Welcome

CHEAD Research Alliance
Design Research Seminar
2nd February 2017
Norman Potter

What is a designer
: things, places, messages

8th biennial international Interieur Design award
20th Century collection V&A museum, London
Museum of Modern Art collection, Prague.
Flair at the fair

The best of British has made its mark at Milan’s Furniture Fair.

The Observer, “Sunday 21st September '86

Flair at the fair

The best of British has made its mark at Milan’s Furniture Fair.

Flux, and ‘stole the show’ at Milan ‘86.

Peter Christian and Paul Chamberlain are young British designers at their most enterprising. Half their exhibits are

This is deliberate, according to Peter Christian, as the Milan fair is a key event for designers the world over. The Young British Designers group, of which they are part, is known for its innovative and avant-garde approach to design. Their works at Milan ‘86 reflect this philosophy, with pieces that are both functional and aesthetically pleasing, pushing the boundaries of what is considered acceptable in the world of design. The response from the international buyers has been impressive, with orders being placed for their unique and creative furniture pieces.

Yet it is the collaboration and innovation that set them apart. Their work is a testament to the power of design and its ability to transcend cultural divides. The Milan fair, with its reputation for showcasing the best of the best, provides the perfect platform for these young designers to showcase their talents and make their mark on the international stage. With each piece they create, they aim to challenge conventional thinking and inspire others to see the world around them in a new light.
material technologies during the 1960s, Robin Day’s ubiquitous Polypropylene Stacking Chair for Hille (1962) demonstrated how an innovative manufacturer combined contemporary design with new technology (Garnier 1980).

American architect Charles Eames was a major influence on the work of many British designers including Fred Scott. Scott’s philosophy of restraint, informed by a careful study of ergonomics and a fluent knowledge of material and production technology, placed him at the centre of a new modernist movement. His Supporto Chair (1973) is widely acclaimed as a twentieth-century design classic.

Leading architects have helped to raise awareness of innovations related to contract furniture design; for example Norman Foster’s ‘Nova Conference Tables’ for Tecno (1986) and Francis Duffy’s expertise in office system design have informed many British manufacturers. However, the most important influence on the emergence of the British new wave is the interest and commitment of design entrepreneurs such as Zeev Aran, Terence Conran and Sheridan Coakley.

In the mid-1980s, London reclaimed its reputation as a leading centre for fashion and the word ‘designer’ came to mean something more than just stylish clothes.
American architect Charles Eames was a major influence on the work of many British designers including Fred Scott. Scott’s philosophy of restraint, informed by a careful study of ergonomics and a fluent knowledge of material and production technology, placed him at the centre of a new modernist movement. His 

**Supporto Chair** (1973) is widely acclaimed as a twentieth-century design classic.

Leading architects have helped to raise awareness of innovations related to contract furniture design; for example Norman Foster’s **Novo Conference Tables** for Tecno (1986) and Francis Duffy’s expertise in office system design have informed many British manufacturers. However, the most important influence on the emergence of the British new wave is the interest and commitment of design entrepreneurs such as Zees Aran, Terence Conran and Sheridan Croalley.

Material technologies during the 1960s, Robin Day’s ubiquitous **Polypropylene Stacking Chair** for Hille (1962) demonstrated how an innovative manufacturer combined contemporary **design** with new technology (Garner 1980).

Meanwhile, Ron Arad and colleagues at the **Architectural Association** (AA) rejected postmodern **design** as ephemeral (Sudjic 1989). Arad studied at the AA until 1979, in a time of experimentation and the pursuit of architectural ideas over technique. His **River Chair**, designed in 1981, utilizes car seats as ‘creative salvage’. After working for leading European furniture manufacturers in the 1980s and 1990s, Arad was appointed by the **Royal College of Art** (RCA) as Professor of Furniture **Design** in 1988.

Many British manufacturers failed to meet the aspirations of young designers, and a rift opened between what architects prescribed and what manufacturers were producing. Spurred on by what was happening in Italy, enterprising designers such as Rodney Kinsman of OMK (Dormer 1987) began to compete for the attention of influential architects during the 1980s by organizing **design** and production. At the forefront of this movement were Peter Chadwick and Paul Chamberlain of **Fitzroy**.

In the mid-1990s, London reclaimed its reputation as a leading centre for fashion and the arts. **Design** became a national pastime; as Indian and other ethnic influences gained a foothold in their every day life.
American architect Charles Eames was a major influence on the work of many British designers including Fred Scott. Scott’s philosophy of restraint, informed by a careful study of ergonomics and a fluent knowledge of material and production technology, placed him at the centre of a new modernist movement. His \textit{Springer Chair} (1979) is widely acclaimed as a twentieth-century design classic.

Leading architects have helped to raise awareness of innovations related to contract furniture design, for example Norman Foster’s \textit{Newton Conference Table} for \textit{Tecno} (1986) and Francis Duffy’s expertise in office system design have informed many British manufacturers. However, the most important influence on the emergence of the British new wave is the interest and commitment of design entrepreneurs such as Zeev Arad, Terence Conran and Sheridan Cookley.

In the mid 1980s, London reclaimed its reputation as a leading centre for fashion and the retailing of modern design.
tac-tile sounds system

Figure 1: Condition by Connector interaction effect

CONNECT

Estimated Marginal Means

CONDITIO

1

2

3

4
Cited by the Crafts Council UK in ‘Making Value’ in response to a speech by Vince Cable (2010) – Secretary of State for Business, Innovation and Skills - about the future funding of Science, Research and Innovation, as an exemplar of the value of craft 'making' and its impact on industry.
International design award

*ART ON CHAIRS*
‘imagining chairs’

this is a chair to sit on

the rest of your life

adjustable chair

stigmas
Infusion lamp
secure unit
Grande commode