1000 new designs 2

and where to find them

Jennifer Hudson

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Night table/Chest of drawers, WrongWoods, Established & Sons, UK (p.124)
Chair, Déjà-vu Chair, Naoto Fukasawa, Magis Design, Italy (p.51)
Showerhead, Hansa2day, Reinhard Zetsche, Hansa, Germany (p.171)
LCD TV, HAL, ChauhanStudio, UK (p.295)
Dining chair, Colombo Dining Chair, Matthew Hilton, De La Espada, Portugal (p.46)
Dinner set for children, Dinner, Naoto Fukasawa, Driade, Italy (p.205)
Glassware series, Crystal Candy: After Nine, Jaime Hayón, Baccarat, France (p.182)
Bookshelf, Eileen, Antonia Astori, Driade, Italy (p.132)
Cutlery, Ponti 400, Gio Ponti, Christofle, France (p.195)

Acknowledgements
The second edition of *1000 New Designs* is dedicated to all the designers whose work is featured and who made the book possible, in particular those that took the time to explain their work for the 'In-Depth' features. I would like to thank my researcher, Angelina Li for her dedication in sourcing the images and the information for the technical captions; the graphic designer, Peter Richardson; my editor at Laurence King Publishing, Peter Jones, for his patience, hard work and keen eye for detail; Felicity Awdry for her production expertise; and my son Willoughby Werner for his help in the earlier stages of the book.

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Tables and Chairs 10

Sofas and Beds 84

Storage 112

Kitchens and Bathrooms 144

Tableware 172

Textiles 210

Lighting 240

Electronics 290

Miscellaneous 314

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Introduction

The following pages comprise a selection of over one thousand inspiring designs. Like its predecessor its function is two-fold. Primarily it is a sourcebook: each product presented with a caption giving full technical details, including websites of the manufacturer or designer. The content represents examples of designs ranging from the low-tech and individualistic to the commercially mass-produced, and as such, the book also acts as inspiration for the professional. Commentaries discuss major themes currently occupying the design world as well as highlighting the work of individuals and key pieces. Replacing the designer interviews that formed a feature of the last *1000 New Designs* are studies that go in depth into the genesis of 15 products. When faced with such a plethora of desirable objects, it's all too easy to begin to think that they are created overnight; the studies aim to readdress this misconception by giving some idea of the complexities involved in bringing a design to fruition.

The collection of work that informs the body of this edition takes up where its antecedent left off. The majority of designs date from 2006 to 2008. As previously, it appears that there is still no dominant trend and that, more than ever, the barrier between disciplines, cultures, roles and skills is blurring. To emphasize the fact, I've chosen to illustrate the openers to each of the chapters: Tables and Chairs, Sofas and Beds, Storage, Kitchens and Bathrooms, Tableware, Textiles, Lighting, Electronics and Miscellaneous, with a product that defines just some of the themes prevailing today. Respectively these are: Sustainable Design (the Bamboo Collection of furniture by Tom Dixon and Henrik Tjaerby for Artek); Design-Art (the Bodyguard Collection by Ron Arad); Super-Normal Design (Crate Series by Jasper Morrison for Established & Sons); Inclusive Design (Tomek Rygalik's concept bathroom, 'Indulgent Bathroom – Beauty' designed for an ageing consumer demographic and produced by Ideal Standard); Conceptual Design (Tomáš Gabzdil Libertiny's wax 'vases', Made by Bees); Organic Design (Ronan and Erwan Bouroullec's Clouds room divider for Kvadrat); Technical Innovation (Lionel T. Dean's rapid prototyped light Entropia for Kundalini); Design Thinking (One Laptop Per Child by Yves Béhar, manufactured by Quanta Computers) and the symbiosis of craft and design (TransNeomatic bowls by Humberto and Fernando Campana for Artecnica's Design with Conscience range).

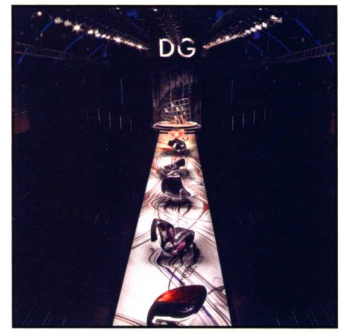
Although this pluralistic atmosphere is both liberating and stimulating, it makes the definition of 'design', and what constitutes 'good design', difficult. In the '60s, Dieter Rams, the German consumer electronics designer who created the Braun style, formulated the oft-quoted criteria:

Good design is innovative
Good design makes a product useful
Good design is aesthetic
Good design helps us to understand a product
Good design is unobtrusive
Good design is honest
Good design is durable
Good design is thorough to the last detail
Good design is concerned with the environment
Good design is as little design as possible.
Back to purity, back to simplicity.

These points are as valid now as they were 30 years ago, however, as the design journalist Alice Rawsthorn stressed in one of her regular *International Herald Tribune* columns dating from 2008: "The stock answer is that good design is generally a combination of different qualities – what it does, what it looks like, and so on. But as our expectations of design change, so do those qualities and the relationship between them". It can be said that today the following considerations are equally valid:

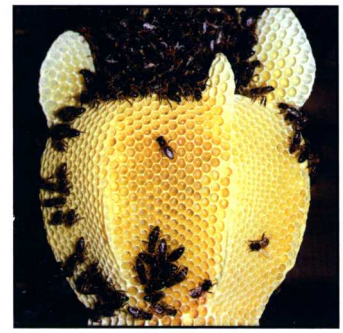
Good design is relative and personal
Good design is artistically expressive
Good design contains a narrative, is engaging and emotional
Good design makes us question our culture
Good design is not just form and function but creates desire and pleasure
Good design is the combination of curiosity, philosophy, observation and innovation
Good design is multi-dimensional and speaks to our subconscious
Good design is experiential and interdisciplinary
Good design is not simply about making things but using design applications in a new way
Good design encourages people to change the way they behave.

As was the still the case when Rams was writing in the '60s, the history of modern design was based on control and the standardization of design and manufacture, ensuring that things were made to a consistent quality and sold at affordable prices. This production of homogeneous, commercial products was seductive to a society after centuries of handcraftsmanship, but we are now experiencing a reversal. Although the majority of objects that surround us are 'playing it safe', are mass-manufactured and uniform, there is an ever-increasing market that is bored with sameness and hankers after the unexpected, idiosyncratic and the element of surprise. Designs that break new barriers in technology and materials or re-adapt technologies or materials for other uses are on the increase, and more so, those that combine these factors with the humanistic, poetic and emotional. Today there is a growing demand for products that are more sensual and artistically expressive while pushing the boundaries for rational values such as function, and innovation.



Bodyguard Collection
Sculptural furniture, Ron Arad

Bamboo Collection
Table and chairs, Tom Dixon and Henrik Tjaerby



Made by Bees
Vase, Tomáš Gabzdil Libertiny

One Laptop Per Child
Laptop computer, Yves Béhar

Entropia
Ceiling light, Lionel T. Dean

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This introduction was written in London a week before world leaders met for the G20 summit to address the international economic crisis, and on the night that lights went out across the world to mark 'Earth Hour', the biggest ever mass event to highlight public concern over climate change: it's these two concerns that will have the greatest effect on the development of design over the years to come. We are now in a period of recession unprecedented since the end of World War II, and living on a planet that the IPCC (the United Nation's Intergovernmental Panel on Climate Change) predict is facing inevitable and drastic global warming.

In an atmosphere of environmental and financial crisis, sustainable design dominates design debate and designers are being challenged to seek lasting solutions to create a balance between what people desire, what is feasible commercially and what will have the least environmental impact (see p.47). However, despite what some manufacturers and designers, concerned primarily with profit or the perceived limits to their creativity, are trying to convince us is the case, the design world is still only playing lip service to green issues, or worse still is deluding us into believing that it is eco-friendly. The Director of 'Doors of Perception', a design futures network that links together a worldwide association of visionary designers, thinkers and grassroots innovators, John Thakera says, "In business, green washing often means changing the name and/or label. Early warning signs that a product is probably toxic include images of trees, birds or dew drops. If all three are on the box, the product will probably make our skin peel off in seconds. " A little harsh maybe, but what is obvious is that although money talks, the market demand for sustainable products is there and issues of sustainability will increasingly become imperative for businesses that will have to stop pretending and respond with clear social and moral values and with products seen to benefit both humans and society at large. We are already witnessing the increased use of low-impact materials and energy-efficient processes; the creation of longer lasting products; 'cradle-to-cradle' merchandise conceived specifically for recycling; the reprocessing and reuse of objects; the proliferation of designer-maker pieces and the decrease in the 'over-designed' in favour of designs and services with a more human-centric appeal. What is also emerging is a lateral approach to the current crises of global warming and credit crunch.

Although design is most often used to describe an object or end result, it is also a process, an action and a verb. Designers are trained to analyse problems succinctly, address complex issues and communicate. The economic, political, environmental and societal concerns currently facing the world are changing the stakes of what designers do today. Design, once only concerned in the production of objects, is now also engaged with developing systems and strategies to change behaviour and improve people's lives. 'Design Thinking' is based on a human approach to problem solving. Unlike a product designer, the design-thinker needs to be aware of a range of issues, and work collaboratively with experts from other disciplines like economists, social scientists, anthropologists and programmers. Designers are increasingly faced with making the intellectual leap from materiality, being assessed by a definitive outcome such as an object or image, to using design thinking to analyze social problems and develop solutions. In his lecture on innovation through design thinking given to the Design Council in November 2007, Tim Brown, CEO of the world-famous design agency IDEO said, "I personally believe that letting go as designers and being involved in a collaborative process may be the biggest challenge for us from a conceptual point of view. I think as designers if we don't do it, we'll just become irrelevant". He continued, "Design thinking has allowed IDEO to expand the canvas on which we work but without forgetting that it's the craft of design that's essential to the eventual outcome".

Design helps us to understand the changes in the world and to translate those changes into things that make our life better and designers, design thinking and critical design methodologies guide us through the ambiguity and uncertainties facing us today.

Critical design, popularized by the British design duo, Anthony Dunne and Fiona Raby, uses designed artefacts, movies, installations and computer interfaces as a means to critique or comment on consumer culture. Designers working in this way – such as Jurgen Bey from the Netherlands and Marti Quixé, who divides his time between his native Barcelona and Berlin – believe design that provokes, inspires and questions fundamental assumptions can make a valuable contribution to debates about the ethical implications of existing and emerging technologies. Tony Dunne says, "We are interested in the psychological and reflective role objects can play in our lives, and in exploring new possibilities for everyday products". By taking the emphasis away from the commercial possibilities of design, and creating hypothetical products, not only ones that are desirable but those that could be undesirable, critical designers make different futures tangible so that they can be debated and the best solutions identified. "Technologies may or may not help us to design our way out of the current mess," says Dunne. "In order to find out, we need to imagine new possibilities, good and bad – to test out alternative futures before they happen and figure out which ones we want and which we don't want".

So what of the future? What might we see between this edition of *1000 New Designs* and *Volume 3*? It's too early to say what result the recession will have but it's bound to affect design. Some clients will go out of business and others will cut costs and slash R&D programmes, designers will loose jobs, projects will be axed and it will be increasingly difficult for young designers, those fresh from design school, to make their mark. Already design collectibles are being hit, with many of the galleries exhibiting at Design Miami/Basel 2009 deserted, and the contemporary design auction at Sotheby's in October 2008 raising only £1.2 million rather than a pre-sale estimate of £2 million.

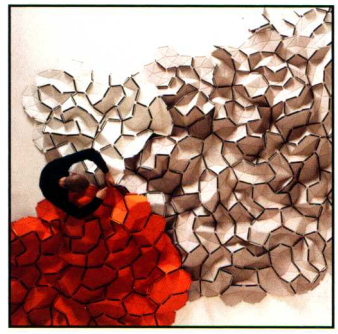
On a positive note, however, design has always risen to a challenge and responded creatively and innovatively to adversity. Some of the best designs have come out of periods of recession as witnessed in the Modern Movement that followed the depression of the '30s. "What designers do really well is work within constraints, work with what they have," says Paola Antonelli, senior curator of architecture and design at the Museum of Modern Art, New York. "This might be the time when designers can really do their job, and do it in a humanistic spirit". When money is short, higher level acquisitions (anything but food, clothing and shelter) are made only when quality and longevity can be guaranteed, so there might well be less design produced, but what is should be made to last. Economic crisis will drastically transform our society, our lifestyle, our values and choices. Projects in the areas of ageing, youth crime, housing and health need to increase and designers encouraged to spend more time designing for the underprivileged majority, the 90 per cent that need design innovation the most.

I'll leave the last word to design entrepreneur Murray Moss, whose eponymous shop in New York has set new standards in product selection and presentation. He takes issue with Michael Cannell's article in the *New York Times* 'Design Loves a Depression' in a response written for the internet magazine *Design Observer*. "Design loves a depression? I can assure you that design, along with painting, sculpture, photography, music, dance, fashion, the culinary arts, architecture, and theatre, loves a depression no more that it loves a war, a flood, or a plague". However, he later adds, "Of course, design will of necessity respond creatively to an economic downturn. It always has. And many talented, world-celebrated designers will no doubt articulate a myriad of rich, generous responses that are problem-solving and practical, as well as responsive to monetary and material concerns. [But] these and other great talents will also address through their work other areas of our lives, those human concerns we rely on the arts to embrace, including our emotional, intellectual, cultural, sociological and political well-being".

Crate Series
Shelving,
Jasper Morrison

Indulgent Bathroom - Beauty
Bathroom design,
Tomek Rygalik

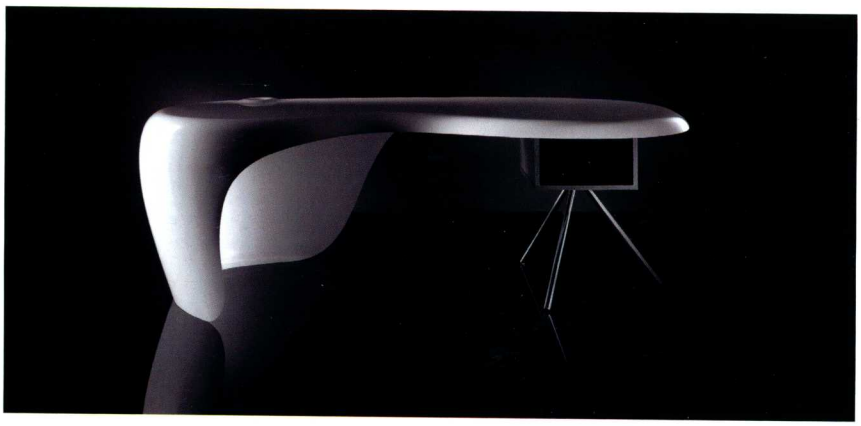
TransNeomatic
Bowls,
Humberto and Fernando Campana



Clouds
Room divider,
Ronan and Erwan Bouroullec

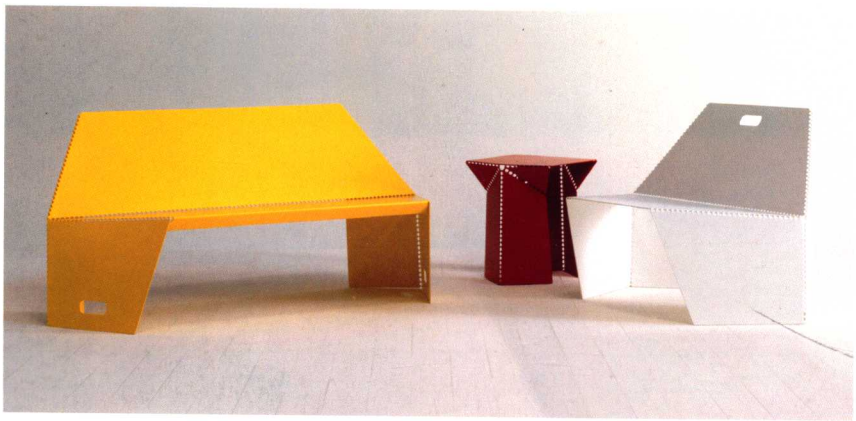
Tables and Chairs

Side table, Glass Table
Front Design
Glass
H: 60cm (23⅝in)
Diam: 43cm (16⅞in)
Moooi, the Netherlands
www.moooi.com



Desk, Uno
Karim Rashid
Polyurethane
H: 76.5cm (30⅛in)
W: 220cm (86⅝in)
D: 76.5cm (30⅛in)
Della Rovere, Italy
www.dellarovere.it

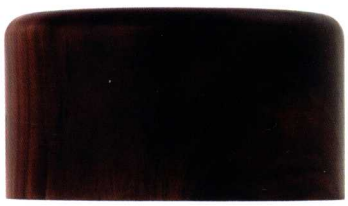
Table, Campo Arato
Paolo Pallucco
Solid oak, anodized aluminium
H: 38cm (15in)
W: 120cm (47¼in)
D: 120cm (47¼in)
De Padova, Italy
www.depadova.it



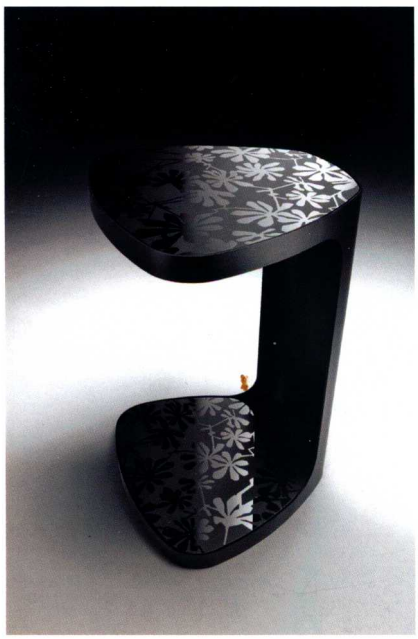
Table, Chair, Pouffe, Bent
Stefan Diez and Christoph De La Fontaine
Powder-coated aluminium
Various dimensions
Moroso, Italy
www.moroso.it

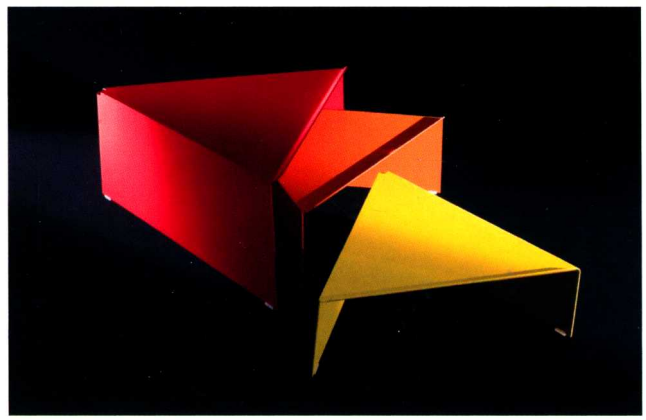
Side table, Log
Patricia Urquiola
Solid beechwood
H: 50cm (19¾in)
Diam: 45cm (17¾in)
Artelano, France
www.artelano.com

Table, Royal table
Richard Shemtov
Stained acacia wood, clear acrylic
H: 50.8cm (20in)
Diam: 45.7cm (18in)
Dune, US
www.dune-ny.com



Occasional tables, Part
Stephen Burks
Aluminium
Various dimensions
B&B Italia, Italy
www.bebitalia.com





Coffee table, Ginko
Matteo Ragni
Metal, glass
H: 65cm (25⅝in)
W: 45cm (17¾in)
D: 43cm (16⅞in)
Liv'it, Italy
www.livit.it

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