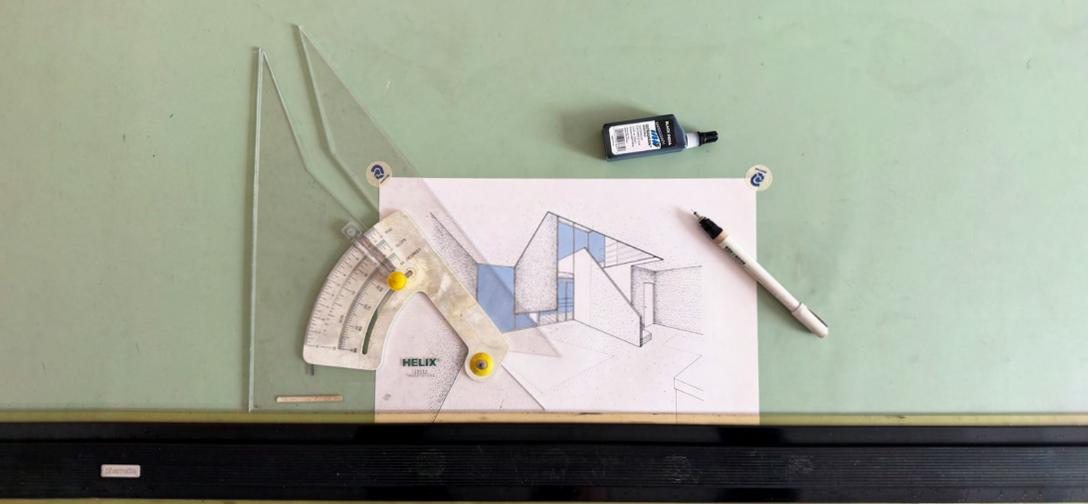


# HOWL

Inspiration for Creatives  
from *Wolf-Gordon*

Issue 09, 2024 — Quarterly  
Contributions by Anna Zappia and Frank Tjepkema



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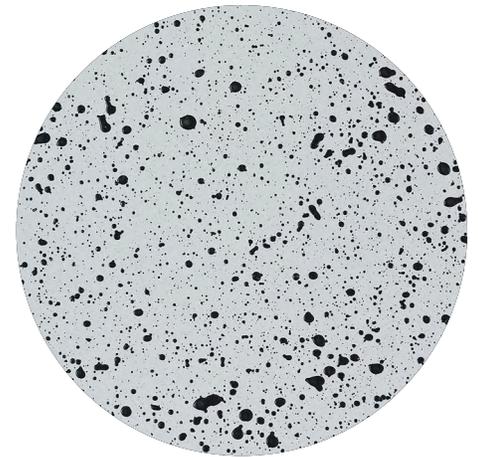
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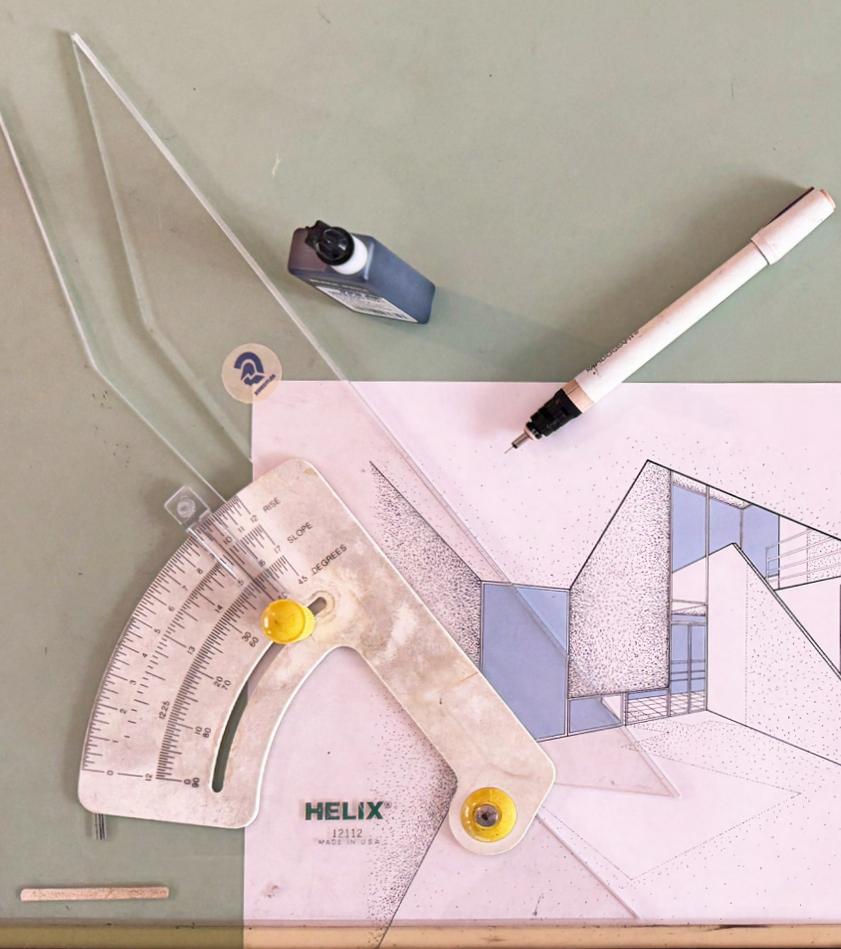
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Take a Look



— Feature

# Missed Media

## A Reflection on Drafting by Hand

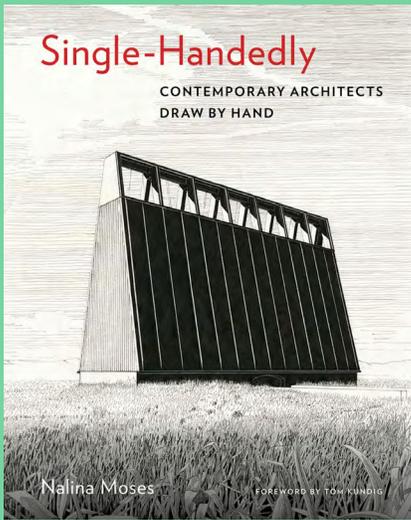
Two-point perspective ink drawing with well-worn drafting tools

Drawing and Photo: Marybeth Shaw

In an age of digital representation in architecture and interior design, Wolf-Gordon CCO Marybeth Shaw reflects on traditional drawing techniques.

In 2020, The Morgan Library & Museum mounted an exhibition of drawings by the French architect Jean-Jacques Lequeu (1757-1826). I appreciated seeing the work firsthand, having studied it many years ago, and I paused for several minutes before a work titled *Les Instruments du dessinateur* (1782) or *The Tools of the Designer*. On the meticulously detailed composition of drawing and drafting implements, Lequeu had written, “We see in this drawing the tools to draft, shade in and construct a geometric representation or perspective on paper, with the care and attention to detail of a good designer.”

Lequeu’s drawing and words touched me because, as an architecture student, I loved drafting in pencil and pen and ink, building measured plans, elevations, sections and



*Single-Handedly: Contemporary Architects Draw by Hand* (2019) by Nalina Moses

Publisher Princeton Architectural Press  
Cover Art: Denis Andernach

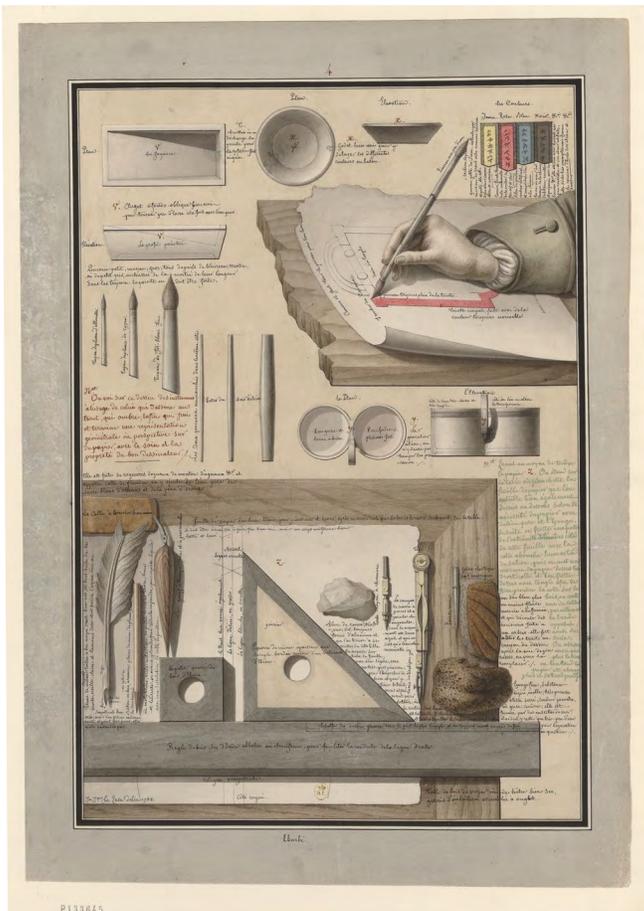
axons, and constructing models out of chipboard. Those of us who studied design pre-AutoCAD® know the feeling of gliding black ink across Mylar® with a Rapidograph®, the smell of the lead pointer, the ability to—with all our senses—create a nuanced composition of varying line weights that helped us at each step of the process develop the architectural project.

Despite three decades of CAD and BIM software that have indisputably impacted the design process and built environment, some practitioners continue to employ traditional drawing and drafting techniques to design space. Architect Nalina Moses has assembled 220 drawings by over 40 designers of different generations in *Single-Handedly: Contemporary Architects Draw by Hand* (Princeton Architectural Press, 2019). Moses explores the continued relevance of hand drawing and drafting, and how they integrate the designer’s intentions about materials, structure, space, light and shadow. The book underscores the benefits of a more direct relationship between the designer and the production of the representation, without a software intermediary.

Reading Moses’ book reminded me of the feeling of being a draftsman at the end of the studio workday—and that to be one is also to be a craftsman and artist. Even construction details could be put together on a single sheet of paper in a manner that demanded one’s attention to scale, line weight, labeling and composition... in short, each sheet had the potential to be a work of art as well as a means to immerse oneself in the space-shaping process.

In fact, in the mid- and late-20th century, many drafted and hand-drawn architectural drawings found their way into galleries and were acquired by dedicated collectors. Today, gallerists are noticing a resurgence of interest. Cody Miner is co-director of Modest Common, an art and architecture gallery located in downtown Los Angeles. He notes that young designers are interested in hands-on making as a new creative experience: “These are kind of lost art forms in this post-digital age that we are working through. Architects are using these old techniques but exploring them in a new way. There’s definitely a movement away from the clean, crisp digitization of architecture.”

Some designers describe the correlation between making by hand and constructing space as a seamless transition. Owen Nichols, co-director of a83 Gallery and founder of his firm, Chibbernoonie, uses screen printing



Jean-Jacques Lequeu (1757–1826)  
*Draftsman's Tools, from Civil Architecture, 1782*

Pen and black ink, brown and gray wash, watercolor.  
Bibliothèque nationale de France, Département des Estampes et de la photographie.



Young-Projects (Bryan Young)  
*Glitch House* (2023)

Photo: Christopher Lee

as an exercise in visioning. “There is something to the physical construction of an image which relates directly to the construction of a building. The layers of ink used to produce a screenprint, for us, translate in terms of layers and seeing through the volumes of a space.”

Drafting or printing on paper or another material not only serves as a grounding element, tying the creator to the present; it can also enhance understanding of a design in a way that a digital image cannot. “I do think there is a relationship between these analog processes, and ways of thinking about approaches to building and making spaces,” says Jesse LeCavalier, who runs his own research and design firm and directs Cornell University’s Urban Design program. “There’s a reason why people do mockups—to understand. I think there is a limit to what a simulation can do, and a physical thing can often exceed it.”

Personally, I acknowledge my nostalgia for hand drafting while maintaining a pragmatic acceptance of digital representation. With rapidly changing software technology and file types, however, I do wonder how much of our digital representation—the bulk of our body of work—is going to last. Owen Nichols believes that designers will always experiment with a range of materials and techniques to create form, but that the imprint of the hand has a lasting

impact. “I think people are starting to realize that the production of actual artifacts is valuable because it allows for life beyond the original intention of the image.”



Chibbernoonie Projects (Owen Nichols & Clara Syme)  
*Iffy Architecture 2* and *Iffy Architecture 9* (2019)

Serigraph  
 Photo: Christopher Lee



—— Interview

## David Ashen

This award-winning NYC-based interior designer isn't hindered by scope of work when creating compelling experiential interiors.

David Ashen in New York

Photo: Ari Espay



Dash Design  
*XL Nightclub* located in New York, NY (2012)

Photo: John Horner Photography

In his twenty-plus year career, David Ashen of Dash Design has built a reputation for engaging, experiential, and distinctively branded hospitality interiors, and with offices in New York, Paris, and Santiago, he's taken his design philosophy international. *Howl* sat down with Ashen to talk branding environments, expanding one's practice, and how to be an expert in everything.

—— You and your firm have gravitated towards branding hospitality interiors. What does it mean to you to brand an environment?

I think that just as every person has their unique DNA, every environment has its unique DNA. The story is already there; it's how you bring it to life and create an experience. Every touchpoint needs to be thought of



Dash Design  
*Godiva* flagship store located in  
 Istanbul, Turkey (2011)

Photo: Ali Bekman

when you're creating something that's for people. The design must be taken through all the touch points the guests have, from how they experience the staff, to what they hear, what they smell, what they touch, and what they taste. It's about bringing that all together.

———What are some of your favorite projects you've worked on and why?

One from early in my career was a project I did called XL. It was one of the first high-end gay nightclubs in the country. We really got into the lighting design and the detailing. It was fun. It was very theatrical. I've worked with Godiva for 25 years. I was able to do a store in every major city in the world, so it really got me to understand cross-cultural differences. Hotel One11, which we just finished in New Orleans, was great. It was such a beautiful building. I've done some historic renovations, but this was a pretty intense design project. There were so many little puzzles that had to be figured out there.

They're all interesting. When I was in graduate school, I had dinner with Bob Siegel, of Gwathmey Siegel. They had just designed their first skyscraper in Times Square; I had recently gone to a country club and seen that they had designed the dishes there. And I'm like, what do you learn more from, the dish or the skyscraper? And he said, 'I learned just as much from designing the plate as I did from designing the building.'

———Your firm has multiple international locations. You have offices in New York, Paris, and Santiago. What was that expansion process like?

Paris is a partnership. We have a joint venture called Saguez & Dash. We started 'dating' in 2019, and we formed the joint venture formally a couple of years ago. So that's been easy. COVID was very, very helpful, because we learned how to work more effectively remotely. Prior to COVID, people were like, 'They have an office in Paris and we have an office in New York, and we're working the project together. How are we going to do that?' Now we've all been working as teams remotely. We've proven we can do it.

Santiago happened organically. My partner is from Chile, so we have an apartment there. I've tried over the last 15 years to form relationships. About a year and



Dash Design  
*One11 Hotel* located in New Orleans, LA (2020)

Top: Hotel bar with cafe-style seating and a lounge area—space was built to showcase the beauty of the raw and undefined while giving a home to a 'new' New Orleans.

Bottom: An image of one of the 82 rooms that are available at the boutique hotel and bar—crafted with New Orleans's industrious spirit in mind.

Photo: CS3 Photography



David Ashen in New York

Photo: Ari Espay

a half ago, I hired an architect who lives in Chile. She understands both US culture, because she grew up here, and Latin American culture, because she's been living there. That kind of just fell into place. Sometimes you can't overthink things too much. It's paralysis by analysis. You've got to go with your gut a little bit.

———What are the hallmarks of a good client relationship?

We're providing a service. I always tell my team that people hire us to help ease their sore points. They hire us to take things off their plate that they don't want to worry about. I find that the best relationships are the ones where I can anticipate the things that are keeping my clients awake, and make sure that they're not keeping them awake. Even if it's 'not in my scope.' Sometimes, somebody in my office will say something like, 'The client is asking about the alarm clocks for the rooms, but that's not in our scope.' I never say that. I say 'Don't worry, we'll help figure it out. I'll find someone

who can do that for you.' But don't throw it back in their court. It's always an education, figuring out how best to be a good partner. And that means being able to anticipate what they need.

You know, it's funny. Interior designers, we're generalists, but we're experts in everything. I'm not an expert on HVAC, and I'm not an expert on the performance of fabric, but I know enough to get you the answer and create a complete experience.

—— Feature

# Dutch Design Week + Design Week Mexico

Two design weeks in two different countries demonstrate current social movements propelling design.



Studio Tord Boontje  
*Rough and Ready Chairs* (1998)  
Photo: Frank Tjepkema



Piet Hein Eek  
Signature work features recycled wood  
Photo: Frank Tjepkema

Dutch Design Week and Design Week Mexico are the highlights of our fall show season, with a full roster of programming, from temporary installations in special venues, to museum and gallery exhibitions. At Dutch Design Week, we witnessed an intensification of efforts in sustainability. At Design Week Mexico, an upbeat ambience prevailed, with a focus on hybrid works by teams of Mexican craftspeople and contemporary designers. Here are a few notable projects spotted during our days exploring these centers of creativity.

## Recycling in Eindhoven

Throughout show venues—Design Academy Eindhoven (DAE), Piet Hein Eek, Kazerne and Microlab—designers sought to raise awareness by turning discarded materials



Ilara Cavaglia  
*The Popping Sound of Bubble Wrap*  
Photo: Frank Tjepkema

into functional design. In fact, the DAE Graduation Show took place in a shopping mall called “Heuvel” which is 70% vacant, thus emphasizing the urgent need for repurposing architecture as well as materials. Ilara Cagvaglia’s project, *The Popping Sound of Bubble Wrap*, explored her fascination with material culture and the negative impacts of consumption. She used discarded bubble wrap as a molding material that yielded organic and synthetic forms in earthy tones that call to mind desert landscapes.

Piet Hein Eek’s signature works often feature recycled wood, re-composed to create contemporary furniture. He lacquers his finished pieces with a high gloss coating that transforms the reused wood of disparate finishes into highly desirable assemblage. Where Eek preserved the diversity of elements composing his furniture, Teun Zwets opted for a homogenous high gloss paint to unify the whole. Zwets reused discarded wood profiles that he split with an axe and glued together to create one-of-a-kind, functional furniture. Another recycler, Ilse Evers, founder of Eversom, used discarded fire hoses to create handbags and outdoor furniture that have the look of luxurious brick red leather.

Perhaps the ultimate act of recycling on display in Eindhoven was at Microlab: the Living Coffin. Grown from mycelium and upcycled hemp by Loop Biotech, these biodegradable containers return the body’s nutrients to the soil. Meanwhile, at the Van Abbe Museum of Contemporary Art, a coffin made from Ikea furniture components was on display—a comment on the temporal nature of the body and consumer goods.

### Partnerships with Craft in CDMX

In Mexico, we witnessed a celebration of materials and fabrication techniques in volcanic stone, woven leather, rattan and straw, clay, wood, wool and cotton. All of these materials have been used since ancient times as building materials, functional and decorative elements. What was remarkable were the joyous partnerships of formally trained designers and artisans working throughout the country on ambitious projects that propel both sets of professionals forward.

The circle was a key motif. Ceramics were shaped, round medallions decorated buildings, and colorful dots of all shapes and sizes were sewn onto fabric, bringing a playful touch to housewares and tapestries. One of the most impressive circular forms was *Perpetuo* by artist



*Perpetuo* by Sebastián Ángeles made in collaboration with Martín Cruz—a master weaver at Artesanías Clarita.  
Photo: Marybeth Shaw



*Ciénega* (2023)  
by Espacio Tangible

Photos: Marybeth Shaw



The CDMX and international design community at the opening of “Inedito.”

Photo: Marybeth Shaw

Sebastián Ángeles at “Vision y Tradicion”, an exhibition mounted at the Museo Nacional de Antropología. To create the eight-foot-tall wicker sculpture, Ángeles collaborated with Martín Cruz—a weaver at Artesanías Clarita, a workshop in Tequisquiapan. By refining various processes, he was able to translate techniques reserved for crafting small baskets to larger-scale work. This symbol of in-perpetuity took more than a month and a half to complete.

Circles were also in abundance at the Design House in the capital’s Lomas neighborhood, where we also enjoyed a crash course in contemporary Mexican color. Rooms bathed in terra cotta and sienna alternated with spaces washed in cool neutral pigments. The Design House was a showcase for interior design, furniture and finishes—displayed in sixteen interior and five exterior spaces.

The sculptural ground floor terrace, by Mood Estudio, was painted a rich clay color that complemented the verdant hues of the surrounding foliage. Tadeo Lopez Toledano, architect and founder of the firm, describes his vision for the terrace as a thread between past and present, with an understanding that our new way of living is seamless. The terrace is a space for recreation, and now blends indoors and out. The ochre shades were the visual representation of nature and man-made structures existing side by side.

## International Design Imperatives

The exhibitions at Dutch Design Week and Design Week Mexico show that despite globalization, design is extremely diverse and deeply inflected by its geographic context and the lives of the people who create it. This breadth of design approaches engenders a similarly and vitally diverse set of approaches to existential global problems. Both shows featured designers engaged with the urgent question of sustainability; those in Eindhoven tended to focus on recyclability and contemporary consumer culture while Mexican designers focused on innovative applications of natural materials and long-venerated craft techniques—looking to the past to design the future.



Adrien Segal  
Sculpture in progress  
Plywood  
Photo courtesy of Adrien Segal

——— @adriensegal

## *Shifting Landscapes*

Based in Oakland, California, artist Adrien Segal embraces elements of scientific rationality and human emotion to create forms that echo landscapes of the inner and outer world. This sculpture in progress reflects an area of the Monterey Canyon, which was formed through a combination of currents, sediment, and erosion. One theory holds that the submarine canyon off of the California coast may be a remnant of an ancient outlet of the Colorado River carved nearly eight million years ago. Maps of this underwater canyon were translated into layers of plywood, revealing an undulating surface that invites “investigation and deep consideration of the natural forces that formed this unseen landscape.”

@rugsbykailuaa

## *Perpetual Motion*

A native of Brooklyn, New York, Traci Johnson is an artist whose creative journey is an exploration of textile design, installation, and sculpture. Through the harmonious interplay of colors and forms, the vibrant rugs are designed to evoke feelings of euphoria. Fluidity and adaptability are also evident, offering a reflection of the interconnectedness between humanity and nature. Utilizing yarn and cloth, Johnson says their current work explores the nonbinary, with characters transferring various forms of energy. "I am venturing away from the familiarity of gender constructs that keep the world comfortable."



Traci Johnson  
*"You can never suffer, the source of all  
joy goes wherever you go" (2023)*

Yarn and cloth  
6.8 x 5.4 feet

Photo courtesy of Traci Johnson



Aoi Yoshizawa  
*Diagonal Weighted Loom III (2022)*  
240 x 250 x 250 centimeters  
Repurposed wood materials, cotton yarns  
and fabric, repurposed ribbons, plastic bags,  
stones  
Photo courtesy of Aoi Yoshizawa

—— @moiaoi

## *Blending Traditional and Contemporary Craft*

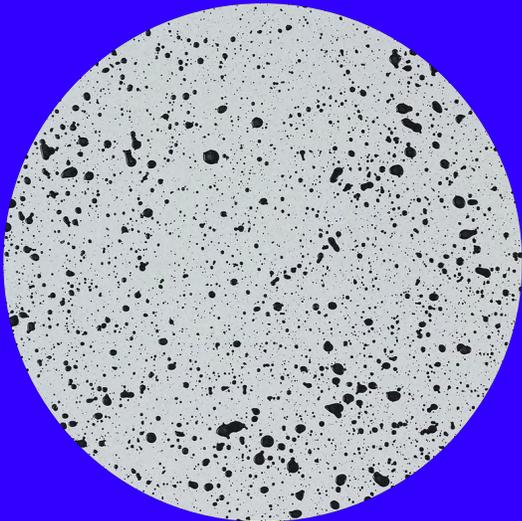
Born in Japan and now residing in Helsinki, Finland, artist Aoi Yoshizawa applies traditional craft techniques to contemporary practice, with a focus on textiles and patterns. She creates loom installations that invite in-depth examination of the repetitive actions, mechanisms, and time-consuming process of the interlacing technique— weaving. With careful observation of nature, Yoshizawa makes large and small artworks by combining different colors and materials like repurposed ribbon and cotton fabric. Whether leading weaving workshops or developing her own wooden systems, Yoshizawa wants to play with the possibilities “...revealing the creative process counter to industrial efficiency.”



— Wallcovering

## City Lace

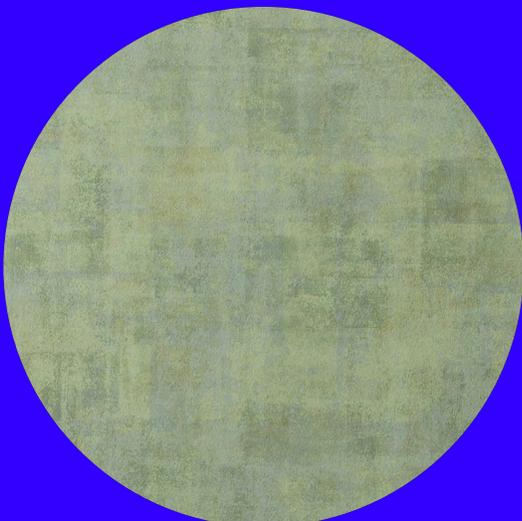
Raylene Marasco's new digital wallcovering pattern for Wolf-Gordon, *City Lace*, draws inspiration from the artist's personal journey: Marasco transplanted to New York City from rural Pennsylvania in 1987. Photographic images from both soft natural surroundings and harsh vibrant cityscapes blend together, creating a color field of ethereal shadow and punctuated light. *City Lace* comes in four distinct colorways and is digitally printed on "Rebel", our PVC-free substrate.



— Paint

## Armor

Exuberant, outspoken, and loud, *Armor* from Scuffmaster® by Wolf-Gordon celebrates the energy and daring of punk rock in a finish that is 45 times more durable than traditional paints. Those flashy spots act like tiny bumpers in making them perfect for high-traffic corridors, heavy equipment, medical areas, and architectural features. The colors of the base and effect coats can be mixed and matched for a one-of-a-kind look.



— Wall Protection

## Forza

PVC-free RAMPART Resolve® protects walls against impact and abrasion in high-traffic interiors. *Forza*'s artisanal look is owed to a technique of layering pearl and matte inks with a realistic stone texture. Meaning "strength" in Italian, *Forza* will give walls the look of solidly built stone while hiding imperfections and scuffs on its surface. The embossing has a rough tactile quality that compliments the pattern's bold strokes, rendered in multiple layers of color.



— Exhibition

## Mood of the Moment: Gaby Aghion and the House of Chloé

The Jewish Museum  
New York, NY

Until February 18, 2024

The Jewish Museum presents the first exhibition to honor the visionary Jewish entrepreneur Gaby Aghion (1921–2014) and her legacy as the founder of the French fashion house Chloé. Casting a new light on the label’s 70-year history, the show includes nearly 150 garments as well as sketches and documents from the house’s archive—on view to the public for the first time. Aghion pioneered the emergence of luxury ready-to-wear, and the exhibit highlights the work of the iconic designers who began their careers with the brand, including Karl Lagerfeld, Stella McCartney, and Phoebe Philo.

Installation view at the Jewish Museum

Photo courtesy of The Jewish Museum, NY.  
Photo: Dario Lasagni



— Exhibition

## Have a Seat: Mexican Chair Design Today

The Denver Art Museum  
Denver, CO

February 18 - November 3, 2024

This interactive exhibition features 17 contemporary chairs designed by Mexican artists, a blend of history and traditions. A cross-cultural world emerged in Mexico following the Spanish conquest which incorporated elements of Indigenous, Asian, African, and European cultures, and the show explores how these facets continue to influence the development of the arts today, serving as inspiration for objects and furniture. Visitors have the opportunity to sit on selected seats, or they can design their own digital chairs, using software programmed specifically for the show, and then share it over a large screen in the gallery.

Javier Reynaga’s *Milo Chair* (2022)

Beech and Leather, 27 ½ × 21 ¾ × 29 7/8 inches  
Denver Art Museum: Funds from the Ralph L. and Florence R. Burgess Trust. © and Courtesy Javier Reynaga  
Photo courtesy of NIMIQUO STUDIO/Shootings & Dirección  
Styling: Lesslie Samantha García Rojo  
Photo: Luis Alberto Beltrán Valenzuela



— Exhibition

## An Atlas of Es Devlin

Cooper Hewitt, Smithsonian  
Design Museum  
New York, NY

Until August 11, 2024

The genre-defying British designer Es Devlin is renowned for her large-scale illuminated installations and sculptures for performances. Devlin invites public participation in communal works, and for her first monographic museum exhibition, she installed her 30-year archive across the third floor of the Cooper Hewitt. With more than 300 sketches, paintings, illuminated paper cuts, and projection-mapped rotating miniature sculptures, the show also includes previously unseen small-scale works that led to major public installations and kinetic designs for the stage. Within an environment conceived by Devlin herself, visitors are immersed in her studio— and her transformative art.

Es Devlin hand-drawn sketch

Photo courtesy of Es Devlin

## — Take a Look



### — Exhibition

## Life Cycles: The Materials of Contemporary Design

The The Museum of Modern Art  
New York, NY

Until July 7, 2024

The relationship between people and materials is ever-evolving, and this exhibition examines how design can be elegant and innovative while also responsible and respectful of other ecosystems. With approximately 80 contemporary works from MoMA's collection, this show looks at how some 40 designers from every corner of the globe are considering the full life-cycles of materials—from extraction to recycling, upcycling, or disposal. The unconventional ways in which artists and makers have rethought and deployed various elements are on view, from food waste and algae, or more conventional selections like wool and glass.

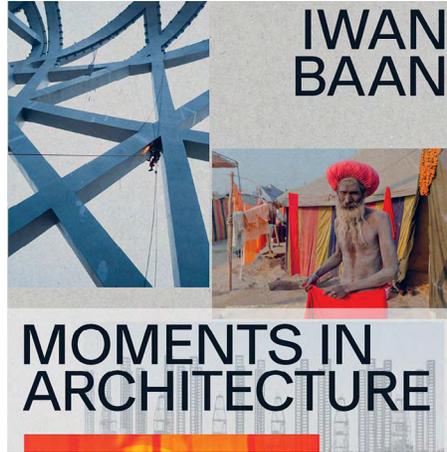
*Endless Knot* (2006), Aranda/Lasch

Wood veneer, styrene, sinew 15 × 36 × 18 inches

Aranda/Lasch, Benjamin Aranda, Chris Lasch, Terrol Dew Johnson Knot. *Endless Knot*. 2006.

The Museum of Modern Art, New York. © Aranda/Lasch, Terrol Dew Johnson

Photo courtesy of The Museum of Modern Art



### — Monograph

## Iwan Baan: Moments in Architecture

Vitra Design Museum  
Rhein, Germany

Until March 3, 2024

Iwan Baan is one of today's leading photographers of architecture and urban design. His images document the growth of global megacities and capture buildings by contemporary architects including Herzog & de Meuron and Rem Koolhaas. The Dutch lensman's vibrant realism presents architecture not as an abstract ideal, but as the setting of everyday life, an organic part of the urban fabric. The first comprehensive tome on the photographer's works features his most iconic pictures, and in addition to the extensive image plates, it also includes interviews and narrative text elements that offer insight into the artist's creative process.

*Iwan Baan: Moments in Architecture* Cover

Photo courtesy of Vitra Design Museum

# HOWL

Inspiration for Creatives  
from *Wolf-Gordon*

Next Issue: Spring 2024  
See you then!

Feedback and suggestions for  
future content should be addressed  
to [howl@wolfgordon.com](mailto:howl@wolfgordon.com).



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