

The Architecture and Design Council, with its over 500 members, focuses on modern and contemporary issues and innovations in architecture and design. In addition to special events at private residences, the ADC offers a lecture series featuring some of the most influential voices in architecture and design, as well as tours to architecturally significant sites. The Council continues to grow at an unprecedented pace with its innovative programming.

For membership information and benefits, visit psmuseum.org/councils or contact Bethany Morse, ADC Administrator, at bmorse@psmuseum.org

THE FOLD

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Ross Hollenkamp
EDITOR

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GRAPHIC DESIGN



Albert Frey and Lina Bo Bardi: A Search for Living Architecture

through January 7, 2018



1 Lina Bo Bardi, *Bardi House (Casa de vidro)*, São Paulo, Brazil, 1949–1958, view from the northeast, photograph by Nelson Kon, 2002, Courtesy Nelson Kon

2 Lina Bo Bardi, *Bardi House (Casa de vidro)*, São Paulo, Brazil, 1949–1958, Lina on entrance stairway, photograph by Francisco Albuquerque, 1952, Courtesy Instituto Lina Bo e P. M. Bardi

3 Lina Bo Bardi, *Cirell House*, São Paulo, Brazil, 1957–1958, conceptual elevation with plants, ca. 1957, Courtesy Instituto Lina Bo e P. M. Bardi

4 Lina Bo Bardi holding her favorite lamp, photograph by Bob Wolfenson, 1978, Courtesy Instituto Lina Bo e P. M. Bardi

5 Albert Frey with his 1936 Ford convertible, Palm Springs, CA, ca. 1936 © Albert Frey Collection, Palm Springs Art Museum, 55-1999.2

6 A. Lawrence Kocher and Albert Frey, *Aluminaire House*, perspective sketch exterior, ca. 1930 © Special Collections, John D. Rockefeller Jr. Library, The Colonial Williamsburg Foundation

7 A. Lawrence Kocher and Albert Frey, *Kocher Canvas Weekend House*, Northport, NY, 1934, photograph by F. S. Lincoln © Special Collections, John D. Rockefeller Jr. Library, The Colonial Williamsburg Foundation

8 Albert Frey, *Frey House II*, Palm Springs, CA, 1963–64/72, view from the southeast, photograph by François Halard, 1995, Courtesy François Halard

This Season, Join “the Frey”



Albert Frey (1903–1998) was an architect whose work has always been near and dear to the cultural history and built fabric of Palm Springs. His distinct aesthetic was the result of a keen understanding of people and their living environments and his constant experimentation with unique and interesting building

materials. Although his legacy extends far beyond the Coachella Valley, Frey will forever be tied to our desert community thanks to his generous bequest of his iconic work and private residence, *Frey House II* (and its contents), to the Palm Springs Art Museum. This season, the museum will deepen your knowledge of—and yes, love for—Frey through an educational and entertaining series of programs.

The season opened on September 9, 2017 with **Albert Frey and Lina Bo Bardi: A Search for Living Architecture**, an expertly curated and beautifully designed exhibition focused on the personal and professional odysseys of Swiss-born American architect Frey and Italian-born, Brazil-based architect Lina Bo Bardi (1914–1992). Though the two visionaries never met, they both embraced the social and environmental contexts specific to their respective adoptive homes in Southern California and Brazil—Frey incorporating modern building technologies and materials, and Bo Bardi drawing from the Brazilian vernacular. Be sure to visit the exhibition at the Architecture and Design Center and pick up a copy of the accompanying exhibition catalogue (available in the design store), both of which were produced as part of the Getty-led initiative, *Pacific Standard Time: LA/LA, Latin American & Latino Art in LA*.

Also be on the lookout for exhibition-related programming throughout the fall! On **October 19, 2017**, Cathrine Veikos, author of *Lina Bo Bardi: The Theory of Architectural Practice*, will present

a free lecture on Frey and Bo Bardi’s design sensibilities. On **November 12**, the museum will host a panel discussion with scholars and other contributors to the exhibition and catalogue, and on **December 9–10**, the education department will present a whole weekend of fun and educational activities related to Brazilian theatre, documentary film, and music.

To further celebrate the life and work of Frey, the Architecture and Design Center, together with The Consulate General of Switzerland, Los Angeles, is hosting a fundraising event on **October 22, 2017** for the ongoing operation and restoration of the *Frey House III*! Aptly titled **Fall in Love with Frey**, the event includes special access to the exhibition, private interior and exterior tours of the *Frey House II* throughout the evening, music from Frey’s personal record collection, a *Frey House II* photo booth (at the A+D Center), and signature cocktails and bites all celebrating Albert Frey and his architectural legacy. Generous support provided by The Consulate General of Switzerland, Montalba Architects, Geoffrey De Sousa and José Manuel Alorda, SHAG – the store, Caesarstone, and Eight4Nine Restaurant. **#fallinlovewithfrey**.

Even if you won’t be in town to see *Frey House II* on October 22, remember the Architecture and Design Council coordinates biannual, intimate docent-led tours of the hilltop treasure during Modernism Week Fall Preview and Modernism Week. This season the tours take place **October 20–21, 2017** and **February 18–23, 2018**, respectively. If you haven’t yet experienced *Frey House II* while basking in the warm, twilight glow and overlooking the twinkling lights of the Coachella Valley, we recommend the highly-coveted, 75-minute 4:45 pm tour and wine reception, which occurs on each day the tours are offered. Tickets are available on modernismweek.com

For more information on all of these programs and events, please visit psmuseum.org. We look forward to seeing you there!

BETHANY MORSE is an architectural historian and the ADC Administrator at Palm Springs Art Museum.



ADC Calendar 2017–2018

THURSDAY, OCTOBER 19

Lecture

**Albert Frey & Lina Bo Bardi:
Environments for Life**

Cathrine Veikos

5–6 pm, Annenberg Theater
Free

OCTOBER 20–21

Frey House II Tours

8:30 am–6 pm

\$60 / \$125 tour + reception

Tickets at modernismweek.com

SATURDAY, OCTOBER 22

Frey House II Fundraiser

Fall in Love with Frey

6–9 pm

\$125 member / \$175 nonmember

A+D Center & Frey House II

Tickets at modernismweek.com

SATURDAY, NOVEMBER 4

“Welcome Back” Party

Road to Rio

4–6 pm

\$45

Bob Hope House

THURSDAY, NOVEMBER 16

Lecture

Natuzzi Italia: The Harmony Chain

Pasquale Natuzzi, Jr.

5 pm, Annenberg Theater

Free, Open to the public

Reception with Mr. Natuzzi follows

(ADC members only), A+D Center

ADC Events

JOAN GAND is ADC Vice Chair, Programs, and musician/architectural preservationist in Palm Springs.

● **“Road to Rio”**

The Events Committee has just finished putting together an exciting schedule for this season. We'll kick off with a **“Welcome Back Party”** on **November 4, 2017** for our ADC members, to be held at the **Bob Hope House** located in Palm Springs' historic Movie Colony neighborhood. The home has been lovingly restored and updated by its new owners, making it the perfect venue for entertaining. Located on a double lot, the house features large front and back yards and a flow-through floor plan with a stunning bar as the focal point. When Bob and Delores purchased it in 1946, they moved from a smaller home just a few blocks away, a visit to which will also be part of the evening's festivities.

Our theme for the evening will be **“Road to Rio,”** echoing the Los Angeles/Latin America theme of the A+D Center's exhibition about Albert Frey and Lina Bo Bardi. Tickets are only \$45 per person to encourage ADC members to bring friends who they think would enjoy becoming members. We'll also have some special treats for those who join the ADC at the party! Special thanks to our Welcome Back Party sponsors: Caesarstone USA, Boisset Collection, Lagunitas Brewing Company, Leblon Cachaça, and Nothing Bundt Cakes.

● **Salon Series — Frey's Raymond Loewy House and More:**

Our popular series of “salons”—a chance to tour amazing homes, enjoy cocktails, and meet their owners/designers—will feature three diverse sites this season. On **December 2, 2017**, we will visit a contemporary home designed by Palm Springs' own **Lance O'Donnell, AIA**, of o2 Architecture. Along with the homeowners, Lance will be on hand to tell us about the design; he will also be featured in our lecture series on **January 25, 2018**.

On **March 10, 2018**, we will experience the home of ADC board member Roswitha Smale, a quintessential 1930s Las Palmas estate, which was renovated and re-imagined by interior designer **Sam Cardella** of Cardella Design. Born and raised in Chicago, Cardella designed interiors for the original Playboy Mansion before relocating to the West Coast. He is known for stunning designs that reflect each owner's personality. We will have the pleasure of hearing Roswitha and Sam speak about the renovation of this beautiful home.

On **April 14, 2018**, we will tour the iconic 1946 **Raymond Loewy House**, designed by Albert Frey, and meet its wonderful current owner, Jim Gaudineer. We will also learn more about Loewy, Frey, and the home's history from guest speaker (and ADC board member) Jacques Caussin.

Space is limited for all salons, so be sure to sign up early! Tickets will be available on the museum website, A+D Center admissions desk, and at the box office. Special thanks to our 2017–18 salon series sponsors: Caesarstone USA (Presenting Sponsor), Boisset Collection, Lagunitas Brewing Company, and Nothing Bundt Cakes.

● **ADC Modernism Week Party**

This year, the ADC will hold its annual fundraiser party at **E. Stewart Williams' Koerner House** in the historic Deepwell neighborhood of Palm Springs. This stunning, all-original home—with landscape design by Garrett Eckbo—promises to be a magical setting for a sophisticated and fun cocktail event. The party will be held on **February 24, 2018** (the second Saturday of Modernism Week), so save that date on your calendar, and purchase your tickets when they go on sale November 1 at noon on the Modernism Week website! Special thanks to Tito's Handmade Vodka for its support of the 2018 ADC Fundraiser.

SATURDAY, DECEMBER 2

Salon

Bean-Wagoner Home

with architect Lance O'Donnell

4–6 pm

\$100 ADC / \$125 nonmember

THURSDAY, JANUARY 25

Lecture and Reception

Architecture—Don't Add Water

Lance O'Donnell

5–6 pm, Annenberg Theater

Free

FEBRUARY 18–23

Frey House II Tours

8:30 am–6 pm

\$60 / \$125 tour + reception

Tickets at modernismweek.com

SATURDAY, FEBRUARY 24

ADC Fundraiser

Koerner House

6–9 pm

\$175 ADC / \$200 nonmember

Tickets at modernismweek.com

SATURDAY, MARCH 10

Salon

Smale Home

with interior designer

Sam Cardella

4–6 pm

\$100 ADC / \$125 nonmember

THURSDAY, MARCH 15

Lecture

In Conversation:

Alma Allen & J.B. Blunk

5–6 pm, Annenberg Theater

Free

SATURDAY, APRIL 7

Spring Architecture Tour

8 am–6 pm, location TBD

\$175

SATURDAY, APRIL 14

Salon

Raymond Loewy House

with design expert

Jacques Caussin

4–6 pm

\$100 ADC / \$125 nonmember



Notes from the Chair

Robin Abrahams

Welcome! A new season is about to begin.

We each carve out our own life here in the desert. Some of us live here year-round, while other “snow birds” spend winter here and escape during the crazy-hot summer months. Still others happen to be frequent visitors, and together we make up “the community”—all those interested in architecture and design. The Architecture and Design Council brings together this diverse group, with our interest in works that range from old ... to new ... to the future yet-to-be-even-imagined.

As the new Chair of the ADC Board, I hope to guide us in appreciating our past while looking toward that future. About me: I'm an architect licensed in both Washington and California who has found a natural home amidst the rich arts history of Palm Springs. I appreciate and continue to learn from our shared cultural past, but, in my heart, I'm driven to discover the future of architecture and design.

So, join us as we embark on a full season of new programming: educational lectures to explore and share ideas; intimate “salons” to experience first-hand and discuss architecture and design expressions; tours of destinations that broaden our perspective; and, of course, social gatherings to strengthen our vibrant arts community and support the museum that we all love. Join in the experience; it won't disappoint.

Please also help me thank Dan Spencer, our outgoing Chair who so skillfully and passionately led the ADC Board during the opening years of the Architecture and Design Center. Now he has entrusted us to carry on the mission. And help me congratulate and honor Sidney Williams, former Curator of Architecture and Design, who will receive a well-deserved star on Palm Springs' Walk-of-Stars—where else but in front of the A+D Center—during the upcoming Modernism Weekend in October.

With this issue, we also welcome ADC board member Ross Hollenkamp as the new editor of *The Fold*. Bringing a fresh approach to our publication, he plans not only to share all “ADC news” with us, but also expand our intellectual gaze to current events and cultural happenings in the wider architecture and design world. Ross' new “Editor's Picks” column should certainly spark your curiosity as well.

My appreciation also goes out to graphic designer Gary Wexler for his continued commitment to our design and architecture community; his skillful graphics and layouts that you see here make it possible for us to communicate with each of you in a visually engaging way.

And, of course, *The Fold* welcomes suggestions for future content of interest to our community—perhaps on such topical issues as presented in ADC's 2016 Spring Architecture Tour, which included a first-hand look at the Skid Row Housing Trust's compassionate and innovative work addressing LA's homelessness crisis.

I'm passionate about broadening the range of people positively influenced by architecture and design, which brings me back to you. I encourage you to reach out and bring your friends into “The Fold” of this ADC community, and with that you'll broaden the experience for all of us! We have such a rich, layered, cultural and architectural history here in the Coachella Valley—so let's keep layerin' it on.

Treat yourself to a visit at the A+D Center with the new exhibition, *Albert Frey and Lina Bo Bardi: A Search for Living Architecture*, and mark your calendar with ADC events and programming for the upcoming season! Find out what's happening in this issue, as Joan Gand, ADC Vice Chair, Programs, previews what's to come. I'm looking forward to seeing old friends, and anticipate meeting new members this season—we'll weave you into “The Fold” of ADC!

ROBIN ABRAHAMS, AIA is Chair of the ADC and an architect based in Palm Springs.

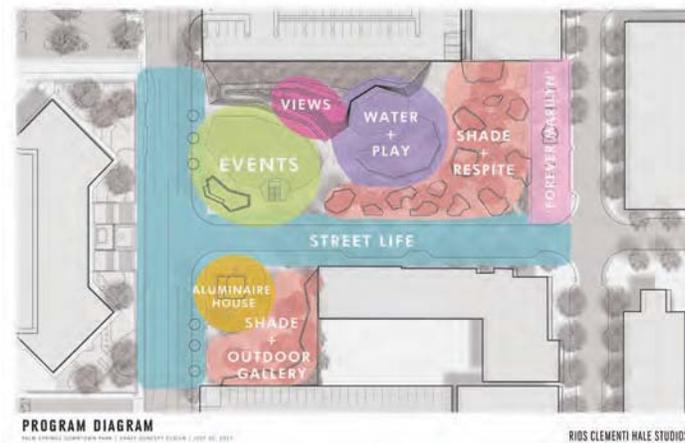
PALM SPRINGS' NEW DOWNTOWN PARK PROPOSAL:

A Case Study for What Makes "Good" Design

Much has been in the news recently about the exciting redevelopment of Palm Springs, in particular the new downtown park being designed by Rios Clementi Hale Studios. As a practicing architect having worked on similar large-scale projects, this has been a fascinating process to watch unfold. I see it as the perfect case study for that fundamental question: just what is "good" design?

Design can create a very personal and visceral reaction to the beholder, as was evident by the passionate reactions (overwhelmingly positive, I might add) to the most recent proposal for the downtown park, presented by landscape architect Nate Cormier of Rios Clementi Hale Studios at a public forum in July. But exactly what is it that triggers this sort of response? Of course, there are

a myriad of visual factors or "filters" through which we form our individual response to a development's design, such as its physical relationship to its surroundings, overall composition, massing, color, material selection, use of negative space, and resulting sense of "place." ▶▶▶▶





ILLUSTRATIVE SITE PLAN

PALM SPRINGS DOWNTOWN PARK | DRAFT CONCEPT DESIGN | JULY 20, 2017

RIOS CLEMENTI HALE STUDIOS

But isn't design a much more complicated process than that which can be judged only by looking at the surface? At least in the field of architecture and landscape design, I would pose that the design process is—at its core—an extremely complex problem-solving endeavor.

Use an iceberg analogy (a refreshing image in this desert heat): what is first perceived, what provides a visceral reaction, is only that which is above the waterline. But below the surface is a much more enormous and complex set of factors, parameters, and constraints—all of which need to be carefully considered, prioritized, and then solved to achieve the best possible design solution. So, to fairly judge a design concept, one must first

consider all the decisions and deliberations that occur largely out of sight, below the surface, to develop an informed opinion.

The design process in a large-scale project such as the downtown park involves literally hundreds and thousands of decisions to be made, each in consideration of the goals and desires of the various stakeholders involved. Here those include, just to name a few, the city council and other local government agencies, the Palm Springs/Coachella Valley public at large, adjacent land owners, adjacent businesses (most prominent of which is the striking new Kimpton hotel, "The Rowan"), the Palm Springs Art Museum, local artists and musicians, contractors and subcontractors, and the executive

architects charged with orchestrating the entire process. Of course, underlying all those considerations are the constraints of a construction budget (for our two-acre downtown park, a relatively modest \$5 million). Not surprisingly, this presents competing agendas and interests which must be considered by the designer when weighing the infinite variety of choices and potential solutions.

Thus, the most creative design solutions are often the ones which craftily solve each of these diverse agendas. Diverse goals are not necessarily contradictory or obstructionist, but rather opportunities for building consensus and a sense of authorship between the stakeholders, resulting in enlightened creativity. Seen in this way, the ongoing collaboration

between Rios Clementi Hale Studios, the Palm Springs City Council, and other stakeholders in the community is a wonderful example of a successful design process in action.

Over the last few months, three very creative design solutions have been brought forth by Rios Clementi Hale Studios for consideration along the following themes: “Common Ground,” “Healing Oasis,” and “Sculpture Park.” Through a thoughtful public process utilizing public workshops and online surveys, the design team has effectively responded to the input of the community and all other stakeholders by setting forth a hybrid solution that seeks to incorporate the best aspects of the three proposals (which is now being further developed to be presented at a final public forum in October, but after this publication went to print). This proposal is being described by the design team as “building community within a natural oasis”—wholly appropriate for this special place at the heart of Palm Springs.

As currently envisioned, visitors to the downtown park will be attracted by the towering “Forever Marilyn” statue and will enter the park through the original gates of Nellie Coffman’s Desert Inn, where it was formerly located. Both of these features of course pay tribute to the history of Palm Springs, which attracts so many of us to the desert. “Forever Marilyn” also serves as an “anchor” drawing in pedestrians, thereby encouraging foot traffic through the retail and restaurant offerings of the new downtown.

Inside the park, a peaceful palm “Grove” and “Spring,” an interactive water/play feature, show respect for the Indian Canyons, the sacred and ancestral home of the Agua Caliente Band of Cahuilla Indians. Along with a shade-providing “Cloud” canopy, these natural features offer a soothing respite and

counterweight to the modern architecture of the adjacent development.

Especially intriguing is the subtlety by which the proposed park reaches out to its surroundings. Not only does the tiered “Outcropping” provide a natural amphitheater setting, it also cleverly screens the adjacent parking structure while affording magnificent “oblique views of the layering landforms, lighting, and shadows” of the majestic San Jacinto mountains to the west, always reminding one that this is indeed an awe-inspiring place of beauty and wonder.

ADC members will especially be excited to know that, under the current proposal, Albert Frey’s iconic Aluminaire House will finally find its own home—at least for the time being. Further connecting the downtown park to its surroundings, a proposed outdoor art gallery or “cultural corner” will feature installations—beginning with the *Aluminaire House*—thereby expanding the reach of the Palm Springs Art Museum to create a broader sense of synergy and place than just the park itself.

As a neighbor of the downtown park, I am especially pleased with the most recent design proposal by Rios Clementi Hale Studios and I look forward to the next “public workshop” when the final design solution will be presented. This imaginative project seems to hit on all cylinders, evident not just by positive visceral reactions from the community, but also at the level of creative problem-solving in addressing the needs and desires of all stakeholders involved.

GREGORY G. HOLLENKAMP, AIA
is an architect, ADC member,
and part-time resident of Palm Springs.

Editor’s Picks

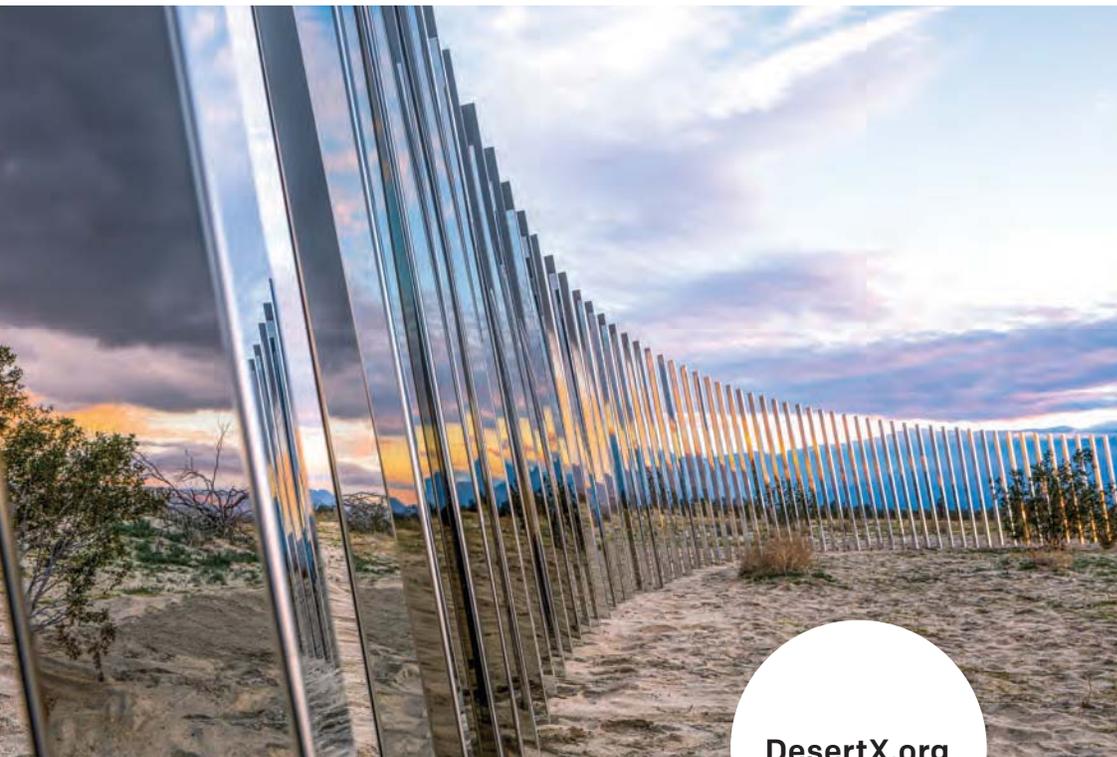
Dear readers, it is with great excitement and appreciation that I join ADC’s *The Fold* as its new editor. But before I sally forth, I would like to thank my predecessor Rick Lord for his outstanding leadership. You’ve set the bar high, sir.

With this issue, I am pleased to begin a new column, “Editor’s Picks”, wherein I will review stimulating new media—be it books, film, television, or other—that delve into the inspired disciplines of architecture and design around the world.

ORIGINAL NETFLIX

Abstract
THE ART OF DESIGN

For this issue, I am simply agog about Netflix’s original new series, “*Abstract: The Art of Design*,” created by former WIRED editor-in-chief Scott Dadich. This documentary series features eight luminaries—one per episode—in their respective fields of design, including Danish architecture wunderkind Bjarke Ingels



DesertX.org

Phillip K. Smith, III, *The Circle of Land and Sky*,
installation for *Desert X*, Palm Desert, CA, 2017,
photographs by Lance Gerber

The Circle of Land and Sky

(whose massive-scale “utopian” projects include a ski-slope atop a clean energy plant), iconic interior designer Ilse Crawford (whose work has ranged from high-end hotel renovations to Ikea products), and graphic designer and certifiable badass Paula Scher (who has probably designed more recognizable typography than anyone alive).

Yes, these design visionaries merit study in and of themselves. But what makes this series such compelling viewing is the stunning cinematography and editing that brilliantly evokes the unique spirit and design philosophies of each subject. If there is an overarching theme to the delightfully disparate episodes—directed by five different individuals—it is the unexpected and fascinating ways in which design impacts every aspect of our modern life. Binge-watching has never been so enlightening.

Enjoy!

ROSS L. HOLLENKAMP, ESQ.,
is an ADC board member and a general
practice attorney based in downtown
Palm Springs.



Desert X as a Venue

The anticipation of any inaugural event brings about equal parts of hope and skepticism, but from February 26 to April 30 of this year, *Desert X* proved itself. You might actually say: the Coachella Valley proved itself to the art world.

From the early days of plein-air painters to the growth of the Palm Springs Art Museum, from Coachella Valley Art Scene events to the art installations at the Coachella Valley Music and Arts Festival, from High Desert Test Sites to *Desert X*, the Coachella Valley has been and continues to be on a trajectory toward becoming a global venue for high-quality, innovative art. This reality acknowledges the Valley's roots as a laboratory for design and innovation, as seen clearly through the vast, ever-expanding trove of midcentury architecture found here—projects built when there was more sand than concrete. *Desert X* somehow returned us to the sands, inviting us to explore unknown

sites from the City of Coachella to Desert Hot Springs to Whitewater. It led us to explore creosote-covered vacant lots that we've passed by hundreds of times. It was a museum without walls. We experienced art outside of the gallery. We discovered art affected by the environment—both literally and conceptually.

As an invited artist in the inaugural *Desert X*, my journey prior to the opening was admittedly also full of skepticism. Would *Desert X* sign on artists of quality? Would funding allow the exhibition to follow through with all of its goals? Would the work be appropriately significant and truly inspired by the desert? As an artist who grew up here in the Coachella Valley from 1980, left for 11 years of education and employment on the East Coast, and then returned in 2000 to create work here, *Desert X* was a dream and a risk wrapped into one. If it failed, it would have failed in my backyard. And so, I committed myself to ensuring that



for Inspiration

my installation, *The Circle of Land and Sky*, would be commensurate with my own high hopes and goals for the entire exhibition. Ultimately, given the quality of the roster of participating artists, I believed that everyone would find a similar level of commitment and seek to create the best work that they could. As faithful artists, we held tightly to the potential of the concept that curator Neville Wakefield brought to the project:

“If the desert is God without Man, then *Desert X* is art without constraint.”

Desert X proved the success of one of art’s core values: **take risks**. In our palm tree-lined, martini-filled, enchanted desert lives, it is so important to inject risk—to try something new, different, innovative, unproven, challenging. **Why not?** Without risk, we’d have a Georgian-style mansion standing in lieu of the final design for the Sinatra House.

We wouldn’t have the Cabot Yerxa Compound, Kaufmann House, Modernism Week, the ADC, and so much more—including *Desert X*. So, congratulations to the *Desert X* artists, curators, staff, facilitators, and desert cities—and to all of you risk-supporters that spread the word, stayed positive, showed up, constructively critiqued, provided funding, and tirelessly worked to make it all possible.

Desert X will be back in 2019—this time as a proven entity. But don’t wait until then to get out and explore, support, and understand the desert and all of the possibilities that exist here. It’s still the Wild West. Anything you can dream here is still very much possible.

PHILLIP K. SMITH, III is an artist based in Palm Desert, CA, and was the Founding Chair of the ADC from 2003–2008.

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A+D Council - *The Fold*



Palm Springs Art Museum
Architecture and Design Center

PALM SPRINGS ART MUSEUM



Palm Springs Art Museum
101 Museum Drive
Palm Springs, CA 92262

psmuseum.org



Interiors 113, no. 4
(November 1953):
cover by Aldo Giurgola
featuring *Bardi's Bowl*
Chair, designed by
Lina Bo Bardi in 1951