

# surface



## LEGENDS *at Work*

*Yamamoto takes Holon – Flos turns 50  
Giugiaro drives on – Viñoly builds big  
Herman Miller rediscovers its DNA*

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LEGENDS AT WORK

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*Cartier*



## The Memory Makers

**STUDIO FORMAFANTASMA  
MANIPULATES FAMILIARITY  
TO REWRITE THE PAST.**

PORTRAIT **LUKAS GOBEL**

When Simone Farresin and Andrea Trimarchi met while starting their studies in Florence, they had a feeling they'd be good design partners. So good, in fact, they decided to apply to

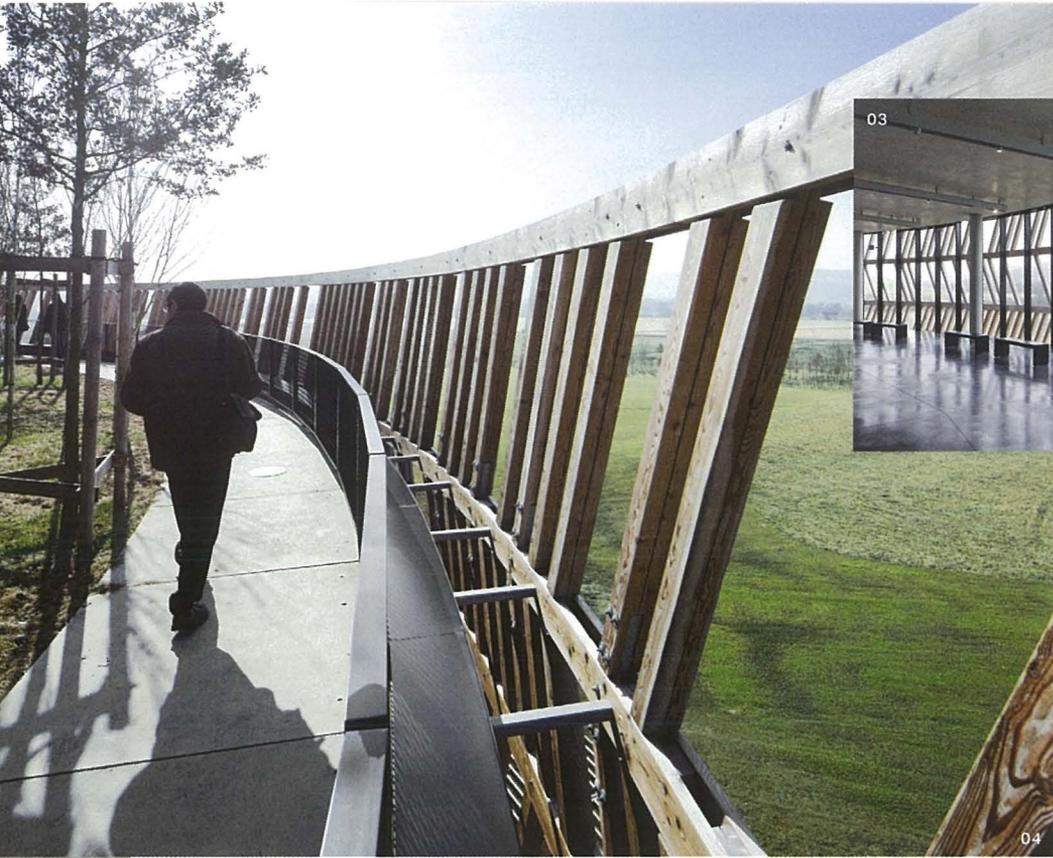
the Design Academy Eindhoven as a team in 2007. "We both had an interest in design, but only design that was happening in Holland," including the work of Droog, says Farresin, 31. "Even though Italy is well known for its design heritage, and we still relate a lot to certain Italian designers from the '60s, '70s, and '80s, it had become much more commercial and traditional." And beyond questions of nationality, "we thought we could probably make one good designer out of two people," says Trimarchi, 29.

The studio's most high-profile collection so far is *Botanica*, an exploration of bioplastics involving a range of organically shaped vessels that look like they were assembled by a forgotten jungle tribe out of leaves and tree bark. Rather than getting bogged down in a discussion of sustainability, the designers imagined the vessels "as if they were created at a moment in time that doesn't exist, and as if the oil era in which we're living never happened," Farresin says. "It was

about how these bioplastics would be used if oil was never involved in the production of plastics."

For the Italian rug company Nodus, Farresin and Trimarchi chose needlepoint—traditionally used to produce rococo motifs and tiny symmetrical roses—as their construction technique of choice, specifically because other contemporary designers had been avoiding it. The pair pushed the craft to new ends by focusing on supersized orrithology and constructed circular rugs with seams that are held together by wooden buttons—a knowing nod to needlepoint's place in fashion. "Thinking about only form and function is a reductive way of looking at objects," Trimarchi says. "Our conceptual approach is a way to find different reasons to produce, or even to discuss, the way we as a society relate to products."

The studio's most cerebral work will open in June, during Design Basel, when Farresin and Trimarchi will introduce it as a



**01** Tschumi, in collaboration with French landscape designer Michel Desvigne, sought to make the interpretive center appear “gentle in the landscape,” he says.

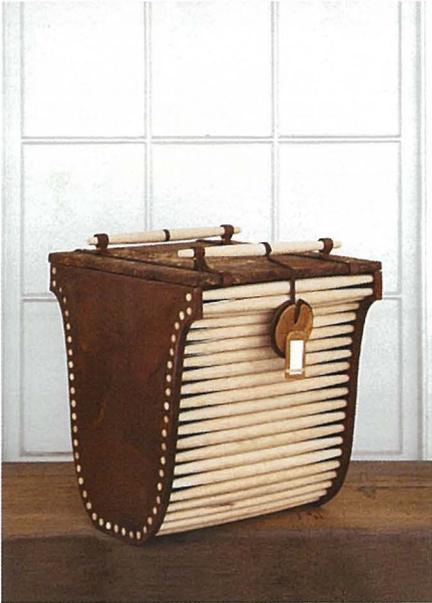
**02** Similar to his firm’s concert halls in Limoges and Rouen, France, here Tschumi implemented a “double-envelope” facade—in this case, for visual, not acoustic, reasons.



**03** To help maintain exterior views, and to keep the scheme clean, Tschumi added unobtrusive ceiling gutters for lighting, fire alarms, security cameras, and other electronics.

**04** Roughly 700 birch and oak trees were planted in three and a half feet of soil on the roof, creating a park-like public terrace that “softens the transition with the sky,” Tschumi says.

**05** Circling the building’s curvy concrete lobby are what Tschumi refers to as stair ramps. “They’re steeper than a regular ramp and smoother than a stair,” he says.



special project for the Vitra Design Museum. Partnering with a charcoal maker from Switzerland, they will explore the material's conflicting uses—it's both a dirty fuel and a purifier for water and air—through a presentation of charcoal made on-site, dystopian drawings, water pitchers, and charcoal-laced bread that the pair claims aids digestion. Also at the fair, they'll present for Fendi an homage to leather—not just cow leather, but skins from other sources, including fish and cork trees. None of it will be concerned with technical performance or efficient manufacturing. "We're interested in the historical and emotional abilities that materials have," Farresin says, "and how they can evoke memories."—TIM MCKEOUGH

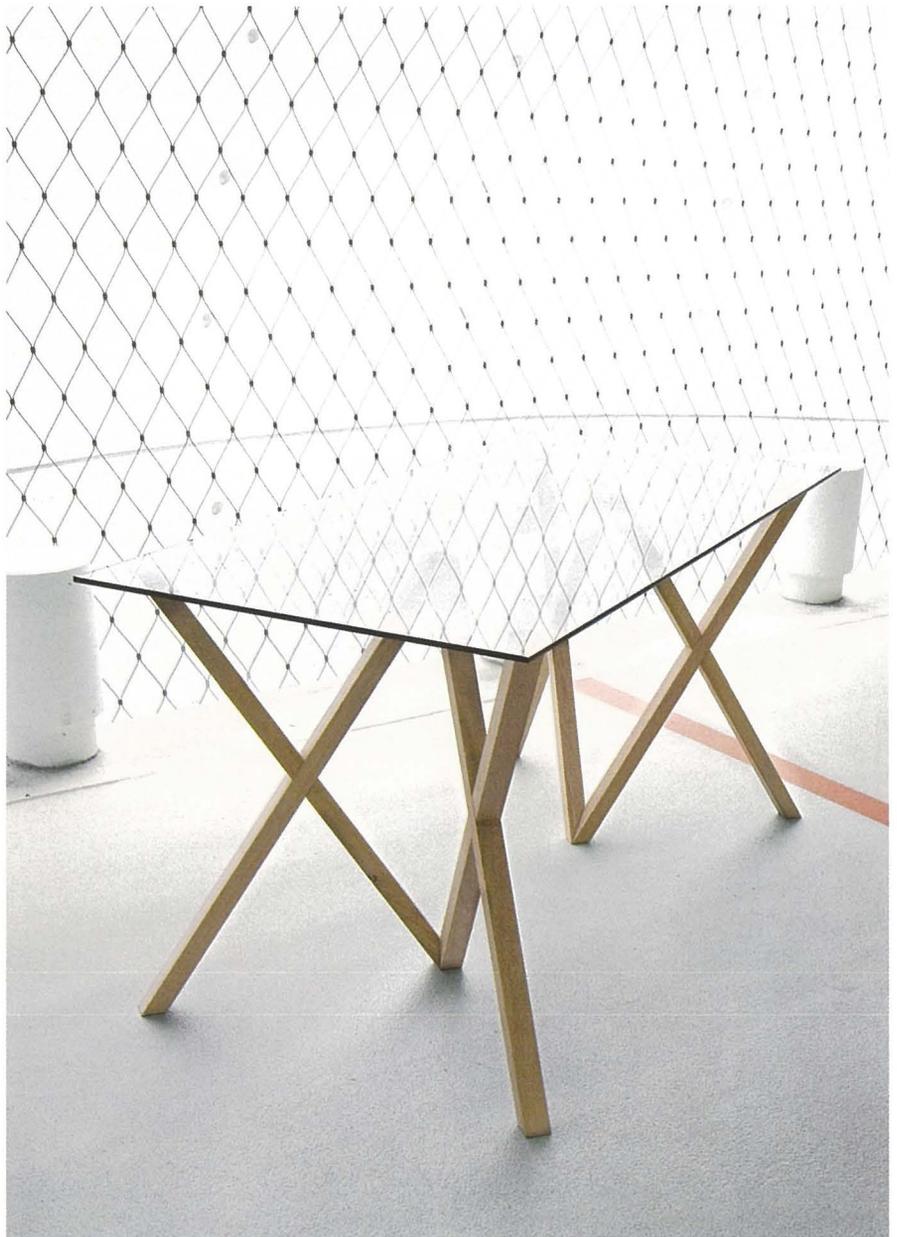
(OPPOSITE) Simone Farresin and Andrea Trimarchi. (CLOCKWISE FROM TOP LEFT) Domestica low chair (2011). Autarchy installation (2010), made of flour, agricultural waste, and limestone. Migration rug (2011) for Nodus. Colony textile (2011). Botanica (2011).



*STEPHANIE JASNY elevates common objects with levity.*

The creations of industrial designer Stephanie Jasny have all the hallmarks of rigorous German industrial design. They're smart, sober, efficient, and stripped of superfluous details. But what sets her growing portfolio apart is its touch of levity. "I chose to become a designer because I'm fascinated by the possibility of turning imaginative ideas into reality," says Jasny, 29, who originally planned to study architecture before finding her true calling. She graduated from the product-design program at the Berlin University of the Arts in 2008, and now teaches at the school.

The results of her efforts have more in common with the slightly offbeat creations of Konstantin Grcic—a designer she cites as an influence—than the austere functionality of Dieter Rams. Take Cordula, a floor lamp that was part of Jasny's graduation project; inspired by an industrial cable drum, she made the center a circular spotlight. The design was quickly picked up by Ligne Roset for its 2010 collection and acquired by the International Design Museum Munich in 2011. Her Mika table for German manufacturer The Hansen Family is similarly intelligent: the base is shipped as a flat bundle of sticks, but assembles into sculptural double-X-shaped trestles with powerful magnets. Jasny's home country has already taken note. Earlier this year, the German Design Council awarded her its 2012 title for best newcomer: The \$20,000 prize is intended to help the homegrown talent exhibit abroad and become the next great German export. She's well on her way. —T.M.



(CLOCKWISE FROM TOP LEFT) Cordula portable floor lamp (2010) for Ligne Roset. Maple Mika table (2011) for The Hansen Family. Ash Frame chairs (2012).