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A GOLDEN HANGING INSTALLATION STOPS TRAFFIC IN L.A. WITH ITS SWIRLING, GLEAMING ATTRIBUTES. SEE PAGE 92 FOR "MAXIMILIAN'S SCHELL," A COMPUTER-RENDERED MYLAR DESIGN BY DESIGNERS AND SCHLARC GRADUATES BENJAMIN BALL AND GASTON NOGUÉS

ARRIVALS & DEPARTURES

Devoting this issue to progressive design in America, we've gathered projects that were not only shaped by a cross-disciplinary approach but were also sharpened by ideas outside familiar design fields – producing brilliantly enriched results greater than the sum of their parts

PLOT TWIST

FOR TWO LOS ANGELES DESIGNERS, THE DESIRE TO FILL A VOID BECAME A VORTEX

"IT DERIVED FROM A SEARCH I V doing for a ridiculous amount (parts that fit together in a single way," says Benjamin Ball, describing the impetus for "Maximilian Schell," a canopy that he and Gaston Nogués made out of 5 pieces of Mylar. The design was computer modeled and gravity tested before a final digital file was sent to a fabricator to cut each piece using a CNC (computer numerically controlled) machine. Reinforced with nylon and Kevlar fibers, the parts were painstakingly assembled in the courtyard of the Los Angeles research organization Materials Applications, where it will stay through November 26.

Set to composer James Lumb's ambient sound installation ("Resonant Amplified Vortex Emitter"), the Mylar monolith pays homage to actor Maximilian Schell's character Dr. Reinhardt Disney's sci-fi classic *The Black Hole*, albeit in orange. But its title has deeper symbolic value for Ball and Nogués. In the film, the scientist Dr. Reinhardt is on a quest to plunge his ship into the Black Hole and by doing so, experience a moment of truth. "He's had to turn his crew into androids, live alone in outer space for 20 years, and betray his country to achieve this," explains Ball. "Sometimes it felt like we were going to similar extreme ends to make this project happen." Their moment of truth? "When we hoisted the piece into place and saw that there were no problems."

JACQUELINE KHIU

STYLING: KATHY