



JASON MILLER. DAD FIRST, DESIGNER SECOND

The founder of the American brand Roll & Hill lives in Brooklyn with his daughter Tuesday, in a house that's on the scale of his little girl. And where the furniture, of which there's not much, all carefully chosen, leaves room for his lamps. Hyper-theatrical

Designer Jason Miller's Brooklyn apartment is not a design statement, it's not a showcase, and it's not a showroom. It's not about self-promotion or self-regard. This is the house where Miller lives with his toe-headed daughter, Tuesday, and if you count, there are only a few chairs in the whole place, none of Miller's own design. A few chairs is neither too few nor too many, however: Who needs chairs when you're four years old? You spend more time on your dad's shoulders, or upside-down on the couch, or riding a stuffed rhinoceros across a savannah that is the living room rug. So, for the two of them, a few is just right. This is a home in which

experience is privileged over things, a space activated by the relationship of its inhabitants. The burden of many belongings is replaced with a more spartan collection of cherry-picked or personally made objects, among which Miller's catholic interests, his collecting, and his work across a range of media and materials, are visible. Less than a year ago, the designer found this 700 sq ft two-bedroom apartment in a month, about three blocks from Tuesday's mom in Carroll Gardens and a couple of miles (by bike) from the Roll 7 Hill offices in Sunset Park, where he is the creative director and CEO of this upstart lighting label. His building is a century old and has the distinction of having once been home to the country's first Hispanic supreme court justice, who lived on the first floor. All of the lighting, with the exception of a floor lamp by Bec Brittain, is by Roll & Hill. The Modo lights and Kvadrat-upholstered sofa in the living room and the bedroom were



Jason e Tuesday sono sul divano. Lo ha disegnato lui e rivestito con tessuto Kvadrat. Sideboard USM Haller. Luce Shy Beams di Bec Brittain

DESIGN TALENT

Jason Miller

PRIMA PAPÀ POI DESIGNER

IL FONDATORE DEL BRAND AMERICANO ROLL & HILL VIVE A BROOKLYN CON LA FIGLIA TUESDAY, IN UNA CASA A MISURA DI BAMBINA. DOVE I MOBILI, POCHE E SCELTISSIMI, LASCIANO SPAZIO ALLE SUE LUCI. IPERSCENOGRAFICHE

TESTO — SHONQUIS MORENO
FOTO — DEAN KAUFMAN PER LIVING



designed by Miller and the fireplace mantle is lined with a row of the ceramics he throws, himself. It is an enviable collection, but Miller says he would save the art he owns before anything else: a painting over the fireplace by Peter Halley, two drawings by Tony Matelli and the photographs in the kitchen and bedroom by Jeffrey Schad. Miller comes home from the office every day at 6:30 in order to have a couple of hours before bedtime with Tuesday. She plays with toys stashed in a living room cabinet—the stuffed rhino, a porcelain princess, lots of Legos—and they eat dinner. He gets sick of eating out while traveling, so the kitchen isn't just for show. "I like to cook," says Miller, whose kitchen table is a Tulip by Eero Saarinen, and around which sit the only chairs—Eames molded fiberglass side chairs—in the house. "Tuesday's favorite meal at home is peas and pasta, but she's not a picky eater. In fact, her absolute favorite thing is salmon roe, which seems odd to me for a 4-year-old." After launching his eponymous studio in 2001, Miller made his name with a series of conceptual objects and furnishings born of his suburban Connecticut upbringing, a witty new Americana: from a graffitied picnic table to a mirror whose



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LE SUE CREAZIONI
RICORDANO
L'ORTOGONALITÀ
DI FRANK LLOYD WRIGHT,
LE GEOMETRIE DEL
CHRYSLER BUILDING,
LE SCULTURE
DI ALEXANDER CALDER

photographic surface depicts a landscape and a porcelain chandler shaped like the superordinate antlers of a deer, a trophy of Nature without the hunting. In 2010, with the baby on the way, Miller launched Roll & Hill, whose products have also been described as distinctly American (though not all of his designers are). Simultaneously rugged and refined, various pieces recall the orthogonality of Frank Lloyd Wright, the gracious geometries of the Chrysler Building, or an Alexander Calder sculpture. Rosie Li's infinity sconces have a bold 1970s graphically while Lindsey Adelman's cascading pendants resemble jewelry but are held together by rope and industrial vices. At EuroLuce this month, the company will introduce the Art Deco-ish Cora and mobile-like Bounce by Karl Zahn, the geometric Shape Up by Seattle-based Ladies & Gentlemen Studio and a yet-to-be-named bouquet of cylinders that Miller designed, among other pieces. The duality that is dovetailed in the label's products also describes Miller, himself: He can be aloof while disdaining pretension, make work that is moody and restrained while calling out its romance or humor. In his sgraffito and duct tape pieces lay an understanding of the makeshift pragmatism of an exurban, post-Puritan culture, and how it could be elevated. By now, he has matured into smoke glass globes and arcing spindles and can make or commission products that are glamorous and accessible, highbrow and kitsch, elegant and rough. Work and home are discrete, but not distant. When Miller is trying to think, he carves out time at home, a blurring of work and play environments that has the virtue of letting Tuesday get to know her dad better: "From my daughter's perspective, she knows that I make lamps and that the lamps at our house are daddy's lamps," he says. "That's a different relationship than the one I had with my parents and their work." Miller never studied design. He came to it later in life, after earning a Master's degree in painting and working in the advertising world. But he had always been making things, so he strolled

straight from advertising into a job at Karim Rashid's Manhattan office, although the two men's work—and New York apartments—couldn't be more different today. Unlike his last Williamsburg, Brooklyn apartment, Miller doesn't think about this space as an object of design. "My Lorimer Street apartment was a statement about how I wanted to live," he says. "The place I live in now is a much different thing: It's Tuesday's home." The difference may lie in the fact that, now, Miller lives the way he wants to live instead of designing it. But he did bring one unique aspect of Lorimer home: The only furniture in the bedroom is the bed—which isn't actually a bed or furniture at all.



Like the living room in Larimer, it is a carpeted platform, a landscape made from interior architecture that makes furniture superfluous. When Tuesday's mom saw it, she said she had never realized how cumbersome couches and tables actually are. The idea recalls Oriental interiors with only low divans hemming the walls and a 1960s and 70s alternative spaces, like the sunken living room, both of which enable people to spend time with people. "I don't like a lot of stuff around, especially trivial stuff. At Roll & Hill we make expensive lamps because

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Jason Miller ritratto sotto la sospensione Mini Farrago, suo progetto per Roll & Hill. Sue anche le ceramiche handmade di gres smaltato che autoproduce con il marchio jasonmiller.us (a sinistra). Tra le novità presentate da Roll & Hill a EuroLuce 2015, lo chandelier Shape Up del team di Seattle Ladies & Gentlemen Studio (sotto). Un dettaglio delle ceramiche fatte a mano, firmate da Miller (in basso)



we would rather make something great—both in design and construction—than make something affordable. I think people, more and more, want fewer things, but they want those things to be as good as they can be,” Miller says. “Yes, I design furniture, but there’s also something really beautiful about not having it around.”