
PRESS MATERIAL

The London Design Festival 2012

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Established & Sons The London Design Festival

14th – 23rd September 2012

Press Release, August 2012

Established & Sons is excited to announce a number of installations during this year's London Design Festival that will take place in three different venues across the capital: Victoria & Albert Museum, Established & Sons Studio Showroom and Mint in the Brompton Design District.

Bench Years at the Victoria & Albert Museum

Established & Sons has collaborated with The London Design Festival to create a series of one-off benches to mark ten years of the Festival. Bench Years will bring together ten acclaimed international designers who will be matched with ten unique material suppliers and tasked with the creation of a bench. This family of benches is to be exhibited collectively in the Italianate surroundings of the John Madejski Garden at the centre of the V&A throughout the duration of the festival.

Within a city, the bench is a recurring component of our urban furniture yet its design is often subject to so many limitations to do with size, durability, vandalism etc. The Bench Years project aims to free designers of such limitations, instead giving them a particular material to focus on. The resulting family of benches explore the versatility of the materials and challenge our assumptions of the humble bench.

The ten designers and material sponsors featured are:

Alexander Taylor, working with Caparo (Stainless Steel)
Martino Gamper, The American Hardwood Export Council (thermally modified American red oak, soft maple, ash, yellow birch and tulipwood)
Luca Nichetto, Nardo Vetro (glass)
Edward Barber & Jay Osgerby, Torart (marble)
Konstantin Grcic, Bisazza (Glass mosaic)
Fernando Brizio, Amorim (cork)
Felix de Pass, Established & Sons (steel)
Jasper Morrison, Lowinfo (concrete)
AL_A, Ceramica Cumella (ceramic)
Sam Hecht & Kim Colin, Industrial Facility,
DuPont™ Corian® (Corian®)

Established & Sons CEO Maurizio Mussati comments, 'The Bench Years project is a one-of-a-kind opportunity and we are excited to celebrate the 10th year of the Festival through this collaboration with The London Design Festival. Established & Sons is known for being at the forefront of exploring new ideas, so it was only natural for us to be part of one of the most prestigious events of LDF'.

Location:

The John Madejski Garden, V&A,
Cromwell Road, SW7 7RL

Opening times:

Friday 14th – Sunday 23rd September
10.00 – 17.45 daily

Press Preview:

Friday 14th September 09.30 – 11.30
Strictly by invitation only

Established & Sons Studio Showroom

As is tradition, Established & Sons will open the doors of their London HQ with an installation of their collections, including new works launched during the Salone Internazionale del Mobile in Milan this year. Pieces on display will include the new additions to Estd by Established & Sons range and new 2012 products including 'Floating Table' by Ingo Maurer, 'Hood' lamp by Nendo, 'WrongWoods' pieces by Sebastian Wrong and Richard Woods as well as a selection of furniture, lighting and accessories from the existing collection. Established & Sons will also be showcasing the new, impressive 6 metre Surface Table by Terence Woodgate and John Barnard; a super slim composite table which utilises state of the art autosport material.

Location:

Established & Sons, 5–7 Wenlock Road,
London N1 7SL

Opening times:

Monday 17th – Tuesday 18th September 10.00 – 18.00
Wednesday 19th – Thursday 20th September 09.30 – 16.30
Friday 21st – Sunday 23rd September 09.30 – 17.30

Phone:

*44(0)20 7608 0990

Mint : A Spatial Surprise

Lina Kanafani's well known interior design store Mint in the Brompton Design District will be showing key pieces from Established & Sons' 2012 collection for the duration of the London Design Festival. Kanafani has hand selected a number of products to be included in a display that involves some of the most prestigious names in contemporary design. Established & Sons pieces include Luca Nichetto's recently launched 'Golconda' lamp, 'Patchwork' by Arik Levy and 'Folio' by Ronan and Erwan Bouroullec amongst others.

Location:

2 North Terrace, Alexander Square, London, SW3 2BA

Opening times:

Sunday 16th September 11.00 – 17.00
Monday 17th – Saturday 22nd September 10.30 – 19.00
Thursday 20th 10.30 – 19.30
Sunday 23rd 11.00 – 17.00

About Established & Sons

Established & Sons is a uniquely positioned British design company with international visibility and a focus on producing and representing all that is innovative in contemporary design. Since its inception in 2005, Established & Sons has become internationally respected for groundbreaking projects with leading designers, architects, artists and artisan studios, and for introducing up-and-coming creative talent from around the world. Established & Sons employs skilled craftsmen and uses high quality manufacturing techniques in the realization of its designs, delivering original collections that are both significant and pioneering.

For more information, interview opportunities and high-resolution images please contact:

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BENCH YEARS

Victoria & Albert Museum 14th – 23rd September 2012

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Felix de Pass, Established & Sons (steel)
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Tube

Alexander Taylor



Material: Tubular Stainless Steel

Dimensions (mm): L3000 x D444 x H412

Designer: Alexander Taylor (British)

Date: 2012

Sponsor: Caparo, UK

‘Tube’ bench references felled logs in woodland; either positioned intentionally or otherwise being used as a place to sit and rest. Bench Years has provided British designer Alex Taylor the opportunity to collaborate with expert steel engineer Caparo. A simple, mirror-polishing technique has been applied which celebrates the material in its natural state whilst making its surface reflective and therefore interactive with its environment.

Alexander Taylor

Alexander Taylor is one of the UK's leading young designers and was launched onto an international platform in 2004 with the award-winning Antlers coat hook designed for London manufacturer, Thorsten Van Elten. He studied Furniture and Product Design at Nottingham Trent University then started his career working with Procter: Rihl before establishing his own design studio in 2002. Taylor continues to earn the praise of the design industry and in 2006 his Fold light was acquired for the permanent collections by the Museum of Modern Art in New York and the Art Institute of Chicago. Alexander is currently a creative consultant for Adidas, working directly with performance design.

Caparo

Caparo is a diversified global association of businesses. With interests predominantly in the design, manufacture and marketing of value added steel and high end engineering products, Caparo delivers solutions that range from precision steel strip and specialist insulation products, through to high performance aviation assemblies, anti-vibration mounts for defense applications, carbon fibre automotive components and materials testing services.

Bench of Plates

AL_A



Material: Ceramic
Dimensions (mm): L1200 x D800 x H750 Each
Designer: AL_A (British)
Date: 2012
Sponsor: Ceramica Cumella, Spain

International design and architecture studio **AL_A** have worked in partnership with Ceramica Cumella to produce this piece, which is inspired by the V&A's extensive ceramic collections. Ceramic is a material embodying thousands of years of human endeavour. Raw and of the earth, the first material to be machined and tamed by man is still in everyday use. Tough but ultimately vulnerable, its antiquity belies its enduring and timeless modernity.

Bench of Plates showcases glazes, the spectrum of colours playfully referencing the domestic crockery that has served dinner tables for millennia. The individually hand-made components can be read as plates, tiles or shingles; a poetic repurposing of the material's traditional uses. Repetition of a single motif creates visual complexity but also a modular system interlocking in both plan and section with each plate providing support for its immediate neighbours. It is adaptable, changing shape with each new installation to respond to its context, environment, users and function.

AL_A have gone beyond a single piece of design — **Bench of Plates** is as much a research project, adding to **AL_A**'s understanding and appreciation of ceramics and their potential for their design for the V&A's new courtyard.

AL_A

AL_A is the international design and architecture studio of Stirling Prize-winning architect Amanda Leveté, a former partner of Future Systems, and directors Ho-Yin Ng, Maximiliano Arrocet, Bruce Davison and Alice Dietsch. Since their foundation in 2009, **AL_A** has made its mark with work of originality and integrity, where concepts push ideas, aesthetics and technologies to their limits.

AL_A's portfolio includes a number of highly anticipated international commissions, including a new gallery, courtyard and entrance for the Victoria and Albert Museum in London, a large media campus development, a cultural centre in Lisbon commissioned by EDP, a 1.5 million square foot luxury shopping mall and 6-star hotel in Bangkok, and a project for the Naples Subway in collaboration with Anish Kapoor.

Ceramica Cumella

Ceramica Cumella was founded in 1880 in Granollers, Barcelona. Originally devoted to the manufacturing of traditional ceramics and pottery for daily use, today it has become the central core of an intense public and professional activity

Western Façade

Edward Barber and Jay Osgerby



Material: Carrara marble

Dimensions (mm): L1600 x D350 x H415

Designer: Edward Barber and Jay Osgerby (British)

Date: 2012

Sponsor: Torart, Italy

Western Facade by Edward Barber and Jay Osgerby in collaboration with Torart is a simple marble monolith featuring a pattern of apertures. The title references the shrapnel damaged Aston Webb façade on the Exhibition Road elevation of the V&A caused by bombs dropped during the 1940 blitz. Holes run vertically and horizontally through the bench appearing randomised though they never intersect, they allow light to pass through the material giving a translucency to the otherwise solid mass.

Edward Barber and Jay Osgerby

Internationally acclaimed designers Edward Barber and Jay Osgerby founded their London-based studio in 1996 after graduating with Master's degrees in Architecture from The Royal College of Art in London. Their diverse portfolio encompasses furniture, lighting and product design as well as architectural-scale projects, with collections for Cappellini, Vitra, Venini, Swarovski, Flos and Established & Sons, as well as edition furniture and one-off works for both private and public commissions.

Barber and Osgerby each hold a Royal Designer for Industry distinction and were together awarded the prestigious Jerwood Applied Arts Prize in 2004. The pair have lectured internationally and their work is held in permanent collections around the world including the V&A Museum, London; the Metropolitan Museum of Art, New York; the Design Museum, London; and the Art Institute of Chicago. They also work with the critically acclaimed Haunch of Venison gallery in London.

A monograph 'The Design Work of Edward Barber & Jay Osgerby' was published by Rizzoli in April 2011, shortly after the pair were appointed by The London Organising Committee of the Olympic and Paralympic Games (LOCOG) to design the London 2012 Olympic Torch. The Torch was named the Design Museum's 2012 Design of the Year.

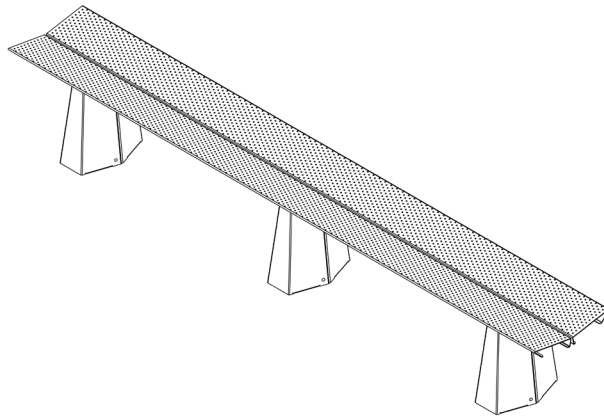
Alongside their eponymous studio, in 2001 Barber and Osgerby founded Universal Design Studio, now recognised as one of the world's most innovative creative design consultancies working in architecture, interiors and exhibition design. In 2010, the pair followed this with the launch of MAP, a strategy-based industrial design consultancy that works collaboratively with clients, providing research, intuition, design and manufacturing insight.

Torart

Torart is a contemporary art studio based in Carrara, Italy that provides facilities for sculpture, design and architecture. A specialist in marble work, the company merges traditional handcrafted carving techniques with the most advanced technology, from 3D laser scanning to computer assisted carving. Under the guidance of founder and artistic director Filippo Tincolini the company has earned the trust of some of the most important designers, artists and international companies worldwide.

A-Bench Metal

Felix de Pass



Material: Sheet metal (steel)

Dimensions (mm): L2972 x D425 x H455

Designer: Felix de Pass (British)

Date: 2012

Sponsor: Established & Sons, UK

A-Bench Metal is an evolution of the original A-Bench designed for Established & Sons by Felix de Pass in 2011. The strength and form of the bench comes from folding sheet metal, one of the simplest manufacturing processes and one that requires no bespoke tooling. Its punched top allows water to drain and heat to disperse. The angled seat creates comfort along the entire length of the bench, while its symmetry enables it to be approached and used from any direction.

Felix de Pass

Felix de Pass is a British designer and graduate of the Royal College of Art. Based in London his studio designs and develops products, furniture and lighting. De Pass is a visiting lecturer at Kingston University. Established & Sons is a uniquely positioned British design company focused on producing and representing all that is innovative in contemporary design. As with the execution of their own collections, Bench Years has provided the opportunity to connect the designer with skilled craftsmen for the production of A-Bench.

Established & Sons

Established & Sons is a uniquely positioned British design company focused on producing and representing all that is innovative in contemporary design. Since its inception in 2005, Established & Sons has become internationally respected, not only for working with some of the world's leading designers, architects, artists and artisan studios, but also through introducing up-and-coming creative talent. Established & Sons employ skilled craftsmen and use high quality manufacturing techniques in the production of their designs, producing original collections that are both significant and pioneering, illustrating the very best design on an international platform.

Pé de Porco (pig foot)

Fernando Brizio



Material: Cork

Dimensions (mm): L2400 x D450 x H450

Designer: Fernando Brizio

Date: 2012

Sponsor: Amorim, Portugal

Portuguese designer Fernando Brizio has collaborated with Amorim to present Pé de Porco, translated as 'Pig Foot'. Pé de Porco is a homage to the cork oak that it is made from; the forests where these trees grow are renowned for the black pigs that live there and eat their acorns. Pé de Porco was conceived in this territory, where landscape and material culture are deeply marked by the economic activities carried out around cork harvesting.

Fernando Brizio

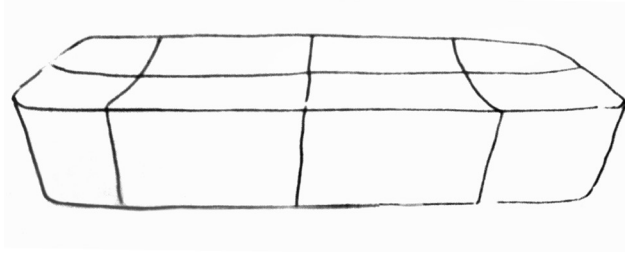
This project is a collaboration between the London Design Festival and the Lisbon Biennale experimentaldesign. Fernando Brizio is a Portuguese designer, based in Lisbon. Since 1999 he has been developing several product design projects as well as design and exhibition works for many highly acclaimed organisations worldwide. He is professor and Head of design at esAD.cr (Caldas da Rainha, School of Art and Design), was a visiting professor at ECAL (Lausanne) and has been a lecturer at numerous conferences as well as member of juries in Portugal and abroad. His work has been exhibited and published internationally.

Amorim

Dating back to 1870, the Amorim Group is today one of the largest, most entrepreneurial and dynamic multinationals of Portuguese origin. As the world's leading cork producer, the Group has also invested across a number of different sectors including real estate, tourism, financial and development sectors. Amorim has made a crucial contribution to the preservation of this landscape and material heritage, promoting economic and social sustainability in areas threatened by desertification.

Hitch

Jasper Morrison



Material: Concrete

Dimensions (mm): L1800 x D360 x H420

Designer: Jasper Morrison

Date: 2012

Sponsor: Lowinfo, UK

The scooped top surface of this bench is inviting and seems to suit the form well, but what if it rains? The grooves which cut across the surface allow water to drain away whilst maintaining the shape and emphasising the 'scoop' as they turn up at the edges. Its lightly mysterious character is intended to suggest something left behind from long ago.

Jasper Morrison

Jasper Morrison was born in London in 1959, and graduated in Design at Kingston Polytechnic Design School, London (1979-82 BA (Des.)) and The Royal College of Art for Postgraduate studies (1982-85 MA (Des.) RCA). In 1984 he studied at Berlins HdK before setting up an Office for Design in London in 1986.

Today Jasper Morrison Ltd. consists of three design offices, a main office in London and two branch offices: one in Paris (opened 2002) and one in Tokyo (opened 2007). Services offered by Jasper Morrison Ltd. are wide ranging, from furniture to tableware and kitchen products and lighting, electronics and appliance design, designs for public space and more recently watches, clocks & shoes. In 2005, founding of Super Normal with Naoto Fukasawa. In June 2006, first Super Normal exhibition in Tokyo. In 2009 opening of the Jasper Morrison Limited Shop in London and in 2011 the launch of a webshop www.jaspermorrison.com/shop/

Lowinfo

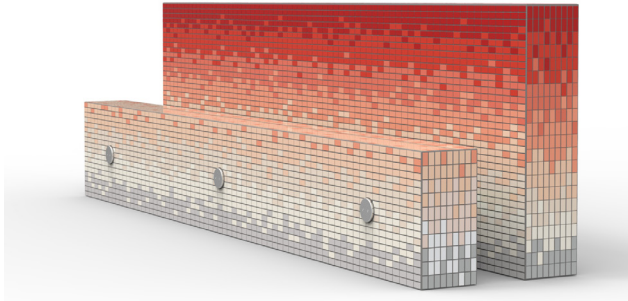
Lowinfo are leaders in the design industry, specialising in the manufacture and design of contemporary concrete products. Recognising the extensive scope of concrete as a material, Lowinfo take full advantage of their knowledge and manufacturing techniques to express prominent forms and textures through an array of interior and exterior products.

With its rudimentary feel, concrete adds structure and purity to any environment and through it's tactile surface qualities and idiosyncrasies, has become a popular design feature.

Lowinfo understand the exclusive versatility that concrete offers and are able to manipulate the material to suit a diverse range of styles and fashions. From sleek corporate reception areas and offices to chunky and rustic home pieces, Lowinfo have designed and manufactured concrete products for a variety of projects.

All Lowinfo products and bespoke works are custom manufactured in their Nottinghamshire factory.

Pier Konstantin Grcic



Material: Glass mosaic

Dimensions (mm): L3000 x D600 x H900

Designer: Konstantin Grcic (German)

Date: 2012

Sponsor: Bisazza, Italy

This Project is a collaboration between German designer Konstantin Grcic and Bisazza, the Italian leading producer of glass mosaics. The form of the bench is intentionally simple so as to let the beauty of the mosaic showcase its maximum splendour. This is the designer's first time working in mosaic; by assembling small pieces of glass in different red, cream and grey tones, the final result is a delicate contrast between shades of colour. He was intrigued by the two sets of constraints presented; 'small, rectangle, flat and the wide colour range'.

Konstantin Grcic

Konstantin Grcic (1965) trained as a cabinetmaker at the John Makepeace School (Dorset, England) and studied Design at the Royal College of Art in London. Since setting up his own practice Konstantin Grcic Industrial Design (KGID) in Munich in 1991 he has developed furniture, products and lighting for some of the world's leading design companies. Amongst his renowned clients are Established & Sons, Authentics, BD Ediciones, ClassiCon, Flos, Flötotto, Magis, Maharam, Muji, Nespresso, Plank, Serafino Zani and Vitra. Many of his products have received international design awards such as the prestigious Compasso d'Oro for his Mayday lamp (Flos) in 2001 and the Myto chair (Plank) in 2011. Designs by Konstantin Grcic form part of the permanent collections of the most important design museums (a.o. MoMA-New York, Centre Georges Pompidou-Paris). Most recently he has curated a number of significant design exhibitions such as "Design Real" for The Serpentine Gallery, London (2009), "Comfort" for the St.Etienne Design Biennale (2010) and "Black2" for the Istituto Svizzero, Rome (2010). Solo exhibitions of his work have been shown at Boijmans van Beuningen Museum (Rotterdam, 2006), Haus der Kunst (Munich, 2006) and The Art Institute of Chicago (2009). The Royal Society for the Arts appointed Konstantin Grcic "Royal Designer for Industry" in 2009, in 2010 he was fellow at Villa Massimo in Rome. Design Miami/ awarded him "Designer of the Year" for 2010. A comprehensive monograph of his work was published by Phaidon Press, London.

Bisazza

Bisazza is one of the top luxury brands in the design sector and the industry's leading producer of glass mosaic for interior and exterior decoration. Established in 1956 in Alte Vicenza, Northern Italy, the company has become a trailblazer, marked by a dynamic entrepreneurial spirit, a mastery of modern technologies with an ability to read and anticipate the needs of the global market.

During the past few years the company's strategy has focused on strengthening the brand, producing the highest quality product and widening the distribution network through 10 flagship stores in Antwerp, Barcelona, Berlin, Chicago, London, Los Angeles, Miami, Milan, New York and Paris and 5000 local retailers all around the world.

Since 2005 the Bisazza has been part of Altagamma, an association supporting the best Italian luxury brands.

In 2006, Bisazza launched Home, the first collection of furniture and home accessories combining mosaic and other luxury materials.

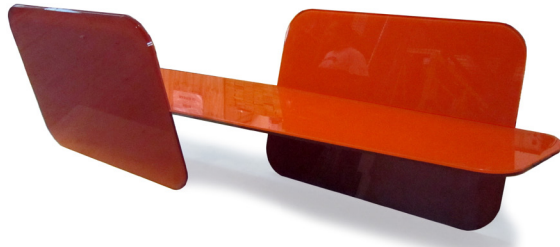
Over the years, Bisazza has worked with leading figures in architecture, design, art and fashion, notably Tord Boontje, Aldo Cibic, Sandro Chia, Carlo Dal Bianco, Romeo Gigli, Michael Graves, Jaime Hayon, Alessandro Mendini, Paola Navone, Nendo, Fabio Novembre, Fabrizio Plessi, Andrée Putman, Ettore Sottsass, Studio Job, Patricia Urquiola, Edward Van Vliet and Marcel Wanders.

In 2011, Bisazza Bagno, a new division within the company, was created. Dedicated to the production and distribution of bathroom collections. Bisazza Bagno is a natural extension of the Bisazza brand and was created to complete the product offer to private clients as well as the hotel industry and top end contract sector.

In early June 2012, the Fondazione Bisazza, a new cultural space dedicated to contemporary design and architecture, was inaugurated. In addition to works and installations created by internationally celebrated designers for Bisazza, the Fondazione halls will also host a series of temporary exhibitions from renowned institutions around the world.

Red Glass Bench

Luca Nichetto



Material: Glass

Dimensions (mm): L2840 x D850 x H750

Designer: Luca Nichetto (Italian)

Date: 2012

Sponsor: Nardo Vetro, Italy

Red Glass Bench is intended to establish a connection between the people using it, a sort of small urban living room where people are invited to sit opposite each other rather than alongside, as is traditional. Luca Nichetto has collaborated with expert Venetian glassmaker Nardo Vetro whose skill and experience allowed him to highlight the characteristics of blown glass and achieve a linear and harmonic form where the back and legs of the bench are comprised in a single element. The stratification of the glass here is not only decorative but also structural; its function is to provide stability and incorporate the colour.

'I was born in Murano, a town that is known worldwide for its glass production, and I started to work as a designer right in the furnaces where the glass is created and shaped. I chose glass to show that, thanks to technology, it can go beyond decor and become a structural material. As a matter of fact, apart from the furnaces in Murano, the whole Venetian hinterland is specialised in manufacturing glass and, over time, I came into contact with a company in particular, with which I have been collaborating for more than ten years now. Giorgio Nardo, the owner of this company, has been very enthusiastic about the project since the very beginning and his know-how and experience have allowed me to achieve the desired result.'
Luca Nichetto

Luca Nichetto

Luca Nichetto was born in 1976 in Venice, where he studied at the Art Institute. Afterwards he attended the University Institute of Architecture of Venice (IUAV), where he earned a degree in Industrial Design. He began his professional career in 1999 by designing his first projects in Murano glass for Salviati. That same year he began his collaboration with Foscari, for whom he not only designed products but also worked as a consultant on new materials research and product development (2001–2003). In 2006 he launched his own design firm, Nichetto&Partners, which specializes in industrial design and offers its services as a design consultancy. In 2011 he also opened another professional office in Stockholm, Sweden. Over the course of his career, Nichetto has been awarded a number of international prizes, including the Gran Design Award (2008), the Chicago Athenaeum Museum of Architecture's Good Design Award (2008), the IF Product Design Award (2008) and the Elle Decoration International Design Awards' (EDIDA) Designer of the Year award in the Young Designer Talent category (2009). Apart from participating in various design exhibitions in Europe, the U.S and Japan, Nichetto has also been the subject of important retrospective shows mounted in prominent European cities, including Venice, London, Paris and Stockholm, and he has served as art director for a number of international design events. In addition, he has been invited to sit on prestigious juries for a variety of design competitions held both in Italy and abroad.

Today, Nichetto collaborates with a wide variety of Italian and international companies, including Bosa, Casamania, Ceramiche Refin, David Design, Emmegi, Established & Sons, Fornasari, Foscari, Fratelli Guzzini, Gallery Pascale, Gallotti & Radice, Globo, Italesse, King's, Kristalia, Mabeo, Moroso, Offecct, Ogeborg, Salviati, Skitsch, Skultuna, Tacchini and Venini.

Nardo Vetro

Nardo Vetro has worked in glass continuously for fifty years, today it has a production company capable of designing and implementing solutions for the use of glass in construction, interiors, interior architecture and industry.

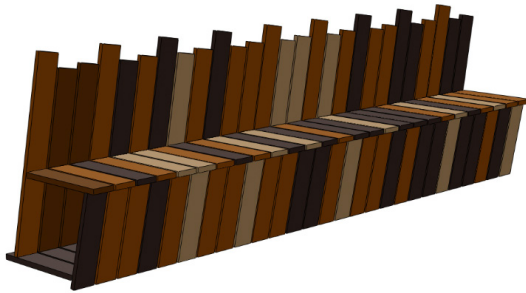
Nardo Vetro owns and operates several high automation technologies to transform glass, making it suitable to withstand large temperature variations, as in the case of refrigerators or in contact with glass worktops. The possibilities of combining these two technologies supported by a highly specialised workforce are practically endless.

Nardo Vetro is a veritable laboratory for innovative solutions where every day the technicians operate a continuous effort to move forward the boundaries of use of materials.

Water jet cutting, tempering, flat cornering, grinding, engraving, enameling, chamfering and drilling of various kinds, and then gluing, laminating technology, etching on glass blasted satin with colored hot ceramic coating process, screen printing, sandblasting and polishing, drilling and with automatic filleting, solutions are managed directly by Nardo Vetro to produce high quality finished parts.

Infinity Bench

Martino Gamper



Material: Thermally modified American red oak, soft maple, ash, yellow birch and tulipwood

Dimensions (mm): L6000 x D650 x H1200

Designer: Martino Gamper (nationality Italian, based in the UK)

Date: 2012

Sponsor: The American Hardwood Export Council (AHEC)
CAMBIA thermally modified lumber donated by Northland Forest Products

Thanks to Morgan Timber

Infinity Bench is inspired by the Italian concept of *autoprogettazione* (translated as self-made). Brought to life by Italian designer Enzo Mari, it aims to produce superior quality, functional furniture with materials in one's own house. Designer Martino Gamper's interest in this concept led him to create the Infinity Bench, which celebrates colour, texture and shape through the use of different hardwood species. With the support of the American Hardwood Export Council, Gamper has designed a highly functional outdoor bench, featuring a sophisticated patchwork pattern.

The red oak, soft maple, ash, yellow birch and tulipwood that make up Infinity Bench have been thermally modified. The thermal modification process uses a high temperature in a controlled environment permanently altering wood's chemical and physical properties. This limits the ability of wood to absorb moisture, so products are more dimensionally stable and less prone to cup, warp and twist with changes in humidity. The thermal modification process also removes the nutrients in wood that would otherwise provide a food source for insects and wood-destroying fungi. This increase in dimensional stability and decay resistance significantly extends the service life and reduces maintenance needs. The design of the bench is intentionally simple to allow the natural textures, patterns and finishes of the wood to showcase their natural beauty.

'I used the *autoprogettazione* concept as a starting point for my design and to keep the planks as simple as possible. In doing so, I wanted to highlight the liveliness and irregularity of using different types of wood,' says Gamper.

Martino Gamper

After an apprenticeship in cabinet making, Martino Gamper studied sculpture and product design at the Fine Arts Academy in Vienna. After a few months Gamper soon transferred to product design under the leadership of architect and designer Matheo Thun. In 1994 before his degree was complete he was employed by Thun's studio in Milan where he went on to design products and furniture. By 1997 Gamper moved to London to study at the Royal College of Art and has made the UK his home. The exhibition 100 Chairs in 100 Days in 2007, saw Gamper make 100 chairs in as many days allowing his deep rooted curiosity, knowledge and respect of design history to emanate through his designs. He has recently been commissioned to design street furniture for the Park-to-Park connection from Victoria Park to the Olympic park, London in collaboration with LTGDC. In 2011 he won the Moroso Award for Contemporary Art and the Wallpaper Award for Best Use of Colour.

The American Hardwood Export Council (AHEC)

The American Hardwood Export Council (AHEC) runs a worldwide campaign to promote the use of American hardwoods. AHEC's affiliation with projects such as Martino Gamper's Infinity Bench help to demonstrate the performance potential, versatility and aesthetic appeal of U.S. hardwood species, providing valuable inspiration, knowledge and confidence to designers, architects and engineers globally.

AHEC European Director David Venables says, "This project embraces the use of newer technologies of hardwood durability enhancement. There's a developing market for thermally modified hardwoods in the UK, led by the growth in demand in Europe and it's great to be able to showcase their potential at the London Design Festival this year. By processing wood produced from America's well-managed hardwood forests, thermally modified hardwood provides a quality, environmentally friendly and sustainable alternative to imported tropical hardwood species."

Life Cycle Impact Assessment

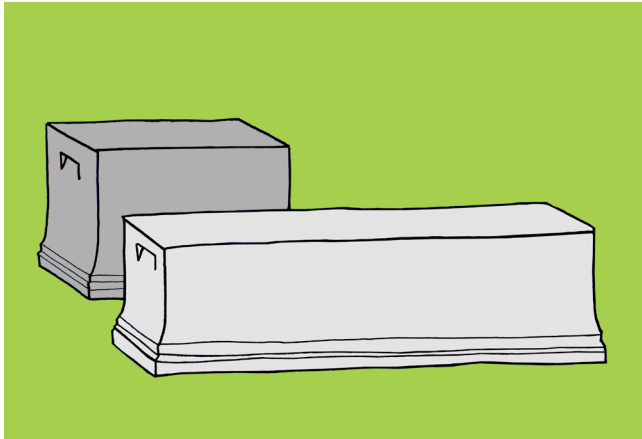
AHEC has recently announced the publication of the ISO-conformant report on the Life Cycle Assessment (LCA) of rough-sawn kiln-dried hardwood lumber. The report, which has been prepared by sustainability experts PE International after an intensive process of data collection, analysis and review, is the first stage of AHEC's LCA project. The report covers the environmental life cycle of hardwood lumber from point of harvest in the U.S. through to delivery at the importers yard in major export markets. Using this data, and data collected during the manufacturing process, including time spent on each machine and quantities of material used, Gamper's Infinity Bench will be environmentally profiled using an 'i-report' system developed for AHEC by PE International. In producing detailed Life Cycle "cradle-to-grave" impact assessments, designers can develop genuine understanding of the real and very direct environmental impact of their decisions when using U.S. hardwoods.

Thanks to AHEC Member, Northland Forest Products for donating CAMBIA thermally modified lumber and Morgan Timber UK for contribution and logistics.

Infinity Bench was manufactured by Adam Kershaw in Laddingford, Kent. : www.adamkershaw.com

Plinth

Sam Hecht & Kim Colin/Industrial Facility



Material: Corian®

Dimensions (mm):

Bench one: 4080 x 630 x H550

Bench two: 1984 x 635 x H800

Designer: Sam Hecht & Kim Colin/Industrial Facility (British)

Date: 2012

Sponsor: Corian®, UK

Plinths I and II are made from Corian®, a 'performance' material usually associated with countertops due to its durability, non-porosity and seamlessness. Industrial Facility has used the V&A museum courtyard as the design context for the bench, rather than shaping Corian® merely to make a piece for visual interest. The two Plinths share the same design, but of different heights and lengths; when placed together they create an opportunity for people to complete the sculpture. The Plinths demonstrate the latest Corian® colours. Industrial Facility has treated this material as an exaggerated representation of the solidity and hardness present in the plinths commonly found inside the V&A itself.

Industrial Facility

Industrial Facility was formed by Sam Hecht and Kim Colin in 2002 to explore the junction between industrial design and the world around us. The office considers and designs objects of varying purpose in relation to their spatial, cultural and performative landscapes for international companies operating in international markets. Based in London's Clerkenwell district, it has emerged as one of the most progressive and creative design offices working in industrial design. In 2012, the office was bestowed its fourth IF Hanover Gold Award – more than any other British design office. In 2011, the office won the Designs of the Year award for Furniture. Sam Hecht is a Royal Designer for Industry and has been nominated for the Prince Phillip Design Prize. Their work is included in the permanent collections of MoMA, New York, The Art Institute of Chicago, and the Victoria and Albert Museum amongst others.

DuPont™ Corian®

DuPont™ Corian® is a high-tech solid surface with a vast and inspiring range of applications. Elegant, versatile, durable and renewable, it was invented by original thinkers and designed for creative minds. Continually evolving and embodying new technologies Corian® also offers genuine longevity and confidence in performance. Available in over 70 colours, Corian® can be shaped into virtually any conceivable design and is joined seamlessly to create sleek, strong, hygienic and easy-care surfaces.