

## Figuration

Photographs Theresa Marx Location scout Paula Wik

“Stone[...] is hard and concentrated and should not be falsified to look like soft flesh[...] It should keep its hard tense stoniness.” Thus wrote the sculptor Henry Moore in 1934.

It’s an idea in keeping with the modernist dictum of “truth to materials”, a principle propounded so widely in the 20th and 21st centuries that it has become a catch-all phrase for good aesthetic sense. Stone ought to be celebrated for its “tense stoniness” just as we ought to rejoice in paint’s drippy sloppiness – think Jackson Pollock.

Such is the belief in material truth that it has led architects to have conversations with bricks. “You say to a brick, ‘What do you want, brick?’ And brick says to you, ‘I like an arch,’” Louis Kahn once gnomically recounted.

The following pages showcase nine objects that flout this philosophy. In their own way, each masquerades as something it is not in order to achieve an ornamental, narrative or otherwise fanciful effect.



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Downplaying - This logo-embossed beach bag emulates a plain rubber garden bucket.

Rubber bucket bag, Gucci



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Referencing - Werner Aisslinger's Autobahn watch, as its name suggests, has been developed with a non-functional decorative detailing reminiscent of a car's speed dial.

Autobahn watch, Werner Aisslinger for Nomos Glashütte



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Endearing - Front's knit-covered bear for Vitra is part of a wider series in which the Stockholm-based studio has appropriated the forms of sleeping and hibernating animals as furniture items.

Resting Bear stool, Front for Vitra