

THE REPORT

## Faye Toogood Was the Master of Milan

The multitasking designer proved her dexterity during Salone del Mobile

TEXT BY [HANNAH MARTIN](#) · Posted April 7, 2017



Faye Toogood at work.

Fashion designer, furniture maker, interiors master, stylist—one hat has never been enough for London-based creative Faye Toogood. But if you're wondering what she's been up to for the past few rather quiet years, look no further than Milan's Fuorisalone, Martin, Hannah. "Fay Toogood was the Master of Milan," *Architectural Digest*, April 7, 2017.

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where—on the heels of her first gallery show Stateside, which opened in February at Friedman Benda—she debuted a grand total of six new collections and installations.

“It's a demonstration of the breadth of our work, which is at the heart of what I do,” explains Toogood. “Whilst there are signatures I often return to, the excitement for me is that we are not limited by tropes or expectations, and that this year has allowed us to show four different product collaborations and two entirely different installations, which both complement and stand separately from each other.”

For New York-based Matter, Toogood took her first foray into lighting design, creating a series of three whimsical mushroom-inspired lamps called Puff Ball in fiberglass and aluminum. And another first? Rugs. For her collaboration with Milan-based CC-Tapis, Toogood found inspiration in the vast material library in her studio, creating topographical floor coverings that are all about texture and materiality.



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Faye Toogood's landscape wallpaper for Calico.

Two of her introductions—the wallpaper she designed with Calico and the handmade quilts she stitched for Once Milano (they're hanging in BDDW)—reflect one of Toogood's most personal interests: painting. "There is a freedom in this way of working, by hand painting, and I enjoy that very direct sense of craft, without any technology," she says. For both projects she worked directly on canvas, building up images through appliqué on the quilts, and then encasing a room in her brushstroke renditions of the English countryside, for Calico. "I felt it quite wonderful to literally bring the countryside inside."



One of Toogood's "Superfollies" for Nobody & Co.

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Photo: Marco de Scalzi

True to form, the final two installations by Toogood were more experimental. She found a bit of Milanese nature to inhabit in her collaboration with Italian brand Nobody & Co, where she devised a series of whimsical follies—a tiny house standing on four stumpy, elephantine legs; a bulbous, zebra-striped pod—that hid amid the wild greenery of the Giardino delle Arti. And finally, for her buzzy IKEA installation she turned the components of ubiquitous IKEA furniture into something artful and raw. “It was all about throwing away the assembly instructions to repurposing flat-packed furniture into raw and mismatched environments and objects,” she explains.

With all of her wide-ranging introductions this year, Toogood says she’s simply trying to turn tropes on their head: “The Matter lamps, based on wild fungi, are sleek and minimal. The CC Tapis collection actually takes industrial material influences and translates them back into something raw and natural, the Misfits at IKEA are chimeras, mythical hybrid creatures,” she explains. “It’s not all straightforward.” And with Toogood, it never is.

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