

The background of the cover features three modern, sculptural chairs. One is white and in the foreground, another is orange and in the middle ground, and a third is purple and in the background. They are arranged diagonally and cast long, soft shadows on the light-colored floor.

# 1000

**new designs**  
and where to find them

Jennifer Hudson

T5664/w~

# 1000

## new designs



江苏技术师范学院图书馆



60013565



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Bookcase, Lotus. Karim Rashid, Tonelli srl, Italy.  
Armchair, MT Rocker. Ron Arad, Driade SpA and Marzorati Ronchetti, Italy.  
Chaise longue, Fly. Ora-Itto, B&B Italia SpA, Italy.  
Breeding Table. Clemens Weisshaar and Reed Kram, Moroso SpA, Italy.  
Saddle, Rebel. Propeller, Linear, Sweden.  
Seating, Osorom. Konstantin Grcic, Moroso SpA, Italy.  
Chandelier, Vortexx. Zaha Hadid and Patrick Schumacher, Sawaya & Moroni, Italy.  
Kitchen, K12. Norbert Wangen, Boffi SpA, Italy.  
Tableware, Editor. Miguel Vieira Baptista, Portugal.  
Chair, Sushi. Fernando and Humberto Campana, Edra SpA, Italy.  
Bookshelf, Hey, chair, be a bookshelf! Maarten Baas, the Netherlands.

## Acknowledgements

I would like to dedicate *1000 New Designs and Where to Find Them* to my son Willoughby, and to thank the following people for their invaluable help in the making of this book: Laurence King for having faith in me; all the designers who are featured (especially those who have taken the time to be interviewed), as well as the manufacturers who have supplied information and visual material; Max Fraser for his comprehensive listing of international design outlets and for his general advice and encouragement; Roger Fawcett-Tang for his patience and his skill in organizing over 1000 designs into some kind of order and making the book look good as well; John Jervis, my editor at Laurence King Publishing, for his unflinching hard work in getting all to a publishable state and Krystyna Mayer for her professional copy-editing; Felicity Awdry for her production expertise; Mandi Arculis and Andy Prince for their help in the earlier stages of the book; and Laura Willis, whose marketing know-how will surely make the books fly off the shelves. But, over and above all, I would like to thank Fredrika Lökhölm for her hours and hours of dedication and without whom I didn't have a hope in hell of compiling this sourcebook – 'deep breaths and it won't take long Fredrika'.



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TS 664 / w ~

# 1000 new designs



江苏技术师范学院图书馆



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**and where to find them**

A 21st Century Sourcebook

Jennifer Hudson

Laurence King Publishing



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# Introduction

The following pages comprise a sourcebook of over 1000 designs since the turn of the century. It is intended as a tool not only for the consumer, but also for those seeking inspiration in their own design work. Each object is presented with a caption providing full technical details, as well as the websites of the manufacturers, or designers where relevant. Commentaries throughout shed light on the work of personalities and on trends, making the book more than just a catalogue of desirable objects.

Thirty-three designers were interviewed. They were all asked the same ten questions, of which they were requested to answer at least six. The topics covered varied from how they and others view their work, to where they think design is heading. Their replies, some light-hearted and others more thoughtful, provide a change of pace for the reader, but more importantly they have thrown up some interesting themes. Not the least of these is the fact that many wonderful products never reach the marketplace in a current manufacturing climate that is 'playing it safe', with manufacturers pandering to a media society by providing an overabundance of products that are conceived to look good in today's design magazines.

Design since the millennium has witnessed a liberating pluralism, and for the past six years the design community has been in a state of flux, with no one style or trend being dominant. There has been a slow



## **Blob**

Designed for Magis,  
not produced  
Karim Rashid  
[www.karimrashid.com](http://www.karimrashid.com)



## **Net**

'Floating' bed  
Xavier Lust and  
Bruno Fattorini  
[www.xavierlust.com](http://www.xavierlust.com)



## **Martini glass**

Created for Bombay  
Sapphire design  
competition but not  
produced  
Tokujin Yoshioka  
[www.tokujiin.com](http://www.tokujiin.com)



## **Martini glass**

Created for Bombay  
Sapphire design  
competition but not  
produced  
Karim Rashid  
[www.karimrashid.com](http://www.karimrashid.com)



## **Flat Mode**

Sewing machine  
Itay Potash  
[www.itaypotash.com](http://www.itaypotash.com)

breaking down of the barriers between disciplines, cultures, roles and skills: this is a period in which there is a place for craft-based, low-tech, individualistic approaches, as well as for mass-produced high tech. Despite an unhealthy economic climate in the West, this lack of specific design protocol has led to an increase in experimentation and the rise of conceptual design – design as communication, interactive objects and products that could be considered 'too close to the art gallery' (Tom Dixon) for comfort, but that nonetheless aim to redefine our perception of design and stimulate international discussion.

Advanced production methods and the growing use of CADs in the development of objects have given birth to research into the use of new, more pliant materials that can be moulded into the softened and rounded shapes created by these digitalized programs. This ISDN revolution has promoted a greater sophistication of products and has accelerated the speed not only of the manufacturing process, but also of change itself. The computerized production chain that originally resulted in the destruction of individuality can now be customized to allow designs to be manipulated and personalized – a 'smart' industrial process that allows for individualism on a commercial, mechanized scale.

Stereolithography, a technique originally invented by Chuck Hall in 1986 for

rapid prototyping, allows objects to 'grow' organically. Designs created on CAD programs are translated from the virtual to the physical by using a 3D layering system to build up successive sheets of the material being used, each individually cut and photochemically hardened by laser before adding the next layer. The idea is to eventually create bespoke products, with customers selecting from a range of colours, forms, textures and materials that are then gestated in a studio lab into whatever item is desired, and delivered shortly afterwards. In its early stages at present, 'desktop manufacturing' is a phenomenon that will allow consumers to become designers by creating their individualized pieces on the computer. This will be an Internet Revolution facilitating a whole new form of Industrial Revolution.

The concept of 'design for all' introduces trends that have grown steadily in recent years: the increased democratization of design, the rise of superficial styling and the birth of the design personality.

Throughout the 1960s and 70s, retailers such as Habitat and IKEA succeeded in bringing affordable contemporary design to the masses, yet it took the design press a little while to catch on. With big names such as Arad, Starck, Rashid, Dixon, Alessi and Swatch taking design from the showcase and on to the high street, the majority of fashion magazines and leading newspapers began to include dedicated lifestyle sections. The specialized press now religiously covers the latest trends, no matter how tenuous they may be, and more perniciously has made celebrities out of a few.

This is a dangerous development. One of the questions I posed to the people interviewed for this book was whether they considered that the cult of the personality was taking over the design world. The response came, time and time again, that it is a risky path we are following when the designer is becoming more of a talking point than the design itself. Matali Crasset makes the significant point that the 'superstardom' of some is resulting in students taking up design for the wrong reasons, while Jasper Morrison is concerned that the increased media interest in design and designer personalities is creating a demand for styling



#### Take Away

Foldable writing desk –  
unfolded  
Beat Karrer  
beat@beatkarrer.net



#### Take Away

Foldable writing desk –  
folded  
Beat Karrer  
beat@beatkarrer.net



#### Nino Rota e None Rota

Chair and armchair  
designed for Cap Design  
SpA but not produced  
Ron Arad  
www.ronarad.com



#### Transparent Cakes

Glass containers  
RADI Designers  
www.radidesigners.com



#### Bowling set

Designed as part of  
Magis's Post Computer  
Games series but not  
produced  
Ross Lovegrove  
www.rosslovegrove.com



#### Lily Eau

Floating outdoor lamp,  
energy-efficient light  
commissioned by Luceplan  
for Greenlight prize  
Willem van der Sluis and  
Hugo Timmermans  
www.luceplan.com



#### Cornici wallpaper

Compose your own  
works of art  
Jordi Pigem de Palol and  
Enrico Azzimonti  
www.enricoazzimonti.it



#### Black out

Torch/lamp  
Lorenzo Damiani  
Lorenzo.damiani@tin.it

the 'look', as he calls it, which, if steps are not taken soon, will result in design becoming no more than another form of entertainment or fashion accessory.

The design world is facing a crucial crossroads and there is a growing urgency to take serious stock of the present situation. Design has a ubiquitous presence. James Irvine is often quoted as saying that 'everything that is manufactured has been designed by somebody ... even if they are not called designers'. The objects with which we choose to surround ourselves, from the chair we sit on, the bed we sleep in, the car we drive and the electronics we use, to the humble milk carton we pick up from the supermarket every day, define not only us, but also, eventually in retrospect, the era in which we live. Design underlines our everyday actions and moulds our consciousness. It is the social responsibility of the 'designer' to produce only that which will improve life, to try to ignore media hype and the panacea of advertising, and to conceive products that will last the vagaries of time and make our world a better place. There is an ever-increasing need for a move away from 'statement' design to more 'normal' design. It may not look as good in the glossies, but it will have more honesty and integrity, and will reverse the trend away from overproduction of the unnecessary towards a more thoughtful and anonymous design.

The design industry, too, is in the process of having to reinvent itself. With Asia's rise as a major design and production powerhouse, Western manufacturers are having to examine how they can compete with sophisticated and cost-effective product-sketching and rendering skills, as well as with advanced engineering and manufacturing techniques that can produce a mature product quickly and at one-fifth of the price.

According to the Chinese National Bureau of Statistics, a sales boom in China has resulted in a market expected to grow to £0.75 trillion (\$1.3 trillion) in ten years. Not only China but also countries like Taiwan, South Korea and Thailand are following a path similar to that of Japan in the 1970s and 80s, and are experiencing both a qualitative change in their manufacturing industry and a rise in interest in the design process. The former vice-president of Industrial Design for



the New York-based Smart Design, Scott Henderson, poses the questions: 'Where in our world is the vast majority of manufacturing taking place? Where has the Internet played a major role in the proliferation of a global design aesthetic? Where has entrepreneurship and new wealth created the fastest-growing and second-largest economy in the world over the shortest period of time?'

Chinese shoppers are buying like they have never done before. Sales at restaurants and retail outlets are growing even faster than the spectacular 9.4 per cent annual expansion of the economy. China has overtaken the US in sales of televisions and mobile phones and is soon to surpass it in the sales of computers, while a double-digit rise in urban incomes has drawn the likes of Cartier, Prada and Armani to expand here faster than anywhere else in the world. According to Merrill Lynch, only 2 per cent of China's population can afford luxury goods, but by 2009 China will account for 20 per cent of the world market in high-end luxury products.

Not content any longer with being the workbench of the world, Asian countries are steadily building up their own design language and, to an increasing extent, products are being engineered to appeal to an international audience as well as to the Asian market. There are now over 400 design schools in China alone, churning out more than 8000 graduates a year, including many who flock to the best US and European graduate design programmes to continue their education. China has long had a history of producing copies of designs drawn up elsewhere, but now, as the Chairman of the Industrial Design Department at Hunan University points out, it is 'our goal to make the transition from "Made in China" to "Designed in China".'

Asia is, for now, a nascent threat. Its education system is still very much of the 'I teach, you listen' style, with an emphasis placed on examinations. An atmosphere that discourages questions, experimentation and



#### Textiles with an industrial aesthetic

Claire Lane  
claired.lane@aol.com



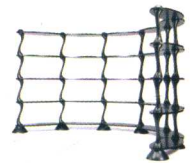
#### Tantalight

Plastic and aluminium  
light  
Andreas Krause and  
Jonas Upton-Hansen  
www.kuh-design.com



#### Hammock/deckchair

for inside or outside use  
Marc Krusin  
mkrusin@hotmail.com



#### Rose Line

Shelving developed as  
a prototype for VIA  
Jörg Gessner  
www.via.fr



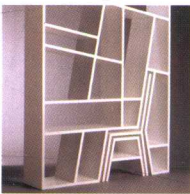
#### Triband telephone in pen form

Capable of translating  
written word into SMS  
messages  
Produced as a prototype  
for Siemens  
www.siemens.com



#### PS Chair

Made from nylon  
'protective sleeve'  
packaging material  
Joohee Lee  
info@jooheeleee.co.uk



#### Shelflife

Bookshelf with integral  
chair and table  
Charles Trevelyan  
charles.trevelyan@blue  
yonder.co.uk



#### Standing Hanger

Magnus Long  
www.magnuslong.com

the challenging of opinions stifles its creativity. Asia's culture is also a very traditional one, and design professors are more often than not selected from among their own design graduates. Faith is placed on established relationships, which only hinders diversity. Added to this is the fact that design works closely with manufacturing in Asia, which results in an emphasis on producing products with speed and efficiency rather than with individuality and innovation.

Faced with a plethora of objects, all of which are probably comparable as far as product performance is concerned, original and pioneering design has become a principal tool for differentiation. What the West needs to counter the economic and technical domination of Asia is governments and manufacturers willing to risk investment in skills, research and innovation for the future. Playing it safe is only a short-term option for profitability and is detrimental to integrity. International design firms should be seeking collaborative projects with fast-growing Asian businesses – a cross-pollination between the East and West, between a long-established tradition and a burgeoning economy. In the end, maybe what we currently perceive as a threat could be an opportunity for the future, with new manufacturing creating a demand for more designers from around the world who are willing to expand their horizons.

The pages that follow feature some of the best designs of the last five years. The design world has been in stasis for a good while now and it will be interesting to see what will develop from the opening up of new markets and from technological innovation by the end of the decade. It has been a mammoth task to put this book together, but I would like to take this opportunity to thank the designers whose work is featured for shaping the world we live in.

Having worked on the *International Design Yearbook* for over ten years, what I found most restricting when compiling this

book was the fact that I had to limit my choice to items in production, a constraint that was not placed on guest editors of the *Yearbook*. Much of the experimental, conceptual and craft work we are seeing more of today had to be exorcized, as did items that have not yet been fully developed – this introduction is illustrated with such products, which couldn't make it into the pages of this book.

We have witnessed the formation of the more economically viable but maybe less innovative manufacturing conglomerates over the past couple of years. These include, for example, Cap Design, Gufram and Gebrüder Thonet coming under the umbrella of Poltrona Frau (financed by the Ferrari-backed Charme Group) and B&B Italia selling the majority of its shares to the Bulgari-financed Opera group. This has led to a shift to a marketing policy aligned more to the fashion and car industries, which has resulted in a streamlining of backlist products to create design brands that are not always compatible with originality. Thus numerous excellent products that have been taken out of production also had to go.

I have taken some liberties. It would not make sense to cover design over the last six years without representing Droog Design. They have recently set up Droog BV, an affordable edition of 185 pieces in the Droog Design Collection, yet much of their output has been developed for themed exhibitions and produced in very limited batches (see pages 103, 117, 180, 199, 272 and 287). Patrick Jouin's 'Solid' furniture (see page 68) is in the process of development. It can be ordered through his studio and through Moss in New York as a limited-edition piece retailing for £8920 (\$15,650), but it is not exactly readily available; it does, however, represent a technological development that will revolutionize design manufacturing.

Glassware is difficult. The designs of Anu Penttinen (see page 200), Takahide Sano (see page 193) and Massimo Micheluzzi (see page 179), for example, are one-offs or limited batch, but I have chosen to include them because if you cannot order the exact items illustrated here, they are still working in a similar style. In the same vein, the textile designs of Claudy Jongstra (see page 213) and Yoshiaki Hishinuma (see page 224) are generic.



#### Ensemble

Mobile phone headset developed as a 'dream project' with Orange Jérôme Olivet [www.jeromeolivet.fr](http://www.jeromeolivet.fr)



#### Design By Pressure

Table formed from pressed branches Front Design [www.frontdesign.se](http://www.frontdesign.se)



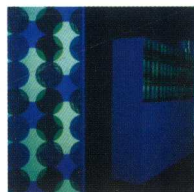
#### Ghost table

Decorative tabletop using DuPont patented SentryGlas Expressions interlayer Samuele Mazza [www.samuelemazza.com](http://www.samuelemazza.com)



#### Shuffle Door

A door with a secret Marjet Wessels Boer [www.marjetwesselsboer.com](http://www.marjetwesselsboer.com)



#### Linea and Corso

Fluorescent wallpapers made with luminescent pigments Gruppe RE [www.gruppe-re.de](http://www.gruppe-re.de)



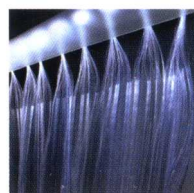
#### Design by Reflection

Vase with a permanent reflection in its glaze Front Design [www.frontdesign.se](http://www.frontdesign.se)



#### Bookshelf

Developed as a prototype for VIA Philippe Nigro [www.via.fr](http://www.via.fr)



#### Curtain of Light

Fibre optics and LEDs embedded in polyester textile Developed as a prototype for VIA Clementine Chambon [www.via.fr](http://www.via.fr)

Ross Lovegrove's staircase (see page 329) was developed for his own studio. It is an iconic design and represents both his fascination with the organic and his experimental use of materials; he is in the process of researching ways of remodelling it to manufacture the product for commercial applications. Marcel Wanders's 'Can of Gold' is included. It does still exist in the marketplace, and although there are only a few remaining, it is important because it is more than just a designed item – it is also an act of social activism, linking the art world, the consumer and the local homeless (see page 339).

Emmanuel Babled's 'Joker Lounge' series (see page 35) was never produced, Marcel Wanders's 'Fish Net Chair' (see page 52) was taken out of production and Natanel Gluska's work (see page 53) is individually created by chainsaw, but all of these designers would make the items to order. Constantin and Laurene Leon Boym's 'Salvation Ceramics' (see page 174) was discontinued by Moooi, but there are a dozen or so sets still available and there is a plan to make special editions.

I have allowed myself the indulgence of including Denis Santachiara's 'Mister Tesla' (see page 260) because it is such an innovative concept and I wanted a reason to include a short commentary on his work. There are items of his in this book that are in production, but this light sculpture visually represents the spirit of the man. Joris Laarman's concrete radiator is featured (see page 334) because if it is not in production it should be, and it also gave rise to a new typology – the 'designed' radiator. However, the vast majority of designs you will look at here are waiting for you to buy them. There are actually over 1000, so I hope the odd 'cheat' will only help to whet your appetite.

For reasons of availability, and to keep the book as fresh as possible, of the 1000-plus products illustrated, more than half are designs from the twelve months before the book went to print; the remaining items are balanced to the more recent, and only iconic pieces date from as far back as 2000. There are bound to be omissions, and for those I apologize.

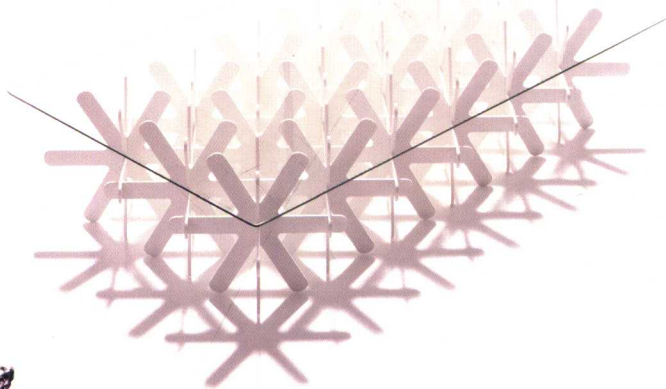


# Tables and Chairs



**Table, Snow**

Nendo  
Plywood, glass  
H: 30cm (11 7/8in)  
W: 70cm (27 1/2in)  
D: 125cm (49in)  
Swedese Möbler  
AB, Sweden  
[www.swedese.se](http://www.swedese.se)

**Coffee table, Fresh Fat**

Tom Dixon  
Extruded woven plastic  
H: 43cm (16 7/8in)  
W: 56cm (22in)  
L: 90cm (35in)  
Tom Dixon, UK  
[www.tomdixon.net](http://www.tomdixon.net)

Tom Dixon's 'Fresh Fat' table was born from an experiment he carried out for the Milan Furniture Fair 2001, when he collaborated with Domus to create an installation that involved both performance art and instant creativity. Set against the ornate backdrop of the deconsecrated church of San Paolo Converso, Dixon's plastic extrusion machine was visited by a host of designers, all of whom produced extraordinary feats of plastic engineering from the spaghetti-like strands of hot, fresh, fat polymer strands the machine pumped out. Tom's table was created by the same process. The malleable material hardens almost immediately, so that the design is created instantaneously, each design being slightly different from the others. The Provista plastic takes on a glass-like clarity as it solidifies into extraordinary constructions. Each unique and precious object is made to order, and challenges the preconception of plastic as a throwaway material.

**Table, 36-24-36**

Studiolse  
MDF, turned  
rubberwood,  
polyurethane lacquer  
W: 90cm (35in)  
L: 260cm (102in)  
Ferrius, UK  
[www.ferrius.com](http://www.ferrius.com)  
[www.studiolse.com](http://www.studiolse.com)

**Table, Surf series**

Carlo Colombo  
MDF, polyurethane  
H: 75cm (29 1/2in)  
W: 160, 180, 200 or 220cm  
(63, 71, 79 or 87in)  
D: 100, 105, 115 or 120cm  
(39, 41, 45 or 47in)  
Zanotta SpA, Italy  
[www.zanotta.it](http://www.zanotta.it)



#### Low table, Blade

Christian Ghion  
Corian®  
H: 35cm (13 3/4in)  
W: 42cm (16 1/2in)  
L: 180cm (71in)  
Christian Ghion, France  
[www.christianghion.com](http://www.christianghion.com)

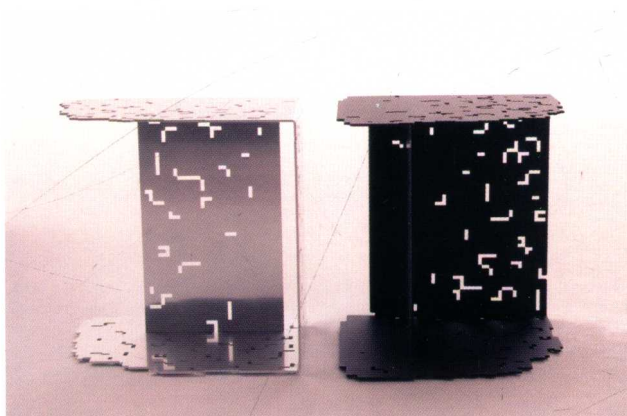


#### Table, 4SPR

Jean Nouvel  
Coach hide  
H: 72cm (28 3/4in)  
W: 120cm (47in)  
D: 60cm (23 1/2in)  
Matteograssi, Italy  
[www.matteograssi.it](http://www.matteograssi.it)

#### Table, Digtatable

Patricia Urquiola  
Water jet drilled bleach  
H: 42cm (16 1/2in)  
W: 43cm (16 7/8in)  
D: 38.5cm (15 1/8in)  
B&B Italia SpA, Italy  
[www.bebitalia.it](http://www.bebitalia.it)



#### Tables, I Was Here

Jason Miller  
Recycled plastic lumber  
H: 43–46cm  
(16 7/8–18 1/2in)  
W: 51–56cm  
(20 1/8–22in)  
L: 51–56cm  
(20 1/8–22in)  
Miller Studio, USA  
[www.millerstudio.us](http://www.millerstudio.us)

Legalized graffiti:  
'I Was Here' is a series of small tables inscribed with found scribbles. The pieces are constructed from plastic lumber, a material made from 100 per cent post-consumer waste. The graffiti is digitalized and engraved into the surface by a CNC milling machine.

