

THE WORLD'S LEADING HOMES MAGAZINE

JULY 2014 £4.20

ELLE UK

DECORATION

WHITE
HOT
SUMMER

*Beach homes, city living, jungle prints, Brazilian cocktails,
wild camping, stylish barbecues, psychedelic art and a Swiss Army knife*

HEARST magazines UK
07
0 74470 94476 8
US \$9.99 CAN \$11.50 PRINTED IN THE UK

CREATE
THE ULTIMATE
ROOF GARDEN

MARVEL
MILAN'S LATEST
DESIGN HITS

SHOP
UNIQUE ROOMS
FOR CHILDREN

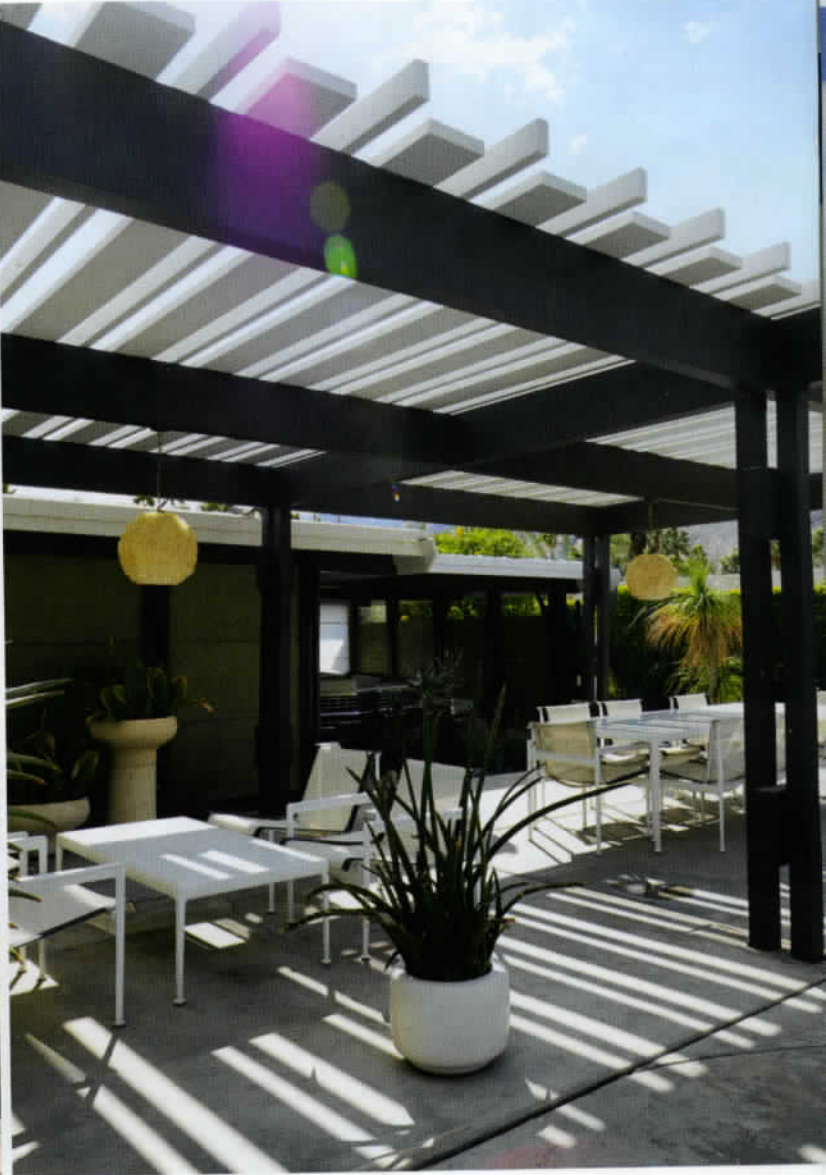
25
YEARS
OF STYLE
COLLECTOR'S
EDITION



MODERN MUSE

The owner of this mid-century house in Palm Springs enlisted the help of the original architect to restore its 1950s feel

Words **KRISTINA RADERSCHAD** Photography **CHRISTIAN SCHAULIN**



Exterior With its single-storey layout and sloping 'butterfly' roof, this home was at the forefront of California's Modernist design movement ▶



California's Palm Springs is a Mecca for mid-century-modern architecture. Iconic houses by Richard Neutra, John Lautner and Albert Frey cut sharp, angular silhouettes against endless blue skies, evoking an era when Monroe and Sinatra sipped Martinis by the pool.

This design gem – owned by Chris Menrad, who lives here with his Boston terrier Clem – is a striking 1950s example of a Krisel house. Born in 1924, architect William Krisel has completed more homes in Palm Springs than any of his contemporaries, and has designed some 30,000 residences throughout the United States. His 'House of Tomorrow' (1960), a recently restored experiment in modern living, is one of his most celebrated creations, famed as the honeymoon hideaway of Elvis and Priscilla Presley.

Chris bought his Krisel house at the turn of the millennium as a weekend escape from L.A. He loved it so much that by 2011, he had moved in permanently and started renovating. As president of the Palm Springs Modern Committee – a group of like-minded Modernist home enthusiasts and owners set on preserving the area's iconic architecture – he took a sensitive approach and enlisted Krisel himself, then in his eighties, to oversee the project.

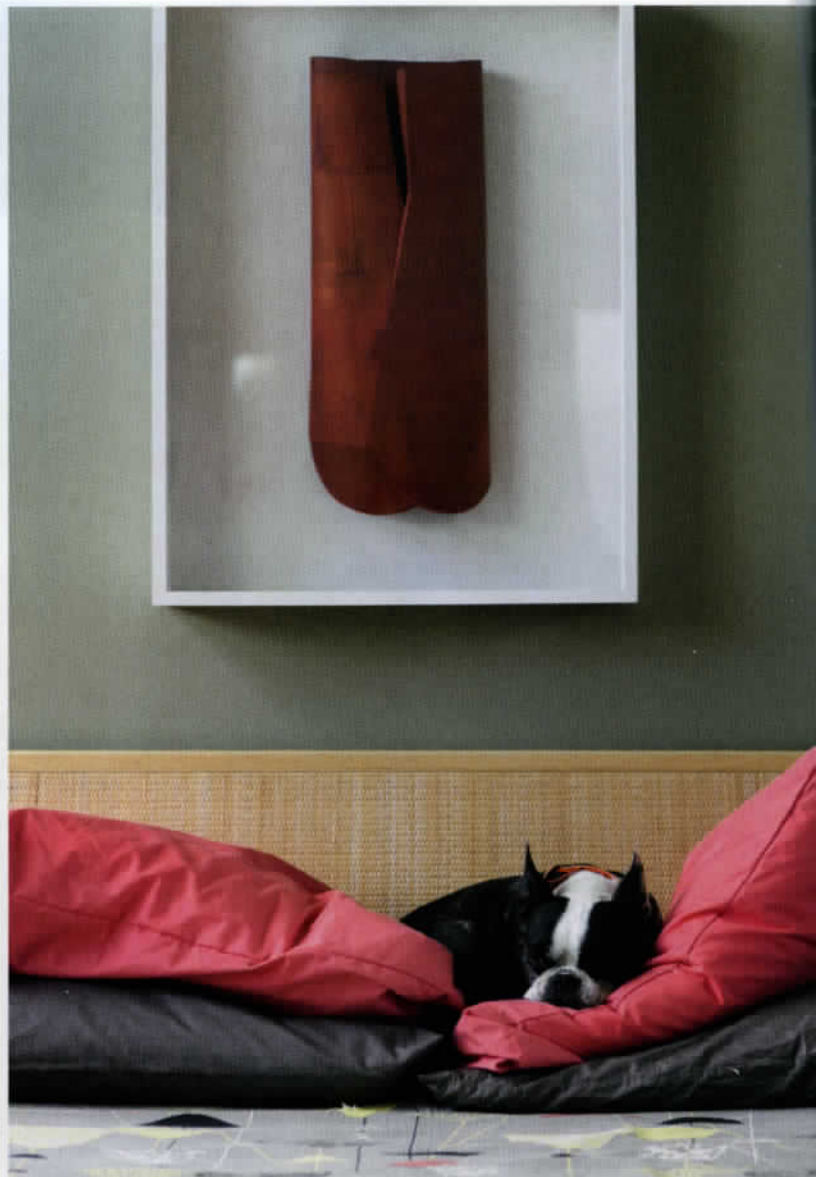
The house is located in Twin Palms: it was the first Modernist development in the area, which sports rows of identical dwellings. Krisel and the architect Dan Palmer designed the buildings in the late 1950s in collaboration with the Alexander Construction Company: together, they are credited with transforming the desert landscape and bringing Modernism to the masses. Chris's home has many features in common with its neighbours, including a 12 x 12m floor plan, open interiors, floor-to-ceiling glass and landscaped gardens. What sets it apart from the houses that surround it is a 'butterfly' roof, which has two slanting halves that meet in the middle.

Inside, the original colour palette of white, green and weathered brown has been retained, adding to an overall air of authenticity. Chris also chose to preserve the basic layout of main bedroom, two guest rooms and two bathrooms, but opened up the kitchen to the combined living and dining area. He has used large-scale design classics to demarcate key areas within the free-flowing space: Eero Saarinen's 'Tulip' table and chairs for Knoll (available from Aram Store; aram.co.uk) form a convivial eating zone, while a 1950s Dunbar sofa updated in ►



Living space Bold, colourful art and photography lift the simple scheme. A print by Gerhard Richter hangs over the fireplace; the piece above the TV is by Christoph Morlinghaus and depicts New York's TWA airport terminal, designed by Eero Saarinen in the 1950s

Kitchen/dining area Birch plywood units are split into two zones: one for cooking, the other for preparation. The white 'Tulip' table and chairs are by Eero Saarinen for Knoll (try Aram Store) **Stockist details on p185**



THE 1950s HOUSES IN PALM SPRINGS BROUGHT MODERNISM TO THE MASSES

charcoal fabric by Maharam (maharam.com) and an 'Egg' armchair by Arne Jacobson for Fritz Hansen (available from The Conran Shop; conranshop.co.uk) set the scene for relaxation. In the main bedroom, a George Nelson "Thin" bed and 'Pipistrello' lights by Gae Aulenti for Martinelli Luce (try Atomic Interiors; atomicinteriors.co.uk) create a relaxed, retro vibe.

Outdoors, Krisel has updated his original blueprint by reworking the front yard, which now features lily pad-like segments of lawn juxtaposed with crushed marble and green-grey gravel – a design that was inspired by the work of Brazilian landscape artist Roberto Burle Marx. 'I think the architect should be in charge of everything. I have never made a distinction between landscaping and architecture,' says Krisel. 'To me, the inside and outside of a building are not separate; a pane of glass is not a wall, but a visual continuation from indoors to out.'

Chris's collection of classic American cars keeps the Hollywood dream alive. He owns a 1963 silver Buick Riviera and a 1967 green Cadillac Eldorado, while his Mercury Montclair dates from 1958 – the same vintage as this inspiring house.

psmodcom.org



Main bedroom Pops of red bring the original muted colour palette to life, while simple furnishings create a streamlined feel. Art by Manfred Müller (try Rose Gallery) hangs above a vintage bed by George Nelson. Try Atomic Interiors for a 'Pipistrello' light by Gae Aulenti for Martinelli Luce
Exterior Chris's collection of vintage American cars is in keeping with his 1950s home. The landscaping of the garden was inspired by the work of Brazilian artist Roberto Burle Marx **Stockist details on p185** **ED**

Manfred Müller is an artist who began to actively engage the changing pan-global boundaries of art production and dissemination when he moved to the West Coast from Düsseldorf in 1990. No surprise, then, that the small sculptural objects on show at the Rose Gallery bear testament to a man consciously plowing multiple paths and zeitgeists. The exhibition represents two bodies of work that he has returned to regularly over the last 15 years. Both use paper—folded, scored, and painted—but employ radically different aesthetics.

The first series, *ums* (an acronym for “under my skin”) are flattened collages of dark and light blocks that float subtly above the paper plane, almost imperceptibly raised from the mount by small folds that run the edge of the blocks like tiny veins. The *Prelude* series suggests more obvious kinetic energies: paper rolled into more overtly three-dimensional forms, coated with white semi-translucent primer. Although constructed with a playful casualness—punctured with circular and half-moon holes—Müller’s preoccupation is with the parallels between architecture and sculpture. Slight and eccentric, these constructions contain within themselves a dynamic tension between fragility and solidity. As the artist observes, “I open out a certain kind of shape, I ‘balance’ in three-dimensional space. I am walking the line.”

Such contradictions are part of Müller’s essentially dualistic perspective. On the one hand there is the historic world that he left: Germany, site of a caustic mechanical legacy that embodied the most destructive aspects of 20th century industrialization, part of an Old World cluster of cities he believes have been effectively “filled up.” On the other hand there are the sun-filled New World vagaries of SoCal, a cultural arena in an earlier stage of self-definition that is still in flux and still contains the capacity to assimilate new mannerisms and tropes. The only certainty, it seems, between old and new is friction, and Müller welcomes this dichotomy as central to his practice.

“Rome, Florence, Paris...these are historical fundamentals which have filled up their niche. Sometimes it’s better to live in a city with no taste rather than one with too much, because it gives one more flexibility. Not that Los Angeles has no taste; it’s just that here one can play much more with ideas of surface and facade in a legitimate manner.” Yet Müller does see echoes of the Old World in the New—finding in Southern California’s once-booming aerospace industry, which fell into decline in the post-Cold War era a potent metaphor for the economic and historical cycles of his homeland. And he retains an aesthetic affinity to certain European pioneers and approaches. (Müller cites Joseph Beuys as a major influence, and his focus on manipulating the same materials again and again is reflected in Müller’s own process.)

Müller’s recent works (actually a selection from 700-800 paper works) literally bend ironies inwards. Folded paper surfaces echo the optimistic imaginative flights of a child’s fantasies, yet the treated results remain resolutely leaden and earthbound. Simultaneously playful and earnest, these assemblages flap lightly over the footsteps of history. If one were to animate them into an avian equivalent, they would doubtless be magpies: appropriators that steal shiny objects glimpsed from the corner of the eye, clawed from the nests of others to furnish a new hybrid environment.

—SIMON HERBERT

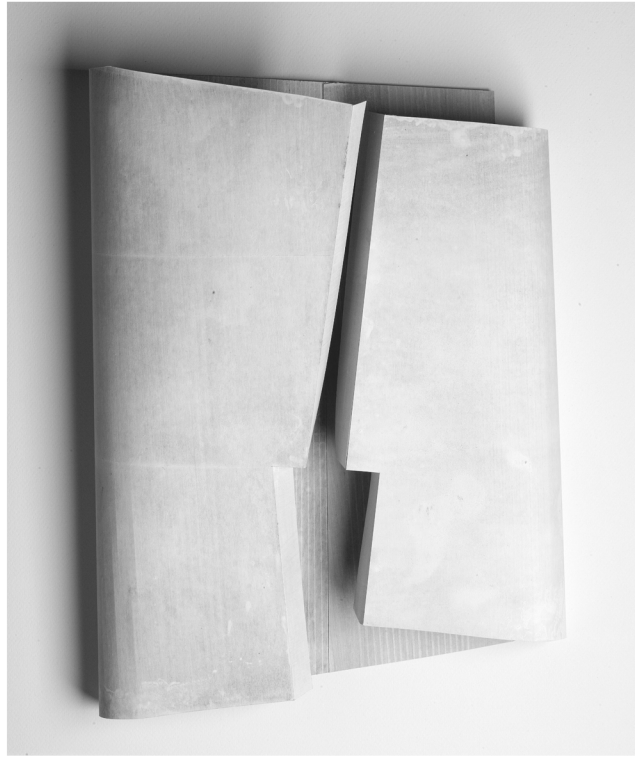
Starting June 16, Manfred Müller’s works will be on view at Rose Gallery, at Bergamot Station in Santa Monica, (310) 264-8440.



ABOVE:
“UMS 44/107”
2007
OIL PASTEL ON FOLDED GRID PAPER
17" x 23"

RIGHT:
MANFRED MÜLLER IN HIS STUDIO

LA WEEKLY AUGUST 31-SEPTEMBER 6 2007



PLANE SPEAKING

Manfred Müller and Jason Peters at Bergamot

Although his show is entirely of paperworks, Manfred Müller still comes off quite the sculptor — most obviously in the curved and pleated works for which he is best known, but also in several series of entirely flat oils and oil pastels. Oil or not, they're drawings; flat or not, they're a sculptor's drawings, their heavy black shapes clunking and careening around the confines of the paper plane or mount. And many of them, rendered on grid substructures, are also scarred with precise, flattened folds in the paper, raising the pieces' physical profile just a hair but making them seem profoundly more palpable. Despite obvious similarities in the work, Müller's formal grace and material sensuousness are very different from (and no less powerful than) Richard Serra's. For one thing, Müller works not with minimalized forms, but with forms hewn erratically and set in dynamic relation to one another — simple and elegant like jewelry rather than massive and imposing like architecture.

Jason Peters keeps things straightforward too — until he doesn't. Peters assembles sculptural structures out of many examples of a single thing, chairs, ladders, etc. The works here have all been built out of plastic buckets — which Peters employs as if they were segments of organic wholes, wholes that ripple and writhe through space like so many tapeworm Godzillas. The pièce de résistance hurls itself glowingly through near-pitch darkness, taking more than the eye for a wild ride. *Manfred Müller at Rose Gallery, Tues.-Sat., 10 a.m.-6 p.m. and by appt. (310) 264-8440. Jason Peters at Berman Gallery, Tues.-Sat., 11 a.m.-6 p.m. (310) 315-1937. Both thru Sept. 4 at Bergamot Station, 2525 Michigan Ave., Santa Monica.*

—Peter Frank