

# TREND REPORT

LONDON DESIGN FESTIVAL 2022

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DESIGN  
**INSIDER:**



# LONDON DESIGN FESTIVAL 2022

**WE BRING YOU THE VOICES OF  
THE VISITORS AND PARTICIPANTS  
OF LONDON DESIGN FESTIVAL  
2022!**

Now in its 20th year, the London Design Festival returned to its regular slot between 17th - 25th September with a series of live and in-person events across the city.

With an array of thought-provoking exhibitions, installations and talks, the festival is an opportunity for the international design community to discover the latest work from designers and brands from across London and the UK. The renowned Victoria and Albert Museum once again acts as the central hub for the entire show and plays host to a number of leading installations and interventions found scattered amongst the permanent collection.

The surrounding area, Brompton, forms one of 12 Design Districts that also include the Bankside Design District, Islington Design District and Greenwich Peninsula; all of which are intended to showcase the unique design-led character of all regions within the city. The latter is also home to the returning Design London, a fair in its own right that boasts big-name interior brands as well as emerging studios. Visitors are enticed to explore further by a series of special commissions that are placed in public spaces such as Swivel by Sabine Marcelis at St Giles Square, although Sony's INTO SIGHT installation draws the longest queues.

Pentagram once again designs the graphic identity of the show, which this year explores the idea the festival is the sum of its parts.







## HOW WAS IT? LONDON 2022



**‘OUR LDF EVENT HIGHLIGHT THIS YEAR HAS BEEN THE ‘ONE TREE PROJECT’, WHICH ALIGNS CLOSELY TO MORGAN’S VALUES OF CRAFTMANSHIP, GOOD DESIGN AND SUSTAINABILITY.**

The project was devised as a creative exercise to make use of an unhealthy Ash tree that had to be cut down. Chosen for their sustainable approach and passion for making, a group of designers and artists created a series of one-off objects to give a new life to the felled tree. The exhibition which showcased the unique outcomes of the brief was truly inspiring.

From decorative pieces, to furniture and lighting, all the projects demonstrated a sustainable use of materials celebrating the imperfections found in solid timber and making them a feature. Our favourite pieces in the exhibition included the collection by Moe Redish, where molten glass was poured into voids in the Ash tree to create one-of-a-kind vessels, Sebastian Cox’s lighting pieces which combined a clean and crisp aesthetic with the imperfect edge of the bark, and Max Brainbridge’s ‘Offering Ash on Ash’ consisting of a bench and wooden vessels displaying natural raw edges and cracks.

**MORGAN STUDIO**  
**MORGAN**







**WHAT MAKES LONDON AMAZING IS THE NEW IDEAS AND DESIGN TRENDS THAT SHAPES THE WORLD'S DESIGN SCENE. LDF IS VERY GOOD AT BRINGING THE BEST OF THE DESIGN TOGETHER FROM ACROSS THE WORLD TO CONTRIBUTE TO THIS.**

LDW is always full of surprises. It connects people to the city and gives artists and designers a chance to tell their otherwise untold stories. What makes London amazing is the new ideas and design trends that shapes the world's design scene and LDF is very good at bringing the best of the design together from across the world to contribute to this. This year the event felt much more focused on the environment, and this highlights the increased awareness within the sector. Sustainability plays a major part in all stages of our design including specifications and I am sure we are not the only one interested in this aspect. This year LDF provided a great scene for some of the most creative sustainable ideas, and this is a great contribution to the world of design.

As someone who spent the lockdown in Earl's Court myself, I found Sam Jacob's curious look at the area very interesting. Earl's Court is one of the most culturally diverse parts of London, with a rich history but most current residents or commuting crowd are either unaware of the beautiful stories of this area or have not had the chance to share them with the world. Sam did a great job, spotting some the most iconic corners of this area, and re- telling us the story. It reminds of

the famous quote by Edgar Degas: "Art is not what you see, but what you make others see".

**BAHAR SADR  
MARKETING  
AREEN DESIGN**





It is great to see London being so pivotal in the International Design scene yet again. This is my second year attending the Design London exhibition at the new location in North Greenwich. Having attended the Salone di Milano for quite a few years now, I found this event encapsulates, within a smaller space, a deceptively wide variety of styles and materials. I was especially captivated by the choice of neutral colours across a range of brands and product types. These natural wood tones, crisp creams, and natural whites, in a range of textures and textiles, helped to enhance the design of the furniture itself.

Quite as exciting was to see the industry really embracing sustainability and being energized by the challenge of finding a more sustainable way to reuse industrial and organic waste to create materials.

This year there was also more representation from countries which I hadn't seen take part before such as Denmark, the Netherlands and Portugal. This really helps to show that London really is the place to be for building the international furniture design community, with both international and UK suppliers taking part.





There were so many amazing designs to lure any designer restaurant, hotel, or hospitality space. However, the highlight was the clear message that design was embracing sustainability and dedicated to finding innovative ways of reducing waste. It is a message that has been talked about so much, but to see innovative new products made out of materials that are recycled or reused was really inspiring. I am confident that as a trend, hospitality will be putting sustainable products, as key criteria, for their requirements more and more over the next decade. We are already experiencing this trend but it's great to see the selection of products grow to meet that demand.

**SABINA TONIOLO**  
**SUPPLIER RELATIONSHIP**  
**MANAGER**  
**INSIDE OUT CONTRACTS**



# VICTORIA & ALBERT MUSEUM

The Victoria and Albert Museum is synonymous with London Design Festival. The world-famous institution has acted as the official hub of the event for the past 13 years and once again it offered cutting-edge design installations for visitors to discover amongst the historical collection of objects found within.

**THIS YEAR THE FESTIVAL ORGANISERS CHOSE WORK LINKED TO THE THEME OF TRANSFORMATION AND INVITED GUESTS TO CONSIDER THE POWER OF CHANGE THROUGH DESIGN.**

Niccolo Casas joined forces with 3-D printers Nagami to produce *Plasticity*, a sculpture made from marine plastic waste intercepted by *Parely* for the Oceans that sparks the idea of regenerating the planet through material transformation.

*Not David!* was a sculpture by all-female collective *Xcessive Aesthetics*, who explore the notion of shifting the focus in public institutions to alternative figures, and use 3D scanning and digital distortions of their own bodies to inform new 3-Dimensional forms.

*Make Good* is an ongoing research project whereby designers including Sebastian Cox, *Formafantasma* and Gitta Gschwendtner question our material futures, specifically around the use of forests and with it, the cultivation of environmental stewardship.







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1. Niccolo Casas
2. Make Good
3. Not David!







# LONDON DESIGN MEDALS

EVERY YEAR THE ORGANISERS OF THE FESTIVAL SELECT A PANEL OF INDUSTRY EXPERTS INCLUDING ESTABLISHED DESIGNERS AND COMMENTATORS TO SELECT THE WINNERS OF THE LONDON DESIGN MEDALS.

The awards recognise the work of established and emerging talents and this year the likes of Oswald Boateng OBE, Justine Simons OBE and Jane Withers came together to decide who should receive the 4 prestigious awards.

The 2022 winners were:

**LONDON DESIGN MEDAL:  
SANDY POWELL OBE**

**DESIGN INNOVATION MEDAL:  
INDY JOHAR**

**EMERGING DESIGN MEDAL:  
JOYCELYN LONGDON,  
CLIMATE IN COLOUR**

**LIFETIME ACHIEVEMENT  
MEDAL: SIR DON MCCULLIN  
CBE**

The winners received their Medals at an award ceremony held at St Bartholomew's Hospital, supported by Fortnum & Mason.



## LANDMARK PROJECTS

LONDON DESIGN FESTIVAL HAS BEEN BUILT UPON A STRONG AND FREE PUBLIC PROGRAM OF EVENTS AND EACH YEAR THIS IS SIGNPOSTED BY A SERIES OF LANDMARK PROJECTS THAT ARE INTEGRATED INTO THE CITYSCAPE FOR ALL TO ENJOY.

Sony Design created the only indoor Landmark Project, and with good reason, as the immersive installation involved a vast crystal LED screen and controlled lighting. Visitors flocked to the reflective glass box nestled within the impressive Cromwell Place, and were enraptured by the ever-changing light and colour show that filled the space.

The more traditional external public projects offered seating interventions that invited the chance to re-examine familiar architectural settings and contemplate beyond the day-to-day.

Dutch designer Sabine Marcelis teamed up with Almacantar and SolidNature to create a set of strikingly coloured solid marble seats that had the added and unexpected ability to swivel, allowing for a 360 degree view of the square itself.

Over at Canary Wharf, visitors were able to sit on Henge, a sculptural installation that bore a resemblance to Neolithic stone structures. The piece, which aimed to create a gathering space for contemplation, is a collaboration between Stanton Williams, Webb Yates and LSI Stone.







1. Henge
2. Sony Design
3. Sabine Marcelis, Almacantar & SolidNature



## BROMPTON DESIGN DISTRICT

HOME TO THE V&A, BROMPTON DESIGN DISTRICT IS ANOTHER KEY AREA OF THE FESTIVAL. HAVING BEEN SET-UP IN 2007 IT IS AN ESTABLISHED STALWART OF THE EVENT AND OFFERS A PLATFORM FOR INNOVATIVE AND EMERGING DESIGNERS TO SHOW THEIR WORK ALONGSIDE RESIDENT HIGH-END INTERIOR BRANDS INCLUDING CASSINA, THE CONRAN SHOP AND COZMO.

Ukraine: Design for Real Time by design studio NOOM took a Gropius Low Chair and transformed its meaning by covering the surface in camouflage netting, which the studio evocatively title Military Edition.

Curator Jane Withers theme Make Yourself at Home was interwoven throughout the area and provoked designers and visitors alike to question the eclectic interpretations of what home means to us.

Studio Sanne Visser offered a new collection of mirrors titled Extended, which utilised hair collected from barbers shops; a material that the designer continues to elevate as a useful and worthy material within all of her work.

Known for her bold and colourful creations, Bethan Laura Wood did not disappoint with her offering of new ceramic and soft furnishings. Shown by 1882 Ltd in Cromwell Place, the collection, titled Disco Gourds, was a collaborative endeavour between designer and crafts-person whereby intricate designs are skilfully hand drawn in coloured glazes.







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1. Bethan Laura Wood
2. Noom
3. Studio Sanne Visser

# MATERIAL MATTERS

1. Layer

2. Nuatan

3. Nature Squared

4. Material Matters

5. Studio Candice

Lau







Following the success of the podcast of the same name, Material Matters joined the Festival for the very first time this year. Spread across 5 floors of the iconic Bargehouse at Oxo Tower Wharf, the show formed part of the Bankside Design District and housed 40 leading brands who put materiality at the heart of their practice.

The exhibition included a range of themes, including a focus upon circularity. A primary example of this came from Nuatan, a brand who are intent on establishing 100% renewable biopolymers as standard alternatives to plastics. The materials they produce offer many of the same manufacturing processes, including injection moulding, 3-D printing and CNC Milling but can also be composted after usage.

Nature Squared has turned its attention to waste eggshell, creating beautiful and highly functional surface solutions that can be dyed and moulded to create surface relief. Recognising the positive attributes of the calcium carbonate found in shells, the team has produced a manufacturing process involving predominantly bio-resin as binder, which makes the tiles incredibly durable.

Studio Candice Lau took the chance to experiment for the show, combining clay with her customary leatherwork to create beguiling and energetic forms as decorative objects.











## COLOUR

**PERHAPS AS A RESULT OF EXTENDED GLOBAL UNCERTAINTY THE DESIGN WORLD APPEARS TO BE IN A MOMENT OF RELATIVELY MUTED COLOUR SELECTION.**

Whilst there were of course flashes of bolder shades spotted across the Festival a commonly found palette included earthy tones and warm neutrals that flowed between cappuccino and mocha tones and lighter sophisticated biscuit shades.

As ever, this was most apparent in textile offerings found on soft furnishings, which was a feature of Wewood's stand at Design London.

The same can be said for Scandi-brand Fora Form's selection of seating found at Material Matters, which included various textiles, leather and wood.

David Horan's project Paper for Beton Brut lightened the palette slightly, which as the name suggests, was in small part because of the materials applied. The furniture and lighting collection was informed by the traditional French craft of decoupage and the Japanese Mingei movement whereby layers of paper form a "vegan vellum." The project added an extra layer of intrigue in that the paper used was actually reconstituted from the salvaged materials used to create traditional dragons from the Kagura dance-theatre.

Artist Teresita Fernandez combined a varied selection of these shades in her vast mosaic pieces as shown by Lehmann Maupin in Cromwell Place.



1. David Horan
2. Teresita Fernandez

3. Wewood
4. Fora Form

# BOUCLÉ

AS WELL AS COLOUR, THE FESTIVAL IS ALWAYS A GREAT OPPORTUNITY TO DISCOVER WHAT TEXTURES, NOTABLY THOSE IN FABRICS, BRANDS ARE SELECTING FOR THEIR PIECES, AND THIS YEAR THERE WAS A NOTICEABLE AMOUNT OF BOUCLÉ FABRIC ON DISPLAY.

The irregular looped structure of the woven textile makes it distinctive and perhaps suggests a more subtle flash of confidence from interior furniture brands.

Matthew Hilton opted for a moss green shade of bouclé for the Ewelina reclining armchair designed for SCP, whilst Philippe Malouin plumped for a mocha shade for the Puffer sofa, designed for the same brand.

On the Fenabel stand Studio Segers and Santiago Sellivano also chose sumptuous bouclé to cover their new seating collections.



1. Fanabel

2. Matthew Hilton for SCP

3. Philippe Malouin for SCP