

# Welcome

**CHEAD** Research Alliance

Design Research Seminar

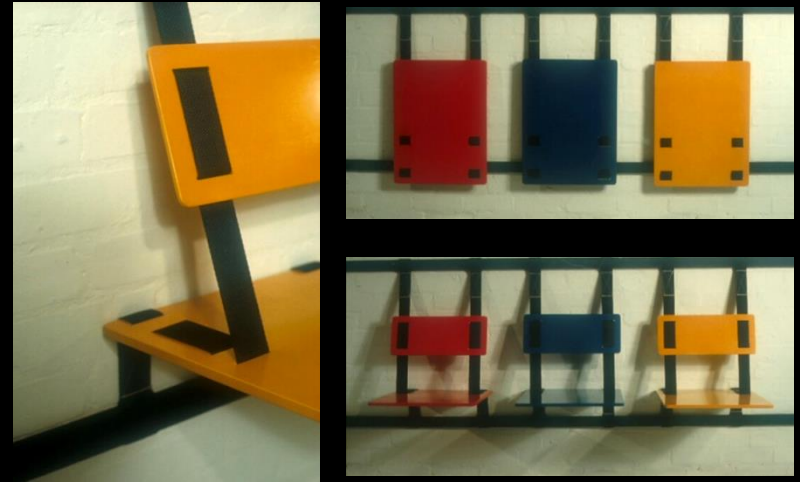
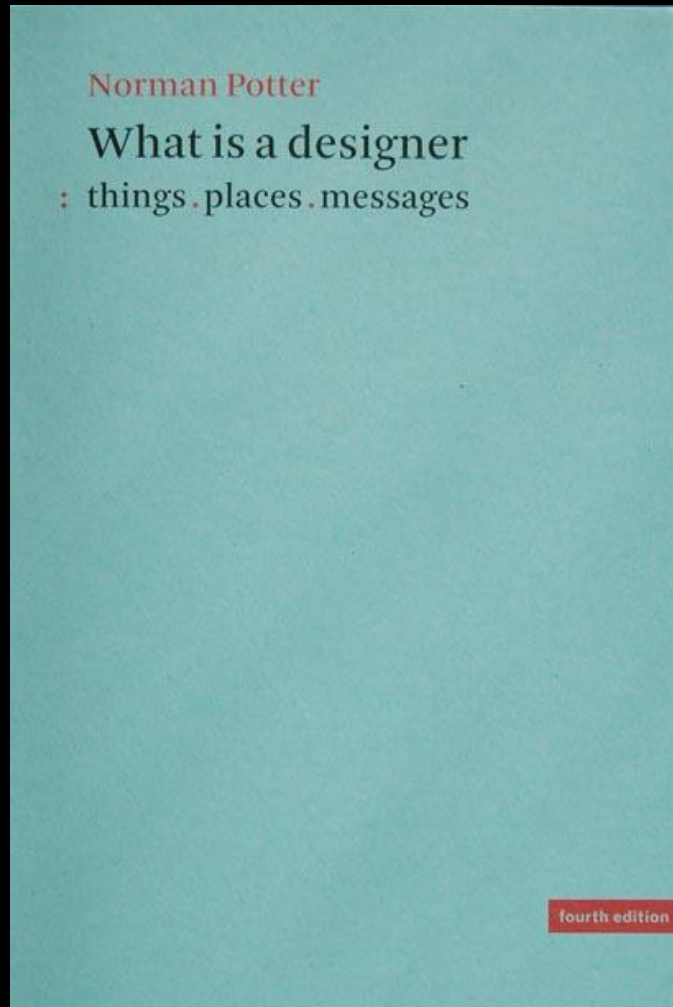
2nd February 2017



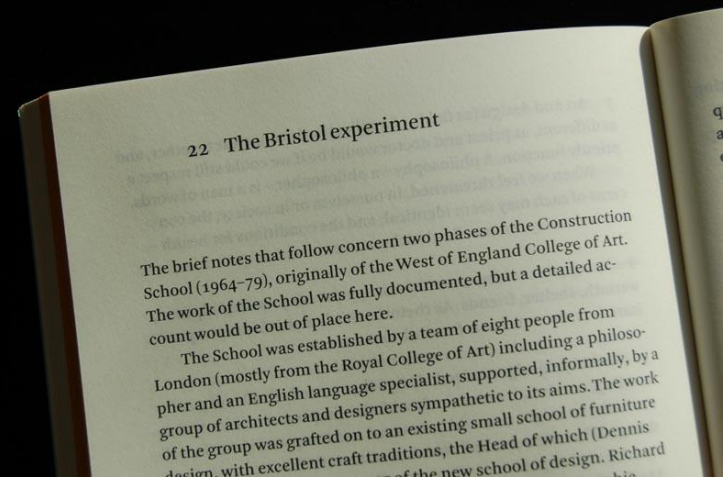
# ADRC

ART & DESIGN RESEARCH CENTRE

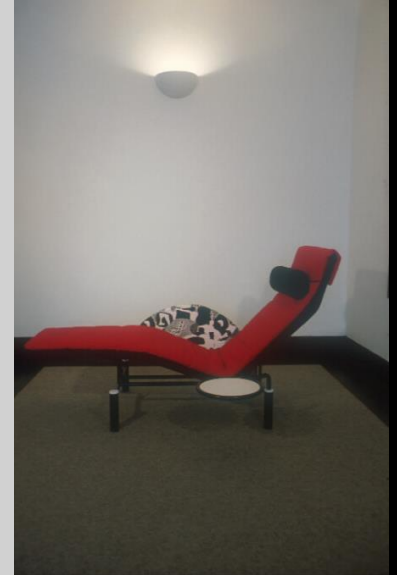




*8th biennial international Interieur Design award*

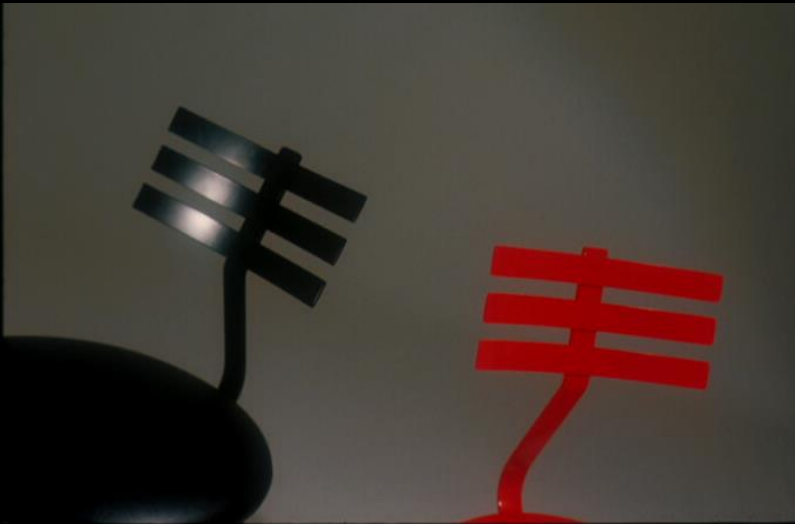


rca 84



*IDI Design Award*

# FLUX



*20<sup>th</sup> Century collection V&A museum., London  
Museum of Modern Art collection, Prague.*





## MILAN 1986

Flair  
at the  
fair

The best of British has  
made its mark at  
Milan's Furniture Fair,  
reports TIM OSTLER.

business. For example, Paul  
Chamberlain, who first ex-  
hibited at New Designers, now  
runs his own design company,  
Flux, and 'stole the show' at  
Milan '86.

design is  
Yet in  
this is  
horror of  
junk.  
Memphis  
with Italian  
reputations  
took the  
today the  
onal Hall  
ture Fair  
e most of  
ok passed  
to the fair  
image to  
on Via

Memphis

these days is our own One Off,  
who first exhibited at Milan in  
1984. This year they have  
followed Memphis's example and  
set up camp outside the fair,  
exhibiting their astonishing range  
of post-nuclear tables and chairs  
(designers: Ron Arad and Denny  
Lane) in a showroom in the city  
centre.

Amid a small British contingent  
at the fair, the stands of Miles/  
Carter, Sheridan Coakley, and  
Flux, a small outfit set up by ex-  
RCA students Peter Christian and  
Paul Chamberlain, stand out as  
among the most interesting in the  
show.

'Making without designing is a  
wastefulness', says Ron Carter, the

much to Eileen Gray, while the  
lightness of Morrison's even more  
austere concoctions possesses  
more than aesthetic advantages  
—Coakley exports them by air.  
Peter Christian and Paul  
Chamberlain are young British  
designers at their most enterpris-  
ing. Half their exhibits are  
produced by the firm of Hoskins;  
a traditional metal-basher from  
the Midlands. Faced with a  
stagnant market in their staple—  
hospital beds for the NHS—they  
had the idea of finding good  
designs by recent graduates which  
could use the same pipe-bending  
machinery.

This is deliberate, according to  
Carter: a chair for a reception

THE  
INTERNATIONAL  
DESIGN  
YEARBOOK  
1985/86 EDITED BY ROBERT  
CHAMBERLAIN  
A REVIEW OF ARCHITECTURE INTERIORS

APRIL 1983

Designers need business  
sense to succeed today

Those British designers  
for having good ideas  
and then losing them to  
others more capable of  
exploiting their potential.  
Design is a typical example.  
In an attempt to prevent the  
year's crop of newly qualified  
design graduates slipping the  
country to more aggressive  
chairs, Italy, even Japan have  
selected young British de-  
signers at the fair, the Design  
Council together with House &  
Garden magazine and the  
sponsorship of Gordon  
Russell, is organising the New  
Designers.

Colleagues have been asked to  
select their best students in eight  
categories—furniture, lighting,  
fabrics, lighting, wall coverings,  
floor coverings, domestic prod-  
ucts, tableware and interior  
design—with the aim of  
"assembling in one place the  
best of young design talent  
relative to serious design and  
related industries".  
The exhibition is intended to  
give manufacturers, retailers and  
design consultants the oppor-  
tunity of seeing the best of new  
talent in one place, while for the  
students, it is a chance to



Paul Chamberlain (left) and Peter Christian (right) at the fair.

runs his own design company,  
Flux, and 'stole the show' at  
Milan '86.  
The award also has a  
fund-employment, and

which, incidentally,  
many of the  
speakers create

Peter Christian and Paul  
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ing. Half their exhibits are

DESIGN WEEK

100th ISSUE  
GRAND PRIZE QUIZ

BRITISH  
HEIRS TO  
MILAN'S  
THRONE



er velegnet til skriveplade  
eller til at bære telefonen.  
Modellen, Mezzo, kan sup-  
pleres med et spejl og der-  
med blive til et toiletbord.  
Formgivet af Peter Chris-  
tian og Paul Chamberlain,  
Flux Design Studio i London.



Festuge  
i Milano











# BRITISH DESIGN

1994年5月14日(土) — 6月22日(水)

神戸阪急ミュージアム 企画・監修

主催 阪急百貨店 協賛 神戸市立博物館  
協力 神戸市立博物館 神戸市立美術館 神戸市立文学館  
神戸市立歴史博物館 神戸市立自然史博物館 神戸市立科学館  
神戸市立図書館 神戸市立市民会館 神戸市立体育館  
神戸市立市民ホール 神戸市立市民会館 神戸市立体育館  
神戸市立市民ホール 神戸市立市民会館 神戸市立体育館  
神戸市立市民ホール 神戸市立市民会館 神戸市立体育館



# ENCYCLOPEDIA OF CONTEMPORARY BRITISH CULTURE

Edited by Peter Childs and Mike Storry

R



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).

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* (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 *Nakas 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 Aram, Terence **Conran** and Sheridan Coakley.

Terence Conran changed the complexion of

in the early 1980s (Sparke 1987).

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 *Rover 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 **Christian** and Paul **Chamberlain** of **Flux**.

In the mid-1990s, London reclaimed its reputation as a leading centre for fashion and the arts, and a small number of furniture designers



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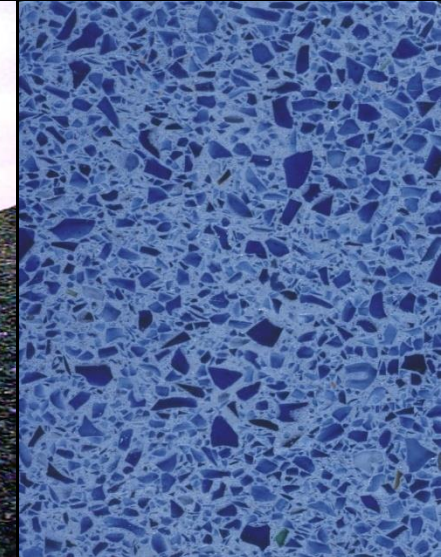
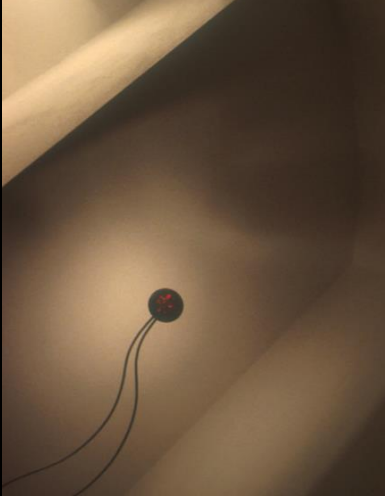
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Roddis, J., Chamberlain, P., (1999) Furniture, Design and the Environment Innovation and Legislation: A case study of a design-led research programme investigating the use of waste glass in open-loop situations

*International Design Resource Award*



## *tac-tile sounds system*



Chamberlain, P., Roddis, J. (2003) Making sense, The Design Journal, Volume 6, issue 1, Ashgate Publications Ltd. England. ISBN 0-7546-0910

MILLENNIUM PRODUCTS

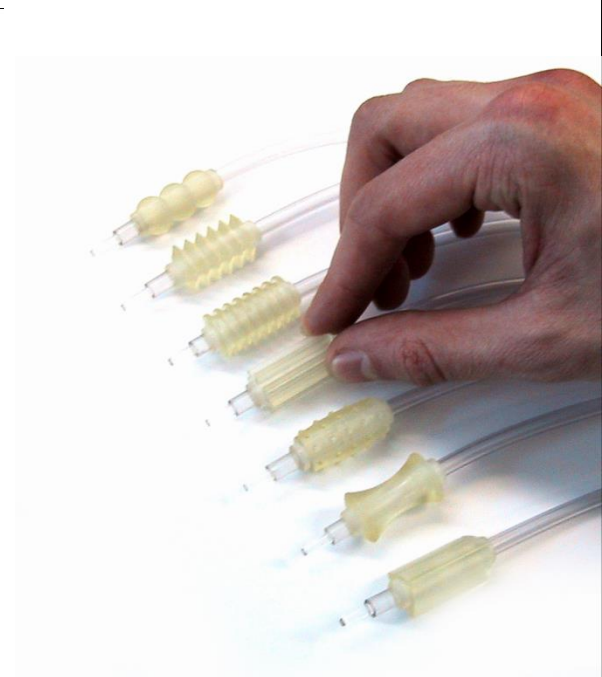
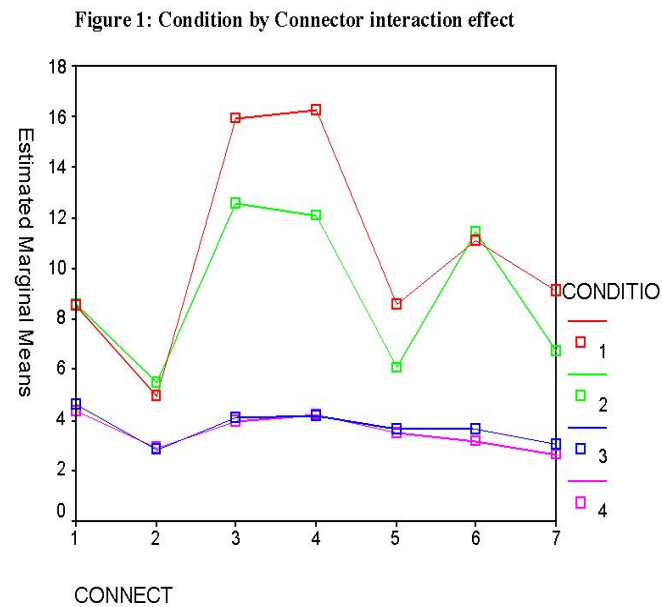
# re • connect



Chamberlain, P. (2007) Shape of things to come, 'Design Research Now', Essays & selected projects. p. 99-119. Board of International Research in Design. Ed. Ralf Michel. Birkhauser ISBN 978-3-7643-8471-5



# reconnect



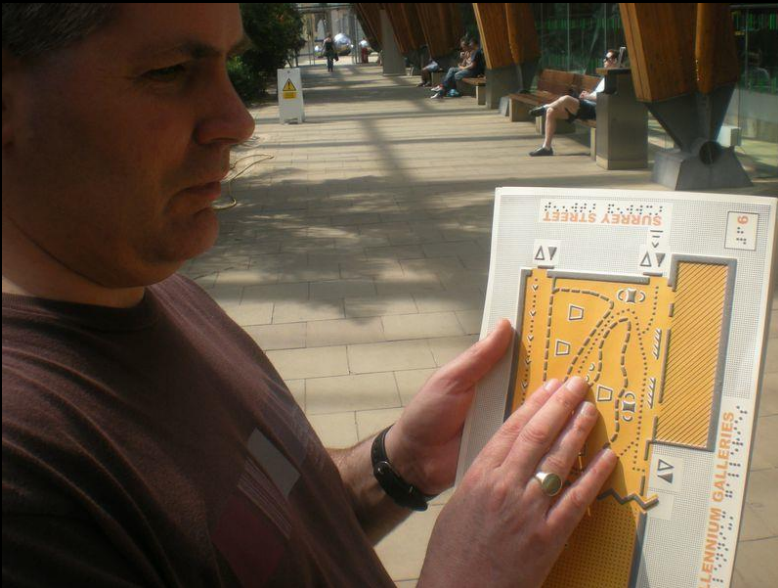
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Cited by the Crafts Council UK in 'Making Value' in response to a speech by Vince Cable (2010) – Secretary of State for Business, Innovation and Skills - about the future funding of Science, Research and Innovation, as an exemplar of the value of craft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

**B | BRAUN**  
SHARING EXPERTISE

**DH** Department  
of Health



Chamberlain, P., & Dieng, P. (2013). How does it feel? Tactile interpretations of visual symbols. In: NG, Annie W Y, (ed.) Signs and symbols for workplace and public use. USA, Nova Science Publishers. ISBN: 978-1-62618-471-8



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THE WORLD AT YOUR FINGER TIPS





Chamberlain, P. Craig, C. (2013) engagingdesign – Methods for Collective Creativity. Human-Computer Interaction. Human-Centred Design Approaches, Methods, Tools, and Environments. Lecture Notes in Computer Science Volume 8004, pp 22-31





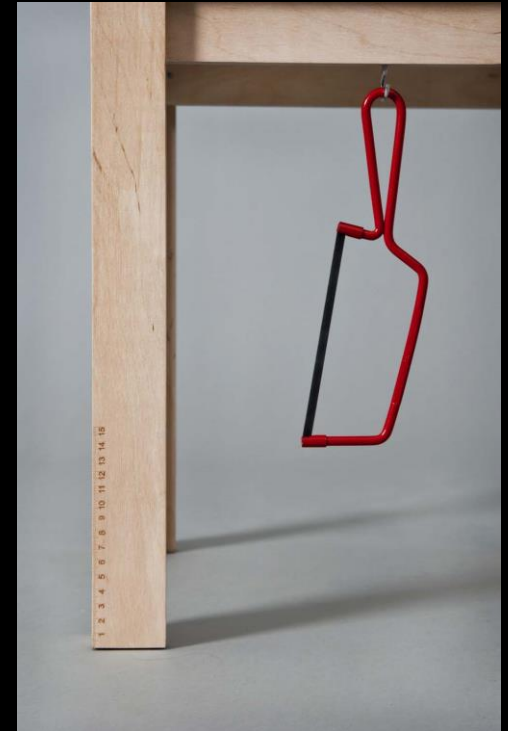
# stigmas



*this is a chair to sit on*



*the rest of your life*



*adjustable chair*



Chamberlain, P., Craig, C. (2016) A design primer for the domestication of health technology: in: P. Lloyd & E. Bohemia, eds., Proceedings of DRS2016: Design + Research + Society - Future-Focused Thinking, Volume 4, pp 1499-1514, DOI 10.21606/drs.2016. 431 ISSN 2398-3132





*Infusion lamp*



*secure unit*





*Grande commode*



*Dining chair*



*Coffin table*





# ADRC

ART & DESIGN RESEARCH CENTRE