

# MONOCLE

A BRIEFING ON GLOBAL AFFAIRS, BUSINESS, CULTURE & DESIGN

STYLE  
DIRECTORY

Pushchairs  
for PUPS  
included

## Man with a pram: our survey of bright fashion and retail shifts

**SPRING RELEASE:** *A look at the top players in store design, packaging, men's tailoring and fabric technology — (more than 64 pages of sharp coverage)*

issue 92. volume 10  
APRIL 2016

- A AFFAIRS** Capital gains: liberal lessons from Taipei's leadership
- B BUSINESS** Made in Milano: *fatto a mano* in the city's core
- C CULTURE** Estonia ramps up: Tallinn's content counterpoint to Russia's propaganda
- D DESIGN** Winds of change: Chicago's architecture revival, plus modernist living in BA
- E EDITS** The new Paris inn crowd, crafty showroom dummies and the 'last meal' of Nick Jones



### THE NEW SEASON STYLE CHECKLIST 2016:

Phlannel T-shirts, time with Kaptain Sunshine, Bugatti's buyers tips, a cosy weekender at Mt Fuji, Teatora outerwear and Suicokes in your satchel

My other four-wheeler's a Cayenne

Premiere: our first-ever global property survey — make moves from Manila to Mexico DF

Yes, a camo dog buggy is perfectly butch

Our debut  
TIMEKEEPING and  
PENMANSHIP  
supplement...  
a 32-page SPECIAL  
on why it's all  
in the wrist



Shot on location in Daikanyama  
Japan 2016



**"A fascinating mix of history, happenstance and necessity drive cultures to certain colours"**

## Swatch and learn

*Nordic design is becoming more playful with pigments; just as well, as colour conveys a multitude of moods.*

SOPHIE GROVE

As spring beckoned in Europe, the design world headed north to the Stockholm Furniture & Light Fair where, despite long, dark Baltic winters, Nordic producers were on sunny form. Finnish company Poiat revealed a new vivid copper-orange palette for its Lavitta chair, the Republic of Fritz Hansen presented one of its classics in bright coral and the creative director of Fredensborg-based brand Menu told us that he felt his peers were eschewing pure, functional forms and moving towards the colourful playfulness of the French and Dutch design worlds. They are, he said, "almost Italian in their outlook".

Do some nations feel at liberty to play with colour more than others? It's a question I pondered when flicking through the swatches of ochre, burnt umber and earth-red of a rare cloth-bound book, *The Colours of Rome*. Put together by John Sutcliffe, it is an exploration of the social, environmental and human reasons our cities – and cultures – adopt certain colours.

Southern Europe is defined by vibrant tones but it didn't necessarily choose them. Hues aren't just a question of national aesthetic preference but a complex mix of history, happenstance and necessity. There's a reason the plastered façades in the Provençale village of Roussillon are painted red: it was the centre of the ochre industry and surrounded by mines that produced the pigment for export.

As an artist, Sutcliffe has spent many years in Greece and his new book (launching at the Manhattan Fine Press Book Fair in April) is a similar enquiry into the colours of the Cyclades. While these islands are now synonymous with bright whitewash, blue and red geraniums, historic streetscapes suggest they were once an array of pinks, yellows, greens, blues and purples. Sutcliffe spent many happy days discreetly scraping paint samples from "crash corners" of buildings to rediscover the colours. (These samples are replicated on hand-painted swatches in the book.)

So why the contemporary preference for blue and white? Sutcliffe suspects it is a product of the tourist industry's drive for uniformity. The penchant for blue is more complex: he argues that it is the Greek national colour and points out that industrial production techniques for ultra-marine came about around the time of Greek Independence in 1832, triggering a patriotic azure painting splurge. And, of course, there's the sea: he found no blue building façades in Rome. Does any of this have an impact on how designers use colour? Do some cultures play more than others? It's true that Italians such as Osvaldo Borsani and Gaetano Pesce have been great proponents of bright red, yellow and green.

The use of vivid colour is by no means anathema to Scandinavian design culture: think of Verner Panton. (Indeed, Swedish façades have been painted Falun red since the 1700s.) Contemporary Nordic designers' past success working in oak, rattan and leather shouldn't hinder them from invoking a riot of colour in their work. Lines are blurring and it's a good thing. Let's face it: a splash of coral, orange or aquamarine at this time of year can only brighten all our moods. — (M)

## Come to past

**Helsinki [MUSEUM]**

Finland's capital is wary of large-scale cultural projects (its waterside Guggenheim plan has been the subject of much urban debate) but Helsinki City Museum's new venue has hit the spot between conservation and development. The museum spans half a block of 18th- and 19th-century residences around three courtyards in Helsinki's historic heart and its launch in May will open up five buildings not previously accessible to the public.

Aimed at telling the stories of the city through photographs, everyday objects and period interiors, the museum's identity was conceived by agency Werklig, which drew from old posters in the museum's collection. The focus is on accessibility and entry is free – a rarity here. "We want everybody to have the opportunity to fall in love with Helsinki," says museum director Tiina Merisalo. — TJ hel.fi



## Fresh slant

**New York [FURNITURE]**

New York-based product designer Phillip Jividen channels both Scandinavian and Bauhaus influences in the design of his pared-down Slant side table. Jividen looked closer to home for its assembly in upstate New York, where he collaborates with master craftsmen and sources the table's elegant white oak. — SZ phillipjividen.com



**Q&A**  
**Patrick Seguin**  
Founder,  
**Patrick Seguin**  
Gallery  
**Paris & London**



For the past 25 years Patrick Seguin's Parisian gallery has dealt with mid-century French design masters, bringing their work to the world's most renowned museums. As an exhibition on Jean Royère (one of the only five designers the gallery represents) comes to its recently opened space in London's Mayfair, we speak to Seguin about what makes design worth investing in.

**Q What turns a design into a collectible piece?**

**A** The secret lies in the perfect balance of the accuracy of the object's shape, its innovative character in terms of aesthetics and technique, and the way it fits into its time. The value is also the result of the rarity of the pieces.

**Q Do you think the collecting of art and design are becoming closer?**

**A** Part of the increasing success of mid-century design masters' furniture is this great potential they have to adapt to contemporary art and get in a perfect dialogue with art pieces. Art, architecture and design are porous fields.

**Q What in the work of Royère do you think is particularly contemporary?**

**A** What immediately appealed to me about Jean Royère's work was the enormous freedom the pieces manifest. In terms of forms, materials and techniques this was clearly someone bent on pursuing an aesthetic quest to its logical conclusion. — CHR patrickseguin.com

(M) 24

Tune in to Section D  
TUESDAY 19.00 UK TIME

A weekly 30 minutes of design, this is the only radio show that covers furniture, architecture, craft, graphics and retail. From interviews to front-row reports, it unpacks all you need to know about the finer things in life.