



1000 NEW DESIGNS FOR THE HOME
AND WHERE TO FIND THEM

Jennifer Hudson

THE DESIGN BOOK

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LAURENCE KING PUBLISHING



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(see p. 240)
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(see p. 68)

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I would like to dedicate *The Design Book* to Laurence King, who has shown me so much support over the years, and to thank the following people for their invaluable help in the making of this book: all the designers featured, especially those who I interviewed and who took the time to give such interesting replies to my questions; Eleanor Ridsdale for her patience and skill in not only organizing over 1000 designs into some kind of order but also in making the pages look good as well; Jodi Simpson, my editor, for her keen eye and expertise and John Jervis for his copy-editing, as well as our production department here at LKP for getting everything into a publishable state. But, once again, above all I would like to thank Fredrika Lökhölm, without whose advice, hard work and patience this book would not have been possible. Well, Fredrika, I think it's now time for a mojito, don't you?
JH

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Candleholder, Valencia

Jaime Hayon

Crystal glass, sandblasted
by hand

H: 23.4cm (9in)

Diam: 10.6cm (4 1/8in)

Gaia & Gino, Turkey

www.gaiafino.com



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INTRODUCTION

Interviewed on the eve of her thought-provoking 2008 exhibition 'Design and the Elastic Mind', Paola Antonelli, Senior Curator of Architecture and Design at the Museum of Modern Art, New York, spoke of the relevance of designers today: 'I believe designers are so important to society because they are like the worms that eat the earth and then digest and expel it as something fertile to make the terrain more fruitful. They are great synthesizers, very curious of all different viewpoints. The best designers enjoy design as an affirmation of life and a way to discover the world. And they render back to the world what they have learned.'¹

The show gathered together over 200 objects, projects and concepts that explored the relationship between design and science on every scale from the microscopic to the cosmological, from nanodevices to vehicles, from appliances to interfaces, and from pragmatic solutions for everyday use to provocative ideas meant to influence our future choices. The aim was to focus on the designer's ability to grasp momentous changes in technology and social mores and convert them into products and systems that we as consumers can understand and use.

More than ever before, the significance we give to design in our everyday life is becoming apparent. Designers may not be able to change the world, but they will, as interpreters of innovation, increasingly become the catalyst for that change. Design is a broad-ranging discipline that today is recognized not only in the objects that you will find in the pages that follow but in its ability to build bridges between invention and real life.

The word 'design' has for too long been contaminated by the notion of decoration rather than what it could be: a vehicle for cultural, social and economic development. The strength of the designer is in his or her ability to take many different sources and ideas and amalgamate them into an object, scenario or service that has a clear intention and function. Over recent years, with the advent of design thinking and critical design—the former redefining what it means to be a good designer to include systems and strategies as well as enhanced skills in observation, analysis and communication; the latter using designed artefacts as an embodied critique or commentary on existing values, morals and practices in culture—the designer's intellectual focus is no longer solely on producing tangible things but on applying thought processes to ethical, social, environmental or humanitarian

problems. The designer's purpose is to achieve the goals that are assigned to him or her, whether that be in the products that surround us, in technological innovations, in information processing or in a broader sense, sitting on panels to bring their 'elastic minds' to advise on such concerns as health, poverty, aging or long-term unemployment. The designer's role is to use the means available in a way that is relevant, logical, economical, elegant, expressive of us and the current zeitgeist, and most importantly, given the environmental crisis we are suffering, that champions sustainability.

The definition of design is changing. It is much more expansive and fluid than it used to be, and it comes with increased responsibility. For designers involved primarily with the process of producing objects, it is now no longer enough to make something that looks good and functions; they also have to create products that last, have the minimum impact on the environment, appeal to our sentiment and use technology and materials in an ingenious and imaginative way.

At the beginning of the 1970s, the designer Victor Papanek wrote in his rabble-raising book *Design for the Real World*: 'There are professions more harmful than industrial design, but only a few.'² He went on to encourage designers to satisfy real needs rather than 'phony wants' without depleting the world's resources and ignoring their social and moral responsibilities. This directive is as influential now as it was then, if not more so. In an age where the ecological future of our planet is threatened, and in a period of bruising, ongoing global recession, the throwaway age has ended. Although inevitably the design media and the general conversation at Milan's Salone Internazionale del Mobile (the world's barometer of contemporary design) are full of the next new name, style, trend or headline, there is an ever-growing and underlining emphasis on the accountability of designers. They need to consider the whole life cycle of a product—whether it is designed, developed, manufactured shipped and disposed of responsibly—and to create products with longevity that will be handed down from generation to generation. The days of churning out 'stuff' that will find itself in landfill within a few years of appearing on the shelves are well and truly over. In humanitarian terms too there is a marked increase in craft-based objects produced in collaboration with third-world non-profit organizations that illustrate the duty Western designers are demonstrating in their contributions to developing countries. This caring, sustainable, considered and inclusive approach to design is evidenced again and again throughout

this book and emphasized in the telling responses of the designers interviewed on being asked, for example, what they consider to be the main challenges currently facing a designer, what they understand as the definition of 'sustainable design' and whether design can contribute to social change.

The atmosphere of the 2012 Salone (the last before this publication went to print) was subdued, demure and conservative, reflecting the austerity of the times and the realization that consumer demand is for less rather than more. The end users of design products, instead of choosing many objects of a kind, are selecting just one that resonates emotionally and that they will want to keep for a long time. The most talked-about exhibitions were not the ones showcasing jaw-dropping furniture aimed at the luxury market but those that highlighted the need for design to be accessible to and understandable by the person in the street; these exhibitions addressed the growing interest in collaborative design, hacked design (the contemporary concept of appropriation, alteration and transformation), and open-source design (the free-sharing of technological information with its concomitant need for transparency and plurality), and emphasized the processes that lead up to the finished object.


The design agenda for the foreseeable future will be beset by many challenges and complex issues. But with the growing acknowledgement of designers' innate creative attitude, their ability to work in teams, their multidisciplinary and experimental minds, along with the potential they have, in brain-storming with other disciplines and organizations, to tackle societal problems, this is a period of unparalleled opportunities.

While artists may choose whether to be responsible to and work for other people, designers, by definition, whether designing for our furnished environment or troubleshooting existing production or sustainability problems, must accept the 'primacy of the human scale'. As Paola Antonelli puts it, 'Designers always work from a center of gravity, which is the human being.'³

1. Pierre Alexandre de Looz, 'Curators Voice: Paola Antonelli on Design and the Elastic Mind', *Artinfo*, April 21, 2008, <http://www.artinfo.com/news/story/27328/curators-voice-paola-antonelli-on-design-and-the-elastic-mind/>.

2. Victor Papanek, *Design for the Real World: Human Ecology and Social Change* (New York: Pantheon Books, 1971).

3. De Looz, 'Curators Voice: Paola Antonelli on Design and the Elastic Mind'.



TABLES AND CHAIRS



Chair, Spun (Coriolis)

Heatherwick Studio

Steel with black acid finish,
or bronzed brass

H: 65cm (25in)

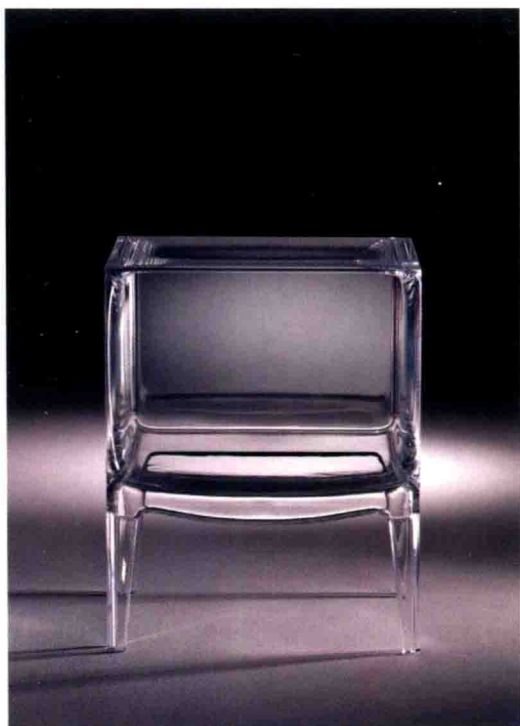
W: 90cm (35in)

Haunch of Venison Gallery, UK

Marzorati Ronchetti, Italy

www.haunchofvenison.com

www.marzoratironchetti.it



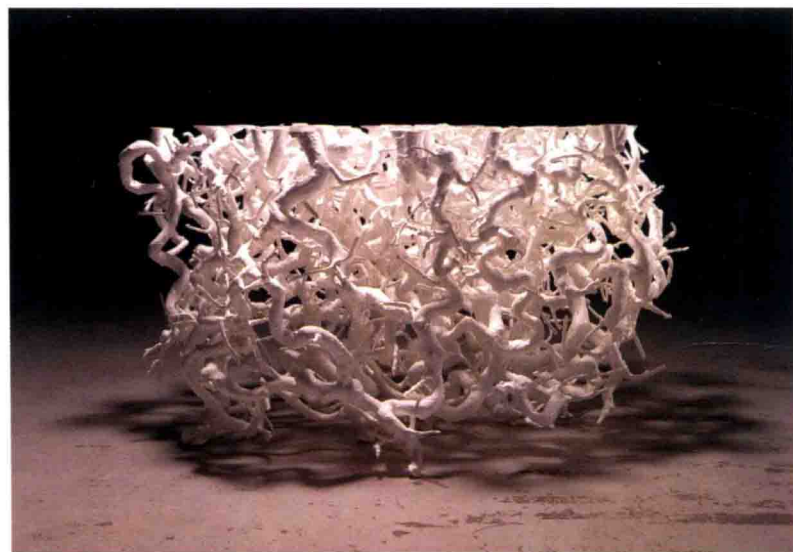
**Night table,
Small Ghost Buster**

Philippe Starck
PMMA
H: 40cm (15½in)
L: 50cm (19in)
D: 33cm (13in)
Kartell SpA, Italy
www.kartell.it



Coffee table, Quark

Emmanuel Babled
Plexiglass
H: 30cm (11¾in)
W: 102.5cm (40in)
L: 208cm (82in)
Emmanuel Babled Studio,
The Netherlands
www.babled.net



Table, Bonsai Structure

Anke Weiss
150 bonsai trees, epoxy resin
H: 50cm (19in)
Diam: 80cm (31in)
Studio Anke Weiss,
The Netherlands
www.ankeweiss.com



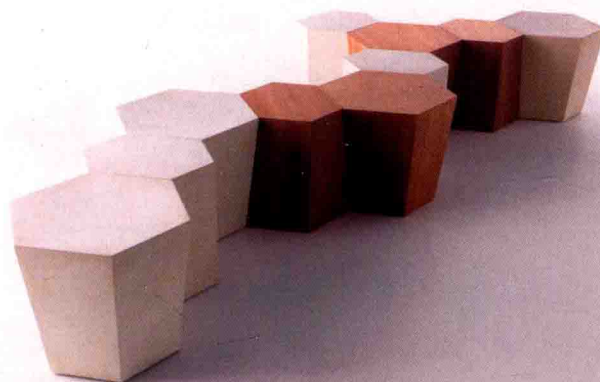
**Writing desk,
Pirandello**

Jasper Morrison
Transparent extra-light glass
or double-faced extra-light
acid-etched glass, tempered
and thermo-welded;
aluminium
H: 83cm (32in)
L: 80 or 110cm (31 or 43in)
D: 49cm (19¼in)
Glas Italia, Italy
www.glasitalia.com



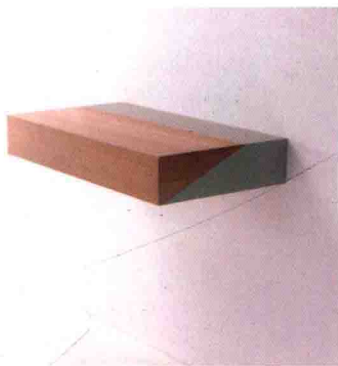
**Indoor/outdoor stool/
side table, Hexagon**

Steven Hall
Lecce stone, okoume wood
H: 42cm (16 ½in)
W: 40 or 44cm
(15 ¾ or 17 ¾in)
L: 43 or 51cm
(16 ¾ or 20in)
Horm, Italy
www.horm.it



Table, Oyster I

Marco Zanuso Jr
Polished stainless steel
H: 72cm (28in)
W: 60cm (23in)
D: 60cm (23in)
Driade, Italy
www.driade.com



Table, Silver Crush Table

Fredrikson Stallard
Glass, steel, aluminium
H: 34cm (13 ¾in)
W: 100cm (39in)
L: 130cm (51in)
Fredrikson Stallard, UK
www.fredriksonstallard.com

**Wall-hung table/cabinet,
Deskbox**

Raw Edges
Steel with epoxy lacquer,
solid wood
H: 13cm (5 ¼in)
W: 80cm (31in)
D (closed): 44cm (17 ¾in)
D (open): 60cm (23in)
Arco, The Netherlands
www.arco.nl





Blow resulted from a collaboration between Italian glass company Venini and British contemporary design brand Established & Sons (see page 184). Konstantin Grcic's design exploits Venini's artisan handblown glass to create a voluptuous organic shape that explores the limits of the technique. The main body of the table is conceived as a free-form bubble, onto which the table top of sheet glass is attached. The fascination of the piece lies in the scale of the blown glass, as well as the combination of translucent Venini colours.

Tables, Blow

Konstantin Grcic
Handblown Venini glass
H: 41.5 and 51.5cm
(16½ and 20in)
L: 50cm (19in)
D: 45cm (17¾in)
Established & Sons, UK
Venini SpA, Italy
www.establishedandsons.com



Coffee table with indoor/ outdoor removable top, Oppiacei Papaver

Diego Grandi with
Manolo Bossi
Glazed ceramic
H: 46cm (18¼in)
Diam (base): 40cm (15¾in)
Diam (plate): 58cm (22in)
Skitsch, Italy
www.skitsch.it

Table, Zippe Table

Michael Young
Aluminium
H: 73cm (28in)
Diam: 85cm (33in)
Ostbahn, Hong Kong
www.ostbahn.com



Table with folding top, Double Size

Matali Crasset
Birch marine plywood,
scratch-resistant
lacquered wood
H: 72cm (28in)
L: 170cm (66in)
Danese Milano, Italy
www.danese milano.com



Table, Fleur de Novembre

Fabio Novembre
PMMA, polycarbonate
H: 72cm (28in)
Diam: 120cm (47in)
Kartell SpA, Italy
www.kartell.it



Table, Source

Xavier Lust
Mirror-polished aluminium
H: 73cm (28in)
Diam: 70cm (27in)
Driade, Italy
www.driade.com



Table, Central

Ronan and Erwan Bouroullec
Die cast aluminium
H: 72cm (28in)
D: 60cm (23in)
Magis SpA, Italy
www.magisdesign.com



Table, Drain

Marcel Wanders
Aluminium
H: 75cm (29in)
Diam: 170cm (66in)
Cappellini, Italy
www.cappellini.it

Dressing table, Chandlo

Doshi Levien
Solid ash, steel, mirror, MDF,
plywood
H: 143.5cm (56½in)
W: 165cm (65in)
D: 65cm (25½in)
BD Barcelona Design, Spain
www.bdbarcelona.com



Table, Bac

Jasper Morrison
Ash wood
H: 72cm (28in)
Diam: 125cm (49in)
Cappellini, Italy
www.cappellini.it