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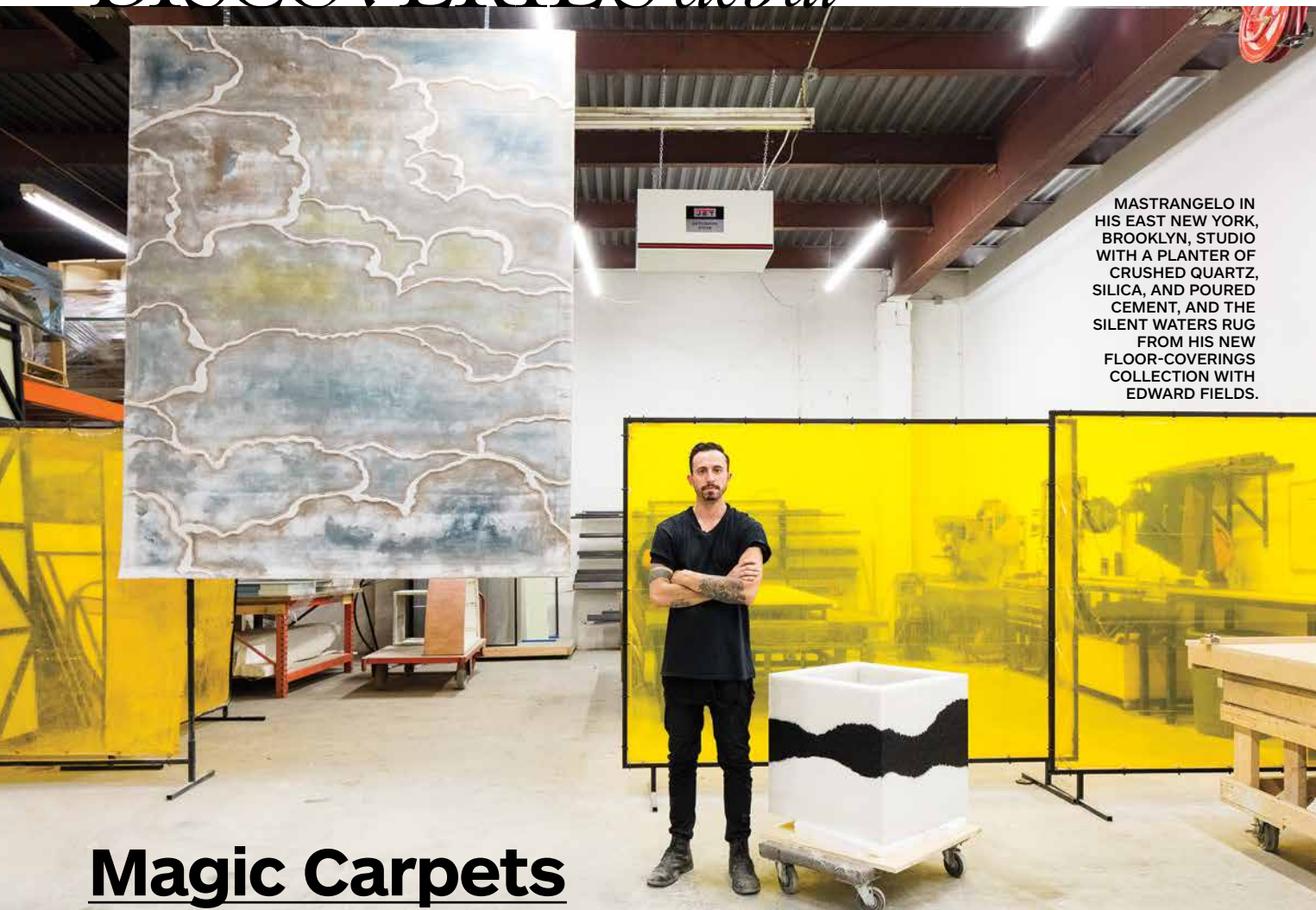


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AD ARCHITECTURAL DIGEST

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CONDÉ NAST



MASTRANGELO IN HIS EAST NEW YORK, BROOKLYN, STUDIO WITH A PLANTER OF CRUSHED QUARTZ, SILICA, AND POURED CEMENT, AND THE SILENT WATERS RUG FROM HIS NEW FLOOR-COVERINGS COLLECTION WITH EDWARD FIELDS.

Magic Carpets

Artist and furniture designer *Fernando Mastrangelo* brings his topographical creations to the floor

Fernando Mastrangelo's world is awash in icy shimmer—crystalline sconces, crushed-glass tables, mirrors coated in sweeps of sand. But at last spring's Collective Design fair in New York, one wall-mounted work departed from the artist's usual granular-material palette. Closer inspection revealed it was, in fact, a wool-and-silk rug.

The installation offered a sneak peek at his latest creative endeavor: *Reverence*, a series of 12 floor coverings with storied manufacturer Edward Fields. "I wanted it to be as sculptural as possible," Mastrangelo says of the collection, which christens him the first contemporary designer to join George Nakashima and Raymond Loewy on the brand's exclusive roster.

Known for mixing unexpected materials such as sugar, coffee, sand, and crushed crystal with resin to cast sculptural furniture, Mastrangelo started this project the same way he approaches making a painting or a table: by examining changing landscapes. "I showed Edward Fields aerial shots of canyons; a glacier that, through pollution and volcanic ash, had developed these emerald-green stripes; the salt flats in Utah," he explains. "I thought, Wouldn't it be awesome

to have flatness here and shadow there to mimic the topography?" And so the experimentation began.

Explorations unfold rapidly within his vast new studio and showroom space in East New York, Brooklyn—"Generally, if I have an idea, we can have a finished piece in about three days"—but realizing a collection of painstakingly detailed floor coverings is a different story. Producing a single hand-tufted rug takes a team of artisans roughly three months. "We spent so much time working on every fiber, every color, every detail," he explains. "I wanted it to really feel like salt." Ultimately, through thoughtful use of pile, material, and shape, he and Edward Fields created the same organic forms that characterize Mastrangelo's furniture and artworks. The gradated lines of his poured-concrete pieces are rendered in nubby cool grays; his sand-slathered *Drift* mirrors find their silk-and-wool *doppelgänger*.

"I didn't want to get too political," he says of the collection's nod to the threat of climate change. "But these are issues I'm concerned about. I like to inject ideas in the work subtly, through beauty." fernandomastrangelo.com; edwardfields.com

—HANNAH MARTIN