TREND REPORT

LONDON DESIGN FESTIVAL 2023



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2023, LONDON DESIGN FESTIVAL





DESIGN INSIDER EDITOR, ALYS BRYAN, WELCOMES YOU TO THE INSIDE TRACK OF THE 2023 EDITION OF LONDON'S LEADING DESIGN EVENT.

While we yearn for the luxury of time to explore every facet of this year's festival, that simply has not been possible. Therefore, we are delighted to present to you the aspects which we found most captivating and influential; aspects which have the potential to propel the commercial interior sector forward.

Within the following pages, we will share standout moments from the event, introducing you to boundary breaking materials, provocative talks and the immersive installations that left a lasting impression on our visit.

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

Cover image: Simone Brewster, Spirit of Place

This page, clockwise from top left: Puddle Light by Studio Parti, Alys Bryan, Alex Hellum & Carl Clerken, light collaboration between Rio Kobayashi & PPCDV, Mel Wetheridge & Cari Lovett for Boss, LDF branding by Pentagram.





OBSERVATIONS

CONCEPT AND MATERIAL EXPLORATION WAS AT THE HEART OF LONDON DESIGN FESTIVAL 2023.

In order for the commercial sector to flourish we must cast our creative net wide and draw in knowledge, experiences, and explorations from outside of our sector. We must also share our own expertise as designers, innovators and manufacturers and it was a disappointingly missed opportunity that this year the representation from UK and international commercial suppliers and manufacturers was notably reduced.

London Design Festival is a platform available to our commercial sector, there is room for our strong voice in this choir, so here is our rallying call - how will we have a greater presence in 2024?

Within the commercial sector we have an enormous appetite for new, especially sustainable, materials. As you will see in this report, the marriage of cutting edge technology and living materials, material reuse for commercially viable furniture, and cultural material selection, offered considerable food for thought.

We pride ourselves on initiating conversations within the commercial sector but we love to attend these discussions too. Conversations, live on stage, have always been part of the festival and this year we enjoyed two particular discussions which will be shared on Design Insider in the coming weeks. As well as sharing their considerable expertise through the exhibition Material Change, Pearson Llyod also took to the stage at London Design Fair to celebrate their 25 years in design. They kindly answered our question asking whose work they find progressive by enthusing that it is the next generation of designers who they see as exciting and full of opportunity.

We also attended a powerful conversation delivered by Concrete Communities. This is exactly the self initiated, self funded, project that we should be supporting, a project which is delivering exciting and engaging conversations, bringing new communities of designers together, and without any agenda prescribed by sponsors and funding partners. We attended the first of two panel discussions, welcoming David McKendrick, Leonie Branston, John Grindrod and Chris Allen to the stage and led by Concrete Communities Founder Leanne Cloudsdale. The panel discussed the important links between community, relationships and architecture, demonstrating that human-centric design is a cross-sector priority.

We must also mention the fantastic seminar programme staged at Material Matters!

We also enjoyed the humour and joy showcased at this year's event, delivered by many designers including Donna Wilson, The SCPeep Show, and Morag Myerscough.

"THE LONDON DESIGN FESTIVAL CONTINUES TO PROVIDE AN INVALUABLE PLATFORM FOR THE UK'S DESIGN COMMUNITY."

"OVER THE PAST TWO DECADES, THE FESTIVAL HAS CEMENTED LONDON'S REPUTATION AS A GLOBAL CREATIVE CAPITAL WHILE SUPPORTING DESIGNERS AT EVERY LEVEL OF THEIR CAREERS. THIS YEAR'S PROGRAMME PROMISES FRESH PERSPECTIVES AND BOUNDARY-PUSHING IDEAS THAT WILL INSPIRE AUDIENCES."

"BUT JUST AS IMPORTANTLY, THE FESTIVAL PROVIDES OPPORTUNITIES FOR EMERGING TALENT AND PROMOTES INCLUSIVITY IN THE SECTOR. WE ARE INCREDIBLY PROUD OF THE VITAL ROLE THE FESTIVAL PLAYS IN HELPING DESIGNERS AND CREATIVE BUSINESSES TO REACH NEW AUDIENCES AND CHAMPIONING DESIGN'S SIGNIFICANCE IN SHAPING OUR WORLD."

Ben Evans, London Design Festival Director


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1. POor, Giles Tettey Nartey
2. Concrete Communities, Leanne Cloudsdale
3. London Design Fair, Pillars and Petals, by K-Works Studio
4. Brompton Design District, Rio Kobayashi


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Spirit of Place - Simone Brewster - Supported by Amorim - Credit Ed Reeve

SPIRIT OF PLACE

SIMONE BREWSTER IN COLLABORATION WITH AMORIM WILL PRESENT SPIRIT OF PLACE AT STRAND ALDWYCH.

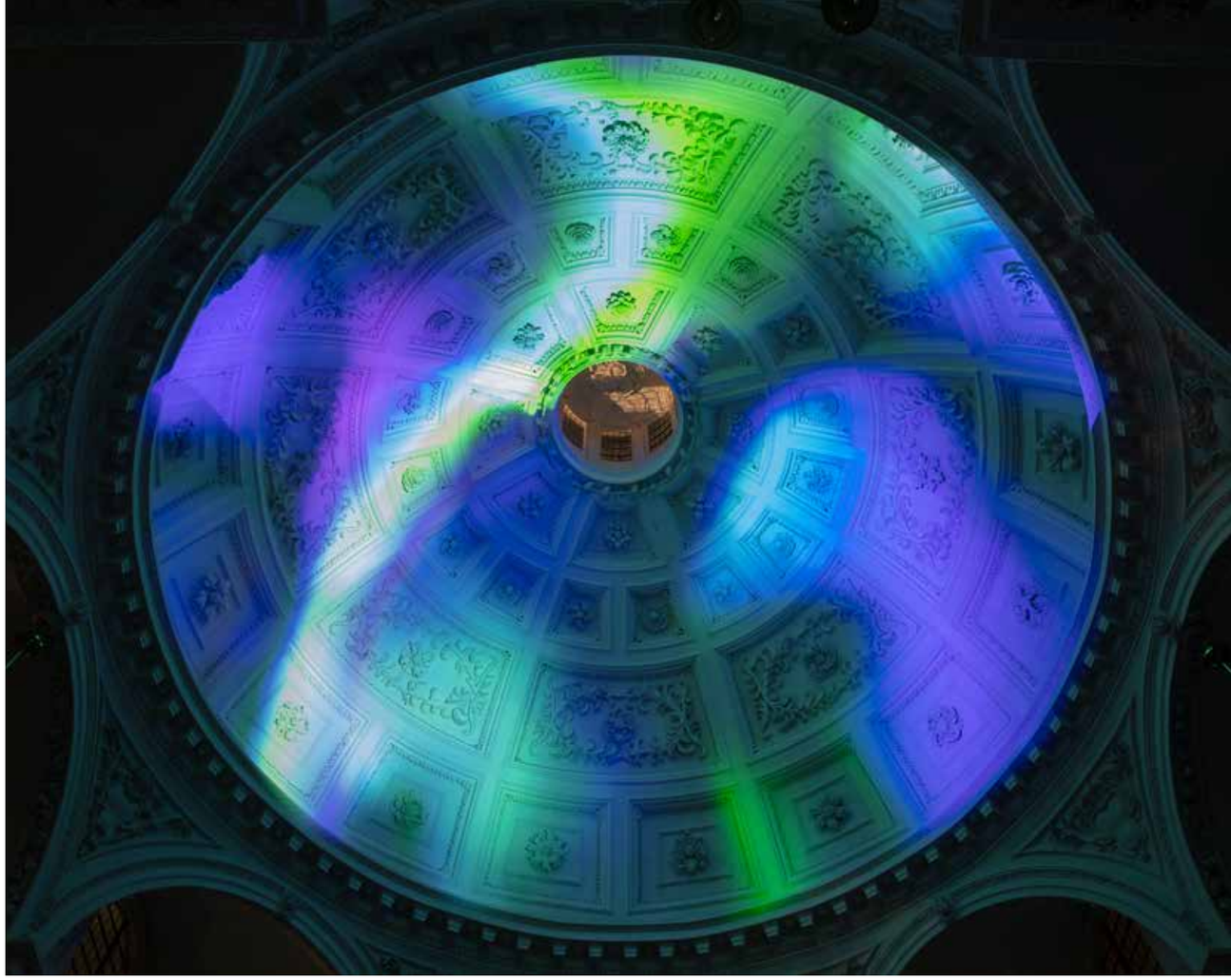
We visited ***Spirit of Place*** early in the morning, it was an opportunity to see bustling Londoners weaving their way through the urban cork forest, a representation of Amorim's cork forest at Herdade de Rio Frio, Portugal, replanted in the pedestrianised stretch of The Strand.

Spirit of Place was a celebration of cork. A regenerative material, cork can be harvested from living trees and bonded with it's own resins to be used in construction and for furniture.

Artist and Designer, Simon Brewster's forest was an upright expression of the fours ways in which the future of the cork forest is secured, upright expression, drought resistance, regenerative growth and biodiversity conservation.

It was these traits from which Simone found the visual language of the 5 large scale sculptural 'vessels' which ranged in height up to 2.5 meters and were painted in the most vivid colours found within the forest.

'Spirit of Place' is supported by Amorim, engineering consultancy services by Arup and with kind permission of Westminster City Council.



Halo at St Stephen Walbrook - Studio Waldemeyer - Supported by Bloomberg Philanthropies - Credit Ed Reeve

HALO

HALO IS A BREATHTAKING LIGHT INSTALLATION BY STUDIO WALDEMEYER TUCKED AWAY IN THE MAGNIFICENT ST. STEPHEN WALBROOK CHURCH. DESIGNED BY SIR CHRISTOPHER WREN, THE BUILDING IS A SYMBOL OF LONDON'S INCREDIBLE RESILIENCE AND ENDURING SPIRIT, EMERGING FROM THE ASHES AFTER THE DEVASTATING GREAT FIRE OF LONDON IN 1666.

The full glory of Halo was enjoyed in the evening and through long exposed photographs, bringing into view a halo suspended in mid-air. However, when we visited in the daytime, the pendulum's mesmerizing motion provided meditative respite from the pressures of the busy festival.



BROMPTON DESIGN DISTRICT

EVERY YEAR, BROMPTON DESIGN DISTRICT STANDS OUT AS A TOP CONTENDER FOR OUR LONDON DESIGN FESTIVAL HIGHLIGHTS, AND THIS YEAR WAS CERTAINLY NO EXCEPTION.

WITH 13 DISTRICTS STRETCHING OUT LIKE TENTACLES, REACHING ACROSS THE CAPITAL, IT'S NEAR IMPOSSIBLE FOR FESTIVAL ATTENDEES TO DECIDE WHICH ONES TO PRIORITISE. HOWEVER, THERE WAS NEVER ANY QUESTION IN OUR MINDS – WE HAD TO MAKE A BEELINE FOR BROMPTON DESIGN DISTRICT, CURATED BY JANE WITHERS AND HER INCREDIBLY TALENTED TEAM.

This year, Brompton's theme of 'conviviality' explored the various ways in which design can foster positive relationships among people, the spaces we inhabit, and the broader world.

Designer Rio Kobayashi's first solo show, "MANUS MANUM LAVAT," meaning 'One hand washes the other,' celebrated collaboration by showcasing a series of designs created with collaborative partners. Rio shared numerous anecdotes from his design development, allowing us to form our own connections with his work. One interesting detail he shared was his decision to add a patina to the surface of his beautiful paper lights, drawing a parallel to how the Japanese may sprinkle flavoured toppings onto plain rice.

In two instances of convivial design, Christopher De Vos Caballero and Peter Pilotto's work highlighted both their partnership as designers and the collaboration between designer and producer. They entrusted 'Bruce' to recreate the malachite surface pattern, which was then replicated at various scales, colours, and surface treatments across their collection.



All Together by design collective All in Awe at Egerton Gardens

The Power Out of Restriction (POoR) Collective rightfully earned the London Design Festival 2023 Emerging Design Medal. During our visit, collective member Giles Tettey Nartey provided a live demonstration of his design, 'Interplay,' illustrating how objects and spaces can encourage interaction and exchange.

> "Interplay' proposes a performative interaction, it embeds the game known in Ghana as 'Oware' within its form and suggest a spatial negotiation between the game, a communal bench, and a daybed. This convergence, this interplay of actions and imprinted ways of usage, invites moments of individual repose, communal exchange, and shared moments of play."

"All Together" is an installation by the non-profit organization All in Awe, supporting local charities. It conveys how design can ignite empathy and camaraderie, stemming from themes of loneliness and togetherness.

As you stroll through the easily accessible "Wiggle Wonderland" pavilion, a touring structure available to local communities and artists across the UK, you encounter a series of flags. These flags were created by All in Awe members Stinsensqueeze and Sarah Boris following a series of creative community workshops, using specific colours and forms alongside data from partner charities as a starting point.

Their inspiration came from the striking fact that the Royal Borough of Kensington & Chelsea has one of the highest numbers of single-person households in the country, coupled with significant economic disparities across the UK. This serves as a reminder that loneliness is a universal issue affecting people from all walks of life.

BROMPTON DESIGN DISTRICT 2023 POSED THE QUESTION 'WHAT IS A CONVIVIAL DESIGN PROCESS AND HOW CAN IT CATALYSE CREATIVITY?'

RIO KOBAYASHI
MANUS MANUM LAVAT
‘ONE HAND WASHES THE OTHER’

Designer Rio Kobayashi has seized the opportunity of his very first solo exhibition to team up with numerous other creators, creating a collaborative exhibition and event space. Located at Cromwell Place MANUS MANUM LAVAT, ‘One hand washes the other’ gathers design pieces that resonate with Rio Kobayashi’s profound appreciation for relationships. The showcased works are the fruit of collaborations, and the gallery space will serve as a living room where people can bask in the company of design pieces and their creators. The exhibition will feature a diverse array of talents, including DJs, chefs, graphic designers, and artists, offering a sneak peek into what Rio values most in his work – uniting people and having a good time.

NEW CRAFTSMEN
JOIN, ASSEMBLE, HOLD

The New Craftsmen presents ‘Join, Assemble, Hold,’ featuring two meticulously crafted interiors that seamlessly integrate the artisans’ craftsmanship into our living spaces. Each room is centered around a striking cabinet that anchors the space and fosters a sense of connection with the surrounding works.

In the Kitchen focus shifts to crafted pieces that symbolize connection and togetherness. Our highlight, The Nailed Pantry, overflows with turned wood vessels and a hand-carved installation by Max Bainbridge, paying tribute to the humble spoon on its walls. Clusters of natural objects from Ash & Plumb, Darren Appiagyei, Takahashi McGil, Alex Walshaw, Studio AMOS, and a suspended installation of regional baskets beckon us to gather around, their warmth and tactile qualities enhancing our domestic lives. This installation sheds light on and celebrates endangered basketry techniques, some relying on British woods teetering on the edge of extinction.

PPCDV - PHASE 2
CHRISTOPHER DE VOS CABALLERO & PETER PILOTTO

After 14 years of establishing and managing the Peter Pilotto brand, Christopher De Vos Caballero and Peter Pilotto made the deliberate choice to put the brand on hold. They wanted to take the time to re-evaluate what a creative business aligned with their personal aspirations and creative interests should look like moving forward.

Their journey involved a year of immersive travel experiences throughout Latin America, allowing Christopher to reconnect with his diverse heritage, being both Peruvian and Belgian by descent. This period of exploration and self-discovery spanned two years and led to the development of an entirely new concept for their studio and brand.

In Phase 2 of their collaborative efforts, De Vos Caballero and Pilotto are embarking on a quest to find the perfect synergy between fashion and interior design.

OCCHIO

At Milan Design Week 2023, Occhio unveiled their latest and truly one-of-a-kind luminaire series: Luna. This remarkable series marks the perfect fusion of timeless design, captivating finishes, and cutting-edge lighting technology, encompassing wall, ceiling, table, and suspended luminaires. Each luminaire within this collection is a work of art in its own right, possessing a distinct and unique character.

It was truly delightful to witness Occhio’s passion for showcasing their innovative designs first-hand and to experience the fluidity and grace of their creations in person.

One of the standout innovations is the Fireball technology, which creates a mesmerizing lighting effect. Luna proudly introduces Occhio’s patented light source, the “Fireball.” Nestled within the mirrored glass sphere, the Fireball produces a gentle, glare-free yet precisely directed light, casting a truly magical ambiance.









MATERIAL MATTERS

After a hugely successful launch in 2022, Material Matters returned this year to bring together over 40 world-leading brands, designers, makers, manufacturers and organisations. The intention was to investigate how the design industry can address issues around the circular economy and why material intelligence is so important to all our lives.

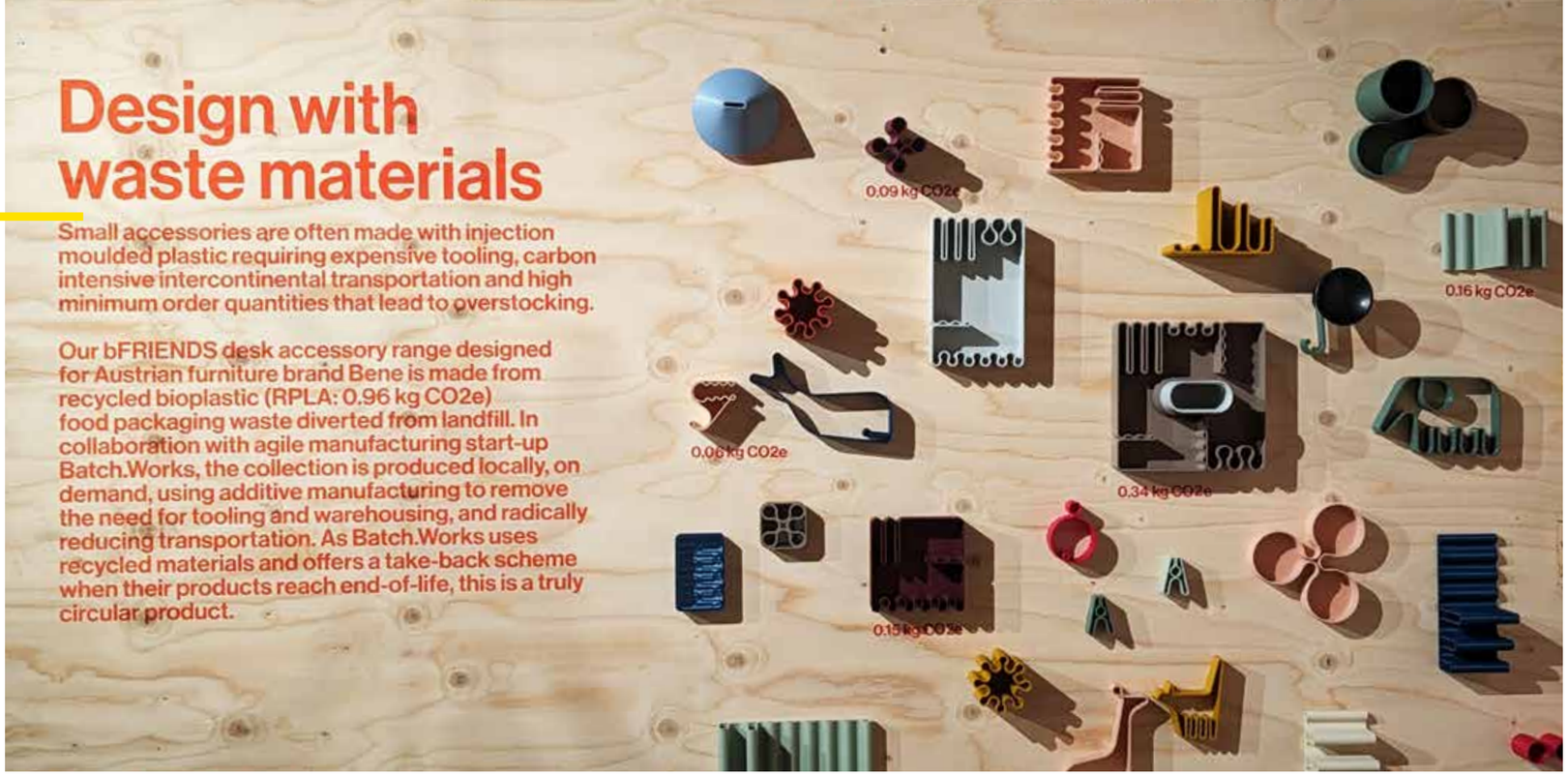
Taking place once again at the Bargehouse at Oxo Tower Wharf on London's Southbank, the fair covered five floors, each adding to a cohesive narrative of material exploration. It was no surprise that at the heart of this event was an extensive and enjoyable talks programme led by Grant Gibson. Alongside products, a marketplace, and a learning area there were two exhibitions which particularly caught our eye.

Taking over one of the large self-contained rooms, design duo Pearson Lloyd showcased 'Material Change', an exhibition explaining the studio's ongoing research to improve the circularity of the mass-produced products for which they are responsible.

> **"WE INITIATED AN ONGOING REVIEW OF THE MATERIAL AND MANUFACTURING CHOICES THAT WE HAVE MADE SINCE WE BEGAN IN 1997. WE WERE STRUCK BY HOW RAPIDLY THEY HAVE CHANGED OVER THE PAST 15 YEARS, AND WE HOPE THAT THEY CAN INSPIRE MORE DESIGNERS TO MAKE COMMITMENTS TO CIRCULAR DESIGN PRINCIPLES, WITH THE CONFIDENCE THAT THEY CAN INDEED BE ACHIEVED AT SCALE."**

Isola set's their stall out as 'the world's first digital and physical platform bringing visibility to independent designers and design studios.' Their focus is on connecting their members to design professionals, companies, curators, journalists, and potential clients and being part of London Design Festival is a significant milestone in its global expansion.

Using regenerative resources, reducing carbon dioxide emissions, and repurposing waste materials constitute the main selection criteria related to a conscious circular design approach and to Isola's theme for this year "Nothing Happens if Nothing Happens".



> **"AT ISOLA, WE HAVE HAD OUR AIM SET ON PARTICIPATING IN THE LONDON DESIGN FESTIVAL FOR A WHILE. OUR VISION FOR AN INTERNATIONAL NETWORK OF DESIGN PROFESSIONALS THAT GATHER AROUND THE WORLD, EXCHANGE IDEAS, AND CREATE A REAL COMMUNITY, IS BECOMING A REALITY. OUR GLOBAL STAGE IS EXPANDING EVEN MORE, AND THIS DEBUT IN LONDON WILL OPEN THE DOORS FOR NEW AND EXCITING OPPORTUNITIES"**
>
> Gabriele Cavallaro, Co-Founder and CEO of Isola Design Group

Pearson Lloyd, Material Change: Design with new technologies

'Traditional upholstery techniques use layers of different materials to create an often inseparable stack of composite subframes, foams, springs, glues and textiles. Utilising Camira's 3D knitting technology.

The potential of 3D knitting to replace composite upholstery with a demountable mono-material fabric on a lightweight frame is an example of how technology can support the transition to a zero waste and low-carbon future. An ongoing 3D knit research project with Canadian furniture brand Teknion will be launched in 2024.'





BERT FRANK

BERAN DROP CHANDELIER

One of the most engaging displays at Material Matters was sponsor Bert Frank's showcase of their Beran Collection. The design demonstrates precision, educated material selection and a clear understanding of how to masterfully control the quality of light.

'The translucent alabaster – a variety of gypsum widely used by sculptors since ancient Egyptian times – comes from Aragon in Spain, where whole palaces were built with it and where local artists still work with the material to this day.

For the not-so-subtle trendsetter or a maximalist with courageous taste, the Drop Chandelier combines three of the large alabaster stone diffusers in a linear formation for a show-stopping delight that won't be forgotten. The unique veining of each stone diffuser is particularly noticeable in this design, highlighting the inherent beauty in the natural material.'



GARETH NEAL

DIGITALLY WOVEN

You encountered some of the most touchable surfaces right at the beginning of your exploration of Material Matters!

Gareth Neal is recognized for his furniture designs inspired by heritage crafts and typically executed in wood, while The New Raw specializes in using plastic waste for robotic manufacturing.

The designer and Dutch studio brought their skills sets and creativity together and employed a cutting-edge 3D-printing technique and thrice-recycled plastic to craft objects for their Digitally Woven series.

The team's creations, including the Loopy pink chair and three basket-like vessels, each had a tactility which your couldn't resist reaching to touch.



YAIR_NEUMAN

PANN SUNGLASSES

In the run up to their event Material Matters hosted an Instagram competition to win a pair of Penn Sunglasses, we had our fingers tightly crossed!

Yair transforms discarded lenses from the eyewear industry into a novel material for his design objects. Embracing the idea of light inspired by the original lenses, Yair has revealed a new collection of pendant, table, and wall lights, as well as his innovative Delerex® sunglasses frames.

"In my process, I create both the material and the final piece. The material is at the core, undergoing modifications and refinements to suit each individual piece or series of objects."



BIOMATTERS

These, initially rather strange looking, objects immediately caught our interest. What are they?

bioMATTERS specializes in 3D printing and robotic fabrication techniques centered on the utilization of living materials. The company creates solutions for "grown-living design" applicable to product design and architecture. They fabricate various biomaterials, including clay, mycelium, and microalgae, along with dyes derived from bacteria.

bioMATTERS is on a mission to pioneer hybrid fabrication methods using living materials as a response to the depletion of natural resources. This initiative addresses the evolving landscape of manufacturing, processing, and resource distribution, which has been impacted by the growing environmental and ecological crises.



JACK BRANDSMA

MATERIAL MAGIC

Earlier this year time restrictions meant that we missed Material Magic at Milan Design Week and so it was a delight to find the work pop up at this event.

Material Magic is a material research project led by designer, researcher, and educator Jack Brandsma, in collaboration with Innovation Hub East-Groningen (IHOG) and Minerva Art Academy Groningen.

The project showcased product prototypes crafted from hemp fibers, bound together with either magnesium oxychloride (also known as sorel cement) or potato starch. These creations are the outcome of experiments conducted by Jack Brandsma and his students, aimed at finding sustainable alternatives to the synthetic materials commonly used in the design industry.

We found it intriguing to witness the reinterpretations of iconic pieces like the Verner Panton Chair and Gerrit Rietveld chair by Minerva student Eimert Fossen. It leaves us wondering which classic design will be chosen for the next transformation.



ANA BRIDGEWATER

ABALON

When first encountering Ana Bridgewater's designs, it was a bit challenging to discern the source of the material, which happened to be porcelain.

As a designer and sculptor, Ana places a strong emphasis on crafting sustainable and environmentally friendly products utilizing locally sourced materials.

During the exhibition, Ana presented her latest collection of lighting sculptures. These creations were conceived with the principles of biophilic design in mind, seamlessly integrating elements from nature to establish a more harmonious and welcoming environment. What's noteworthy is that these sculptures were crafted from Corallo porcelain, a highly efficient and sustainable material with a minimal carbon footprint.



DONO DESIGN

SCENE COLLECTION

Dono's collection brings free expression and a genderless abundance of sensuality.

Celebrating the plurality of existence and being as the authentic self, outside the norms – the N1 and N2 stool are part of the Scene collection released by Brazil-based DONÓ design studio by Daniele Quiarella and Debora Baptista.

These wooden forms serve as canvases for experimental and expressive artistic narratives, each piece meticulously crafted to infuse colour, volume, and geometric shapes, seamlessly merging the realms of art and design.

"We sought the surreal balance between the maxi and the delicate for functional objects, keeping in mind how they will affect both the space and the user emotionally!" says DONÓ.



SIMON FREND

DYINGARTS

Although death is an inherent facet of our society, it remains a topic often shrouded in silence, with few daring to confront it through the realm of design. The underlying concept of this work truly stood out to us.

Dyingarts, spearheaded by Simon Frend, leverages more than three decades of experience encompassing design, craftsmanship, education, curation, and the exhibition of contemporary artists and makers.

The environmental cremation urns featured in this collection possess a dual nature, serving both utilitarian and ceremonial purposes. They exude an aura of contemplation and simplicity, eschewing ornamentation. Their forms draw inspiration from Korean moon jars, sharing a kindred spirit in their crafting. Environmental consciousness underpins the collection, with all pieces meticulously fashioned through energy-efficient processes and crafted from sustainable, organic, and natural materials. Their design ensures a seamless return to the environment with absolutely zero ecological impact.

isola



LONDON DESIGN FAIR





BEFORE THE PANDEMIC, LONDON DESIGN FAIR WAS THE GO-TO VENUE FOR EMERGING DESIGNERS, UP-AND-COMING BRANDS, INNOVATIVE CONCEPTS, AND EXCITING COLLABORATIONS. NOW THE EVENT HAS RETURNED TO A NEW POST COVID LANDSCAPE IT SEMMS TO HAVE STRUGGLED TO FIND IT'S PLACE.

The vibrant atmosphere from previous years was lacking this year, although we did enjoy the opportunity to explore the new materials and techniques on show. Our standout highlight from this event was 2LG Studio's collaborative installation titled 'You Can Sit With Us,' a concept space that celebrated inclusivity at its core. The design duo curated pieces from both seasoned friends and fresh talents, inviting emerging designers to join in creating a tangible seat at their table. As they put it:

> **"OUR BRIEF IS TO CREATE A SEAT FOR OUR TABLE, ONE THAT REPRESENTS YOU."**

The roster of designers featured in this project included Divine Southgate-Smith, Helen Kirkum, Wilkinson & Rivera, Studio Bence Margyarlaki, Sam Klemick Byard Works, B.C Joshua, Benjamin Motoc, Net Warner, and Hot Wire Extensions.

This year, however, we couldn't help but notice that the event felt somewhat smaller. Since the discontinuation of Design Junction in 2020, London Design Fair has been the primary exhibition space for established commercial and international brands during the London Design Festival. It was a noticeable absence this year, though we did have the pleasure of catching up with the Boss team during our visit.

London Design Festival positions itself as 'the fair renowned for showcasing the very latest in new materials and methods, trends, and patterns, both from Great Britain and internationally.' However, it begs the question whether this role has now been assumed by Material Matters?"

1. Generative Ceramic Morphologies, Spectroom & Digital Craft DVF

2. Golden Editions

3. You Can Sit With US, 2LG Studio

4. Mushlume



SOFT POWER
SCP

IT WAS THE 15TH CONSECUTIVE YEAR OF THE SHOREDITCH DESIGN TRIANGLE, A COMPREHENSIVE PROGRAMME OF DESIGN-LED HAPPENINGS THAT SHOWCASE THE DISTINCTIVE CREATIVE SCENE THAT FLOURISHES IN THE AREA. AT IT'S HEART WAS SOFT POWER BY SCP.

Established in 2008, Shoreditch Design Triangle unites East End designers, companies, and institutions to promote their activities during key events like the London Design Festival, Christmas, and Easter. This celebration of the East End showcases product launches, exhibitions, workshops, talks, and culinary experiences. Over 100 diverse events feature global designers and artists, offering a wide array of furniture, accessories, fashion, and more. As night descends, the East End's inherent freedom and mystery come alive.

We were generously welcomed into SCP by the team and owner, as well as regular exhibitors Alex Hellum and Carl Clerkin. Alex and Carl are the duo behind Sons of Beasley, a partnership project which has evloved over recent years, at each event becoming more structured in their approach. This year Son's of Beasley showcase 4 chair designs which used standardised parts produced from waste materials provided by Plykea. We had the chance to ask Alex and Carl what they wanted this year's visitors to take away with them:

Carl: *"Well, a chair would be nice! As much as we have chairs to buy our message is about sustainability. All the materials we're using would ordinarily have been chipped and disposed of, so it's important that we're utilising waste materials. It's a reaction to mass consumption, mass manufacturing. Everything we make here today is unique, despite us having 4 fixed designs, because you'll never repeat the same combination of colours."*

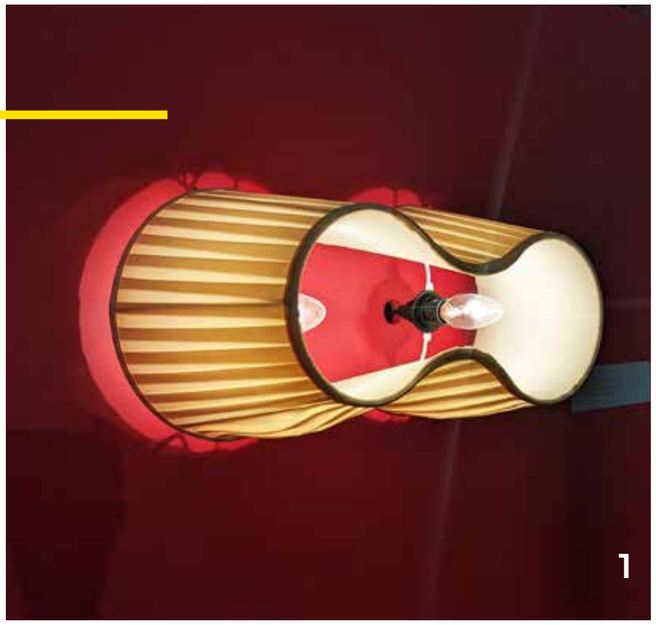
Alex: *"It's about a low budget, shed led, business approach to manufacturing. We are trying not to use any traditional joinery that will add price to the chairs and the material provided by Plykea is laminated meaning that we don't need to add a finish. People are able to buy something which is unique but for a price that is achievable."*

Carl also presented a solo show, The SCPeep Show, an exhibition with Danny Clarke..

SHOREDITCH DESIGN TRIANGLE 2023

Cleverly disguised as a worksite, a temporary home for the Federation for Furniture Fanciers, was a tongue in cheek exploration of the idea of "Closed Curtain Clubs - establishments created to facilitate behind the curtain fancying of furniture.

SCP invited Clarke & Clerkin to work with some of SCP's designers and friends to recreate the original Fanciers collection and the show included create works be Jasper Morrison, Gitta Gschwendtner, Michael Marriott, Eleanor Murphy, Lucy Kurrein, Danny Clarke and Terence Woodgate, to name just a few.



1. Double Vision by Gitta Gschwendtner at Peep Show

2. Peep Show, Federation of Furniture Fanciers, Carl Clerkin

3. Sons of Beasley, Alex Hellum & Carl Clerkin







SARAH KAY
HEW STOOL / SIDE TABLE SCP EDITIONS



JOHN PAWSON
SLEEVE PENDANT



JOHN PAWSON
BERG TABLE



NASH MARTINEZ COLLECTION
ARCH SCONCE ROLL & HILL



PHILIPPE MALOUIN
TOPPER ARMCHAIR



MATTHEW HILTON
ADA ARMCHAIR



PHILIPPE MALOUIN
ELEMENT

SHOREDITCH
DESIGN
TRIANGLE
2023

HACKABILITY OF THE STOOL BY DAISUKE MOTOGI AT VITRA

IF YOU WERE GIFTED AN ALVAR AALTO STOOL 60 TO DO WITH AS YOU PLEASE HOW WOULD YOU ‘HACK’ IT?



THE EXHIBITION HACKABILITY OF THE STOOL, DEVELOPED BY JAPANESE ARCHITECT DAISUKE MOTOGI / DDAA LAB, SHOWCASES 100 IDEAS FOR ALTERING ALVAR AALTO’S STOOL 60.

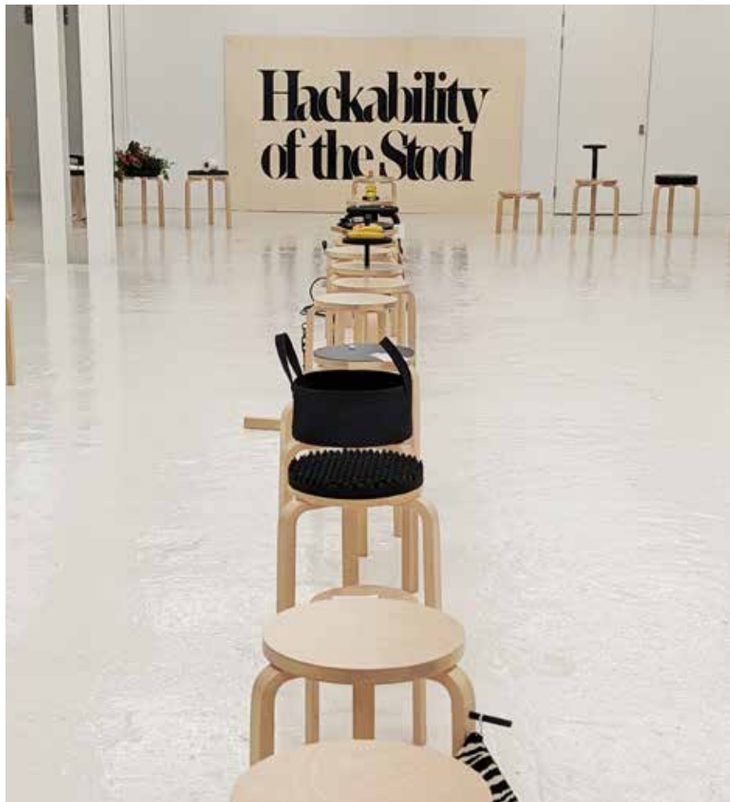
Architect Daisuke Motogi initiated the “Hackability of the Stool” project, resulting in 100 innovative alterations to the iconic Stool 60, designed by Alvar Aalto in 1933 and which has been continuously produced for almost 90 years. The Stool 60 by Artek, is celebrated for its wood construction, adaptability, stackability, easy modification, disassembly, reassembly, and flat-packing for transport efficiency.

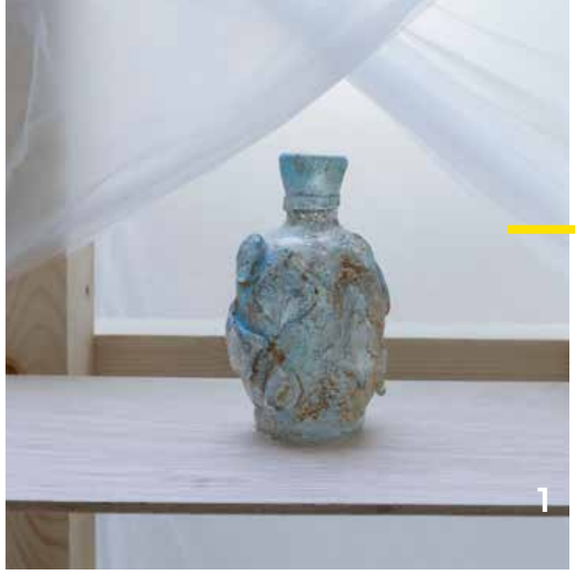
This project began in 2019 through a project between Motogi, DDAA and Mistletoe, a community initiative. A space was created for a variety of activities, focused on the needs of start-ups and affiliated communities. What a stool actually is and the functions it should have were discussed in a workshop when the project was asked to provide 150 stools for an upcoming event. The workshop participants brought up numerous suggestions, which were consolidated into the idea of a multifunctional stool.

SHOREDITCH DESIGN TRIANGLE 2023

In 2020, Motogi presented the results online through his Instagram, distilling over 400 ideas to 100 stool modifications. These innovations ranged from enhancing functionality and form by integrating household item features to reimagining stools as sports equipment or pet homes. Motogi categorized these modifications into groups such as “function,” “subject,” “shape,” “stacking,” “synergy between stools,” “material-driven design,” and “spontaneous inspirations.”







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V&A



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THE CREATIVE BRANCHES SEEM TO FLOW OUT FROM THE V&A AT THE HEART OF LONDON DESIGN FESTIVAL,

One of the elements we have always enjoyed at LDF is the architectural scale structure that you can walk through, climb on, literally become immersed within. Often these structures can be found at the V&A and they were certainly missed this year.

This year's contribution to the festival was billed as:

'Sculpture, virtual reality, furniture and flowers come together this year for LDF at the V&A. The multidisciplinary works travel around the world, focusing a lens on political and social challenges while engaging with traditional practices:

1. She Still Wears Kohl and Smells like Roses Dima Srouji

2. Unstruck Melody by Nirbhai (Nep) Singh Sidhu and Without Shape Without Form

3. Part Exchange by Andu Masebo

4. Hana Mikoshi by Hayatsu Architects



4



DIMA SROUJI

Dima Srouji is an architect and visual artist exploring the ground as a deep space of rich cultural weight. Srouji looks for potential ruptures in the ground where imaginary liberation is possible. She works with glass, text, archives, maps, plaster casts, and film, understanding each as an evocative object and emotional companion that help her question what cultural heritage and public space mean in the larger context of the Middle East as well as a focused lens on Palestine. Her projects are developed closely with archaeologists, anthropologists, sound designers, and glassblowers.

Srouji was 2022-2023 Jameel Fellow at the Victoria & Albert Museum and currently leading the MA City Design studios at the Royal College of Art in London. Her work is part of the permanent collections at the Corning Museum of Glass and the Stedelijk Museum Amsterdam.

Text from dimasrouji.com



POULOMI BASU

Poulomi Basu is a neurodiverse artist known for her exploration of the interrelationship between systems of power and bodies through work that exists at the limits of art, technology and activism.

She has become widely known for her influential works Blood Speaks, Centralia, To Conquer Her Land, Fireflies to name a few. Her focus on the intersectionality of ecological, racial, cultural, political and personal issues experienced specifically by women of the global south, such as herself gives agency to those whose voices are deliberately silenced, ferociously advocating for women through her practice as an artist and activist for more than a decade. Shifting between mediums, Basu has to date worked with photography, performance, installation, virtual reality, and film influenced by magical realism, sci-fi, and speculative fiction.

Text from poulomibasu.com



ANDU MASEBO

For the annual V&A Emerging Designer Commission during LDF, Andu Masebo retells the life story of a scrapped car through a series of objects inspired by the people whose lives it touched over 25 years on the road.

Drawing on conversations with previous owners, the dissembled components of an Alfa Romeo Cloverleaf have been reconfigured into a variety of domestic furnishings.

Text from londondesignfestival.com



NIRBHAI (NEP) SINGH SIDHU AND WITHOUT SHAPE WITHOUT FORM

Nirbhai (Nep) Singh Sidhu British-born Canadian is an interdisciplinary artist who works through the metaphysics of form and spatial rhythm within the infinite arcs of community and self-expression. Through material investigations of textile, sculpture, painting, video, and sound, Sidhu's work seeks symbolic pathways that help to realize the formlessness of the divine through endless possibility and search.

He is a member of the Black Constellation collective, designs adornment and clothing under the moniker of Paradise Sportif, and has helped to run Sher- E- Punjab Boxing Academy for Women in Chakar, Punjab with a local community since 2009. Sidhu has exhibited at the Aichi Triennale, Nagoya City Museum, Japan; the Gallery of Modern Art, Glasgow, Scotland; the Museum of Contemporary Art, Detroit; the Museum of Contemporary Art, Toronto; and the Aga Khan Museum amongst others.

Text from withoutshapewithoutform.com