



LIGHT FANTASTIC

One designer's reinvention of the traditional chandelier is fast becoming a 21st-century icon.

EVERY SO often, there's a game-changer in a certain facet of interior design. It creates its own heat and desirability above the hundreds of others in its genre, regardless of the price tag or the length of a waiting list.

American lighting designer Lindsey Adelman is in this phase of her career. I interviewed Adelman in her New York studio a couple of years ago and immediately understood her appeal. Her free-spirited, artistic approach to life and business places creativity (for both herself and her staff) at the top of the list. This results in all sorts of sideline projects, where full-scale models are made and new objects – from jewellery to concrete tiles – are explored. But it's the lighting for which she is famous.

Adelman's lights (pictured at left, her iconic Branching Bubble chandelier in her Brooklyn home) are as much about sculptural form as they are about illumination. Much of their appeal is in their rhythm and freedom on one hand, and structure and precision on the other.

Since that interview in 2015, I have followed her career, watching her balance bespoke commissions with exhibitions at Design Miami and Milan's prestigious Nilufar Gallery while also selling her collection. The Branching Bubble pieces, as well as the energetically

STYLING TIP:
The Branching Bubble light works equally in a traditional home with cornice detail, a spare, architectural concrete interior or a rustic timber one.

named light clusters Boom Boom Burst and Cherry Bomb, are in demand for residential and commercial interior projects across the globe.

In Australia, Hamish Guthrie of Melbourne practice Hecker Guthrie has worked with the brand for a number of years, specifying, for example, a Branching Bubble for a Victorian terrace in South Yarra. "We fell in love with how it played the role of a traditional chandelier, but in a modern way," says Guthrie. "It helps bridge the aesthetic between glamour/sophistication and organic/informal, allowing flexibility for contemporary living."

More recently, in a commercial setting in the SkyCity casino in Adelaide, Guthrie installed a large-scale Cherry Bomb, which he describes as a "jewel" in the space.

Sydney interior designer Sarah Johnson of Lifesize Studios is also a long-term admirer of Adelman. "She takes materials such as brass and glass, which are commonly used in the manufacture of lights, and manipulates them in such a way as to simultaneously engage and provoke. There is an element of tension or unsettled elegance in many of the designs in the range and they are all exquisitely resolved," says Johnson.

She does admit the cost of the light, the exchange rate from US dollars and the freight did induce a sharp intake of breath. "Thankfully, the client had her heart set on it as much as we did, and so it became a question of *when* rather than *if*." ■



OBJECT OF DESIRE

When looking at accessories, it's often easy to pick the designer's inspiration. Not so with Lucy Folk. This bag was her response to living in Bondi Beach for a year – but rather than taking visual cues from the sand and surf, she focused on the weightlifters in the fitness area. This dumb-bell-shaped bag is part of her hand-woven "Basket Case" range – reflecting the humour at the heart of Folk's work, and her penchant for playful, abstract design.

Anna-Lisa Backlund

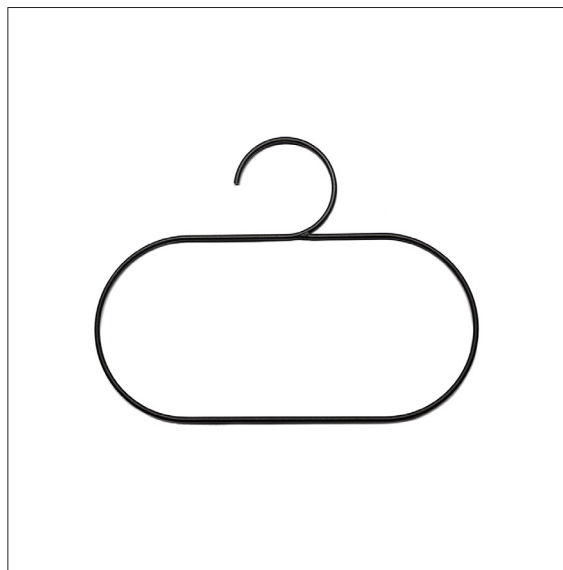
Lucy Folk "Dumb-bell" shoulder bag; \$595
LUCYFOLK.COM

SHOP

Aim higher

Quirky hangers bring fresh groove to vertical storage.

STYLING BY Anna-Lisa Backlund



Friends & Founders "Tangent Oval" hanger, \$60
FREDINTERNATIONAL.COM.AU



Kartell "Jellies" coat hangers FROM \$35
SPACEFURNITURE.COM.AU



Paper Empire "Foruu Wall Dot" hangers FROM \$35
TOP3.COM.AU



Normann Copenhagen "Sticks" hooks (set of 2) \$35
HUSSET.COM.AU