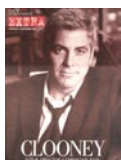


Memento mori: (clockwise from top left) a Cow Bench in Tokyo; Lohmann's porcelain mice: the Ruminant Bloom cow-stomach light; Lohmann sitting on Belinda STUDIO BEC



Lights made from sheeps' stomachs, cowhide benches 'named' after the cows that died to make them - furniture designer Julia Lohmann wants to bring us face to face with the origins of the animal products we use. By **Josh Sims**

A BEASTLY BUSINESS

Looking at a display of Julia Lohmann's dramatic lighting design, most people were taken aback by its beauty. The glow from the sparsely veined, almost papyrus-like balls was warm and diffuse. Many could imagine having one suspended over their stylish urban dinner-tables - until they read the accompanying caption. The name, Flock, was a clue; Lohmann's lighting was made from 50 preserved sheep stomachs.

Call it a new take on recycling, or, for some, just plain unpleasant, but since she graduated in 2004 from the Royal College of Art - where she studied product design and picked up a prestigious D&AD student award for product development, plus an IF award for ecology and product design - Lohmann's show-stopping creations have been gaining a reputation for challenging ideas about our relationship to animals and to the products they yield.

Her stance is neither utopian nor militant; she wears leather and eats meat. Lohmann's journey began with a spell working on a sheep farm in Iceland, where she experienced what she considered to be a more direct relationship between animal and supper, or animal and clothing. It got her thinking about, as she puts it, "wanting to use those animal materials that are now typically thrown away. The idea of recycling those animal parts that are normally discarded is very important to me - but to use them in a way that triggers perhaps conflicting emotions."

Back home in London, she learned how to use preserving solutions and, much to the local butcher's surprise, bought several weeks' worth of sheep stomachs. Colleagues at the RCA were equally surprised, soon insisting that she abandon the sculpture rooms because of the smell. Once preserved, and the whiff eliminated, adding a light source allowed the qualities of the stomachs to be illuminated from within.

"I wanted people to think of the object as beautiful first, and not experience any kind of repulsion until they'd discovered what it was made from," says Lohmann, 28. "Once tricked into that, I wanted them to think about why they now found it disgusting; to consider, if they wear an animal's skin or eat its muscles, how illogical that is."

Animals had featured in Lohmann's work before. For her final project at Surrey Institute, where she studied graphic design before moving on to the RCA, she used maggots squirming through non-toxic, eco-friendly ink to draw patterns on paper. In an unmonitored section of Tate Modern, passers-by were asked to select a maggot, put a question to it and see it "write" a reply.

"Initially people didn't want to get close to the table," Lohmann says. "By the time they left, even a maggot was an animal they could in some way relate to. Some even started naming them. The point was just to show that so much of our classification of animals depends on context: a rabbit is a family pet, vermin or a delicacy. Similarly, people think it's terrible if animals are used in art - by the likes of Damien Hirst, for example. But they accept it if animals are killed to produce consumer goods."

Lohmann also co-runs Studio Bec, a graphic design agency specialising in work for charities and sustainable businesses. She considers it her role to investigate the potential of all materials with a view to minimising waste and ensuring maximum longevity, and to use all materials responsibly. She considers it important that, in a society in which packaging and, with an Orwellian twist, even language is used to disguise the true origins of animal-based products, consumers also take some responsibility for their role in an animal's wellbeing and eventual death.

Are there dead animals in your home?

Do you think that because you don't wear leather and don't eat meat, you avoid animal products? Think again; animal by-products are everywhere. Here's a tiny sample.

Brushes Animal hair can be used in paint, bath and shaving brushes, and even in toothbrushes.

Cheese Many cheeses use rennet, an enzyme taken from the stomachs of slaughtered calves and used as a coagulation agent.

Confectionery The shiny glaze on many sweets and lollies is

achieved by using a glazing agent called shellac, obtained from the resin produced by the lac insect.

Cosmetics These contain many animal products. Crushed fish-scales, for example, can be used to create a shimmering effect.

Drugs Capsules used to dispense medicines are now often made of plastic, but some are still made of gelatin, an emulsifying agent made by boiling animal tissues.

Food colourings Cochineal is a common reddish colouring in food products ("colour 120" on the

label). It is made from the dried scales of female insects.

Explosives Fireworks often use glycerine, an oily liquid, in their production. It is often derived from animal fats.

Fragrances Real musk (as opposed to the synthesised variety) is extracted from the genitals of musk deer, musk rats, beavers and civet by what campaigners say is a cruel, painful process.

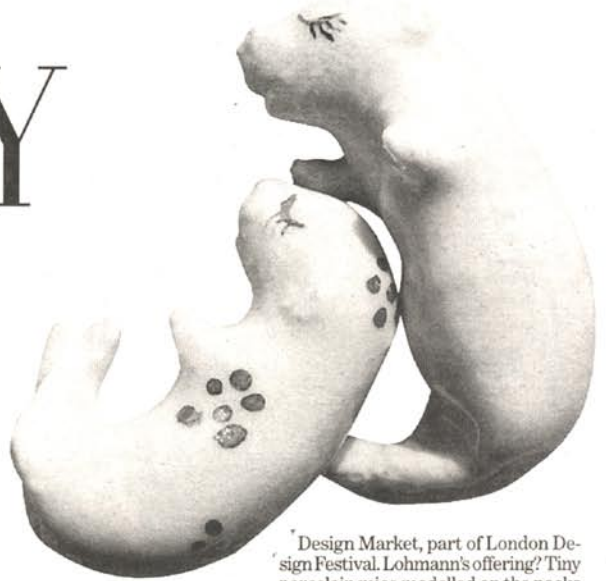
Wines and beers Most use isinglass, a fining agent derived from the swim bladders of some fish.

"For some, that would make it hard to wear the leather, or eat the meat. It's hard in a market designed to make us less and less aware of the connection; chicken doesn't look like chicken any more but comes in dinosaur-shaped lumps," Lohmann says. "Whether or not to go vegetarian is a personal choice - but it's a choice everyone should make actively. Our relationship with animals is not a simple yes or no debate. Acknowledging the origins of a product is a first step towards making more ethical choices about what we consume."

Her later work has aimed to re-establish this connection. Since designing such items, she says, she has become obsessive about knowing the origins of the meat she eats, for instance.

Ruminant Bloom is another light, this time made from the second of a cow's four stomachs, its natural honeycomb properties making for striking lace-like effects when lit from within ("cow's stomach is a fantastic, strong material," Lohmann says). These are made to order, though Lohmann is looking into commercial manufacture.

Next week, she will be one of 30 designers contributing pieces to the Super



Design Market, part of London Design Festival. Lohmann's offering? Tiny porcelain mice modelled on the packs of frozen mice bought as snake food. "They're a bridge between the Walt Disney-ish idea of mice and the idea of mice as vermin," says the designer.

Perhaps the most thought-provoking of Lohmann's pieces is her Cow Bench series, one of which will be on show at the festival's In Production exhibition. These are frames built from Recon, a reconstituted foam, to mimic the positioning of ribs and spine in the torso of a cow (they come with head and legs removed, because that is the first process cows undergo after slaughtering). These frames are then covered with the whole hide of a single cow, positioned spine by spine on the bench exactly as it was on the animal.

In contrast to luxury car manufacturers, who make a point of buying leather from herds that have been kept away from barbed wire fences and bad weather, each bench shows the marks and scars picked up by the living cow.

The benches are made in conjunction with Alma Leather, an interiors company. They cost about £9,000, and 15 have been sold so far. Each of them is given an individual name: Elsa, Carla, Rosel, Eileen...

"People find the benches very direct," Lohmann explains. "They have a more immediate reaction because each bench can easily be read as an animal. But at the same time it's also obviously very dead. It's not the kind of piece many people are going to buy, but I hope that when people see one and go home, they think anew about their leather sofa, or just about their shoes. Each bench is a kind of memento mori to the cow who died to make it. As with any of my products, I don't want to force home any message. The products stand alone. But I'm glad the message is there."

Julia Lohmann will be at the Super Design Market, Old Truman Brewery, 91 Brick Lane, London E1 on Saturday and Sunday; see www.londondesignfestival.com and www.julialohmann.co.uk for more information



2006
international
design
biennial

"cohabitations"

22 nov
3 dec

Saint-Étienne
France

Exhibition Eden ADN - Commissioner Anthony van den Bossche
Bench "Cow", Design : Julia Lohman - Germany - 2004

CITÉ DU DESIGN **Saint-Étienne** **Metropole** **Rhône-Alpes** **LOIRE**



Frame (UK) - December 2006

Julia Lohmann - 39 Countess Road - London NW5 2XH - +44 (0) 790 988 25 45 - www.julialohmann.co.uk



There used to be an unspoken code of honour among designers that prevented them from referencing certain subjects in their work. War, death, sex, terrorism, cruelty, disease...

the dark and disturbing aspects of life were, by mutual consent, considered taboo. Design had a moral purpose: it was healthy, happy and uplifting; it solved problems; it sought to make the world a better place.

Not any more. Rather than creating products that reassure people, a new breed of designers is producing work that aims to shock and undermine. "We have enough designers out there that problem-solve," says New York designer Tobias Wong, whose work includes *Fucking Ottoman* (2004) – a stool for masturbation – and a range of products that reference the 9/11 terrorist attacks. "I've resorted to [this kind of work] because I've become frustrated that other designers don't."

"People are sick of only being stylish and modernist," says French designer Michael Sans, whose *Cuckoo Clock* (2006) features a dead cuckoo nailed to a wall with a digital timepiece hung around its neck (gracing our cover this month). "Audiences are becoming bored with clean design. I think it's a bit of a fashion thing at the moment."

The fierce competition among designers to get their work published is fuelling the trend. "There are too many designers. A lot of us have to fight a bit and do stuff that says something different," adds Sans.

Instead of merely being concerned with functionality, designers are increasingly using their work to comment on the world around them – including the frightening aspects of contemporary life. "We made it because we didn't feel safe on the streets," says Dutch designer Miriam van der Lubbe about a handbag in the shape of a pistol holster, one of the first of what has recently become a glut of gun-inspired products. "We wanted to express this."

"In these times of terrorism and war, it can't help but influence what comes out of your mind in the form of an idea," says Dominic Wilcox, designer of *War Bowl* (2006) – a bowl made of melted toy soldiers. "A darker side is coming out because designers feel they want to say something and have a voice."

"I think designers love to question the norms of society, and probe its taboos," says Philip Worthington, whose works include the *Lap Juicer* chair, with an embedded lemon juicer in the seat for squeezing fruit with your buttocks. "Anything that's off limits becomes a likely subject of investigation eventually."

While some designers aim to shock just for the sake of it, others are sensitively attempting to

solve problems related to issues that were once considered taboo. "Death is taboo – in fact it is one of the last taboos in Western society," says Nadine Jarvis, one of many designers exploring issues such as cremation and burial. "Death is something that everyone has to deal with, yet there aren't many options for our treatment of the deceased, and certainly none are very challenging to our existing belief systems."

Design's new willingness to address darker issues makes for dramatic imagery in a magazine, but will be viewed by some as further confirmation of the discipline's descent from a noble cause into shallow sensationalism. "Certainly the recent lame preoccupation with the gun seems to be devoid of responsibility and humanity," says Nic Daughtry, whose designs include floral wallpaper with subtle erotic patterns. "They are mere products of decadence, which aim to be cool and hip and dangerous, but in reality are glib and clichéd and vacuous."



01 + 02 + 03 + 04 captions on following page





WORDS ANNA BATES + LUCY JAMES

DESIGN IS EVIL

Midas touch

若き「錬金術師」たち

一昨年の「ミラノサローネ (ミラノ国際家具見本市)」と「東京デザイナーズ・ブロック」を沸かせた、英国の若手デザイナーによる展覧会「グレート・ブリッツ (Great Brits)」が、この秋再び日本に上陸する。今年のテーマは「ザ・ニュー・アルケミスト (新時代の錬金術師)」。キュレーターを務めたブリティッシュ・カウンシルのデザイン担当、エミリー・キャンベルに、今回の展覧会について聞いた。

Two years ago an exhibition of British designs dazzled the Milan Furniture Fair and Tokyo Designers Block, thrusting its young designers into the limelight. Now Great Brits is back, with five fresh faces, a tagline (New Alchemists) and a handful of sheep's stomachs. We spoke to Emily Campbell, the British Council's Head of Design and co-curator of the exhibition.

「グレート・ブリッツ」が始まったきっかけは、何だったのでしょうか?

ファッション・デザイナーのポール・スミスは、ヨーロッパのビジネス拠点としてイタリアに素晴らしいショールームを持っているのですが、彼が「ミラノサローネ」の開催中、その一部を若手デザイナーの展示用スペースとして提供してくれたのです。そこで英国のデザイン・スクールを卒業したばかりの優秀な若手を数人選び、合同の展覧会を催したのがきっかけでした。

デザイナーにはどのような資質を求めましたか?

産業革命後の大量生産、また近年のテクノロジーの進歩は、あらゆるプロダクトを限りなく標準化する、という傾向を強めてきました。その結果、デザインにおけるアイデンティティは以前に比べ非常に弱いものになりました。ですから今の時代は、消費者もデザイナー自身も、明確な個性が表現されたデザインを求めているのではないのでしょうか。今回選ばれた5名のデザイナーたちには、そうした資質があると思います。

How did Great Brits come about?

Well, Paul Smith has this wonderful showroom in Italy - his European headquarters - and he offered us the space for an exhibition of young British design at the Milan Furniture Fair. So we looked at recent design graduates from Britain and chose a small number who really had a strong body of work.

What were you looking for in the designs?

Since the industrial revolution, modernism has encouraged us to produce hundreds and hundreds of the same thing. Technology has made it possible for everything to be perfect and standard - and I think there's a sense of loss of identity. The public and designers are looking for designs which emit more character, and this group of designers have a way of doing that.



上:ジュリア・ローマン作「カウ・ペンチ」右上:マイケル・クロス&ジュリア・マティアス作「スプリングル・カーペット」右:ジュリア・ローマン作、羊の胃袋で作ったライト「ルミネント・ブルーム」

Clockwise from above: Cow Bench by Julia Lohmann; Michael Cross + Julie Mathias's Sprinkle Carpet; illuminated sheep's gut Ruminant Bloom, also by Lohmann

なぜ「ニュー・アルケミスト (新時代の錬金術師)」というテーマにしたのでしょうか?

錬金術は「どこにでもある物を貴金属に変える」という、魔術や化学を連想させる17世紀の古い概念です。今回のデザイナーたちは、各産業の副産物である平凡でありきたりな素材を、まるで魔法のように見事な作品に作り変えています。そんなところから、「ニュー・アルケミスト」というテーマを発想しました。

特に、羊の胃袋を使っているものはそのような作品と言えますか?

そうですね。このジュリア・ローマンの作品は、今回のテーマを最もストレートに表現していると思います。食肉加工業で廃棄される家畜の部位を素材に、とても美しい作品を作り上げている彼女は、まさに現代の非凡な「錬金術師」と言えるでしょう。



座るたびに表面に皺ができる椅子。ピーター・トラグ作「130%」

Peter Traag's 130% chair, with its oversized skin giving a fresh look after each sitting.



And why the "New Alchemists" theme?

Alchemy is a very old concept - it's a 17th century idea associated with magic and chemistry - it means transforming very humble materials into gold - and if you look at these designers, you see them working with very ordinary, banal industrial products and transforming them into something much more glorious, really working wonders with materials that are not necessarily glorious to start with.

Especially sheep's stomachs.

Yes, well (Julia Lohmann) is really the archetypical alchemist, because she is working with material that is just a reject from the meat industry, but making it into really beautiful things. She is the one who expresses the alchemy thing most directly.





Snap!

GENTS We have to take issue with James Dyson's claims to have "re-invented" the hand dryer. The just-launched Dyson Airblade (right) forces water off your hands with highly pressurised air. Yup, and so does the Mitsubishi Jet Towel (above), released last March.



Snap!



BERRIES In Ljubljana we bumped into a writer from Finnish design magazine Muoto who showed us the photo of Jurgen Bey they'd used for their interview – pretty similar to our September cover. They made a joke of it in their letters page: "Like two berries: Muoto and icon".

TWINKLE At the launch of Philippe Starck's residential project in Leeds, the developer gave the gathered press (including our deputy editor) unusual going-home presents. There is now a star twinkling in the Cygnus constellation with the coordinates 21h26m26s +49°43'02". It's called Justin McGuirk AboveAll.

THE WAITING ROOM – CALL FOR ENTRIES Furniture Works' new brokerage service, The Waiting Room, is looking for production-ready furniture prototypes to present at the NEC Birmingham in January. If you have a product waiting in the wings, now's your chance to show it to manufacturers, distributors and retailers.

The products will be selected by a panel of industry specialists and showcased on a stand at Collection, the contemporary furniture hall at The Furniture Show. The deadline for entries is 1 December, and details of how to enter can be found at www.icon-magazine.co.uk. No entry fee required.

DANGERMOUSE We saw Julia Lohmann's porcelain brooches at Super Design Market during London's design week – just too late for our Design Is Evil feature. The jewellery is cast from mice frozen in their sleep for snake food.



HAIRDO Did anyone go to this Iniva event in Spitalfields Market? We missed the chance to see various London buildings, such as the Gherkin and David Adjaye's forthcoming Iniva headquarters (pictured), modelled as West African-style hairdos. We must be mad.



Snap!



DÉJÀ VU Does Philippe Starck have a thing for fire extinguishers? During the photo shoot for the feature on page 96 he picked one up and decided he wanted to be photographed with it. It reminded us of a cartoon we ran back in icon 020 by RCA student Ella Kilgour. It includes a photo shoot with Starck ... and a fire extinguisher.

in the next issue

Santiago Calatrava, SANAA, Tokyo's design week, Zaha Hadid's Maggie's Centre, the interactive new wave



U.K.

英国若手アーティストが考える「錬金術」あれこれ。

GREAT BRITIS 2005

エスコルテ青山イベントゾーン。港区北青山2-7-15 ☎03-3235-1873。エスコルテ青山内のcafe growna growna Tokyoでは「DESIGN UKカフェ」が期間限定オープン。



マティアス・メジャー

防犯の概念を覆す、ユニークな作品を出品。キュートなスマイリーディベアの南京錠や、先端に動物のモチーフを飾ったフェンスで、楽しく可愛い防犯ライフがエンジョイできそう。機能性もバッチリで、言うことなし。



バスカル・アンソン

展示会の入口にある、ラウンドヘイト・ステッカー(左)は、誰かが好きなもの、嫌いなものを書いて初めて完成。廃材で作ったアルファベットのオブジェ(上)は、壁に飾っても、棚として使ってもよしのファンクショナルな作品。日本通の彼は、大のカラオケ好きです。

ピーター・トラーク

ピーターが大切にしているのは、作品の製作過程。プロセスの常識にとらわれることなくの作りをするので予想外の出来上がりになるからだとか。内側に膨張するポリウレタンを詰めた椅子は、座るたびに表面の生地にしわが出来、新しい表情を見せます。



ジュリア・ローマン

一見、茶色のソファ(左)。しかし、これは牛の骨格に牛革を張ったソファなのです。この作品を通して、人の生活がほかの動物の犠牲の上に成り立っていることを伝えています。オレンジ色のランプ(下)は、よく観察すると不規則な模様が見えます。実は羊の胃袋で出来ています。



マイケル・クロス&ジュリア・マティアス

既存のものに手を加えるだけでなく、斬新なアイデアを加え、素材の新しい価値を見出していくことがテーマ。スリランカのジャングルからインスパイアされた流木のオブジェ(下)は本棚にもなる優れたもの。



ひと足お先に始まったデザインイベント、「グレート・ブリッツ」展に行ってみました。外苑前駅を出ると、突如現れたスケルトンドーム、エアーカービン。武松幸治がデザインした立派なテントハウスの展示会場からして、インパクト十分です。今回は、イギリスで活躍する大注目の若手デザイナー5組が参加。テーマは、展示会のサブタイトルでもある「新時代の錬金術師」。簡単に言うと、日常生活にあふれているもの

を使い、さらにお金になるものを作っちゃおうってこと。キュートな防犯グッズから、不要になった中古家具などにひと手間加えて再生させたものまで、アイデアいっぱいの「錬金術」が堪能できます。

花瓶、電球などこの家にもありそうなものを使った斬新な作品を発表したのは、マイケル・クロス&ジュリア・マティアス。「子供の頃に電球を水の中に入れてみたくて、ウズウズしてた時の気分を思い出し、電球

とケーブルを水の入った花瓶に沈めてみました(写真上)。これは危なくないよ、なぜ大丈夫かは企業秘密」とマイケル。

会場の3分の1を占めるほど、多くの力作を出展しているのはバスカル・アンソン「廃材に手を加えて手作りの温かさをというのではないんだ。温かさをより何らかのパワーを新たに注入するって感じかな」。

ほかにもユーモアあふれる作品から、ちょっとダークなものまで見ごたえ十分です



小さな箱に草木や石を配して庭に見立て、自然の摂理に思いを巡らす箱庭。
 そんな限られたスペースを、現代のアーティストたちはどう解釈するのか？
 テーマも形も素材もさまざま。今注目の6組が出した答えが、ここにある。

Elements Space ← Julia Lohmann

エレメンツ・スペース ← ジュリア・ローマン



モデルでは、ジュリア自身の作品でもある「羊の胃袋のランプ」を丘に見立てた。人間が丘に登りやすそうな質感と温かい光を演出している。橋に見立てた動物の骨は、実際の庭ではファイバーグラスを使用する予定。



人間界のエゴと自然界の壮さを対比させた箱庭。

羊の胃袋を使ったランプなど動物とデザインを結びつける作品を発表しているジュリア。その作品を投入した箱庭は、人間の生活が他の動物の犠牲の上に成り立っていることを表現した、アイロニクな自然そのものだ。

「都会に暮らしているから自然に敏感になるんです。庭は空や風、雨、火、土などの自然界を蘇らせる場所であってほしいのです。」

その意味でも、リアルな動物の臓器や骨を使うことは、現代の生活の中でなげなく接している自然の究極の姿。自然は、花や緑だけではないことを再認識させる。

「実際にこの庭を作るとしたら、東京がNYの高層ビルの屋上に作りたい。床は、ブラックコンクリートにして太陽や雲の流れ、星空が反射するようにして、丘はリタラコンという光を通すコンクリートを使いたい。幻想的な世界が都会に広がるわ。人間主導の都会で忘れがちな4元素を思い起こさせる庭の実現に意欲的だ。」



1977年ドイツ生まれ。動物の胃袋や表皮を使った作品で、人と動物との関連を追求するデザイナー。昨春のミラノ・サローネで注目的に。http://www.julialohmann.co.uk



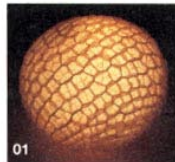
希望の『Great Brits 2005』、 英国の若手5組のアーティストは必見。

2003年にトルド・ボンチェラを下した『Great Brits』が、『Great Brits 2005—新時代の錬金術師』として戻ってくる。今年のミラノ・サローネで大きな話題を呼び、カーサのスターにも大人気だった展覧会だ。

上記の〈TOKYO HIPSTERS CLU〉にも、警備用の柵がインテリアとして採用されたり、作品が一部商品化

されるなど、すでに東京でも人気に火がつきつつあるマティアス（p.199参照）をはじめ、5組のアーティストとも来日の予定。

また、会場は〈エスコルテ青山〉のイベント広場に仮設するドーム。ミュンヘンのサッカースタジアム〈アリアンツ・アリーナ〉と同素材のETFEというフッ素樹脂フィルムを使っている。



01



02



03

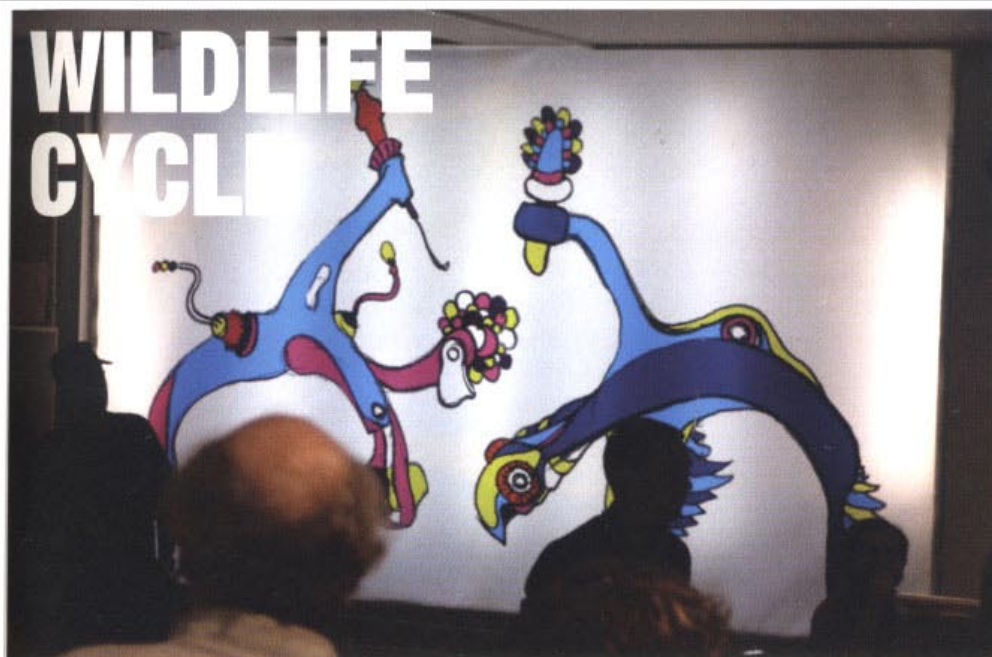
01 ジュリア・ローマン／羊の胃袋を使ったランプ。02 バスカル・アンソン／木製のアルファベット文字。03 マイケル・クロス&ジュリア・マティアス／電球とケープルを水中に浮かべた作品。04 マティアス・メデュリ／動物の形の南京錠。05 ビーター・トラグ／オーバーサイズの生地ユニークな獣が寄るクッション（プリティッシュ・カウンシル ☎03-3235-1873）。



04



05



Leading-edge London cycle shop Velorution has commissioned designer Julia Lohmann to brighten up its shopfront with one of her animal-influenced works.

Store owner Andrea Casalotti says the drawing came about after Lohmann was asked by a newspaper about the things that make her happy. She initially nominated the Christiana tricycle and called the shop for details, since she doesn't own one herself. 'She just called to find out about it and we talked,' says Casalotti. 'I looked at her work, and she was very enthusiastic about the project.'

Lohmann's depiction of organic brake blocks – 'brake dancing' was a suggested title – is not meant to be a particular animal, though she feels that it most resembles a dinosaur.

'Looking at bike parts, I saw all sorts of animals,' she says. 'So I drew many different types, like a bird handlebar, for example.'

Cycling is a particular inspiration for Lohmann. She says: 'When I'm on the tube I get depressed, when I drive I feel stressed, but when I cycle

I whistle and I get to see nature.'

The drawing is part of A, B or C, the store's investigation of cycling in different cities. 'A', the Amsterdam section of the long-running exhibition, involved a series of photographs of Dutch people cycling taken by Laura Domela. Launched in March, it is still on show in the store. 'B' is the current Berlin element, since Lohmann was born in Germany, though she studied at the RCA and is now based in the UK. And 'C' is for Copenhagen, which Casalotti hopes will begin June.

'Copenhagen is a very creative city steeped in design, so we're hoping to stock the Biomega bike and invite the author of a book about its inventor Michael Pedersen to give a talk,' says Casalotti. The book, *The Ingenious Mr Pedersen* by David Evans, will shortly be released in a second, revised edition.

Lohmann's other works include *Ruminant Bloom*, which features blossom-like lights made from preserved sheep stomachs, and *Flock*, a light ceiling made of 50 preserved stomachs.

David Taylor

www.velorution.biz

PARTNERSHIPS

DESIGN MUSEUM & PAUL SMITH

GREAT BRITS - THE NEW ALCHEMISTS

Great Brits is a showcase for the new generation of talented young designers working in Britain. It will be launched at Paul Smith's European headquarters during the 2005 Milan Furniture Fair. Each of the designers in Great Brits - Pascal Anson, Michael Cross and Julie Mathias (working together as Wokmedia), Julia Lohmann, Matthias Megyeri and

EACH OF THE DESIGNERS IN GREAT BRITS SHARE A PASSION FOR EXPERIMENTATION WITH NEW MATERIALS AND MANUFACTURING TECHNOLOGIES AND FOR EXPLORING THE TRANSFORMATIVE - OR ALCHEMICAL - POSSIBILITIES OF DESIGN.

Peter Traag - has developed a distinctive approach to design in the early stages of their career. They share a passion for experimentation with new materials and manufacturing technologies and for exploring the transformative - or alchemical - possibilities of design.

Pascal Anson gives new life to discarded objects - furniture, tableware, toys - by reinventing them as sets unified by a delicate stripe or vigorous wash of colour. Michael Cross and Julie Mathias have made exquisite but provocative lighting by immersing electric light bulbs in water, intriguing surfaces threaded with vacant electrical cables and a disarming fan that you blow to activate. Julia Lohmann transforms the food industry's waste - cowhides and sheep's stomachs - into lighting and

furniture that are organic in the true sense of the word. Matthias Megyeri investigates the twin obsessions of security and kitsch by customising burglar alarms and surveillance devices into flora and friendly fauna. Peter Traag creates ingenious furniture by working with banal materials and experimenting with industrial processes - his Sponge chair is made by forming polyurethane in a mould that is flexible and unpredictable rather than rigid.

This is the second Great Brits exhibition of the work of young British designers to be organised by the Design Museum and British Council with Paul Smith Ltd. during the Milan Furniture Fair. The first exhibition in 2003, which toured to Tokyo and Sao Paulo, helped to launch the international careers of Tord Boontje, Sam Buxton, Matthias Bengtsson and Daniel Brown and identified the emergence of a new romanticism in design. In Great Brits - the New Alchemists, the curators, Emily Campbell and Alice Rawsthorn, director of the Design Museum, explore the development of a raw, surreal design aesthetic that transforms base objects or materials and commonplace typologies into things of visual drama and beauty. Sir Paul Smith has said of the 2005 venture: "The first Great Brits was such a success and such a great opportunity on an international level for young British designers that we all decided to do it again".



Clockwise from top left
Reunification by Pascal Anson 2004

Flood by Wokmedia 2004

Cartoon railings by Matthias Megyeri 2004

Yain, Tain, Eddora by Julia Lohmann 2004

Sponge chair by Peter Traag 2003

DESIGN IN BRITAIN

THE LATEST ADDITIONS TO THE WEBSITE WE SHARE WITH THE DESIGN MUSEUM AND LAUNCHED LAST NOVEMBER INCLUDE THE ARCHITECTS FOA, ZAHA HADID AND CEDRIC PRICE, GRAPHIC DESIGNER ALAN FLETCHER, LONDON TRANSPORT VISIONARY FRANK PICK, VICTORIAN PROPHET OF INDUSTRIAL DESIGN CHRISTOPHER DRESSER, THE MINI'S ENGINEER/DESIGNER ALEC ISSIGIONIS AND THE WORLD'S MOST SIGNIFICANT CONTEMPORARY TYPOGRAPHER, MATTHEW CARTER.

WWW.DESIGNMUSEUM.ORG/
DESIGNINBRITAIN/

TALENT/ DESIGNERS

From a seat that looks like a cow to hats in the shape of celebrity hairdos, discover Europe's rising designer stars

Words **Josh Sims**



01/Julia Lohmann GERMANY

Design/Products

Style: Looking like a resting, headless cow, the Belinda seat offers a totally different take on the leather sofa. Each bench is upholstered in the hide of one cow, the leather placed in the same position as it was on the living animal. The effect is haunting, pushing boundaries of taste, ecology and our relationship with animals. Julia Lohmann's Ruminant Bloom, a collection of lights made from preserved cow's stomachs, give the effect that the light is covered in lace.

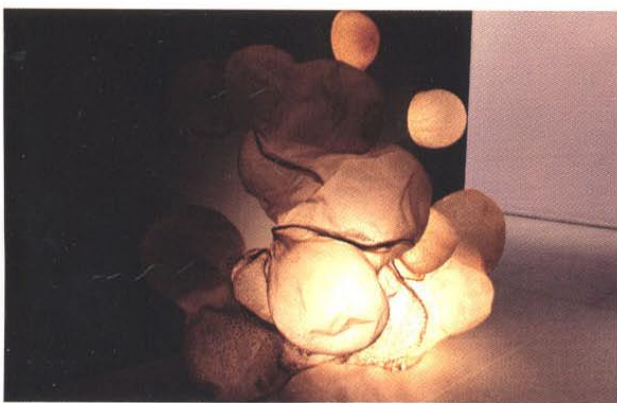
She says: 'My lights trigger feelings of both attraction and disgust. I want to reconnect objects made of animal materials with their origins. I don't want to force a message, but I'm glad it's there.'

What next: The design world is taking to 28-year-old Lohmann in a big way: she won the D&AD Student Award for product development while studying graphic design at London's Royal College of Art. www.julialohmann.co.uk



creative people in the frame

exposure



Scene and herd clockwise from top left London's Royal College of Art graduate Julia Lohmann sits on one of her "beloved" cows – benches crafted from foam and covered in a complete hide; Lohmann in her South London flat under one of her lights made from sewn-together sheep stomachs; another tripe light.

generation next

Two years ago, an exhibition at *Paul Smith's* Milan showroom launched the career of Dutch wunderkind Tord Boontje. Now the UK fashion designer is at it again, heralding the new breed of hot British design talent.

Text by Geraldine Cardozo. Portraits by Roger Rich.

Julia Lohmann

Bovine is not really how most women would like to be described, yet it's a word that sits happily with Julia Lohmann. The Royal College of Art graduate has become attached to a herd of cows that travelled with her to Italy recently for the Great Brits show organised by the London Design Museum and British Council, and held at the Milan HQ of world-famous British fashion designer Paul Smith.

"I am particularly fond of Belinda. She is so elegant, whereas Raoul is shorter and bulky, like a bull," says Lohmann of her cow-shaped benches,

sculpted from foam and covered in leather hide. "They look dead and alive at the same time." Lohmann (born in Germany, based in London) is not a vegetarian "although everyone asks that," but likes challenging people's delicate sensibilities. "People eat meat but don't want to see where it came from," says the designer, which is why she uses hides with scars and signs of the skins' former inhabitants. So why cows? The appeal is that they're so unappealing, she says. "Cows aren't cute or very popular... what do you have to do to an animal to make it cute?"

Perhaps more challenging is convincing shoppers to buy a light made of tripe. Her delicate creations made with dried sheep stomachs are a labour of love for Lohmann, who once made a ceiling of 50 sheep stomachs – "something I'll never do again," she vows. "The smell was terrible." Stench aside, Lohmann says the hardest part of her craft is saying goodbye to her cows. "I get attached," says the designer who sold her beloved Rosen to a French gallery. "I was sad I would never be able to see her or sit on her again." >

Julia Lohmann, www.julialohmann.co.uk





group show

•

Galerie kreoo

22, rue Duchefdelaville
75013 Paris
Tel +33 (0)1 53601842
Fax +33 (0)1 53601758
e-mail : kreogal@wanadoo.fr
www.galeriekreoo.com

Show Room / Kreo Lights
11, rue Louise Weiss
75013 Paris

mardi-vendredi 14h-19h
samedi 11h-19h
from tuesday to friday 2 p.m. to 7 p.m.
saturday 11 a.m. to 7 p.m.



group show

Banc vache «Belinda»
Bois, cuir et mousse
Long.: 150 cm
Larg.: 70 cm max.
Haut.: 50 cm
Poids: 50 kg
2005

Julia Lohmann

•



Julia Lohmann's work eliminates the distance between the animal origins of a material and its utilisation by humans. Her series of Cow Benches and Ruminant Bloom lights explore the threshold

between animal and animal material, probing our attitude towards animals and how we use them to sustain us.



through their warm luminosity and the latter as soon as one learns more about their material origins. The honey-combed texture of the second stomach envelopes the light in a beautiful billowing lace.

Lohmann was born in Hildesheim, Germany in 1977. After studying graphic design at the Surrey Institute, she went to London and studied design products at the Royal College of Art. When she graduated in summer 2004, she decided to work and live in London. Together with another RCA graduate Gero Grundmann, she founded the South London design office studio BEC.

By working with leather and other waste products of the meat industry and giving value to these leftovers, Lohmann tries to use her work to explore the threshold between animal and animal material, probing our attitude



Visitors to the 2005 Milan Furniture Fair who strolled past the unusual installations entitled Cow Bench and Ruminant Bloom Light—included in Great Brits—The New Alchemists exhibition held by the Design Museum and the British Council—saw something a tad more unusual than they bargained for.

Cow Bench, the concept and handwork of sculptural artist Julia Lohmann, is a series of unique hand-sculpted pieces each with a different name and shape. Each bench is upholstered with the hide of one cow, the leather placed in the same position as it was on the living animal. The benches serve as memento mori for the cows that died to make the leather from which they are made.

Ruminant Bloom are flowerlike lights made of preserved sheep stomachs. This series of lights triggers feelings oscillating between attraction and disgust, the former



towards animals and how we use them to sustain us. "We are blotting out the connection between animals and food, while advances in biotechnology allow us to create artificial living tissue. I want to reconnect objects that made of animal materials with their animal origins and find new uses for animal materials that are deemed worthless."

4



PARTY

Party People

スウェーデン&イギリス。いずれも、 特設会場にて若手が盛り上がり!



グレイト・ブリッツの面々。左手前から時計回りに/ピーター・トラーク、マティアス・メジューリ、バスカル・アンソン、ジュリア・ローマン。



GREAT BRITS - IN MILAN

14 APRIL – 18 APRIL 2005

The Design Museum and British Council are showcasing the new generation of British designers at the 2005 Milan Furniture Fair in an exhibition at Paul Smith's headquarters. Each designer – Pascal Anson, Michael Cross and Julie Mathias, Julia Lohmann, Matthias Megyeri and Peter Traag – has a distinctive approach, yet they share a zest for experimentation with new technologies and for exploring the transformative or alchemic – possibilities of design today.

DESIGN MUSEUM WEBSITE

WWW.DESIGNMUSEUM.ORG

Learn more about the designers, architects and technologies who have defined modern design history and are now leading contemporary design in the Design at the Design Museum research archive on our award-winning website and the world's most popular design site at www.designmuseum.org. You can also choose from the exciting collection of modern design classics and innovative contemporary design at the Design Museum's online shop.



In collaboration with the British Council and Paul Smith Ltd



Paul Smith

TALKS

MARC NEWSON

TUESDAY 25 JANUARY

Hear Marc Newson discuss the development of his Kelvin 40 fantasy jet, a Ford concept car, mobile phones, Nike trainers and the interior of Qantas' new A380 double decker jet during his acclaimed Design Museum exhibition.

MATTHEW CARTER

TUESDAY 22 FEBRUARY

The most influential typography designer of our time, Matthew Carter has created typefaces that are used by millions of people every day from Verdana on the internet to the fonts of The Guardian, Time and The New York Times.

ZAHA HADID

MARCH TBC

One of the most challenging and accomplished architects of our time and the first woman ever to win the prestigious Pritzker Prize for architecture, Zaha Hadid discusses her recent work and the development of her future projects.

BARBER OSGERBY

MONDAY 25 APRIL

Having developed products, furniture and interiors of Authentics, Cappellini, Stella McCartney and Portsmouth Cathedral, Ed Barber and Jay Osgerby are making their names as one of the UK's most engaging design teams.

JOIN US

Design Museum supporters enjoy free entry to the museum, privileged access to talks and courses, invitations to private views and other benefits. Contact us on 020 7940 8763 or email us at membership@designmuseum.org

COURSES

DISCOVERING DESIGN HISTORY

TUESDAY – 5 APRIL TO 10 MAY

If you enjoy the exhibitions at the Design Museum and want to learn more about modern design history and contemporary design, you can do so by joining this Discovering Design History course of six evening sessions.

DISCOVERING FASHION HISTORY

WEDNESDAY – 4 MAY TO 8 JUNE

Explore the history of modern and contemporary fashion from the first haut couturiers in the late 1800s and early 1900s to the global industry of today in this series of six evening sessions led by Design Museum curator Libby Sellers.

DECADES - ART AND DESIGN IN THE 1930s

SATURDAY 21 MAY

Discover the work of the modern movement pioneers in the British art and design scene of the 1930s in the first of the Decades series of Saturday symposia organised by the Design Museum in collaboration with Tate Britain.

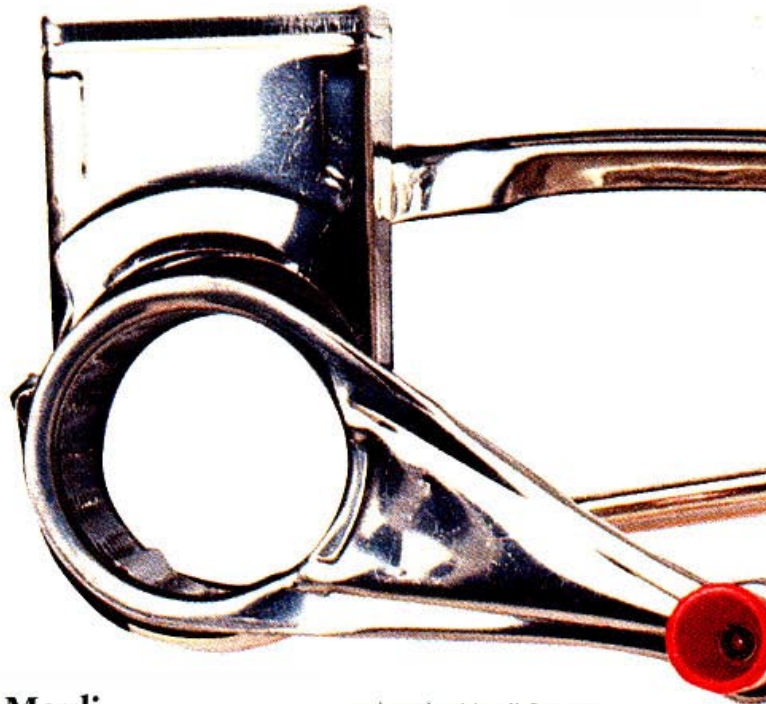
BOOKING

Talks are from 7.15pm to 8.30pm. Doors open at 6.45pm and close at 9pm for wine and exhibition viewing. Tickets cost £10 each, or £6 to Design Museum supporters, who also have priority booking. Book tickets on 020 7940 8763 or talks@designmuseum.org. For details of Design Museum courses contact 020 7940 8763 or email us at education@designmuseum.org

FLOOD
DESIGN: MICHAEL CROSS + JULIE MATHIAS

Decades is organised in collaboration with **TATE**





Mouli Grater



Julia Lohmann
German-born, but

London-based designer whose work often plays with our relationship with animals

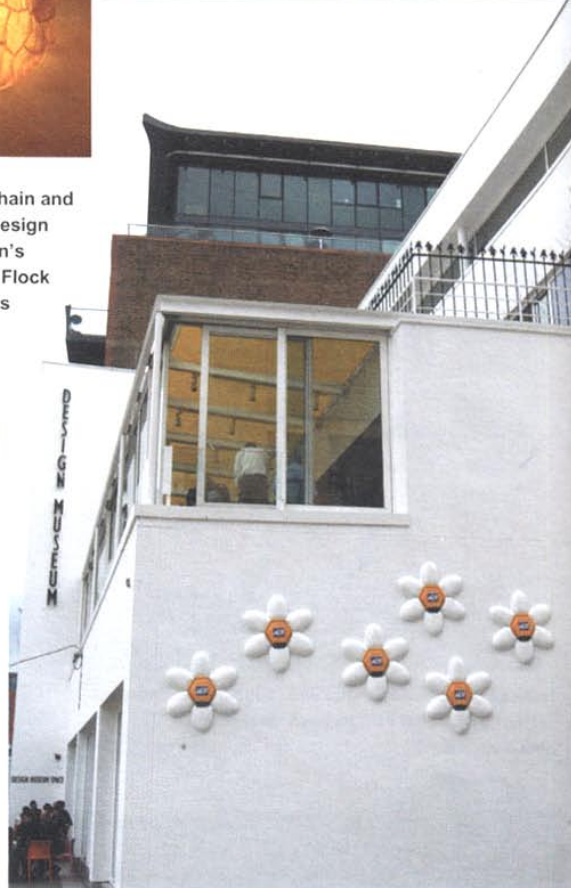
"Objects in isolation can make me happy, but I love watching products being used and empathising with the user. I take pleasure in the interaction. I particularly

enjoy the Mouli Grater. I have two, and one of them, made in the 1940s, was inherited from my grandmother – it has been around as long as I have lived. It seems to work better every day, even though it is old and battered now. Its longevity makes me happy. Whenever we make pasta for friends, we just lay it in the middle of the table with a lump of Parmesan cheese and let everyone have fun with it." ❧





Megyeri's Heart to Heart chain and floral alarm boxes at the Design Museum (below); Lohmann's Ruminant (above left) and Flock (above right) – light objects made from 50 preserved sheep stomachs



Emily Campbell, Head of design, British Council
Ones to watch: Matthias Megyeri and Julia Lohmann

'The British Council is showing two wonderful product designers at Milan this year. They are Matthias Megyeri and Julia Lohmann. Both trained as graphic designers, which, I'm told, is a growing trend. Megyeri investigates the twin obsessions of security and kitsch by customising burglar alarms and surveillance devices into flora and fauna. Lohmann transforms the food industry's waste – cowhides and offal – into lighting and furniture which is organic in a true sense of the word. There's a lot of talk in product design about emotional connection and I think these two really make it. Perhaps my prejudice as a graphic designer leads me to believe that their intense early training in the welding of form and content is what gives them this narrative skill.'

- Matthias Megyeri studied Visual Communication and Design in Germany and gained a Design-Products MA from the RCA in London in 2003. He is working for Dear Dad in London.
- Julia Lohmann studies graphic design at the Surrey Institute of Art, where she works as a session tutor. She gained a Design-Products MA from the RCA in 2004.

DESIGN WEEK 20 JANUARY 2005



Blur the boundaries

Designers from other disciplines who diversify and those who take an active role in the production of their creations are injecting new-found vitality into product design, says **John Stones**

CROSSOVER is a word that can have distinctly pejorative overtones. Opera divas singing music they really shouldn't. That kind of thing. But people moving beyond their usual sphere, as well as traditional and comforting boundaries, can also result in genuine innovation as a fresh pair of eyes are brought into play.

The now ubiquitous cliché 'paradigm shift' has its origins in Thomas Kuhn's famous 1962 study of scientific revolutions, which found that changes in a discipline are nearly always executed by figures who come from outside or adjacent areas.

Now product designers, once a clearly demarcated subset, are increasingly straying into other areas of design. The output of product design consultancies such as Seymour Powell, Priestman Goode, PDD and Factory Design is no longer predictable.

A classic example of product designers' diversification is Priestman Goode's creation of hotel interiors, launched at last year's 100% Design for Yotel!, for Yo! Sushi founder Simon Woodroffe's chain of luxury capsule hotels.

Bruce Wood, director of Different by Design, says diversification is a recurring trend. 'The boundaries are fudging,' he says. 'Product designers are diversifying not only into adjacent areas of design, such as multimedia, but also into the manufacturing and selling of products, even equity investment for new projects.'

But he notes problems can arise when designers find themselves overstretched, or when manufacturers are nonplussed by a designer's lack of expertise in a certain area.

Adam White, partner at Factory Design, says 'pure' product design now accounts for only 30 per cent of the consultancy's output. Factory now advises on transport design, once a strictly different area. Ford, for example, came to Factory, wanting a product designer's opinion on car interiors. It is also busy designing structural packaging and 'environments'.

For White, the shift is a direct result of advances in technology. 'Technology has democratised how designers can present their ideas. You don't need to be a fantastic draughtsman any more.'

He believes the interdisciplinary and collaborative nature of product design means diversification is a natural progression. A packaging client looks for a product designer, White contends, who can offer genuine and patentable innovation. 'The shelves are overloaded with packaging graphics ideas. Anything good is very quickly copied.' By introducing a packaging device that can be patented, innovation can be protected, he says.

Mark Delaney, former manager of Samsung Design Europe, has just set up a new group called Plan with product designer Kevin McCullagh, formerly of Seymour Powell Forecasting, (DW 27 January) because he believes the future of product design in Europe will become more strategic. 'It's not about applying shapes to objects, but about working together with companies to see what they are going to manufacture. Product designers are good at putting together trends and all the contextual stuff, such as brand and price points,' he says.

Of course, there are commercial reasons for mixing disciplines. Helen Gray, managing director of PDD, says, 'Designers who can diversify are much more valuable. We have had to do it – if you don't you don't get the business.'

While PDD has always been involved with structural packaging, she says it has only developed as a stand-alone area of the business over the past three years.

Clive Grinyer, a former product designer and now Orange World director of customer experience, recalls his disappointment when he heard his former colleague, Apple Computer design head Jonathan Ive, disapproves of designers straying into other areas. Grinyer says, 'We need designers to shed the security of their disciplines. Design for me is the ultimate transferable skill.'

His hopes may be realised. The distinction between genres is becoming meaningless for graduates from the Royal College of Art and Glasgow School of Art, where product design is taught with an interdisciplinary bent.

Diversification is not the only way – young designers are also moving into product design.

Julia Lohmann studied product design at the RCA, but she says her background as a graphic designer – which has disconcerted people – has informed her product design, for instance in curves of the plastic bottle carrier PET-Pic she designed for German engineering company Zeltec, or the intricate tracery of her Ruminant Bloom lamps, made from sheep stomachs.

Ulla Winkler is another young German designer working in the UK who is unwilling to be constrained by traditional genre distinctions. Having studied architecture and then furniture design, she then studied product design at the RCA, graduating in 2003 – a year earlier than Lohmann. She now specialises in 'designing experiences', insisting though that work such as Energy Flow, a permanent exhibition at the Science Museum, remains product design. Winkler says it was her understanding of human interaction, a direct result of her training in product design, that allowed her to create these environments.

The stretching of product design to its limits could continue to lead to interesting work. Or it could trigger a shift back to rigid separation between disciplines. However, the commercial realities suggest otherwise. □



Left to right: Belron windscreen remover, by PDD; Boots the Chemists disposable camera, designed by Factory; Zeltec bottle carrier, created by Julia Lohmann





JULIA LOHMANN

私たちの生命は、ほかの動物を犠牲にして成り立っている。食べるだけでなく、捨てる部分にも尊敬を払いたい」と話すジュリアは、フォームスカルプチャーという樹脂で作った骨彫型に本物の牛革をかぶせて生前の牛の姿を再現するベンチや牛の内臓を使った照明を作っている。「アイリーンにベリンダ、カーラ…みんな名前があるのよ。フォームスカルプチャーを切断している最中は、まるで動物病院のオペ室みたいな雰囲気よ」。昨年夏、ロンドンのロイヤル・カレッジ・オブ・アートを卒業したばかり。期待の新人アーティストだ!

GREAT BRITS THE NEW ALCHEMISTS

ポール・スミスをサポートの下、イギリス在住の若手デザイナーを応援する目的で開かれたグレート・ブリッツ展。2003年の第1回からはトード・ボーンチェやサム・バクストンなど今を時めく実力派を輩出したこともあって、今回も楽しみにしていた。モダンアートのようなインスタレーションを発表したマイケル・クロス&ジュリー・マティアスの2人に、牛革や牛の内臓など動物の肉体の一部を使った家具作りで、私たちの暮らしがいかにほかの動物たちの犠牲の上に成り立っているかを訴えたジュリア・ローマン。そしてユーモアたっぷりの防犯システムで、英国ばかりか既に日本にもファンがいるというマティアス・A・メテリなど元気いっぱい3人を紹介しよう。



ヒトとモノとがつくる世界、 東京デザインイベント絵巻。

新作プロダクトやデザイナーを求めて東京の街を東へ西へ。
そんなデザインイベントの様子をまとめてみました。



1



2



3



4



5



6



7



8



9



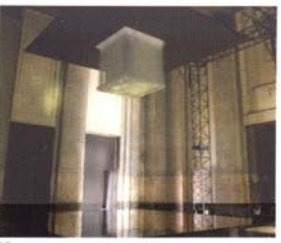
10



11



12



13



14



15



16

右ページ/TDWの「コンテナ展」ハウススタイルリングブース。光り輝くコンテナの詳細はP37で、1.海外のデザイナーも多数来日。写真は自らデザインしたTシャツを着るイギリスのデザイナー（現在はアイスランド在住）、マイケル・ヤング。2.で、そのマイケルがデザインした「100% Design Tokyo」限定販売のリストウォッチ。Tシャツとセットで買う人の姿も。3.「Design Tide」はデザイナー、ショップ、メーカーが一体となってデザイン界を盛り上げようと今回からスタートしたイベント。4.人気デザイナー、トム・ディクソンが初めて手が

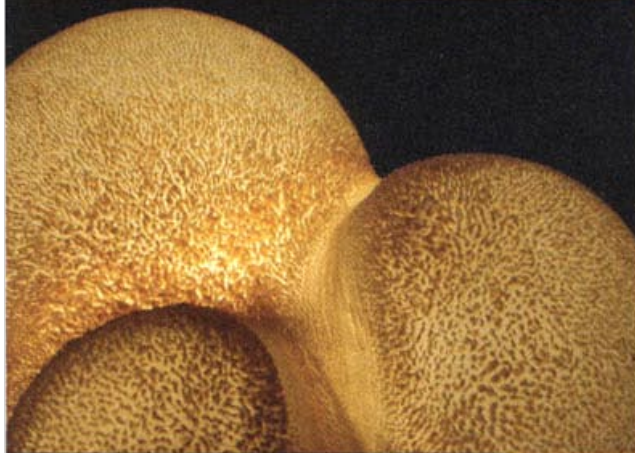
ける建築作品がショップとしてオープン。DTのイベントとして公開された。5.世界最大の家具見本市、ミラノ・サローネでも話題沸騰。ブラジルのカンパーナ兄弟の作品が日本にもお目見え。会場となったブラジル大使館では2人による講演も行われた。6.注目イベント「DESIGN UK」の「Great Brits 2005」は武松幸司がデザインした半透明展示ドームが舞台。入口にあるフェスは「DESIGN UK」出展デザイナー、マティアス・メジャーの作品。7.「DESIGN UK」に出展した若手気鋭デザイナー5組の1人、ジュリア・ローマン。寄りか

かっているソファは彼女の作品。牛の骨格に牛革を張ったソファ。人の生活が動物たちの犠牲によって成り立っていることを表現しているという。8.「100% Design Tokyo」の会場。9.「100% Design Tokyo」の会場に置かれたオフィシャルチェアは購入可能。¥4,000也。10.東京デザイナーズウィークのメイン会場入口には行列ができ、一時は入場制限が行われるほどのにぎわい。11.TDWの主要展示のひとつ「学生作品展・STREET FURNITURE」。個性豊かな学生の作品が青空の下に広がる！12.吉岡徳仁がデザ

インした携帯電話「MEDIA SKIN」がエキシビションで発表された。発売が待ち遠しい！13.「TOKUJIN YOSHIOKA X Swarovski Crystal Palace」の目玉であるシャンデリア。14.TDWのコンテナ展会場。奥のステージではシンディ・ローパーやUAのライブ（J-wave主催）も開催。15.赤坂のアークヒルズ・カラヤン広場ではTDW恒例の「プロ作品展・イスと小物家具たち」が今年も行われた。16.TDW入場者にはパンフなどを入れるカラフルなバッグを配布。重宝されました。

036 TOKYO DESIGN FESTIVAL REPORT





Julia Lohmann ↑

Royal College of Art, Design Products

This lighting design is made from sheep stomachs. It's one of a series of pieces Lohmann has made from animal products which examine the preservation and re-use of what is commonly regarded as waste.





Julia Lohman

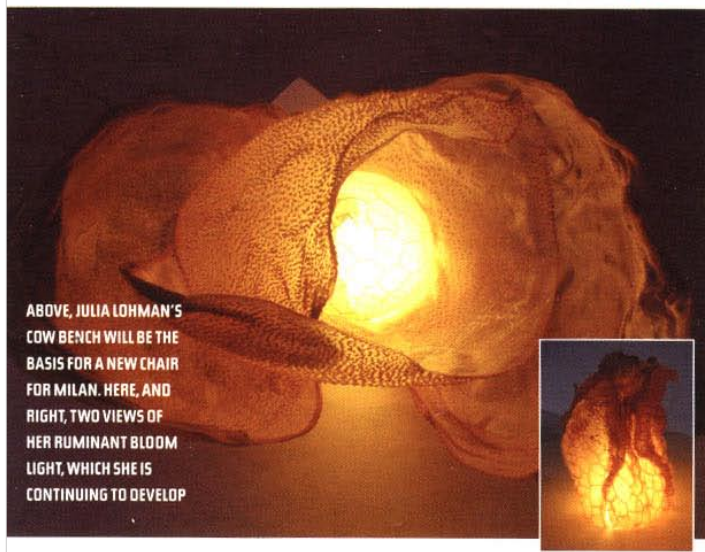
Who? Born in Hildsheim in Germany, Julia studied graphic design at Surrey Institute and then product design at RCA, from where she graduated in the summer of 2004. www.julialohmann.co.uk

What's she done? She created the beautiful sculptural cow bench, a cow lying on the ground (sans head!) which people can sit on. She also produced Ruminant Bloom, an alien-like light made out of preserved sheep stomachs.

What's it all about? 'I like to explore our contradictory relationships with animals as sources of food and materials. To challenge myself I start my projects as far removed as possible from my everyday life. I am constantly looking for subjects that I am unfamiliar with or even scared of. I then drag back what I have found and transform it into something legible. I use materials in a way that reflects their origins. I also enjoy finding new uses for existing materials, taking them out of their established context.'

What's next for Milan? 'Currently, I am planning a number of large-scale sculptural furniture pieces to be developed within the coming two years, including a seat based on the cow bench. This time it will resemble a big pile of body parts, in a beautiful, not gruesome, way. I am establishing my own studio and also hope to continue my collaboration with Alma Leather.'

For Milan, I am also developing the form of the Ruminant Bloom lights, and exploring how they work in combination with other materials.'



ABOVE, JULIA LOHMAN'S COW BENCH WILL BE THE BASIS FOR A NEW CHAIR FOR MILAN. HERE, AND RIGHT, TWO VIEWS OF HER RUMINANT BLOOM LIGHT, WHICH SHE IS CONTINUING TO DEVELOP





UN BANC POUR S'AVACHIR

Vache, par Julia Lohmann, 2004.

Sculpturale et morbide à la manière d'un Damien Hirst, cette étonnante assise en cuir est le produit d'une jeune designer anglaise fraîchement diplômée du Royal College of Art et déjà exposée au Design Museum de Londres et à la biennale de Saint-Etienne. Effet de surprise garanti grâce à une fidélité anatomique remarquable.

**7500 €, en exclusivité à la ToolsGalerie
(tel. 01 42 77 35 80).**

entwarf die erste Produktlinie der Firma, die 2004 mit dieser an den Markt ging. Anerkennung für seine Arbeit bekam er von höchster Stelle: Das International Forum Design Hannover verlieh Oberleithner einen IF-Award! Da Petwork sich mit seiner eigenen Formensprache von vorhandenem Tierbedarf abgrenzt, findet der Verkauf auch nicht über Zoohandlungen, sondern über den Möbelhandel und das Internet statt. Der Messestand der Firma machte das Sortiment zum ersten Mal einem großen Publikum zugänglich: Gregor Kallert, ebenfalls Student des Produktdesigns an der Kunsthochschule Kassel, präsentierte die Produkte in einer verspielten, gebrauchsnahen Art, indem er Schatten der Objekte mit darauf befindlichen Tieren auf die Wand des Messestandes projizierte. hh
 snookware@gmx.at
 g.kallert@gmcoloured.de

Produktdesign

Ganzheitlichkeit im Bad

Eine drehbare Badewanne mit integriertem Waschbecken ist das zentrale



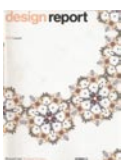
Element eines Entwurfes von Sylvia Oeynhaus und Corinna Voss (Abb. links oben). Ihr Konzept entwickelten sie für einen Wettbewerb, den die Firma Kaldewei in Zusammenarbeit mit der Fachhochschule Aachen ausrichtete. Die Jury, die gemäß der Aufgabenstellung eine „ganzheitliche Reflexion des Begriffsdreiecks Design – Zeitgeist – Wellness“ erwartete, lobte die „konzeptionelle Ganzheitlichkeit des Entwurfes“ und verlieh den beiden Studentinnen den ersten Preis.

Geborgenheit findet der Badende in dem Entwurf von Maike Kirschbaum für eine Badewanne, deren Form an ein aufgeschnittenes Frühstücksei erinnert (Abb. links unten). Ihre Arbeit, zu der auch noch ein formal ebenso stilsicheres Waschbecken gehört, erhielt den zweiten Preis. hh
 www.fh-aachen.de

Ausstellung Eigene Vision

Ron Arad kuratiert eine Ausstellung seiner eigenen Studenten, die ab dem 16. September im Rahmen der Designbegegnungen 2005 der Sparda-Bank in der Ausstellungshalle zeitgenössische Kunst Münster zu sehen sein wird. In ihren Haltungen scheinen die Absolventen des Royal College of Art ihrem Professor zu folgen, der betont, dass sie „ihre eigenen Visionen verfolgen, statt sich den Vorstellungen

anderer zu beugen“. Diese Unabhängigkeit zeigt sich beispielsweise in den Arbeiten der Niederländerin Marloes ten Bhömer. Ihre Schuhentwürfe sind allemal individuell, doch scheint die Gebrauchsfähigkeit etwas zu kurz zu kommen (Abb. unten). Ebenfalls mehr Skulptur als Gebrauchsgegenstand sind die Cow Benches von Julia Lohmann aus Hildesheim (Abb. oben). Zweifelsohne können diese handgefertigten Objekte aus Leder als Sitzgelegenheiten dienen, und natürlich zeigt Lohmann mit ihren abstrahierten Rindern ein besonderes Gespür für ästhetische Formgebung. hh
 www.stiftungskunstdesign-ms.de





NEW TALENT: JULIA LOHMANN

Julia Lohmann came to England in 1998 to study Graphic Design at the Surrey Institute of Art and Design and wound up winning the D&AD student design award in Product Development and two IF Design Awards. Her work crosses the boundaries of insanity, beauty and revulsion. "For my final project, I experimented with growth and decay." She explains. "The outcome was a book featuring maggots as artists. When placed on a drop of ink they paint beautiful trails." Sidestepping into product design with an MA at the RCA, recent projects include a translucent ceiling made from fifty sheep stomachs entitled Flock. "Initially I was interested in the threshold between animal and material. At what point does our perception of a piece of a cow transform into a piece of leather? Is it possible to create objects that sit exactly on the threshold?" she asks. Lohmann graduates from the RCA this year. Expect a future career of the unexpected. FG

www.julialohmann.co.uk
juleslohmann@web.de



DE NYA

Julia Lohmann gör lampor i material som vi automatiskt klassar som äckliga - som får- och komagar.

Till höger: Ko-bänken av Julia Lohmann gör folk osäkra. Ska man klappa den eller slå sig ned? Julia Lohmann vill utmana våra invanda tankar kring mat och material från djur.



Farväl minimalismen! En ny generation formgivare väljer det mörka, experimentella och oförutsägbara framför det svala och sparsmakade. Sköna hem har träffat fem unga designers som rörde om i grytan på Milanomässan.

AV HANNA NOVA BEATRICE

Formgivaren Julia Lohmanns vackra lampor lyser varmt och trivsamt i den stora lokalen. En del bildar spännande formationer upphängda i grupper, andra ser nästan levande ut, som stora knoppar på väg att slå ut. Får man röra vid dem? Lusten att sträcka fram handen och känna är stor. Tills formgivaren själv berättar vad de är gjorda av. Då hejdar man sig.

-Får- och komagar. Egentligen är det inte ett konstigare material än skinn, men det är en restprodukt som vi normalt inte använder oss av. Det skapar reaktioner, förklarar Julia Lohmann när Sköna hem träffar henne i London.

Julia är en av fem unga formgivare som ställde ut i modeskaparen Paul Smiths avdelning under årets möbelmässa i Milano. Bland ett par höbalar kunde man testsitta hennes skinnklädda bänkar Rosel, Belinda och Carla. Barnen kastade sig på dem utan förbehåll medan de vuxna ställde sig mer fundersamma. En bänk

SKÖNA HEM ■ OKTOBER 2005



design mart

the
icon
design
trail



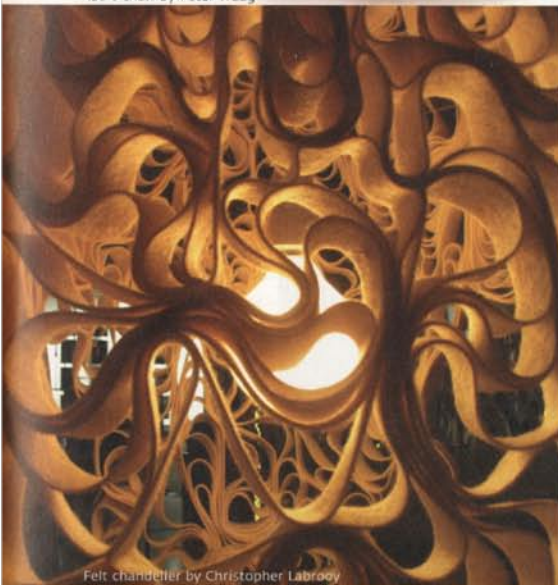
130% chair by Peter Traag

Design Mart was an informal, guerrilla-type show that colonised the former offices of the Design Museum mid-way through their transformation into a new talks and events space. The rawness of the space and the "do your own thing" brief to the designers – they were just given

an area delineated by floor tape – created an un-museum type display: it was like a more delicious "taste the difference" version of Designersblock.

Lightly curated by museum director Alice Rawsthorn, the exhibitors were selected by a panel including Ron Arad, Tord Boontje, Jasper Morrison and Michael Marriott. Having the professor of furniture and product design from the Royal College of Art on the panel surely had no bearing on the fact that 14 of the 15 designers included were RCA graduates, leaving Yosuke Watanabe, ex-Buckinghamshire College and the only BA graduate, as the sole exception, and he more than managed to hold his own.

There are other good courses out there and Yosuke can't be the only proof of this. Just a minor gripe given that the resulting show was of a consistently high quality: diverse, provocative and one of the highlights of the week. Sarah Gaventa



Felt chandelier by Christopher Labrooy
Flock by Julia Lohmann is a light made of sheep stomachs



Pleat, pleated Wellington boots. by Rachael Sleight
Railings by Matthias Megyeri



Paper wedding dress by Rachael Sleight



Flood light by Michael Cross and Julie Mathias



The New Alchemists

The Design Museum presented a round-up of five graduate designers selected for their visionary outlook. Julia Lohmann makes furniture from the byproducts of the meat industry. The results are thought-provoking – the heritage of each piece is clear, the hint of a body shape can be seen in Belinda, a bench made from a cast of a cow carcass, while the inherent pattern on her Ruminant light (created from a cow's stomach) has the natural geometry of an interlocking pentagon.

Also noteworthy is work by Michael Cross and Julie Mathias, particularly their Flood light – a tangle of electrical cables illuminating a beaker of water. *Work can be seen at the designers' websites. Mike Cross and Julie Mathias (www.wokmedia.com), Matthias Megyeri (www.sweetdreamssecurity.com), Pascal Anson (www.iampascal.com), Julia Lohmann (www.julialohmann.co.uk), Peter Traag (www.petertraag.com).*

Round-up by Fiona McAuslan



ZOOMORPHIA

As the trend for taxidermy gathers momentum, we are seeing a new design ethos emerge where animal forms are revered and celebrated. Spearheading this mood is Julia Lohmann, whose work explores the threshold between animal material and the animal itself. Lohmann's series of unique hand-sculpted benches serve as memento mori for the cows that died to secure the leather they are made from. Each bench is upholstered with the hide of one cow and the leather is placed in the same position as it was on the living animal. The leather bears the markings, folds and scars it did in life.

Meanwhile Jon Male's 'English Hide' rug takes the shape of a traditional animal hide rug but replaces the animal skin with a piece of patterned carpet. Wicki Somers' 'High Tea Pot' rat's skull porcelain teapot comes with its own fur and leather cow, while Julia Lohmann uses preserved sheep stomachs to create her strangely poetic and melancholic 'Rummant Bloom' lights. The play here is on animal forms, undercut with worrying questions about genetics and stem-cell technology. What happens when transgenics becomes an everyday reality and the artist, designer and scientist morph and merge into one?

KEY WORDS: BEASTLY SHAPES AND SILHOUETTES, SKINS AND FURS MOULDED IN RUBBERS AND PLASTICS, MAMMALIAN STRUCTURES, SKELETAL CASTINGS, HIDE AND FURS TO DRESS FURNITURE, CREATURES OF UNEARTHLY PROPORTIONS, SKINS JUSTAPPOSED WITH SYNTHETICS, FANTASY TROPHY PIECES



Previous page: 'Tortoise Rug', Edho Moore, www.edhamoore.com. This page: clockface from top right: 'Felix', Aljo Galatin, www.dissol.nl; 'Felix' necklace, Aljo Galatin, www.dissol.nl; 'Rummant Bloom', Julia Lohmann, www.julialohmann.co.uk; 'High Tea Pot', Wicki Somers, www.wickisomers.com; 'English Hide', Jon Male, www.jonmale.com; 'stags head', Systematic, www.systematic.it



JULIA LOHMANN

JULIA LOHMANN
www.julialohmann.co.uk
Designer

Location: Escorter AOYAMA
Event Zone

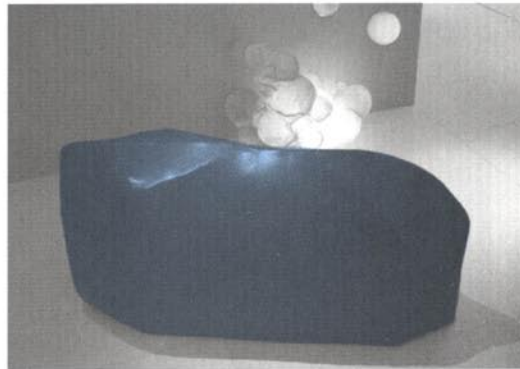
I believe that acknowledging the origins of a product is the first step towards making more informed and ethical choices about what we consume. I find new applications for otherwise undervalued natural materials, working primarily with animal materials and byproducts. I design objects on the threshold

between animal material and animal which probe our attitude towards our environment and how we use animals to sustain us.

Sheep stomachs become beautiful billowing lights, triggering feelings oscillating between attraction and disgust, the former through their warm luminosity and the latter as soon as one learns more about their material origins.

A series of unique hand-sculpted Cow Benches, each with a different name and shape, serve as memento mori for the cows that died to make the leather they are made from.

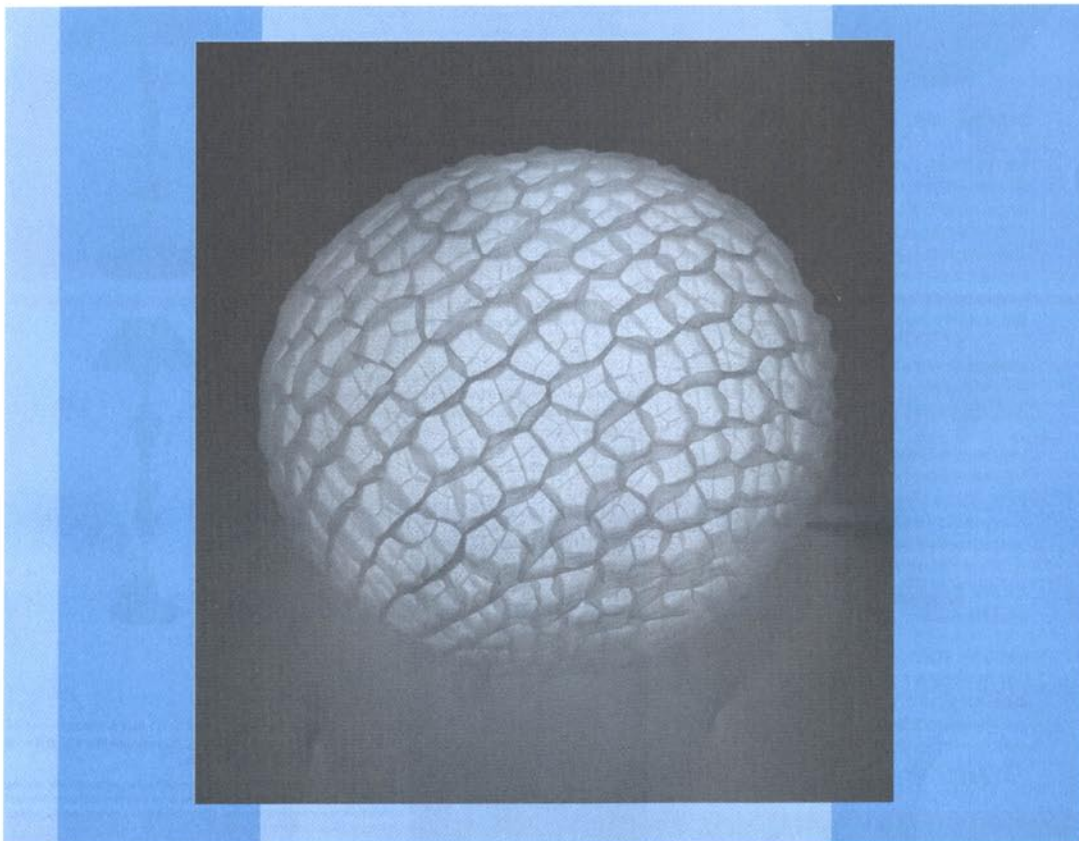
私たちは自分たちが消費するものに関して、その由来を知ることにより倫理的な選択ができると思います。私は動物の廃棄物を主な材料として羊の胃袋で作ったランプや牛の形をしたレザーシートなどを制作することで、過小評価されがちな物質の新しい利用方法を探究しています。また物質と動物の境界線上でデザインを行うことで、環境との向き合い方や、人間の生活がいかに他の動物の犠牲の上に成り立っているか、といったことを考えて直してもらえればと思っています。



JULIA LOHMANN

1977年ドイツ生まれ。英国のサリー・インスティテュートでグラフィック・デザインを、ロイヤル・カレッジ・オブ・アートでプロダクト・デザインを学ぶ。卒業後も英国をベースに、牛の胃袋で作ったライトなどと動物の関連性を探求する作品を制作。

Born in Germany in 1977, Julia Lohmann is now based in UK after studying graphic design at the Surrey Institute and then design products at the Royal College of Art in London. Lohmann uses her work to explore our contradictory relationship with animals.



location

02

JULIA LOHMANN

ジュリア・ローマン

Designer

AREA D-2
PROJECT P16

U www.julialohmann.co.uk

location: escorter AOYAMA Event Zone



1977年ドイツ生まれ。英国のサリー・インスティテュートでグラフィック・デザインを、RCAでプロダクト・デザインを学ぶ。卒業後も英国をベースに、牛の胃袋で作ったライトなど人と動物の関連性を探求する作品を制作。

Lohmann uses her work to explore our contradictory relationship with animals. Born in Germany in 1977, she is now based in UK after studying graphic design at the Surrey Institute and then design products at the Royal College of Art in London.



THICK SKIN: Julia Lohmann's Cowbench (2005, *Anoushka* in Tokyo, pictured) are made of leather, hand-sculpted foam and wood, using one cowhide per Cowbench, placed exactly as it was on the living animal, spine on spine.
Photography STUDIO BEC



Good Life exhibition at Pier 40 in New York this September. "We aim to create objects that have a certain beauty or graphic quality and can demonstrate artistic ideas in architecture," says Huneck.

In 2004, the pair collaborated with artist and professor Ottmar Hörl on a large-scale installation of 7,000 plastic hares in Nuremberg's central square, which coincided with the 500th anniversary of native artist Albrecht Dürer's classic piece, "A Young Hare." Further referencing another Dürer work, "A Large Patch of Grass," Osa's large "field" of green hares served as a 3-D interactive homage, turning the city's square into a virtual park.

2 Julia Lohmann, UK London-based designer Julia Lohmann explores human dependence on animals in her work, which is situated at the crossroads of fine art and product design. Her translucent lamps, *Flock* and *Ruminant Bloom*, wow viewers with their sheer blossom-like beauty – until you discover the material they are made from; preserved sheep stomachs. Lohmann's cow benches, each made of hand-sculpted foam covered with the hide from a single animal, have a similar effect;

their natural shapes and headless bodies are simultaneously alluring and appalling. Although the benches were primarily shown in exhibition environments, Lohmann brought them onto the streets of London and Tokyo to test public reaction. She says, "People later go back home to their own leather sofa and see it with new eyes."

4 Antenna, NYC The dynamics of urban interactions inspired *Pattern Recognition*, the latest work from Antenna designers Masamichi Udagawa and Sigi Moeslinger. Shown at New York's Frederieke Taylor Gallery, *Pattern* is a series of humorous proposals for improvements to city life that play off of everyday objects and encounters. Antenna's *Shrink* bench offers a therapeutic setting where strangers can discuss their problems; their *Traffic lights* provide an exercise sequence for restless pedestrians waiting to cross the street. Best known for their design of NYC subway cars and vending machines, Antenna has extensive experience working with public space. "It's a continuous theater where everyone is either an actor or an audience," explains Moeslinger. "We're interested in inserting ourselves onto this stage through our designs and introducing a new experience in that environment." EJ





Julia Lohmann



Cow Bench
Eileen, Belinda, Radia, Carla, Else

Jede Kuhbank ist ein handgefertigtes Unikat, mit eigenem Namen und individueller Form. Der Lederbezug wird in derselben Position verwendet, in der er sich auf dem Körper der lebenden Kuh befand. So werden die Bänke zu einem Memento Mori der Rinder, die getötet wurden, um das zum Beziehen der Bänke notwendige Leder zu gewinnen.

Each cow bench is a unique piece, hand-crafted with its own name and individual shape. The benches are upholstered with one cow hide each, which is placed on the bench in the same position as on the body of the living cow. This transforms the cow benches into memento mori for the animals killed for the leather needed to upholster the benches.



Eileen

'Mit meinen Arbeiten sondiere ich den Grenzbereich zwischen Tier und Tiermaterial. Ich hinterfrage dabei unsere Einstellung zu Tieren und wie wir mit den Kreaturen umgehen, die uns ernähren und kleiden.'

'My work explores the threshold between animal and animal material. I am probing our attitude towards animals and how we use them to sustain us.'

Julia Lohmann





Visit Milan, Bearing Tips on Design

Britain was everywhere at the Milan particularly in several shows de-exhibitors. Tyler Brülé, the magazine and of Winkreative, a the country's design schools were the growing British presence. v seeing are the fruits of a decade it in the U.K.," he said, "combined attention and the wider trickle-down market." One of the best shows, w Alchemy," highlighted projects of the Royal College of Art. A cura-Rawsthorn, director of the Design said that "historically Britain was signers but lousy at manufactur-at this was now less of a problem, l communications enable design-



Above, far right and near right, Alice Pirelli for The New York Times

ers to work with manufacturers all over the world." At "Great Brits" Michael Cross and Julie Mathias, designers in London, showed Flood (above right), a tangle of electrical cords and lights submerged in vases filled with water. "We're playing with the ideas of childhood and danger," said Mr. Cross, who, like Ms. Mathias, is 26. "This is something you're told you're never supposed to do." (Information: www.wokmedia.com.)

Julia Lohmann, 27, who also showed at "Great Brits," is a German-born designer working in London. She wanted her cow benches (she is shown with one at right), each made from a single hide, to be both social commentary and viable product. "At which point between 'cow' and 'leather' do we stop feeling?" she said. "These hit the threshold." The cows start at about \$7,850. (www.julialohmann.co.uk.)

Established & Sons, a new London-based design and



manufacturing company, introduced a compact writing desk (far left) by Michael Young, a Briton working in Taiwan. The felt hood conceals a lamp. "We just wouldn't get the same amount of exposure in Britain," said Mark Holmes, the company's design director. "We're more likely to be taken seriously by showing in Milan." About \$2,000. (www.establishedandsons.com.)

Dejana Kabiljo, an Austrian, showed her Bonnie and Clyde bed (top center) at DesignersBlock, a British show that travels to Milan every year. It is pine, softened by heat-treating; users can carve initials into it. "When you engrave in the wood it changes your attitude," said Ms. Kabiljo (shown on the bed). "It's a commitment." About \$5,000 (feathers not included). (www.kabiljo.com.)

STEPHEN TREFFINGER

THE NEW YORK TIMES, THURSDAY, APRIL 21, 2005

Update

Contraction

• Upholstered furniture maker Natuzzi, Santeramo In Colle, Italy, reports that sales of its fabric-upholstered furniture were down 12.9 percent for the fourth quarter of 2005, with sales of leather-upholstered furniture up 6.4 percent for the same period.

Surprise

Shaped like a cow's back and upholstered in cowhide, Julia Lohmann's bench expresses her ongoing exploration of humans' relationship to animals as sources of food and material.

"There is a gap between living animals and the materials and products we make from them. I wanted to design an object to bridge this gap. I used the leather of a commonly slaughtered animal to make an object that is commonly made from it: the leather couch. Instead of removing traces of the animal's life I embraced them, and eliminated the distance between the ani-




Leather-upholstered cow benches, Julia Lohmann, 2005

mal origins of the material and its utilization by humans.

"The cow benches are hand-sculpted objects in the shape and size of a cow's torso, each upholstered with a single cowhide. The leather is placed in the same position as it was on the living animal.

"In one aspect I consider my work as very traditional—standing in the

tradition of using the animals that sustain us in a respectful and responsible way. Craftsmanship is very important in honoring the animals I use." 

—Julia Lohmann, 2006

Upholstery by ALMA, London, England, www.almahome.co.uk.

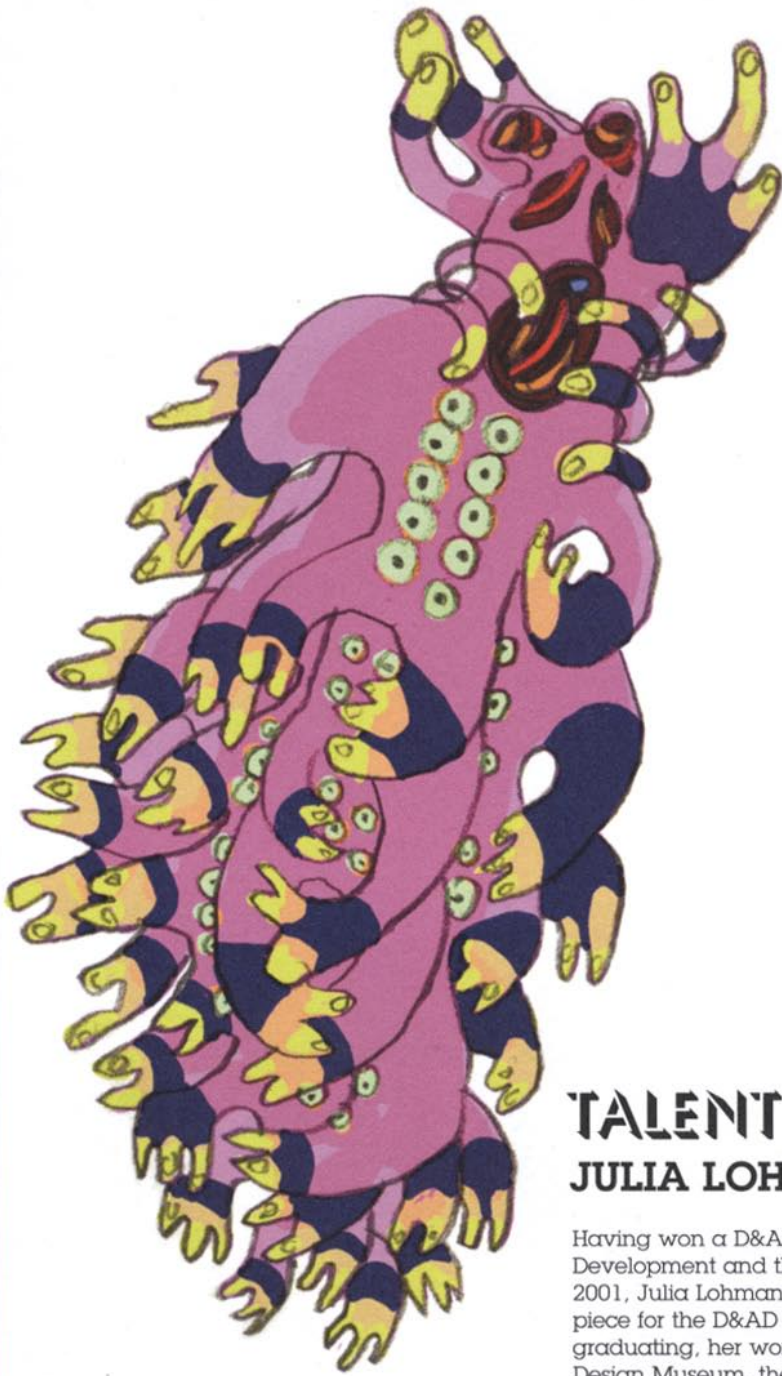
Design/sculpture by Julia Lohmann, 2005.





UNTERS NACH RECHTS: Lampe "Boule" mit verteilbarer Fäls und Lochsteinen, von Lambert; neue Lampe mit Kristallglobe, alter Lampenstiel, Lampe mit Metallglobe, alter Haken, Will, Tischlampe mit
 aus Holz gefertigter Kugel, von Lambert; neue Lampe mit Kristallglobe, alter Lampenstiel, Lampe mit Metallglobe, alter Haken, Will, Tischlampe mit Metallglobe, alter Haken, Will, Tischlampe mit
 Adresse AUF DEM SIEBENHORN, Tischlampe "Clarino" mit unterschiedlichen Schirmen, alter Haken, Will, Tischlampe mit Metallglobe, alter Haken, Will, Tischlampe mit Metallglobe, alter Haken, Will, Tischlampe mit
 ENSTER, Tischlampe "Spin Light" von Herta und Pauline, schwarze Lampe "Borgo" von Karoli, Tischlampe mit Metallglobe "Rise-Dwight" von Boche Barlow, KLEINER BESTELLENDE Tischlampe "Korn" von
 einer Holzleiste, GROSSER BESTELLENDE Tischlampe aus Glas, "Object Collection" von BBIB Italia, AUF DEM BODEN Lampe "Boule" von Escartout, AUF DEM TESSIGI Tischlampe "Hummel"
 von C. Götting, alter Hakenlampe, Aluminium Hakenlampe, alter Hakenlampe. www.julialohmann.co.uk

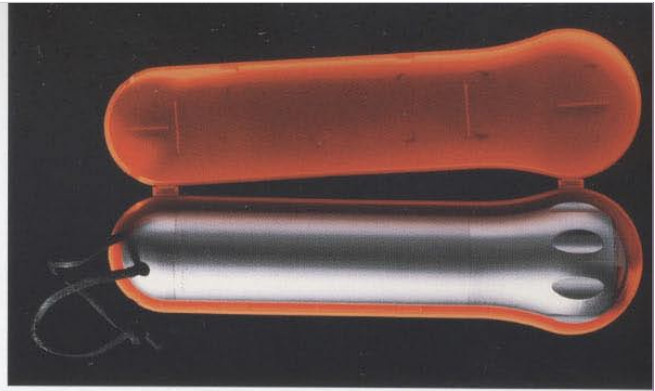
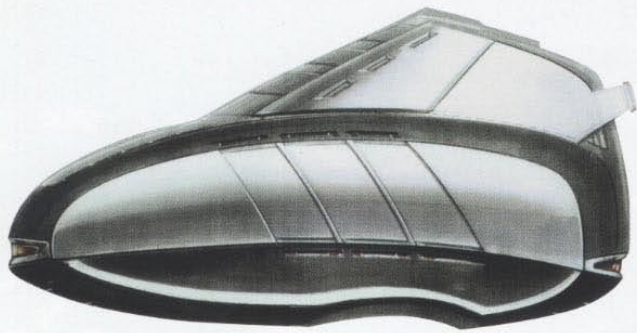




TALENT SPOT JULIA LOHMANN

Having won a D&AD Student Award in Product Development and the John Gillard Award in 2001, Julia Lohmann was asked to create a piece for the D&AD Congress publication. Since graduating, her work has been exhibited at the Design Museum, the Design Biennale in Saint Etienne (France) and as part of the Great Brits exhibition held at Paul Smith's headquarters in Milan. Earlier this year, Julia and her partner Gero Grundmann founded their own design practice, Studio Bec. Find out more at www.julialohmann.co.uk and www.studiobec.com





Den Namen hat er von US-Basketball-Star Kobe Bryant, das Design orientiert sich am *Audi TT*: *Kobe* heißt der neue Sportschuh von *Adidas*. Die Zehenkappe von *Kobe* ähnelt dem Kühlergrill des *Roadsters* und die Hauptlinie vom Spann bis zur Sohle gleicht der seitlichen Linienführung des *Audi TT*. Der *Kobe* soll das neue Trendprodukt des Herzogenauracher Sportartikel-Herstellers werden – so hip wie Kaliforniens Lifestyle. Das Design des *TT-Roadsters* kommt schließlich maßgeblich aus *Audis* südkalifornischem Design-Studio. Derek Jenkins, einer der Leiter, sah sich einer völlig neuen Aufgabe gegenüber. „Alles, was bei einem Schuh zählt, ist Style.“ Jenkins proportionierte *Kobe* wie ein Auto und ließ – höchst unkonventionell im Schuhdesign – Tonmodelle fertigen. Entsprechend den Ledersitzen in Sportwagen wurde auch der *Kobe* mit einem ledernen Innenfutter ausgestattet.

The name was borrowed from US basketball star Kobe Bryant, the design inspired by the Audi TT. Kobe is the name of a new sports shoe from Adidas. Kobe's toe-cap bears a resemblance to the roadster's radiator grille and its overall instep to sole shape is reminiscent of a side view of the Audi TT. The Herzogenaurach-based sports articles manufacturer is selling Kobe as its new trend product – as hip as the lifestyle in California. After all, the basic design for the TT roadster did come from Audi's southern Californian design studio. Derek Jenkins, one of the designers heading the project, was faced with a completely new task. "For a shoe, style is all that counts." Jenkins gave Kobe the proportions of a car and had clay models made, something highly unconventional in shoe design. Copying the leather seats to be found in sports cars, Kobe also has its own leather lining.

Mit *Apollo*, einer Taschenlampe von Marc Newson, erweitert der italienische Leuchten-Hersteller *Flos* sein Sortiment. Das phallicsche Objekt aus mattem Aluminium hat wie die meisten Entwürfe Newsons eine organische Form, die futuristisch wirkt. Mit Produkten aus einem niedrigen Preissegment will *Flos* jüngere Käufer gewinnen. Den Anfang machte die Kunststoffleuchte *May Day* von Konstantin Grcic, die *Flos* für 100 Mark anbietet. *Apollo* kostet 120 Mark.

Apollo, a torch by Marc Newson, is the latest addition to the product range offered by Italian luminaire manufacturer Flos. As is the case with most of Newson's designs, this phallic matte aluminum object has an organic futuristic-looking shape. Flos's aim is to attract the younger consumers with products at the lower end of the price range. The first such product was May Day a plastic luminaire by Konstantin Grcic, which sells for DM 100. Apollo costs DM 120.

Einen Tragegriff für Plastikflaschen hat die in London lebende Designerin Julia Lohmann für den Kölner Hersteller *Zeltec* entworfen. Der *PET-Pick* ist aus Polypropylen mit minimalem Materialeinsatz gefertigt und fast unbegrenzt wiederverwendbar. Wegen der hervorragenden ökologischen Verträglichkeit des Produkts wurde es vom Industrie Forum Design Hannover mit dem *Best of Category-Award* für Packungsdesign ausgezeichnet.

Julia Lohmann, a designer living in London, has designed a carrying handle for plastic bottles for Cologne-based manufacturer Zeltec. PET-Pick is made of polypropylene, uses a minimum of materials and can be reused almost indefinitely. Because the product is so ecologically sound it received the Best of Category Award for packaging design from Industrie Forum Design Hannover.





The graduates

Curated by the British Council and the Design Museum, and held at the Paul Smith HQ in Milan during the Salone del Mobile, the 'Great Brits: The New Alchemists' show highlighted the talents of six young RCA graduates currently working in Britain (above, left to right)

Michael Cross and Julie Mathias

Ages: 26 and 27
Style: Cross and Mathias, who first met at the RCA, are less concerned with improving objects than transforming them into something else entirely
What they wish they had designed: The CD player by Naoto Fukasawa for Muji
www.wokmedia.com

Peter Traag

Age: 26
Style: Dutch designer Traag has worked on several artists' installations, as well as his own furniture, including the 'Sponge' and 'Mummy' chairs, which are both now in production by Edra
What he wishes he had designed: The 'Up' series by Gaetano Pesce
www.petertraag.com

Matthias Megyeri

Age: 32
Style: German designer Megyeri has developed a cute take on our obsession with security by adapting fences, padlocks and alarms
What he wishes he had designed: The one I did design - the lace curtain woven to look like a security fence
www.sweetdreamssecurity.com

Pascal Anson

Age: 32
Style: London-born Anson's past exhibitions include his Reunification Project for Design Mart at the Design Museum in 2004
What he wishes he had designed: Something that means I don't ever have to earn any more money
www.iampascal.com

Julia Lohmann

Age: 27
Style: An interest in how we're sustained by animal products led her to design a bench in the shape of a cow's back and a light made from sheep stomachs
What she wishes she had designed: My Leatherman multi-tool - it helps me design when I'm on the move
www.julialohmann.co.uk

Special thanks to Lotte Karlsen for designing the frame on pages 034, 037 and 042.
www.synchronizedliquid.com





Julia Lohmann's award-winning presentation – involving maggots, food colouring and maps – won over a nervous New Blood jury to gain her the first John Gillard Award for the most outstanding individual on show

∞ NEWS

GRUBBY BEHAVIOUR

Many great things emerged from this year's New Blood exhibition, not least the discovery of several truly outstanding and inspirational young creative talents. D&AD has held the Best New Blood Awards since the 2000 New Blood exhibition as a way of identifying and rewarding the best creatives. This year D&AD was able to go one step further and award the John Gillard Award to the most outstanding individual on show.

The Award is the brainchild of the D&AD executive, which decided that a memorial fund should be established in memory of John Gillard, the founder and teacher of the School of Communication Arts, once the site of the current D&AD offices. With the help of many generous donations, D&AD has been able to establish the fund and present an annual cash prize of £1,000 to the most outstanding individual hand-picked from the New Blood exhibition. The 2001 winner certainly embodies the spirit of John Gillard and the former School of Communication Arts, and the Award is well-deserved recognition of her achievement, vision and talent.

The winner, Julia Lohmann, a recent graduate from the Surrey Institute of Art & Design at Epsom, displayed what can only be described as an unusual and all-round talent. The sheer 'in your face' impact of Julia's conceptual work caught the eye of all the judges. Slabs of meat, an organic representation of the Union Jack and hundreds of maggots-come-flies. Intrigued? The judges certainly were!

A further six young creatives selected by the judges formed the shortlist for the Award. The lucky seven were invited to present their portfolios and personalities to the judging panel. This year's D&AD President's Award winner Mary Lewis offered to host the interviews, although one suspects that with hindsight she might have thought twice about her kind offer!

All the shortlisted candidates provided an impressive sample of illustration, graphic design and advertising concepts for consideration. Some, like Dominic Trevett,

were already known to D&AD as winners of Student Awards categories. Others, like Sarah Gould of Kingston University, were completely new faces. Young or old, known or unknown, the standard of work was truly remarkable.

The final decision of the judges was unanimous. Three of the shortlisted creatives had already been interviewed by the time that Julia arrived at Lewis Moberly with an obvious lack of any portfolio. 'Mmmm,' thought the judges, 'what have we here then?' Julia was well remembered as the 'Maggot Woman' and the judges were probably expecting something a little different. Though maybe not quite this different!

Julia was introduced to the judges and, showing no signs of nervousness or apprehension, set about giving the panel members a little memento – a maggot, encased in a projector slide and named after each of them. Lohmann then announced that she had not brought her portfolio as she thought them 'pretty boring' and felt she could convey herself, her work and her spirit more clearly with a practical demonstration.

As Julia pulled from her rucksack an organic looking box with air holes in the top, the judging panel began to look a little nervous, if not uneasy in their seats. As they – and Mary Lewis, whose beautiful offices this experience was unfolding in – repositioned themselves a little further away from the table edge, Julia proceeded to open up a map of European 'party capital' Ibiza and place it on the table. Onto this map she poured a small bottle of red food colouring, then off came the lid to the organic box and out crawled a handful of incredibly active, freedom-seeking maggots. As the maggots got to grips with the terrain of Ibiza and the red food colouring, the judges laughed nervously and enquired what this particular demonstration was all about.

The maggots formed part of Julia Lohmann's work-in-progress based on the concept of 'Growth and Decay', they learned. Far from being just a conceptual artist –

as this description may lead you to believe – Lohmann is also an incredibly talented photographer, illustrator and graphic designer. So good in fact that she did all of the photography for her own publication, 'Maggotypes', and won a First Prize at the D&AD Student Awards for the Product Development brief in 2001. These creative talents, partnered with her originality, secured the 2001 John Gillard Award for Julia Lohmann.

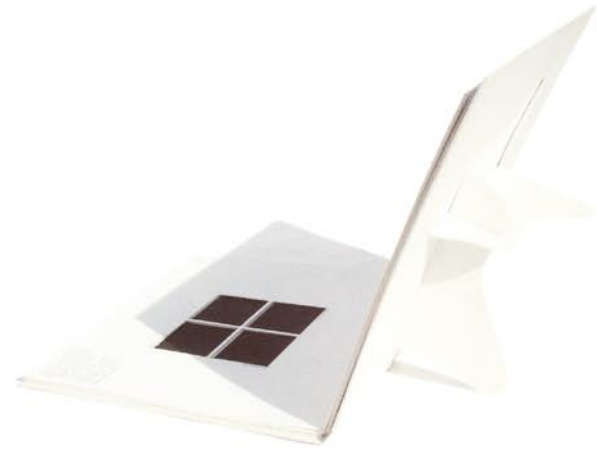
So inspirational was Julia's presentation that Tim Ashton, Creative Director of Circus and one of the judges, has invited her to perform a similar piece of maggot theatre to his team. Tim said: "In 2000 Circus worked on rebranding the D&AD annual student exhibition and created the New Blood identity and format. Julia Lohmann was so outstanding and inspirational I thought it would be great to show the team at Circus what they have helped to create, and how New Blood really helps to identify and launch the careers of talented up and coming creatives."

As well as recognising the achievement of a creative graduate, the John Gillard Award also aims to recognise the tutors of that graduate. This could not be more fitting as one of Julia's tutors, Jill Jamieson, has contributed much dedication and advice to emerging creative talent over the years. 2001 was Jill's last year as course leader of the BA Hons Graphic Design course at the Surrey Institute of Art & Design at Epsom. In this year alone Jill's students received two D&AD firsts, three seconds, a commendation and an in-book mention through the Student Awards.

The presentation of the John Gillard Award will be made to Julia Lohmann and Jill Jamieson at the Milton Glaser lecture on 22 November 2001.

Many thanks to the 2001 John Gillard Award judges: Tim Ashton; Graham Fink; Mary Lewis; Tim Mellors; Michael Peters OBE and Ced Vidler and to all those who made donations to the John Gillard Memorial Fund.





1



2

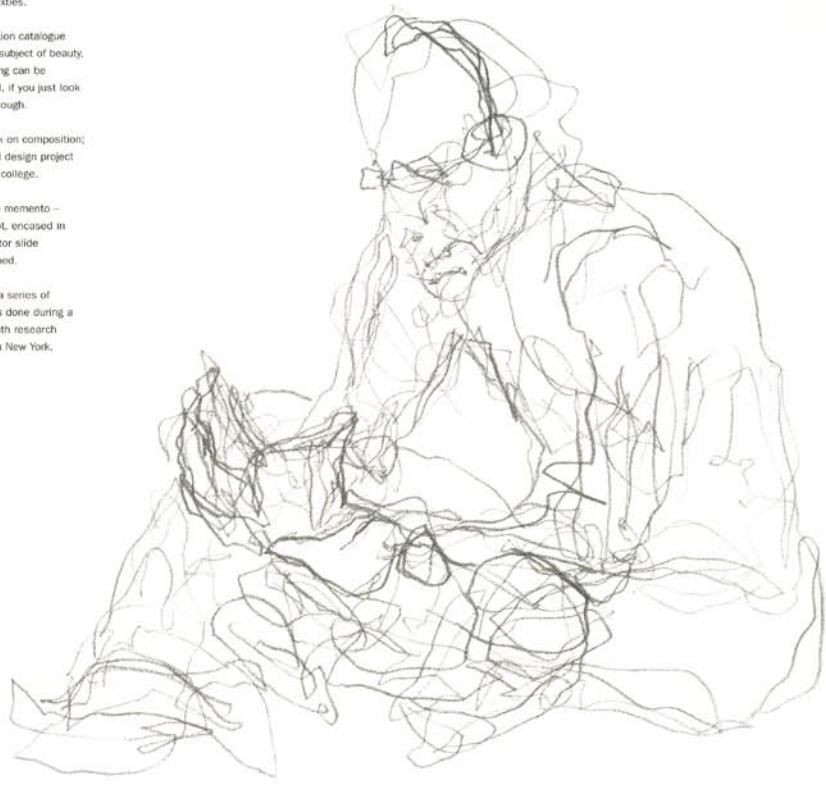


3



4

- 1** Exhibition catalogue suggestion for 'live in your head'; concept art of the Sixties.
- 2** Exhibition catalogue idea on subject of beauty. Everything can be beautiful, if you just look close enough.
- 3** A book on composition; personal design project while at college.
- 4** A little memento – a maggot, encased in a projector slide and named.
- 5** From a series of drawings done during a one-month research period in New York.



5

Start your search for fresh new blood by visiting www.dandad.org/gettyimagesbloodbank

New blood transforms maggots into award winner

Julia Lohmann has taken the inaugural John Gillard Award, Alasdair Reid writes

Julia Lohmann's work isn't all maggots, obviously, but that's what people tend to remember most. They certainly made a lasting impression on the judges of the John Gillard Award. Said panel convened recently to witness a presentation in which they (the maggots) were accompanied not just by Julia but also by a map of Ibiza and a jar of ink. She spread the map out across the table, deposited a handful of maggots bang in the middle and then poured the ink over them. The ink makes them go mad, wriggling frantically in all directions, dragging vivid ink trails behind them.

It's stomach-churningly beautiful, apparently; and while you're struggling to come to terms with the raw response, you can always forge a few conceptual connections between Ibiza and wriggling maggots. One of the judges, Tim Ashton, the creative director of Circus, was so impressed that he asked Julia to repeat the performance at his agency. We must assume that the other judges (the panel also included Graham Fink, Ced Vidler, Michael Peters, Tim Mellors and Mary Lewis) were similarly impressed because it didn't take long for them to decide unanimously in Julia's favour.

She becomes the award's inaugural winner and will receive her official accolades (and £1,000) at the Milton Glaser D&AD president's lecture on 22 November. Her work will feature in The Lab section of the D&AD Getty Images Bloodbank (www.dandad.org/gettyimagesbloodbank) from the end of November.

Ashton says she is a fitting first



Lohmann... 'To me it's about ideas and problem solving. I hope I can find a job where I can think and explore'

winner. "Julia's was by far the best work and to have her there to implement some of it was amazing too," he states. "She is an extraordinarily talented person. When you think of the word 'student' it immediately conjures up certain notions. Believe me, they are all completely inappropriate here. She is half-German and has obviously benefited from the perspective that can come from living in two different countries. She is also well-travelled and well-read. She has a vision and a maturity way in advance of her years."

Lohmann is now an ex-student. She graduated earlier this year from the Surrey Institute of Art and

Design at Espom. Her work, along with that of more than 1,000 other graduates from 40 or so advertising and design schools across the country, was part of the annual D&AD New Blood exhibition — which this year was used as the long list for the new award. In July, the judges drew up a shortlist of seven who were invited for interview and the chance to present their portfolios. Cue Julia's maggots.

The award is, obviously enough, in memory of John Gillard, the charismatic founder of the School of Communications Arts who died in December 2000. His school exists no more, but during a glorious decade from 1985, it was a

remarkable incubator of creative talent — former pupils include John Hegarty, Fink, Larry Barker and Tiger Savage.

The avowed aim of the award is to give recognition (and a modicum of financial support) to the outstanding creative of the graduate crop each year. Which by any reckoning is a good deed in a naughty world. But the very existence of the award evokes an ambiguous response from some of the older and wiser heads in creative departments. Yes, it's great that Gillard is remembered in this way and it's obviously tremendous that the award lends a helping hand to young talent. But

isn't it a shame that Gillard's work couldn't have been carried on as he'd arguably have liked best — by keeping the SCA open?

That's another issue for another day. The immediate question is whether Lohmann is good art director material. Ashton clearly thinks so. "She has an intelligence that is amazing and the thing is that she is incredibly disciplined. Julia follows things through," he says.

So is Lohmann looking for a job in the ad industry? Yes — she can confirm she's open to offers. "I'm still interested in all aspects — graphic design and product design too," she says. "For me, I don't regard these things as separate. To me it's all about ideas and problem solving. I hope I can find a job where I can think and explore."

She has had a couple of conversations with potential employers already and has applied for an Abbott Mead Vickers BBDO graduate incubator scheme. If the industry doesn't snap her up, she'll have to look at other options — such as a masters at the Royal College.

But what is her perception of the advertising industry? Is it in a healthy state right now? "Yes, in England it is great," she responds. "When I go back to Germany I am horrified by the poor quality of the advertising. Everything is so literal there. In England you don't have to explain everything so much. I could see myself in the advertising industry here but not in Germany. I think the fact that I got the award proves that people here are interested in ideas."

Or maggots, obviously. Which brings us to the most important question. What's the secret when you're working with maggots on a semi-professional basis? "You have to use them within a certain period," she says. "After a while, a maggot will turn into a chrysalis."