

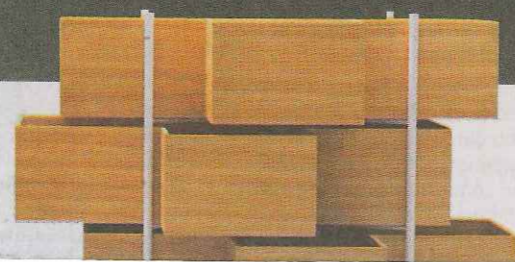
The New York Times



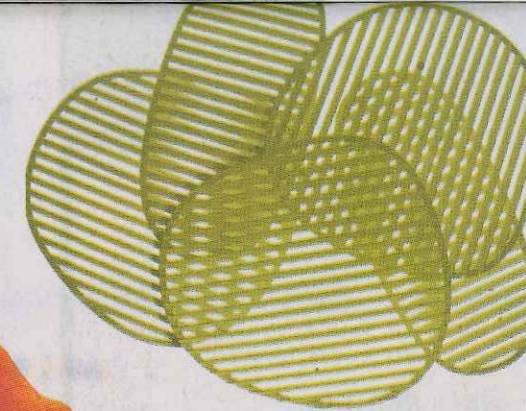
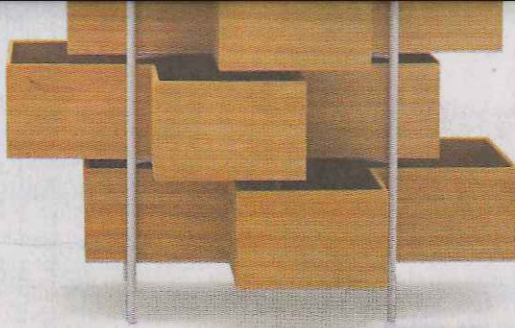
DESIGN NOTEBOOK

In Milan, Plush Reality

At the furniture fair, chairs made of industrial waste and deep-cushioned sofas that provide infantile comfort



MAIN PHOTOGRAPH: ANDREA WYNER FOR THE NEW YORK TIMES

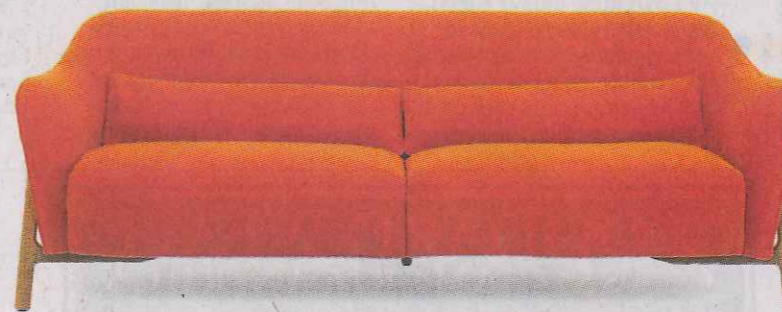


By JULIE LASKY

SOME of the most thought-provoking ideas at the International Furniture Fair in Milan, which ended on Sunday, issued not from the thousands of exhibition booths and off-site venues or even from the lips of the designers, pundits and producers who bring this stalwart city to life every April. They were written on the walls.

"Thanks Starck," read one such message, scrawled in the neighborhood of Ventura Lambrate, where for the third consecutive year emerging designers have shown work and staged Oedipal battles with the masters. The words accompanied a drawing of Philippe Starck's Juicy Salif lemon squeezer from 1990, an aluminum teardrop on spidery legs with a knob intended for mauling citrus — but the artist had substituted a toilet paper roll for the lemon.

Such an irreverent treatment of a classic object suggests that



Mr. Starck may have lost his mojo in today's design world, but he shows no sign of receding from the scene. On the contrary, his notoriously paradoxical nature defined this year's fair, which was marked by the contradictory pursuits of social consciousness and unrestrained luxury.

Mr. Starck may be best known for a whimsical \$100 sculpture that does nothing more than extract juice. But he also is — or

FAIR PLAY Counterclockwise from top: Sway lights by CKR for Established & Sons; Shelving by Nendo for Bisazza Bagno collection; Pilotis sofa by Philippe Nigro for De Padova; Nuage lamp by Philippe Nigro for Foscarini; Medici chair by Konstantin Grcic for Mattiazzi; center, Merry-Go-Round rug by Aldo Cibic for Moret.

claims to be — as idealistic as any young designer.

He alternately caters to lovers of luxury and slaps them on the wrist. This year, he collaborated with Lenny Kravitz on upholstered versions of his Mademoiselle chair for the high-end Italian company Kartell, but he also touted his Broom chair for

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AT HOME WITH

DAWN KASPER

Please, Don't Feed The Artist

Beyond the velvet rope, living sculpture.

By PENELOPE GREEN

ON most days, you can hear Dawn Kasper's installation at the Whitney Biennial before you see it. Bessie Smith or the Beatles or an episode of "The Young Ones," a British sitcom from the '80s, might be playing scratchily on one of her many devices, spilling out into an adjacent gallery and accompanied by a throaty guffaw from the artist,

whom you might then come upon sitting cross-legged on a mattress, wearing a Hawaiian shirt, eating a sandwich and entertaining a few strangers.

In late February, Ms. Kasper, a Los Angeles performance artist, moved herself and the entire contents of her apartment-slash-studio into the Whitney, where it and she will remain for the duration of the show (it closes May 27), in a kind of living sculpture she calls the Nomadic Studio Practice.



ROBERT WRIGHT FOR THE NEW YORK TIMES

ARTIST IN RESIDENCE Dawn Kasper moved the entire contents of her home and studio into a room at the Whitney Museum.

Though she is only 35, she has albums on vinyl, as well as VHS tapes and cassettes; there they are, in stacks on the floor. This is partly because she has a fondness for old media equipment and partly because she can't afford to upgrade.

Indeed, Ms. Kasper's finances haven't allowed for a real studio since 2008, a common scenario in the life of an artist and one that generated this piece, which recalls the

more festive aspects of Relational Aesthetics as well as a party in the room of a particularly messy teenager. (Ms. Kasper has sublet the room she rents in a two-room apartment in Los Angeles to a friend.)

While Ms. Kasper spends her nights sleeping in a rented room in Greenpoint, Brooklyn — the museum won't allow her to sleep over — she has spent almost every day

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CURRENTS

DEALS

Housewares, Furniture and More

▶ Resin housewares and glassware items will be up to 80 percent off at **Dinosaur Designs**, April 27 to 30 (the Insects Beetle jug, regularly \$90, will be \$20); 211 Elizabeth Street (Prince Street), (212) 680-3523, dinosaurdesigns.com.

Consigned furniture and decorative accessories will be up to 60 percent off at **Leftover Luxuries**, April 27 to May 6 (a John-Richard love seat from Zarin Fabrics, regularly \$4,650, will be \$3,750); 134 Orchard Street (Delancey Street), leftoverluxuries.com.

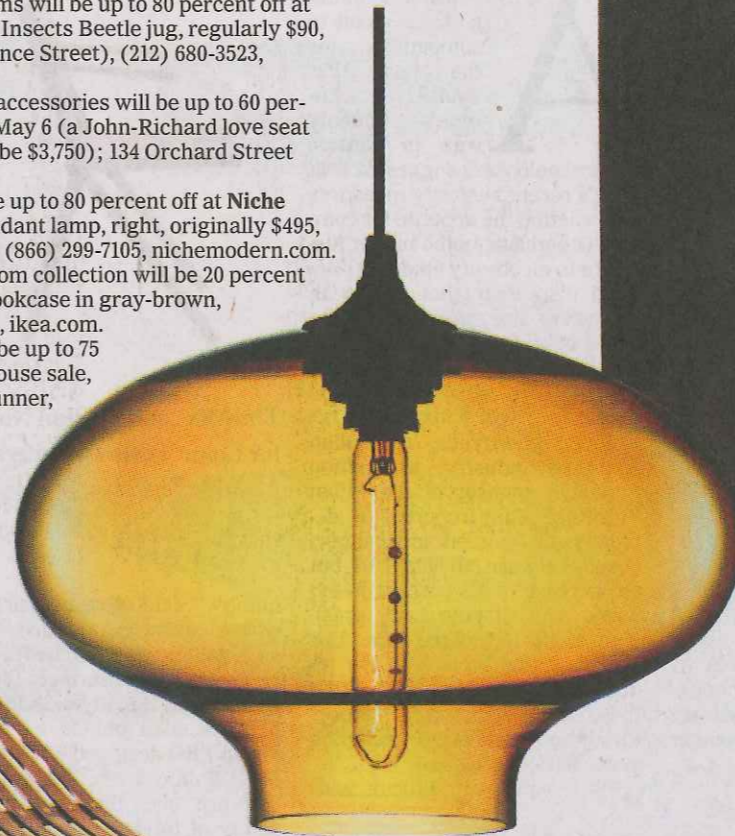
A selection of lighting fixtures will be up to 80 percent off at **Niche Modern**, April 28 to 29 (the Stargazer pendant lamp, right, originally \$495, will be \$99); 5 Hanna Lane, Beacon, N.Y., (866) 299-7105, nichemodern.com.

Some pieces of the Hemnes living room collection will be 20 percent off at **Ikea**, April 28 to May 6 (the wood bookcase in gray-brown, usually \$180, will be \$140); (800) 434-4532, ikea.com.

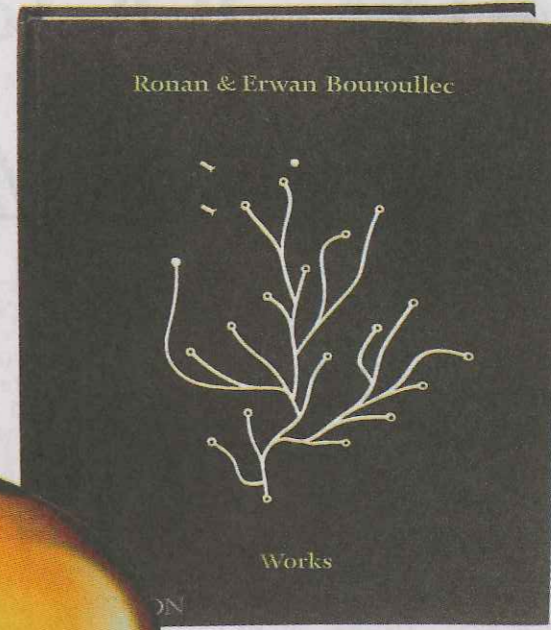
Hand-loomed rugs and runners will be up to 75 percent off at the **Woodard Weave** warehouse sale, April 30 to May 9 (the Dorchester stair runner, originally \$1,383, will be \$395); 37-24 24th Street, Long Island City, Queens; (212) 988-2906, woodardweave.com.

RIMA SUQI

Good deals may be reported to deals@nytimes.com.



PATRICIA WALL/THE NEW YORK TIMES



BOOKS

Paris Designers Compose 'Works'

▶ Ronan and Erwan Bouroullec, the Paris-based industrial designers, spent the last few years on their latest book, "Works," which will be published by Phaidon next month to coincide with the International Contemporary Furniture Fair in New York. It is the brothers' second monograph, but the last one was nine years ago. "And I think the most important part of our work has been done since," Ronan Bouroullec said.

Unlike their previous books, this one wasn't written by the designers (they left that to Anniina Koivu, whose text was supplemented with interviews with Rolf Fehlbaum, the chief executive of Vitra, which makes some of their designs, and others). Instead, they focused on the 400 photographs and illustrations. "We chose every picture, and how to organize them," Ronan Bouroullec said. "It's like writing a song, and it's something that comes naturally for us."

The book can be ordered for about \$100 at phaidon.com. RIMA SUQI



FURNITURE

A Modernist Touch Outdoors

▶ While you can furnish an entire home with modernist classics, that has not always been true for outdoor space. But Cassina, the Italian furniture manufacturer, has taken a step toward rectifying that situation with the introduction of pieces by Le Corbusier, Charlotte Perriand and Pierre Jeanneret, reworked for outdoor use.

"This happened by accident," said Gianluca Armento, the company's director. "My boss told me he wanted to bring a Fauteuil Grand Confort" — Le Corbusier's tubular steel-and-leather armchair — "onto the terrace, and I told him it wasn't fit for outdoors."

Now, after 18 months of research and development, it is, and so are the LC1 small armchair, the LC3 armchair and two-seater sofa, the LC7 small armchair, the LC8 stool, the LC10-P series of tables and the Tokyo chaise longue by Charlotte Perriand, left.

All of the pieces are upholstered in Sunbrella fabric, and INOX steel was used for the tubular frames. Prices range from \$1,020 for an LC8 Swivel stool to \$6,190 for the Tokyo chaise in teak.

Cassina, 155 East 56th Street (Lexington Avenue), (212) 245-2121; and 151 Wooster Street (Houston Street), (212) 228-8186; or cassinausa.com.

RIMA SUQI

LIGHTING

Expanding the Concept of Lighting

▶ IN-EI, a new line of lamps created by the fashion designer Issey Miyake for the Italian lighting company Artemide, includes table, floor, ceiling and pendant lights. The collection, which is made from recycled PET plastic bottles, can be stored flat and expanded into three-dimensional forms without the use of internal frames.

The line grew out of the computer-driven fashion brand 132 5. Issey Miyake, whose inspirations derive



GOODS

MoMA's Latest Destination Is Mexico

▶ The Museum of Modern Art Design Store's new destination collection, introduced Thursday, highlights products made in Mexico. For the next few months, or while stock lasts, the shop will offer more than 150 items by 60 Mexican or Mexico-based designers — from tableware and decorative accessories to furniture.

It's the 10th in a seasonal series, and Kathy Thornton-Bias, president of the retail division at MoMA, said it was a natural fit: "MoMA has had a longstanding relationship with Mexico, dating back to the mu-

