

FUTURE STARS?

'Fresh new work by seven bold designers' is a pretty hefty strapline for this exhibition. But then, it follows an unapologetic title so the two sit together quite well. The intention for this show, which coincides with the London Design Festival 2014, was to select a handful of emerging designers who had caught our eye in the years since their recent graduation.

Each of these designers is therefore at the start of their career when investigation and experimental thinking are at the forefront of their creative exploits. In some cases, such pursuits are a significant inspiration.

Fittingly, the works we show are the results of continual testing within an already explored field (James Shaw) or entirely new work motivated by an acute observation (Thor ter Kulve). These pieces are a bold statement on the part of the designers and their newest work to date. We chose these designers for their dynamic approach to existing work, we hope to see them go on to become a new crop of dynamic future stars.

Future Stars? at The Aram Gallery runs until 25th October 2014.

Maria Jeglinska

Favourite colour: Blue (YKB)

Drawn Objects

I outsourced some elements I did not have the tools to produce. My recent fascination with patterns and motifs was also one of the primary motivations for this project. Here patterns are treated in two ways: inherent to the object's form (3D) and applied onto the form (2D).

The Little Black

I designed this piece for someone else to produce. The project refers to the Warsaw cafes that were created between 1955 and 1965. A period which saw the Renaissance of gatherings over a cup of coffee. 'Mała czarna' is a nickname for coffee, which translates 'the little black', hence the name of the collection. A common feature was to furnish these cafes and bars with metal wire furniture designed by either architects or designers. The aim of this collection is to recreate in a utopian way a disrupted continuity, to find the essence of what could have been a Polish design identity. The project tries to look into the future but with an understanding of the past.

Maria is kindly supported by The Adam Mickiewicz Institute and the Polish Institute in London

Lola Lely

Favourite Colour: Blue (and pinks!)

Ply Leather Side Tables

I made it myself (self-production). Stemming from my recent collaboration with renowned shoemaker John Lobb, I have been experimenting with a new process to develop a series of vibrant furniture made from moulded leather and wood, resulting in a strong yet soft material.

Cat Potter

Favourite Colour: Blue

Freja

I designed this piece for someone else to produce. *Freja* was produced and manufactured in collaboration with DuPont. Their innovative Corian material was used to clad the internal sections of CNC milled architectural foam to create seamless, wearable shoes. The shoes show off Corian's new DeepColour Technology enabling the creation of dark solid surfaces.

Pernilla

I outsourced some elements I did not have the tools to produce. The collection explores different manufacturing techniques and the notion of bespoke shoemaking is scrutinized. Instead of using a last or measuring the foot by hand, a 3D scanner is used to accurately map the contours of the foot. The end result being a series of sophisticated and elegant sculptural bespoke forms made from different types of wood (Walnut, Sapele and Pear).

James Shaw

Favourite Colour: Blue

Plastic Baroque

I made it myself (self-production). These pieces are a continuation of a project where I developed a handheld tool for extruding recycled thermoplastics. In that initial project I wanted to investigate how the development of new tools can unlock new modes of production and therefore new forms.

The tool allows a mode of production that is more akin to craft practices than the industrial methods that plastic is usually treated to. By using the material without a mould simply forming it by hand and allowing it to cool naturally demonstrates its dynamic and fluid properties that are normally beaten into flat smooth surfaces. In a way it makes its plasticity manifest.

Sophie Thomas

Favourite Colour: Orange

Planet

I made it myself (self-production). I outsourced some elements I did not have the tools to produce. The collection is a combination of bold form and soft surfaces, expressing a physical vocabulary in balance with positive and negative space around the body. The forms are CNC machined. Details such as sanded lines, dripping glue and hand cut ridges are then highlighted and worked into the forms using hand held tools. These contrasting processes emphasise the tactile materiality of Corian and demonstrate how supposed imperfections can be reconceptualised to striking advantage.

Thor Ter Kulve

Favourite Colour: Blue

Parkbench Bubble

I made it myself (self-production). *Parkbench Bubble* is a semi-public piece of outdoor furniture. It is designed as a speculative comment on future human working needs – seemingly a shelter and an electronic device charging station. I made this piece in a Nissen hut in Somerset, close to a lovely old watermill, owned by a good friend of mine.

As a designer I like to communicate and spark debate about our current living environment, using objects which we can identify with. *Parkbench Bubble* is part of an ongoing investigation in topics like privacy, public space, essentialism and the made environment.

Kim Thome

Favourite Colour: Green

Layer Screens

I made it myself (self-production). The *Layers* collection of free standing sun screens use filters of several hues of colour layered in multiples to create a depth of colour, resulting in a build-up of graphical elements.

Light Array

I made it myself (self-production). *Light Array* is a site specific installation for The Aram Gallery. The installation utilises the existing grid to create a new space for work. The vertical materiality of a plastic window combined with strip lighting and colour creates a merged canvas. Using the 9x9 grid provided, a graphic was set within those parameters.

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