

THE WORLD'S LEADING MEN'S MAGAZINE

BRITISH

GENTLEMEN'S QUARTERLY

**Man
up!**

Tony Parsons
and Victoria
Coren on the
**new rules of
masculinity!**

**BITE
ME!**

**Twilight's
Kristen
Stewart
is ready
to draw
blood**

By Jonathan Heaf

**Phone
hacking:
Rupert
Murdoch's
secret
vendetta**

By Michael Wolff

NOVEMBER 2011 £3.99



Seat of power:
Faye Toogood's
Spade Chair, in
sycamore and brass,
from Assemblage 1



RETHINKING: THE CHAIR
FAYE TOOGOOD, *designer*

PHOTOGRAPHS: MARIUS HANSEN





The top table:
Faye Toogood
sits pretty in her
Islington studio

When I do interiors, I work a lot with antiques, with things that are made to last, that are not just a gimmick, and I think that's the future. Maybe I'm doing that in a really obvious way," says Faye Toogood, with a laugh, "by creating stuff that's really heavy. The sand-cast aluminium chair is pretty indestructible."

And at 11kg it's pretty heavy too, but nothing compared to its bronze cousin, which weighs in at a whopping 33kg and takes two grown men to lift. They're all part of the Assemblage series, Toogood's ongoing project that blurs the lines between design and art, and is, in many ways, the antithesis of cheap disposable furniture.

Each collection features recurring shapes like the sure-to-be-iconic Spade Chair, which evolves from sycamore and brass in Assemblage 1 to its bronze iteration in Assemblage 3. This combination of continuity and change is characteristic of Toogood's work, in which geometric forms



reappear in different guises throughout. "The furniture and the object have become a way of telling stories," she says, "which I used to do in styling and pictures."

She's keen to make things that have a "provenance, something special about them, not just another plastic chair," and wants to break away from the old model of design shops in which customers had no connection with designers. The internet has changed everything and she's excited about "the freedom of selling direct from a website like a farmer," particularly if, as with the recent revolution in food, it can help kick-start a new approach to furniture that foregrounds where things are made and how things are made.

With all Toogood's pieces hand made in England, this is furniture for the discerning customer, looking for investment pieces that are unique and enduring. "I'm hoping this throwaway culture will go. Fifty years ago, when people bought a piece of furniture they didn't expect to replace it in five years." OO

