

ARCHITECTURE
DESIGN
CULTURE

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CONVERSATION AT DESIGN INDABA

Bruce Mau, Marcel Wanders, Dunne & Raby

DESIGN McSCHOOLS

Education goes global

A MOUNTAIN OF TILES

Ningbo Historic Museum

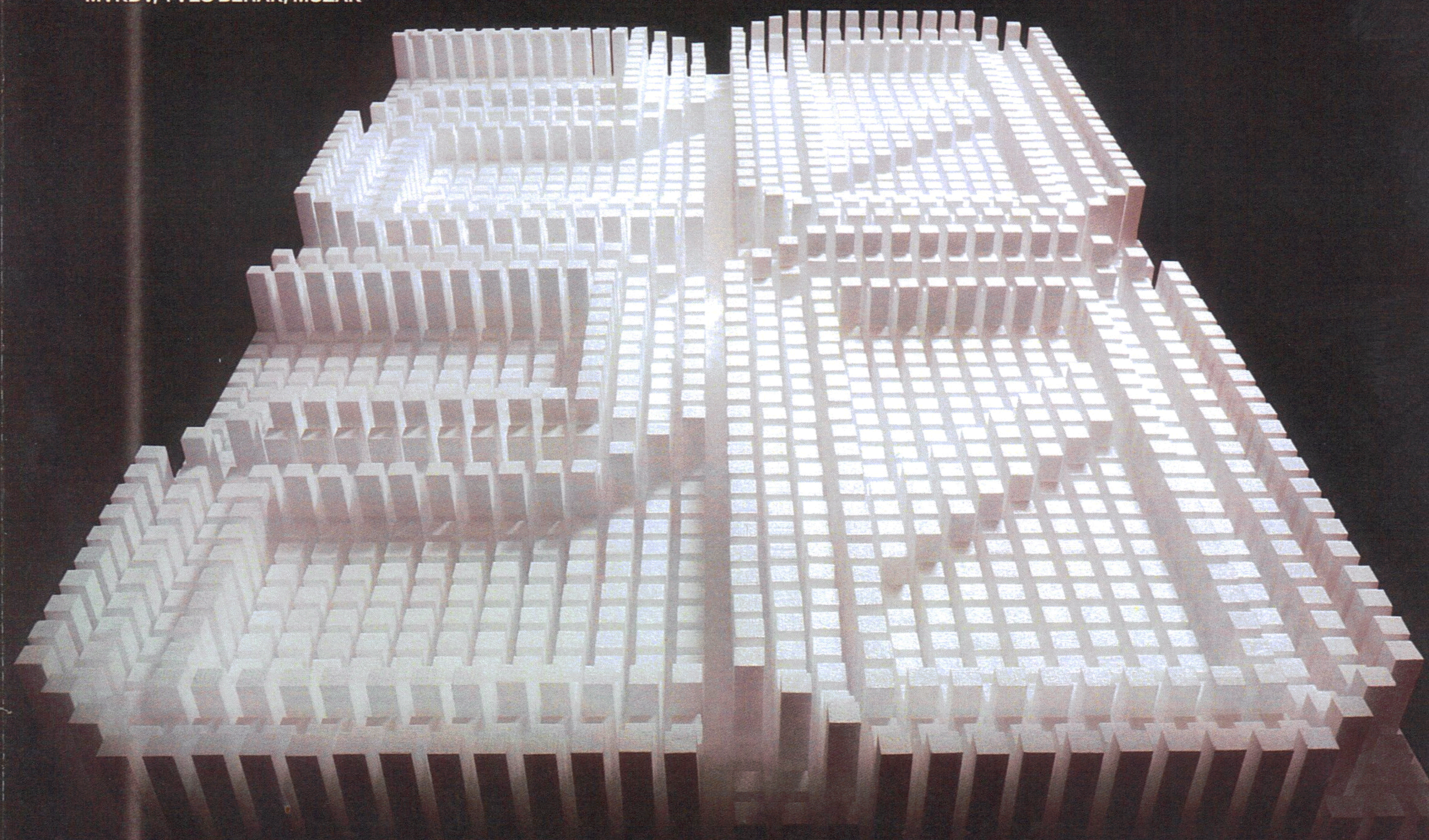
OUT-OF-SPACE CITIES

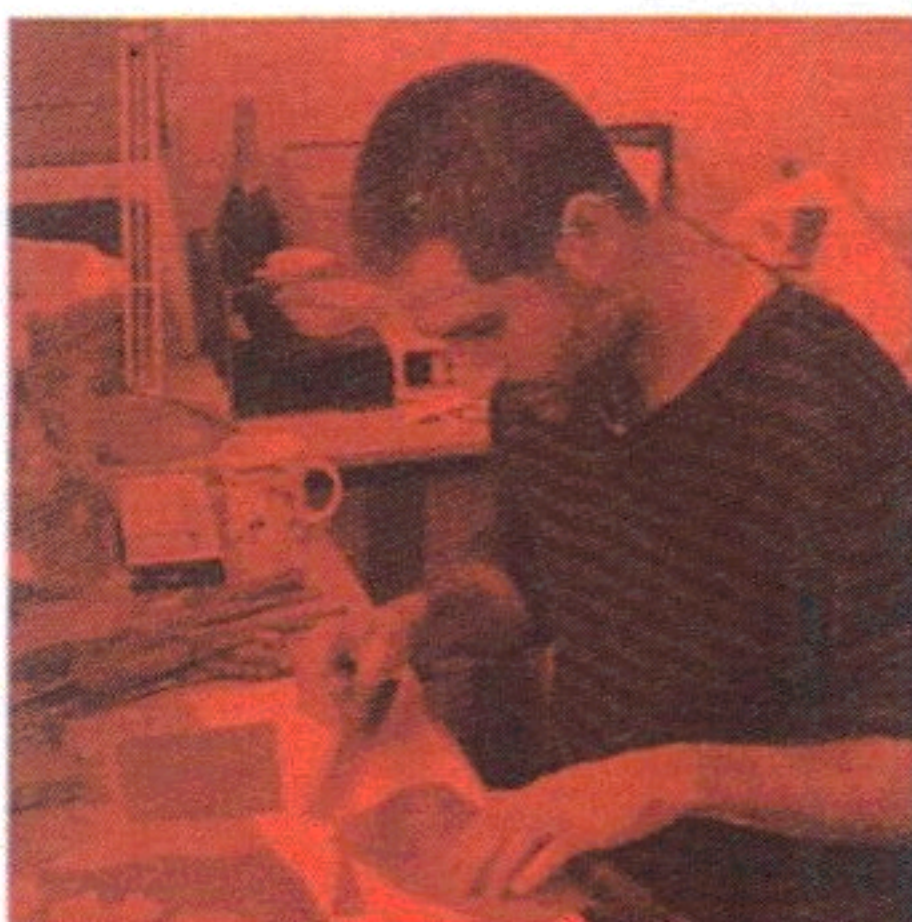
Night-time at the oil refinery

PLUS KIM JONG IL, ALVARO SIZA,
GIULIO CAPPELLINI, KAZUYO SEJIMA,
MVRDV, YVES BEHAR, MUZAK

THE NEW PIONEERS

WE REVEAL THE
**20 DESIGNERS AND
20 ARCHITECTS**
MAKING THE FUTURE





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**PETER
MARIGOLD**

Li Edelkoort calls him a “genius”. He’s one of the brightest stars in gallerist Libby Sellers’ stable of young “limited edition” designers. But on a first glance at Peter Marigold’s work, these endorsements might come as a surprise. Much of his output has a plainness, a simplicity, an unfinished quality, that can be mistaken for an idea that has been picked up, toyed with momentarily, and then discarded. Closer inspection, however, reveals that almost every project forms part of a continuum of thought. This experimentation with and development of a fixed set of straightforward, elegant ideas points to a designer with the patience and rigour to become ubiquitous in the next few years.

Marigold is important for several reasons. He has made an ancient material, wood, look young again in works such as the Thin Slice cabinet and the Split

shelving. He delights in what Sellers calls “the poetic exploration of the everyday”, creating charming work like Pied de Biche: a Dexion shelving unit with feet that have been cut and re-welded into decorative forms. But the real beauty of his work is that it is grounded in practicality. Marigold designs with a down-to-earth eye on economy and efficient use of space. It’s that principle that lets him move easily between gallery design and products ready for the mass market, and which points most clearly to his continuing success.

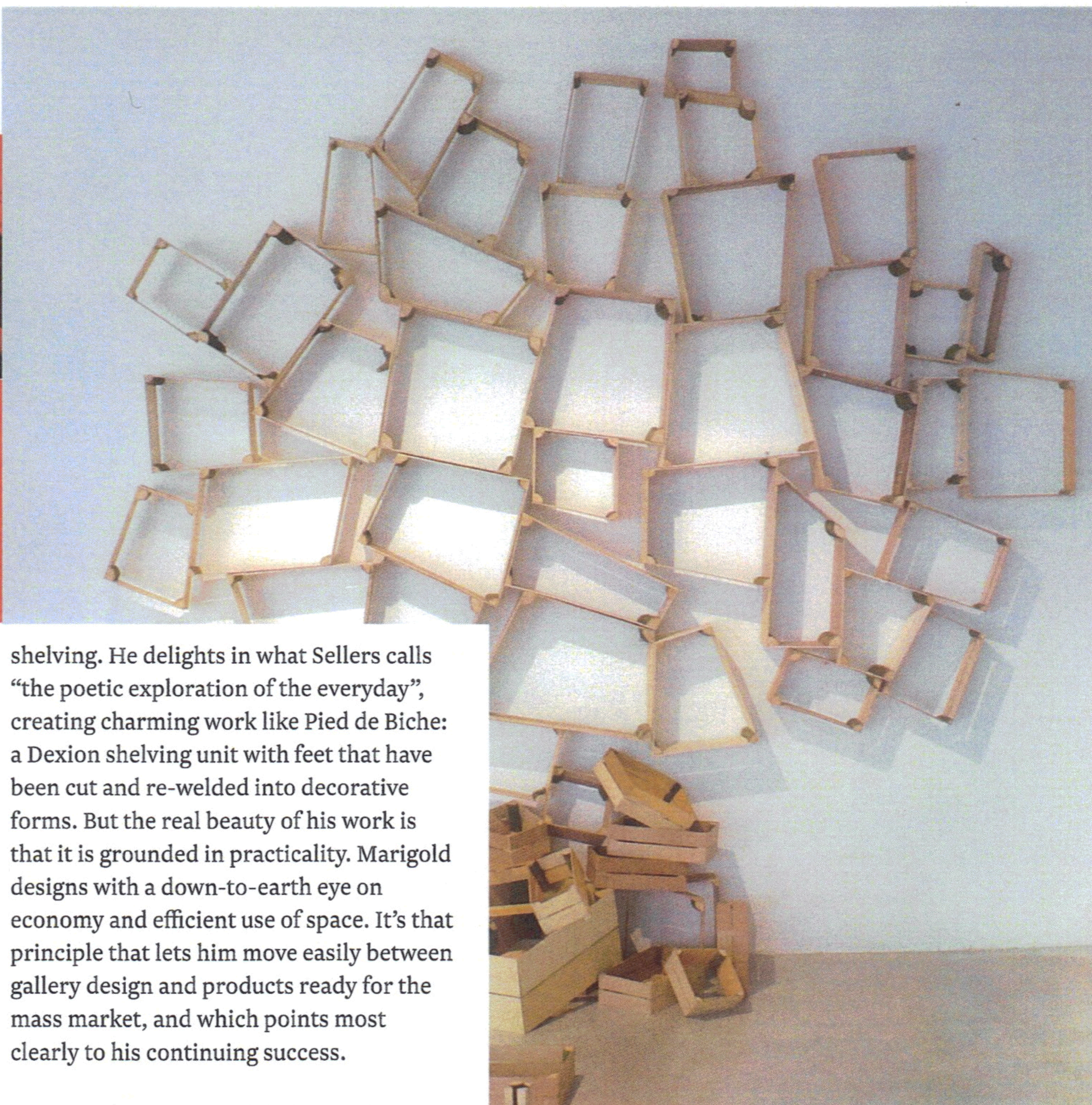


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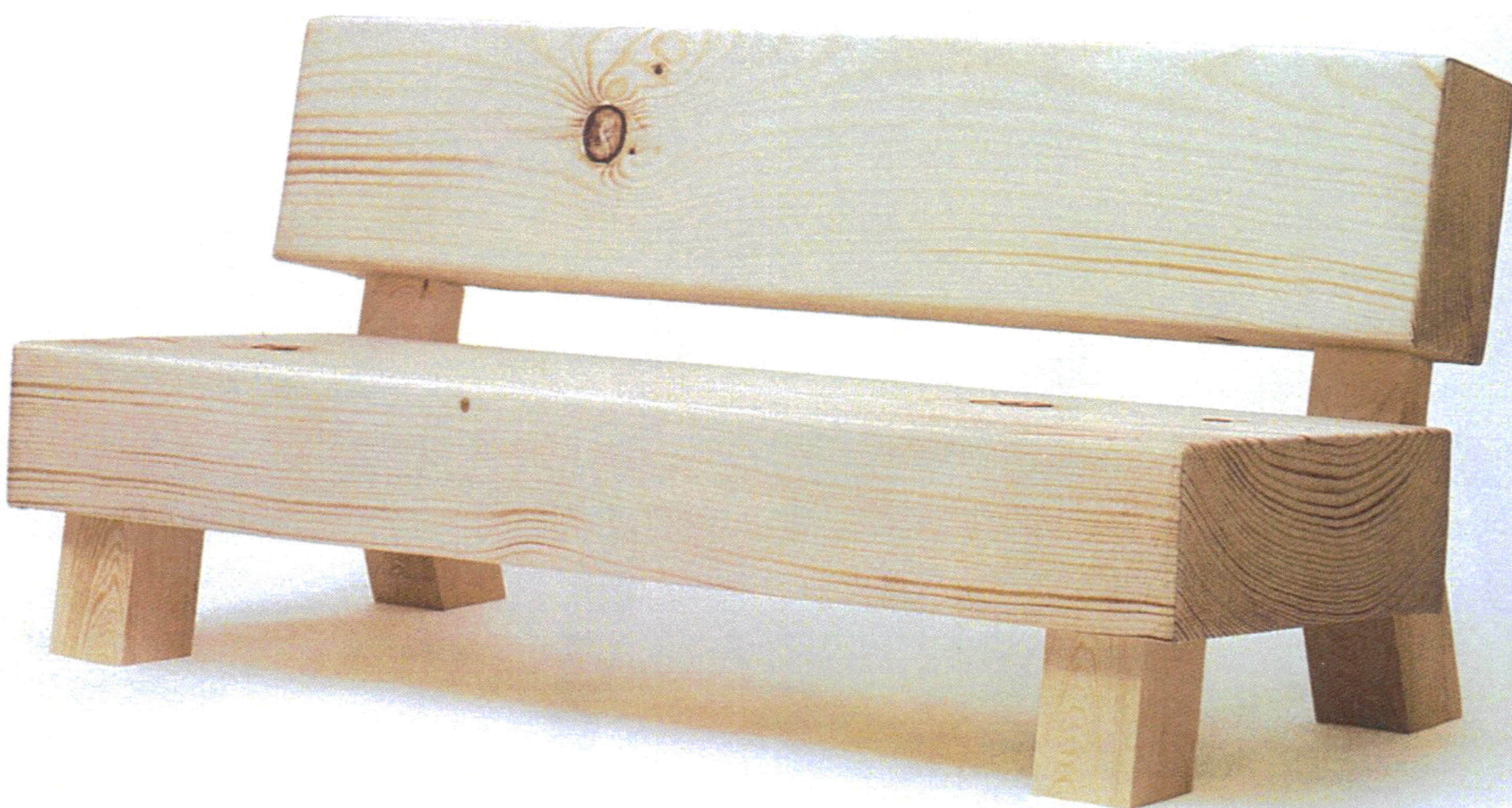


FRONT

Above **Split shelving**, 2007



Below **Soft Wooden Sofa**, 2008



“It’s bizarre that in 2009 it is seen as unusual that we are four women working together,” says Sofia Lagerkvist, who founded the Swedish design studio Front with Charlotte von der Lancken, Anna Lindgren and Katja Sävström in 2003. “But if our practice [means] more female designers start their own companies, that’s really good.”

Since the start, Front’s main interest has been the process of design, rather than the look of the finished product. Its first project left the design of wallpapers and coat hooks to pet snakes and mice. The Sketch furniture project allowed the group to draw chairs in the air and realise them using motion-capture and rapid prototyping technologies. And this spring, at last, the studio has taken its ideas to the mass market, with the Svarva lamps and Selma chair for flatpack giant Ikea. Milan this year sees Front launching products with some of the biggest names in the industry: Moroso, Magis and Established & Sons.