

Special Materials Edition

THE INTERNATIONAL DESIGN YEARBOOK 2002

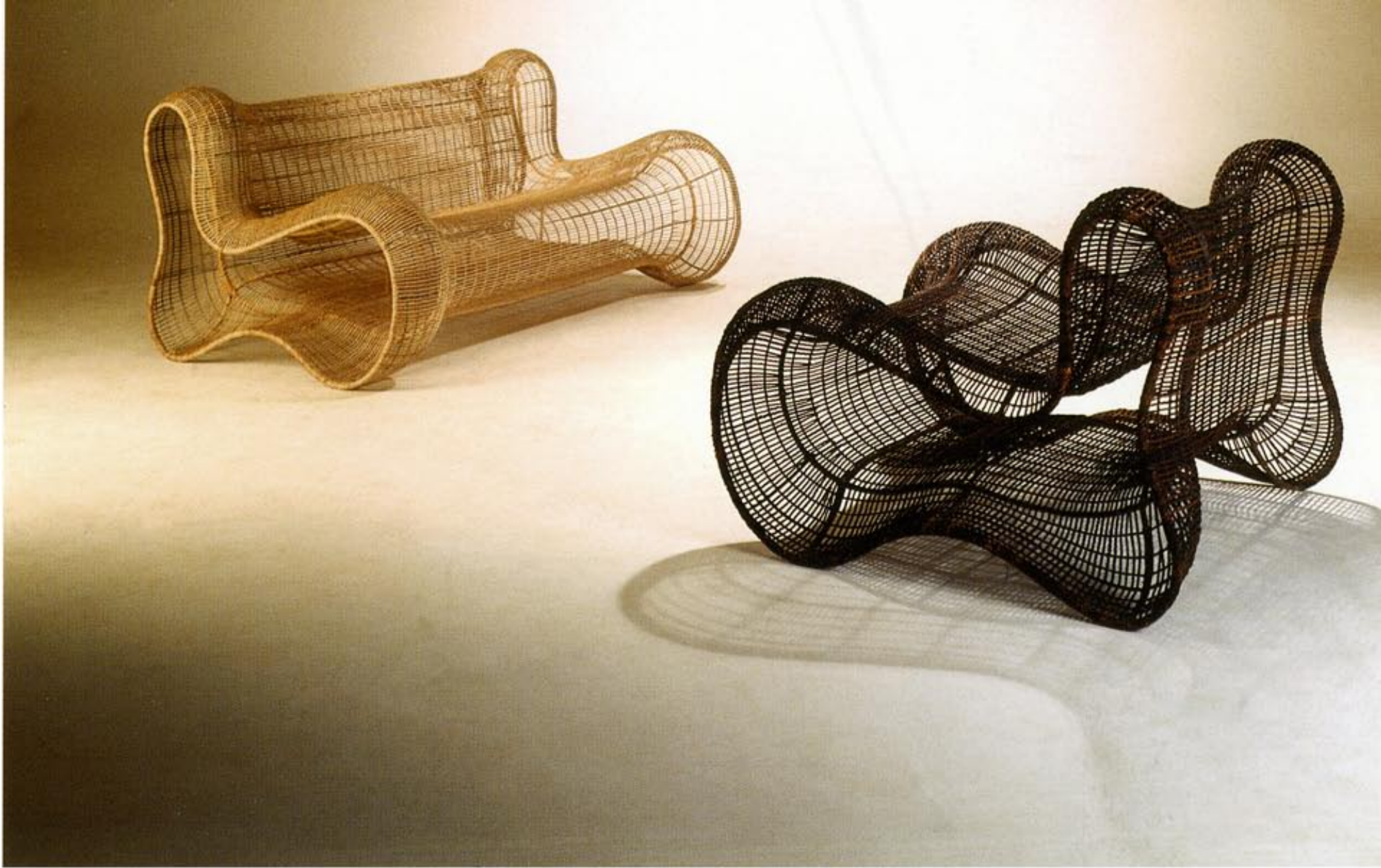
Edited by Ross Lovegrove



ABOVE
 Kenneth Cobonpue
 Chair and Ottoman, Balou
 Abaca (Manila hemp) rattan vines,
 metal, cotton
 Chair: h. 75cm (29½in) w. 95cm
 (37½in) d. 95cm (37½in)
 Ottoman: h. 38cm (15in) w. 89cm
 (35in) d. 61cm (24in)
 Interior Crafts of the Islands Inc.,
 the Philippines

LEFT
 Betty Cobonpue, Kenneth Cobonpue
 Armchair, Yin & Yang
 Steel, rattan, rattan skin, wood
 h. 71cm (28in) w. 90cm (35½in)
 d. 76cm (29¾in)
 Interior Crafts of the Islands Inc.,
 the Philippines

FACING
 Kenneth Cobonpue
 Armchair and sofa, Pigalle
 Abaca (Manila hemp), nylon, steel
 Chair: h. 79cm (31½in) w. 97cm
 (38½in) d. 94cm (37in)
 Sofa: h. 75cm (29½in) w. 158cm
 (62½in) d. 100cm (39¾in)
 Interior Crafts of the Islands Inc.,
 the Philippines



The last few years have seen a second wave of foreign influence hit the Italian market, after the 1980s when there was an increase in collaboration between Italian companies and countries such as the Netherlands, Finland and Switzerland. The more recent contributions have come from countries such as Brazil, Israel, Portugal and the United States, which, if not directly working with Italian manufacturers, are now taking a much more active role in the international design scene. The innovative avant-garde styles of, for example, the Portuguese Voyager Group and the Brazilian

Campana brothers and Faz Group have now filtered through and are being taken up by Italian design businesses.

New this year are works by a Philippine group, Movement 8. Like Ross Lovegrove, Movement 8 has a profound respect for the natural world, from which they derive their organic and biomorphic forms. One of the group's members, Kenneth Cobonpue, describes his design philosophy as 'looking at nature with the purity and innocence of a child. There you find perfect visual qualities that are waiting to be transformed

into modern man-made objects.' The aim of the group is to bring their work into the global mainstream while retaining their own heritage, in which Malaysian, Spanish and Mexican influences are combined. They want to move the past into the present by seeing things with a fresh eye, using natural materials in unexpected and innovative ways and mixing traditional skills with modern technology. Most of the designs presented show a restraint of form and economy of embellishment that emphasize textural detail and surface pattern. They have a purity of form that is not the aesthetic

sterility of minimalism but rather a dematerialization, or honing-down, of the unnecessary in order to enhance the sensual and emotional impact of both the workmanship and the inherent quality of the simple materials used.

Lovegrove believes that 'the new epoch we are entering will be exciting because finally designers seen as pluralist or idiosyncratic, craft-based or low-tech, will begin to dominate the creative world by virtue of a completely free view of how materials and technology can be harmonized.'