



These pieces from Method & Concept can be used as furniture or art—or both.

Chad Jensen, the founding director of Method & Concept design firm and gallery in Naples, was first drawn to the aesthetic of furniture as art and art as furniture while attending the College of Creative Studies in Detroit. The school launched a program that combined fine art and industrial design, and Jensen was in the first wave of graduates.

“It was this idea of functional sculpture that we’re exploring through more of a fine art lens, as opposed to an industrial design lens. But (it’s) with a nod to the industrial design way of presentation,” he says. “Most contemporary art galleries were not doing furniture as part of the product mix; for us, it was responding to that.”

Jensen maintained this vision throughout his career, creating and curating outside-the-box pieces that are functional but still have a wow factor. “A big part of why I got into making furniture like (this) was in response to ... this ultra-consumer-driven society where everything was just like a commodity,” he explains. “It was reusable and temporary, and nothing had any staying power, so a big part of my thought process is more like modern heirlooms and future antiquities.”

The pieces that Method & Concept showcases in their gallery and inventory space speak to Jensen’s hope for the production of unique, multifunctional pieces that will transcend time. “I love opportunities to kind of flip people’s perspectives and enlighten them to another interpretation of something,” he says.

BY TESS RAINES

## MOBILE BENCH



## MADE BY CHAD JENSEN

In creating the *Mobile Bench*, Chad Jensen, the founding director of Method & Concept, employed three mediums—each with a different color and texture—to instantly command attention to this unusual fusion.

“While attending college and living in downtown Detroit, I worked for a furniture maker that was commissioned to remodel a number of banking branches within the city,” says Jensen. Given the urban locale, tellers were shielded behind panels of bullet-proof plexiglass, which demolition crews discarded. “I couldn’t resist reclaiming as much as possible,” he says. “The material ... has some very unique physical properties that I learned to explore, and be-

cause I was repurposing it, there was a lot of rich context that I could unpack as a visual artist to tell a different story.”

Using a large panel of chipped plexiglass as a base, Jensen fashioned three, minimalistic seats to fit within the teller opening: one of stainless steel, another in acrylic and the third of textured willow wood. The use of these three mediums—each with a different color and texture—instantly commands attention to its unusual

fusion. But the communal allure of the bench is symbolic of the story Jensen wanted to tell. “In the (plexiglass) original context, it was there as a security measure, to protect employees from robbery and violence,” he explains. “But in doing so, it also stripped away the human connection and experience of normal day-to-day business. ...” In being repurposed as a bench, the plexiglass now works to draw people together. The steel seat might be viewed as

the strongest by some, although it may be cold to the touch, while the willow-wood seat appears warm and earthy. Each seat might appeal to a different person, uniting those who might not otherwise meet. In constructing the bench to meet this idea, Jensen incorporated one important detail: he added notches in each seat, so they could be moved farther apart or, he hopes, closer together.

(Previous page) Tina Sargeant (this page) Courtesy of Method & Concept



## FLETCHER CAPSTAN TABLE

Jensen was commissioned by a client to produce a table that was entirely unique, stayed round when it expanded, and stored its leaves. "Coincidentally, I knew of only one such table and it is made by David Fletcher in the UK," says Jensen. Fletcher, a British furniture designer and manufacturer, collaborated with Jensen to design the Fletcher Capstan

table. The round table expands to accommodate additional seating, and a small remote initiates an electronic expansion, though a manual expansion can be accomplished by rotating the tabletop. The tabletop is comprised of six pie-shaped panels, under which lie two additional layers of dining leaves. During the expansion process, the top

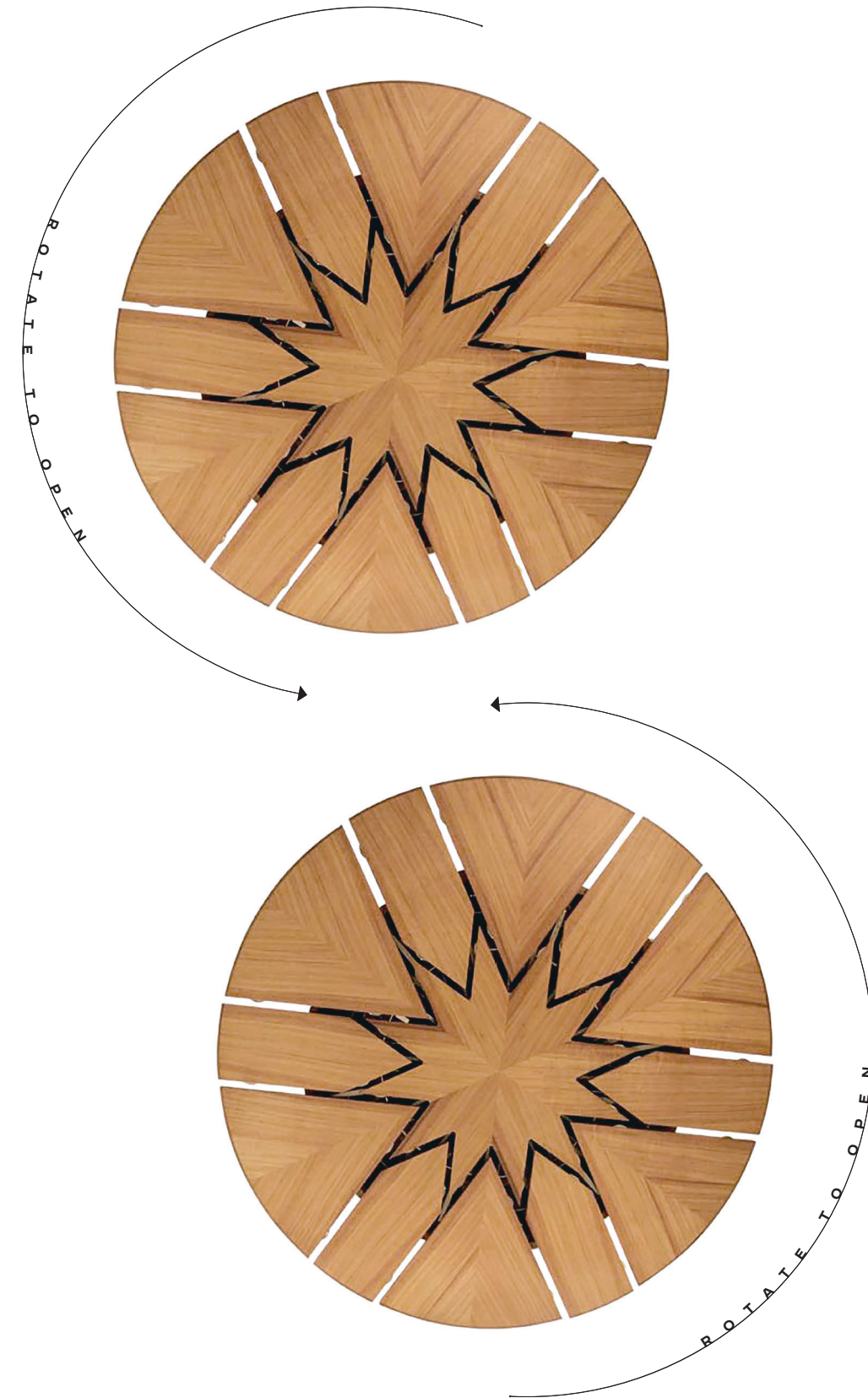
of the table separates and begins radiating out 120 degrees, with the layers underneath rising to fill in the spaces. Once the leaves settle, the seams between the panels are nearly undetectable. Fletcher and his team craft the tables from a variety of hardwoods, like teak or Brazilian mahogany, and apply a special finish to give it rich sheen. What

makes this table particularly exceptional is that the combination of wood and polish used can make it resistant to the effects of weather and water. Those who frequently host outdoors might want to consider teak and a marine varnish. The issue of seating everyone will already have been solved.

MADE BY DAVID FLETCHER



Courtesy of Method & Concept



A simple rotation of the expanding Fletcher Capstan table makes seating large parties a breeze.

## W H I T E   B A S K E T

Jason Krugman left a demanding job on Wall Street in 2007 to pursue his fascination with interactive electrical art. Enrollment in New York University's Interactive Telecommunications Program taught Krugman the basics in coding, soldering and digital fabrication, which is the use of com-

puter-controlled machinery to manufacture products (think 3D printing and laser cutting). He was drawn to creating sculptures that displayed a network of LED lights in a three-dimensional space. His softer, wire sculptures aren't laden with several electrical cords and switches, because the power is

distributed with help from the sculpture's smooth, fluid shape, so the focus remains on the minimal wiring and brilliant LED display. Krugman created *White Basket* using custom cool white LED and mesh. Jensen decided to include a thin armature to lift the piece, giving it the effect of being suspended in

air. He also added the base and installed a layer of plexiglass on top. The reflection of the lights in the glass make *White Basket* appear elusive and multidimensional. It'll pique your interest and brighten any corner of your home—what Jensen refers to as a “balance between art and function.”

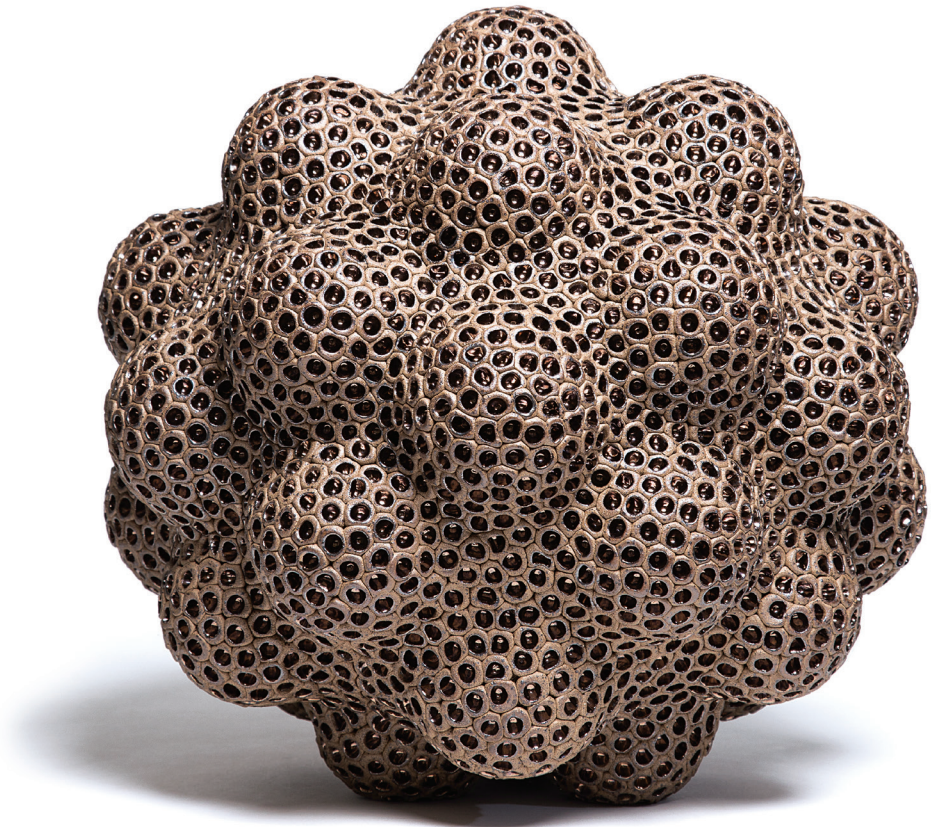
## M A D E   B Y   J A S O N   K R U G M A N

Jason Krugman's brilliant works appeared in an exhibit at the Museum of Modern Art in New York, and the artist has been commissioned to construct a custom light sculpture for Naples' new Baker Park.



Courtesy of Method & Concept





## H I V E

The puckered, round organisms that reappeared over and over again in your high school biology textbook come to life through Pamela Sunday's sculptures. The artist works chunks of clay into spherical, textured pieces that feature large, jagged points or bubbled surfaces. She then applies an earthy silver or bronze metallic glaze of her own formula to emphasize and elevate the nature-like quality of each piece. The works are fired at a high temperature, leaving the finished piece glossy, reflective and instantly alluring for its powerful and structural appearance.

*Hive* takes on the image of its namesake—small, tennis ball-sized mounds protrude from its orb-like shape, and the entire piece is covered in small dimples that Sunday glazed individually. The shimmery bronze dimples deflect light, giving *Hive* a soft, romantic presence, like a chandelier. It can easily translate from an earthy, conversation-starting centerpiece to an interpretive artwork that instantly commands attention.

MADE BY PAMELA SUNDAY

*Hive* can easily translate from an earthy, conversation-starting centerpiece to an interpretive artwork that instantly commands attention.

Courtesy of Method & Concept



## WAKU CHAIR

Always attentive, Jensen noticed a board of wormy chestnut that was long-forgotten and buried under a pile of debris behind a millwork shop. Insects had eaten through the board in several places, leaving small, gaping holes and streaks of discoloration. Jensen envisioned restoring the wood by turning it into a chair. “The board was just over two inches thick when I found it, then it was re-sawn into halves and book matched,” he explains. The natural marks and weathering on the board gave it character and added a depth that eliminated the need for alteration. “I used every inch of the original piece and did no further modification,” Jensen says.

He recruited the help of ceramicist Jordan Smith to create a single leg for the piece. Using a raku-firing technique, Smith produced a bulging, geometric leg with hundreds of blackened cracks racing along the surface. These veiny cracks, along with the board’s wear, give the chair an aged appearance. The weathered look lends itself to a worn, inviting feeling that isn’t found in mass-produced products. The unlikely combination of wood and ceramic tests the limits of art with multiple mediums and raises awareness to the value of repurposed materials. ✂

### CHAD JENSEN AND JORDAN SMITH

#### COLLABORATION

The weathered look of the chair lends itself to a worn, inviting feeling that isn’t found in mass-produced products.

Courtesy of Method & Concept