



# Primitive Hut

# Contents

## FOREWORD

pg. 04  
Primitive Beginnings  
Jonathan Gonzalez

## PROLOGUE

pg. 06  
Excerpt from  
Vitruvius  
The Ten Books On  
Architecture  
*The Origin of the Dwelling  
House*

## ESSAYS

pg. 10  
The Other Primitive Hut  
Terry Riley

pg. 12  
Just One Word: Plastics  
Silvia Barisione

pg. 16  
Études  
William O'Brien Jr.

pg. 28  
Steel can be many things  
Jonathan Nesci

pg. 30  
The Art of Persuasion  
Jieun Yang

pg. 40  
Something Summation  
Willie Avendano

## DESIGNERS

pg. 42  
Aluminum  
Deon Rubi

pg. 44  
Carbon Fiber  
Jonathan Muecke

pg. 46  
Red Metals  
Gabrielle Baez

pg. 48  
Rope  
Brian Booth

pg. 50  
Steel  
Jonathan Nesci

pg. 52  
Stone  
Jessica Martin

pg. 54  
Wood  
Lex Pott

## EPILOGUE

pg. 56  
NUN + OfficeGA

pg. 60  
Biographies

pg. 64  
Colophon

# Primitive Beginnings

## Jonathan Gonzalez

“But certainly for the present age, which prefers the sign to the thing signified, the copy to the original, representation to reality, the appearance to the essence...illusion only is sacred, truth profane. Nay, sacredness is held to be enhanced in proportion as truth decreases and illusion increases, so that the highest degree of illusion comes to be the highest degree of sacredness.”

-Feuerbach, Preface to the second edition of *The Essence of Christianity*

In January 2016, the partners of Versace Versace Versace had just completed a “collective” design and curatorial effort in Houston after presenting our first exhibition on design the previous month at Design Miami, where the gallery showed a collection of my work, which strongly drew influence from the city all four of us call home. Giovanni Beltran had become the design agency for the gallery, which focused on colloquial aesthetics in South Florida. We were interested in how architecture and design could comment on the same. Around us was a city heavily marketing “design.” It had become its own commodity, not any particular building or object, but the idea of design had become its own product and necessity. *Primitive Hut* would be the first design show the collective had presented in our gallery space on 84th Street and NE Second Avenue in Miami. The name, *Primitive Hut*, would come later in the process, but our desire to get to something original was part of our conversation from the beginning. We knew the work

of the seven designers that would end up in the show. Common to the seven was a lack of “design,” at least, the version we saw marketed around us. In each case there seemed to be this material primacy, as though they were not looking to create “design” but rather to make something stone or wood or bronze. The pieces, as a result, lack all the normal signs of branding. The identity of each piece is specific to itself and the material it was shaped from, or perhaps the material that shaped it.

We proposed to each person that they deal in one material and with hopes the materials would not overlap with another designer’s. Aluminum, carbon fiber, bronze and copper, rope, steel, stone, and wood ended up the choices. There is a normal quality to all the work in the way that Jasper Morrison and Naoto Fukasawa speak of normal. The pieces are remarkable, but their remarkableness is in the simple, unexpected ways each designer reacts to and controls material. Each of the pieces in the show have been purged of all excess. There are no unnecessary elements or lines. Wood is wood and steel is steel and in many cases, all signs of assembly have been rendered invisible.

With only two exceptions, the work in the show is made up exclusively of the chosen material and results in potency absent in much of design today. The acts of cutting, bending, carving, joining, molding, and casting become part of the resulting forms and the reliance on a single material for the entirety of a piece renders the palette of the show undeniably organic. The color and finishes present in the work are inherent to the materials they are crafted from. The matte tone of the wood in Lex Pott’s bookshelf is natural, the grey mirrored surfaces of Deon Rubi’s bench is a property of the aluminum it was formed with. The vibrant golds and reds in the lighting fixture by Gabrielle Baez have an ancient, natural quality to them dormant prior to her hands, but latent in the bronze. Woven gold and black chevron patterns cover the surfaces of Jonathan Muecke’s tables and come directly from the carbon fiber they are shaped in. Brian Booth’s manila rope chaise lounge has an earthy, brown coloration distinct to the cord, in stark contrast to the smooth, dark surfaces of Jonathan Nesci’s sandblasted steel chairs. The stone tables of Jessica Martin have the vibrancy and colors of abstract paintings with granite names like Green Bamboo.

The work presented here represents a new, primitive beginning. Not a repeat of past practices, but a return to the inherent potency of material on its own. New forms derived from ancient techniques of cutting and bending and joining achieved in the digital age. *Primitive Hut* is a design show without “design” as we have come to understand it. Along with unnecessary details, unnecessary flash has been eliminated as well. A sort of cleansing of the palate has taken place and this new origin point is one to move forward from with a simpler, more normal, richer set of expectations of what is good design.

# The Ten Books On Architecture Vitruvius

BOOK II — CHAPTER I

## *The Origin Of The Dwelling House*

1 The men of old were born like the wild beasts, in woods, caves, and groves, and lived on savage fare. As time went on, the thickly crowded trees in a certain place, tossed by storms and winds, and rubbing their branches against one another, caught fire, and so the inhabitants of the place were put to flight, being terrified by the furious flame. After it subsided, they drew near, and observing that they were very comfortable standing before the warm fire, they put on logs and, while thus keeping it alive, brought up other people to it, showing them by signs how much comfort they got from it. In that gathering of men, at a time when utterance of sound was purely individual, from daily habits they fixed upon articulate words just as these had happened to come;

then, from indicating by name things in common use, the result was that in this chance way they began to talk, and thus originated conversation with one another.

2 Therefore it was the discovery of fire that originally gave rise to the coming together of men, to the deliberative assembly, and to social intercourse. And so, as they kept coming together in greater numbers into one place, finding themselves naturally gifted beyond the other animals in not being obliged to walk with faces to the ground, but upright and gazing upon the splendour of the starry firmament, and also in being able to do with ease whatever they chose with their hands and fingers, they began in that first assembly to construct shelters. Some made

them of green boughs, others dug caves on mountain sides, and some, in imitation of the nests of swallows and the way they built, made places of refuge out of mud and twigs. Next, by observing the shelters of others and adding new details to their own inventions, they constructed better and better kinds of huts as time went on.

3 And since they were of an imitative and teachable nature, they would daily point out to each other the results of their building, boasting of the novelties in it; and thus, with their natural gifts sharpened by emulation, their standards improved daily. At first they set up forked stakes connected by twigs and covered these walls with mud. Others made walls of lumps of dried mud, covering them with reeds and leaves to keep out the rain and the heat. Finding that such roofs could not stand the rain during the storms of winter, they built them with peaks daubed with mud, the roofs sloping and projecting so as to carry off the rain water.

4 That houses originated as I have written above, we can see for ourselves from the buildings that are to this day constructed of like materials by foreign tribes: for instance, in Gaul, Spain, Portugal, and Aquitaine, roofed with oak shingles or thatched. Among the Colchians in Pontus, where there are forests in plenty, they lay down entire trees flat on the ground to the right and the left, leaving between them a space to suit the length of the trees, and then place above these another pair of trees, resting on

the ends of the former and at right angles with them. These four trees enclose the space for the dwelling. Then upon these they place sticks of timber, one after the other on the four sides, crossing each other at the angles, and so, proceeding with their walls of trees laid perpendicularly above the lowest, they build up high towers. The interstices, which are left on account of the thickness of the building material, are stopped up with chips and mud. As for the roofs, by cutting away the ends of the crossbeams and making them converge gradually as they lay them across, they bring them up to the top from the four sides in the shape of a pyramid. They cover it with leaves and mud, and thus construct the roofs of their towers in a rude form of the "tortoise" style.

5 On the other hand, the Phrygians, who live in an open country, have no forests and consequently lack timber. They therefore select a natural hillock, run a trench through the middle of it, dig passages, and extend the interior space as widely as the site admits. Over it they build a pyramidal roof of logs fastened together, and this they cover with reeds and brushwood, heaping up very high mounds of earth above their dwellings. Thus their fashion in houses makes their winters very warm and their summers very cool. Some construct hovels with roofs of rushes from the swamps. Among other nations, also, in some places there are huts of the same or a similar method of construction. Likewise at Marseilles we can see roofs without tiles, made of earth mixed with straw. In Athens on the

Areopagus there is to this day a relic of antiquity with a mud roof. The hut of Romulus on the Capitol is a significant reminder of the fashions of old times, and likewise the thatched roofs of temples or the Citadel.

6 From such specimens we can draw our inferences with regard to the devices used in the buildings of antiquity, and conclude that they were similar.

Furthermore, as men made progress by becoming daily more expert in building, and as their ingenuity was increased by their dexterity so that from habit they attained to considerable skill, their intelligence was enlarged by their industry until the more proficient adopted the trade of carpenters. From these early beginnings, and from the fact that nature had not only endowed the human race with senses like the rest of the animals, but had also equipped their minds with the powers of thought and understanding, thus putting all other animals under their sway, they next gradually advanced from the construction of buildings to the other arts and sciences, and so passed from a rude and barbarous mode of life to civilization and refinement.

7 Then, taking courage and looking forward from the standpoint of higher ideas born of the multiplication of the arts, they gave up huts and began to build houses with foundations, having brick or stone walls, and roofs of timber and tiles; next, observation and

application led them from fluctuating and indefinite conceptions to definite rules of symmetry. Perceiving that nature had been lavish in the bestowal of timber and bountiful in stores of building material, they treated this like careful nurses, and thus developing the refinements of life, embellished them with luxuries. Therefore I shall now treat, to the best of my ability, of the things which are suitable to be used in buildings, showing their qualities and their excellencies.

8 Some persons, however, may find fault with the position of this book, thinking that it should have been placed first. I will therefore explain the matter, lest it be thought that I have made a mistake. Being engaged in writing a complete treatise on architecture, I resolved to set forth in the first book the branches of learning and studies of which it consists, to define its departments, and to show of what it is composed. Hence I have there declared what the qualities of an architect should be. In the first book, therefore, I have spoken of the function of the art, but in this I shall discuss the use of the building materials which nature provides. For this book does not show of what architecture is composed, but treats of the origin of the building art, how it was fostered, and how it made progress, step by step, until it reached its present perfection.

9 This book is, therefore, in its proper order and place. I will now return to my subject, and with regard to the materials suited

to the construction of buildings will consider their natural formation and in what proportions their elementary constituents were combined, making it all clear and not obscure to my readers. For there is no kind of material, no body, and no thing that can be produced or conceived of, which is not made up of elementary particles; and nature does not admit of a truthful exploration in accordance with the doctrines of the physicists without an accurate demonstration of the primary causes of things, showing how and why they are as they are.

# The Other Primitive Hut

## Terrence Riley

Gottfried Semper (1803–79) was a Hamburg-born German designer, architect, landscape architect, and urban planner. Like many architects before him, including Vitruvius and Laugier, Semper speculated on the origins of architecture, most notably in his 1851 book *The Four Elements of Architecture*, which was greatly influenced by his viewing of the “Caribbean Hut”, which was installed at the Great Exhibition at London’s Crystal Palace the same year. In that “primitive” structure, he recognized four basic components: the hearth, the platform, the frame, and the enclosure. Furthermore, he recognized that each of the elements had a material logic and a precedent in the earliest technologies. The hearth was made of stone to contain fire. The platform was a compacted earthen mound that raised the level of the dwelling to keep it dry. The structural frame consisted of wooden columns and rafters. The entire structure was enclosed by lightweight non-structural material. He saw each of these elements related to not only a function and a material but also a technique: masonry, pottery making, carpentry and weaving, respectively.

Unlike the Renaissance architects who seemed determined to understand and recreate the highly refined forms of classical architecture, Semper believed that the essential elements of architecture were not related to any specific form and had developed and would continue to develop new

expressions over time. Indeed, Semper expanded his theory to also include metalworking, which was not evident in the Caribbean Hut but was manifest in the Crystal Palace in which it was enclosed.

How might Semper have interpreted the works of the designers in this publication, if they were placed in the context of the Caribbean Hut? Not being architecture *per se*, he may have made more anthropological associations. Jessica Martin’s stone tables may be linked to the hearth in terms of their enduring material but also in the sense that both table and hearth are a place of gathering. Jonathan Nesci’s steel chairs may be made of metal but, like Martin’s pieces, their heaviness suggests a kind of permanence that the primitive hut offered its builders. On the other hand, Semper might have seen Lex Potts’ wooden shelving, despite its wooden frame, as predating the primitive hut as it seems to suggest the pick-up-and-move patterns of the nomad; he might also have seen it as a “primitive high-rise, but that’s another story. Brian Booth’s chaise lounge mirrors the hut’s basic structure: a rigid frame wrapped with woven material, in this case strands of rope.

I think Semper would have seen William O’Brien’s *Études* as sharing technical roots with the masonry hearth. Stereotomy, which is the skill and technique of conceiving and assembling complex structures made of stone, is derived from the Greek words for ‘solid’ and ‘to cut’. Whether the architect imagines the *Études* to be masonry or not, the technique of cutting into solid forms to create complexity is quite evident.

If you think of Semper’s decision to include metalworking as one of his essential techniques, he was no doubt thinking of the next step in the development of the archetypal house. Screws and nails, latches, hinges, vessels and other useful (and beautiful) objects, all of which are recalled in Gabrielle Baez’s bronze castings.

Nonetheless, he may also have considered the aluminum furniture designs of NUN + Office GA to be more related to the woven material in terms of the hierarchy of permanence in the Caribbean Hut. In this sense, the lightweight, movable furniture is seen as closer in spirit to the fabric enclosure than the durable, unmoving masonry hearth. Jonathan Muecke’s carbon fiber furniture would, of course, make that association even more strikingly. Lightweight, woven, but incredibly strong, carbon fiber is an excellent proof of Semper’s theory that the relationship between architecture and materials and techniques is not an architectural canon, but an open-ended investigation.

# Just One Word: Plastics

## Silvia Barisione

“Just one word: plastics,” Mr. McGuire (Walter Brooke) tells Ben Braddock (young Dustin Hoffman) in the famous film *The Graduate*, and concludes: “...there is great future in plastics.” Released in 1967, Mike Nichols’s film echoes the leading role of the plastics sector, which, since the post-war boom, has widely expanded and taken over new markets. After the Second World War, designers were captivated by the possibilities offered by this synthetic material, particularly showcased by the provocative projects of the Radical Design movement, a group of Italy-based progressive architects and designers active during the late 1960s and early 1970s.

In the 1950s, after concentrating on military production, many companies turned their attention toward home appliances and furnishings, deciding to use the newly patented synthetic material in interior and industrial design. The Formica brand reached its height due to its plastic laminate surfaces used for kitchen and bar interiors. In 1953, they invited Raymond Loewy Associates to style its Sunrise Color Line collection, in order to increase the sales of its vibrant and colorful patterns production.

In attempt to improve upon the standards of living, in 1948, the Museum of Modern Art and the Museum Design Project sponsored the International Low-Cost Furniture Competition. Charles Eames was awarded the second prize for a stamped steel shell chair with a variable base system that

Herman Miller was meant to produce. Designers and manufacturers were rightfully concerned about the high cost of steel molding; since steel gradually rusts and is cold to the touch, Eames found a plastic substance and implemented a molding process which allowed for economically reasonable manufacturing. Thanks to a partnership between the Zenith Plastic Company and the Herman Miller Furniture Company, the first molded fiberglass chair was created in 1951 and since then has been successfully remanufactured in varying versions.

But it was in the late 1950s when Danish designer Verner Panton envisioned the first single material and single form injection-molded chair. Finally created by the German company Vitra in 1967, the iconic S-shaped stacking chair named after its designer was produced with ABS (acrylonitrile, butadiene, and styrene) plastics, a material introduced to the market in 1948. In the 1960s, ABS plastics became widely used in industrial goods as a substitute for metal due to its flexibility, simplified production, and guaranteed resistance to extreme temperature exposure.

Designers were enamored by the potential of these new plastics, which afforded them opportunities to experiment with a vast array of forms and colors. Companies such as Kartell, Artemide, Gavina and Zanotta, amongst others, collaborated with designers in the creation of furniture made from the widest variety of synthetic materials. In 1967, some of the most emblematic objects entered the international market, such as Blow (the inflatable armchair in transparent PVC by De Pas, D’Urbino, Lomazzi, Scolari for Zanotta), and the *Universale* chair by Joe Colombo for Kartell.

Kartell, co-founded in Milan in 1949 by chemical engineer Giulio Castelli, produced the chair *Universale* in ABS (which Colombo originally designed to be made out of aluminum). Much like Panton’s chair, it was molded entirely from one material, but, in this case, the legs unscrewed so that they were available in two heights. The hole in the back, left to remove the chair from the mold, revealed Colombo’s approach to the design process: it is the object’s function and its method of production that help determine its shape. The chair was dubbed ‘universale’ because according to its advertisement, it “...never ages, never breaks, can be thrown out the window, left outside, immersed in water, transported to the North Pole or the desert, and it will always look like new.”

In the late 1960s, an era of political conflict and rapid cultural shifts, Italian Radical designers such as Gaetano Pesce, Ettore Sottsass, the Florentine Archizoom and Superstudio, and the Turinese Gruppo Strum drew inspiration from the contemporary Pop Art movement. They worked on utopian projects that openly opposed the conventional, bourgeois way of living by creating objects that diametrically mocked it.

The use of polyurethane foams allowed for the conception of some of the most playful shapes for seating, such as the unforgettable sofa *Malitte* by Sebastian Matta for Gavina, a jigsaw puzzle of foam, the *Pratone* meadow chair by Gruppo Strum for Gufram, or *Joe* by De Pas, D'Urbino, Lomazzi for Poltronova, a gigantic glove named after the baseball legend Joe DiMaggio, inspired by the oversized and out-of-context sculptures of Claes Oldenburg.

Sociopolitical commentary was represented by the armchair *Donna, Up 5 and Up 6*, designed by Pesce for C&B in 1969. The anthropomorphic shape alluded to a female figure with a ball attached to symbolize women's confinement in society. Aside from the underlying content, the *Up* chair was a remarkable example of experimentation with the use of polyurethane. It consisted of molded foam covered with stretch fabric, which was compressed and vacuum-packed in a PVC wrapper so that clients could easily transport it. When unwrapped, it took about an hour to swell up to its alleged form. Described by Pesce as "transformation" furniture, it turned the act of purchasing a chair into an event.

By the 1970s, the world energy crisis and the consequential shortage of materials derived from oil favored a return to the use of natural resources like wood, cotton, steel, glass, and leather. The rise of an environmental movement generated a growing global awareness of the toxicity and wastefulness of synthetic products, many of which were designed to be disposable. Today, young designers have a broader scope of materials and resources, ranging from 3D printing to the application of some of the most diverse stones and metals available. Currently, the attention paid to recycling and/or upcycling is essential and almost inherent, despite this notion being mostly disregarded or unheard of in the 1960s, an era where one of the most archetypal works (a polyurethane sofa designed by Willie Landels at Italian design house Zanotta) was literally titled *Throw Away*.

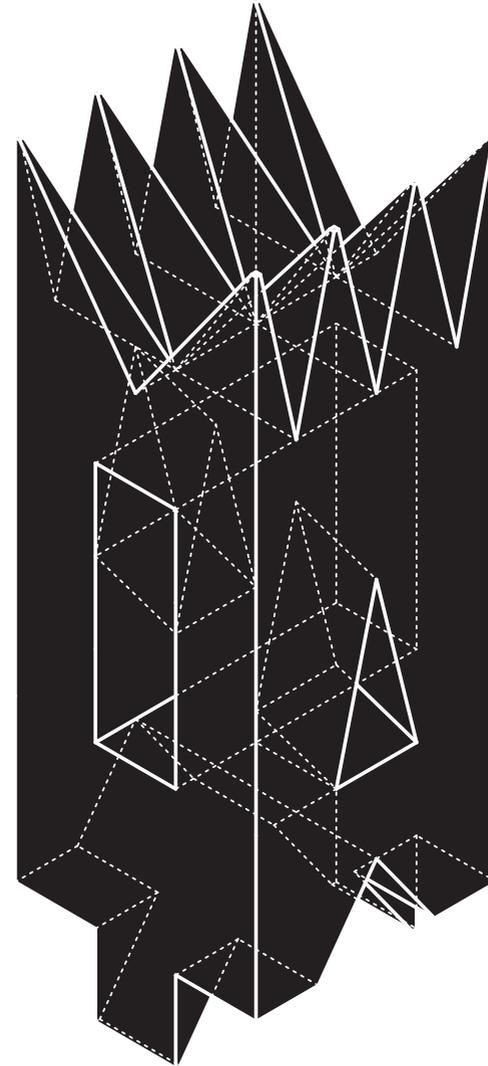


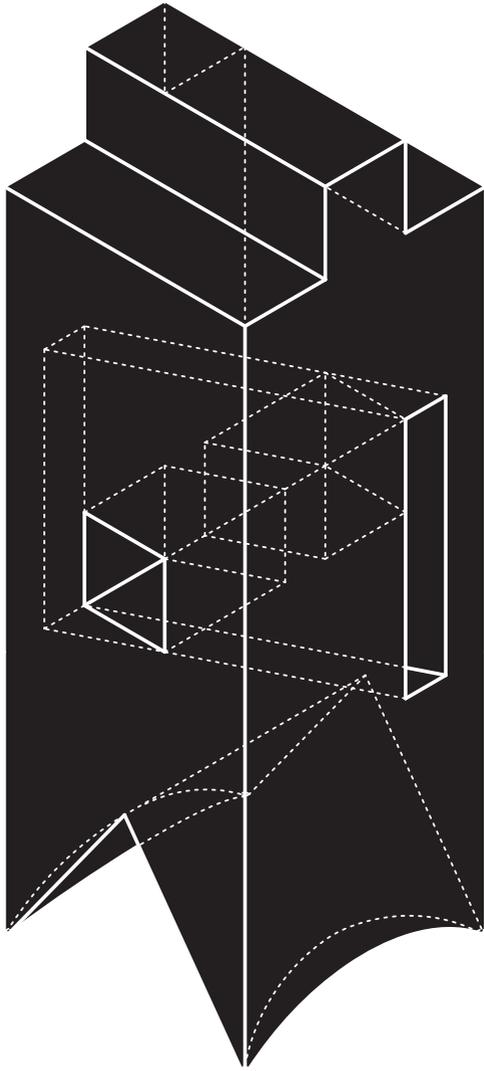
serie UP 1969, B&B Italia production  
Courtesy of Gaetano Pesce's Office  
Photographer: Klauss Zaugg

# Études

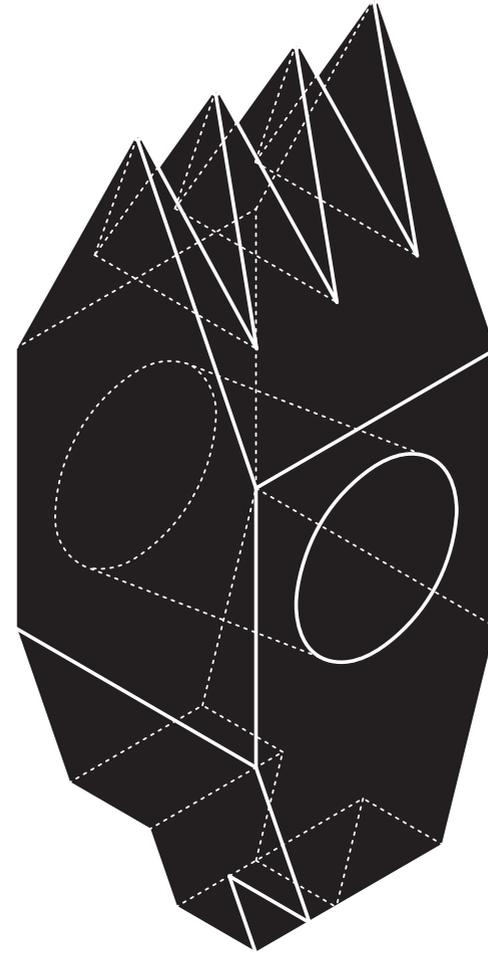
William O'Brien Jr.

Études represents a part of a larger series of abstract, scaleless, figurative exercises that we make in the office. We use these investigations as opportunities to rehearse form and methods of figuration in ways that are unencumbered by the many layers of external influence that comprise a real architecture. The rehearsal of form is a practice we maintain as we see it as different from working iteratively within a design process for a particular project. We regard these experiments as a kind of informed play that we make with the idea that they expand our formal vocabulary in ways other more conventional modes of design work cannot.

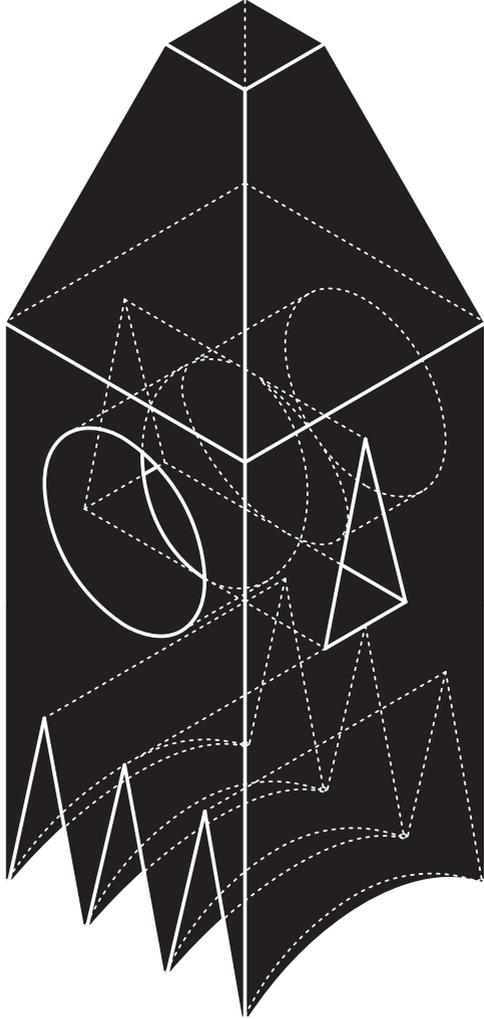




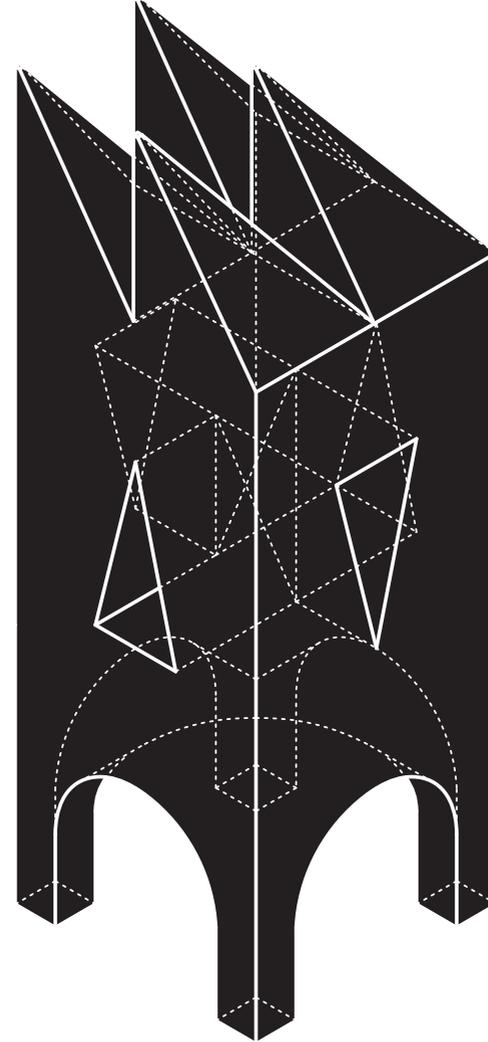
Études



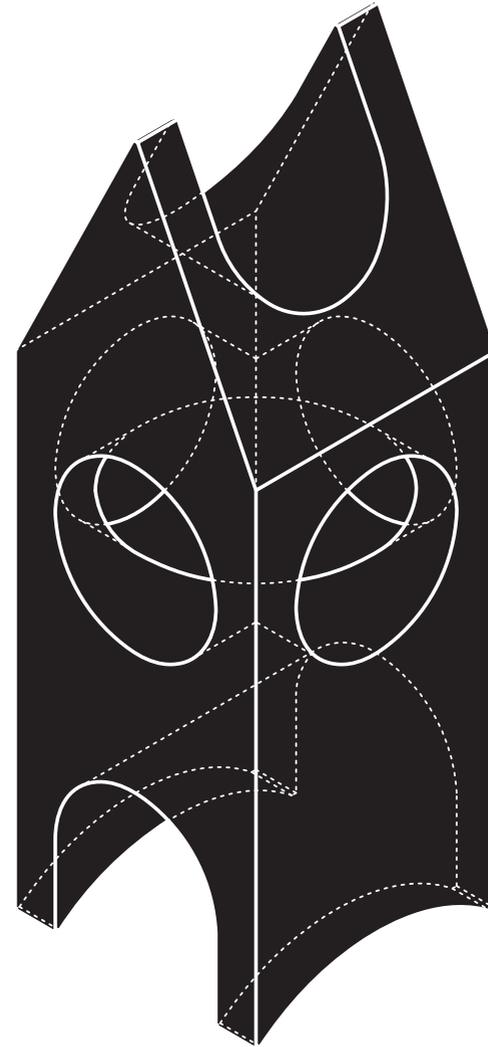
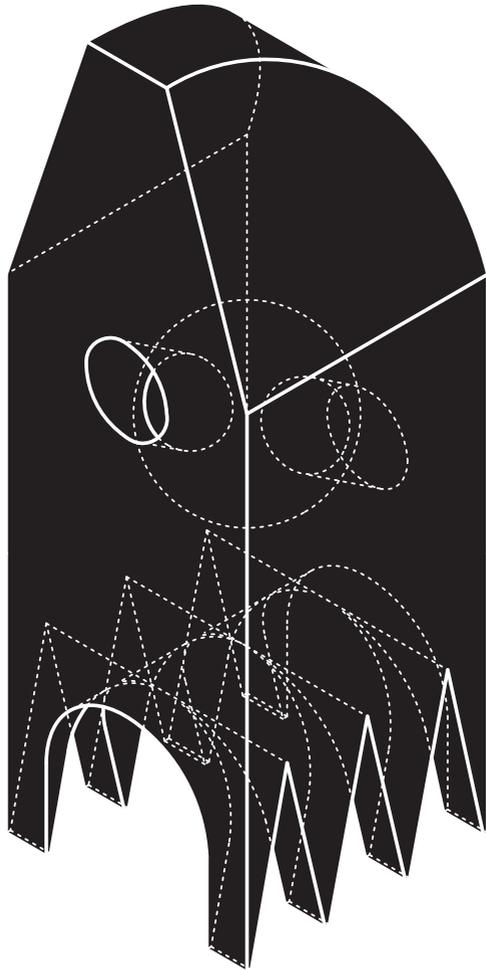
William O'Brien Jr.

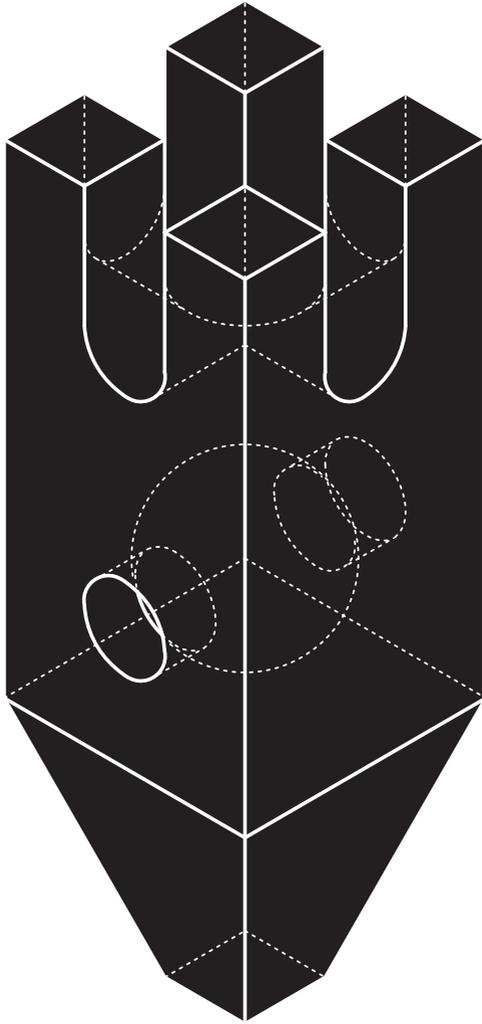


Études

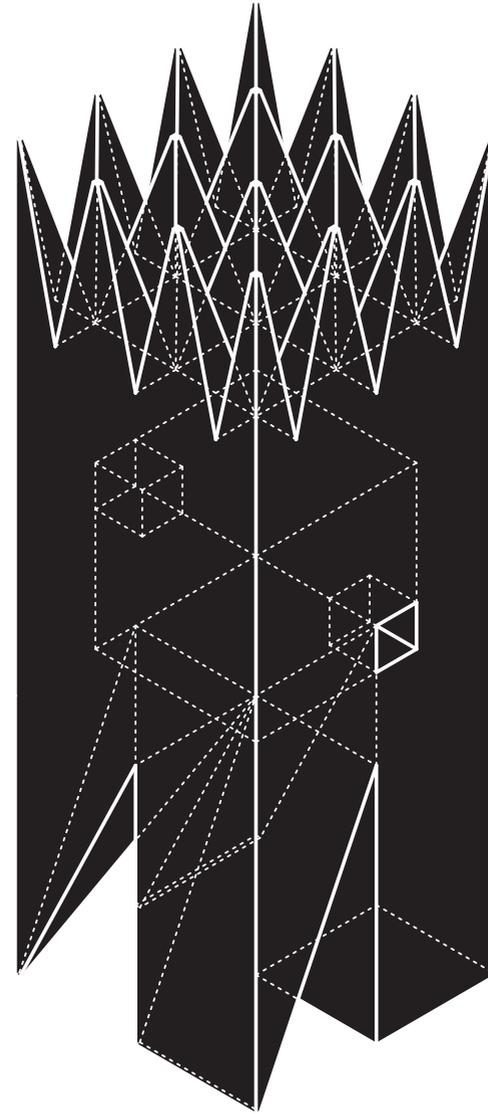


William O'Brien Jr.

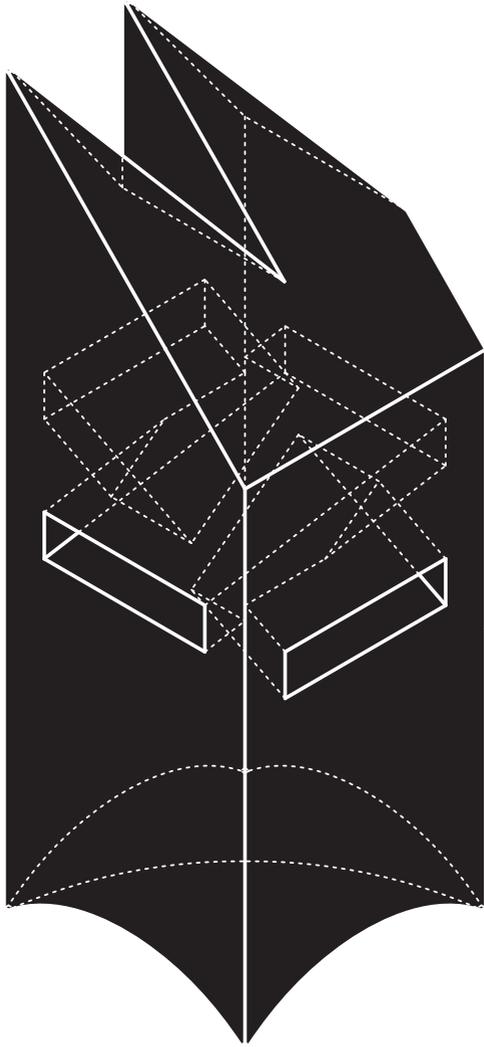




Études



William O'Brien Jr.



# Steel can be many things

## Jonathan Nesci

Steel can be many things. It can be both rigid and fluid, bent and straight. But can it be a chair? Not parts of a chair, but a chair in its entirety?

Much of what I do is founded on a genuine admiration for materials, and the possibilities and limitations of singular material forms. These chairs mark a period of continued investigation in steel. More precisely, bent steel. A breakthrough evolved as I began to view my objective not as making a chair in steel, but making steel into a chair. This allowed for the inherent properties of material to dictate form. Three bends equal legs and a backrest. Strength equals structure.



# The Art of Persuasion

## Jieun Yang

Elemental geometric shapes, natural materials, and simple methods of construction have become identifiers for “primitive” design. Ever since Laugier’s graphic representation of the Vitruvian ideal on the frontispiece of his book *Essay on Architecture* in 1755, the primitive hut has been an unwavering, pure historical point of origin for architecture. Everything else has been considered deviant and alien, and nostalgia for returning to nature and order has become universal and global. Frank Lloyd Wright’s core design principle of hearth, roof, and foundation became the epitome of great American architecture. Variations on classical elements and forms have proliferated in various scales and contexts.

But have we ever questioned the story of architecture’s origin? Have we laid critical eyes on forms, methods, and principles claiming to be following the lineage of the primitive hut? Have we ever wondered why the origin story for architecture was necessary?

Architecture at its core is about creation, invention, and design organization. As Vitruvius and Laugier would agree, the primitive hut would be the first identified architectural prototype that signaled progress and independence from unpredictable nature. The primitive hut is a feat of technological advancement – of hand tools – that allowed fabrication of simple lintel and post structure. However, the history focuses on romanticizing the past and

placing value on authenticity. The history dismisses how framework and context of the primitive hut was built to defend classical architecture and to “save” architecture from excess of Baroque and the Rococo.

This defensive argument on formal ideas has become more definitive through linking morality of order and symmetry as represented through the primitive hut, and therefore, through the classical architecture. The accepted history of the primitive hut has propagated regimes of power and validated superiority of classical civilization. Anthropomorphic elements and stories have supported principles of rationality and order. Using the human body as inspiration for classical proportions and constructing romantic visions of a human settlement of primitive huts built around fire further fueled compelling storytelling and have become uncontested truths.

Therefore, the primitive hut is no longer a mere historical point of origin. Embodying historical design principles, it has become a foundation for architecture’s wider cultural meaning. It is no longer pure. The use of rusticated stones during the Renaissance had already deviated from tectonic purity of the primitive hut. The clarity of its meaning has also become further muddled through conflation of what is primitive, rustic, authentic, and human. We can no longer justify and attribute qualities of post-modern borrowing from classical elements and low-density developments to the primitive hut. Their tectonic resemblance is only symbolic and skin-deep. Over time, with the loss of essence of the origin, we have gravitated towards digestible and obvious identifiers: figurative resemblance and nostalgia for the origin.

What if we decided to rewrite the story of the primitive hut from a viewpoint of human ingenuity, technological advancement, instinctual need and collective responsibility for shelter and community? There may have been a different lineage and counter-movements. We may even uphold different design principles, strategies, and values. Well, it is never too late to rewrite the (hi)story. All it requires is the art of persuasion.



The Art of Persuasion



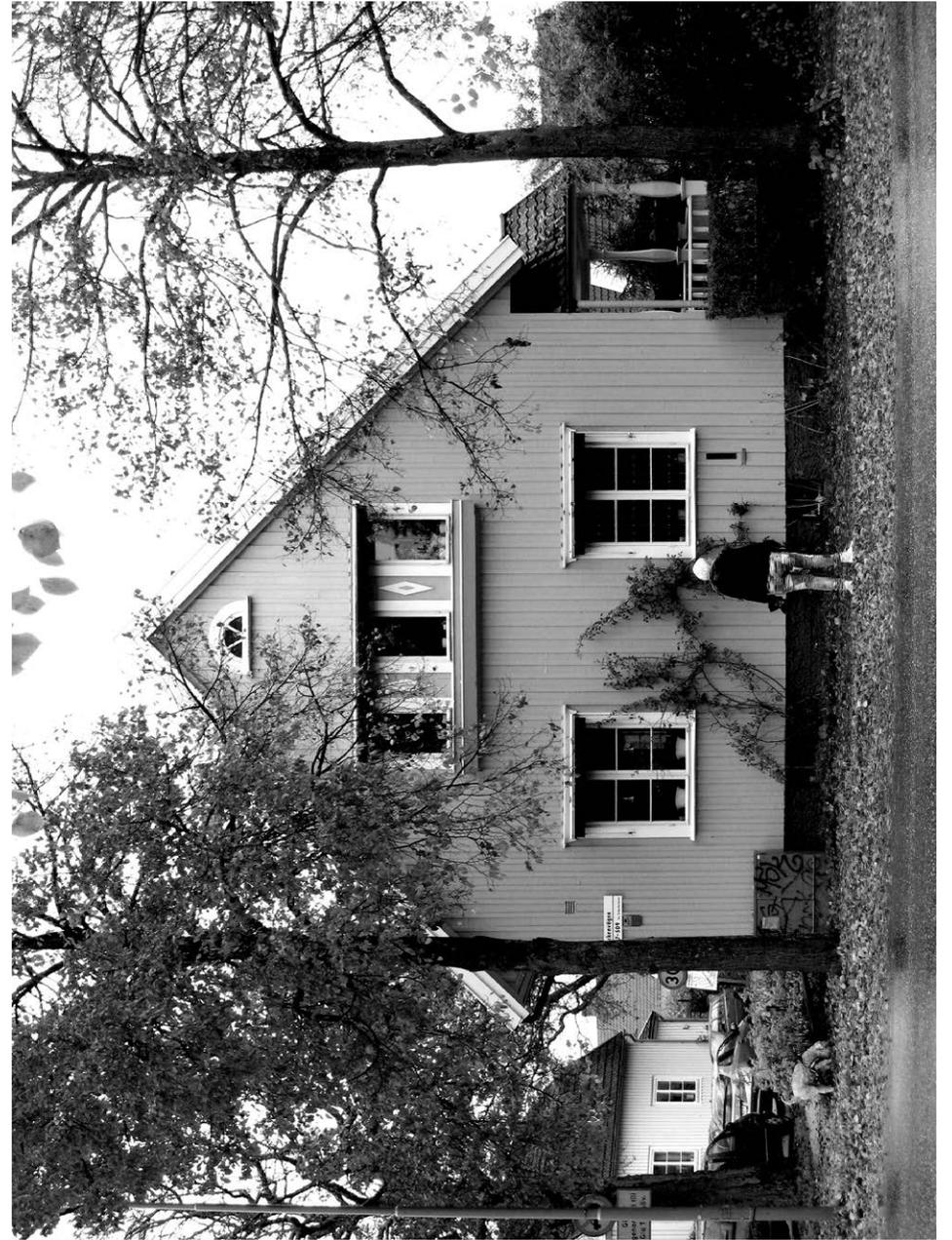


The Art of Persuasion





The Art of Persuasion





Series 1

*Ruins and deviation*

pg. 32 Empty villas, Shunyi District, Beijing;

pg. 33 Demolishing urban village, Tiantongyuan, Beijing;

pg. 34 Parking, Petit-Nanterre, Île-de-France;

pg. 35 Mixed-use development, Bussy-Saint-Georges, Île-de-France;

pg. 36 Housing, Évry, Île-de-France

Series 2

*Shifting scales*

pg. 37 Enskededalen, Stockholm;

pg. 38 Hachioji, Tokyo

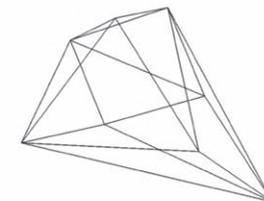
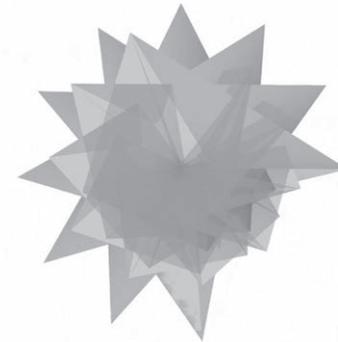
# Something Summation

## Willie Avendano

transgress the planes of understanding the monoliths of education, or to explore the unknown of architecture and design, one must follow suit of the fundamental states of being, and develop the decision tree necessary for understanding, postulating, and creating. Art exists in the space between being and not being, akin to the quantum physical states governing the strings holding matter together. Technology exists in a parallel series of spaces of on and off, akin to color states that

The two most foundational numbers in culture are 0 and 1. While being separated by a singular natural value, the divisible space between 0 and 1 is infinite. In that space, each division is a branch of a larger decision tree that predates exploration of optimality through heuristics. 0 and 1 are the building blocks to our intellectual rationale as human beings, for logical truths and the greyscales within those tautologies. These values are also the building blocks to our exponential mechanical revolution and evolution. These two symbols signify such power and delicacies in polar ideals while exploring where chaotic dark matter exists within. This is the formative understanding to approach education relative to both art and technology.

Basic materials of conversation and play are the vantage points used to explore the relearning of the modalities of education. These basic forms allow for raw experiences to be just as powerful for five year-olds and fifty year-olds. The utilization of visceral forms of expression such as virtual reality to short the feedback loop of sensation and directly propt the object space of possibilities that are conceivable, attainable, and now instantiable. That duality speaks to the very notions of how an absence of a somethingness can formulate a framework of that somethingness, and how the space of somethingness opens a new space of nothingness, yet uncharted. In order to truly manufacture the tectonic shifts necessary to





## ALUMINUM

# Deon Rubi

The simple stacking of the aluminum tube in these benches reminds us of material in transport to a construction site. Polishing the aluminum to a mirror finish brings an element of luxury to these otherwise industrial components. Suspending them in a like-finished material affords a certain luxury to the mundane.

## Jonathan Muecke

The black and gold chevron patterns in the two tables designed by Jonathan Muecke can be found in pottery designs from archaeological recovery in the palace of Knossos on Crete from approximately 1800 BC. He made them in carbon fiber.







ROPE

## Brian Booth

Manila cord: This is not a material to make a lounge chair in.

STEEL

## Jonathan Nesci

Steel can be many things. But in this case it's a chair. Cut and bent. The pattern was cut from plate steel, it took three bends to give it functional volume and is available in two finishes (sandblasted and hot, dipped zinc). The two chairs crafted by Jonathan Nesci are the most functional, most sculptural, most absolute chair chairs.





STONE

## Jessica Martin

It is nice that wood and stone come last. The Art of Japanese Joinery was a natural starting point for the three marble and granite tables by Jessica Martin. The graphic narrative on connecting wood by Kiyosi Seike is a simple guide for works in stone. Both elements, stone and wood, operate through the same basic principal: subtraction. Combining parts through carving and cutting results in the most primitive of Cartesian manipulation. Take away from one material. Combine. Create new volumes.

WOOD

## Lex Pott

Stacking. Start with a log, cut into strips, assemble through stacking. Place books on it.



## NUN x OfficeGA

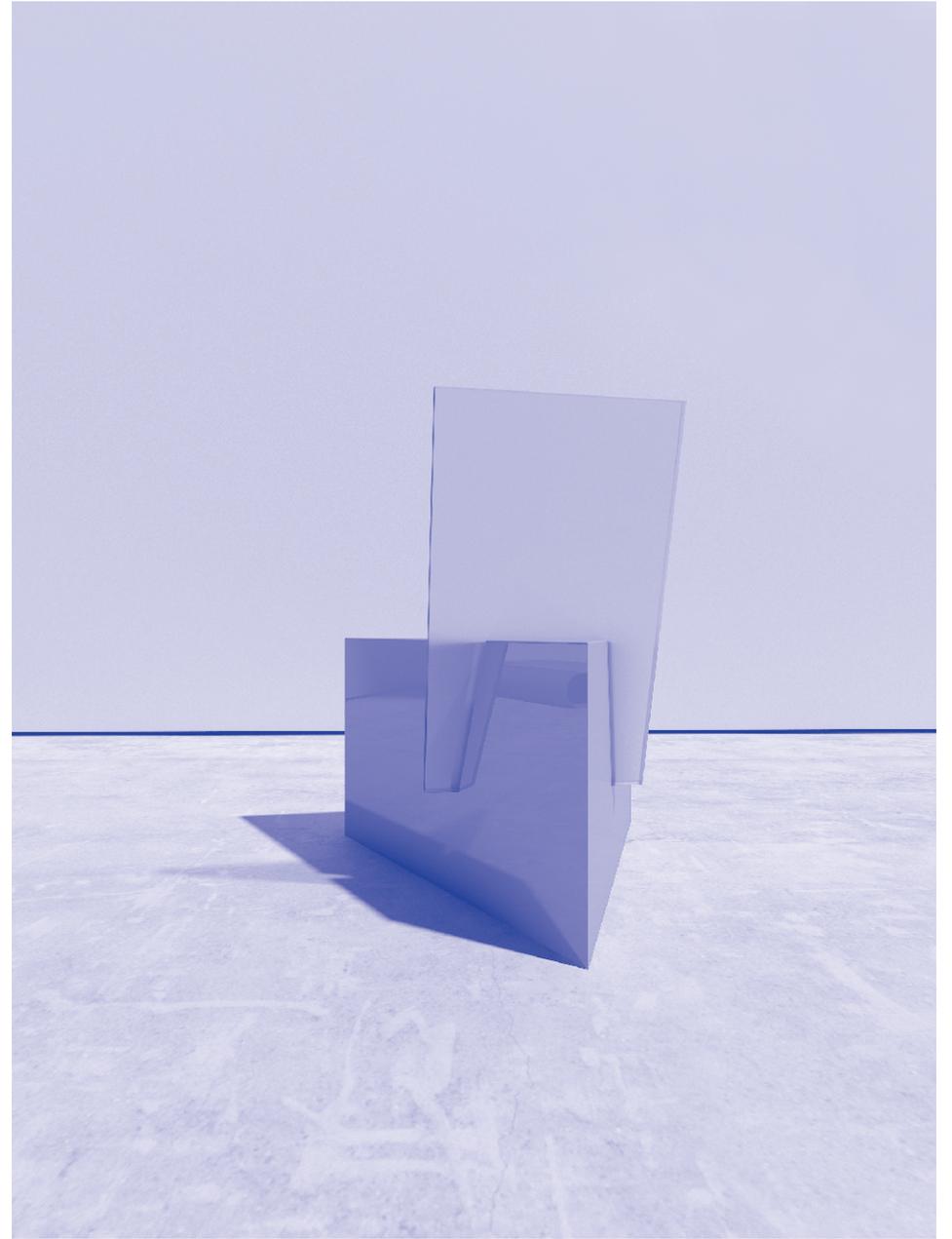
EGOT is a geometric investigation of form, color, material and space. The exhibition collection was conceived by the design duo NUN [Jessica Martin and Deon Rubi] in collaboration with Office GA [Jonathan Gonzalez]. Intended to be shown together, the three pieces are at ease on their own and take advantage of a primitive vocabulary borrowed from the local surroundings of the three designers. Crafted in aluminum, acrylic, cork and leather, they are both sculptural and useful.





Wedge — Bench

58



Triangle and Square — Chair

59

# Contributors

WILLIE AVENDANO is a Miami-based video artist, musician, hacker, and co-founder of 01, an education prototyping lab and virtual reality studio.

SILVIA BARISIONE is curator at The Wolfsonian–FIU, Miami Beach since 2011. Previously she has been curator and registrar at the Wolfsonian in Genoa, Italy. Her research focuses primarily on twentieth-century decorative arts and design and prewar Italian architecture.

JONATHAN GONZALEZ is a Miami based architect and designer. In 2014 he founded the design and fabrication studio Office GA. He is a partner in the gallery Versace Versace Versace and holds a Master of Architecture from Columbia University's Graduate School of Architecture, Planning, and Preservation.

WILLIAM O'BRIEN JR. is an Associate Professor in the MIT Department of Architecture, Principal of WOJR: Organization for Architecture, and one of the founding members of Collective–LOK. In 2013 Architectural Record awarded him with the Design Vanguard Award, a prize given to ten practitioners internationally. He was awarded the Architectural League Prize in 2011. He was the recipient of the 2012-2013 Rome Prize Fellowship in Architecture awarded by the American Academy in Rome.

TERRENCE RILEY is a founding partner of K/R (Keenen/Riley, 1984), an architectural studio well-known for its designs for art museums, galleries, artists and collectors. Currently, K/R has five projects under way in the Miami Design District as well as other projects in Miami Beach, Coconut Grove, New York City and elsewhere.

Riley served as the Philip Johnson Chief Curator for Architecture and Design at the Museum of Modern Art (1991-2006), where he curated critical exhibitions on both historical figures – Frank Lloyd Wright and Mies van der Rohe – as well as contemporary architects – Rem Koolhaas, Jacques Herzog and Pierre DeMeuron, and Bernard Tschumi. From 2006 until 2010, Riley was director and design consultant for the Miami Art Museum (MAM), leading the institution through a transformative process of planning and designing a new waterfront facility.

JIEUN YANG is a New York-based architect and an educator. She is the principal of Habitat Workshop, an architecture and urban design practice promoting design as a framework for positive change through cross-disciplinary collaboration, research, and public engagement.

# Designers

GABRIELLE BAEZ is a Miami based jewelry designer and artist. She maintains an experimental line of bespoke pieces; exploring and developing base material through intuitive form making.

BRIAN BOOTH opened Youth Boatworks, a custom woodworking shop, in Miami in 2003 after graduating from The Cooper Union and apprenticing/partnering with yacht designer and builder Merritt Walter. He is currently interested in designing “narrative furniture” that develops explicit historical associations through materials and form. He is always working to turn ideas into things, and believe furniture can quietly define our space while simultaneously expanding possibilities for meaning. The inquiry into manila rope, as seen in the Longline Setee, represents my efforts to begin piecing together one such narrative. Ropemaking was historically a guild trade, like boat building and furniture making. Manila rope is ineluctably linked to past maritime trade and colonialism, and also a sustainable tree product with radically different structural properties than lumber.

JONATHAN MUECKE has evolved a design practice that resists standard divisions between design, art and architecture, instead focusing on refined forms that investigate notions of positive and negative

space, positional relationships to structures and the innate desire to read notions of functionality into objects that relate to human scale.

He studied architecture at Iowa State, interning at the architectural office of Herzog & de Meuron in Basel, Switzerland before studying design at the Cranbrook Academy of Art. In 2014 he was awarded the architectural pavilion commission from Design Miami and in 2015 he was awarded a USA Knight Fellowship.

Muecke’s works are in the collections of national and international museums including The Museum of Art and Design (New York), Musée des Arts Décoratifs (Montreal), and the Philadelphia Museum of Art.

JONATHAN NESCI uses a direct, intimate approach in securing quality, detailed, decorative art and fine furniture products from craftsmen in fields beyond the furnishing markets. In many cases, the designs are formed around industry capabilities and employ experts in a variety of manufacturing and production processes. Jonathan’s designs have been viewed in numerous exhibitions including New York’s ICFF, and with Casati at Paris’ Pavillon des Arts et du Design, Design Miami, Design Art London and Milan’s Salone del Mobile.

LEX POTT employs a raw and intuitive method. In his work, he returns to the origin of the materials he uses most: wood, stone and metal. He does not hide his designs under indirect layers, but reduces them to their very essence. Pott is an Amsterdam based designer and works from his studio in an old shipyard on the NDSM-Terrein, one of the last fringes in Amsterdam. He graduated cum laude in 2009 at the Design Academy Eindhoven.

JESSICA MARTIN studied painting at New World School, with a BFA in painting and background in chemistry. Her work has been shown in Objects of Desire, Guccivuitton (2015) and White on White, Design Pub (2015).

DEON RUBI studied Communication in Visual Arts at the Universidad del Cine in Buenos Aires, Argentina and later became self-disciplined in the applied and fine arts. Her work has been shown in Central Fine Gallery (2015), and a solo show at the Miami Center for Architecture and Design (2015). Her jewelry designs have been a feature of the Perez Art Museum Miami Shop since its opening in 2013.

# Colophon

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