

ARCHITECTURAL DIGEST

THE INTERNATIONAL DESIGN AUTHORITY

SEPTEMBER 2011

Exclusive:
WILL+JADA
PINKETT SMITH

At Home with
Hollywood's Power Family



John Pawson's
Los Angeles
Masterpiece

A Lutyens
Manor
Reborn

Plus
THE AD
INNOVATORS
Design's New Guard

AD Innovators



ARCHITECTURE

BJARKE
INGELS



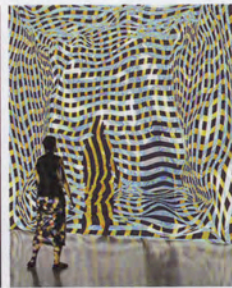
INTERIOR DESIGN

ROMAN AND
WILLIAMS



LIGHTING DESIGN

PAUL
COCKSEGE



DIGITAL ART

JENNIFER
STEINKAMP



PRODUCT DESIGN

RICH
BRILLIANT
WILLING



TEXTILE DESIGN

SUZANNE
TICK

Groundbreaking ideas from the world of design

BY ERIC KONIGSBERG

This magazine has been surveying the field of design for more than 90 years; recently we decided to take a fresh look at its leading edge. What does innovation mean in 2011? Who are the talents doing the most inventive new work? We cast our net wide, sizing up interior designers and architects, of course, but also considering forward-thinking, provocative names in other disciplines. Impressed and inspired, we drew up a list of men and women who are already well-known to their peers, yet whose masterpieces, we feel certain, are still ahead of them.

So, what do our Innovators tell us? That *play* is in. See, for example, Jennifer Steinkamp's digital-art versions of trompe l'oeil. Or Paul Cocksedg's vaselike lamp, which switches on with the insertion of a flower. Or Bjarke Ingels's prize-winning design for a waste-to-energy plant on the outskirts of Copenhagen that will double as a giant artificial ski slope.

Highlighting process is important to these creators, too. The furniture and lighting from the collective Rich Brilliant Willing has both polished and knocked-together qualities. The interiors by in-demand firm Roman and Williams

teem with intentional flaws and imperfections. And Suzanne Tick's new textiles are conspicuously handmade; you can see the hours of labor it took to produce them.

There are still more points of contact. Most names on our list benefited from early mentoring; many keep issues of sustainability in mind; all are looking hard at the future in their work. And what *about* that future? Will it belong to the letter-shaped buildings of Ingels? Steinkamp's transporting digital creations? Rich Brilliant Willing's objects of Tinkertoy luxury? As always, we'll be watching.

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Clockwise from top: Lengths of wire in *Counterbalance*. Tape and shredded paper form *Paper Fringe*. Tick in her studio.



Tick has done just that with a series entitled “Salvage,” exhibited in part at the Design Miami Basel fair in Switzerland this summer. These strikingly mysterious wall sculptures incorporate thousands of clipped and untwisted hangers as well as other bits of dry-cleaning detritus: cardboard tubing, plastic sheathing, tape, and shredded paper. The central work, *Refuse DC*, commissioned for the Bill and Melinda Gates Foundation headquarters in Seattle, measures a dramatic eight by 13 feet. “I made it by using just the long, horizontal wire that pants fold over, because it’s the thinnest,” Tick says, demonstrating how light plays across the piece’s surface, creating a moiré effect. “I was just fascinated by the idea of how many of these we go through.” More than 5,000 detached hooks are woven together to compose *Hooked Up*; and in *Counterbalance*,

sections of shoulder wire form what appear to be delicate lengths of tinsel. To see throw-away objects worked so painstakingly by hand is to rethink the way we value the everyday, and to have our easy categories of high and low upended.

“Her sculptures illustrate that there is meaning in the making of things,” says David Revere McFadden, the chief curator at the Museum of Arts and Design in New York (its permanent collection includes a 2002 piece Tick made of fiber-optic yarn). “That if you commit yourself to a process that is laborious, which weaving is, there is something emotional that comes through.” Tick expresses a similar idea, but in her characteristically modest way: “The loom has a transformative power on materials,” she says. “And of course it helps to see how something looks on a wall.” □

TEXTILE DESIGN

SUZANNE TICK

A fabric expert makes waves with sculptures woven from some of the most humble materials imaginable

As KnollTextiles’ creative director from 1997 to 2005, Suzanne Tick developed postconsumer-fiber fabrics so smart, so durable, and often so luxurious they tended to make people forget the materials’ rather unexalted origins.

But it’s one thing to design with recycled polyester and plastics, and quite another to take the most mundane items imaginable—discarded wire hangers—and transform them into captivating examples of woven art.