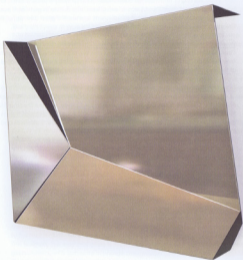


NO

TEMPERATURE
2012



Philip Michael Wolfson

Where do you look for inspiration in your design?

We look primarily to the dynamics of movement. Whether it is a soundwave, vectorscope, topographical lines, or the movement of a drawn pencil line. Each series that I'm working on (i.e. ORIGAMI series, SCUNDFORM series, LINE series, etc.) has it's own reference. As an architect by training, there is also the influence of scale and surrounding references, and how these can be manipulated. The way in which an architect approaches an examination of site and contextual influences is very much a part of my approach to each piece.

Are there certain theories or ideals that your practice participates in or has developed?

(We are most interested in) theories of dynamics and movement—how these fields of movement can be interpreted and "felt" in a concrete object. ORIGAMI - LINE - SOUND - FORM - D.LINE - LIQUID are all names given to the different series of works. The most recent works completed are the TSUKUMOGAMI which are a series of experimental studies using Concrete Canvas, a new material developed for emergency structures and industrial sites, with very compelling possibilities for sculptural work. "tsukumogami" (artifact spirit) are a type of Japanese spirit—living inanimate objects.

What role does technology play in your design process?

In the creation process, there is always the decision as to which material is to be used, and in a number of works, we have found that certain fabricators with more advanced methods of working their material would be more able to carry out a particular design.

With most of the designs, technology is a vital aspect of the actual creation process, in order that the work is achieved as desired. We rely on an array of specialized technicians and/or structural engineers to assess various aspects of each project and, with the carbon fiber pieces for example, to design internal structural systems needed to give these pieces the necessary strength that works with the carbon fibers.

The initial inspirations to work with carbon fiber came from the material itself, in that the technology of what is possible with this material, led to the idea behind the LINE series, which is about works created by a pencil sketch of a line in motion. Carbon fiber is really the most appropriate material to achieve these works and one that allows for exciting possibilities.

What is the importance of collaborating/networking with peers?

Collaborating is not something we've really done that much of until recently when we worked on a dance/design/film project. This was a day at the Rambert Dance rehearsal studio in London, where a filmmaker (Maxim Milov) shot one of the dancers/choreographers (Kitti Buslov) "responding" to one of my designs (Origami chair) with a soundtrack composed by a Swedish composer (Annette Niederberg). The film has been presented at an exhibition with plans for a live performance. From this work, collaborations with dance, theatre, and music is an avenue that is exciting to follow and develop.

How does location play a role in your practice?

To date, location has been less important than the series of works being designed. It's in the latest works, ANIMATED UNOBTAINIUMS—TSUKUMOGAMI, that the location determines the theoretical idea behind the design. The first is called the London Series 1, and explains the ideas behind the Tsukumogami, which is a spirit in Japanese folklore, of a household object that then takes on a living form after 99 years. These were meant to refer to the concrete paving slabs and construction pipeworks of London streets, infused with the Tsukumogami elements—buckets/stools/plates/cups/bowls/etc.

How has the global nature of the design community played a role in your practice?

One way is that we can have works fabricated in different countries. In regards to the presentation, the market in which we have been dealing has been a very international one—there might be a request to carry out a project in any number of different countries. We are just now finishing a large sculptural “bar” which has been commissioned by a London PR company, on behalf of a Scottish firm, owned by an international group based in France, for exhibition in China and Taiwan.

Philip Michael Walton studied at the Cornell University School of Architecture in Ithaca, New York and the Architectural Association of London, England. After graduating, he worked for Zaha Hadid at the outset of her career, leading design teams on numerous projects, and establishing a strong collaboration with her office, which subsequently spanned some 20 years. Since setting up his own Practice in 1991, Walton has worked throughout Europe and the USA, predominantly on residential interiors and exhibition/gallery design pieces. His designs are radical and greatly inspired by the early experiments of the Russian and Italian Modernist movements. He combines a unique approach to design, as informed by the dynamics of fracture and fragmentation—layering and manipulating his materials into fluid shapes and forms, where shadow and reflection are an integral part of the seduction of the work. The exquisite use of noble materials, as well as new materials, brings dynamic elegance and an individual contemporary feeling that enhances his unique approach to his own design ideal.

It is not even
the beginning of
the end. But it is
perhaps the end of
the beginning.

WINSTON CHURCHILL

Lindsay Adams Adelman
<http://lindsayadelman.com>

Burst
 Photo by: Joseph De Leo

Tanya Aguiliga
<http://aguiligadesign.com>

Felt chairs
 Photo, courtesy of the Artist

Animal stools
 Photo, courtesy of the Artist

Brian Anderson
<http://studioba.org>

Paradise II
 Photo by: Studio BA

Rafael de Cárdenas
<http://arquitecturacardenas.com>

Unknown Union
 Photo by: Inge Prins

Wendell Castle
<http://wedmanbenda.com>

Swivel coffee table (Molar Group)
 Photo, courtesy of Wright

Isaac Chen
<http://isaac-chen.com>

Low table
 Photo by: Travis Roazee

CMMNWTH
<http://commonwealth.ru>

Seltanica light
 Photo by: Paul Barbera

Felicia Ferrone
<http://ferronedesign.com>

Rika Rika mirror
 Photo by: Thea Dickman

Patrick Gavin
<http://pggavin.com>

Basic Boundaries
 Photo by: Patrick Gavin

Johanna Grawunder
<http://grawunder.com>

WESTON
 Photo, courtesy Galerie Italienne

Sung Jang
<http://gregorysung.com>

Stool T
 Photo, courtesy of Wright

Seth Keller
<http://sethkeller.net>

Monolith
 Photo by: Seth Keller

Kiel Mead
<http://kielmead.com/>

Cinder Blockw
 Photo by: Kiel Mead

Driftwood hooks
 Photo by: Kiel Mead

Moorhead & Moorhead
<http://moorheadandmoorhead.com>

Design/Miami lent
 Photo by: Moorhead & Moorhead

Jonathan Muecke
<http://jonathanmuecke.com>

Frame
 Photo by: Thea Dickman

Jonathan Nesci
<http://jhale-ld.com>

Sol chair
 Photo by: Sam Macon

Object Design League
<http://o-d-l.us/>

Balloon Factory
 Photo by: ODL

Charlie O'Geen
<http://nlpcree.com>

Removed material from
 12527 Klinger Street
 Photo by: Paul-David Reartick

Parish Rash & van Diesel
<http://parishrash.com>

Hernan Diaz-Alonso
 Le Chaise Grottesque in process
 Photo by: PR&V

Rich Brilliant Willing
<http://richbrilliantwilling.com>

3.09 #
 Photo by: Thea Dickman

ROU
<http://ro-ku.com>

After U.R. (a magnetic superbox)
 Photo by: Thea Dickman

Silva/Bradshaw
<http://www.silvabradshaw.com>

Dyvel
 Photo, courtesy of the Artist

Snarkitecture
<http://snarkitecture.com/>

Dig
 Photo by: Snarkitecture

Southern Design Concern
<http://southern.design.concern.com>

Occasional loveseat
 by Chris Held
 Photo by: Steven Sloan

Thaddeus Wolfe
<http://thaddeuswolfe.com>

Assemblage vessels
 Photo by: Devin Ehrenfried

Philip Michael Waltson
<http://woltsondesign.com>

Origami mirror
 Photo by: Maxim Nilov

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Design by

Flural

Flural is a Chicago-based creative studio practice. With a focus on pursuing meaningful projects, Flural explores new approaches within the design process, experimenting in a wide range of media including print, web, video, sound, interactive, and installations.

Founded in 2008 by Jeremiah Chiu and Renato Grov, Flural collaborates with various cultural and educational institutions, artists, and musicians including DePaul Art Museum, the 500 Ponds Art Biennial, Lyric Opera of Chicago, Public Media Institute, University of Illinois at Chicago, Volume Gallery, Classic Color, Ether Feather Records, K71 Records, and Chicago Architecture Foundation.

Collectively they have received recognition by the Art Directors Club, AIGA, The Type Directors Club, Communication Arts design annual, Print magazine, Home magazine, Creative Review, Gallery magazine/HK, Televisi3 magazine, and the Society of Typographic Arts, among others.

<http://weareflural.com>

