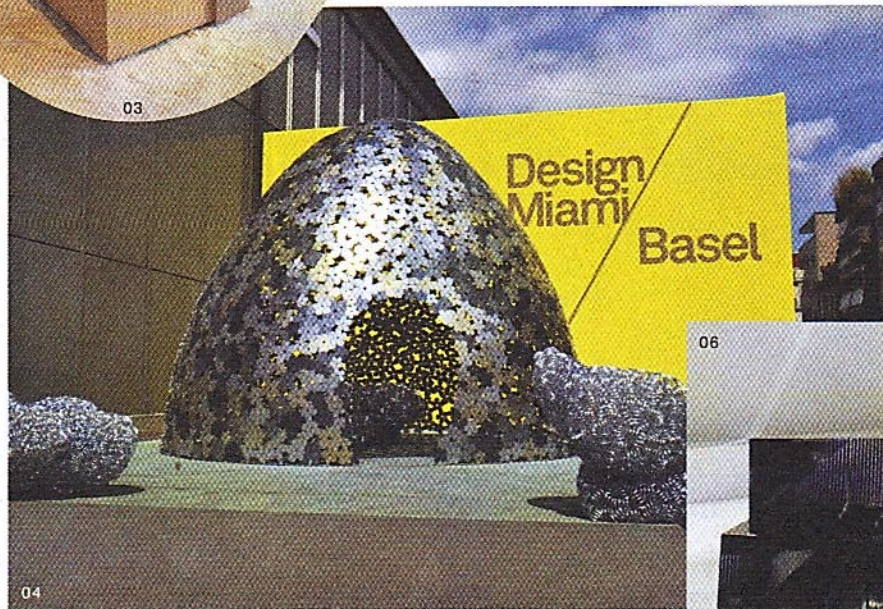
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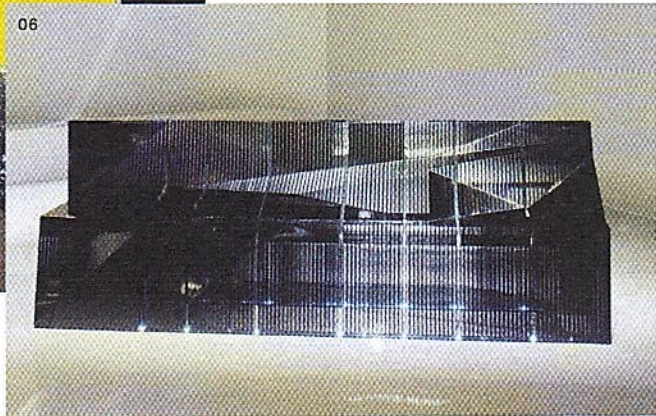
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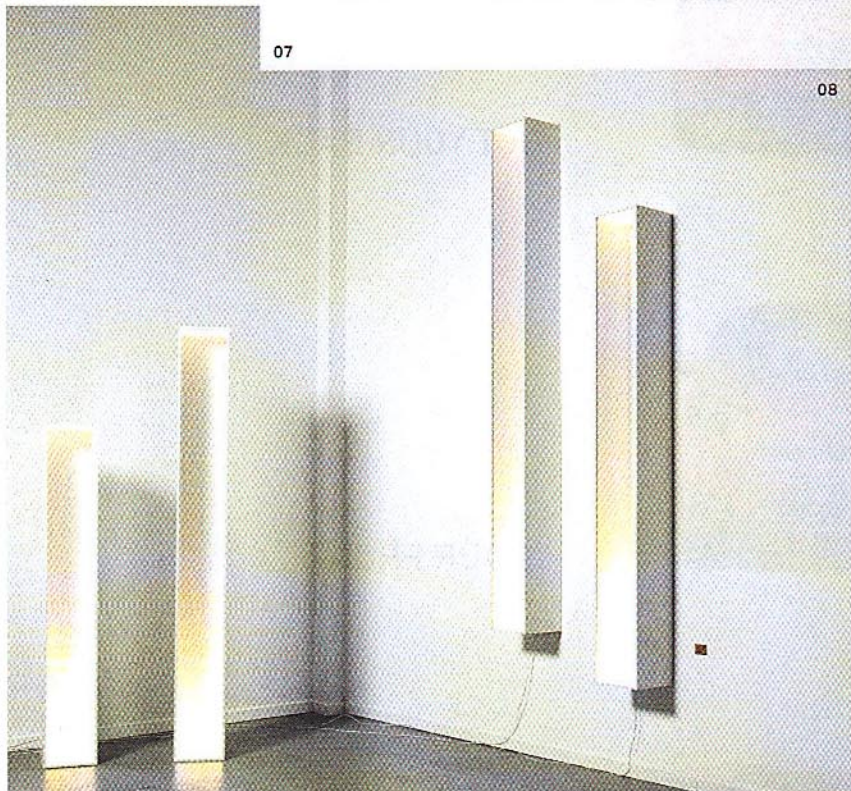
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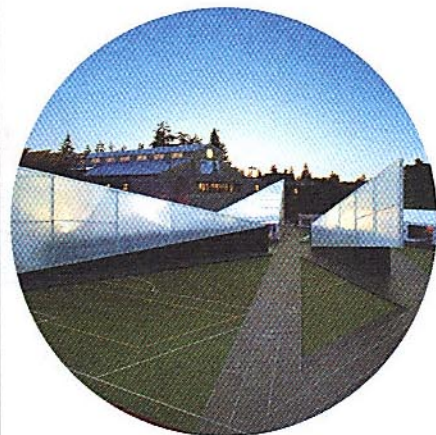
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Citius, Altius, Fortius: Nike uses dynamic environs to give American athletes a boost in morale.

Nike returned to its roots this summer with Camp Victory, a 10-day kinetic playground for U.S. Olympic Trials athletes and visitors, next to Hayward Field at the University of Oregon—the site of the track-and-field trials for the 1972 games. Portland-based firm Skylab Architecture transformed the venerable grounds into an interactive space housed in three tensile pavilions that “aimed to create powerful perspectives that heighten the perception of speed,” says firm director Jeff Kovel. Inside, professional and amateur sportsmen alike could compete against each other thanks to an innovative series of visual tools devised by the digital agency Hush that, according to cofounder David Schwarz, simplified the “display of unattainable, adored, Olympic-level athleticism.”—Julie Baumgardner



PHOTOS: CAMP VICTORY, COURTESY SKYLAB ARCHITECTURE; 07, COURTESY ROLF SACHS; 10, LUISA ZANZANI

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