NEW+NOTABLE — VITRA AT ORGATEC by Dieter Thiel and Sevil Peach … BAVARIA by Studio Job … MANTEL CLOCK by Cédric Ragot … FLYWIRE WINDRUNNER by Nike Sportswear … UNTITLED (SIDE TABLE) by Roy McMakin … LAMP by Uglycute … RINSE & CHOP by DesignWright … LOVE SERIES by Fabio Novembre

Unlike most fairs, Orgatec, the Cologne, Germany, tradeshow for office furniture, is held every two years. All of that extra prep time means that companies can either pull off a showstopper or flame out under the burden of expectations. At October’s fair, the nearly 20,000-square-foot bi-level Vitra booth fell decisively into the former camp.

Designed by Basel-based architect Dieter Thiel and interior designer Sevil Peach, the space showcased Vitra products that advance the company’s Net ‘n’ Nest concept—the idea that the office shouldn’t be a regimented cube farm but a place for collaboration and retreat. New designs included Ronan and Erwan Bouroullec’s Playns, a brightly colored, height-adjustable desk for sitting or standing; Arik Levy’s WorkIt, a quickly reconfigurable workstation based upon a cube-shaped unit that connects all frames and trusses; and Jurgen Bey’s Reset concept (shown), a treehouse-like refuge in which users can “deactivate themselves—rather like resetting a computer,” Bey says. www.vitra.com

By Jill Singer
This screen, part of Studio Job’s five-piece Bavaria collection for Moss, was created in an edition of six for the New York retailer’s booth at Design Miami. The Belgian design duo laser-cut precise inlays and used a variety of wood dyes and wood types—including African Koto, Tulipwood, Madrona Burl, and Red Gum—to mimic 17th- and 18th-century hand-painting techniques.

www.mossonline.com

The New York– and London-based artist Sarah Morris is known for stylized abstractions of architecture and the American city. Her 2006 paintings The Firm and Creative Artists Agency are meditations on—you guessed it—Los Angeles, and were recently translated into textiles. New York’s Maharam Design Studio will introduce them this summer; $245 per yard.

www.maharam.com

A full-floor condo in Julian Schnabel’s hot-pink Palazzo Chupi in Manhattan can set you back $15 million, and a room at the Schnabel-designed Gramercy Park Hotel currently goes for $450 a night. A smarter investment: this plush, 60x70-inch beach towel, designed by the New York artist as part of this year’s Works on Whatever limited-edition series from the Art Production Fund; $50.

www.worksonwhatever.com
For Mantel Dome, his first collaboration with the British company Innermost, French designer Cédric Ragot gave the carriage clock a futuristic makeover, with a zinc die-cast base and a blown-glass, space helmet–like cover; $228.

www.innermost.co.uk

At Design Miami, New York’s Matthew Marks Gallery showed a selection of furniture by Seattle-based artist Roy McMakin (currently making the art-furniture rounds with an exhibition at London’s Established & Sons). The collection included anvil-shaped lamps, Shaker-style chairs in cartoon colors, and this untitled (Side Table), a steel file box facsimile with a delicate porcelain enamel finish not fit for any home office we know; $12,000.

www.matthewmarks.com

You buy it, you break it: For the first product line manufactured by her New York store, Kiosk proprietor Alisa Grifo enlisted Sweden’s Uglycute to devise a trio of furnishings that must be karate-chopped into shape. Made from Dakota Burl, a pressed-sunflower byproduct, the lamp (shown), table, and stool arrive flat-packed, with instructions on how to break each piece just so; $160.

www.kioskkiosk.com

At 116 grams, Nike’s Flywire Gradient Windrunner is just a shade lighter than an iPod Touch, says designer Jarrett Reynolds, who created the paper-thin jacket as part of the new NSW Collection by Nike Sportswear. The iconic garment first debuted at the 1984 Olympic games; this sheer, breathable upgrade owes its feather weight to high-tensile Flywire technology and signature chevron stripes that are digitally printed rather than sewn; $395.

www.nikesportswear.com

With its milk-glass shade, lacquered-steel base, and conductive metal stem, French designer Sylvain Rieu-Piquet’s Lucille light for Ligne Roset is a stylish take on cheesy touch-dimmer Tiffany lamps; $270.

www.ligne-rose-usa.com

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Unlike most cookware, Berthold Hoffmann’s limited-edition cast-iron vessels are finished by hand in the German designer’s Nuremberg studio. The unalloyed iron is burned black with cooking fat and milled flat on the bottom to evenly distribute heat. Prices range from $560 for the round bowl to $1,025 for a rectangular pot with lid. Available at The Shop at Cooper-Hewitt.

www.cooperhewittshop.org

Last year’s Red Dot award-winning Folding Colander was the brainchild of London-based brothers Adrian and Jeremy Wright. Their ingenious Rinse & Chop for Joseph Joseph pushes the design a step further: A polypropylene sheet, scored in four places, folds and locks for easy rinsing, then snaps flat to facilitate slicing; $24.

www.josephjoseph.com

Zaha Hadid did swooping levers, Ron Arad, twisted pulls: For Valli & Valli’s Fusital collection, designers are asked to create hardware in their signature styles. Unsurprisingly, the Love Series—solid brass pulls and hooks with heart-shaped profiles—is the work of notorious Italian romantic Fabio Novembre.

www.vallivalli-us.com