

237. I am crazy about perforated material, these were just trials in ceramic.

238. I bought these from a workshop in Vallauris, a small ceramic town close to Nice in France.

239. Stone bowl from Iran that I bought in a tourist shop in Bahrain.

240. I have bought a lot of bowls in different supermarkets in Japan. I am fascinated by the very high quality and crafted feeling they hold as beautifully mass-produced items.

241. This was made from the punched out pieces that remained from the making of another bowl.

Andreas Schmid and Andrew McDonagh & Andrea Branzi Grandi Legni GL21 2009

242. Italian travertine sculptures, c.1970s.

243. German anthroposophic box, 1930–50s. We have an appreciation of Rudolph Steiner's philosophy.

244. Bronze torso by Christoff Schellenberger, c.1970s.

245. Vorticist sculpture, English, early 20th century.

246. Bronze fish. Wouldn't it be a great door handle?

247. Travertine base, wooden wig making head, Mickey Mouse hat.

248. Mid-century frame used in the photographic industry.

249. Figurative German candle stick, 1945. Made in remembrance of the war.

250. Modernist marble sculpture, mid 20th century.

Paul Neale & Osvaldo Borsani Integrated modular shelving unit and desk, Model E22 1947–1955

LPs and graphic ephemera are two collections that feed directly into my work as a designer. One is kept at my workplace (Graphic Thought Facility's studio) and the other at home.

251. These records are from a large collection gathered over 35 years. Amongst the good examples are the over-designed, the under-designed and the unexceptional.

252. These boxes of ephemera are my mental notes. They have become a constant source of referral. It may be many years before an item from the collection becomes a key reference for a project, but to have actual examples at hand rather than rely on vague recollections has proved invaluable.

Oiva Toikka & Franco Albini 838 Veliero 1940 / 2014

253. Every year since 1977, Oiva Toikka travels to the glass village of Nuutajärvi to create a glass cube with the master

blowers. There he produces a time capsule and a crystal ball. Levitating inside the melted glass something happens, it is the 'NOW!' of the fake camera click from an instagram snapshot.

The Year Cubes (Vuosikuutiot) are produced in Finland by iittala. *Heat Death* (the end of the *Universe*), (...), 2014, 2013, 2012, 2010, 2009, 2008, 2007, 2006, 2005, 2003, 2002, 2001, 2000, 1999, 1997, 1996, 1995, 1994, 1992, 1991, 1990, 1989, 1988, 1987, 1986, 1985, 1984, 1983, 1982, 1981, 1980, 1979, 1978, 1977, (...), *Big Bang* (the beginning of the *Universe*)

Simon Prosser & Dieter Rams 606 Universal Shelving System 1960/2014

254. Every week or so for the past couple of years, I have left my office at Penguin Books, where I work as a publisher, to spend a lunchtime browsing in the few second-hand bookshops that remain nearby, on Charing Cross Road and Cecil Court.

I seldom have any particular book or author in mind as I wander, though occasionally I will come across an old edition by an author I have worked with, like Susan Sontag, or an early title from the Hamish Hamilton list I publish, such as Saul Steinberg's *The Passport* or Truman Capote's *Music for Chameleons*, which I can't resist. Almost exclusively I buy books on my lunchtime wanderings because they seem odd, or beautiful, or unique, or representative of a long forgotten or obscure tradition, or moment, that I find moving in some way.

Very often it is the cover or the design that attracts me, for example, the Johnny Hallyday volume in its own denim carry-bag, or the Picasso catalogue printed on corrugated board. Sometimes it is the title that appeals to me, like John Cheever's *Some People, Places and Things That Will Not Appear In My Next Novel* or Peter Handke's *The Goalie's Anxiety at the Penalty Kick*. But usually it is the design too, or the fact that these are now little-read books by once famous writers.

I have a particular fondness for the beautifully printed and designed large-format survey books published by companies such as Skira and Abrams in the 1950s and 1960s, once luxurious, still gorgeous, now a pittance to buy, such as *Art Nouveau* and *Maitres de l'Art Moderne*. Buying these again feels like a form of rescue.

At other times it is the sheer oddity of the book that attracts, the small-format French illustrated book *Le Zeppelin*, the magisterial survey of Kitsch or the '60s Reich-inspired filmscript. Two of the books in

this lunchtime collection are by great English photographers now mainly forgotten, whom I happen to love: Fay Godwin's *Bison at Chalk Farm* and a school textbook with photos by street photographer Roger Mayne, including one that was used on the cover of the original edition of *Absolute Beginners*. Several are fairly obscure catalogues of famous artists, the brilliant ring-bound Miró survey and the guide to Matisse's chapel, both of which appealed on the basis that just propping them on a shelf would bring colour to a grey day.

Maki Suzuki & Andrea Branzi Gritti Bookcase 1981

255. This collection of bricks was given to me by Steve Jones who was Carl Andre's assistant for more than 8 years (1978–1986). I met him by accident in the Tempo Bar in New York. The eloquent drunk man was so charming I ended up leaving my friends to sit at the bar listening to him for the whole evening. By the end of the night – you know how NY bars don't really close – having drunk seven too many Long Island cocktails, I agreed to take a collection of bricks back to the UK. In order to do this I had to leave all the books I had bought at Strand (36kg) at his place. This is why to me, they are not bricks but books I have not read yet.

Mats Theselius & Ignazio Gardella Bookcase 1970

256. I collect objects similiar to the way writers collect information for writing a book. The objects listed are used and made in Sweden unless stated otherwise:

Spatula, omelette pan, salt & pepper shaker camping version (made in Germany), sausage tongs, tea pot (made in India), handmade spatula, tea pot (made in India), salt shaker, salt shaker (made in India), perculators (made in Italy), corkscrews, pastry brush, jug for hot milk (made in Italy), measuring jug, grater, paring knives, vegetable peeler, can opener, colanders, jug, measuring cups, saucepans, bamboo noodle server (made in Japan), bamboo spatula (made in Japan), funnel, pepper grinder (made in France), strainers, rice strainer (made in Japan), loaf tin, coffee pot (made in Turkey), bowl, pots, grater (made in Japan), scissors, spatula, handle for strainer, falafel tool (made in Egypt), food container (made in China), container (made in India), grater, pasta tool (made in Italy), olive pitter (made in Italy), baloonwisk, spatula, thermometer, ladels, pot, bread saw, saucepans with container, masher (made in Japan), knife

sharpener, pasta server, slotted spoon, strainer stainless steel strainer.

Daniel Eatock & Andrea Branzi Wall Bookshelf 2011

257. *Empty Drinking Glasses*, 2009–ongoing. This unmatched set of glasses is united by its identity as packaging that once contained food items, the collection plays on the appeal of getting something for nothing.

Rupert Blanchard & Osvaldo Borsani L60 1946

258. Foam tree trunk, outer insulator container for an alcoholic drinks product.

259. Mosaic tiles from a section of a shop front.

260. Handmade African figure

261. Marble form

262. Concrete lump from the Graphic Design department in the former Central Saint Martins building.

263. Marble cylinder container

264. Triangular metal clock, found at a car boot sale in Romford. I feel that this is what Romford learned from Memphis.

265. Homemade geo ball

266. Metal rod cube, often mistaken as an art piece, this came from a closed down haberdashery shop in Deptford.

267. Unknown perspex, metal, threaded object.

268. This set of factory machinery and workers was used by factory floor planners and machinery salesmen, 1930–40s.

Jane Dillon and Charles Dillon & Franco Albini and Franca Helg LB/10 1956

My objects, with the exception of the hats, are things that I have never used but bring me endless joy. They somehow have a hold on me rather like a deep-rooted friendship or love that warms the heart. They are much cherished and sit together in my house like objects in a still life painting.

1. Prototypes of *International hand signals for car drivers* by Charles Dillon, manufactured and sold for Vinçon, Barcelona 1973.
2. Large flat brush head from France that combines pressed metal, wire and wood.
3. An inventive take on the shaping and forming of a hat.
4. A cattle branding iron given to me by graphic designer George Hardie after a lecture he gave on branding.
5. An unused steel bolt approximately 100 years old, one of the important elements in engineering — every bridge in London is held together with these.
6. A block plane — I've had this for fifty years, found in a junk shop in Manchester as a student.
7. Wire whisk, made in England c.1905.
8. A type of fixing device using the same principle as a rawl plug. An example of very fine engineering, a little rocket!
9. A Spanish spinning roof cowl used to draw smoke up a chimney, bought from Servicio Estación Barcelona, 1972. At home, we mysteriously always refer to it as 'Don Quixote's hat'.
10. Zulu hat from South Africa bought in Devon, England — a present from Lynne Wilson. When worn it makes you want to hold your head high, its decorative qualities marry perfectly with the way it is structured. I always think that hats are like lampshades. Man Ray's *La Lune sous le chapeau*, made by Gavina in 1973, says it all.

design is a state of mind
Martino Gamper

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Serpentine Sackler Gallery
West Carriage Drive
Kensington Gardens
London W2 2AR
T +44 (0)20 7402 6075
F +44 (0)20 7402 4103
www.serpentinegallery.org



Jane Dillon and Charles Dillon & Franco Albini and Franca Helg LB/10 1956

11. Japanese tea whisk made from bamboo.
12. Ostrich feather duster.
13. French chimney sweep's brush, a present from Janice Tchalenko.
14. Ethiopian hat, the end pieces have been left to keep away the flies.
269. Three old ladies handbags by Richard Slee, 1972.
270. Decorative wall plate!

Ernst Gamperl & Martino Gamper Martaround 2011

These objects are made by me and are part of my own personal collection. I feel that it is important to reveal the intrinsic nature of the material, I deliberately include the core of a log and any knots and frost cracks while designing my objects, I call it the 'memory of the grain'. On the bottom of each receptacle you'll find my signature and work number, the year it was made and, quite importantly, the age of the tree.

39. This was the first time I made this shape.
- 40, 41. As a child I was often walking along rivers searching for driftwood. The exterior surface of these objects is reminiscent of velvet or suede and the silver grey of driftwood.
- 42, 43. These pieces of wood both came from the same solitary oak tree. The annual rings of these pieces are extremely thin and present the life long struggle of this tree.
44. This piece is made of oak.
45. This piece is made of lime washed oak.
- 46, 47. I call them 'legni philosophi'. For the human eye it is difficult to comprehend whether nature or humans created these shapes, they are made of olive wood.
- 48, 49. These are both made of Sycamore maple.
50. Oak grows very slowly. I have read about a specimen tree, 7ft. in diameter, known historically as the 'Washington Oak'. Its age was estimated between 800 and 1000 years and it is a symbol of strength and steadfastness.
- 51, 52. The grain of the spout is deliberately orientated so as to influence the form of the piece during the drying process, the spout is the result of the natural deformation of the wood. Made of oak.

Ernst Gamperl & Martino Gamper

Gemma Holt and Max Lamb & Michael Marriott Double Bracket 1995 / 2014

Gemma Holt and Max Lamb & Michael Marriott Double Bracket 1995 / 2014

53. Leach Pottery St. Ives, Standard Ware
54. Richard Batterham, student at Leach Pottery, 1957–1958.
55. Muchelney Pottery (John Leach), student at Leach Pottery, 1960–1963, grandson of Bernard Leach.
56. Yelland (Michael Leach), student at Leach pottery, 1950–1955, son of Bernard Leach.
57. Lowerdown Pottery (Jeremy Leach), set up by David Leach, Leach Pottery, 1938–1955, son of Bernard Leach, now run by Jeremy Leach, son of David Leach.
58. Nic Harrison, student at Leach Pottery, 1979–1980. He was the last student taken by Bernard Leach before he died in 1979.
59. Janet Leach, Bernard Leach's wife, Leach Pottery, 1956–1979. She continued to work there until her death in 1997.
60. Alan Brough, student at Leach Pottery, 1968–1972.

Andrew Stafford & Vico Magistretti Nuvola Rossa 1977 / 2014

61. Scholl applicators, for the application of tubular bandages, made in the UK, 1970–80.
62. Sock drying form, phenolic composite, made in the USA, 1950–60.
63. 5 & 10 Centavos, worn out coins from post war El Salvador which I found in my pocket when I visited on the first day of peace in 1992, 1950–60.
64. Webbed swimming glove, moulded from silicone, bought in Milan, still in production.
65. Ocarina, plastic woodwind instrument, found in Tokyo, 1970–80.
66. Door release switch, found amongst the demolished ruins of James Turrell's 1999 Cornwall eclipse inspired

