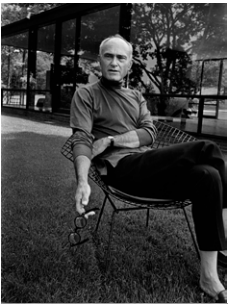




MONOLITHIC SENTIMENT

Solid volumes and softened edges outline the Selce-T Table by Studiopepe in a design that distills their sculptural approach into pure form. Finished with natural stone powder, it evokes solidity, permanence and balance, an elemental geometry carved from ancient material. GALLOTTI & RADICE



FOCAL GLOW

Designed for the Glass House in 1953, the Philip Johnson and Richard Kelly floor lamp was developed on the idea of architectural lighting. Instead of overhead glare, it offered a soft, reflected glow, what Kelly called “focal glow... the follow spot on the modern stage”. Out of production since 1967, the lamp was reissued by Bassam Fellows with exacting attention to detail. “It’s a reminder of how rigorous Johnson and Kelly were in thinking through every element,” says Scott Fellows. Much like the house it was made for, the lamp dissolves boundaries between design and environment, its form pure modernist rigour. BASSAMFELLOWS

SMOOTH AS BUTTER

Modular and generous in scale, Butter Sofa by Faye Toogood began life sculpted in actual butter. “Sometimes you need go no further than the breakfast table to find meaning,” says the British designer. With soft upholstery wrapped around oversized blocks, the sofa brings her playful hands-on process to life in the language of comfort and material memory. TACCHINI



KNOT CONNECTIONS

Creating soulful textiles that unite artistry with purpose is the mission of Warp & Weft. Its Crossroads collection showcases nine hand-knotted rugs in Himalayan wool and Indian mulberry silk. Pieces such as the Dig rug embody the New York-based studio’s distinctive storytelling through objects. WARP & WEFT

