

## PEOPLE

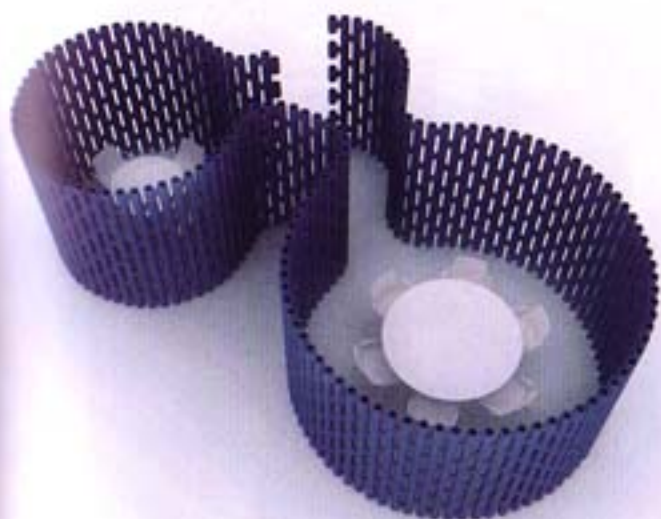
Words by  
Helen Parson

Illustration by  
Dean Waite



Industry heads review

**ILDF**



**MAX FRASER**  
**AUTHOR, JOURNALIST,**  
**CURATOR**

A lot of products, designers and manufacturers that you see at 100% are aimed at that whole cool advertising agency market with chill-out areas etc. Earl's Court was quite satisfying this year. I finally got to sit on Pearson Lloyd's Soul chair for Allermuir. For me, it's a chair I would buy for my own office – I generally look for comfort and a good price. Simon Pengelley's HM83 chair (3) also was very comfortable and the Easy chair by Klouser and Carpenter would be great for break-out areas.

At Tent, which had a great party atmosphere, I liked PearsonLloyd's Link system (1). Along with the "design meets art" debate, one of the trends this year was obviously sustainability and Link is totally recyclable. It was also flexible – it can be moved around and you can use it anywhere.

I thought it was particularly good to see the Moroso showroom (4) with their collection in one place. I also really liked the approach of Artemide and the Aram Gallery, which looked at a niche product and an element of the office that can be taken for granted. Some of the results I liked, but I have to say some of them I really didn't. The east-west split was quite good this year and it was nice to have Brompton Quarter as a new little official area in London. I thought Moritz Waldemeyer's chair (2) at the Libby Sellers gallery – he was responsible for the technology for some of the Ron Arad products – would make a great talk piece suitable for reception areas.

1

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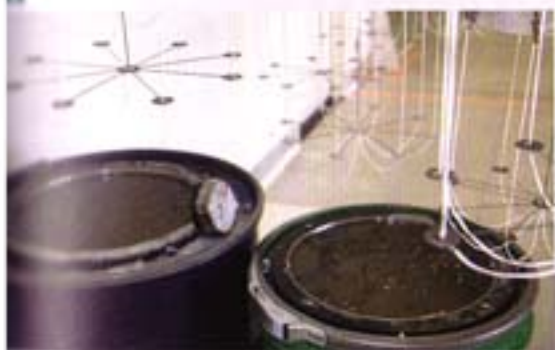
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DEYAN SUDJIC  
DIRECTOR,  
THE DESIGN MUSEUM



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The overall change is the size and complexity of London's design week. It has developed a huge presence over the last ten years and has increasingly merged with London Fashion Week - there is a sense of the two things happening at the same time, they have really collided. The energy as I walked into Tent was so refreshing - it's easy to become jaded and sceptical.

Limited-edition work now seems to be a new type of product in its own right - you have the irony of Jasper Morrison's Crate (4) for Established and Sons recreated in marble or Stuart Haygarth's chandelier (3) that was part of the Grandmaterfa exhibition. I didn't see all that much that was practical. Utility is not always valued as highly as uselessness. Design is now being used in a broader sense that goes beyond what we think of as practical. At 100% Design, I liked Tom Dixon's wooden theatre, though it's not a good acoustic space. Our contribution to London Design Festival was work from five young designers including a chandelier from Sarah van Gameren (1 & 2). The New Moves exhibition at the Aram Gallery produced work that ranged from the uselessly pragmatic to wow.



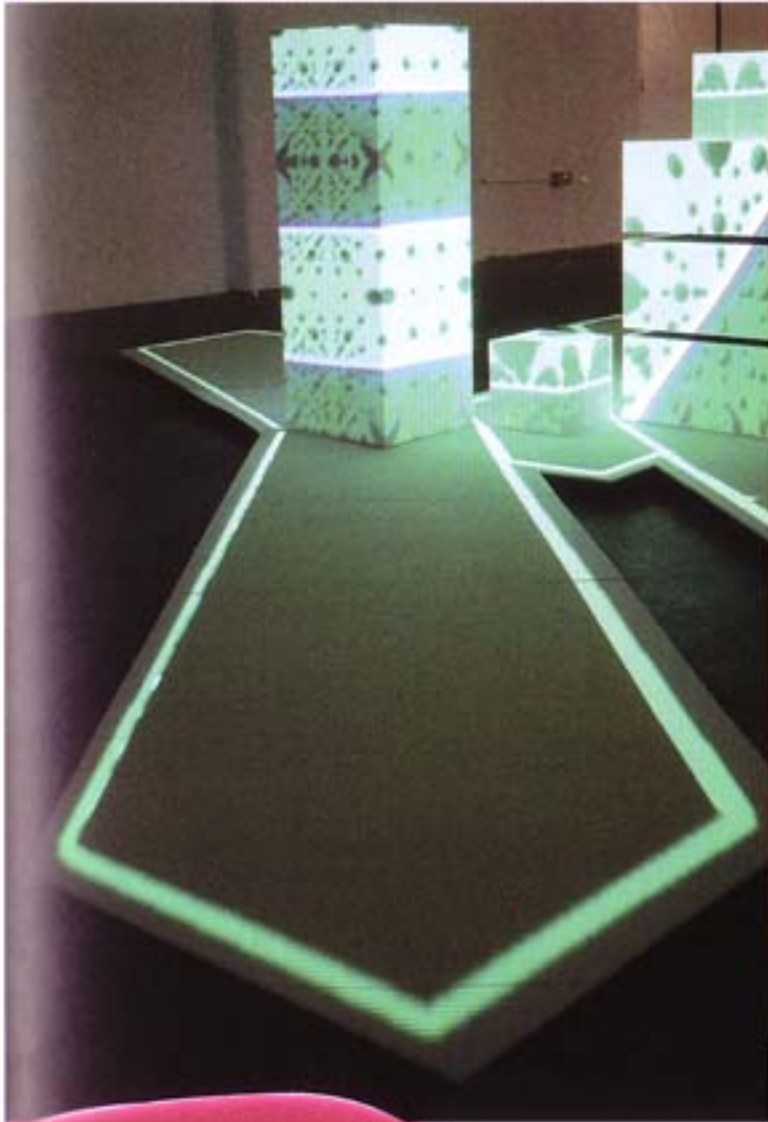
Luke Hayes, courtesy Gallery Libby Sellers





ANDRÉ MORRALL  
ASSOCIATE,  
TTSP

1



The whole atmosphere at Tent was good – it was just so refreshing to have a contrast between classic design and more cutting edge stuff. It was interesting to see the original designs from the likes of Eames and Saarinen (2) in the Circa part of the show, and then the Talent zone with all the new designers' work. There I really liked the Wrap 3 installation by Creative Mix (1), which is a digital projection system that can "wrap" around a building. It is not daylight reliant either, and it was really something we could use in one of our projects. At 100%, I thought it was easier to find my way around and the different elements – Light, Detail, Futures – fitted together well.

Everybody is doing the sustainable thing rather than just talking about it – people making use of existing materials such as a pendant light I saw made out of polystyrene cups. I also loved the Shoal porcelain fish as a pendant light by Dominic Bromley (3). The long black droplets of the Lia product by Koziol, available through Edge Interiors, would look good as installations suspended from the ceiling to break up a series of spaces.

There were a lot of metallic finishes this year, which are a good contrast to natural materials such as plywood. Japanese company Wow's installation, Tengible, had an ethereal, delicate and really calming effect. We could use it as a piece of artwork on a wall in a reception area. I also liked Julian Mayor's aluminium structure (4), which could work in an atrium space – it was one of the first things we saw and it really set a precedent.



2



3

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4