

# CRAFTS

THE MAGAZINE FOR CONTEMPORARY CRAFT

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## THE BOUNDARIES OF ART

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*The extraordinary  
furniture of Joseph Walsh*



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## Festive season

*The London Design Festival celebrates its 10th anniversary with an array of installations*

The capital's summer of celebration is set to continue into September as the London Design Festival marks its tenth anniversary. After a difficult start, the event has steadily filtered out across the city and imposed itself on the international design calendar.

Many of the regular features of the event will be present and correct. Once again the festival will set up camp at the V&A, producing a string of installations with the likes of Keiichi Matsuda, Rolf Sachs and Nendo. Worth looking out for too is *Out of the Woods: Adventures of 12 Hardwood Chairs*, which will show the results of a collaboration between the Royal College of Art's Design Products programme, the American Hardwood Export Council and British furniture maker Benchmark.

After a 12-month hiatus, the festival will be presenting an installation in Trafalgar Square with the 'creative think



tank' BE OPEN. Designed by Arup with Sound and Music, an organisation that promotes challenging contemporary music and sound art, the black rubberised structure promises to contain a series of three-dimensional soundscapes created by leading musicians and aural designers.

This year it also launches the Global Design Forum. The one-day conference, held on 18 September at Central St Martins, brings together a group of leading designers and thinkers including Zaha Hadid, Thomas Heatherwick, Yves Béhar and Daniel Charny to explore a variety of subjects. Be warned though a line up like this doesn't come cheap, a standard ticket costing £300 + VAT.

There's plenty more intellectual gristle to chew on with lively talks programmes at *100% Design* (under new ownership this year) at Earls Court, *designjunction* (see p.16 of this issue), *Super Brands London*, the sister show of *Tent London* (see p.18)



‘MOULD IN MOTION’ IMAGE © ECAL/NICOLAS GENTA

Opposite, top: 1882 will be showing *Crockery*, a family of tableware, designed by Max Lamb  
 Opposite, below: *Mould in Motion*, by ECAL/Philipp Grundhöfer, will be part of the *Hot Tools* show at Gallery Libby Sellers  
 Above: The latest group of bodgers will be at *Designersblock*  
 Left: Daniel Hulsbergen will be exhibiting *Centrepiece* at Mint  
 Right: James Shaw and Marjan van Aubel’s chairs will feature in *Out of the Woods* at the V&A



and, of course, the Crafts Council’s own *Assemble* at RIBA (see pp.11, 88-89).

Naturally enough the festival is teeming with craft-related work. Gallery Libby Sellers launches *Hot Tools*, an exhibition of glass works by product design masters students of ECAL, the University of Art and Design Lausanne; ceramics firm 1882 will be exhibiting new works by designers Max Lamb, Suzanne Trocmé and Emily Johnson at Bamford SW3; Decorex International hosts an exhibition from the Crafted mentorship programme, including work from furniture-maker Katie Walker and textile designer Charlene Mullen at the Royal Hospital Chelsea; while Designersblock, taking place on the Southbank this year, will feature pieces from *Bodging Milano 2*.

Perhaps most intriguingly of all, Gareth Neal will be exhibiting furniture he made as part of his *In Pursuit of Carbon Negative* project at SCP in Shoreditch.

Cycling to woodland in Herefordshire from his home in London, eating local produce en route and sleeping outdoors, he subsequently created furniture using only manpower, horsepower and a drop or two of diesel. As he explains: ‘Too many products today profess to be carbon neutral. The challenge I set myself is to expend less CO<sub>2</sub> between “felling to the selling” of the furniture than would otherwise be absorbed during the tree’s lifecycle.’ Like much of the festival itself, the results should be fascinating.

*For dates, venues and further information on the events mentioned:*

- [www.londondesignfestival.com](http://www.londondesignfestival.com),
- [www.globaldesignforum.com](http://www.globaldesignforum.com),
- [www.100percentdesign.co.uk](http://www.100percentdesign.co.uk),
- [www.libbysellers.com](http://www.libbysellers.com),
- [1882LTD.com](http://1882LTD.com),
- [www.decorex.com](http://www.decorex.com),
- [www.scp.co.uk](http://www.scp.co.uk),
- [www.verydesignersblock.com](http://www.verydesignersblock.com)



Crafts Council launches a new show at designjunction

## Added value assured

The title of the Crafts Council's new touring exhibition, *Added Value?*, contains an all-important question mark. Underpinning the show, which launches at designjunction during the London Design Festival, are six themes ('Materials', 'Skills', 'Brands', 'Bespoke', 'Experience' and 'The Everyday'), which aim to provoke and stir debate concerning the relationship of craft to luxury and value.

Each of the themes is represented by an object that embodies the complexity of its production process, but also acts as a catalyst for audiences to consider its status as a luxury item.

According to Karen Gaskill, the organisation's exhibitions project manager, *Added Value?* isn't seeking to

Left top: *St Pauls Cathedral Jelly*, Bompas & Parr, 2009

Left below: mannequins for Fendi, Simon Hasan, 2011

Right top: *designjunction at the Sorting Office*

Right below: 214K bentwood chair, Thonet

draw any conclusions, but is instead interested in 'presenting an open platform where opinion and debate form an important part of the show.'

The exhibition comes at a time when big brands are eager to harness the values of craft, a development represented here by Simon Hasan's *Fendi* collaboration. Also included are a set of three earrings by Zoe Arnold, made using found and precious materials; Bompas & Parr's St Paul's jelly sculpture, which, according to the Crafts Council, 'illustrates the value added through unique sensory (and temporary) experience', and an attaché case in which maker Oliver Ruuger uses a combination of traditional skills to create something unashamedly contemporary.



‘We present an open platform, where debate forms an important part of the show’

KAREN GASKILL



Elsewhere in the Sorting Office, the home of designjunction, the ground floor will be given over to a series of Flash Factories in which processes of industrial production will go live. Austrian manufacturer Thonet, famed for its steam bent chairs, will be bringing its *Mobile Bending Machine*. Members of the public will be encouraged to create the curved backrest of its famous coffee house chair no.214 – under the watchful eyes of two Thonet employees, of course.

Northumbria University will present its ongoing project *Tools for Everyday Life*. Built from its Designers in Residence scheme of past and present students (including former Talent Spot Neil Conley; see *Crafts* No.232, September/October

2011), the scheme starts with the premise that ‘knowing how to make something leads to a clearer understanding of an object’s logic, beauty and meaning’ and continues with the aim ‘to reinstate a balance of artistry, both manual and machined – championing not solely products, but also the things that are used to create them.’

And if you happen to be visiting on the Saturday afternoon, head to the pop-up cinema for *Crafts* magazine’s programme of short films and documentaries on loan from the Montpellier International Film Festival of Clay and Glass. *designjunction*, 19-23 September at the Sorting Office, 24-31 New Oxford Street, London WC1A 1BA. [www.thedesignjunction.co.uk](http://www.thedesignjunction.co.uk)