

Paul Wilding

Discovery : 1995 - 2016



Contents

Welcome. Discovery is a visual narrative on Paul Wilding's career from 1995 to the present day and portrays a small visual snapshot of some of his design work and a commentary over this period.

1	Introduction	18	Valor lounge photograph
2	Discovery	19	Memoir writing table
3	The path	20	To be, or not to be
4	Research and experimentation	21	Moscow photograph
5	Metier chair R&D	22	Fast forward
6	Metier photograph	23	Electrifying performance
7	Living the dream	24	Ducati Veos electric motorcycle
8	Trio nest of tables	25	To take the world forward
9	Polo lounge R&D	26	International product styling
10	Function follows form	27	Ciel wall hanging photograph
11	Polo lounge	28	Transforming thoughts into steel
12	Polo lounge image	29	Mastering my art
13	Desoto couch R&D	30	Wheel table photograph
14	Desoto photograph	31	Kensho phase
15	The courage of original design	32	The future is what we make
16	Vehicle design	33	Contact
17	Valor lounge R&D		

Paul Wilding

Some designers are difficult to classify in terms of defined stylistic currents - defining or categorizing Paul Wilding's large body of work produced over three decades is not easy and is best described as idiosyncratic and eclectic. Wilding's repertoire is sharp, high-modern - a look that has been carefully considered and skillfully pulled together by someone with a personal commitment, dedication and drive to step up to the edge of the precipice and follow their art no matter what.

The period between 1980 and 1991 gave a small hint of Wilding's multi-faceted commercial design talents and these years left a rich variety of work in many different fields: graphic design, illustration, advertising, clothing design, marketing, to name but a few. The recurring motif in the evolution of Paul Wilding's style seems to have been change - never staying still in one place in a metaphorical sense.



SUGAR chair 2016

Discovery

All that has followed began with that moment in 1991, when he made the bold choice to leave the safety of a financially successful commercial design career and venture into the jungle to pursue his dream.

From 1992 to 1995 Paul learned through abstract painting how to free himself from the rigid constraints, and boundaries of commercial design, and just start with a brush stroke and follow where the brush led him.



The surge forward brought with it the danger of its own whiplash and the journey proved to be more perilous than imagined, but Wilding proved resilient, and found the knack to transform difficulties into creative triumphs, or at least ignore them.

This intoxicating opportunity lighting a passion in 'finding his art', ultimately leading Wilding to rediscover his metier; furniture design. Thus a style was born and the foundation of his brand was now in place.

Few graphic artists can transition successfully into the field of product design, Wilding, however has conquered this idea judging by his work to date - even though he was never trained in any formal sense, his work shows he understood instinctively where the path lay.

It is only later in 2005 that Wilding purposefully closed off many of his creative interests not sympatico with furniture design that he focused exclusively on furniture and disciplines aligned to it, or that strengthened it. Those times required strategic thinking, technological upskilling and financial planning, thus resulting in bringing a sense of order to his creative fervor, so the dream and mystery he always sought, became reality.



MOSCA lounge (Titanium) 2009

The path

Wilding's initial method of constructing from found objects meant this work went no further than the finished piece - it was random



SENTINEL

assemblage of eclectic parts with the design language unlikely to be repeated elsewhere. Wanting to expand those limitations, small volume furniture was now drawn up and made to order by local manufacturers.

MIR chair, one of only a few irreverent pieces created in this period, featured as the Kalender 2002 July page image, it is a playful interpretation of the Russian MIR space station captain's chair that at the time was falling out of the sky.



MIR chair

Research and experimentation



STILETTO table

This experimentation with a clever juxtaposition of materials and new production techniques meant Wilding could create in a bubble of no limits, and became his trademark for more to follow - the furniture became case studies from a design text book which had yet to be written.

I designed the furniture and then trusted that it could be made somehow, but I had no idea what the future held - the amazing thing was tomorrow always worked out okay if you have faith in the future and push on through the maze.

Much of Wilding's work between 1995 and 2010 was manufactured in either (or combination) steel, glass, leather and wood.

This period brought the avant-garde to the fore and heralded advances in using new materials and construct for Wilding to explore.

Fully immersed in furniture design since 2000 - a connection between each piece can on occasion be seen - Wilding didn't limit himself to sharp-edged geometric forms, he also designed free-form biomorphic shapes, such as the Degage lounger, which at first glance is surprising even in his theatre of surprises: a mixture of seduction and the unusual.



DEGAGE lounger concept study 2002

1. Metier chair

Beautiful inside and out. Every detail underlines close to five hundred hours of design development over twenty years. Style is important, but comfort is essential - Metier is an exact synthesis of form and function.

IMAGES.

1. Felt pen. 1987.
2. Full-size shaping profile. 1987.
3. 1/6th scale model. 2000.
4. 1/5th scale model. 2001.
5. Adjustable ergonomic test chair.
6. Advanced ergonomic test chair.

Metier



1



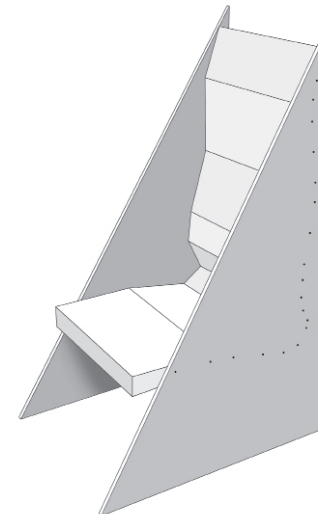
2



3



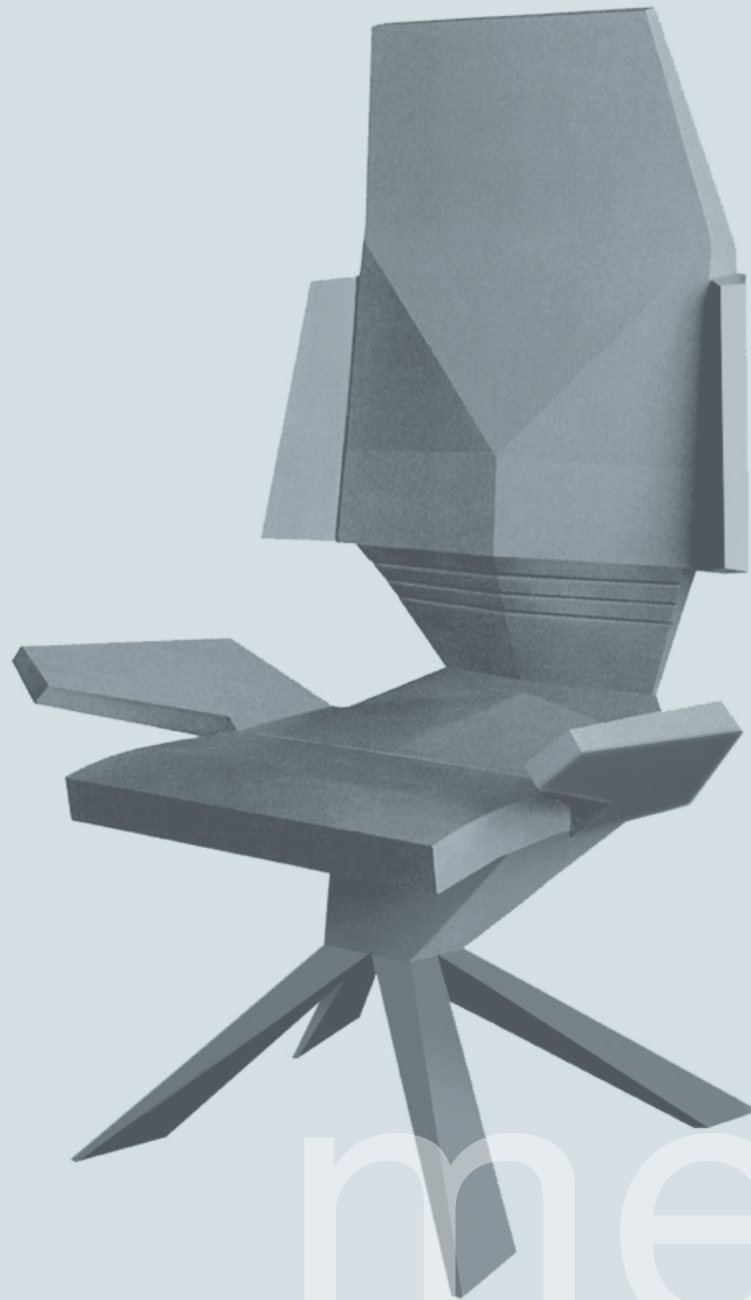
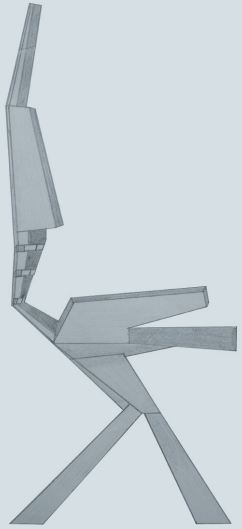
4



5



6



metier

Living the dream

I didn't set out to create something radical or difficult, it's just what I was inspired to do. Some designs work out to not be the most practical thing I should have done, and proved to be commercial flops.

If one freeze framed Wilding at this point in his life it is obvious he is in for the long haul, and earlier predictions that this was the case is the case. Often it's these signs of relentless pursuit that expose the true artist from the imposter.

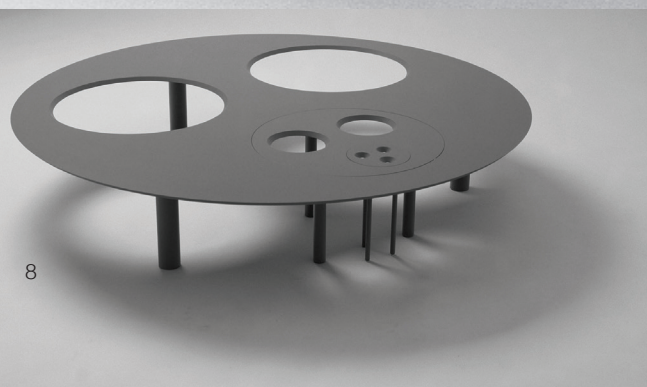
REDACTED IMAGE



The mistakes Wilding made were many, and big financial and emotional costs incurred. To stand out against the plain background seems easy, but the real story is a price is paid for this die-hard philosophy and idealistic set of values.

Hand on heart, I have never ever shied from following my art, I have ignored the safer path of copying the current in-vogue and I think my work reflects that - whether it was right or wrong financially at the time didn't matter to me: the inspiration was too strong to ignore.

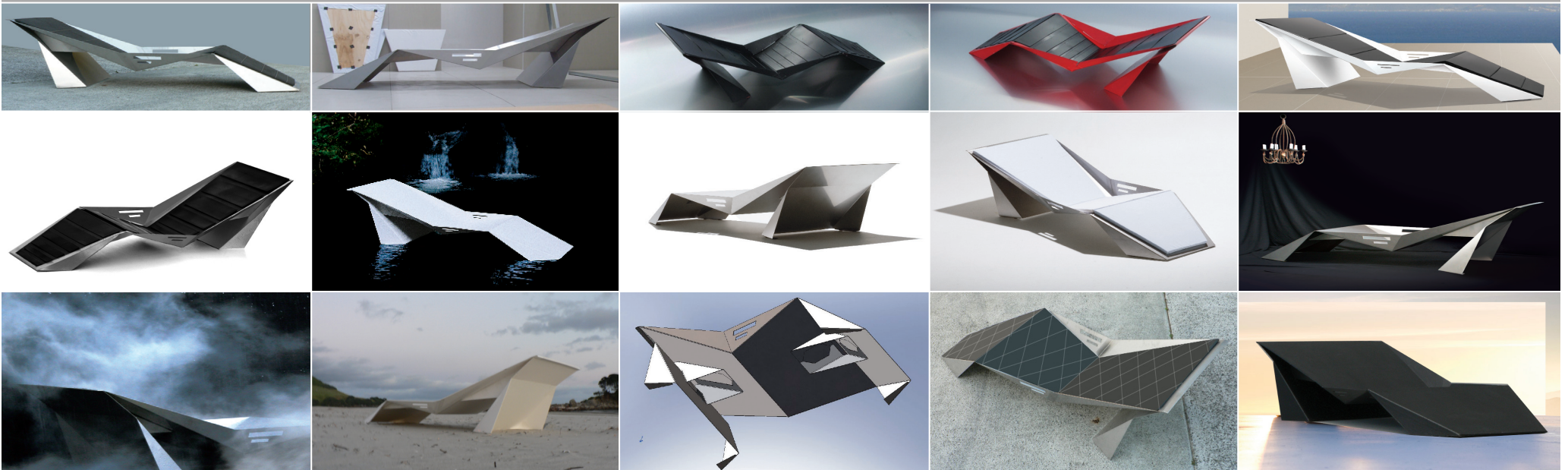
REDACTED IMAGE



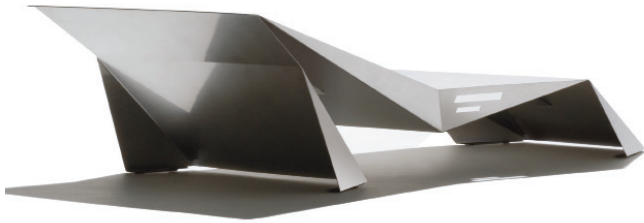
2. Polo lounge

From concept to reality.
Wilding's primary focus is to take his ideas and move them from paper to reality.

Paul Wilding is a designer who never stands still, and this is where the secret lies, this is what inspires him to keep moving forward in new designs and new technologies.



Function follows form



To this day, Wilding has never accepted a commission to design furniture for other companies - on this path in New Zealand, you need an iron will, an unstoppable creative force, a lot of cash to burn, coupled with a modicum of business smarts.

Pretenders soon learn that the real world of modern furniture design is not about the design, glitz or glamor: it's mostly about the potential of volume sales and profit for manufacturers, wholesalers and retailers, and just maybe something for designers.

I was naive and idealistic to think that great design alone would stand tall. It seemed simple; just find a company that was capable of converting my ideas into manufacturing reality. There have been many companies interested, but unwilling to risk their resources unless the

'evidence was in', ie: the hard work done, and demand proven. It's the price you pay working in a small country.

But this early boot camp tested and hardened Wilding in preparation for the future battlefield of manufacturing and marketing on a grander scale.

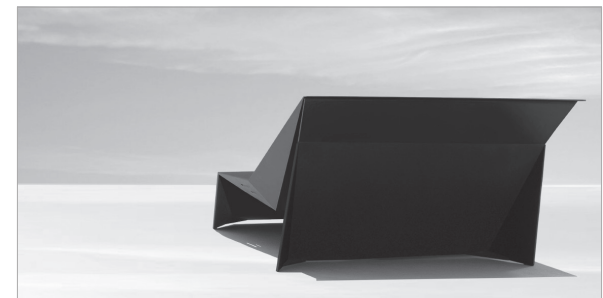


In 2009 Polo lounge was launched in the British design magazine ICON, and captured interest from numerous private buyers, european interior design companies, galleries and magazines.

The lounge in it's beautiful simplicity is a masterpiece of style and construction.

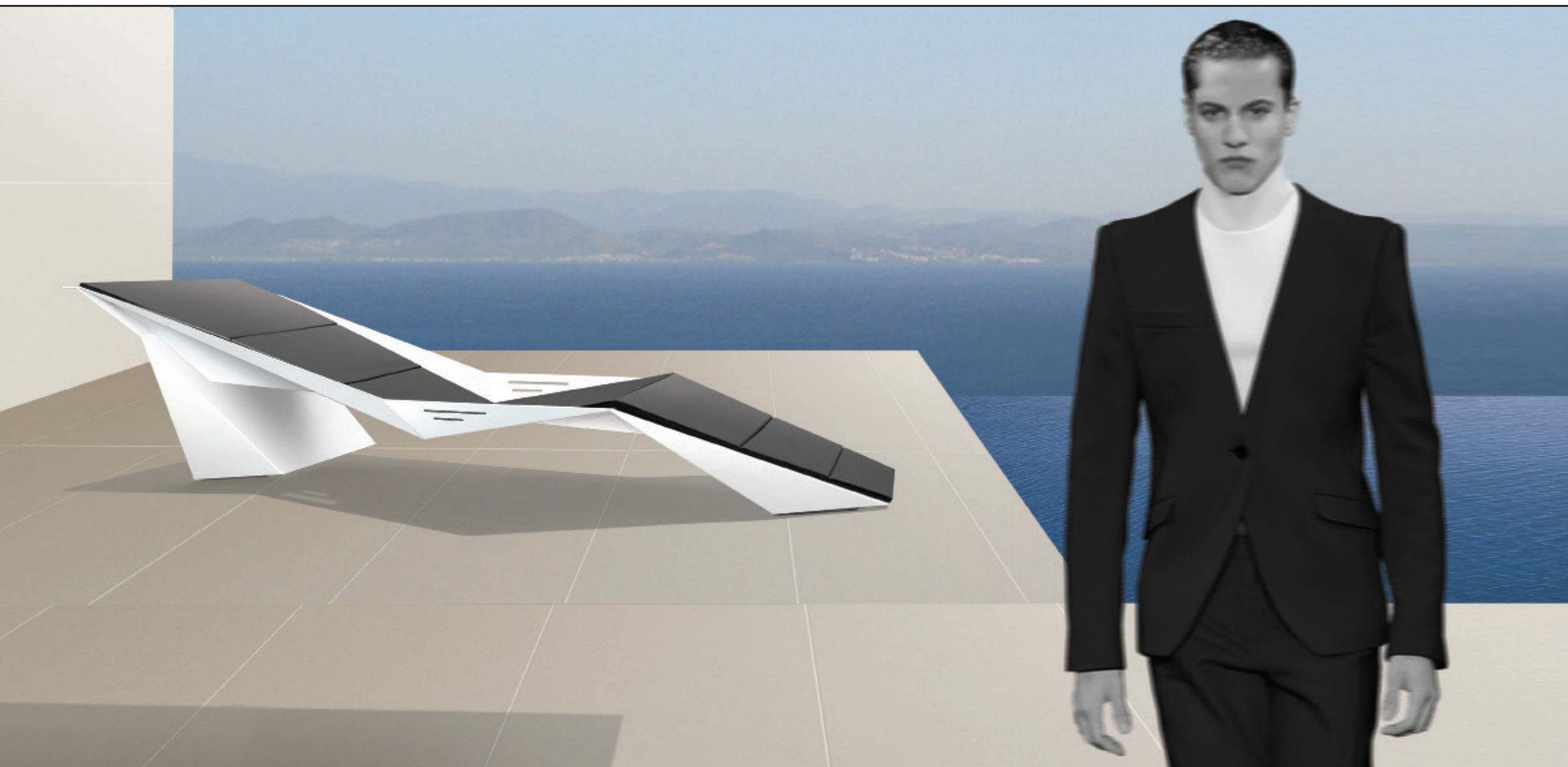
The revised 2011 Polo lounge presented several styling enhancements on the 2009 model; a sleeker overall profile and a carbon fibre variant was made.

With his multifaceted personality and restless drive, Wilding became the protagonist for radical innovation, but in a sensible fashion.



This kind of savoir faire leaves a palpable creative presence with much of this work today the pride of his portfolio: instant, seamless, free and infinite.





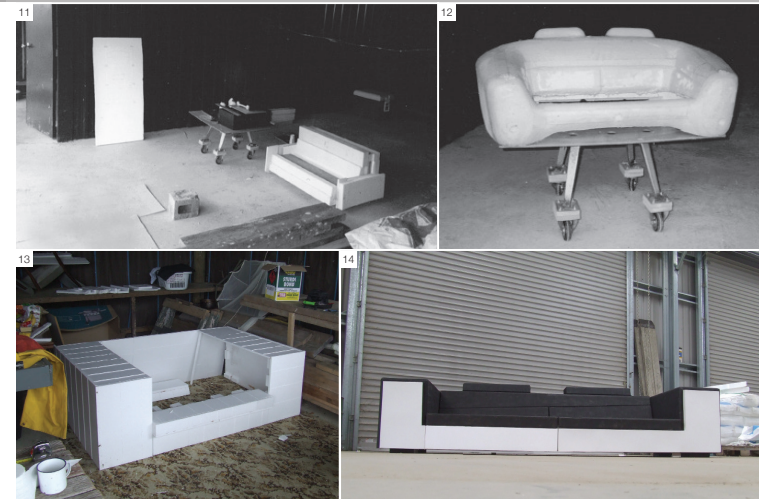
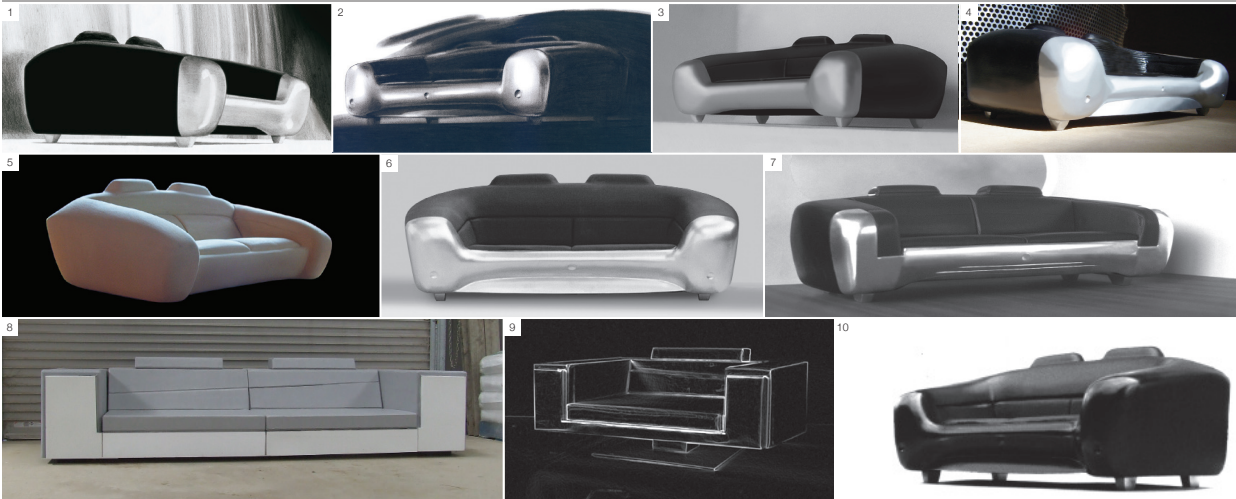
3. Desoto couch

Seeing things in
terms of the future.

Desoto represents a new stylistic
achievement for Paul Wilding.
The recurring motif in the development of
Desoto is the frontispiece which gives the
couch a powerful visual identity.

IMAGES.

1. Pencil sketch. 2000.
2. " " "
3. 1/10th clay scale model. 2001.
4. Modified 1/10th scale model.
5. 1/8 clay scale model. 2001
6. 1/2 scale fibreglass shaping profile. 2001.
7. 1/8th wood macquette.
8. Full-size shaping profile.
9. Pencil sketch one-seater.
10. 1/2 scale fibreglass shaping profile.
11. Block of foam prior to shaping.
12. Finished shaping.
13. Shaping full-size single seater.
14. Completed full-size fibreglass shaping profile. 2013.





The courage of original design



Wilding moved in and out of large complex design projects at will: as the inspiration or circumstances took him - it was as if there had been no break, the design stitched around these interruptions perfectly, seamlessly. He didn't think this was wrong nor unusual, or that he should focus on one piece for success.

During this period commercial sensibilities played no part in his thinking, so there is a magnificent collection of expression: not slashed by the accountant's knife, nor painted with a client's tastes.

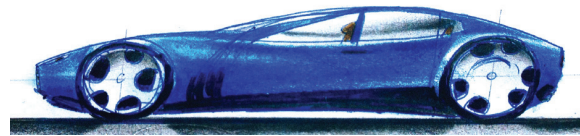
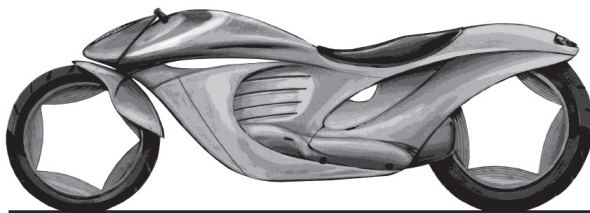
The fearless furniture was made and refined, until that magic one-of-a-kind moment arrived: it was ready. But all this work, all this diversity toing and froing had been expressed with coherence and a professional elegance, and there is often a practicalness about his intuitive work that factor important considerations such as comfort, production practicalities and end retail price - maybe just not next year. But that's the price of creating furniture that is well ahead of it's time.



REDACTED IMAGE

Vehicle design

In my opinion, cars are the hardest products to design. Designing furniture with circles, triangles or geometric shapes is easy; you just grab them and join them - if you put in the hours you will achieve something good eventually. Working with fluid shapes and making that work in a style sense, aerodynamically, and with

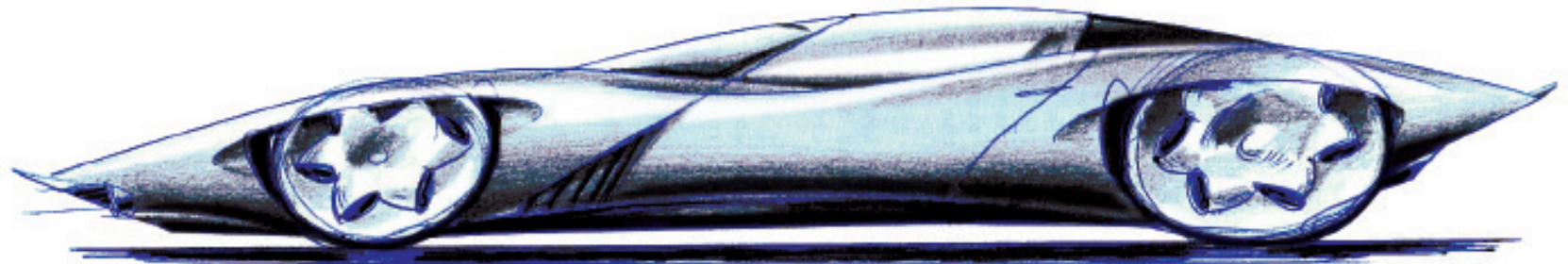


complex engineering and production parameters in mind, is exceptionally difficult. This is why I admire a beautiful car's production - there are just so many factors to consider; the richness in technical feats and then to create a visual masterpiece is truly impressive.



ALFA ROMEO concept study 2000

It explains why there are so many awful cars out there - it's just so hard in today's competitive world with rushed production needs factored in, and so on - leading to cars that have been put together from a shared parts bin.



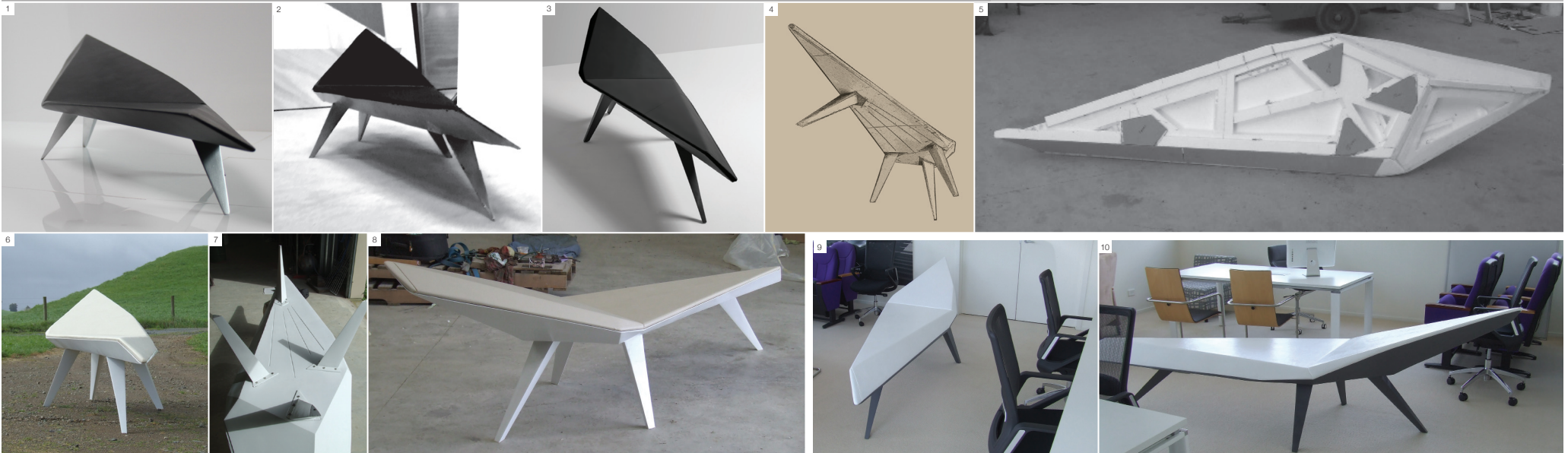
4. Valor lounge

The art of engineering.

Valor lounge is Paul Wilding's bold but aesthetically and functionally valid vision of the future. Made from carbon fibre reinforced composites - over twelve hand crafted moulds are needed for it's construction. Valor lounge mounts a clear challenge between the boundaries of art and industry - normally viewed as two opposing shores. Beneath the surface glamour, belies it's functionality.

IMAGES.

1. 1/6th fibreglass scale model. 2011.
2. 1/2 scale shaping profile. 2012.
3. Full-size carbon fibre objet d'art. 2013.
4. Sketch.
5. Full-size foam shaping profile. March 2013.
6. Full-size objet d'art. July 2013.
7. " " " "
8. " " " "
9. Objet d'art in-situ UFL showroom November 2013.
10. " " " " "





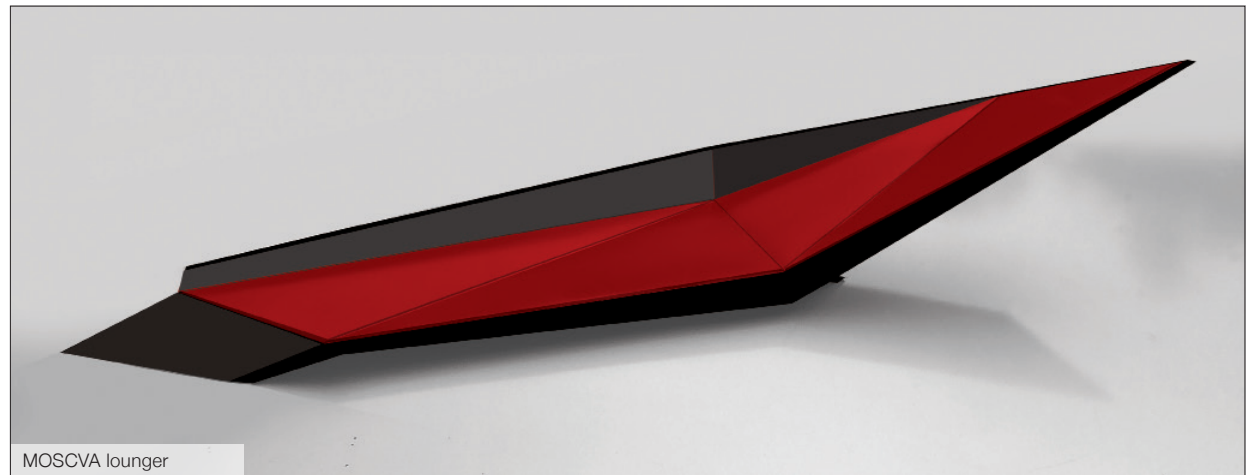


MEMOIR writing table

To be, or not to be

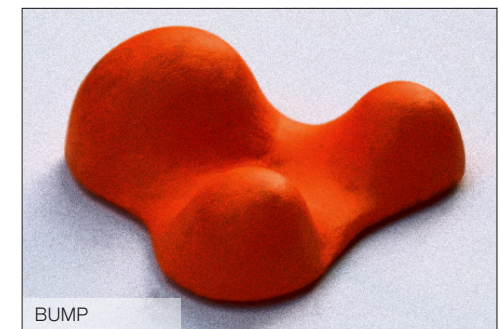
I'm always prepared for something totally unexpected to happen, so when it comes I need to work with the 'idea' in such a way it continues - I have to be very quick on my feet, otherwise you may stall it, and then 'it' stops.

It's just like something is coming through me, not me making it happen.

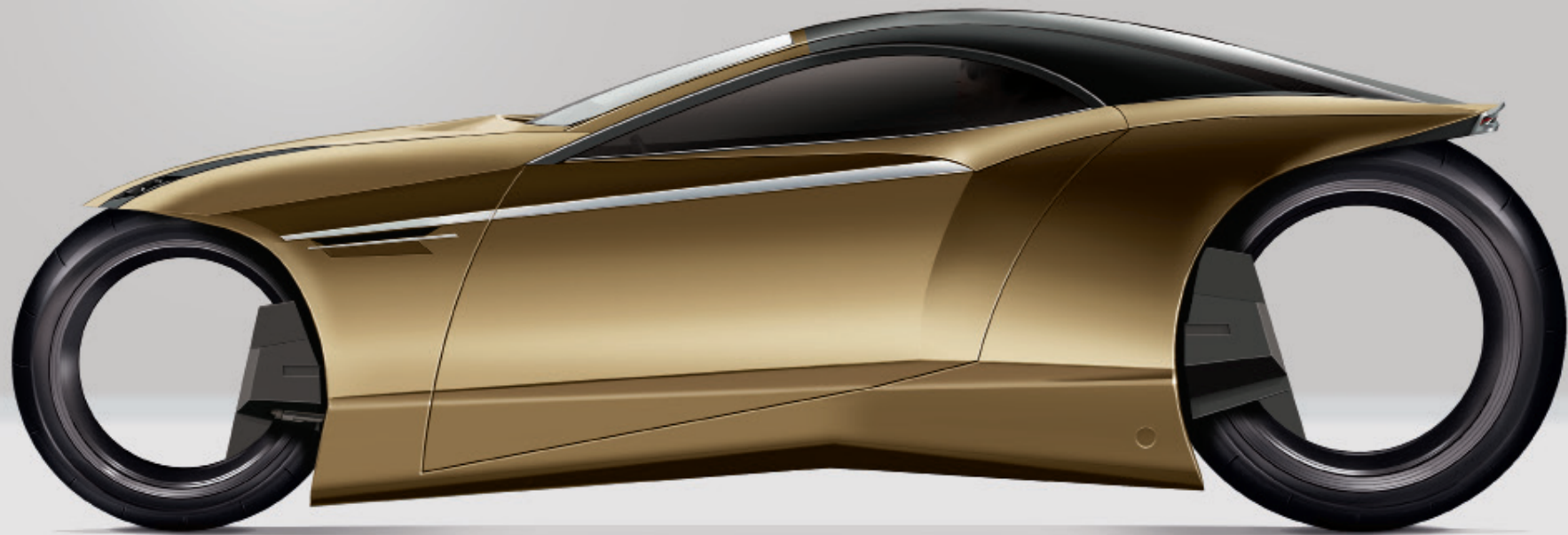


I don't let problems interrupt me from producing my work - even when the walls are closing in, as this is often where the best work is found.

Embracing that uncertainty is part of the creative process, it's where the juice is. If it doesn't scare you - because there is something frightening about the process, then things can happen that nobody could ever guess, and makes an unpleasant experience worthwhile. For the trained practitioner, it is a time rich in opportunities and they have learned with experience waiting for the right time to create might never arrive.







Fast forward

Motopod Electric motorbike 2010 concept study.

Showcased motorcycle magazine
'MOTORCYCLE-USA' in 2010.

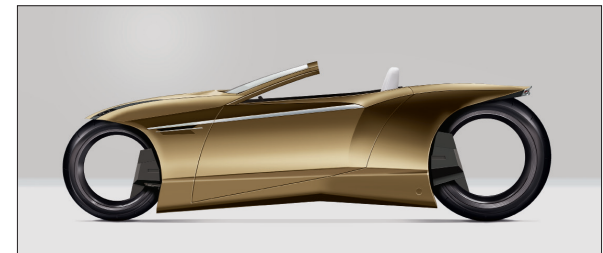
Motopod is a vision for tomorrow.

Externally only the sculpted body hints at the
quality it conceals.

Fitted with gyroscopic stability control, Motopod
has all the benefits and safety of a car and stays
upright even at standstill.

Motopod is a styling exercise and a study of
form and engineering concepts only. From Paul
Wilding's perspective, the concept will not go
any further than the drawing board.

[www.motorcycle-usa.com
/electric-concept-study/2010-motopod](http://www.motorcycle-usa.com/electric-concept-study/2010-motopod)





Electrifying performance

MERCEDES-BENZ Electric car concept study.
Showcased BENZINSIDER May 2011.

Things are moving in a new direction and the electric vehicle's time has arrived. The Mercedes-Benz LEC electric automobile concept study was Paul Wilding's stylistic forecast of a large bodied electric vehicle of the future.





VEOS

To take the world forward

Ducati VEOS Electric Motorcycle concept study.

Published EVWORLD Illustrated, April 2013.

The basic concept of the Veos motorcycle was inspired by the idea of replicating photosynthesis.

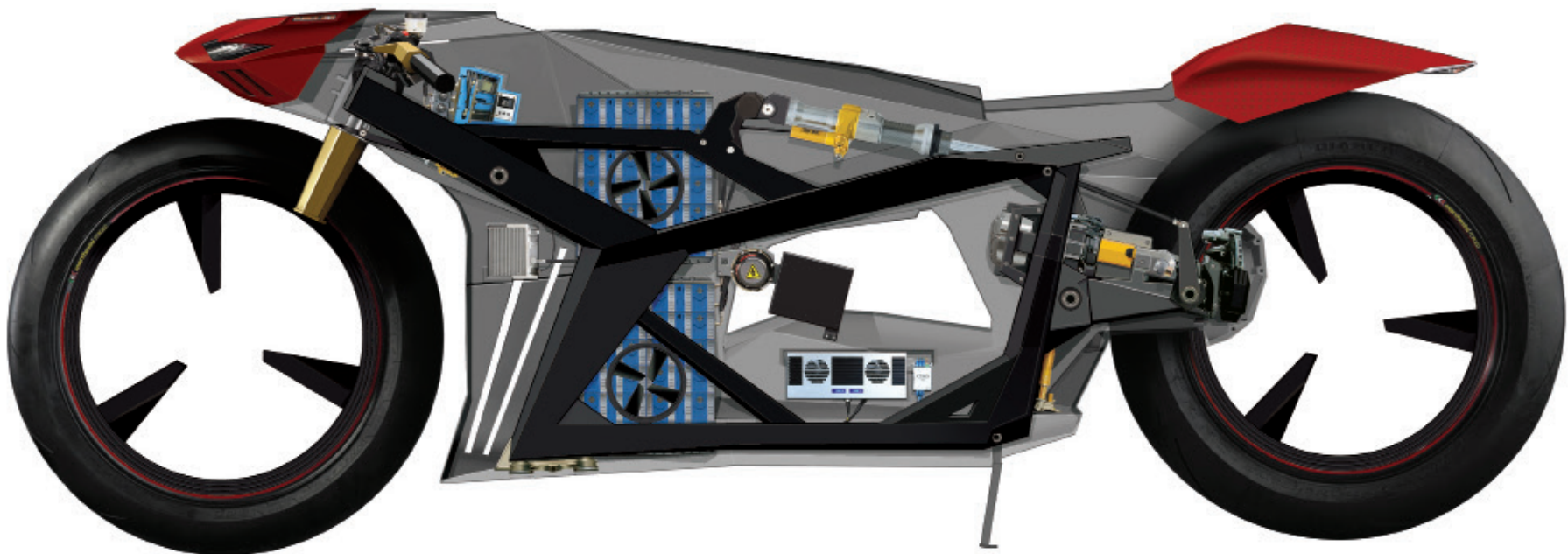
Receptor cells are impregnated in the body paintwork and the energy is transmitted direct to the batteries.

My goal is to bring a strong technological experience, aesthetic look, and some new ideas to the electric vehicle and motorcycle

community for them to ponder.

The concept vehicles give me a chance to express my creativity in a more challenging way than say designing a couch or a chair.

I have no expectations, nor inclination to pursue them any further than visual and theoretical ideas.



International product styling



A range of shower enclosures was styled for a New Zealand shower manufacturer in 2009

and to this day proves to be an enduring classic design - still selling strongly eight years later.



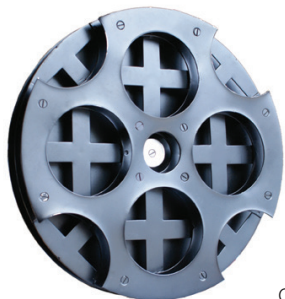
CIEL wall hanging

Transforming thoughts into steel

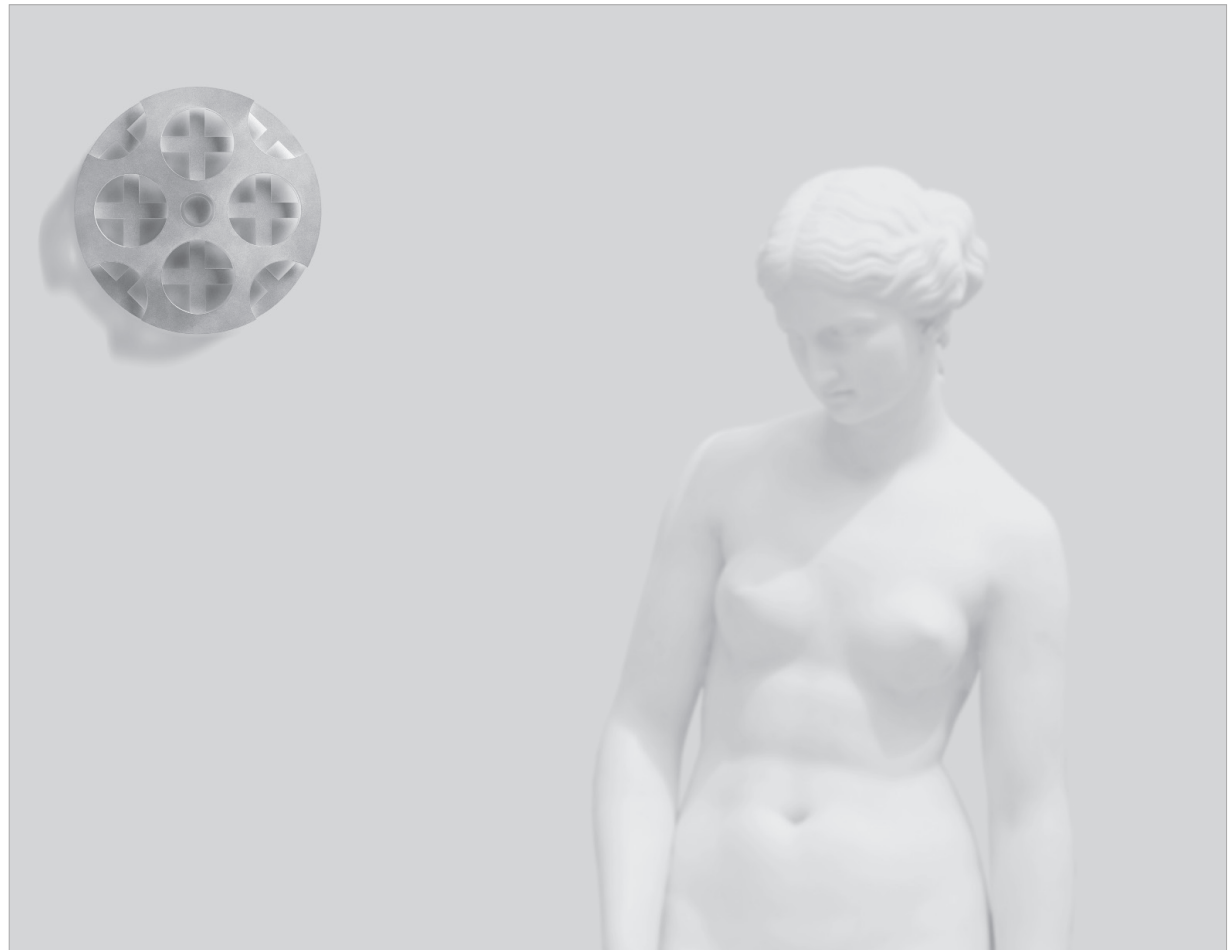
Recent manufacturing processes have made quantum leaps; computer aided design, robotic controlled water and lasercutting has opened up new possibilities - pushing designers into new avenues of thought to create freely, without previous constraints.

Ciel decorative wall hanging was first manufactured in 1995 (below) - Ciel was rereleased in August 2011 using lasercut parts.

Ciel is an outstanding example of the engineer's craft- unrivalled handbuild expertise and lasercut discs ensures that each Ciel is a work of art. Nine separate processes are required to ready the forty five components before handbuilding each Ciel.



CIEL wall hanging1995



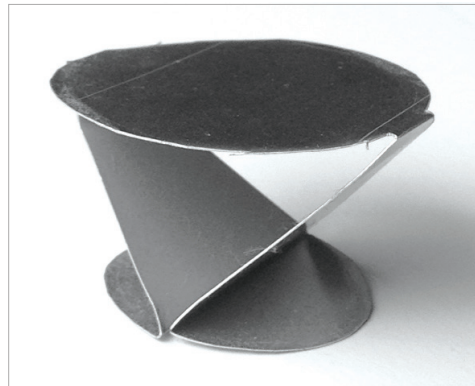
Mastering my art

Deeply rooted in his place of work, Wilding's change in work style is defined by constant uncertainty - living in a tempestuous mountaintop environment for over a year, free from constraints, is a privilege granted to only a few. In a sense this experience provided a strong foundation for Wilding to go on and produce some of his best work.

The contemplation of the natural world brings



some individuals into contact with secret places that are filled with creative energy. Wilding somehow became magically imbued and created his work purely by instinct - cutting maquettes direct from thin aluminium plate or card, with no pencil sketches or plans.

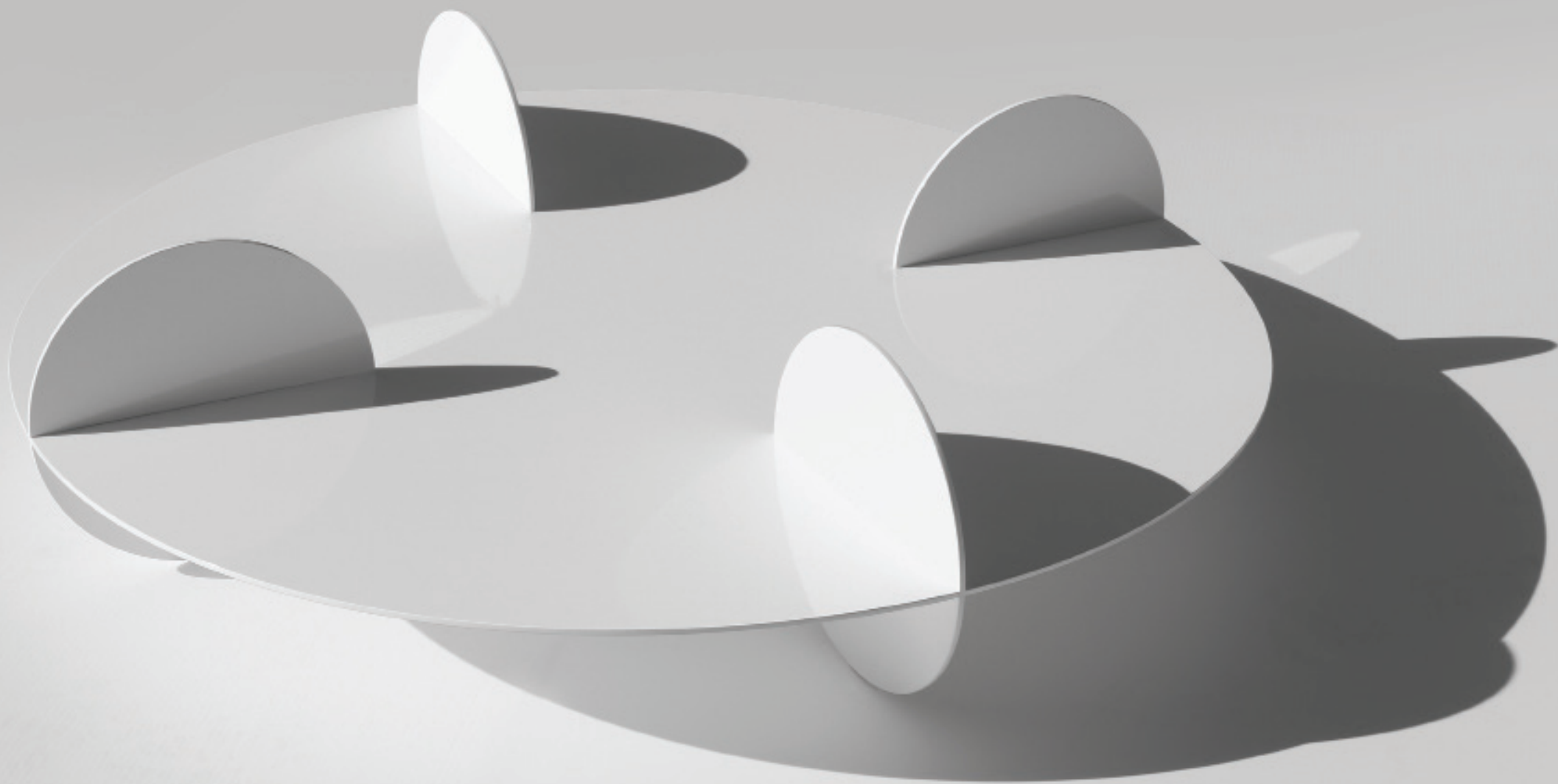


I learned what the feeling was and went into forming small models quickly. Prior to beginning I have chosen to engage in the deliberate aesthetic act of designing furniture from flat steel, but there were no preconceived design ideas. I design the way a sculptor works clay, using both reductive and constructive thinking, thus giving me two viewpoints on which way I could go.

Working only with flat aluminium programmed Wilding to keep things simple, although some of his final designs appear structurally complex, they are in fact not, and need only lasercutting, a few folds and welds. These represent the finished design, possibly with only some minor styling or manufacturing considerations.

It was if Wilding had learned a new language, as we usually bring to every design making situation our visual conditioning: what to design and how to design it. Some of Wilding's previous design development processes have taken over five hundred hours in work to reach the finish line.





WHEEL table 2015

Kensho phase

Time on the mountain was a productive time, with commercial sensibilities somehow becoming part of the equation.

These years were a period of rich experimentation, but with more restraint in materials used, or complexities of design. Wilding consciously unconsciously moved towards a more industrialised approach to his work, and this can be seen in the furniture created, with a great many being especially suited to commercial manufacture.

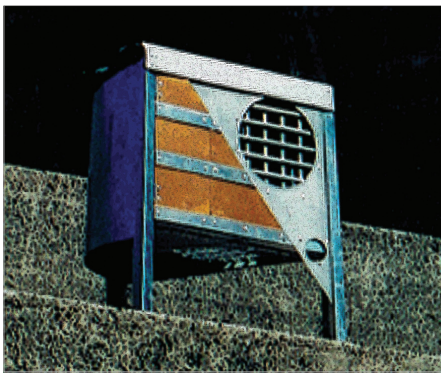
But what was apparent, although designed with a simplistic and pared-back content, the design approach nevertheless still managed to contain style and presence.



ROSENTAL table

The future is what we make

To date, Wilding's clients are mostly collectors and much of his earlier work resides overseas. This furniture is highly personal - being original or limited in numbers, they remain the preserve of customers who appreciate them for the style and uniqueness.



By 2008, Wilding had reached the decision that he needed to find a larger audience and that artistry and craftsmanship were simply inadequate to meet the new economic challenges of making his furniture, as it was generally prohibitively expensive to manufacture.

If his market was going to grow these restrictions became one more of the reasons that led him to adapt to the needs of larger scale

production.

The plan to produce less complex designs, yet still beautiful and with an ease of manufacture became central to his approach to design. Working with best-in-class manufacturing companies has invariably led to more cost-effective volume manufacture without the loss of quality.

Today Wilding's main focus is on bringing his work to a larger audience, but continuing to execute special orders. The experimental furniture is not best served by larger scale assembly lines, so Paul now produces both interesting experimental visions and successful production pieces simultaneously.



SILVER chair



The experimental work is important to retain because of the personality of unencumbered design and Wilding is reluctant to compromise himself as an artist.

Creating both individual pieces and mass production furniture completes the whole and was exactly the sort of unexpected direction Wilding would take.

It's a superb example of where one plus one is definitely more than two, and today, we as viewers, bear witness to the momentum Paul Wilding's furniture is gathering.

Paul Wilding visual narratives

1. **Period of search:** 1985 - 2002
Printed 2014
2. **The courage of original design**
Printed 2014
3. **Discovery:** 1991 - 2016
Printed 2016

'Discovery' visual narrative is a snap-shot of some of Paul Wilding's designs from 1995 to the present day - it does not include all of his best designs as they may be either; not in production and/or are subject to confidential licensing agreements with other companies.

Not all furniture shown is currently in production and for sale.



Paul Wilding Design

MODERN FURNITURE

Kaimai
New Zealand

www.paulwilding.com
paul@paulwilding.com

Est. 1981