TREND REPORT

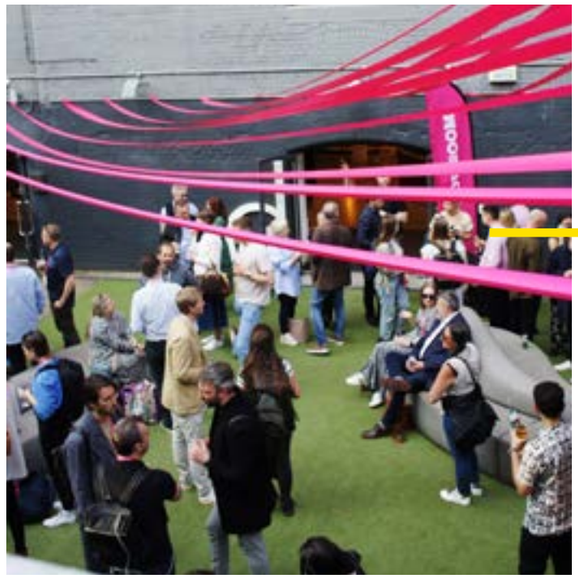
CLERKENWELL DESIGN WEEK 2023

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CLERKENWELL DESIGN WEEK 2023







CLERKENWELL DESIGN WEEK CONTINUES TO GROW IN PARTICIPANTS, VISITORS AND WEIGHT AS A LEADING UK DESIGN EVENT. THIS YEAR'S EVENT INCLUDED 160 SHOWROOMS AND 600 EVENTS, ACHIEVING VISITOR NUMBERS EXCEEDING 37,725.

Design Insider's Managing Editor, Alys Bryan, brings you our insight into the 2023 edition of this popular event.

On the following pages we share our impression of the event, successful partnerships, interesting conversations, design trends and new product launches & previews.

We also share our opinion on the successes and challenges of the event and invite you to join our conversation by commenting on our Design Insider LinkedIn posts or by emailing alys@designinsiderlive.com

This trend report is supported by leading global manufacturer of wood based interior solutions, EGGER.

Cover image: BAUX collaboration with leading artist and designer Morag Myerscough.



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ATMOSPHERE & OBSERVATIONS

IN THE RUN UP TO THIS YEAR'S CLERKENWELL DESIGN WEEK WE THOUGHT ABOUT WHAT WE WANTED TO SEE AT THE EVENT, THE LIST CONTAINED 5 ITEMS:

1. Action (not just conversation) on the climate crisis
2. Successful models for re-use in the commercial sector
3. Creativity
4. Communication
5. Participation

We were pleased that in many ways we found what we were looking for and left the event having had a positive experience.

There was considerable conversation about sustainability which was informative and progressive and there were very few occasions when greenwashing slipped into play. This conversation was put into action by many brands and it's encouraging to see the commercial sector rise to the challenge of creating viable business models which deliver sustainable services, form positive partnerships with organisations which can support a brand's sustainable objectives, and launch new products with sustainability at their core including carbon positive designs.

Within the arena of sustainable actions is the need for re-use models which are commercially viable. We discovered partnerships which delivered this, as well as partnerships for take-back schemes, but these business models need considerable refining.

As always, we found an abundance of creativity! We relished in the opportunity to speak with creatives within our sector, not just creativity within the design process but creativity in delivering the brand's message, creativity in product showcasing and creativity in delivering engaging showroom events. It would be interesting to see how the event organisers could integrate increasingly creative marketing strategies which bring each showroom more deeply into the folds of the event. Printed catalogues and freestanding flags might not be enough to retain such a high number of participating showrooms, evident by the number of showrooms not taking part in the official event but choosing the same dates to hold events within their Clerkenwell based showrooms.

The sun almost always shines for Clerkenwell Design Week and this year was no exception. The thousands of visitors and the long sunny days built a buzz throughout the event and well into the evenings. This positive atmosphere was present in many of the showrooms.

The atmosphere in individual event spaces varied, with venues including British Collection, Old Sessions House and Light offering busy, enthusiastic experiences in contrast to lower energy venues such at Project and Design Fields.

Throughout the event, and across social media, visitors celebrated design. The visitors participated in conversations and showroom activities, and although there may have been fewer of these than in previous years that did not take away from the guest's enjoyment.

Thank you Clerkenwell Design Week for gifting us 3 days of design celebration and knowledge sharing, in the sunshine with friends. See you again next year!


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PARTNERSHIPS

THERE IS BEAUTY TO BE FOUND IN A SUCCESSFUL PARTNERSHIP.

When people, or businesses, come together with a joint responsibility they are able to deliver an outcome which is infinitely greater than they could have achieved alone. It's not surprising that partnerships consistently blossom throughout the commercial sector.

Partnerships come in many forms and during Clerkenwell Design Week it was a delight to discover such a variety of partnerships with such positive outcomes.

History tells us that designers often benefit from working in partnership and during the event design partnerships continued to be evident with Jack Smith and Gemma Matthias of smith.matthias being awarded two prestigious Design Guild Mark awards.

We were also privileged to experience the design partnership between Edward Barber and Jay Osgerby at their Bette and AXOR launch, held in the Hansgrohe Water Studio. Their humour and expertise was immediately evident, and a joy to witness, not surprising after working in partnership since 1996, after studying architecture together at the Royal College of Art.

Beyond partnerships between designers, which yield the products which are manufactured and specified, the commercial sector benefits from many other partnerships, including partnerships with universities and students which nurture the next generation into our sector. However, perhaps the most important partnerships are those which build our knowledge, facilitate services and enable us to reach our sustainability targets.

The next logical progression is for suppliers to come together in partnership to innovate, and cooperate, in addressing the climate crisis and for this supplier partnership to work hand in hand with commercial designer collectives to deliver cross-sector viable solutions.



AXOR ONE MATTE WHITE

The minimalist, elemental shapes of the highly successful AXOR One collection redefine familiar archetypes and bring timeless design into the bathroom. The new Matt White colour underlines this effect and expands the range of AXOR One's custom surface finishes, while also picking up on one of the most important colour trends in design and interior architecture. Whether as a contribution to minimalist bathroom design or as an architectural highlight, AXOR One in Matt White, also complimented by the AXOR Universal Circular Accessories in matching colours, can either blend in subtly or stand out.

Full details here

The AXOR One collection, designed by Barber Osgerby, exemplifies a dedication to the essence of simplicity and reinterprets archetypal forms through radical innovation. Characterised by slim silhouettes, flat surfaces, soft edges and balanced proportions, combining AXOR One with Matt White was the logical next step for AXOR to highlight its minimalist and functional design. Showers, taps and thermostats from the AXOR One collection can be perfectly complimented with AXOR Universal Circular Accessories in Matt White. This makes it possible to unify the entire bathroom furnishings in a consistent design language and colour scheme.

BETTESUNO COLLECTION

In collaboration with Bette, the British design studio Barber Osgerby has developed the exclusive BetteSuno bathroom collection. The new collection includes washbasins and a bath that combine visual lightness with the strength and durability of glazed titanium steel. With BetteSuno, minimalist bathrooms can be designed in architecturally sophisticated projects, including in private homes, hotels and restaurants.

> *"The collection has a beautiful, handcrafted character and its sculptural qualities are emphasised by the circular and conical design,"* says Edward Barber.

CAMIRA & SANDRA JUNELE

Lynn Kingdon, Creative Lead at Camira and award-winning textile artist, and recent graduate, Sandra Junele formed their partnership when Lynn discovered Sandra's design work at New Designers in 2022. There was an immediate synergy between Sandra's exploration into recycling textiles for her innovative degree work and Camira's own in depth research which has enabled them to launch Revolution, a commercial textile made from 100% recycled cotton.

Camira become one of the first organisations in the commercial fabrics industry to issue third party verified Environmental Product Declarations (EPD) for 21 of their fabrics, in accordance with the international EPD system. Demonstrating Camira's commitment to sustainability reporting and transparency, the EPDs are based on a life cycle assessment (LCA), which evaluates the environmental impact of products across their entire lifecycle; from raw material extraction, transportation, packaging, manufacturing, use and end-of-life.

MILLIKEN & LOUGHBOROUGH UNIVERSITY

Milliken has a flourishing partnership with Loughborough University, supporting an annual design brief with the opportunity for one student to complete an internship with the brand. Student Charlotte Devereux was so successful in answering Milliken's brief that she partnered with the brand to develop her Northern Soul collection which was launched during Clerkenwell Design Week and brought to life by live Northern Soul dancers on Wednesday evening. Kit Neale, Programme Director, Textile Design at Loughborough University:

> **'IT'S AN EXCITING AND INSPIRING PARTNERSHIP, OPENING STUDENTS' EYES TO COMMERCIAL DESIGN TRENDS AND TECHNOLOGIES. IT CHALLENGES OUR STUDENTS TO CREATE IMAGINATIVE, INNOVATIVE, AND INTELLIGENTLY DESIGNED TEXTILES FOR AMBITIOUS INTERIOR SETTINGS.'**

OCEE FOUR & TAKE BACK PARTNER

Giulia Isabelle Neuhaus is Group Environment & Sustainability Manager at Ocee & Four Design. Giulia orchestrated a group conversation on greenwashing, educating the engaged group with definitions of green-crowding, green-lighting, green-shifting, green-labelling, green-rinsing and green-hashing.

The conversation expanded to cover infrastructure, logistics, data and cost. As well as focusing on how re-purposing is currently 'big in the sector.' Giulia spoke about the brand's new partnership with their take-back service provider and the ways in which this will deliver the brand's sustainability targets.

Partnerships which enable manufacturers to deliver commercially viable sustainable services are currently paramount to the sector moving forward in addressing the climate crisis. It's encouraging to see that brands recognise the opportunities that these partnerships facilitate.

THE HENIGAN CONSULTING GROUP & MILLIKEN

The neurodiverse population remains a largely untapped talent pool, an unrealised competitive advantage. Milliken's newly commissioned research examines how organisations can create workspaces that will foster a supportive environment to maximise the productivity and job satisfaction of the neurodiverse.

Global workplace and change management consultants, The Henigan Consulting Group worked in partnership with Milliken in order to deliver this research paper.

Sarah Bolas, Director at The Henigan Consulting Group was joined by Karen Burt, Global Strategic Accounts Director & WELL AP at Milliken, to explain key elements of their paper.

Milliken have demonstrated their commitment to deepening their knowledge through investing in this partnership, taking the first steps into incorporating this newfound knowledge into their designs, services and brand ethos.









INSTALLATIONS

FOR THREE DAYS EACH YEAR CLERKENWELL IS BROUGHT TO LIFE WITH PEOPLE, SIGNAGE AND TEMPORARY BUILDINGS. WE ARE ALL EXPERIENCED AT FOLLOWING THE PINK LINES ON THE PAVEMENTS TO OUR NEXT DESTINATION, AND TO SPOTTING LARGE BRIGHT PINK MAPS AND VENUE SIGNS.

The streets during the event are also home to large scale installations, adding even more colour and texture to the event landscape and offering the organisers the opportunity to work with high profile creatives from outside of the interior sector.

The installation programme's prominent artist was Steve Messam who delivered the show's most instagramable vista, a 6m tall inflatable explosion formed of 27 giant spikes in an intense blue textile, positioned within historic St John's Gate.

Steve also created a series of pieces which encapsulated K2 and K6 phone boxes, designed by Giles Gilbert Scottin 1924 and 1935, with his signature inflatable forms.

This year's event saw the return of designer Russell Bamber who installed his colourful exploration of materials and form into Jerusalem Passage, making the most of the slim walkway and cleverly utilising the building's architecture to pressure fit his work into place.

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These pieces were all engaging and added character to the event. Some of the pieces did also divide opinion and spark conversation on how the area was being maintained, including the restoration clearly required to be K2 and K6 phone boxes.

However, was this series of installations a missed opportunity for the organisers to consistantly progress a pressing issue and use these pieces to generate important conversation?

Two installations which did quietly address current areas of interest were PLP Architecture's mycelium blocks with 3D printed timber shells, Hana Forms flowers which encouraged the importance of preserving both for future generations and Next Generation Design's project to showcase the creativity and talent of young Londoners.

For the 2024 installations the event as a whole would be hugely lifted by a curated series of installations which each add to, progress and challenge a core topic.

HA HA BY RUSSELL BAMBER

Russell's 'ha ha' fence for CDW is more of a 'HA HA' fence. It acts like an exclamation mark, declaring itself; subtly employing architectural details nearby and slightly diverting the usual trodden path and re-invigorating your journey.

Russell Bamber is excited by materials and the possibilities, opportunities and energy they bring to his creative practice. He is addicted to making and pushing the boundaries of materials; challenging and exploring the relationships of colour and form as they react to each other. Russell fluently plucks from the language of sculpture, design and architecture to suggest function and question their hierarchy.

He has a studio in Hackney, East London; teaches at The University of Westminster and is open to commissions.





SYMBIOCENE LIVING: MYCELIUM BUILDING BLOCK BY PLP ARCHITECTURE

PLP Architecture debuted an interpretive, artistic mycelium installation that encouraged the public to envision and engage with fungi architecture. The installation was made of mycelium blocks with a 3D printed timber shell. The design was modular and open to changing formations. The blocks, which were similar in size to watermelon, were arranged to create abstract seating, towers, and interesting spatial formations.

The next era in human history is the Symbiocene (Greek; companionship) in which humans and nature not just exist in harmony, but actively collaborate to build a better world. PLP Architecture believe architects and urban designers have a definitive role in designing the infrastructure and day to day experience of the Symbiocene. However, this future is not imminent and requires deliberate creation. Therefore, they are working (i.e. growing) towards this future by exploring the building properties of mycelium.



GATEWAY BY STEVE MESSAMS

'Gateway' was a large-scale inflatable installation situated beneath the historic St John's Gate in Clerkenwell, London. Measuring 6m tall and 15.5m in length, it featured 27 giant spikes in an intense blue textile. This temporary piece was part of an ongoing series of artworks around historic architectural sites, which invited viewers to examine their environment in a new light through its deliberately ambiguous shape and size.

'Gateway' offered a dynamic and unforgettable sensory experience - the spikes towering above visitors as they passed through the gate. The bespoke piece traced the internal space between the arches before bursting out beyond the bounds of the building.



NEXT GENERATION DESIGN 2023

Next Generation Design was a project to showcase the creativity and talent of young Londoners as the next generation in architecture, engineering and design. Its purpose was to give students, young professionals, and other members of the community an opportunity to collaborate and to have a say in their built environment.

This year's installation was a sculpture designed by young architects and engineers working together as designers without labels. The piece was assembled using a standardised kit of parts developed by the team, and at the end of CDW the installation was demounted with the kit preserved and ready to be used again in the future in a totally different function or configuration by future teams.

The Next Generation Pavilion 2023 looked to return young designers to their first inspiration – childhood play. The design was made up of repeated interlocking plywood pieces, slotted together to create an arched form that the public can walk through. The connections were designed to be fully demountable, and the pieces allowed complete flexibility so that once this installation is taken down, designers of tomorrow could rearrange them to create something new.



HANA FORM

Hana Form's flower sculpture installation contained a vibrant array of intricately designed colourful blooms that range in size and texture from small delicate buds to large sweeping petals. Fantastical and larger-than-life in scale, the sculptural arrangement was designed to evoke curiosity and inspire uplifting energy as it drew the viewer inward. The installation was the end result of Hana Form's ethos of ecological sensitivity applied to its practices and materials. Each flower was carefully crafted by skilled artisans from handmade paper and recycled organza. As such, each piece was a celebration of the beauty of nature and human creativity, and the importance of preserving both for future generations.

'OUR TEAM OF EXPERTS POSSESSES EXCEPTIONAL AESTHETIC AND TECHNICAL SKILLS, ALLOWING US TO DESIGN AND CONSTRUCT INTRICATE AND SOPHISTICATED SCULPTURES FOR A WIDE RANGE OF APPLICATIONS. OUR UNIQUE AND CAPTIVATING SCULPTURES ARE SURE TO LEAVE A LASTING IMPRESSION.'

DISCUSSION



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Conversations at Clerkenwell 2023 was curated by brand consultant Katie Richardson with the intention of pushing the boundaries of design-led dialogue, exposing some of the most intriguing content from the event, as well as delving into issues-led discussions which hone-in on topics such as diversity, sustainable practices and circularity.

For the first year the event team chose to charge for this talks programme which made the programme less inclusive but did not seem to impact audience numbers.

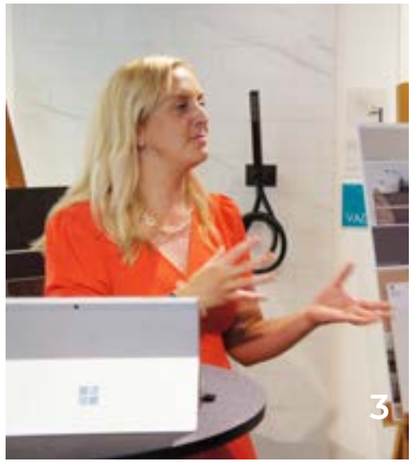
British Canadian designer and Design Academy Eindhoven graduate Philippe Malouin, spoke with Dezeen's Editorial Director Max Fraser about a more radical approach to design.

Outside of Conversations at Clerkenwell many showrooms held talks which aligned with their current research, ethics and product focus. Had you wished to, you could have easily spent 3 days moving between talks which is a clear sign that knowledge sharing is equally important as product launches and questions whether the event can maintain a fee paying model for their talks programme when showrooms are offering such competitive free content.

The neurodiverse population remains a largely untapped talent pool, an unrealised competitive advantage. Milliken's newly commissioned research examines how organisations can create workspaces that will foster a supportive environment to maximise the productivity and job satisfaction of the neurodiverse. This was shared at their sold out talk with Sarah Bolas, Director at The Henigan Consulting Group

We joined Ultrafabrics for a captivating discussion on the power of colour in experiential design, presented in collaboration with Pantone. Their expert panel discussed the connection between colour and experience, revealing how it influences interior spaces and shapes the overall user experience.

EGGER chose an engaging informal format for their trend review with Design Manager, Aimee Fletcher, who expertly informed her audience on the colour and texture trends EGGER has identified including a sneak preview of their upcoming product launches.



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1. Milliken, Neurodiversity & The Workplace
2. Ultrafabrics, The Intersection of Colour and Experiential Design
3. Egger, Trend Review
4. Conversations at Clerkenwell, Max Fraser with Philippe Malouin



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COMMUNICATION

STOCKHOLM FURNITURE FAIR SAW COMMUNICATION OF SUSTAINABILITY MOVE FROM WEBSITES AND SOCIAL MEDIA AND ONTO STAND WALLS THROUGH PROMINENT GRAPHICS AND DECONSTRUCTED MATERIAL DISPLAYS.

One brand doing this expertly in Stockholm was Humanscale through their large scale wall mounted graphics but also in incredible detail through their declare labels.

This communication trend was entirely missing at Salone del Mobile Milano in Milan last month so prior to Clerkenwell Design week the Design Insider team were keen to see how the UK sector chose to share transparency of their materials and processes.

It was encouraging to see brands communicate with their customers at a variety of scales. This is vital if suppliers wish to maintain their relationships with commercial interior designers who are increasingly demanding greater transparency.

1. Davison Highley RE labelling

Several brands choose to display labels directly on their furniture to highlight their sustainability credentials and services. One danger of doing this at such a small scale is that often information needs to remain brief, making it impossible to include the evidence needed to ensure that greenwashing is avoided, however, this is often avoided when full details are included on the brand's website.

2. Modus Sustainable Achievement Timeline

During the event we saw brands share their achievements through wall graphics in order to clearly demonstrate their long term commitment to sustainability. This message of ongoing commitment is important and often positions these brands at the forefront of sustainable innovation.

3. Iliv Sustainability Labelling and Certification

Earlier in this report we discussed partnerships and these were also evident in brands delivering their sustainability objectives. We were encouraged to see many brands displaying their partnership with Planet Mark as well as their business and product certifications.

4. Orangebox Display Graphics

Organgebox chose product focused large scale graphics to communicate individual product's specific sustainability details and was the brand visibly sharing the greatest level of detail.



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READY FOR NEOCON!





Clerkenwell Design Week saw UK furniture brand NaughtOne showcase two new collections which are set to be launched to their US audience at Neocon at not one, but two venues, The Pavilion and The Mart in Chicago.

NeoCon has served as the world's leading platform and most important event of the year for the commercial interior design industry since 1969. This year it takes place between June 12–14 at The Mart, Chicago.

The Morse Table System designed by John Tree is a resourceful table that empowers flexibility through simplicity. Designed to run at endless lengths and with a multitude of accessories, Morse complements and adds interest to any space.

Changing work patterns have highlighted how flexible the humble table can be, quickly changing modes, Alongside functionality sustainability was key to the design, with a joyful focus on creating a standardised kit of parts. John Tree:

> 'THE 'KIT OF PARTS' APPROACH LENDS ITSELF TO RECYCLABILITY AT THE END OF ITS LIFE. IF IT'S EASY TO PUT TOGETHER, IT'S EASY TO TAKE APART.'

Pippin, designed by Lucy Kurrein is NaughtOne's first flexible mobile lounge chair. Pippin combines comfort, style and mobility into a compact lounge, with a strong sustainability agenda.

> 'I LIKE TO PRIORITISE THE FEEL OF MY PRODUCTS ABOVE ALL ELSE, AND I SORT OF WORK BACKWARDS FROM THERE.'

Flexible, movable furniture often feels temporary, missing the comfort factor – not so with Pippin. This single-seat, cone shaped lounge chair encourages collaboration by helping people come together. With Pippin you can pull up a seat virtually anywhere.

Compact yet solid and stable, Pippin provides upholstered comfort and support that invites longer interactions. At the same time, it readily moves as and where it needs to: it's set on wheels and it comes with a convenient strap handle that facilitates movement while adding a playful touch.

Morse Table System ➔ **Full details here**
Pippin ➔ **Full details here**





FIRST SEEN IN MILAN & STOCKHOLM

DESIGN INSIDER PUBLISHES IN DEPTH TREND REPORTS FOR LEADING UK AND INTERNATIONAL DESIGN EVENTS, INCLUDING STOCKHOLM FURNITURE FAIR AND MILAN DESIGN WEEK.



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By visiting leading international design events we are able to experience new design trends first hand and share our findings with our readers, often this means discovering new products before they are launched into the UK market. During Clerkenwell Design Week 4 products were launched in the UK which we had previously discovered:

1. Satelliet Originals, Code designed by Chris Montijn-Spiering and Wessel Storms

Code is produced from 100 percent 'post consumer waste' and is made in Indonesia. The process to create Code is twofold:

1. The frame of the chair is made of recycled aluminum. Post consumer aluminium is collected and processed into extruded pipes. Then a frame then built, welded and powder coated.
2. The seat and back are made of recycled plastic. The plastics are sorted by colour and then remelted, creating the characteristic base colour with cheerful speckles.

2. Camira Revolution

The first fabric to be produced using Camira's state-of-the-art textile reprocessing machinery, Revolution is a closed loop textile, created using waste wool yarn from Camira's own manufacturing processes.

3. Humanscale, Path designed by Todd Bracher

Through the industry's most rigorous and comprehensive testing, Path has been certified "climate positive", meaning each time one is made, the planet is measurably better off.

4. Arper, Ralik designed by Ichiro Iwasaki

Ralik is a fully modular system with elements that can be used in conjunction or apart, as life demands. A family of side and end tables provides structure and surface for working or relaxing. Elegant and easy, Ralik celebrates how fluid beauty can be.


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Stockholm Furniture Fair Trend Report 2023 ➔ **Download here**
Milan Design Week Trend Report 2023 ➔ **Download here**

EGGER'S CLERKENWELL DESIGN TRENDS

We partnered with leading global manufacturer of wood based interior solutions, EGGER, to share with you the 4 keys trends that their team discovered at this year's event.





WELLNESS

The growing focus on wellness in the workplace was palpable across the showrooms and pop ups of Clerkenwell. Evolving design briefs tell us that the physical and emotional wellbeing of consumers are now paramount in creating workspace design schemes. Designers are creating spaces that are calming and comfortable, while also elevating user experience. Natural elements play a key role in this. Across the three day festival we saw this brought to life with soothing colour palettes, subtle woodgrain and material finishes. We also saw the biophilia trend grow to explore the building properties of mycelium.

Examples include:

- Gresham's light earth palette, textured upholstery and fluted woodgrain.
- Natural stone elements at Alchemy Furniture in EGGER F637 ST16 White Chromix.
- Senator's calming colour palette and light, natural woodgrain furniture pieces were topped with shrub gardens.

AGILITY

Emerging trend patterns have a number of influencing factors. At the moment, we are seeing a prevalence of core pieces in quality materials that have a classic design and versatility to work with trend colours and materials. Think of it as a capsule wardrobe. The modular 'mix and match' style of furniture works well for this, providing flexibility and adaptability to workspace interiors.

Clerkenwell's showrooms and pop ups were awash with innovative designs of modular and multi purpose furniture pieces that offer agility in design styles and function.

Examples include:

- Flokk's warm neutral palette creating multifunctional design styles.
- Alchemy combined functional storage furniture with cosy, relaxing seating using EGGER H1176 ST37 White Halifax Oak paired with muted pastel blue.
- Senator's compact bench seating optimises user productivity.



COLOUR

Design trends have evolved to put colour at the core. Where previously woodgrain and material finishes provided the foundations of a scheme with solid colour as the embellishment, this has changed over time. We see the development of colour into new hues and a shifting base palette. Exhibition spaces and showrooms demonstrated this perfectly.

- Natural beiges and warm whites: The new simplicity brings with it a disappearance of bright whites, replaced by softer and warmer tones.

- Soft yellows: While the natural beiges and apricot tones emerge as a current trend, Clerkenwell Design Week nodded towards the future with the inclusion of soft yellows.

- Muted deep tones: Soft pastel tones are increasingly paired with deep and rich hues from the same base palette, providing sharp contrasts.

- Mulberry shades: Sitting on the warmer side of classic purples and aubergines, the underpinning red base of these shades sits them in the natural evolution of the deep red and blue palette seen above.



OPULENCE

The rise of opulent elements in design, such as elegant woodgrains, classic marbles or velvet matt finishes, was displayed in a variety of forms throughout Clerkenwell Design Week. This trend supports the shift towards the 'hotelification' of interiors outside of the hospitality sector, where designs are increasingly creating luxurious, hotel-like spaces that offer a high end look and user-first experience. This was seen across the exhibition spaces in bold marbles, veneer like woodgrains, and classic terrazzo pieces.

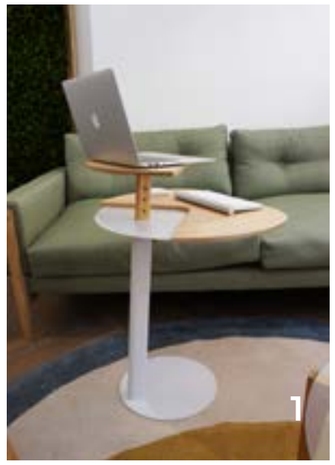
Examples include:

- Allermuir combined the core styles into a modular, multi functional table piece

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NEW PRODUCT LAUNCHES


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Inspired by the beautiful surrounds of Ringstead Beach, the Ringstead lounge chair and footstool by Another Country is a versatile homage to designer Charlie Fowler's childhood exploring the beautiful Dorset shoreline.

"ONE OF MY FONDEST MEMORIES WAS WHEN MY DAD WOULD TAKE ME TO RINGSTEAD BEACH AFTER SCHOOL DURING THE SUMMER. I WAS ENAMOURED BY THE SEA, THE SHORELINE AND THE HOUSES THAT OVERLOOKED WEYMOUTH BAY AND PORTLAND. THE DESIGN GREW OUT OF THE IDEA OF LIGHTWEIGHT CHAIR THAT WOULD ENABLE THE OCCUPANTS OF THESE HOUSES TO ENJOY THE SEA VIEWS FROM INDOORS DURING THE WINTER, WHILE IN THE SUMMER, IT COULD BE MOVED OUTSIDE TO MAKE THE MOST OF THE SUNSHINE AND SEA AIR."

1. MARK Product, Otto by Hart Miller
2. Lyndon, Katō Armchair **Full details here**
3. Morgan, Aran by Morgan Studio **Full details here**
4. Another Country, Ringstead Armchair by Charlie Fowler


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NEW LOUNGE SEATING LAUNCHES FOR HOSPITALITY, WORKPLACE AND HIGH END RESIDENTIAL SETTINGS CLEARLY DEMONSTRATE A RELENTLESS ATTENTION TO DETAIL, FOCUSED ON EXQUISITE DETAILING OF THE TIMBER FRAMES.

A design brief for a piece of timber furniture is a gift to any furniture designer, an opportunity to marry the tactile nature of the timber with upholstery in order to deliver beauty and comfort.

The relationship between a timber frame and any upholstered elements is at the centre of the success of the piece and new product launches entering into the commercial sector demonstrate each designers' expertise in delivering this.

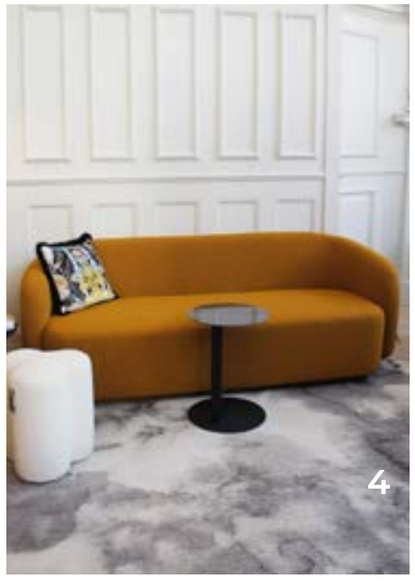
Aran, by Morgan Studio, takes this attention to detail one step further by utilising new 3D knitting production techniques, in collaboration with Camira, which are held over a precision timber frame.


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NEW UPHOLSTERED FURNITURE LAUNCHES EXPLORED A VARIETY OF WEIGHTS OF UPHOLSTERY AND SCALE OF FOOTPRINT.

No two chairs show this more clearly that Dare Studio's brand new Rohan swivel chair and John Tree's Quattro Chair for Very Good & Proper.

As well as launching new designs UK commercial supplier Gresham opened the doors to their brand new showroom for Clerkenwell Design Week. Congratulations to the team on this move which also showcases the brand's expertise in bespoke design and installation.

1. Ocee Four, Share by Strand+Hvass
2. Dare Studio, Rowan
3. Very Good & Proper, Quattro Chair by John Tree
4. Table Place Chairs, Mozart **Full details here**
5. Gresham, Elco Chair
6. Modus, Balance by Jonathan Prestwich

1. Table Place Chairs, Pipeline Table Base

➔ **Full details here**

2. Davison Highley, Bee Productive

3. Sedus Stoll, se:air by Konstantin Thomas

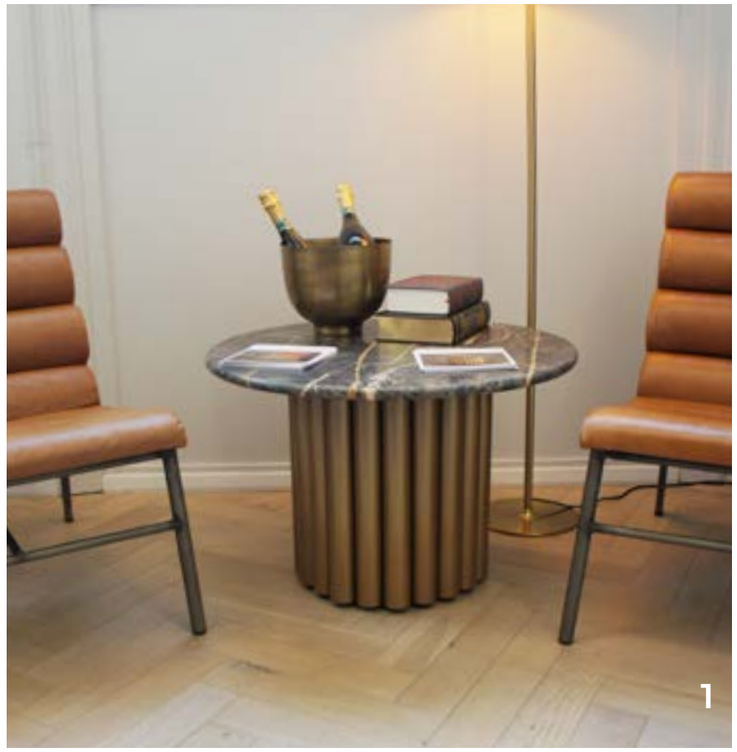
➔ **Full details here**

4. KI, Postura+ Chroma

5. Allermuir, Ooty by Smith Mathias

6. Allermuir, Famiglia by Person Lloyd

7. Workstories, Contour by Jones & Partners

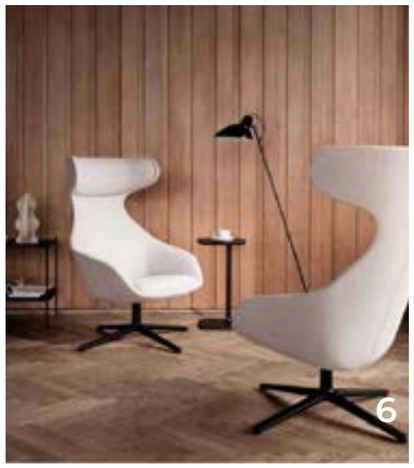

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1. KI, Colonnade

2 + 3. Chelsom, Edition 28 by Robert and Will Chelsom **Full details here**



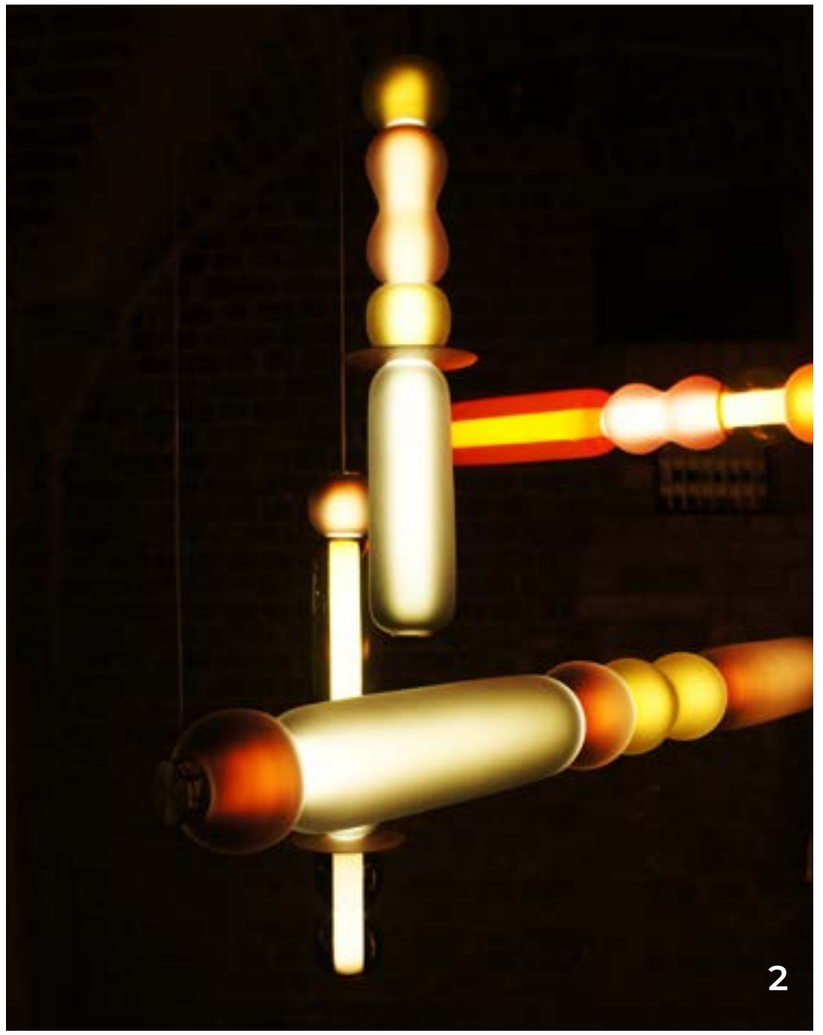
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CHELSOM LIGHTING EXPERTLY SHOWCASED EDITION 28 IN THE EVENT'S MOST STRIKING SPACE!

This eclectic collection has been designed in-house by Robert and Will Chelsom where decades of experience and expertise has been the catalyst to building this world-class portfolio of product carefully created to accommodate all tastes and applications.

Alongside the industry leading catalogue for which Chelsom are famous, they have launched a brand-new website.


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‘LIGHT’ WAS HELD WITHIN THE SUBTERRANEAN HOUSE OF DETENTION, THE FORMER VICTORIAN PRISON AND SHOWCASED AN ARRAY OF LEADING INTERNATIONAL LIGHTING BRANDS AND SPECTACULAR STAND-ALONE INSTALLATIONS.

This venue was an event highlight with designs exploring quality of light, colour, form, texture and technology.

1. Impact Acoustic, Oloïd by Atelier Oi
2. Curiousa, Wave Chandelier
3. Lladró Official, Soft Blown by Luca Nichetto
4. Franklite, ReactionRange
5. Bioo Tech, Bioo Lux

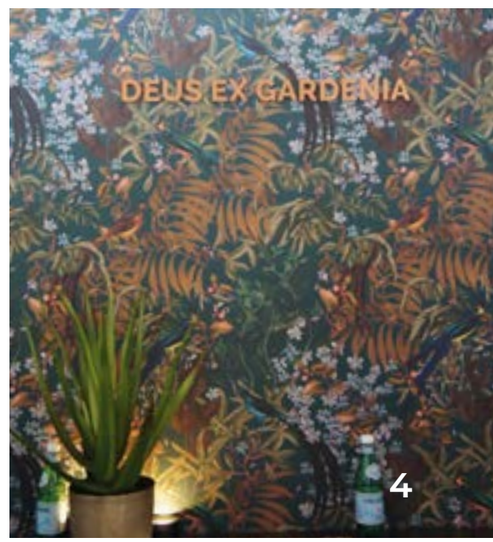

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FOR SOME TIME NOW WE'VE SEEN TEXTILES AND WALLCOVERING LAUNCHED IN EARTH TONES, A BREAK AWAY IS HAPPENING AND WE'RE FURTHER EMBRACING VIBRANT BOLD COLOUR PALETTES.

Certainly influenced by the world's wish to visually convay their commitment to addressing the climate crisis we've seen a wave of textile and wallcovering collections launched in tones created by mother earth, most often focused on muted hues.

The new product launches for these product types at Clerkenwell Design Week broke away from this trend, embracing vibrant and bold colours with interesting surface textures, patterns and weaves. This in no way means that brands are not focused on their sustainable objectives, rather that these no longer (and perhaps never did) need to be aligned with their colour palette.







1. Muraspec, Borealis ➔ **Full details here**
2. Kirkby Design, Segments & Wallcoverings Volume 2 ➔ **Full details here**
3. Vescom, Vescom's Sustainable Materialogy
4. Deus Ex Gardenia
5. Agua, Eden and Bouclé ➔ **Full details here**
6. Iliv, Oakland, Hemsby and Lowther ➔ **Full details here**
7. Panaz + Timorous Beasties, Intaglio Collection ➔ **Full details here**







Clerkenwell Design Week originally encouraged visitors to participate, create, build colour etc. This has lessoned in recent years but it was a pleasure to get our hands dirty with Schotten & Hansen in their room within Detail. Detail's ambition was to bring together a selected range of refined luxury products from around the world, in the impressive surroundings of The Order of St John.

On occasion the concept behind a design is not immediately evident but once known delivers an extra level of delight.

Ultrafabrics' 26 new UF Select Montage colours each derive from an artist's palette. From Renaissance to contemporary, the new additions are thoughtfully curated to uplift Uf Select's existing colour foundation.

1. Schotten & Hansen
2. Milliken, Northern Soul ➔ **Full details here**
3. Egger, Perfect Sense TM9 ➔ **Full details here**
4. Havwoods, Pattern
5. Ultrafabrics, Uf Select Montage
6. Modulyss, Artcore
7. Abraham Moon, Donegal











PRODUCT PREVIEWS

BALANCE LITE BY JONATHAN PRESTWICH

The Balance Chair combines task chair functionality with the comfort of an armchair. Perfect for today's blended working environments, the Balance chair is the ideal work chair, creating a soft and welcoming aesthetic that is ideal for collaborative environments that demand dynamic responsiveness as well as being ergonomically designed for long periods of concentration.

During Clerkenwell Design Week the Modus team previewed that upcoming addition to this popular collection, Balance Lite, a task chair with a cast aluminium arm which cantilevers from the back with a matching upholstered pad. The arm rest and gas lift base are available in a wide palette of powder coat colours and the design maintains the collection's signature body weight smooth tilt mechanism.

THE FRIDA FOCUS POD: FOCUS, CONNECT AND RELAX

With first-class upholstery delivering ergonomic comfort throughout the day, Frida's padded acoustic screen provides the user with visual and aural privacy, creating a space for focus work and comms, or simply to relax, clear the mind and destress. Aaron Clarkson, Frida's designer:

> "THE EXAGGERATED PINCH STICH DETAIL ACROSS THE FRONT OF THE SEAT CUSHION NOT ONLY GIVES IT A THINNER, LIGHTER LOOK, IT DRAWS IN THE EYE AND SOFTENS THE LOOK. FRIDA WILL LOOK EVEN MORE APPEALING WITH BOUCLÉ AND OTHER TEXTURED FABRICS,"



Many exhibitors took the opportunity to test the water with new material finishes, gathering feedback from the diverse audience. This included Very Good + Proper who trialled a new oak finish and alternative upholstery detailing for their HD Chair by John Tree.

1. Boss, Frida Focus Pod by Aaron Clarkson
2. Modus, Balance Chair by Jonathan Prestwich
3. Very Good + Proper, HD Chair by John Tree


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TIMBER SPECIFICATION & INNOVATION

THE ORIGIN OF TIMBER IS AN IMPORTANT FACTOR WHEN SPECIFYING THIS VERSATILE MATERIAL FOR AN INTERIOR OR PIECE OF FURNITURE.

Brands including Benchmark, Ercol and Sebastian Cox showcased their commitment to using British timber and explaining to their visitors the long term benefits of supporting not only British timber but British Ash in particular.

Benchmark is able to declare that the Aya pieces have a negative carbon footprint which means that they store more carbon than is emitted during their manufacture, distribution and expected use.


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1. Ercol Marino chair & Pebble Tables

Ercol is proud to partner with Grown in Britain (GiB) to re-launch our iconic Marino chair and the Pebble nest of tables. These iconic products are now available in British-certified ash. This partnership will drive direct investment into the British timber industry, with the vision of establishing a home-grown supply chain whilst supporting and helping to maintain our British woodlands.

2. Benchmark, Aya by Foster + Partners

AYA is a demonstration of whole life thinking to thoughtfully create for the benefit of both people and planet. Launched with Life Cycle Analysis and Environmental Product Declarations, AYA is presented with full carbon footprint labelling. The AYA collection is made in solid FSC British grown ash as the standard option. Variation of character and colour is embraced, rather than rejected, to minimise waste. The pieces have been designed and made to be easily disassembled for repair, and finished with natural oils for ease of refurbishment, to enable the pieces to be in use for several lifetimes

3. Havwoods Glow in the Dark Timber

Havwoods promised that during Clerkenwell Design Week we would discover light, and they delivered! Havwood have developed a timber flooring product which with impregnated with glow in the dark materials which light up when the space becomes dark.

4. Sebastian Cox Barker Chair

The Barker collection is named after the brand's joyful and rebellious Director Brogan (nee Barker) - who first developed the colourful collection in secret while Seb was abroad. You can still see the wood grain through the rebellious colour, together bringing brilliance to a space. Sebastian's team work with a hugely varied selection of native wood, each one unique in its working properties, look and feel.


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EDITOR'S HIGHLIGHTS

REDUCING MY HIGHLIGHTS TO JUST THREE HAS NOT AT ALL BEEN AN EASY TASK!

One of the joys of any design event is having the opportunity to see inside the design story and to spend time with the brand hearing about the journey the design has been on from conception to launch. This event offered many of these glorious opportunities and I enjoyed listening to the designer's strength of conviction to create designs which caused as little impact on the planet as possible. This was not the only design concept being explored, and rightly so as designing sustainably should now run through everything we do, and the designers' understanding of the needs of the user were clearly evident within the sector and function specific designs.

Here I would like to thank John Tree for his time talking to me in the NaughtOne showroom about his Morse table collection. I know many designers who would recognise the adrenaline and joy John experienced at the point at which his 'kit of parts' concept was realised, it was a pleasure to be able to sit with John to hear about the enjoyment he found within the design process.

It is not just the concept stage of the design process which was showcased at the event but also the material and production development. The extraordinary understanding of materials is what has allowed Benchmark to reduce the timber sections for their newly launched Aya Collection by Foster + Partners.

I have been attending Clerkenwell Design Week since it's launch and have been part of the event as an exhibitor, a product designer and as press. It has always been a wonderful place to meet with existing industry friends as well as to meet new contacts. The welcome is unanimously warm! Thank you to everyone who shared their time with me, see you again next year!

This trend report has already shown the breadth of new products launched at he event, and it's extremely positive that brands choose this event as a platform to launch their designs, a core sign of a successful event. One of my highlights was the launch not of a new design but of an iconic design, Forum designed by Robin Day in 1964 and re-launched by Case Furniture in 2023.

Alongside Lucienne Day, Robin Day is one of my design heros and to see the work of Case and the Robin and Lucienne Day Foundation come to life in the relaunch of one of the UK's most recognisable seating designs was wonderful to witness. Robin and Lucienne Day's daughter Paul Day always speaks wonderfully about her parent's work and shared that her parent's home had been furnished with Forum sofa's for nearly half a century. Indeed, when I met Robin and Lucienne Day in their Chichester home in 2007 it was the Forum sofa's we sat on to chat about their lives as designers.

> **'WITH THIS BOLD DESIGN, HE CHALLENGED THE CONVENTION OF HIDING A SOFA'S TIMBER FRAME UNDER THE UPHOLSTERY, INSTEAD PLACING IT ON THE OUTSIDE TO CREATE THE FORUM'S HANDSOME AND UNMISTAKABLE SIGNATURE FEATURE.'**

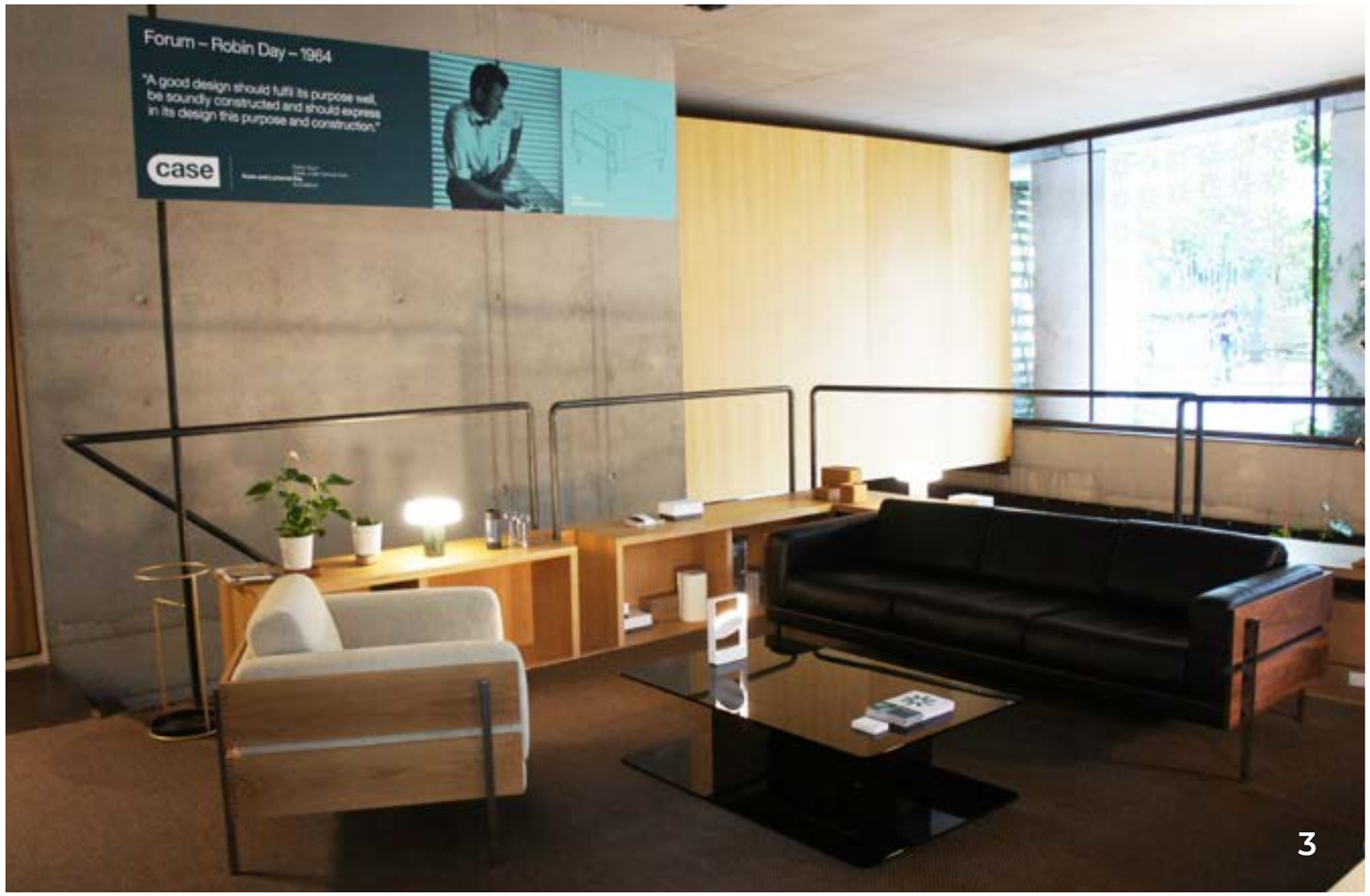


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1. Design Process, Benchmark
2. Friendships, Camira
3. Robin Day Forum Launch, Case



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WE WISH WE'D SEEN...

IN THE PAST WE'VE REPEATEDLY CHALLENGED THE SIZE OF CLERKENWELL DESIGN WEEK, THIS YEAR IS NO DIFFERENT!

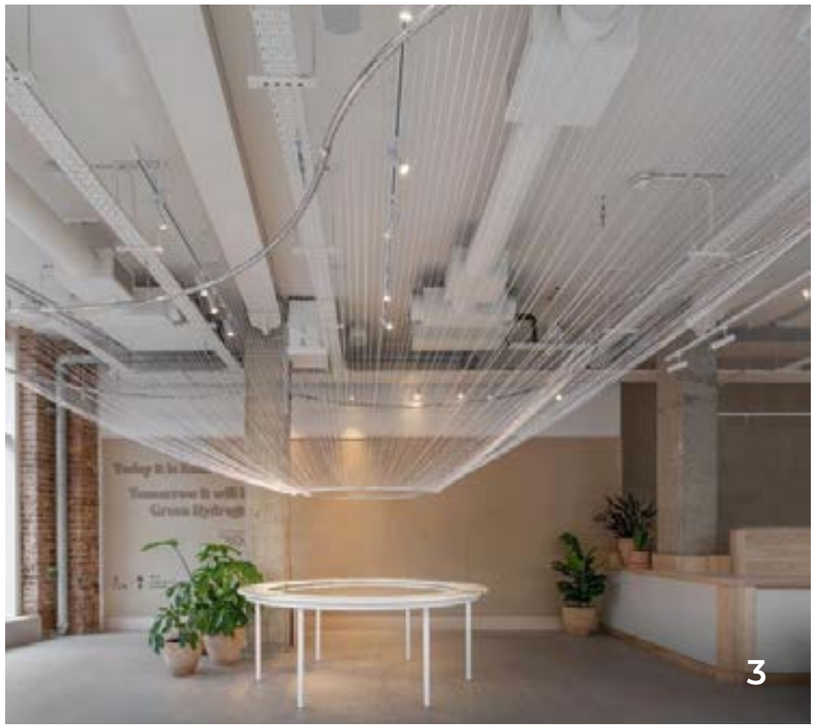
An event with over 150 showrooms and 600 events is impossible to see in it's entirety, leaving our team frustrated to have missed so much. We would like to see the event edited and curated to better serve their audience but what would I remove? Tricky question!

Here is just a small selection of things we missed but would have loved to have experienced.

1. Jestico + Whiles Fata Morgana in collaboration with Fractal and Architainment Lighting
2. Morag Myerscough in conversation with Martyn Evans
3. Solus Ceramics, Cloud to Cloud installation
4. Zaha Hadid Architects in collaboration with ERCO 'Defining Spaces through Material & Light' bespoke materials library.


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