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**INSIDE: GARIN SILKS | VICKI SIMON | ICF NEW YORK
SALONE DEL MOBILE | AMY HELFAND | TING | 40 THIEVES**

Summer 2008 £7.50 €12 \$15

“I love what the Shakers believed: make it useful and make it last” CLODAGH



roadside oasis that would work in a variety of locations all over the world. The design of the public spaces will encourage guests to spend more time out of their rooms.”

Reinvention requires technological changes, and Rockwell, like Clodagh and McFadden, is keen on the development of new technologies and production techniques. For Rockwell, however, there is an emphasis on sensuality. He says, “It is important to have environments and objects that have natural and hand-crafted elements. While people increasingly rely on technology to communicate with each other, they still need immersive environments where all of the senses can be stimulated.”

With a philosophy that has gone global – he has current projects underway in at least six nations – it’s not surprising that Rockwell already sees American designers as part and parcel of design across the globe. “Especially in the last decade,” he points out, “design has become more and more globalised, and I think this will be a trend for years to come. American designers are a strong presence in creating fresh perspectives, varieties of viewpoints, and being agents of change in the international design market.” Focused on using new technologies and re-envisioning old ones, Rockwell and



Photo: Daniel Aubry 2008

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Top left: Detail of acrylic carpet design for Bentley Prince by Clodagh

Top right: Tufenkian carpet in the Clodagh showroom

Above: Clodagh

Above left: Irish Moss bedding, by Clodagh for Bed, Bath and Beyond

his designers have lately been experimenting with the material Corian in the form of a platter, tables and chairs; transformable and formable materials such as the custom-made corrugated vinyl wallcovering for Chicago-based interior furnishings company Maya Romanoff; digital media screen frieze walls for the Sheraton Hotel, Toronto; and an