

AD

ARCHITECTURAL DIGEST THE MOST BEAUTIFUL HOMES IN THE WORLD

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THE ART ISSUE

DAYANITA SINGH
ATUL DODIYA
PRINCESS PEA

AD contributors



PETER NAGY **writer**

A native New Yorker with over 40 years of experience in the art industry, Peter Nagy is now based in New Delhi, where he started his gallery Nature Morte in 1997. In 'Pomp & Circumstance' (pg 116), Nagy writes about his upcoming project in Jaipur—which will fuse his passions for art, architecture and decor.



PHALGUNI DESAI **writer**

Mumbai-based art consultant and writer Phalguni Desai writes about the ongoing Raghbir Singh retrospective at the Met Breuer in 'Modernism on the Ganges' (pg 84). "I really enjoy writing about Singh's work, because it means I can revisit the career of an artist whose way of seeing changed how we, as Indians, look at ourselves."



ASHISH SAHI **photographer**

AD's art director since its inception, Ashish Sahi frequently photographs homes for the magazine. In this issue, Sahi shot art collector Shalini Passi and her New Delhi home in 'A Magpie's Nest' (pg 186). "Shooting Shalini was quite a treat. Hers is one of the biggest and toughest houses I've ever shot. It took a whole day of planning and studying the light and two days of actual shooting."



ROHAN HANDE **illustrator**

A graduate in commercial photography from Arts University Bournemouth, Rohan Hande is a photographer and visual artist, regularly freelances for Condé Nast India. While illustrating the Roy Lichtenstein-inspired pages in 'Light & Shades' (pg 136), Hande began to "wonder if people were substituted for lamps in this universe".



RIYAS KOMU **writer**

Artist and curator Riyas Komu co-wrote 'Inside Story' (pg 106), with writer CS Venkiteswaran—exploring the potential of the new Bihar Museum. "The creation of a public institution of such scale and vision is an inspiration to the community of artists and scholars, and the general public. In a way, the Bihar Museum has set for the Indian museum scene a benchmark—both architecturally and [in terms of] long-term vision."

ARATI MENON **writer**

Arati Menon is a journalistic jack-of-all-trades, who enjoys writing, editing and producing a compelling story. Secretly though, nothing makes her happier than convincing others to love the semicolon. In 'Less Ordinary' (pg 122), she profiles architect Annabelle Selldorf—"one of my favourite non-starchitect star architects, lauded for her ability to marry monumentality with simplicity".



AKSHAY TYAGI **stylist**

As one of Bollywood's most in demand menswear stylists—dressing the likes of Varun Dhawan, Sidharth Malhotra and Irrfan Khan—Akshay Tyagi travels the world from set to shoot. In this issue, he fuses interiors with fashion in 'Light & Shades' (pg 136), a Lichtenstein-inspired story that pairs lamps with sunglasses, and some cheeky humour. "I enjoyed looking at fashion through the eyes of a design magazine. The perspective of AD is truly unique."





PHOTO: JASON SCHMIDT © 2013 DAVID ZWIRNER, NEW YORK/LONDON

Above: The stairwell at David Zwirner's 20th Street gallery in New York, designed by Selldorf Architects in 2013. **Above right:** Annabelle Selldorf. **Right:** Auguste Rodin's bronze sculpture *Pierre de Wissant* (1886) at the Museum Building of the Clark Art Institute, in Williamstown, Massachusetts, which Selldorf renovated in 2014. **Below:** 'Josef and Anni and Ruth and Ray', the inaugural exhibition at David Zwirner's new gallery on the Upper East Side, New York.



PHOTO: MIKE AGEE/COURTESY SELLDORF ARCHITECTS

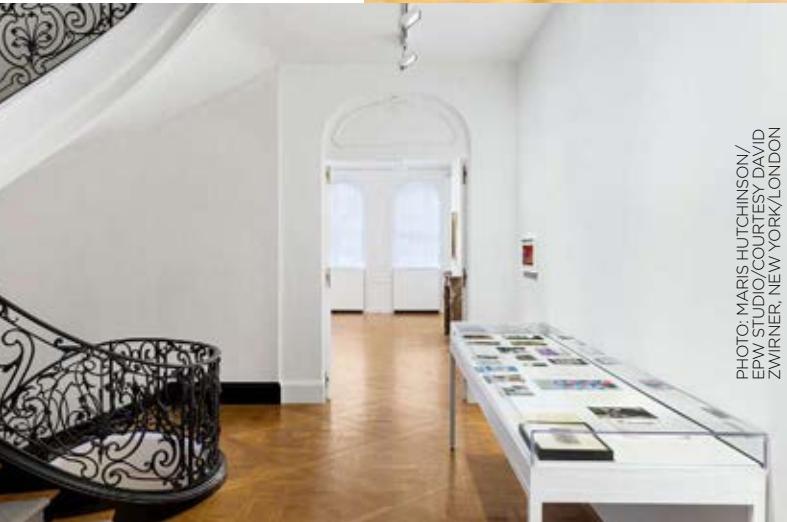


PHOTO: MARISHUTCHINSON/EPW STUDIO/COURTESY DAVID ZWIRNER, NEW YORK/LONDON

LESS ORDINARY

Annabelle Selldorf is the art world's favourite architect. AD talks to this master of minimalism about her large-scale pedestals

WRITER
ARATI MENON



PHOTO: BRIGITTE LACOMBE

Back in 2015, the Frick Collection—one of New York's much-loved museums—was forced to concede. They had just unveiled plans for an expansion project that would've added six storeys of exhibition space to the 1913 property, but in turn knock out the gallery's prized garden, designed in 1977 by British landscape architect Russell Page. Facing a groundswell of protest, plans had to be shelved. A year later, after reviewing a wide pool of architects, Frick announced an appointment: its makeover would come courtesy New York-based architect Annabelle Selldorf.

To many, she was the obvious choice. Over a career spanning nearly three decades, German-born Annabelle Selldorf—the founder of Selldorf Architects, a firm with over 70 employees—grew to become the most trusted choice of the art elite, the favourite of the mega-dealer. Over time, she's transformed a Beaux Arts mansion in Manhattan into the graceful Neue Galerie New York museum; modified the Arsenale di Venezia for the Venice Biennale's 55th exhibition in 2013; expanded the Museum of Contemporary Art San Diego; and this year, redesigned Austrian gallerist Thaddaeus Ropac's Ely House gallery in London, and a behemoth of an art gallery for Hauser & Wirth in Los Angeles.

Selldorf waves off her success in the art world with economy of expression: "The second time is better than the first. Then you do something over and over, and you eventually have something that resembles expertise." It's her expertise and her talent for upholding (but not mummifying) character that the Frick will bank on when plans are presented publicly next year.

ARCHITECTURE FOR ART

Buildings with weighty heritage aside, some of her firm's best-known works have included purpose-built art sites, several of them with her old friend and client, blue-chip gallerist David Zwirner: beginning in the early 1990s when she worked on his first gallery in New York's SoHo, right up to his newest gallery set to open in Hong Kong in 2018—their 20th project together.

Zwirner's 30,000-square-foot, five-storeyed gallery in Manhattan's Chelsea is one of Selldorf's most soaring works yet. Designed to the highest environmental standards, the exterior is clad in board-formed-concrete framed by teak panelling; the interiors a refined play of scale, materiality and light. But as Selldorf reminds us: "Architecture is not just what you see; it's also what it does." And so, crucially, there is—as there always is—purpose and context. The art is the hero, and

The rear facade of the Van de Weghe townhouse in New York. Originally built in 1887, it was completely renovated by Selldorf.



A Jean Royère light fixture is mounted above the library's fireplace; the Jean-Michel Frank club chairs are by Hermès, the cocktail table is a vintage piece by Jean Prouvé and Charlotte Perriand, and the glass vase is by Thaddeus Wolfe.

PHOTOS: TODD EBERLE/COURTESY SELLDORF ARCHITECTS

the role of the architect is to present the art in its most ideal environment. Whether standard white cube or raw and industrial, occupying roller-disco rinks, or former flour mill complexes, the specifics of the site, says Selldorf, inform the solution. "There are some that don't think the Guggenheim's design is conducive to looking at art, but I've enjoyed some wonderful shows there. It would be arrogant to assume that there's only one way to do it."

STYLE AS SUBSTANCE

Selldorf doesn't care for the word style, or for pigeonholing her own, although even she's referred to the fact that growing up in Cologne, the influences of the great baroque and early European modernist architects were inescapable. Her work isn't the kind of wildly spectacular, physically improbable architecture of, say, Frank Gehry or Zaha Hadid. With Selldorf, elegant volumes and clean vocabulary replace loud gestures, and the drama unfolds as you move through it. "You have to think about what the experience can do for people."

Oddly, one project that gets a lot of attention is the one associated not with high-brow art, but lowly refuse. The design and construction of the 140,000-square-foot Sims recycling plant in Brooklyn won her firm an award for Excellence in Design from the city's Public Design Commission. The site also makes its own environmental contribution. Recycled materials are used throughout this quietly modernist expanse: buildings are made from recycled steel; plazas are finished with recycled glass; and there are swathes of green. Selldorf is proud of this one. (It's also where she met her husband, who was the plant's general manager.) "I love the idea of having contributed to the urban fabric of a city. To engage with society, engage with your environment, and do that on multiple levels is amazing."

From a recycling plant in Brooklyn to a non-profit school in southern Zambia, luxurious residential buildings in New York and homes in the Hamptons, the firm's work swings wildly in scope and scale—by intent. Selldorf also runs Vica, an interiors company her grandmother founded in the 1950s, now featuring both her original furnishing and lighting designs, as well as those by her father, himself an architect. "It's amusing," she says of her many projects, "and one has to stay amused." An amused architect is an inspired architect. ♦