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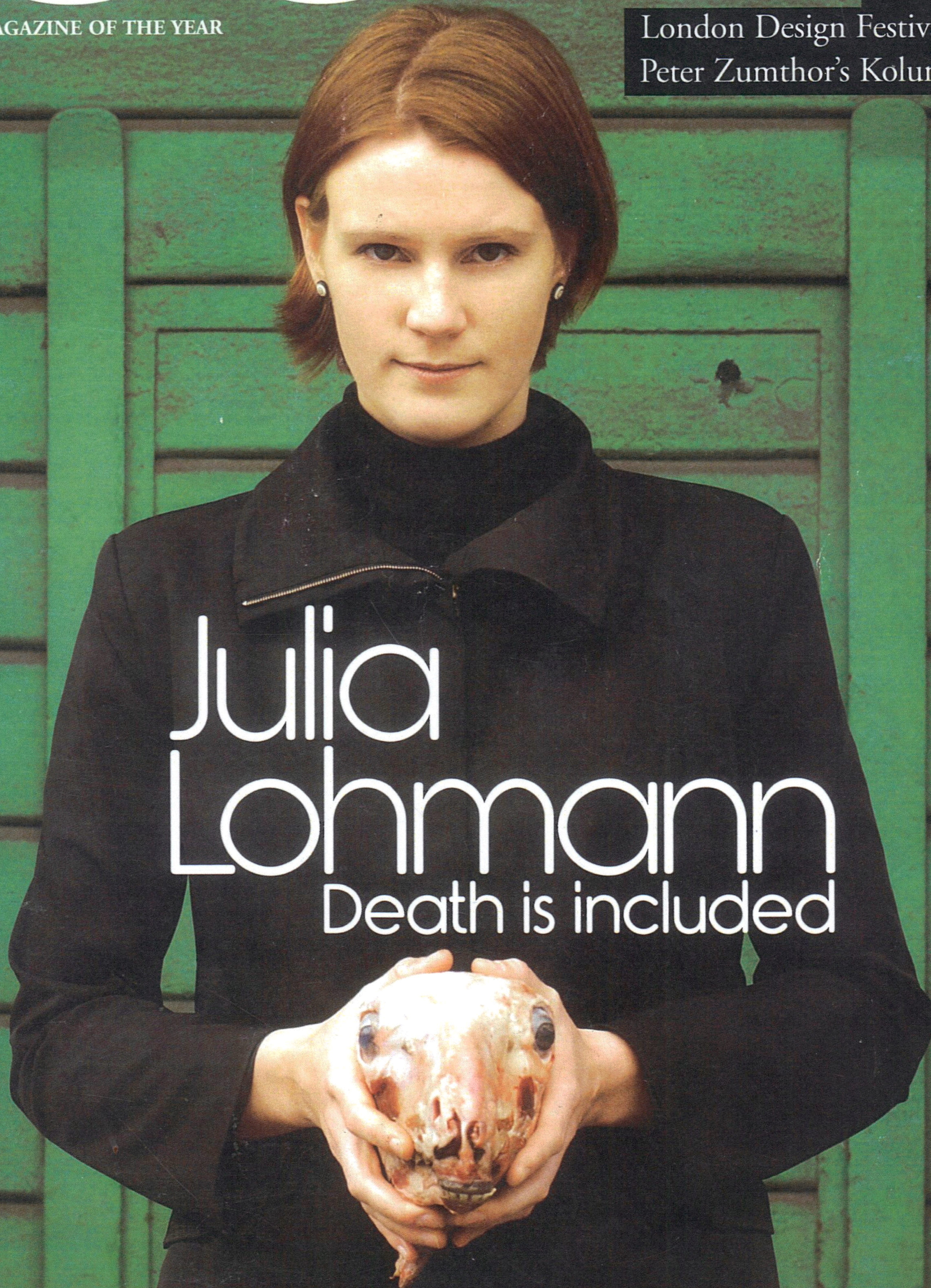
Architecture on TV

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

Peter Marigold

hates maths. This distaste led to a happy breakthrough for the young designer, 32, who is part of the eight-person London design collective OKAYstudio.

Marigold – who came to attention last year with his Royal College of Art graduation project, *Make/Shift* shelves, now produced by Movisi – started experimenting with making wooden boxes and decided to abandon the regularity of 90° corners. “I just started randomly dividing things to see what happens,” he says. The *Split* series of non-orthogonal shelving units, shown at Milan this year, came out of the idea that splitting a branch any four ways would still create a 360° whole. “I was interested in the idea of distorting the regularity of things. If you have four angles that total 360°, it doesn't matter what order they come in, you can interchange their position in the overall box, and that means you can have four different boxes with the same four pieces.”

Marigold has now taken the *Split* principle and extended it to create the *Flauna* series, which is being further refined into *Octave*, a set of seven one-offs created for Gallery Libby Sellers in London. In *Flauna* and *Octave*, a single branch is split into four pieces that become the corners of a free-standing shelving

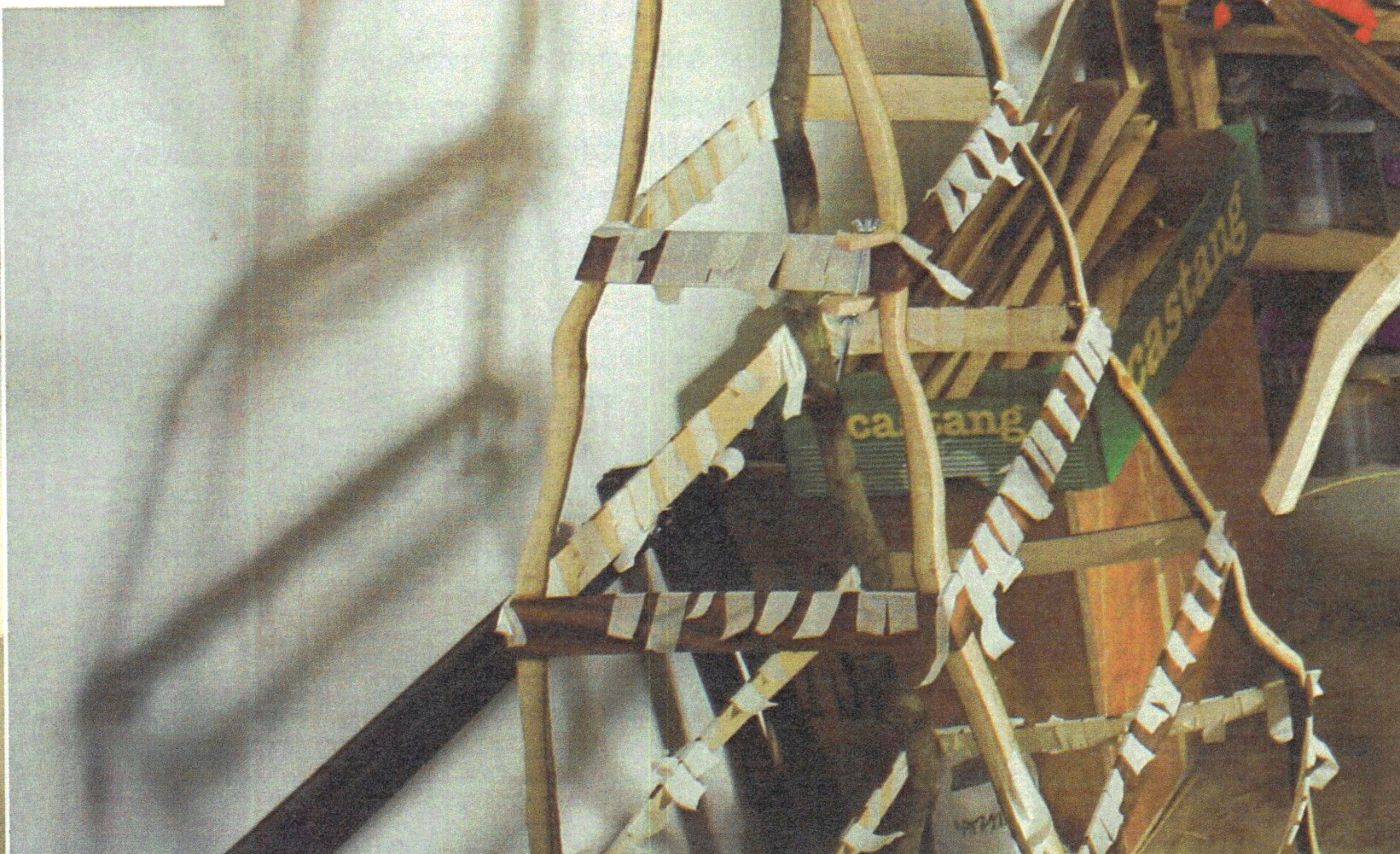
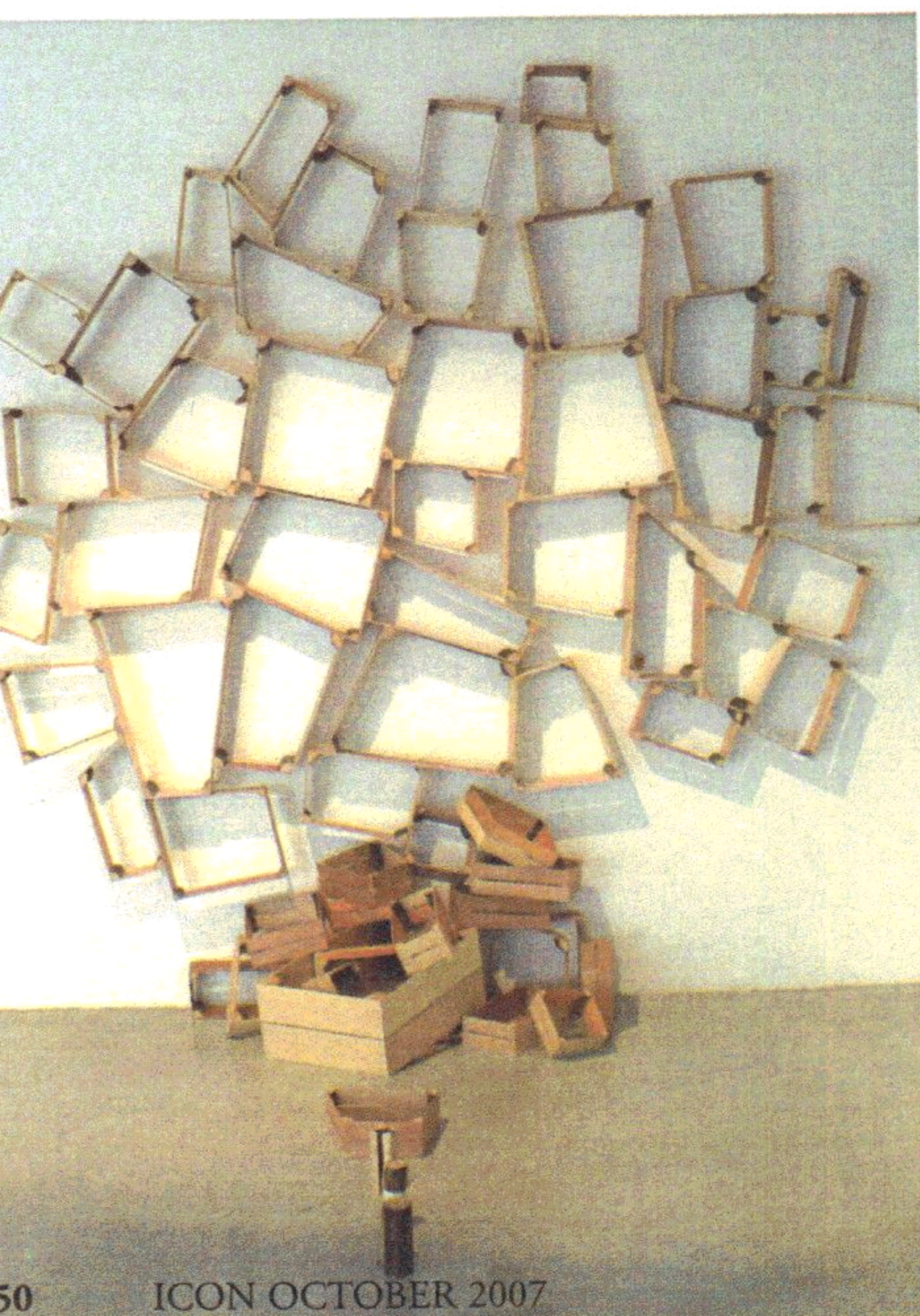
unit. “These branches were displaying anthropomorphic qualities, so I started to call them *Flauna*, a mixture of flora and fauna,” Marigold says. “They had these animal qualities that were completely uncontrolled. It just emerges when you assemble them.”

As well as this sense of the animal, the *Flauna* prototypes had qualities reminiscent of musical instruments, something Marigold decided to emphasise in the *Octave* series. “There is the discovery of forms within forms, and fundamental underlying logics in nature are something that can also be seen in musical instruments,” he explains. Each of the shelves in *Octave* will have a circle cut out of them, which will be surrounded with marquetry, like the soundhole in a guitar. Beyond these one-offs, a manufactured version of the *Split* series in moulded plastic is also in the works.

Considering the musicality of *Octave*, it seems appropriate that OKAYstudio is based in a former piano factory in Stoke Newington. The studio comprises friends from Marigold's graduating year at the RCA, and he finds working under the umbrella of a collective more productive. “It keeps you sane; I'm a real loner in general. Having a group of people around giving feedback really helps.”

WILLIAM WILES

Below: *Split* shelving, 2007
Right: Peter Marigold in his shared London workshop, in the process of making his *Octave* series, 2007





Gallery Libby Sellers

Octave (19) by Peter Marigold was one of the highlights at Gallery Libby Sellers in South Kensington. The piece consists of seven unique free-standing shelving units, each supported by a single branch split lengthways into four. The project was inspired by the affinities between natural forms and musical instruments, hence the name, and to reinforce the link each shelf has a circular hole cut into it, surrounded by the same marquetry as guitar soundholes. This show was the debut for Libby Sellers' new gallery, and also on display were works by Stuart Haygarth, Julia Lohmann and Moritz Waldemeyer.



Thorsten Van Elten

A stalwart supporter of young local designers, the London retailer will be closing his Warren Street shop in January. Here he explains why:

"For some reason not enough people are coming into the shop and the rent is outrageous. It just doesn't make sense any more. I love the shop, and I love the people coming here, people appreciating design – not just the design enthusiasts, but the general public who stumble upon it and appreciate good design. Unfortunately there's a lot of hypocrisy about it – people come in and say, 'Oh, what a lovely shop,' but they walk out without buying anything and later you see them with Habitat bags. The website will still be trading, and I am looking for an alternative shop."

One thing about the London Design Festival that I have a big problem with is the fee charged for being in the booklet – nearly £300. With the amount of funding they're receiving, it's wrong that the people who actually make it happen are the ones who have to pay for it.

And I thought the festival was lacking direction. For me it was too art-based, it was just

installation after installation. The honesty of it wasn't there any more – it's becoming too elitist, and I think we need to include everybody again. We need to start designing for the masses, rather than going up this art road where people just say, 'What was that about?' and the prices are just ridiculous."

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Royal Festival Hall

A new hub of events on the South Bank provided a contrast to the Truman Brewery's grit, stench and cobbles. Events included an installation by Zaha Hadid, Super Design Market, where people could buy pieces by rising stars and big names for £5-£100, and Swarovski's Crystal Palace exhibition. A nice idea was the Deptford Design Challenge, in which designers picked an object from Deptford market to make into something beautiful. Most of the results needed some work, but we liked Gitta Gschwendtner's chandelier of flying shuttlecocks (21).



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Mint

Maxim Velcovsky's new Catastrophe range (20) of vases was on display at Wigmore Street design shop Mint. The dirt-encrusted vases look like they have just been pulled out of a bomb crater, and have inclusions such as keys, twigs and bits of broken china fused into their rough forms. They're instant archaeology, pieces that seem to come equipped with a story. It's a stark change from the simplicity, honesty and beauty of Velcovsky's earlier work. But they did make an interesting contrast to his 2006 Melted Beauty range, also on display, and Emma Passey's milky, liquefying A Lovely Cup of Tea teaset.