Swiss Institute /
Contemporary Art

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Swiss Institute Annual Architecture and Design Series: 2nd Edition

PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home

Curated by Felix Burrichter, Exhibition Design by Shawn Maximo

September 24–November 8, 2015

Extended Checklist

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Swiss Institute is delighted to present the 2nd Edition of its Annual Architecture and Design Series entitled *PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home*. Curated by Felix Burrichter, the editor and creative director of award-winning architecture and design magazine PIN-UP, the exhibition channels the visionary irreverence of Le Corbusier for a 21st century take on domesticity.

When Swiss-born architect Le Corbusier participated in the 1925 Paris Exposition des Arts Décoratifs, his contribution - the original *Pavillon de l'Esprit Nouveau* - caused an uproar among the fair's organizers. In a commercial trade show intended to facilitate the promotion of the Art Déco style, his aesthetic was dismissed as antithetical. In retrospect, however, Le Corbusier's *Pavillon de L'Esprit Nouveau* acted as a manifesto that introduced revolutionary design concepts, such as building standardization, mass-production as it applies to furnishings and interiors, and the mechanization of the home. These ideas would resonate for decades to come, largely influencing post-war housing schemes and décor throughout the rest of the 20th century.

In homage to the original *Pavillon de l'Esprit Nouveau*, Burrichter's exhibition acts as a conceptual show home for the 21st century. Ninety years after the original debuted in Paris, this contemporary *PAVILLON DE L'ESPRIT NOUVEAU* explores new modes of domesticity, as well as innovation in furniture design, where craft co-exists with computational expertise. The exhibition features over 30 international designers and artists, most of whom are participating with specially commissioned works. All featured pieces bear key elements in either fabrication or material that highlight industrial progress made in the last 15 years such as laser-cutting, 3D-printing, advanced LED-technology, non-woven textiles, and ultra-light carbon-fiber.

In addition to serving as a platform for new design, *PAVILLON DE L'ESPRIT NOUVEAU* is also an interactive, architectural experience. Divided into softly delineated zones, each increasing in levels of privacy, the exhibition design by architect and artist Shawn Maximo makes use of digital rendering technology and Chroma key compositing. The 21st century show home incorporates scenarios of different domestic environments, exploring the blurred lines in a culture of digital escapism and surveillance.

In the characteristically confident words of Le Corbusier, the *Pavillon's* 2015 iteration at Swiss Institute aims to capture "a turning point in the design of modern interiors and a milestone in the evolution of architecture."

The exhibition will include works by:
Lindsey Adelman, Nanu Al-Hamad, Aranda\Lasch, Alessandro Bava, Josh Bitelli, Camille Blin, Laureline Galliot, Konstantin Grcic, Paul Kopkau, Kram/Weisshaar, Joris Laarman, Max Lamb, Le Corbusier, Piero Lissoni, Philippe Malouin, Shawn Maximo, Jasper Morrison, Jonathan Muecke, Marlie Mul, Ifeanyi Oganwu, Leon Ransmeier, Sean Raspet, Jessi Reaves, Guto Requena, RO/LU, Rossi Bianchi, Julika Rudelius, Soft Baroque, Robert Stadler, Ian Stell, Katie Stout, Elisa Strozyk, Studio Drift, Patricia Urquiola, Christian Wassmann, Bethan Laura Wood.

On the occasion of the exhibition, Swiss Institute is delighted to release a special edition flavor of nutritional solution Soylent by artist Sean Raspet. In collaboration with the Pantone Color Institute, Raspet identified PANTONE® 14-1120 Apricot Illusion as Soylent's chromatic match. A limited edition of 100, signed by the artist, goes to benefit Swiss Institute's exhibitions and programs.

About the curator

Felix Burrichter is a German-born, New York-based writer and creative director. He studied architecture at the Ecole Spéciale d'Architecture (Paris) and Columbia University (New York) before founding PIN-UP magazine in 2006 of which he is editor and creative director. PIN-UP is a biannual architecture and design magazine ("Magazine for Architectural Entertainment") that regularly features interviews with renowned architects (SANAA, Richard Meier, Shigeru Ban, Zaha Hadid, Peter Marino, Ricardo Bofill, Odile Decq, David Adjaye, Santiago Calatrava, Rem Koolhaas) as well as critical essays and contemporary architecture and design photography. Heralded as a "cult design zine" by the *New York Times* and for "framing the built environment in decidedly sexy terms" (*Architectural Digest*), in 2011 PIN-UP was awarded the Gold Medal for Editorial Design by the Art Director's Club America. In addition to consulting on art and design books, Burrichter is a regular contributor to *T The New York Times Style Magazine*, *W Magazine*, and *Fantastic Man*.

Swiss Institute, Felix Burrichter, and Shawn Maximo would like to thank the following for special support: Carson Chan, Riccardo Giraudi, Erin Grant, Helen Koh, Laurie Pressman, Filip Setmanuk, and Various Projects.

Swiss Institute thanks the lenders to the exhibition: Aznom, Monza; Carpenter's Workshop Gallery, London and Paris; Croy Nielsen, Berlin; Designtex, New York; Dzek Limited, London; Emeco, Hanover; Established & Sons, London; Expand Design LTD, London; Febrik, Tilburg; Flos, New York; Galerie Armel Soyer, Paris; Living Divani, Como; Nilufar Gallery, Milan; USM, New York; Vitra, Birsfelden; Volume Gallery, Chicago.

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THE 2015 ARCHITECTURE AND DESIGN EXHIBITION IS SUPPORTED BY THE GRAHAM FOUNDATION FOR ADVANCED STUDIES IN THE FINE ARTS, PRESENCE SWITZERLAND, AUSTRIAN CULTURAL FORUM NEW YORK, KARA MANN AND CULTURAL PARTNER FONDATION LE CORBUSIER, PARIS. IN-KIND SUPPORT PROVIDED BY: AZNOM; CARPENTER'S WORKSHOP; DESIGNTEX; FLOS; GCX; LIVING DIVANI; MAHARAM; PANTONE; PERRIER; RESOLUME; ROSCO LABORATORIES; SOYLENT; USM; VITRA, USA.

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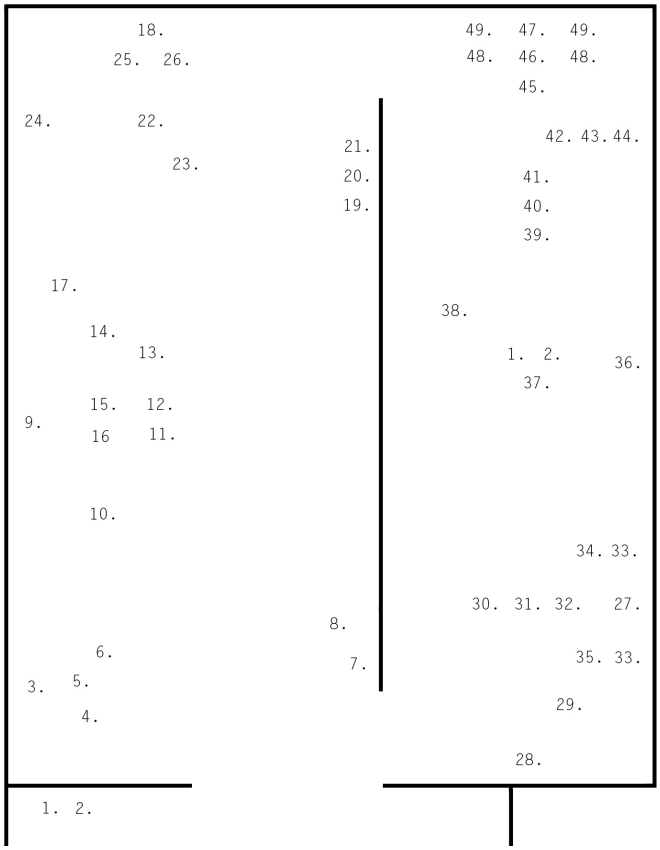

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Serenity Gateway

3. Shawn Maximo with Filip Setmanuk
Serenity Gateway animation, 2015
Looping HD video
Courtesy of the artists

4. Piero Lissoni / Paul Kopkau
Carbon Frog Chair, 1995/2015
Carbon fiber, polyester cord
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Puddle (Small Twig), 2013
Sand, resin
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Milled aluminum, LED light, printed glass
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Plyboo, polyurethane foam, studio dust, adhesive, OBS, plywood, cedar, linen, lycra, polar fleece, glass, ink, hardware
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Mimic and Flip fabrics
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Carbon and aramid fibers, epoxy resin
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Polystyrene foam, stretch velvet
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Marmoreal Coffee Table, 2015
Marmoreal black engineered marble
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Red, Yellow and Blue Dodecahedron, extra large size chandelier and optical instrument, 2015
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Black and white maple
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Aluminium, photoengraved polymethylmethacrylate
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Moon Rock Dining Table, 2015
Polished MDF, laser-cut hand-placed laminate marquetry, four-leaf CNC cut extension ring in MDF, black laminate, powder-coated steel legs
Courtesy of the artist

23. Jasper Morrison
Alfie Chair, 2015
Reclaimed post-industrial waste, polypropylene, wood fiber, ash wood
Courtesy of Emeco

24. Katie Stout
Lip Placemats, 2015
Rope and terry cloth treated with Nanotex
Courtesy of the artist

25. Soft Baroque
Desktop Furniture, 2015
Powder-coated aluminum, light absorbent material
Courtesy of the artist

26. Laureline Galliot
LUCKY TOAD n.1, 2012
3D printed mold, colored powder
Courtesy of the artist

Synergy Station

27. Shawn Maximo with Filip Setmanuk
Synergy Station animation, 2015
Looping HD video
Courtesy of the artists

28. Josh Bitelli
Once Is Never, 2015
Silvered glass, chromed steel fixings, powder-coated architectural iron, anodized aluminum, stainless steel medical external fixation device, acrylic-sprayed plaster resin
Courtesy of the artist

29. Nicoletta Rossi and Guido Bianchi
Ipnos Lamp, 2014
Anondized aluminum, LED light
Courtesy of FLOS USA

30. Alessandro Bava
LES Chair, 2015
CNC Milled Stained Plywood and stainless steel rod
Courtesy of Grand Century and the artist

31. Kram/Weisshaar
MULTITHREAD Desk, 2012
Steel tube, SLM 3D printed aluminum joints, acrylic lacquer, aluminum top
Courtesy of Nilufar Gallery

32. Konstantin Grcic
Allstar Office Chair, 2015
Polyamide, steel
Courtesy of Vitra

33. Shawn Maximo
Sarco shelving units, 2014
Sapele wood, plastic marble laminate, steel shelving standards, dichroic glass
Courtesy of the artist

34. Laureline Galliot
MASK, 2012
3D printed mold, various colored powder
Courtesy of the artist

35. Josh Bitelli
Outsized Nutrition, 2015
Porcelain cast in soft white loaf
Courtesy of the artist

Holistic Support Zone

36. Shawn Maximo with Filip Setmanuk
Holistic Support Zone animation, 2015
Looping HD video
Courtesy of the artists

37. Ifeanyi Oganwu
BULGY Inverted, 2014
Stainless Steel
Courtesy of Expand Design Ltd. and Galerie Armel Soyer

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38. Nanu Al-Hamad
Med-Bar, 2015
Medical-grade steel and plastic, bar accessories, alcohol
Courtesy of the designer

Temple of Dreams

39. Shawn Maximo with Filip Setmanuk
Temple of Dreams animation, 2015
Looping HD video
Courtesy of the artists

40. Felix Burrichter and Shawn Maximo for USM
TV Stand, 2015
Chrome, brass, dichroic glass
Courtesy of USM

41. Elisa Strozyk
Reflecting Blue, 2014
Stained birch plywood, cotton
Courtesy of the artist

42. Guto Requena
Nóize Chair, 2013
3D printed using ABS
Courtesy of Private Collection

43. Robert Stadler
Cut_paste#1, 2013
Marble and aluminum
Courtesy of Carpenters Workshop Gallery

44. Gustavo Torres [Kidmograph]
NDLSS_MND, 2014
GIF
Courtesy of the artist

45. RO/LU
Four Poster Bed, 2015
Welded steel mesh, chromaflair iridescent paint, mirror
Courtesy of the artists

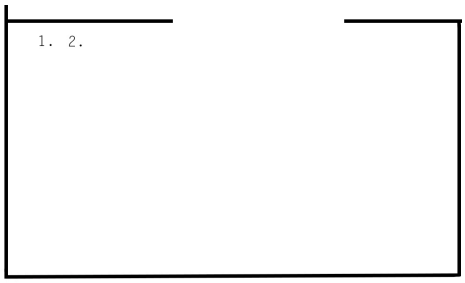
46. Konstantin Grcic
Emboss Fabric, 2015
Polyurethane
Courtesy of Maharam

47. Designtex
Throw Pillows, 2015
Mimic fabric
Courtesy of Designtex

48. Ian Stell
Sidewinder Tables, 2015
Dyed maple, white oak, brass and nylon pivots
Courtesy of the artist

49. Lindsay Adelman
Marina Sconces, 2015
3D printed polyamide, electroplated copper, plated oxidized brass, hand-blown glass, LED lights
Courtesy of the artist

Extended Checklist



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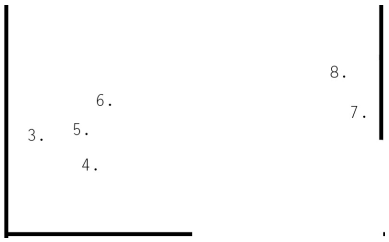
While artificial flavor technology stands as one of the 20th century's major applications of analytical chemistry in the mass-scale economy, its implementation was premised upon a mimetic paradigm of referencing and recreating the flavors of pre-existing food products or organisms (i.e., reproducing the flavor of a strawberry or of chicken by combining specific proportions of flavor molecules). This work implements a new paradigm of non-mimetic flavor and fragrance technology where the component molecules of a flavor, in conjunction with the target human olfactory receptors that those molecules activate, form both its functional units and its conceptual and experiential reference points. It is a liquid conception of flavor where the medium is broken down to its underlying basis and the component molecules of a formulation can behave as independent variables - opening up the field of possible combinations of flavor and fragrances far beyond those that have existed in nature or the industry previously.

These formulations often take the form of multiple structurally related molecules that comprise a set of variations in molecular morphology (and which typically act upon human olfactory receptors in an analogous, though individually distinct manner). Raspet has summed up this paradigmatic inversion of flavor technology by saying: "It would be more accurate to say that bananas smell primarily of isoamyl acetate (3-methylbut-1-yl ethanoate) than that isoamyl acetate smells like bananas." Though ultimately Raspet hopes that it would be possible to smell isoamyl acetate without any reference to a banana at all, but rather with reference to its own structural morphology and chemical specificity.

The flavors he has produced for this exhibition use Soylent™ as their vehicle (Raspet is also the flavor engineer at Rosa Labs, which produces Soylent). Soylent has performed an analogous operation on the functional, nutritional components of food and has developed a product that breaks food down into its essential nutrients and recombines these together as a "food replacement". Rather than deriving an individuals required nutrients from a series of complete single organisms, Soylent consists of a more efficient, scalable and environmentally sustainable composite product (when compared to the agricultural, water, and energy resources required to cultivate most agricultural products).

Serenity Gateway



3. Shawn Maximo with Filip Setmanuk
Serenity Gateway animation, 2015
Looping HD video
Courtesy of the artists

4. Piero Lissoni / Paul Kopkau
Carbon Frog Chair, 1995/2015
Carbon fiber, polyester cord
Courtesy of Living Divani

Originally developed in 1995 with a conventional steel frame, this version of Piero Lissoni's *Frog* chair was made with an ultralight frame made with carbon fiber more commonly used in the field of aeronautics, automotive, marine, and product design. The seat structure has been shaped completely by hand with the use of multi-axial and unidirectional fabrics, overlapping orthogonally, to ensure structural stability. For *PAVILLON DE L'ESPRIT NOUVEAU* the *Carbon Frog* has been customized into a rocking chair by New York-based artist Paul Kopkau.

5. Marlie Mul
Puddle (Small Twig), 2013
Sand, resin
Courtesy of Private Collection

6. Studio Drift
Fragile Future 3.13, 2013
Dandelion seed, phosphorus bronze, LEDs, Perspex
Courtesy of Studio Drift and Carpenters Workshop Gallery, London, Paris, New York

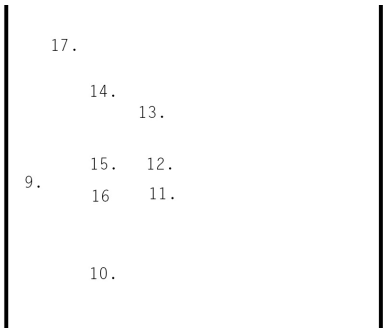
Studio Drift fuses nature and technology into a multidisciplinary light sculpture. *Fragile Future 3.13* consists of three-dimensional bronze electrical circuits connected to light emitting dandelions. The sculpture contains real dandelion seeds, that were picked by hand and seed-by-seed connected to a LED light. The project can be seen as a critical yet utopian vision on the future of our planet, where two seemingly opposite evolutions have made a pact to survive.

7. Camille Blin
Gradient Lamp, 2009
Milled aluminum, LED light, printed glass
Courtesy of the artist

"For as long as I can remember, I had the idea to make a 'visible' dimmer. It is, for me, a really important function in a lamp but also something quite poetic in its relationship with the user. It was a long process to come to this shape, but this circular filter in front of the light source seemed in the end quite convincing. After that everything was quite rational in the development process. In the end, it is made out of an aluminum profile for the body, which is milled in the middle to let the light go through. In front of it is a round glass disk screen printed with a gradient from black to transparent, which acts as the dimmer. You can rotate this disc in order to modify the intensity." — **Camille Blin**

8. Marlie Mul
Puddle (Faint Green), 2014
Resin, sand
Courtesy of Croy Nielsen Gallery, Berlin

Soft Surrender Lounge



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Soft Surrender Lounge animation, 2015
Looping HD video
Courtesy of the artists

10. Aranda\Lasch
Railing Lounge Chair, 2015
Polished stainless steel, fabric and foam upholstery
Courtesy of the artists

17. Aranda\Lasch
Railing Stool, 2015
Polished stainless steel, fabric & foam upholstery
Courtesy of the artists

“The *Railing Lounge Chair* and stool are the initial prototypes for an upcoming collection of furniture. Each piece is a single loop made up of many circles. Each one is created from the same set of off-the-shelf steel arcs connected together to form a continuous loop. The *Railing* system continues our research into modularity through a novel language of modular curves.” — Aranda\Lasch

11. Jessi Reaves
I just live here, 2015
Plyboo, polyurethane foam, studio dust, adhesive, OBS, plywood, cedar, linen, lycra, polar fleece, glass, ink, hardware
Courtesy of Bridget Donahue and the artist

“Starting in the early 20th century, composite woods transformed the building and manufacturing of furniture. Lumber shortages drove the development of engineered wood; the first sheets of particleboard were forged from little more than floor sweepings, wood chips and glue. By exposing the frame of this sofa, it reveals how furniture is constructed with foam and a range of composite woods - including, in this case, bamboo plywood (plyboo), OBS, plywood and a homemade particle board.” - Jessi Reaves

12. Throw Pillows, 2015
Mimic and Flip fabrics
Courtesy of Designtex

Light interference pigments are used in concert with conventional dyestuffs to create these two fabrics that explore the interaction of light and color. *Mimic*, designed by Hélène Dashorst, is a coated upholstery designed for high traffic application, which is chemically optimized to be free of phthalates. *Flip*, designed by Designtex Studio, is the first of its kind: a woven polyurethane textile that offers an unusual haptic experience with high performance. The interference pigments used to color the yarn are made of tiny flakes that act as a refracting prism, changing the color as the viewer moves around the object.

13. Jonathan Muecke
CS (COILED STOOL), 2013
Carbon and aramid fibers, epoxy resin
Courtesy of Volume Gallery, Chicago

“The *CS (COILED STOOL)* is made from a single carbon/aramid fiber tube coiled into a mold and fixed under pressure. It is an outcome of an ongoing research on the potentials of composite tube structures - progressing in idea what began with THONET in bent wood, followed shortly after by LE CORBUSIER and others in bent steel. The CS is a radical departure from these precedents because carbon fiber allows for the generation of structure and surface without the need of joints or a change in material.” - Jonathan Muecke

14. Phillipe Malouin
Mollo, 2014
Polystyrene foam, stretch velvet
Courtesy of Established & Sons and Febrik

The *Mollo* chair is made using only polystyrene foam and a novelty fabric called *Gentle* stretch velvet, made from a blend of wool (75%) and synthetic (25%).Unlike conventional velvet, the stretch element in the fabric allows a smooth upholstery, producing no creases or wrinkles in the fabric.

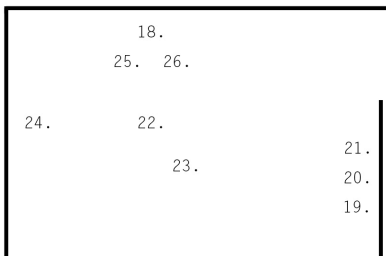
15. Max Lamb
Marmoreal Coffee Table, 2015
Marmoreal black engineered marble
Courtesy of Dzek Limited

Max Lamb's *Marmoreal* series is a large aggregate, pre-cast terrazzo made by combining dimension-quarrying waste materials with a polyester resin which are then cast into 10-metric-ton blocks, milled or cut into slabs. Commissioned for *PAVILLON DE L'ESPRIT NOUVEAU,* this monumental *Marmoreal* coffee table was designed by Lamb in a waste-conscious manner, working with dimensions that fit neatly within the slab to create minimal environmental impact.

16. Christian Wassmann
Red, Yellow and Blue Dodecahedron, extra large size chandelier and optical instrument, 2015
Polyurethane resin
Courtesy of R&Company and the artist

"The *Dodecahedron* lamp consists of five multi-functional objects based on the shapes of platonic solids. By looking through the pentagon-shaped lenses everything appears upside-down, thus combining the three primary colors create the whole spectrum. The colored version of this material only became available in the past ten years, and each of these twelve lenses is a poured lake of polyurethane resin inside a sphere. Additionally, this piece is an homage to the incandescent light bulb, which is magnified by the lenses and projects warm fields of light throughout the space.'" - **Christian Wassman**

Communal Soul Collation Center



18. Shawn Maximo with Filip Setmanuk
Communal Soul Collation Center animation, 2015
Looping HD video
Courtesy of the artists

19. Joris Laarman
Maker Chair (Diamond), 2014
Black and white maple
Courtesy of Private Collection, New York

The pieces from Joris Laarman's *Maker* series are built from many parametric parts engineered to fit exactly like a three-dimensional puzzle. The multiplicity of small elements enable greater freedom and complexity of shape, as for example the use of solid wood, turning it in surprising, unprecedented organic shapes.

20. Patricia Urquiola
Serena, 2015
Aluminium, photoengraved polymethylmethacrylate
Courtesy of FLOS Spa

"Serena is a light that wants to fit in. Neither brash nor imposing, it is domestic by nature. It is lightweight and plays with the diffusers, reflecting or allowing the light to pass through." — **Patricia Urquiola**

21. Leon Ransmeier
Prototype for Freestanding Cane, 2015
Nylon
Courtesy of Ransmeier Inc.

"In the next 35 years, the US Census predicts a twofold increase in the US population over the age of 65, reaching a projected total of 83.7 million people by 2050. As the proportion of elderly people increases, so will the need to support them. This cane design provides an extra wide base for freestanding convenience while adding stability for walking and leaning." — **Leon Ransmeier**

22. Bethan Laura Wood
Moon Rock Dining Table, 2015
Polished MDF, laser-cut hand-placed laminate marquetry, four-leaf CNC cut extension ring in MDF, black laminate, powder-coated steel legs
Courtesy of the artist

"This table utilizes a surface pattern developed to combine modern cutting techniques with traditional marquetry, allowing for laminate to be used for intricate patterns with minimal wastage." — **Bethan Laura Wood**

23. Jasper Morrison
Alfie Chair, 2015
Reclaimed post-industrial waste, polypropylene, wood fiber, ash wood
Courtesy of Emeco

"*Alfie* was inspired by the woven cane brasserie chairs you see out everywhere on Parisian sidewalks. The seat, made from wood-filled reclaimed polypropylene, combines beautifully with the ash wooden leg structures, providing a rich play of materials and finishes. It's one of the most comfortable chairs I have designed." — **Jasper Morrison**

24. Katie Stout
Lip Placemats, 2015
Rope and terry cloth treated with Nanotex
Courtesy of the artist

"The Lip Placemats have detachable tongue napkins that is meant to lick you clean. Both are both made of common materials in traditional methods. The lips are made by sewing rope together in the fashion of braided rugs at Colonial Mills in Rhode Island and the tongue is sewn terry cloth. Both the placemats and the napkins are treated with Nanotex to make the *Lip Placemats* 100% stain resistant." — **Katie Stout**

25. Soft Baroque
Desktop Furniture, 2015
Powder-coated aluminum, light absorbent material
Courtesy of the artist

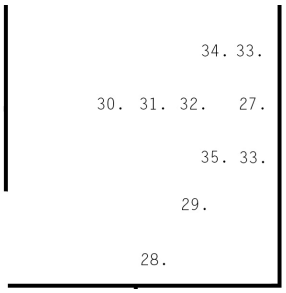
“This object is made to exist in two worlds. Physically it is used as a shelf. Simultaneously, it is a digital file furnishing a desktop background meant to help organize digital files. The thin powder coated aluminum construction is based on the aim of becoming a digital product. It becomes a functional set piece for the production of the image, only the faces visible to the camera ‘exist’. The invisible faces are coated with a light absorbent material rendering the object hollow and optically inert. This is a conversation between the digital and the physical, and methods to cross pollinate them.” - **Soft Baroque**

Soft Baroque’s *Desktop Furniture* is available for download for your computer desktop at https://www.swissinstitute.net/desktop-furniture/ or by scanning the QR code.

26. Laureline Galliot
LUCKY TOAD n.1, 2012
3D printed mold, colored powder
Courtesy of the artist

“The physical act of 3D-printing has received an extreme amount of attention in the public consciousness, while the other half of the process - virtual modeling - is usually taken for granted. The 3D-printed collection of objects suggests that the normal way of modeling in pristine wireframes is not the only option. In developing a new option, I drew on a variety of inputs, from my own paintings to the 19th-century argument between Ingres and Delacroix on the respective merits of line and mass. All of this was assimilated into an original method of digital drawing that revolved not around contours but instead on aggregations of solid, textured color based on a personal palette. By appropriating intuitive modeling software ostensibly made for digital animators discovered during her experience working with Disney Research, I could paint, sculpt and freely rotate the virtual object.” — **Laureline Galliot**

Synergy Station



27. Shawn Maximo with Filip Setmanuk
Synergy Station animation, 2015
Looping HD video
Courtesy of the artists

28. Josh Bitelli
Once Is Never, 2015
Silvered glass, chromed steel fixings, powder-coated architectural iron, anodized aluminum, stainless steel medical external fixation device, acrylic-sprayed plaster resin
Courtesy of the artist

"The mirrored-glass climbing holds offer new possibilities to existing structures, tracing otherwise unexplored trajectories through spaces where patterns of movement are preconditioned by the practice and process of architecture. The mirrors reflect and contort the image of the internal space and the bodies that occupy it, projecting a deviant, warped reality, and forming hecceities between internal and external space. By reflecting a warped image, these mirrors break the chroma-key of the exhibition and create a slippage between the real-space and its affected counterpart. Through these moments of 'broken' augmentation, the physicality of the exhibition's green-wall is reconciled. The objects address gendered spaces by turning the walls into living, breathing bodily surfaces, by creating the potential for new forms of movement and constantly pointing to what is happening on the other-side of the wall." — **Josh Bitelli**

29. Nicoletta Rossi and Guido Bianchi
Ipnos Lamp, 2014
Anondized aluminum, LED light
Courtesy of FLOS USA

Ipnos is an indoor-outdoor LED floor lamp composed of an ultra-light skeleton of thin extruded and anodized aluminum profiles. The light sources are integrated in the upper edge of the hollow cuboid, leaving space inside the lamp empty and giving the area around the shape itself an enchanted glow.

30. Alessandro Bava
LES Chair, 2015
CNC Milled Stained Plywood and stainless steel rod
Courtesy of Grand Century and the artist

"The *LES Chair* (or *Lower East Side Chair*) prototype is the latest development in a lineage that includes the Ancient Roman *Sella Curulis*, a symbol of imperial power, the *Savonarola Chair*, named after the monk who established a theocracy in Florence in the 15th century, and the *Barcelona Chair*, a canonical modernist design. The *LES Chair* shares with its predecessors the archetypical simplicity of their construction and tectonics (an X distributing loads and guaranteeing easy assemblage), while upgrading construction to robotic fabrication using CAD Proportional System, which involves parametric transformations altering points and lines via simple operations like scaling and mirroring." — **Alessandro Bava**

31. Kram/Weisshaar
MULTITHREAD Desk, 2012
Steel tube, SLM 3D printed aluminum joints, acrylic lacquer, aluminum top
Courtesy of Nilufar Gallery

"*MULTITHREAD* is a parametric design tool that uses genetic algorithms and finite elements analysis to resolve complex joints by adjusting their geometry to the load acting on the structural members. A false color visualization of the loads acting within the structure is applied onto the physical pieces illustrating the forces acting within. The structure itself is made from steel tubes, and the joints are 3D printed aluminum using a process called Selective Laser Melting (SLM)." — **Clemens Weisshaar**

32. Konstantin Grcic
Allstar Office Chair, 2015
Polyamide, steel
Courtesy of Vitra

"The *Allstar* breaks with the stereotypical concept of corporate office chairs. Primarily conceived for modern office environments, co-working spaces, non-territorial work areas and home offices, the *Allstar* features a synchronized mechanism with lockable positioning, seat depth, height adjustment, and an adjustable backrest." — **Konstantin Grcic**

33. Shawn Maximo
Sarco shelving units, 2014
Sapele wood, plastic marble laminate, steel shelving standards, dichroic glass
Courtesy of the artist

“The *Sarco* shelving units are hand-assembled from machined components: sapele wood veneer sourced from tropical Africa, plastic marble high pressure laminate, and metal shelving standards. The surface of each shelf is a custom-fabricated dichroic glass, which incorporates an ultrathin, optic film fused directly onto low iron glass and resulting in a dazzling color effect.” — **Shawn Maximo**

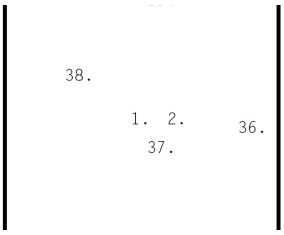
34. Laureline Galliot
MASK, 2012
3D printed mold, various colored powder
Courtesy of the artist

“The physical act of 3D-printing has received an extreme amount of attention in the public consciousness, while the other half of the process - virtual modeling - is usually taken for granted. The 3D-printed collection of objects suggests that the normal way of modeling in pristine wireframes is not the only option. In developing a new option, I drew on a variety of inputs, from my own paintings to the 19th-century argument between Ingres and Delacroix on the respective merits of line and mass. All of this was assimilated into an original method of digital drawing that revolved not around contours but instead on aggregations of solid, textured color based on a personal palette. By appropriating intuitive modeling software ostensibly made for digital animators discovered during her experience working with Disney Research, I could paint, sculpt and freely rotate the virtual object.” — **Laureline Galliot**

35. Josh Bitelli
Outsized Nutrition, 2015
Porcelain cast in soft white loaf
Courtesy of the artist

“The *Outsized Nutrition* series recalibrates basic sustenance with population growth and infrastructures of production. In a bread factory, extra-large loaves were made alongside the normal-size bread production. The large loaves were then carved out and used as molds to cast porcelain, before being burnt off and fired, a kind of second baking. Emulsified and chemically treated loaves are made faster and last longer than one assumes bread should. When fired, chemical additives vitrify into a residual paste, glazing areas of the ceramics with a sugary skin.” — **Josh Bitelli**

Holistic Support Zone



36. Shawn Maximo with Filip Setmanuk
Holistic Support Zone animation, 2015
Looping HD video
Courtesy of the artists

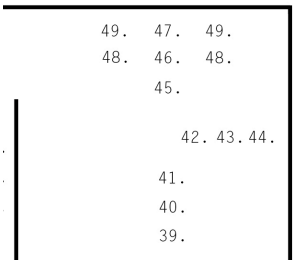
37. Ifeanyi Oganwu
BULGY Inverted, 2014
Stainless Steel
Courtesy of Expand Design Ltd. and Galerie Armel Soyer

"*BULGY Inverted* is a sequel within a series I began in 2013. The project combines the expertise and precision of coach-building curved metal with cabinet making by reverse engineering a topological derivative in steel utilizing a tool machined for aluminium construction to create planar sheets of stainless steel braced by a draped curve. The planar surfaces, only 3 mm in thickness, are engineered to interlock in the manner of traditional wood joinery with laser cut slots and machined grooves holding up the assembly with the help of minimal spot welds. Additional support is provided by the handmade curved surface. The mirror polished assemblage blurs the distinction between its interior and exterior and fuses surface with structure. " — **Ifeanyi Oganwu**

38. Nanu Al-Hamad
Med-Bar, 2015
Medical-grade steel and plastic, bar accessories, alcohol
Courtesy of the designer

"Medical carts generally utilize a variable height mounting solution, which creates a versatile foundation for medical workstations and patient monitoring systems. Like a surgeon who needs immediate and unbounded access to his tools, so does one parched with an empty glass. Made from the highest medical grade technology and materials, *Med-Bar* is the most innovative wet-bar on the market." — **Nanu Al-Hamad**

Temple of Dreams



39. Shawn Maximo with Filip Setmanuk
Temple of Dreams animation, 2015
Looping HD video
Courtesy of the artists

40. Felix Burrichter and Shawn Maximo for USM
TV Stand, 2015
Chrome, brass, dichroic glass
Courtesy of USM

Further innovating Swiss pioneer Fritz Haller's revolutionary modular furniture system, this artist-designed, special edition USM TV stand is a collaboration between Felix Burrichter and Shawn Maximo for *PAVILLON DE L'ESPRIT NOUVEAU*. The first ever USM table to forgo the company's characteristic chrome balls, this piece features unpolished brass balls along with dichroic panels more commonly used in fluorescence microscopy, LCD projectors, or 3D movies, to select narrow bands of spectral colors.

41. Elisa Strozyk
Reflecting Blue, 2014
Stained birch plywood, cotton
Courtesy of the artist

"*Reflecting Blue* is a unique piece from my collection of colored wooden rugs made of a combination of wooden tiles and textile. This object, between hard and soft, challenges what can be expected from both material (wood) and function (rug). The carpet's ability to move implements a potential for change." — **Elisa Strozyk**

42. Guto Requena
Nóize Chair, 2013
3D printed using ABS
Courtesy of Private Collection

"*Nóize Chair* was digitally conceived from the merging of a Brazilian design icon and sounds captured in the streets of São Paulo. I digitally modeled the Giraffe chair (1987) by Lina Bo Bardi, Marcelo Ferraz and Marcelo Suzuki in 3D in a faithful reproduction of its physical model. This digital model was then deformed through its fusion with audio files collected at Santa Ifigênia Street in downtown São Paulo. The result is a chair that instigates reflection about authorship and technology." — **Guto Requena**

43. Robert Stadler
Cut_paste#1, 2013
Marble and aluminum
Courtesy of Carpenters Workshop Gallery

"The piece is composed of different marble panels, varying in shape and patterns as they can be found on a building site. Some panels are a special marble-aluminum sandwich as is typically used in architecture to save material and weight. These composites are produced by gluing an aluminum honeycomb panel on each side of a marble slab and then cutting the marble in half, thus obtaining two marble/aluminum sandwiches. This technique enables marble to be sliced to a thickness of only 5mm." — **Robert Stadler**

44. Gustavo Torres [Kidmograph]
NDLSS_MND, 2014
GIF
Courtesy of the artist

45. RO/LU
Four Poster Bed, 2015
Welded steel mesh, chromaflair iridescent paint, mirror
Courtesy of the artists

“We believe there is no past or future... only the present moment in which everything lives IRL. The four-poster bed, which most likely began its life in the 16th century, has traveled to RO/LU for the present version of the *PAVILLON DE L’ESPRIT NOUVEAU* as an echo/shadow/smile that creates a literal proximity in form and poetry to the original Le Corbusier version. The piece is constructed from welded wire mesh coated with chromaflair iridescent paint to help the object teach us about change, motion, and time. The interior ‘ceiling’ of the bed is outfitted with a full-size mirror so that we can begin to see ourselves merge with the object we love.” — **RO/LU**

46. Konstantin Grcic
Emboss Fabric, 2015
Polyurethane
Courtesy of Maharam

The non-woven *Emboss* textile employs advanced polymer embossing techniques to create dimensionality that was previously unachievable in polyurethane. A clustering of dotted imprints of varying size and depth, *Emboss*’s gridded arrangement balances molecularity with precise symmetry and even spacing. Its luminous surface further enhances a moonscape effect.

47. Throw Pillows, 2015
Mimic fabric
Courtesy of Designtex

Light interference pigments are used in concert with conventional dyestuffs to create these two fabrics that explore the interaction of light and color. *Mimic*, designed by Hélène Dashorst, is a coated upholstery designed for high traffic application, which is chemically optimized to be free of phthalates. *Flip*, designed by Designtex Studio, is the first of its kind: a woven polyurethane textile that offers an unusual haptic experience with high performance. The interference pigments used to color the yarn are made of tiny flakes that act as a refracting prism, changing the color as the viewer moves around the object.

48. Ian Stell
Sidewinder Tables, 2015
Dyed maple, white oak, brass and nylon pivots
Courtesy of the artist

“Hundreds of components are initially extruded and assembled, edited, and animated in virtual space. Once the aggregation meets the structural and mechanical criteria, the components are realized through a combination of digital fabrication and traditional wood processing techniques. The final process of assembly combines aspects of beading, weaving, and bridge-building in miniature.” — **Ian Stell**

49. Lindsey Adelman
Marina Sconces, 2015
3D printed polyamide, electroplated copper, plated oxidized brass, hand-blown glass, LED lights
Courtesy of the artist

“Driving this design is my interest in taking nature’s lead to inform patterns and conserving energy. But unlike nature, humans cannot escape self-consciousness. Rather than resist that reality, I try to maintain a wandering, spontaneous sensibility — rationally executed in very human way.” — **Lindsey Adelman**

Swiss Institute Annual Architecture and Design Series: 2nd Edition

PAVILLON DE L'ESPRIT NOUVEAU: A 21st Century Show Home

Exhibition Essay by Carson Chan

PAVILLON DE L'ESPRIT NOUVEAU: *A 21st-Century Show Home,* the exhibition curated by Felix Burrichter, is designed as a home furnishing show in homage to Le Corbusier's seminal temporary pavilion of the same name which the Swiss-born architect designed for the 1925 Exposition des Arts Décoratif in Paris. But the pavilion's 2015 iteration in New York also harks to another significant moment in the history of modern architecture: Sigfried Giedion's book, *Mechanization Takes Command*, a 723-page effort to assemble what the architecture historian called "the anonymous history" of the time. Beyond the museums, villas, and grand urban plans that by the early mid-20th century had become emblematic of a modern architecture, Giedion was concerned with the chairs, tables, beds, bathtubs, and kitchens — the objects that more immediately organized quotidian life and increasingly shaped the way that humans engaged with the world.

Though the mechanization of the household since the industrial revolution in the mid-19th century signaled the advent of a "serventless" gentry in Europe — and eventually that of democracy — critically, for Giedion, the mechanization of objects and systems that surround us indicated a broader, more essential shift in the manner humans live. As assembly lines replaced artisans, and as pastures made way for feedlots, the world we live in and the world we imagine begin to align. "Mechanization is the outcome of a mechanistic conception of the world," Giedion observes. In this way, we inhabit and perpetuate a cycle. The industrial revolution and the subsequent increasing mechanization of daily lives was as much an entry into modes of efficiency, expediency, and excess as it was cycling machine logic into human processes. Neither good nor bad, for Giedion, "mechanization is an agent, like water, fire, light. It is blind and without direction of its own." In scrutinizing the machines around us, we get to glean the disposition of the self-perpetuating systems of our own creation through which our "anonymous history" becomes individually authored and subjectively hewn.

The 2015 version of the *PAVILLON DE L'ESPRIT NOUVEAU,* designed by architect and artist Shawn Maximo, is essentially conceived as a home-show with as much affinity to *Die Wohnung unserer Zeit* (1931) — an exhibition of full-scale houses in Berlin organized by Ludwig Mies van der Rohe — as with contemporary IKEA showrooms. It brings into play the unsettling thought that the things sharing our intimacies and the objects that tell of our taste and self-image, are often things that entered our home as merchandise, retailed from an ever expanding list of options. Indeed, networked infrastructures of commerce, communication, and security pervade contemporary living. With Swiss Institute's interior walls painted "video" paint, the exhibition design transforms Swiss Institute into a giant "green screen," and in so doing, introduces metaphors of transmission, tele-presence, and surveillance into the home. In each of the six rooms — living, dining, study, kitchen, bedroom, and an outdoor patio — in lieu of framed artwork are flat screen monitors showing nearby furnishings and visitors transported — chroma-keyed — into other places digitally, from a desert scenes to a panic room-like

bunker-meets-aquarium interiors. If home shows have traditionally offered new ways to imagine our sense of home in the domestic realm, the exhibition at Swiss Institute seems to say: to be somewhere is to be somewhere else; to be inside is to be outside; to be at home is to be at work.

In this household scenario of 24-hour self-observation and digital transportation, the most private places can also become the most public. In a recent essay, architecture scholar Beatriz Colomina argues that "the city has moved into the bed," citing a 2012

report from the *Wall Street Journal* which claimed that eighty percent of young New York City professionals regularly worked from the place usually designated for nighttime sleeping. As distinctions between work and play erode and a machine logic of what historian Jonathan Crary calls “24/7 capitalism” sets in, so too do the boundaries of our homes dissipate. “Networked electronic technologies have removed any limit to what can be done in bed,” Colomina continues and, as if relegating us to the isolating expanses of a digital desert, she concludes that, “new media turns us all into inmates, constantly under surveillance, even as we celebrate endless connectivity.”

Though none of the objects in Swiss Institute’s exhibition bear the interactive touchscreens or Internet connectivity one finds in the latest home appliances, all of them were produced through some sort of digital means. At the center of the exhibition is also a bed, a ritual place of rest where our bodily needs are confronted with the contemporary need to be always on. Made from a grid of powder-coated cubic steel, the canopy bed has the spatial comportment of Sol LeWitt’s boxes or Superstudio’s *Continuous Monument* — a sense that space and those who occupy it flow through each other in structured yet unimpeded ways, an effect amplified by the gridded canopy’s mirrored ceiling. Here, nature and artifice, individuals and their surroundings, are in communion in ways that seem to bypass the challenges raised by Colomina and Crary. In any case, for many environmental philosophers today, the nature and artifice duality is itself artificial and not particularly useful for forging ways forward. What surrounds us, be it mechanized objects or trees, valleys, and sunsets, exist equally within what we call our environment. Even without a green-screen, the great outdoors *are* the great indoors. Both Giedion’s study of furnishings as well as the one created by Burrichter and now on display in *PAVILLON DE L’ESPRIT NOUVEAU* at Swiss Institute point to the fact that we constantly need to reassess the way we engage with what surrounds us. As our environment changes, so too does the anonymous history need to be rewritten. “We must establish a new balance between the individual and collective spheres,” Giedion exhorts at the end of *Mechanization Takes Command*. “There is no static equilibrium between man and his environment, between inner and outer reality.” In other words, what we design around us are attempts to model larger, even global, systems. In that sense, according to Giedion, Le Corbusier’s original pavilion design “was not merely [the architect’s] protest” against design as decoration. The components of its interior — each table, vase, chair, or carpet — were words that could recombine into new sentences. Conceived as a whole, “it was at the Pavillon de l’Esprit Nouveau...that one first saw [the interplay of heterogeneous elements] clearly and consistently expressed.” And as if bestowing to furniture and household items a larger, connected sense of purpose, Giedion concludes that “it is time that we become human again and let the human scale rule over all our ventures.”

Carson Chan is an architecture writer and curator currently pursuing a PhD in Architecture at Princeton University.