

the substance of style

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THE DESIGN ISSUE

Up Close And Virtual

Rem Koolhaas
meets Brad Pitt

Industrial Designers in Love

With Fame,
Fortune,
Themselves

Global Overload

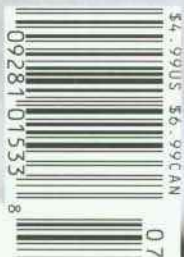
LOT/EK in Korea

What Feels Right Now

The best
of the goods

TAG
Team
2002

10 STARS
NEW DESIGNERS
TO WATCH
10 STORES
AHEAD OF THE PACK





David Serero (left) wears a gray wool turtleneck with suede elbow patches from **Dsquared** and striped cotton trousers from **New York Industrie**; John Beckmann (right) wears his own J. Crew shirt and Kenneth Cole pants. The Pony Hide Parsons table is available through Axis Mundi.

Degre Zero
For whom there's nothing one-dimensional about folding high-concept ideas into affordable pieces.

Trained as an architect in Paris, David Serero, 28, developed the 3DTF Virtual Trading Floor for the New York Stock Exchange with Hani Rashid's Asymptote Architecture. Since founding Degre Zero Architecture in Brooklyn with partner Elena Fernandez in 1998, he has applied his fascination with digital technology to more seemingly analog

products. "It's interesting coming at product design from an architectural point of view," says Serero, "because in architecture each object is really a prototype. The idea is not to reproduce it hundreds of times."

When reproduction *is* the idea, though, DZO's lovely, uncomplicated furniture forms don't betray the digital innovation that went into them. The Fold-In chair is made from a single material—composite fiberglass—so it can be designed as a single computer file, and it's manufactured in a single piece that folds flat for storage. (Serero explains that storage and shipping is the most expensive part of producing a chair—which is why most mass-produced chairs are stackable. Foldability, he claims, reduces the price by more than 40

percent.)

The Una table was designed in collaboration with John Beckmann, 40, who has his own Manhattan-based interdisciplinary firm, Axis Mundi. Like the Fold-In chair, the Una table was conceived as a single piece cast out of a single material, which folds flat.

"Una means one in Spanish," says Beckmann. "The table is a continuous surface that's folded. We live in a world now where electrons move across ultra-thin surfaces. Part of our idea was to try to eliminate friction and moving parts."

Clarissa Richardson + Heidar Sadeki
It's not easy readying lounge for another trend cycle. That's why there are Princeton graduates.

When Clarissa Richardson, 31, and Heidar Sadeki, 40, founded UT in lower Manhattan in 1998, their first client was Bliss spas. The urban lounge aesthetic the two Princeton-trained architects used there has since become their signature, in projects ranging from furniture to graphics to brand- and visual-identity consulting.

UT's furniture is a unique blend of sharp edges and shaggy ones, synthetic and natural, Corian and cowhide. "It's about tactility offset by line," says Richardson. "In that balance is the loungey feel. The materials allow a somewhat modular system without sterility."

Every one of the pieces in their smooth-but-sharp, ready-to-lounge furniture collection is designed in shades of celadon, cerulean, oyster, and chocolate, and all in dimensions that allow them to fit together. Their tables and daybed are done in cameo-white Corian—the daybed softened with a mattress in ultrasuede and Mongolian lamb cushions. The cream-colored ottoman is wrapped in Mongolian lamb, and the love seat in cappuccino ponyskin.

"The textures make it all seem warm and cuddly," says Richardson, "even though we're working with minimalist, uniform lines and a neutral palette." UT's current projects include production offices and a gallery for Milk Studios in New York's Meatpacking district—leading the Mongolian lamb to the slaughterhouse?—as well as a medical spa.

whatever's clever



TAGteam02

Presenting our picks of the Ten Avant Garde industrial designers and firms of 2002. Every year, from a pool of hundreds, *Surface* chooses a group of the most promising emerging talents working in America and takes them on the road—first to Milan (where the team's pieces will be exhibited this year at the Romeo Gigli showroom between April 12 and 15, during the city's huge furniture fair), and then to New York (where the exhibit will coincide with the International Contemporary Furniture Fair, between May 18 and 20, in a not-yet-disclosable, but of course very right-now, venue).

The members of this year's team are all over the map in terms of style, philosophy, and attitude. One of them comes to furniture through movies, another through neuroscience. But all of them share an approach to their work—as not-really-work-at-all—that's fundamental to any real invention. Their furniture is as different as they themselves are, but each piece is in some way profoundly clever, a marriage of play and tough-minded problem-solving. It's play, grounded, and it's what the T.A.G. game is all about.

Photography Diego Merino
Text Amy Goldwasser

TAGteam02

Clarissa Richardson wears a gray silk top from **New York Industrie**, stone leather pants from **Diesel**, and **Jil Sander** shoes; Heidar Sadeki wears a gray polished cotton jacket from **New York Industrie**, a gray turtleneck from **Bally**, and white cotton jeans from **Diesel Style Lab**. The C Series table is a prototype.

