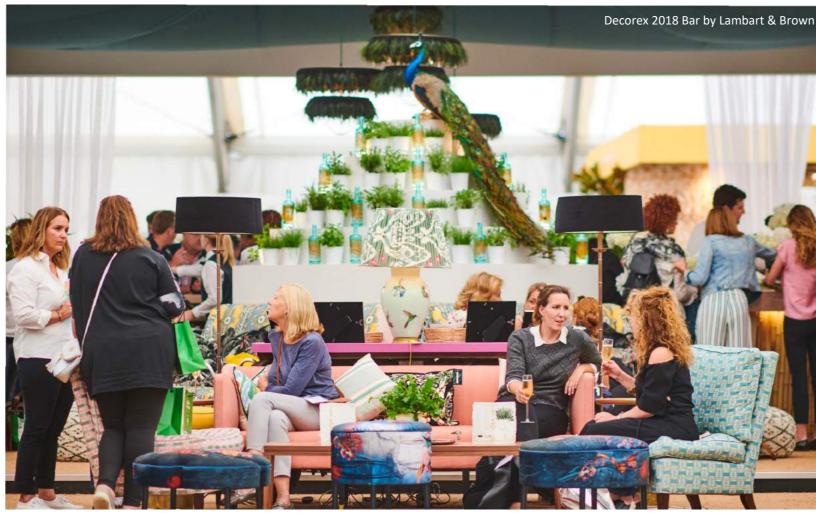


ATMOSPHERE

The 16th edition of the **London Design Festival** marked the 10-year anniversary of Victoria and Albert Museum playing host as its official hub. Its series of large-scale installations, seminal exhibitions and provoking talks and events sets the tone for the entire festival, which is now bigger than ever. Along with five major "Design Destinations" that include **100%Design, Decorex International, designjunction, Focus/18** and the **London Design Fair,** the nine-day event sees international and resident design brands exhibiting across the entire city from East to West, North to South. Adding four new "Design Districts," including Fitzrovia and Marylebone brings this year's tally up to ten, in addition to two new "Design Trails" running through Brixton and Paddington. Running concurrently alongside the festival is the London Design Biennale, an exhibition of work presented by forty different countries at Somerset House.











SPOTLIGHT-LANDMARK MOMENTS

The unique relationship between the V&A and the Festival allows visitors to view both the museums' rich collection of art and design, as well as large scale and impactful temporary installations. Designers are specially selected to create design interventions that respond to the museum and spark debate. MultiPly is a layered structure of interconnected spaces that invite viewers to reconsider how we build our homes and cities, whilst Pentagram reimagines the experimental Dazzle camouflage used during the First World War to create an Instagram-friendly environment.

Michael Anastassiades attempts to re-enliven the 19th Century trend for public water fountains in the capital, eradicating the need for bottled water, whilst offering an elegant bronze form. Over in Finsbury Avenue Square, Kellenberger-White creates a colourful intervention that invites the public to engage with 3-dimensional typographical forms that also double-up as chairs. Es Devlin's Please Feed The Lions also invites viewers to participate by choosing poems for the red replica lion placed between the bronze originals in Trafalgar Square to read aloud.



nd Studio in collaboration with Zyle



SPOTLIGHT- LONDON DESIGN BIENNALE

Returning to takeover Somerset House following a popular showing in 2016, London Design Biennale is a group exhibition of installations from forty countries and cities spanning six continents. This year the theme Emotional States draws out a breadth of challenging ideas that interrogate how design can affect our lives, reflecting the diversity and range of territories represented. Newly commissioned work from the likes of China, Guatemala, Latvia and Lebanon invite public engagement whilst raising pertinent debate about worldwide themes including sustainability, migration and conflict.

The relationship between our experiences and emotions are probed by the 7m-long kinetic wall installation created by Greece. As visitors pass through the corridor space the walls move, challenging our perception of inert architecture. The UAE's pavilion quizzes the subjectivity of time. The installation consists of intermittently moving hourglasses that are filled with the regions most abundant materials, sand. The piece draws attention to the rapid growth of the region; it's ever-changing skylines seemingly defying its short-lived life span.







Returning to the prestigious grounds of Syon Park Decorex International continues to showcase high profile furniture, lighting, textiles and interior brands from across the globe during its 4-day period. One standout area of the show is Future Heritage. Once again curated by esteemed design critic and curator Corrine Julius, the exhibition serves to highlight the pinnacle of contemporary craft-based making. Amongst the selected exhibitors hang the attention grabbing neon pieces by glassblower Jochen Holz, the free-flowing forms contrasting the intricate detail of ceramist Kaori Tatebayashi's sumptuous floral creations, which draw reference to the flowers growing outside Syon House. Continuing the botanical theme, Anglo-Dutch duo Studio Glithero show their tiles and hand turned vases that feature direct representations of foliage. Katrin Spranger develops her Aquatopia process, which seeks to draw attention to the issues surrounding our fresh water supplies. Working collaboratively with UK sanitary ware brand Chadder & Co she transforms a Victorian bath with an electroforming process.





EDITORS PICK- COLOUR VIA

In East London, pioneering materials library Surface Matter invite colour and material specialist and founder of Colour of Saying, Laura Perryman to curate the popup exhibition Colour Via. The exhibition brings together a new generation of designers who explore various material colouring processes that go beyond the norm.

The selection is specific, picking out conscious colourists who question and challenge existing methods that pose environmental risks through excessive waste and toxicity. Michiel Martens & Jetske Visser produce Reductionism, a series of textiles that use steam – one of the driving forces of the industrial revolution – to fix tonal gradients of colour into silk.



Agne Kucerenkaite introduces colour into the glaze of her ceramic tiles using heavy metals found in polluted soil around industrial facilities. UK based manufacturer Mirrl reimagine traditional Japanese techniques in creating layers of colour on their marbled surfaces, which are created out of recycled resin.









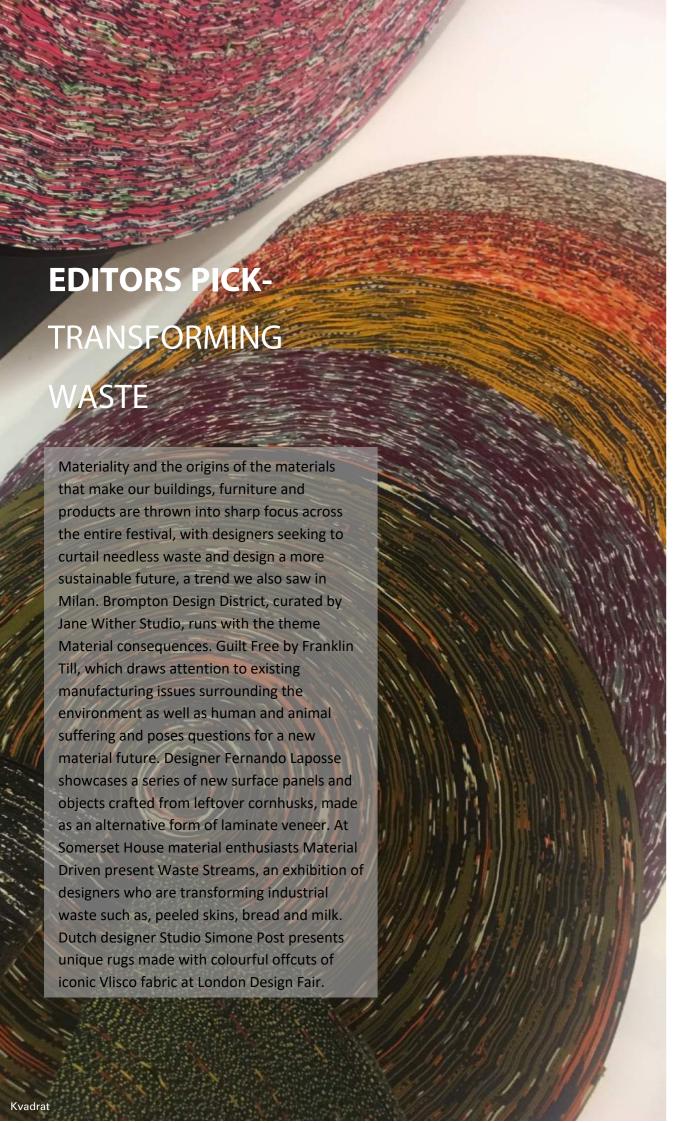


EDITORS PICK- BRIGHTENING UP WITH YELLOW

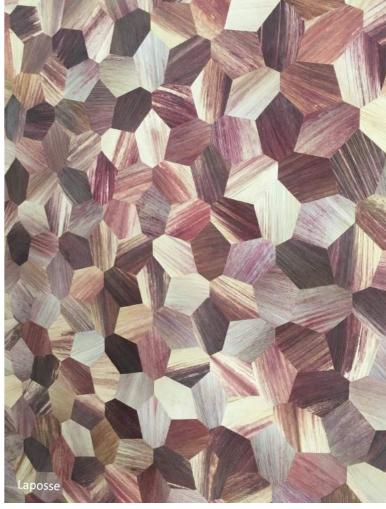
Moving on from last years warm terracotta trend, this year sees a brightening of tone towards burnt ochre and vibrant shades of yellow. The sharp yellow chosen to adorn the majority of design commentator Barbara Chandler's celebratory 100% Forward exhibition, is a suitably optimistic and enlivening welcome to this years 100% Design at Olympia. Occasional swivel chair Group, designed by Philippe Malouin for SCP, offers an ochre velvet option as well as a blast of sunflower yellow, as does the Quetzal armchair designed by Marc Venot for from Missana, which also references overlapping petal-like forms.

British brand Dare Studio combine black to create a predominately yellow marled fabric on chairs and rugs alike. Scandinavian firm Swedish Ninja opt for an acid yellow in the powder coated finishes of their new metal Little Darling and C lamp, as well as a popping accent color on their Chimney Paper Bin.













EDITORS PICK-

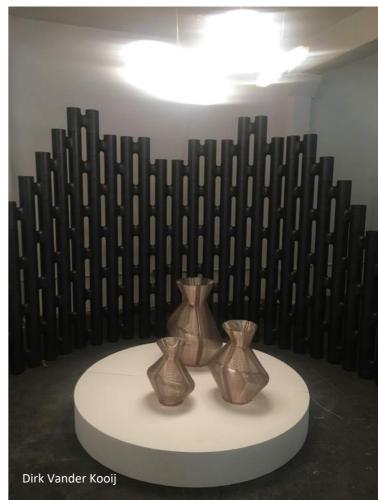
TURNING THE TIDE ON PLASTIC

No single material group is interrogated as broadly and as thoroughly as Plastic at this year's festival. Popping up at a number of exhibitions, including PlasticScene, which he curated, is plastic innovator James Shaw, a designer you may recognise from our Plastic documentary earlier in the year. As well as his signature extruded recycled plastic objects and furniture, the show highlights the work of nine other international plastic pioneers including Studio Ilio and Shahar Livne. Another well-represented designer around the festival is Charlotte Kidger, whose colourful creations are created from waste polyurethane foam dust leftover from CNC fabrication.

Her work is selected for a number of exhibitions, not least as part of London Design Fair's Material of the Year exhibition at the Truman Brewery. She joins a handful of designers who seek alternative options for plastic waste, including Weez & Merl, who melt Low-Density Polyethylene to create marble-like surfaces and Dirk Vander Kooij, who utilises reclaimed plastic to 3-D print furniture with.











Sinae Kim

EDITORS PICKS- BIO DESIGN

The festival offers design enthusiasts the opportunity to visit newly opened incubator space Open Cell. Tucked away along an alleyway within the bustling Shepherds Bush Market in West London, this surprisingly large compound is home to numerous shipping containers, which have been converted into laboratories, workshops and studios. The aim of this maker-space community is to promote new material thinking and to offer bio designers a collective environment in which to push the boundaries of material manufacturing. Inspired by nature and biomimicry, Biohm explore the possibilities of grown and bio-based materials and circular construction systems. They create new organic materials fit for packaging and building purposes from waste peel and naturally occurring, and abundant mycelium. Sinae Kim challenges our perception of bio-waste in creating vessels with a safely extracted glaze made from urine, whilst Jessica Gregory explore mycelium and bacteria cellulose to create a new leather-like material.

