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REBECCA SALVADORI
SAY LOU LOU
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FAYE TOOGOOD

Rebernjak, Rujana. "Faye Toogood," *PIG*, May 2013.

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FAYE TOOGOOD SHOT BY RETTS WOOD



FAYE TOOGOOD

BY RUJANA REBERNJAK

It was difficult to reach Faye Toogood – a ferocious protagonist of female design – because she recently had a baby. You may think the newborn girl will probably become a famous designer herself, considering the environment she will grow up in. However, Faye stated that she decided not to treat her, dress her or build her surroundings in a design-influenced way. That seems kind of the right thing to do if you consider Faye's background: she studied Art History and even did «a bit of Fine Art» before moving on to work as Interior Design stylist for *World of Interiors*. And you see it in her work – full of references to past and present mixed together to create the delightful combination of colors, natural materials and sculptural volumes characteristic of Faye's work.

Mrs. Toogood says she has only been to one job interview in her life. What initially seemed a casual shot at an ad found in a paper ended up being Faye's



Cage for birds, limited edition of eight, designed by Faye Toogood, 2011.

ticket into the design world. The job was for the aforementioned magazine *World of Interiors*, a job she got thanks to a suitcase full of inspirational images and drawings. Ever since childhood, Faye has been obsessed with collecting strange objects and references – an obsession that ranges from natural minerals to 19th century jewellery, Yves Klein paintings to John Stezaker's collages. She herself



The Back Room, installation during London Design Week, project by Studio Toogood, 2012.

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Atelier Piece, limited edition of eight,
designed by Faye Toogood, 2011

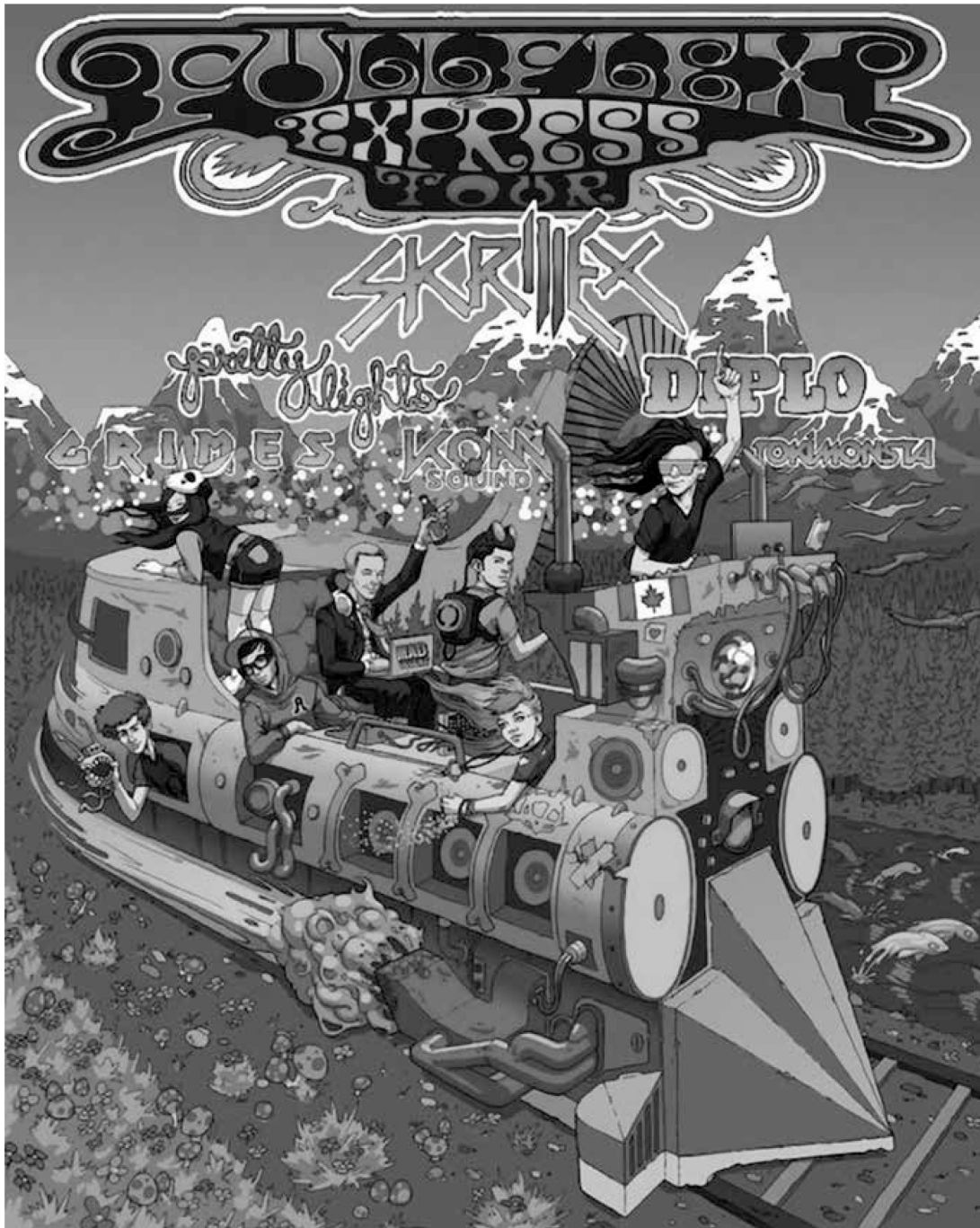
creates fantastic three-dimensional collages, with a knack for merging styles, tools, modes of production and objects from the past as well as present – creating fabulous interiors, set designs and shops. And even though she has been gone from the magazine for quite some time now, it's clear that her approach has remained unchanged.

She became known for pieces that are explicitly sculptural, ranging from geometrical side tables to her iconic *Spade* chair. Even though some of these

objects might bare a rough and almost industrial aesthetic, they are all hand made by British artisans in batch production, hence the name that unites them. These sculptural assemblages allow Faye to have the liberty to experiment with forms and volumes, nevertheless producing pieces that are crafted from exceptional materials, yet aren't reduced to a small number of pieces. Combining traditional crafts with an almost in-series production process allows her to explore the limits of production processes in the attempt to bring innovative design back to the stale industrial environment.

While her studio and her personal work seem like two separate practices, you can clearly see her approach in everything she does. Studio Too-

good's collaborators vary from fine artists to what we might define 'traditional' designers, a mixed group of people that contribute to making every project a singular combination of references. You can see this in the projects they worked on for the last London Design Week as well as in numerous interior designs for fashion companies like *Comme des Garçons* and *Vivienne Westwood*. Every project is both poetic and sturdy, soft and strictly geometrical; most importantly, all projects embody the idea that design has something more to offer as a result of its capability to evoke both past and present – and maybe even the future.



Artwork of the *Fullflex Express Tour* with Skrillex, Diplo and Grimes.

“UNFORTUNATELY – OR LUCKILY – YOU CANNOT BUY CLASS”

SUZANNE KOLLER

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Spade Side Table/Batch, unlimited edition, designed by Faye Toogood.



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