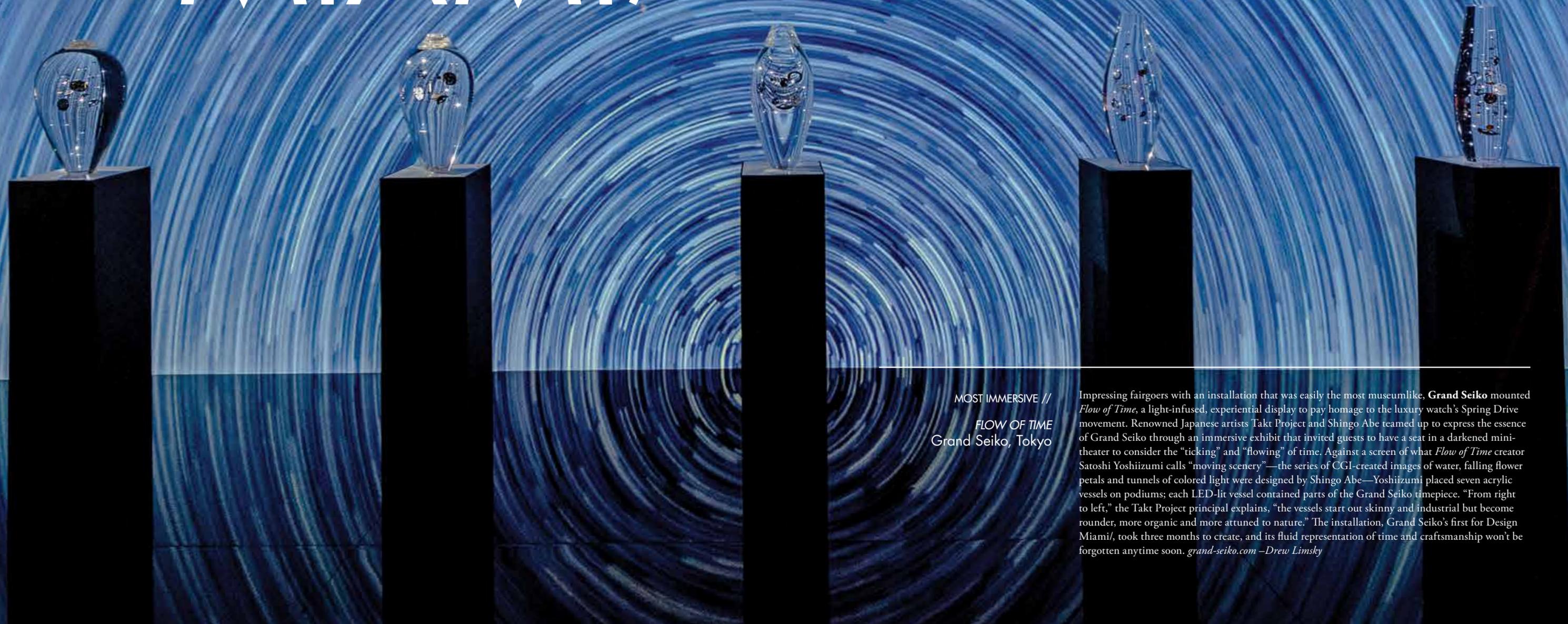


MIAMI BEACH

best of DESIGN MIAMI //

Galleries from Rio to Cape Town took Miami Beach by storm as marquee brands Lexus, Fendi, Grand Seiko and Louis Vuitton wowed the Art Week 2018 crowd with dazzling installations.



MOST IMMERSIVE //
FLOW OF TIME
Grand Seiko, Tokyo

Impressing fairgoers with an installation that was easily the most museumlike, **Grand Seiko** mounted *Flow of Time*, a light-infused, experiential display to pay homage to the luxury watch's Spring Drive movement. Renowned Japanese artists Takt Project and Shingo Abe teamed up to express the essence of Grand Seiko through an immersive exhibit that invited guests to have a seat in a darkened mini-theater to consider the "ticking" and "flowing" of time. Against a screen of what *Flow of Time* creator Satoshi Yoshiizumi calls "moving scenery"—the series of CGI-created images of water, falling flower petals and tunnels of colored light were designed by Shingo Abe—Yoshiizumi placed seven acrylic vessels on podiums; each LED-lit vessel contained parts of the Grand Seiko timepiece. "From right to left," the Takt Project principal explains, "the vessels start out skinny and industrial but become rounder, more organic and more attuned to nature." The installation, Grand Seiko's first for Design Miami/, took three months to create, and its fluid representation of time and craftsmanship won't be forgotten anytime soon. grand-seiko.com —Drew Limsky

MOST SINUOUS //

ETHEREAL DESK

Todd Merrill Studio, New York

A key piece from English furniture designer Marc Fish's new Ethereal series, the **Ethereal desk** features a revolutionary use of frosted resin and laminated wood that allows light to pass through in varying degrees and to ingenious effect. This unique materiality reflects Fish's work developing innovative surfaces over the last 20 years. The result of this exploration is that the Ethereal desk conveys constantly shifting moods, delighting admirers with a quality that is both tactile and incandescent. Fish has long been captivated by nature, and the piece is meant to mimic the delicacy of leaf structures; the silhouette of the desk conveys a ribbonlike delicacy that masks its structural integrity. "In the Ethereal desk, Marc Fish has raised his practical and material virtuosity to an extraordinary new level," says celebrated British furniture maker John Makepeace. "The blend of materials in the surface is especially beguiling." *From \$120,000, toddmerrillstudio.com* —Scott Drevnig



BEST DISPLAY STRUCTURE //

BREAKING THE MOLD: CONTEMPORARY
KOREAN CERAMICS
J. Lohmann, New York

When Joern Lohmann of **J. Lohmann Gallery** asked Francis Toumbakaris of Francis Interiors (francisinteriors.com) to design a booth for Design Miami/, the gallerist wanted something instagrammable, Toumbakaris recalls. Lohmann was set to showcase the Korean artists Sangwoo Kim, Ahryun Lee, Nin Lee, Jongjin Park and Bae Sejin, so Toumbakaris nodded to "the South Korean flag and the water that surrounds the country." So he created a waterfall-like corner display and used the yin and yang to inform his design of the circular display shelving. The fanciful, food-inspired ceramics by Lee immediately catch the eye. "Ahryun is inspired by how she remembers tastes, flavors and colors of food—in particular, candy—during her childhood in Korea," Lohmann explains. "The color combinations and designs are so fresh that they made me happy just looking at them." *jlohmanngallery.com* —DL



MOST INNOVATIVE HOMAGE //

THE SHAPES OF WATER
Fendi, Rome

Fendi tapped Dutch-born, New Zealand-raised Sabine Marcelis to create *The Shapes of Water* to mark the fashion and design brand's 10th Design Miami/ appearance. Using water as a design tool and organizing theme, Marcelis crafted 10 resin fountains, set on travertine plinths, in hues of gold, orange and rust; water falling against and upon these shades and shapes resulted in calming yet inspiring optical effects. While two fountains were dedicated to the iconic Roman brand's FF logo, created in 1965 by Karl Lagerfeld, others were clearly inspired by other distinctive design codes and features to be found in Fendi products. To wander the series of fountains was to experience an angular reinterpretation of antique Rome itself—its luscious fountains forever trickling before painterly sunsets. *fendi.com* —DL





BEST VINTAGE PIECE //

SCULPTURE, 1974

Mercado Moderno, Rio de Janeiro

Sometimes a single piece can capture the spirit of a decade. Mercado Moderno (MeMo) achieved just that with **Sculpture, 1974** by Joaquim Tenreiro, which seamlessly merges the defined, repetitive shapes found in pop art and midcentury graphic design with the organic aesthetic of Brazil. A love of nature is evident in every grain and band of visible wood: The piece's lines, which evoke rows of ample, alternating bulbs and a series of vertical slots, were created with the help of five types of tree. Located in an old two-story house in the Lapa section of Rio (with a warehouse in Miami), MeMo, which was founded in 2001, specializes in vintage design from the '50s to the '80s. By organizing reference books, debates and exhibitions, MeMo has set itself the goal of disseminating Brazilian design around the world. Bringing the striking Sculpture, 1974 to Design Miami/ certainly aided in that worthwhile effort. *memobrasil.com* —DL

BEST HOMETOWN TRIBUTE //

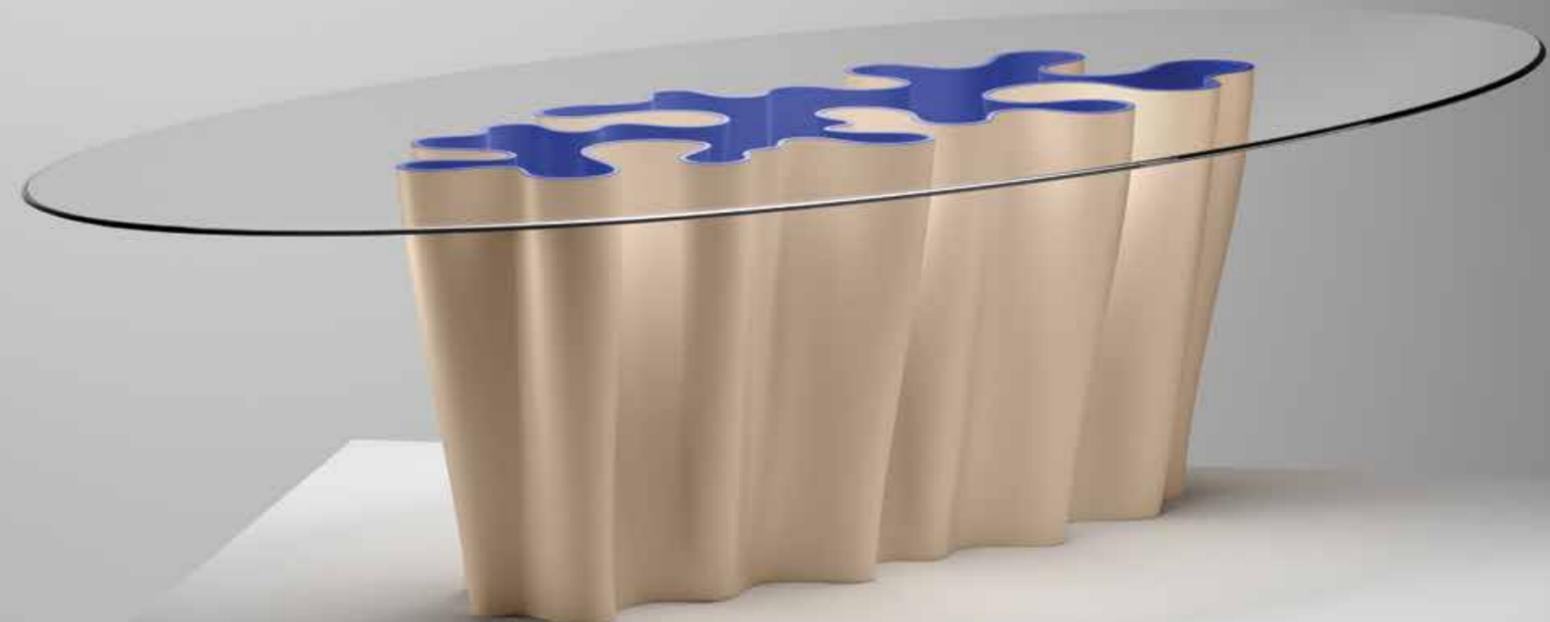
ANEMONA TABLE

Louis Vuitton, Miami

For the fashion house's latest Objets Nomades collection, Louis Vuitton unveiled three new additions, with Atelier Biagetti's **Anemona table** a standout. This multidisciplinary Italian design studio, helmed by designer Alberto Biagetti and artist Laura Baldassari, created a utilitarian object, but approached the piece as a conceptual study inspired by Italian locales beloved by the pair. Their glass-topped creation features a momentous rippling base crafted from soft beige leather that refers to the billowing costumes at La Scala opera house in the designers' adopted city of Milan. Meanwhile, "the base's blue lacquer interior pays homage to the Adriatic Sea, not far from our hometown of Ravenna," Biagetti explains. The Anemona table joined efforts by the Objets Nomades collaborators India Mahdavi, Marcel Wanders and the Campana Brothers; each piece celebrates the brand's "Art of Travel" ethos honed over Louis Vuitton's 160 years of unparalleled savoir-faire. *Price upon request, us.louisvuitton.com* —SD

"The base's blue lacquer interior pays homage to the Adriatic Sea, not far from our hometown of Ravenna."

—ALBERTO BIAGETTI, DESIGNER



BEST SURPRISE //

THE FUTURE IS LIMITLESS
Lexus

Design Miami/ aficionados quickly noted there were some new wheels on the floor this year, as **Lexus** took its place as the official automotive partner for the 2018 fair. In a sparkling exhibit entitled *The Future Is Limitless*, Lexus showed the LF-1 Limitless Future concept vehicle. Fairgoers were encouraged to appreciate the bronze-colored SUV through a literal window into the imagination: a mixed-reality installation—a cutting-edge type of projection mapping by Japanese architect Socha Ichikawa of dNA. "We relish the opportunity to position the work of our Lexus designers in the context of this seminal design community," says Brian Bolain, general manager of Lexus International. "The LF-1 Limitless represents the apex of Lexus' future vision, and we are proud to bring it to Design Miami!" *lexus.com* —DL





MOST PLAYFUL //

JAMES BROWN
Southern Guild, Cape Town

It's hard to describe your first reaction when you encounter **James Brown**, a piece by South African designer Porky Hefer that is as audacious as its namesake. Your first inclination is to smile. Then you ponder. Finally, you climb in. The piece consists of two spheres connected by a tunnel that invites multiple people to climb inside and on top. Part futuristic treehouse, part escape cocoon, part immersive swinging lounger, the interactive James Brown encourages us to touch, smell and in all ways experience the leather, sheepskin and steel that he's fused into a seamless handmade nest. After 16 years as an advertising creative director, Hefer decided it was time to make his concepts manifest in three-dimensional forms. Using age-old techniques, he works with local craftsmen to create not just a piece of playful furniture, but a work that questions behaviors and perceptions of civilization, humanity and nature while at the same time stimulating the senses. One gets the feeling that Hefer, who recently represented South Africa at the inaugural London Design Biennale, is watching over the installation—and enjoying the performance. *Price upon request, southernguild.co.za –SD*

MOST ORGANIC //

MAKER BENCH
Friedman Benda, New York



Joris Laarman's **Maker bench** strikes one as a natural, shape-shifting form that has been arrested in time. Perhaps that effect is due to its curvaceous lines and alternating maple and American walnut panels with their intriguing cutouts. New York gallery Friedman Benda situated the bench in a composition with the work of five other international designers in order to evoke the ancient Zen practice of dry rock gardens. Known as *karesansui*, the expressive gardens emphasize the limitlessness of time and form. The bench is the Dutch designer's latest work in a series that dates back to 2011, in which he manipulates a variety of materials, including wood, resin, plastic and metal, to create chairs and benches through advanced CNC cutting and 3D printing technology. "This latest iteration, the bench, allowed Laarman to scale up, to think sculpturally in terms of volume and dimension, rather than surface," says Marc Benda, the gallery's founding partner. "This is the most ambitious of the entire Maker series." *Price upon request, friedmanbenda.com –Shayne Benowitz*



MOST INNOVATIVE ILLUMINATION //

TOTEM LIGHT 190
Side Gallery, Barcelona

Experiments with neon abstraction are commonly associated with Los Angeles and the Light and Space movement of the '60s and '70s. But perhaps Rotterdam-based designer Sabine Marcelis realized that the cloudy Netherlands could use a burst or two of colored light. Her resin and neon **Totem Light 190**, produced for Side Gallery in a limited edition of 12, is illuminated in a range of hues from sage to rose to champagne. The torch immediately catches the eye with its slender, elegant silhouette, which is segmented in two or three pieces that are precariously balanced in an eternal state of asymmetry. Marcelis, who studied industrial design in New Zealand and the Netherlands, founded Studio Sabine Marcelis with the goal of working with industry experts to emphasize the power of materiality. Museums have taken notice, and her work has been exhibited at Musée des Arts Décoratifs in Paris and Museum Boijmans van Beuningen in Rotterdam. Her enviable client list includes Céline, Isabel Marant, Aesop and Burberry. This rising star will continue to be a beacon to watch. *From \$14,000, side-gallery.com –SD*