



# Lockheed What?

**Marc Newson has moved far beyond his breakthrough lounge chair**



**Headline after headline.** Fame and influence. Endless projects, ranging from knives, forks, and spoons for Alessi and the B&B Italia table to set with them to a car and airplanes. Marc Newson, a London-based Australian, is one of the world's most prolific industrial designers, with pieces in the permanent collections of London's Design Museum, Germany's Vitra Design Museum, and New York's Museum of Modern Art. The Philadelphia Museum of Art just honored him with its Design Excellence Award accompanied by a retrospective, "Marc Newson: At Home"—which of course features the Lockheed Lounge, used by Philippe Starck at the Paramount hotel in New York and Madonna in her video for "Rain." That aluminum chaise longue set three consecutive auction records for contemporary furniture, culminating with a price of \$2.1 million.

But it's a very different auction that's on Newson's mind now. On November 23, Sotheby's in New York is selling objects either selected or designed by him and Apple senior vice president of design Jonathan Ive. Proceeds will benefit (Red), founded by singer Bono and activist Robert Sargent Shriver III to fight AIDS, tuberculosis, and malaria.

**You just turned 50. Is this a good time to celebrate your career accomplishments?**

It is a great time to celebrate my retrospective at the Philadelphia Museum of Art and the charity auction for (Red), but I don't feel 50.

**You have played a key role in revolutionizing design.**

Our age is not unlike the industrial revolution of the 19th century except in the digital realm, and I am proud to be a part of it. My contribution is to create sculpture-furniture, combining art and craft. We are living in an interesting moment of blurring boundaries, when clear distinctions between popular culture, design, and art no longer exist. ➤



# crosslines

**Clockwise from top:** The designer, founder of his namesake firm. His Pod of Drawers in aluminum from 1987. A one-off to be auctioned by Sotheby's, the [Red] desk in anodized aluminum, 2013. The MN aluminum bicycle for Biomega, 1999.

CLOCKWISE FROM TOP: COURTESY OF MARC NEWSON; MARC DOMMAGE; GALERIE KRÉO; ANDREW ZUCKERMAN; DAVID PERRIN

**Tell me about your love story with design history.**

It is fundamental for any designer to be aware and knowledgeable about the history of culture and art, because design addresses these territories.

**How do you look at the Lockheed Lounge today?**

I no longer associate myself with the Lockheed Lounge, because I am now working in a very different way. It is like a child to whom I feel a strong connection, but I have moved on to another place.

The Lockheed Lounge became an icon, and while I am not sure how and why it happened, I assume that it is due to its stylistic character. I was able to create this innovative form, because I was working in isolation and because Australia has no particular design tradition as you find

**Clockwise from top:** Marc Newson with a Qantas A380, for which he designed the interiors in 2008. A shirt for G-Star Raw, 2010. Embryo, a 1988 chair for Idée. Nimrod chairs, 1997, for Magis. The Horizon watch for Ikepod, 2006. A Smeg range, 2008.

**Opposite, clockwise from top:** Cappellini's beech-heartwood Wood chair, 1988. A limited-edition table in lathed Carrara marble for a 2007 show at the Gagosian Gallery, New York. The Lockheed Lounge, 1986. Voronoi, a low shelf for Gagosian. A 1999 concept car, the Ford Motor Company's 021C.



elsewhere, so it was my time to explore in a free, liberating way.

**There was criticism for your limited-edition marble furniture pieces shown at the Gagosian Gallery, saying they were wasteful.**

Marble is less expensive than most people think. My work is about material, context, and technique. With those pieces, I thought to use a material that is provocative and unexpected.

**Are you going to create limited editions again?**

Absolutely. My relationship with Gagosian is strong, and I hope to have my next show in a year or two.

**With "Marc Newson: At Home," why choose a residential context to present the entire scope of your work?**

It's a novel concept to present design this way, a concept that bypasses the reality of a museum, but it was also a highly complicated process to put together this exhibition and to contextualize the diverse works in one residence.

**How did your collaboration with Jonathan Ive come about?**

Jony and I have known each other for more than 20 years as friends. We regularly talk on the phone and love to exchange thoughts and ideas, but we never had the chance to work together before. It was a lot of fun. We think the same way.

—Daniella Ohad



CLOCKWISE FROM TOP: LEFT: FREDERIK LIEBERATH; COURTESY OF MARC NEWSON (3); FABRICE GOUSSET; TOM VACK

CLOCKWISE FROM TOP: FABRICE GOUSSET; COURTESY OF THE GAGOSIAN GALLERY; CARIN KATT; COURTESY OF THE GAGOSIAN GALLERY; COURTESY OF THE FORD MOTOR COMPANY