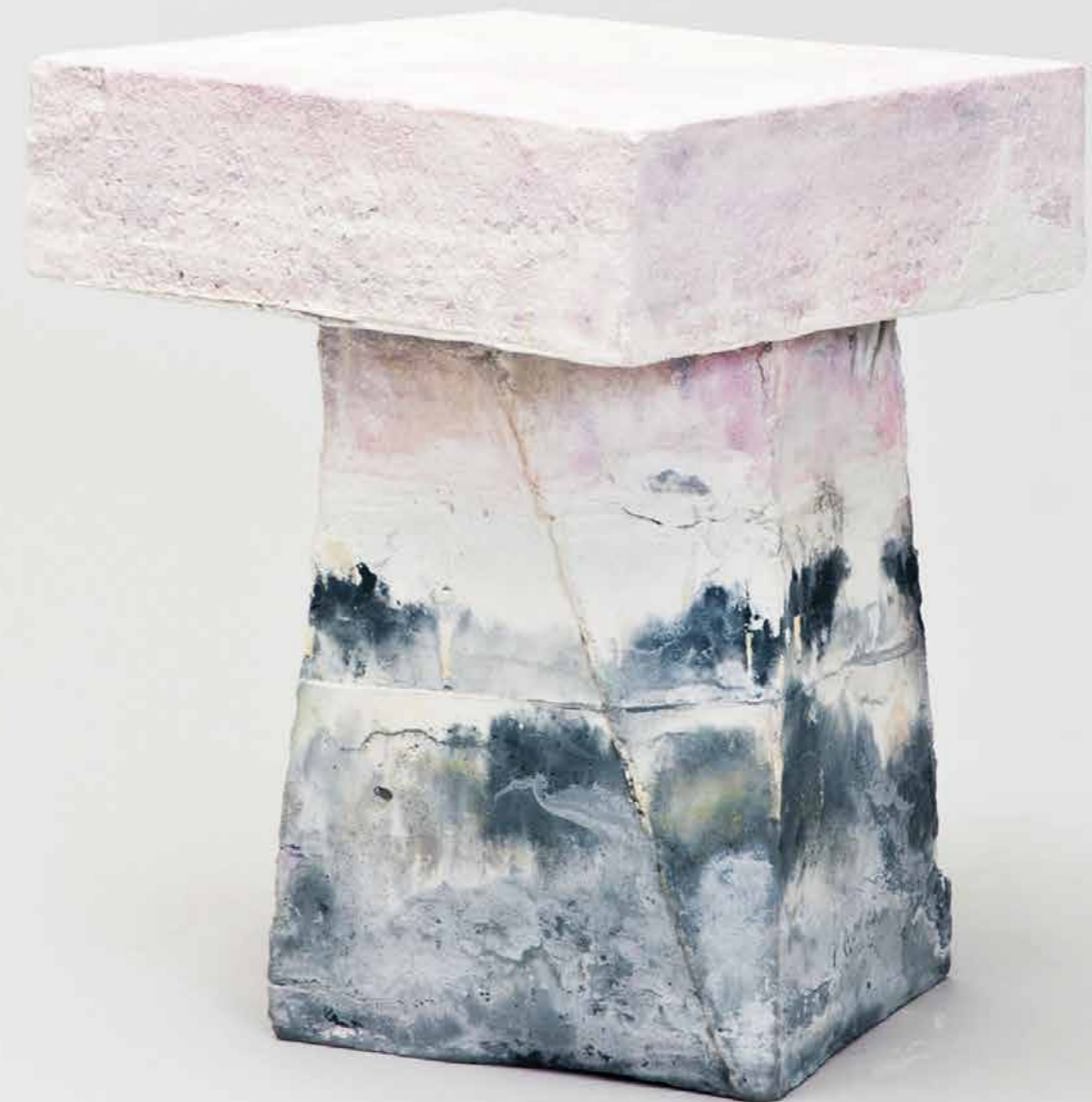


THE FORM:

The search for imperfection, streamlined graphic simplicity, and the visual interplay between the digital and the real are some of the key themes driving the directions emerging across design and visual culture. Whether achieved through computer-generated algorithms or hands-on, expressive, painterly techniques, designers and artists experiment with a variety of ways of relinquishing control over their creative process. In contrast, the desire for visual fluency and design for longevity gives rise to a minimalist aesthetic, incorporating a nostalgic nod toward the ever-influential Memphis period

By FRANKLINTILL franklintill.com





2



3



1

1. The Conversation by Katie Bell, katiebellstudio.com
2. Satu Maaranen, satumaaranen.com
3. Michael van der Ham spring/summer 13, michaelvanderham.com
4. Street Mermaid by Jennie Jieun Lee, jenniejieunlee.bigcartel.com
5. Central Saint Martins 2012 graduate collection by Anita Hirlekar, anitahirlekar.com



4

PAINTERLY

Artists and designers alike employ an impulsive and unrestrained approach to pattern and surface decoration, covering surfaces in painterly daubs, sprays and splashes of colour, the ultimate celebration of imperfection and expressive mark-making. The wearer, owner or viewer can be sure the article is unique and never to be replicated.

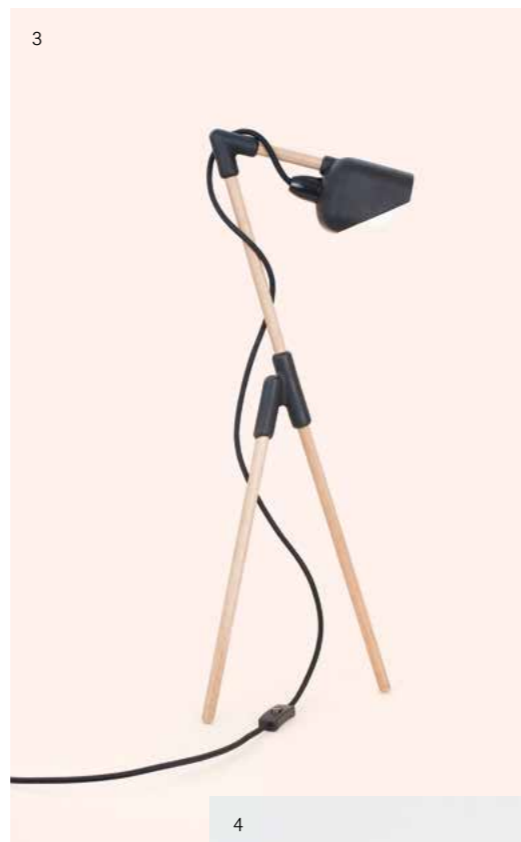
Michael van der Ham's recent supremely painterly spring/summer 2013 collection was inspired by the surrealist art of the Spanish painter Joan Miró and the portraiture of the Malian photographer Malick Sidibé. The collection features a bricolaged array of hand-painted fabrics, appliqués and embroideries, the elements carefully combined to artfully collaged visual effect, as desirable to wear and own as to admire.

American-based ceramicist Jennie Jieun Lee encompasses this sense of joy within her work, using expressive splashes and washes of colour to decorate simple earthenware forms. The resulting pieces are wholly contemporary, yet still retain a sense of rustic charm through the impulsive pattern application and solid terracotta material.

Similarly channelling the joyous imperfection of painterly pattern, Finnish fashion designer Satu Maaranen uses uncontrolled dip-dye and dry brush-stroke techniques to pattern voluminous garment forms, creating an effective sense of contrast, the resulting visual effect refined and luxurious. Like Maaranen, London-based artist Emma Rudge employs a sense of visual contrast between order and chaos. The painterly cabinet of delights in her Shadow Box installation displays a range of printed and painted mark-making techniques. The gridded, constrained nature of the box shelving provides a juxtaposition of effect against the free-form pattern.



5



PHOTOGRAPHY BY GEORGIA CHARLOTTE BLOXHAM HUTCHISON



GRAPHIC UTILITY

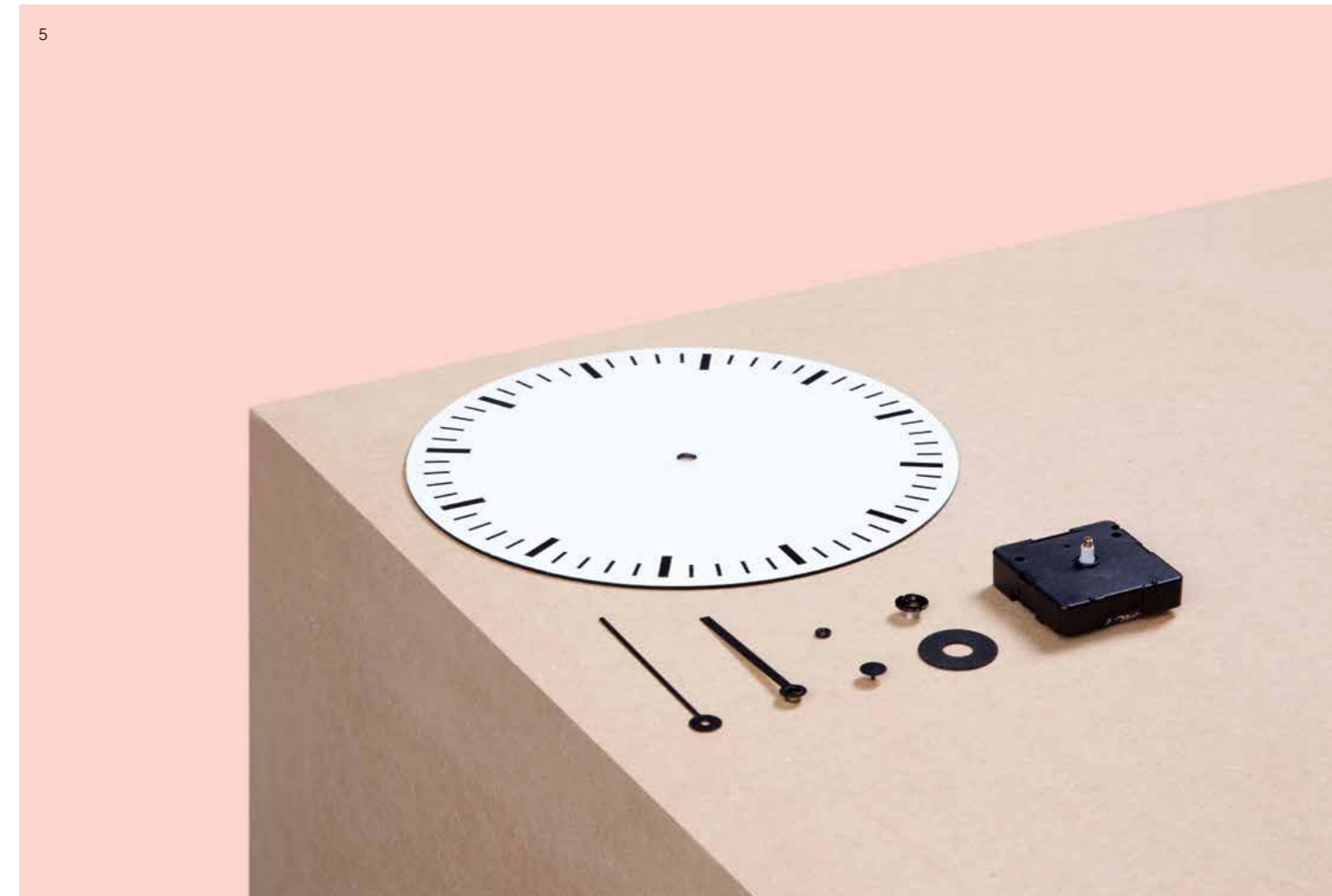
Simple, useful, everyday design objects adopt a modern aesthetic that is characterised by an optimistic minimal approach with a clean, graphic direction. The uncomplicated is celebrated and utilitarian forms are reworked in a sophisticated palette of pastel colours. A clean visual language and soothing colour palette are the tools of choice to communicate a more softer and feminine aesthetic.

Danish brand HAY takes a straightforward, no-nonsense approach to creating good modern design, offering high-quality items at affordable prices. The brand celebrates uncomplicated design that incorporates modern materials and new technologies with a minimalistic architectural style. Bringing together the worlds of fashion and design, graduate Merel Korteweg created a conceptual fashion identity for HAY using the brand's principle of simplicity. The collection comprises everyday basics in simple silhouettes and a graphic colour palette of pastel shades.

Bridging the gap between luxury and industrial design, Los Angeles-based design studio Building Block translates utilitarian materials and processes into minimalist forms, with the intent of magnifying the essential and editing out excess. Building Block's

collection of leather goods offers functional everyday luxury. Its bag collection in collaboration with Waka Waka includes accessories made from natural leathers combined with detailing made from handmade geometric wooden shapes. Surfaces are intended to slowly change with age as the leather naturally begins to fade, enhancing the patterns and moulded geometric forms on its surface.

Founded by Moritz Fuhrmann, Peter Kraft and Jochen Maria Weber, Neue Werkstatt's ethos is clearly set out in its manifesto - to create durable products of the highest quality, manufactured in the most honest materials by local craftsmen and family-run businesses. The production and assembly of each design is communicated through simple imagery that focuses on the modular parts and the honesty of the materials. The Mr Dowel Jones Lamp by Dale Hardiman and Adam Lynch celebrates simplicity through its component parts, which not only allow the light to take on an infinite amount of configurations but are also a system for creating structures. Timber components slot into rubber joints, requiring no fixings or adhesives.



1. Hex Weight paperweight by Iacoli & McAllister, iacolimcallister.com

2. NW2 by Neue Werkstatt, neue-werkstatt.net

3. Mr Dowel Jones lamp by Dale Hardiman and Adam Lynch, dale-hardiman.com

4. Bag by Building Block and Waka Waka, building--block.com

5. NW1 by Neue Werkstatt, neue-werkstatt.net

BASKET CASES

The interest in craft-based techniques shows no sign of waning as designers look to the past to create products for the future. Traditional manufacturing techniques are re-interpreted with modern materials, finishes and colours to create a balanced juxtaposition between old and new. Celebrating artisanal skills, tradition and heritage, there is a rediscovered appreciation for tradition. From trompe l'œil macramé to 3D-printed wicker basketry, the historic sits alongside the modern and the handmade sits alongside the computer-generated.

Chilean design studio The Andes House focuses on bringing to life the raw materials and craft of local artisans through the creation of modern product designs such as its lighting for Made in Mimbire. The lampshades are woven from strips of mimbire, a fibre from the salix plant similar to wicker. The studio's aesthetic is characterised by materials and manufacturing techniques of South America, combined with simple, modern forms that highlight the values of each object.

Royal College of Art graduate Ejing Zhang looked to Chinese and Japanese craftsmanship for inspiration for her Moonrise collection of bags. Natural materials such as bamboo and peach wood are combined with modern resins and 3D printing to create a contemporary range of woven bags in which material innovation blends with material tradition.

The wilder side of the natural world is explored through the eyes of conceptual fashion designer Femke Agema. Basketry rucksacks and headpieces use traditional skills in untraditional ways. Hungarian textile designer Kata Mónus experiments with the contrast in hard and soft materials used for storage. By connecting two wooden cabinets with a knitted structure her creation breaks free from traditional idea of furniture-making. Cordula Kehrer's Bow Bins, produced in the Philippines under Fair Trade conditions, combine rattan with standard plastic, creating a modern juxtaposition of natural and man-made materials.



2



1

PHOTOGRAPHY BY RÉKA HEGYHÁTI

PHOTOGRAPHY BY ROEL DETERMEUER

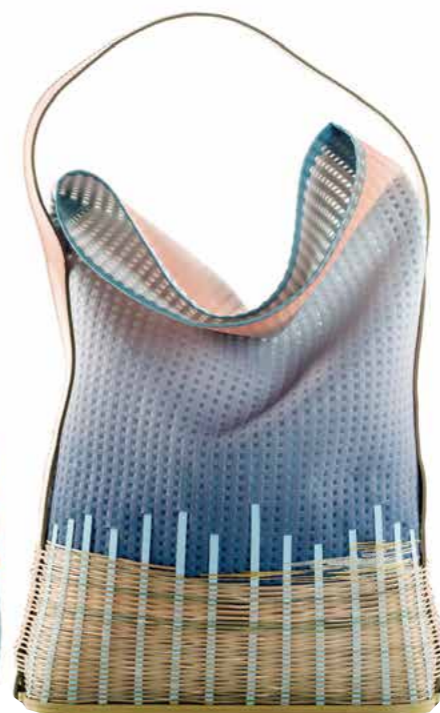


3

4



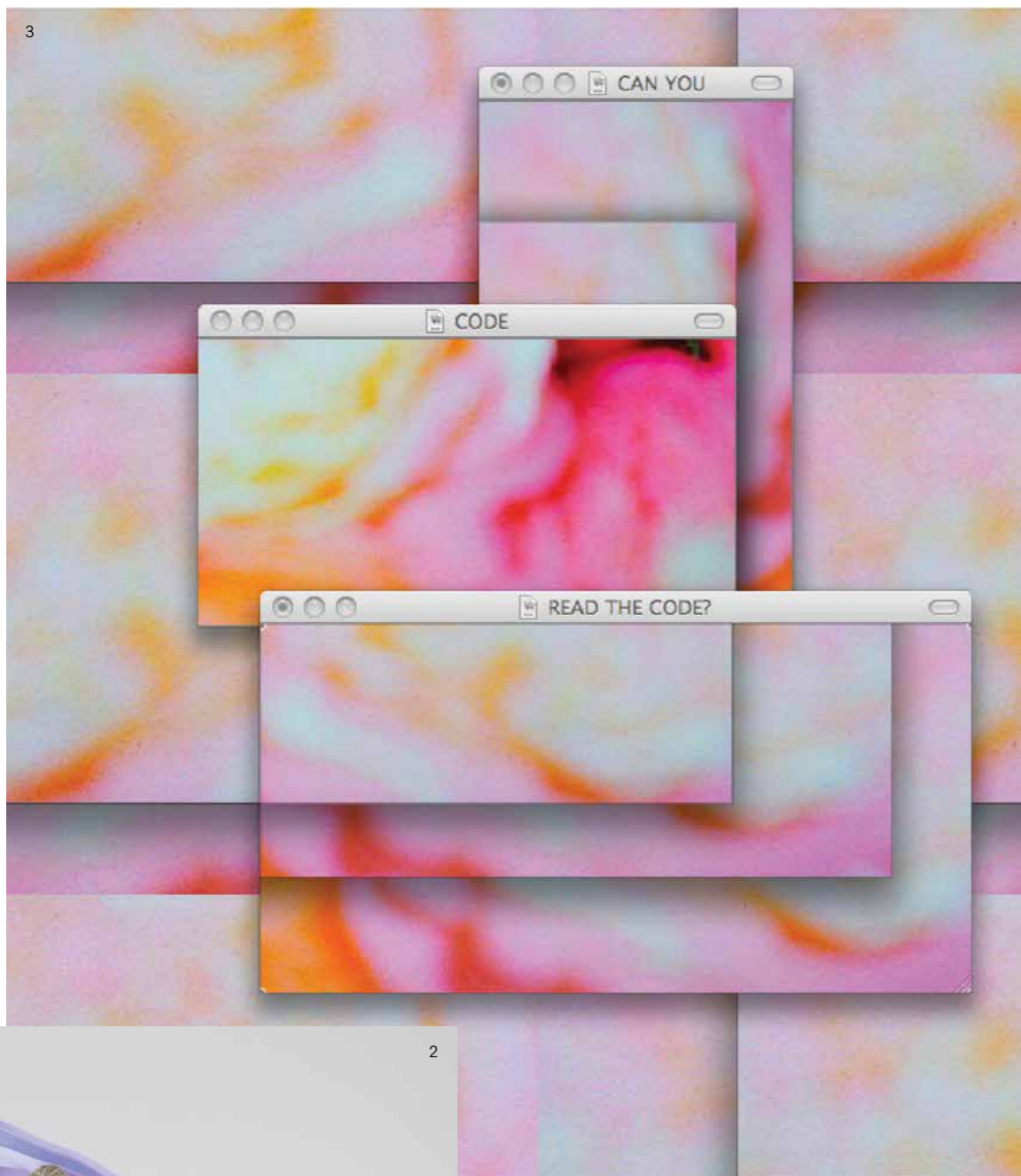
6



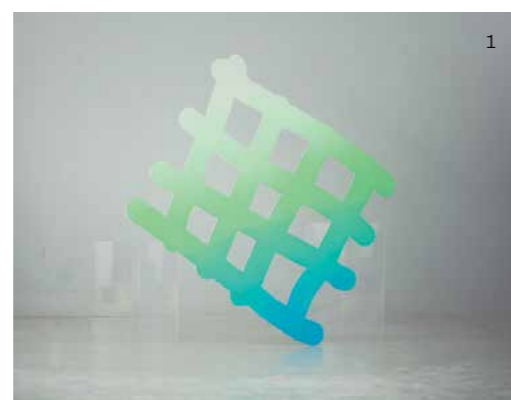
5



- 1. Experimental Hybrid Storage Furniture by Kata Mónus, katamonus.blogspot.co.uk
- 2. Bow Bins by Cordula Kehrer, cordulakehrer.de
- 3, 4. Elders collection spring/summer 2013 by Femke Agema, femkeagema.nl
- 5. Scotland Collection by Charlotte Linton, charlottelinton.com
- 6. Moonrise collection by Ejing Zhang, ejingzhang.com



1. Mixed Media by Jack Schneider, cargocollective.com/jackschneider/4558963
2. Watergate album cover artwork for Watergate Club, Berlin by Maiko Gubler, maikogubler.com
3. Can You Read The Code by Feréstec, ferestec.com
4. What We Call Sculpture, curated by Manuel Fernández at Cerma, cerma.de
5. Humming-plot by Haruko Hirukawa for The Widget Art Gallery, the-widget-art-gallery.blogspot.com



ELECTRIC DREAMS

As a playful testament to the rapidly changing digital landscape, we observe a nascent desire to visualise our ever-evolving digital society, with increasing numbers of designers exploring the interplay between the real and virtual. In tune with this collision of the virtual and the real, we find a number of creatives exploiting the contemporary, computerised vernacular, subverting the meaning and context of images and icons usually found within computer software. Transposing the visual language of computer software into the real world, Barcelona-based visual artist Feréstec combines icons such as the web finder window and software tool bars with painting, mark marking and other media to create layered visual compositions.

As well as bringing the visual cues of the virtual world to life, we are seeing the creation and display of art and design wholly within the digital realm, a movement that first manifested within the confines of Second Life. We are now seeing a raft of exciting new virtual art and design galleries hosting dynamic programmes

of events in the digital world. The Centre d'Art Mâtiné (CERMÂ) aims to offer a platform for both virtual and real art, showcasing work in which 'the line between real and virtual becomes more and more blurred and one cannot tell anymore whether a piece of art was shaped by the hands of a human or computer software.' Similarly the Widget Art Gallery (WAG) is a mini three-dimensional, single-room gallery designed specifically for an iPhone or iPod Touch, to fit into the viewer's pocket. Every month, WAG hosts a solo digital art exhibition streamed directly on the user's mobile, showcasing a dynamic programme of temporary exhibitions as well as a permanent collection in an online archive.

Manufacturing technologies such as 3D printing now also allow digital designers and artists to freeze-frame artwork and quickly build a tangible representation of the digital form. Maiko Gubler, for example, is a Berlin-based visual artist who uses digital modelling tools to explore this rapid translation between intangible and tangible media.

2



CARBONITE

Intrigued by the incredible power of erupting volcanoes, designers are investigating the potential of volcanic lava as a material, exploring the idea of harvesting the output of these cataclysmic and disruptive natural events and aiming to make use of the resulting material properties. This trend is visually characterised by deep shades of black and highly tactile, porous surfaces. Warmth and texture as well as irregular, broken-up shapes reflect the imperfect forms of nature.

The Volcano Project by London-based Welsh designer Kieren Jones is based on the 16 Decade Volcanoes, identified by the International Association of Volcanology and characterised by their proximity to populated areas. These volcanoes are known for their history of destructive eruptions. Jones proposes casting beds for the material to flow into on eruption, and hypothesises harnessing the powerful outburst of lava into making building blocks for shelters, simultaneously protecting the population while providing a construction material for post-eruption recovery of the community.

Other product designers also draw visual and material inspiration from the sheer power and force of such natural occurrences. Inspired by the 2010 eruption of Eyjafjallajökull, designer Mia E Göransson has created a household lamp with a light bulb reminiscent of the eruption plume of a volcano and a switch that emulates volcanic rock. Adopting a similarly imperfect and rugged aesthetic, Dutch designer Debbie Wijskamp has constructed a series of bowls and pots using recycled rubber from car tyres.

Adopting a similar dark but textural approach in his autumn/winter 2013 collection, fashion designer Julian Zigerli utilises magnetic iron powder to create prints that speak of natural forces, commotion and disturbance. Designer Ellen Ekh Åkesson is inspired by the ordered yet chaotic nature of biological growth. For her collection of Black Stoneware Forms she has created a series of containers, emulating the principles of repetition and construction that occur in the natural world.

1. Black Ruby by Debbie Wijskamp, debbiewijskamp.com
2. Eyjafjallajökull by Mia E Göransson, thefiftyfiftyprojects.com
3. The Volcano Project by Kieren Jones, kierenjones.com
4. Black Stoneware Forms by Ellen Ekh Åkesson, ellenehk.se
5. Happy Tears autumn/winter 2013 collection by Julian Zigerli, julianzigerli.com
6. The Volcano Project by Kieren Jones, kierenjones.com
7. Else by Michal Fargo, michalfargo.com

1



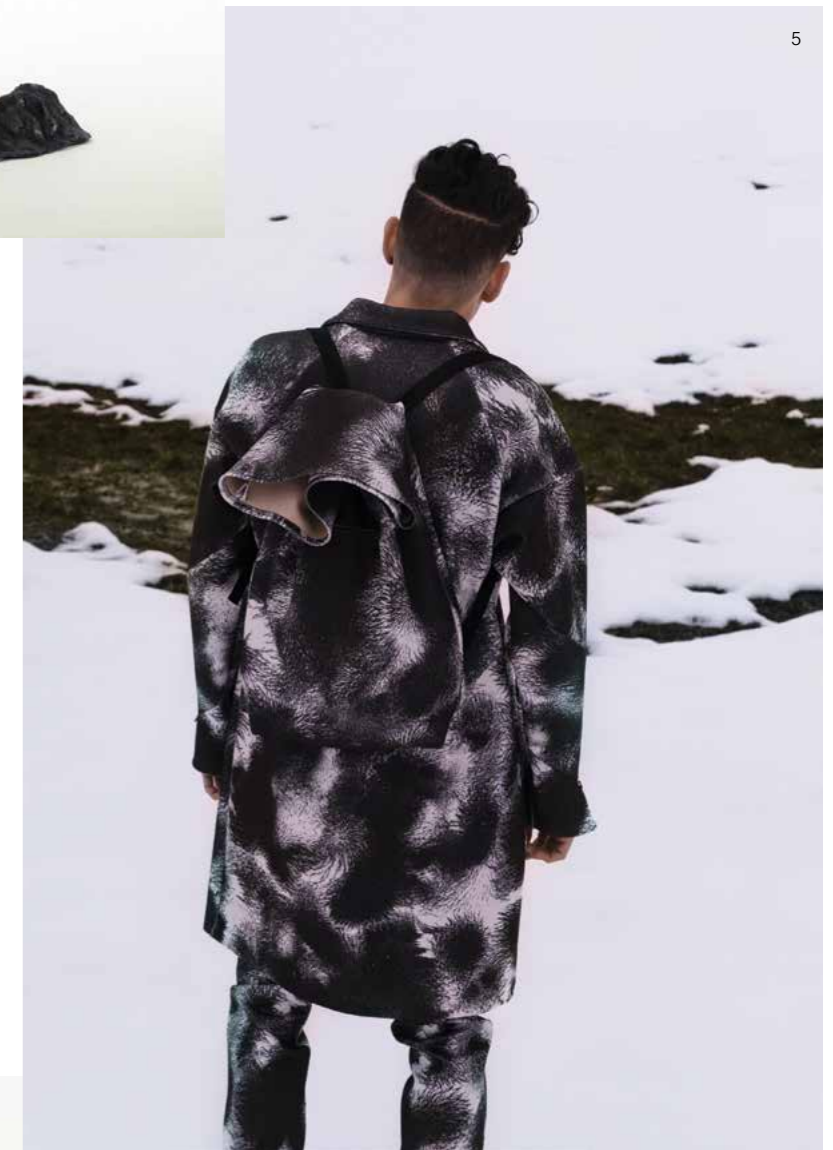
3



4



5



6



7





1. London College of Fashion 2013 MA graduate collection by Youngwon Kim, showtime.arts.ac.uk/andreainthepresent
- 2, 3. Face Value by Earnest Studio, earnestly.org
4. Humble ring by Elke Kramer, elkekramer.com
5. Mountain Light by Studio Swine, studioswine.com

MEMPHIS BLOCK

In a nod to post-modern design, designers are creating products inspired by the Memphis collective and the work of Ettore Sottsass, using bold, geometric shapes formed in various materials such as marble, wood, brass and stone to create sculptural compositions. The pieces by these designers take a functional, modular approach to allow users a degree of customisation.

Face Value by Earnest Studio comprises a series of low tables in from three flat geometric shapes made from a range of materials including Corian, MDF, marble and brass. The contrast in materials ultimately represents a scale of value and the pieces can be assembled to create varying compositions of texture, colour and material. The tables' modular parts can be easily assembled without the need for glue. London College of Fashion MA graduate Youngwon Kim's shoe collection also explores a modular design that allows customers to create their own footwear forms. With an interchangeable heel component and an upper made from layered leather, the footwear has a sculptural quality.

All of a Piece by Earnest Studio and Dana Cannam Design is a series of modular tabletop elements comprising a flat tray, a shallow bowl, a candleholder and an endcap. Each element can be interchanged using invisible magnetic connections that allow users to create endless table top compositions ranging from small trivets to large table-centre pieces. Inspired by post-modernist American architecture, Studio Swine has created a faux-marble desk light that mimics the contrasts between mountainous canyons and modern architecture.

Unexpected materials are explored and cleverly combined by Elke Kramer. Her architecturally inspired jewellery collections contain miniature monoliths of materials that are reminiscent of Memphis design. Her Humble ring features a large jade-coloured sphere and Memphis setting on a thick band plated in rose gold.



FOLK ASSEMBLAGE

Flawless symmetry and uniformity are replaced by the desire for a collaged look that showcases the unexpected and unpredictable, creating alluring visual tension and interest. A new appreciation for found objects, old-fashioned techniques and eclectic collections of diverse objects tell a story of our lives, providing a sense of connection and richness of texture.

Contemporary in feel, Folk Assemblage design retains a sense of integrity due to its use of natural materials and its warming colour palette. With a nostalgic nod to traditional craft, techniques are refreshed and revived through reinterpretation of scale, colour or process. Looking at the impact of scale, the Loom Chair by Laura Carwardine explores the incorporation of magnified textile techniques into functional, everyday objects, aiming to celebrate the techniques that join hard and soft materials.

Similarly relying on a sense of reinvention of both process and material, Dutch fashion designer Femke Agema uses narrative and characterisation to inspire

her collections. Oversized basketweave wicker techniques combined with chunky linen and wool fabrics create a strong folkloric aesthetic, collaging a patchwork of visual references with contemporary visual effect.

Rather than reinventing an existing process, Swedish-Chilean designer Anton Alvarez invents a wholly new craft technique with his recent Thread Wrapping Machine, effectively a large-scale tool that can be used to join different types of material. Glue-coated thread tightly wraps around forms, binding elements together to build furniture pieces. Cristina Celestino's collection of Veneer vases also uses simple wrapping techniques. The vases are composed of layers of wood veneer, carbon, glass fibre and adhesive films, wrapped onto steel spindles and then polymerised in an autoclave. The layered language of the stratified material combines a blend of textures, colours and materials that make each one unique. The pieces look almost like offcuts of a larger fabrication, lending them a colloquial and imperfect charm.



1. Fishbone Tables by Patricia Urquiola for Moroso, moroso.it
2. Veneer vases collection by Cristina Celestino, designattico.com
3. No 11 Necklace by Iacoli and McAllister, iacolimcallister.com
4. Loom Chair by Laura Carwardine, cargocollective.com/lauracarwardine
5. Elders collection by Femke Agema, femkeagema.nl



Sand Chair Series by Kueng Caputo,
kueng-caputo.ch