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THE MELLOWING OF WILLIAM JEFFERSON CLINTON

By Peter Baker



ld-French designer Philippe Nigro is no stranger to on. For the past several years, working with grants from V.I.A. (of Innovation in Furniture), he has had the freedom — and euros — to put his design imagination to the test on everything to seating. But Nigro often goes one step further, allowing conduct design experiments of their own. His puzzlelike sofa, (above), produced by Ligne Roset, allows for a seemingly er of color and comfort configurations; his Triangolazioni e new Italian company Skitsch, has an “exploding” base that ed into a variety of heights and sizes. Or better yet, there so for Skitsch), a cardboard chair and table designed for a ruct with his or her own hands and to decorate with crayons paper collage. “I leave it open to the creativity of the child,” o research, try and propose new alternatives and solutions is useful for the mind.”



Yael Mer and Shay Alkalay, RAW-EDGES

In 2008, two years out of the Royal College of Art in London, Yael Mer and Shay Alkalay, who design under the name Raw-Edges, were thrust into the international spotlight when Stack — Alkalay’s tower of drawers in cartoon colors and proportions — became the centerpiece of the Established & Sons installation during the Milan furniture fair. (It is now in the permanent collection at the Museum of Modern Art.) Mer, 32, is the “more dreamy” of the two, while Alkalay, 33, is “more connected to reality” — a combination that serves them well in their professional and personal relationship. Indeed, their project for the “Craft Punk” exhibition at Milan this year, a series of cushy seats made from pleated Tyvek and filled with soft polyurethane, has both practical and fanciful applications. Mer and Alkalay think the cushions could ultimately be used to make any basic chair more comfortable; Silvia Venturini Fendi asked the designers to use them to make a seesaw for her granddaughter.

