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Guest editors
Zaha Hadid +
Patrik Schumacher

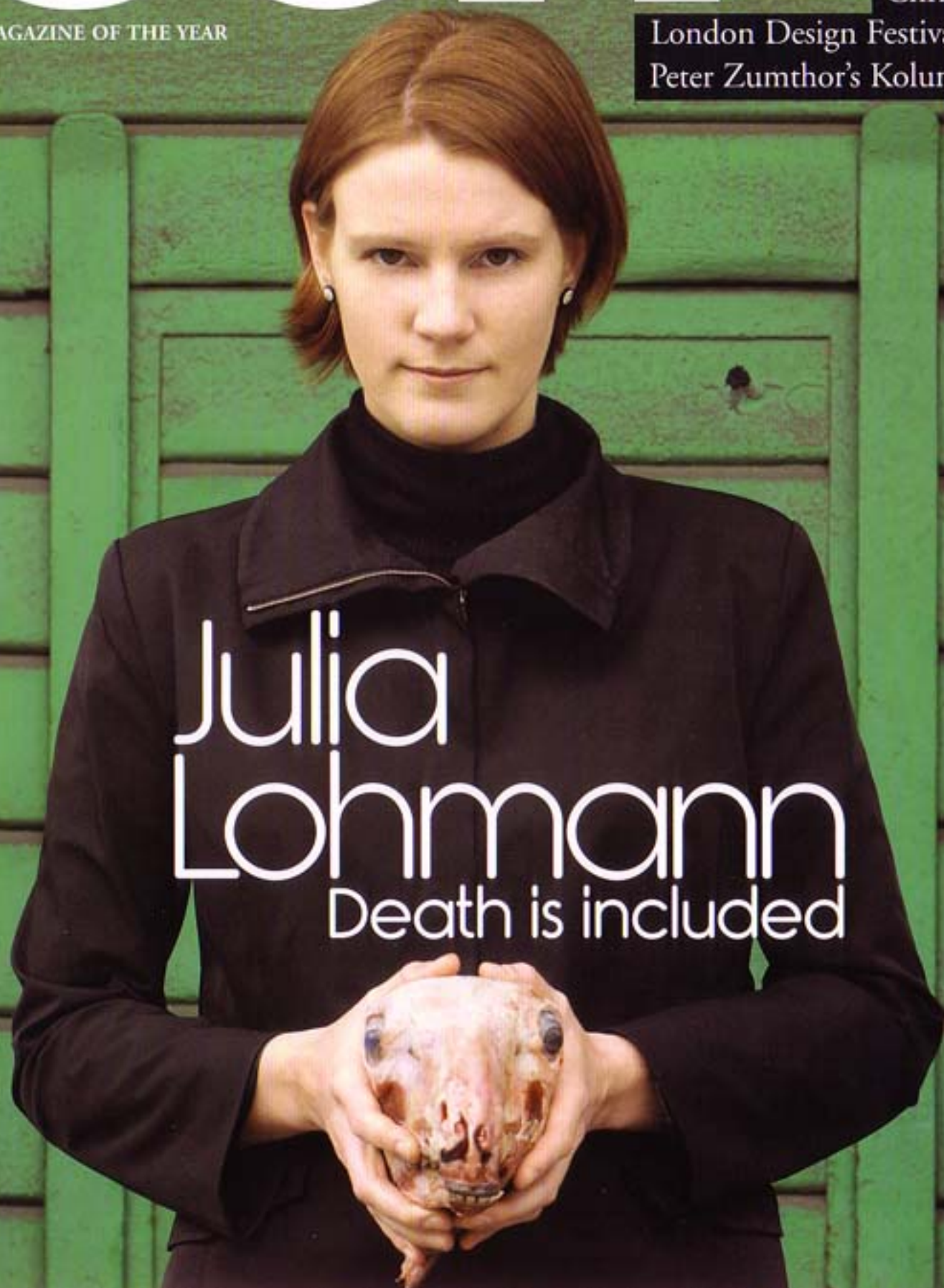
Architecture on TV

Christopher Kane

London Design Festival report

Peter Zumthor's Kolumba Museum

MONTHLY MAGAZINE OF THE YEAR



Julia
Lohmann
Death is included



Plus work by Abalos & Herreros, Daniel Libeskind, Arne Quinze, David Adjaye and Matali Crasset

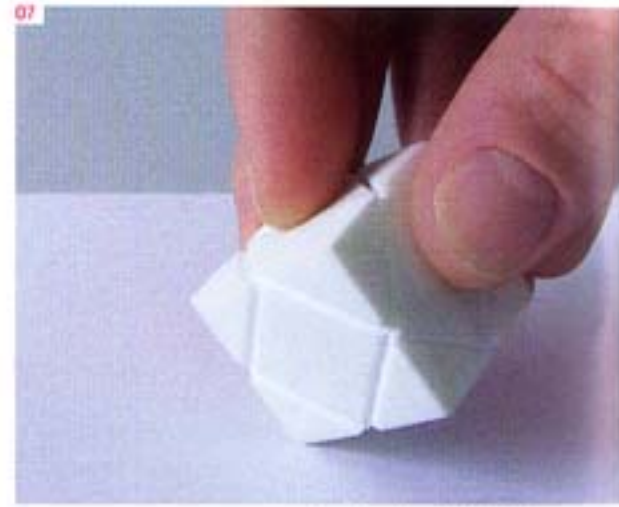
Tent London

Set up by 100% Design founder Ian Rudge and 100% East founder Jimmy MacDonald, Tent London brought the two events together in the Truman Brewery to dominate east London. Under the Tent umbrella was a hall reminiscent of Milan's Superstudio called Superbrands, an area selling vintage furniture, and Content and Talent Zone, which showed mainly recent graduates, young designers and up-and-coming names.

The aim was to attract new visitors to the area, and appeal to consumers as well as manufacturers. Among our favourite ideas was Kieren Jones' You-Can-Do-It bookcase (06).

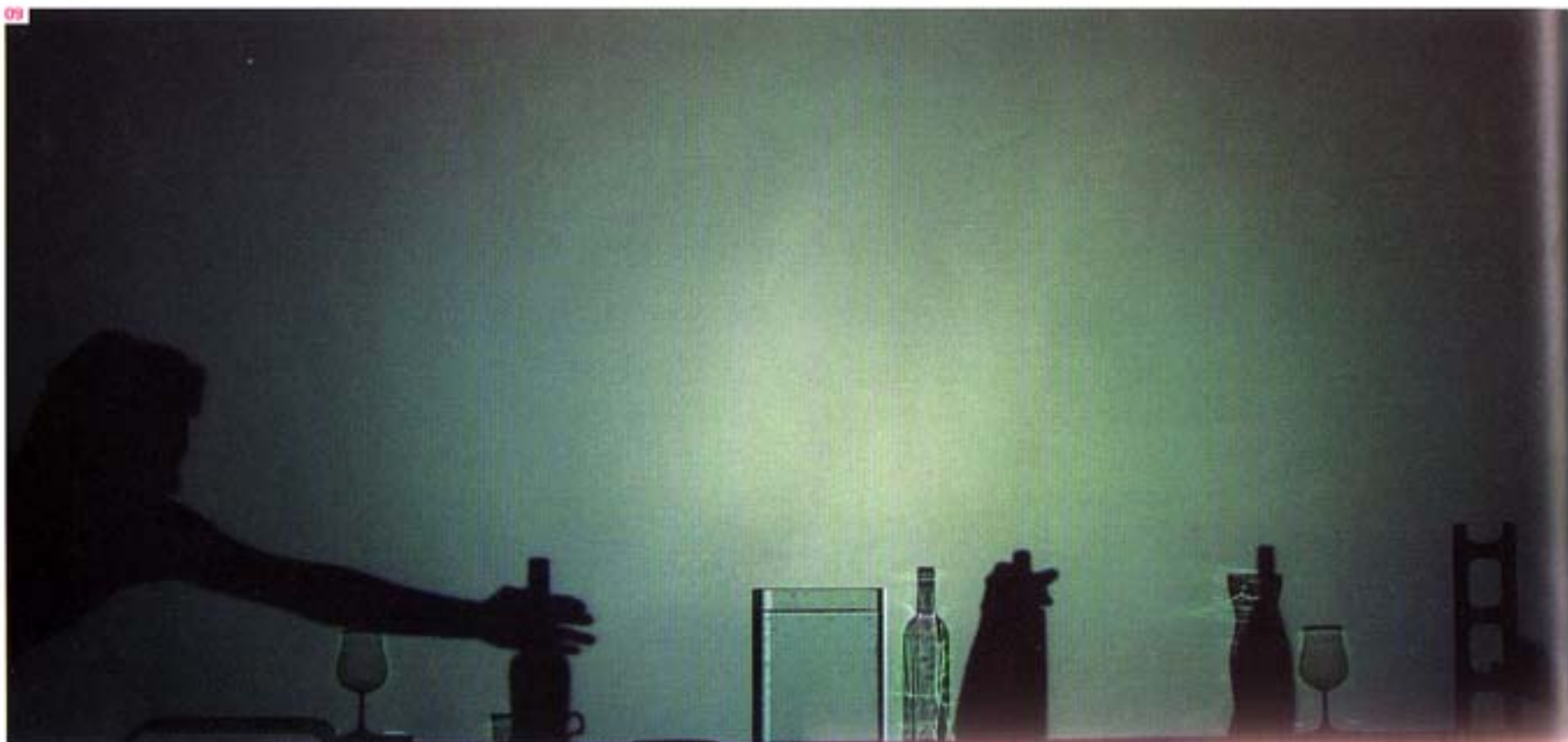
The young designer cheekily exploited a service offered by DIY stores by composing an instruction leaflet that shows store workers how to bind together planks you've bought to create shelving. Bethan Wood designed some ceramic teacups with an unglazed pattern (12) that emerges gradually as the tea stains build up.

From Farm Designs, a renegade collective originating from Loughborough University's design course, we particularly liked Guy Brown's Siamese Chair (08) – an original take on a very familiar plastic classic with a seductively shiny fibreglass seat. Over in the Talent Zone, the best work we saw was Ravensbourne graduates' Rare Breeds exhibition. Presented on huge stacks of hay, it was good to see the group's work outside the New Designers environment looking just as



strong and professional. Mary Argyrou's Unspoken Feelings clocks (13) vary a minimal clockface to respond to differing emotional states – Sad Time, for instance, distributes tissues. George Pegasiou's Prop 01 chair (10) has a built-in walking stick, which is useful but also plays on the different connotations of bentwood forms, and Yuta Watanabe made a variety of small-scale pieces that play with stationery – the Peg Pencil (11) and the All Corners eraser (07) are particularly beguiling.

Japan-based studio WOW, who will be moving to London next year, stole the show with its hypnotic video installations. Beautiful and confusing, Tengible (09) looked like a shadow play behind a screen but wasn't.





Ian Rudge

The 100% Design and Tent London co-founder talks about the virtues of heading east:

"When I started 100% Design there was no design event at all - all design was specified. I wanted to make it all accessible. In the last four or five years there's been a growing interest from consumers. I want to make Tent London a place for the public. It's more informal and it's marketed more to consumers than trade people.

Designers are aware of the east but we're trying to get the rest of the world to realise it's a destination. There are more surprises being here - it's a much livelier place. Suddenly there'll be a great big fashion party on the roof next door. At Earl's Court there's no passing business - you go there to see a particular show. The spaces here are half the price of conventional venues. Also, in an industrial venue like the brewery the practical aspect of putting on an exhibition is much harder. There are so many challenges to overcome.

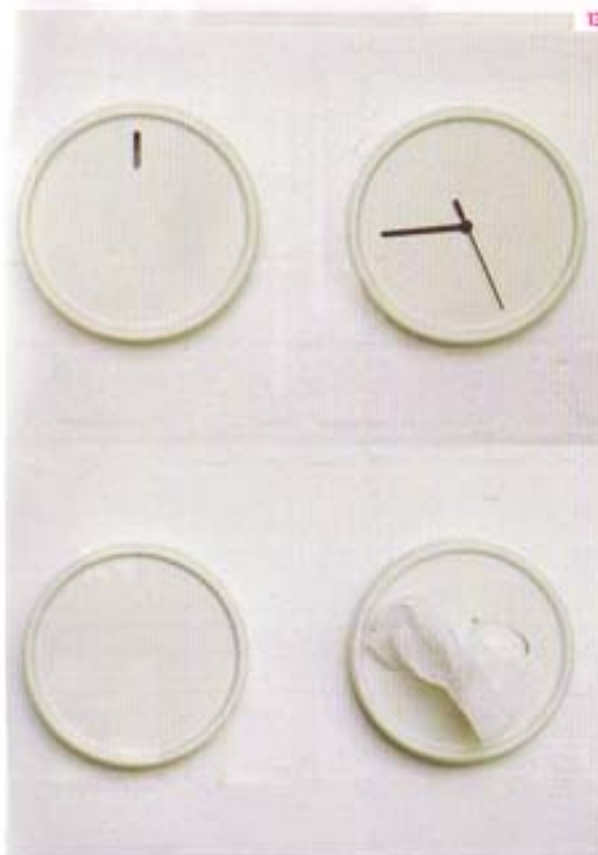
The festival is maturing - it means we can promote London and we're all competing but working towards the same goal. London should have the biggest design event in the world."



Kieren Jones

Young London-based designer Kieren Jones offers an alternative perspective on the week's proceedings:

"I think the London Design Festival has gone quite corporate, especially 100% Design. There aren't as many open studios or little shows curated by a couple of young designers. The only way a young designer or recent graduate can exhibit is in a corporate environment. You show here (in Tent) because it's the place to be shown. You have to be in this environment or not at all."



Fuse

Majid Asif's stackable Phantom chair (14) was part of an outstanding showing by the Fuse Collective at Partridge Fine Art. It's stamped from a single sheet of steel and could be a stealth fighter cousin of Verner Panton's eponymous chair, echoing the Panton's curves in sharp folds. Partridge Fine Art was an interesting choice of venue for Fuse - it's more accustomed to Beaux Arts furniture than contemporary design. Perhaps 2008 will be the year that antiques dealers move strongly into new design.

