

European Design Since 1985

Shaping the New Century

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MERRELL

Dögg Guðmundsdóttir's *Wing: Feather* lounge chair (1998; fig. 304) is equally unconventional in its use of wing forms and feathers, not unlike some of De Rudder's work (fig. 302). In *Wing: Feather*, a molded plywood shell has been covered in a quivering white surface, creating a sensuous chaise that might take flight at any moment.

El Último Grito's *Mico* chair/playtoy (2004; fig. 305; see fig. 29 for a variation) is a reversible industrial design made of polyethylene.²²¹ Many of the studio's Surreal designs possess a keen sense of humor and a childlike quality. While its pieces are meant to tell stories and make one think about life, they also pose the question of what is the true meaning of design.²²²

The glass designs of Cathrine Maske fall into two categories. Some of her pieces—carafes and tumblers, for example—are functional wares; but even here her approach is more that of an artist

than an industrial designer, such as Alfredo Häberli (fig. 168). In these designs, Maske is playing with the color, thickness, and visual illusions of glass.²²³ It is her decorative pieces, however, that perhaps constitute her most original work. For an extraordinary series of vases, Maske inserted photographs of insects, humans, or fruit between layers of glass.²²⁴ In the *Libella* vase (2003; fig. 306), there is a powerful symbolism of the beautiful and the grotesque: the glass is meant to be elegant, while the insects introduce an element of the macabre. Maske also likes to play with the contrasts between the fragility of an insect and the solidity of glass.²²⁵

