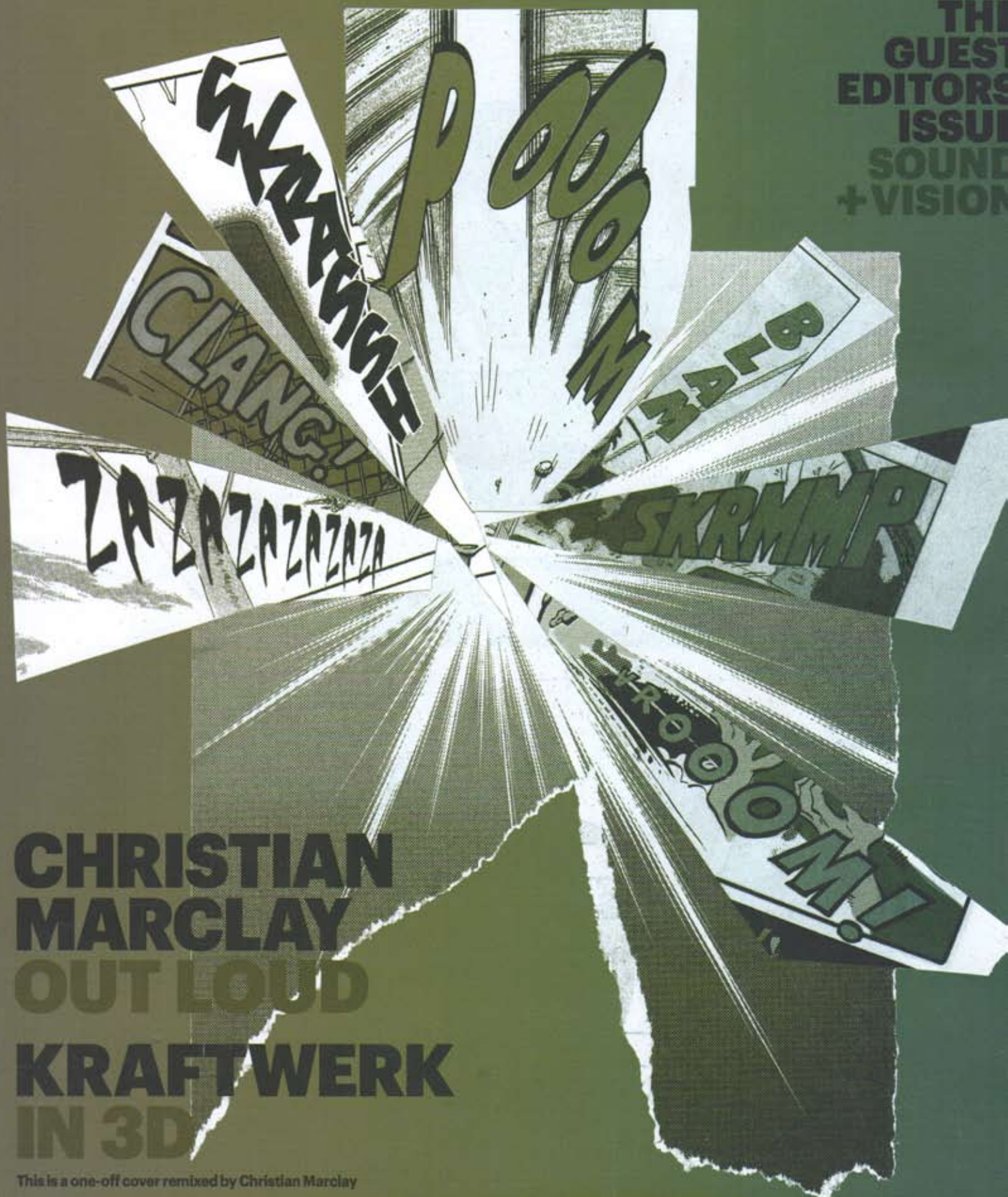


Wallpaper*

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**CHRISTIAN
MARCLAY
OUT LOUD
KRAFTWERK
IN 3D**

This is a one-off cover remixed by Christian Marclay

**LINES OF BEAUTY**

Left, 'Lit Lines' lamp, 2011, by Michael Anastassiades, from Nilufar gallery
 Below, acid-etched and enamelled brass over wood table, 1960s, by Philip and Kelvin Laverne, from Nilufar gallery

background knowledge about what they were, and when I got them back to the gallery and showed them to friends, they said, "Oh, you've bought Alvar Aalto, Hans Wegner and Bruno Mathsson." There then followed exhibitions – in particular 'Crossings' in 1999 and 2001 – where she began mixing modernist furniture with 17th-century Tibetan and 19th-century Indian carpets. Yashar's eye for fine work saw her putting on a series of shows over the following years featuring innovative 20th-century designers such as Gaetano Pesce, Barnaba Fornasetti, Roger Tallon and Paul Evans.

It was in 2007, though, that Yashar really made waves in the design world, giving over her booth at Design Miami/Basel to a young, unknown designer called Martino Gamper, who proceeded to saw up a collection of Gio Ponti furniture designed for the Hotel Parco dei Principi in Sorreto and recompose them into his own works on site. When he repeated the exercise reworking a hundred chairs into a hundred new designs at an



exhibition at Nilufar in the same year, it caused a sensation.

Martino Gamper's refashioning of older design objects into new works lies close to the heart of Yashar's own thinking when it comes to choosing work from contemporary designers for her gallery. She believes that all the really good young designers have a knowledge and understanding of the historical context of design and are able to reference it in their minds when they work. "The ones with a real cultural understanding of the past have a different way of approaching and realising their pieces," she says. For her, context and the concept that arises out of it is essential. Any innovations in form, language, approach, tools and materials through advances in technology are, she says, to do with process. "Once you have the concept, then you can apply something very innovative in terms of process," she says. She is wary of designers who fall for the charms of technology for its own sake: "I think the problem with many designers today is that they are more concerned with showing the process than the concept."

Yashar believes that design and art are two clearly discernible disciplines and should be treated as such, but has as much trouble as the rest of us with being able to explain why. But, unlike many others, she also believes that the production and marketing of contemporary design for galleries and collectors should not necessarily follow art market conventions. She dislikes the idea of limited edition series of pieces, for instance: "I don't believe in making limited editions. Who can say what is limited and what is not? I could like a process, but I would like the process of a product to be applied in different dimensions, in different contexts, to be site-specific." Instead of having 12 copies of the same piece, she prefers her designers to customise their works to the requirements of the client. This, she believes, is where design has to go in the future. But at the same time she thinks it also has to go in the opposite direction and become more popular, more democratic and more unlimited. "In the future, I would like to produce unlimited series as well, even if I am a gallerist."

The hardest job for all gallerists, especially those pushing conventional boundaries, is convincing the customers. Collectors are notoriously conservative, especially in a market as youthful as design. "People feel more confident buying Jean Prouvé or Charlotte Perriand because they are like brands," says Yashar. Sales figures from the major auction houses analysed in a recent design market report by DeTnk seem to bear her out. >>