



# London calling

Belle's lowdown on the best of the recent London Design Festival.

The 5th London Design Festival kicked off at the newly refurbished Royal Festival Hall. Hot on the heels of Paris's Maison et Objet, the 11-day festival showcased established brands and emerging talents in more than 150 venues across the capital. New additions to the program included *100% Futures*, which was launched as an adjunct to *100% Design* to display contemporary interior products by UK's best emerging designers, and *Tent London*, which featured the work of both up-and-coming and emerging designers from around the globe. While unwavering stamina is required to track down all the festival's hot spots, for design fans, the London Design Festival has it all. Here's a taste of the best it has to offer.

## THE HIGHLIGHTS

- + People-watching in the refurbished Royal Festival Hall.
- + *Designersblock* 10th anniversary celebrations.
- + Designer Tom Dixon's energy-saving installation and giveaway in Trafalgar Square.
- + Spanish designer Jaime Hayón winning this year's Wallpaper.com/Londonewcastle award for Outstanding Contribution to Design.
- + Launch parties at *Designersblock* and *Tent London*, but the biggest and best was the monumental Established & Sons *Elevating Design* party, which saw 2000 revellers gather in a vast subterranean space.

BEST OF THE 2007 LONDON DESIGN FESTIVAL: London under lights (top), flanked by a selection of what *Belle* considered to be the most innovative, bold and enticing design pieces on show. For details see the following page.

PHOTOGRAPHS GETTY IMAGES



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BEST IN SHOW

**1** At *Grandmateria* (exhibition of new design commissions from emerging UK designers) at Gallery Libby Sellers: Stuart Haygarth **Tail Light** chandelier, [www.stuarthaygarth.com](http://www.stuarthaygarth.com). **2** Tom Dixon's **light installation** at Trafalgar Square, [www.tomdixon.net](http://www.tomdixon.net). **3** At UK Moroso UK: Doshi Levien for Moroso **Charpoy daybed**, [www.moroso.it](http://www.moroso.it). **4** Established & Sons' **Elevating Design exhibition** at the University of Westminster's P3 facility, [www.establishedandsons.com](http://www.establishedandsons.com). **5** At *Trash Luxe* (exhibition of upcoming designers who've taken humble objects and made them into luxury items) at Liberty: Karen Ryan **Custom Made chairs**, [www.bykarenryan.co.uk](http://www.bykarenryan.co.uk). **6** Jamie Hayón at Bisazza: Jamie Hayón for Bisazza Home **handcrafted vases**, [www.bisazza.com](http://www.bisazza.com). **7** At *100% Futures*: Dominic Bromley for Scabetti **Shoal light/sculpture**, [www.scabetti.co.uk](http://www.scabetti.co.uk). **8** At *Bags of Goodwill* (exhibition and auction devised by design store Twentytwentyone, and supported by Cappellini, to raise funds for the Fairtrade Foundation – featured 40 designs from luminary designers): Barber Osgerby **organic cotton bag design**, [www.twentytwentyone.com](http://www.twentytwentyone.com). **9** At *100% Design*: Miguel Duarte for Zaum **Insider desk**, [www.zaum.net](http://www.zaum.net). **10** Zaha Hadid's **Urban Nebula sculptural wall/public seating installation** outside the Royal Festival Hall, [www.zaha-hadid.com](http://www.zaha-hadid.com). **11** At *Designers in Residence* at the Design Museum: Sarah van Gameren's **Big Dipper installation**, [www.sarahvangameren.com](http://www.sarahvangameren.com). **12** At *100% Norway*: Cathrine Maske **Blue Wing Butterfly vase**, [www.norway.org.uk](http://www.norway.org.uk). **13** At *100% Design*: the new Matthew Hilton **range of eponymous furniture**, [www.matthewhilton.com](http://www.matthewhilton.com). **14** At *100% Design*: the FOC **range of rapid-prototyped products** (including the **Trabecula tray** (shown) and **bench** (pictured far right)), [www.freedomofcreation.com](http://www.freedomofcreation.com). **15** Nathan Philpott **Arrows and Crosses embroidered wallpaper**, [www.nathanphilpott.co.uk](http://www.nathanphilpott.co.uk). **16** At *Tent London*: FutureFactories **Holy Ghost chair**, created using rapid prototyping techniques to point out the creative possibilities for adaptation that such digital technologies offer, [www.futurefactories.com](http://www.futurefactories.com). **17** At *Tent London*: Jason Heap **Infinity + 1 table**, [www.jasonheapfurniture.com](http://www.jasonheapfurniture.com). **18** At *100% Design*: Molo **Softlight lighting elements**, [www.molodesign.com](http://www.molodesign.com). **19** At *100% Design*: Michael Young for Innermost **Sticklight**, [www.innermost.co.uk](http://www.innermost.co.uk). **20** At *100% Design*: Patricia Urquiola for B&B Italia **Canasta outdoor range**, [www.bebitalia.com](http://www.bebitalia.com).



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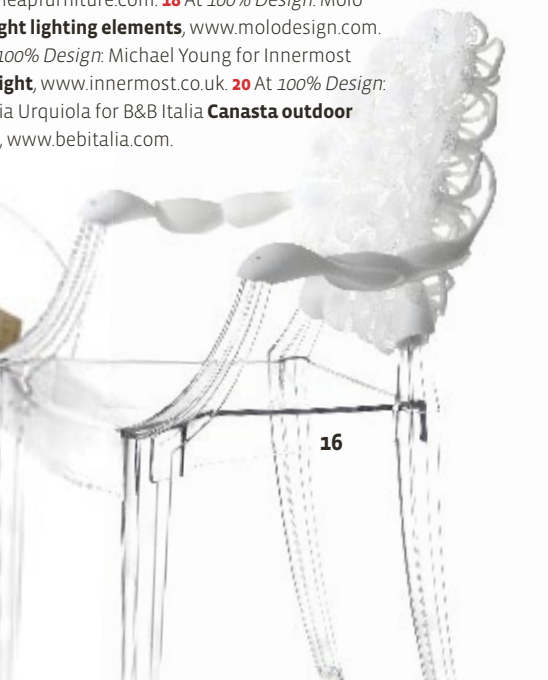
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## THE NAMES TO WATCH

**Libby Sellers** of **Gallery Libby Sellers**: the former Design Museum curator launched *Grandmateria*, an exhibition of commissions from some of the UK's most exciting emerging designers, including **Stuart Haygarth** and **Moritz Waldemeyer**.

**Jason Heap**: a furniture designer who produced the stunning Infinity + 1 table.

**Molo**: the Canadian design company which showed flexible honeycomb structures, including the Softlight lighting elements.

**Dominic Bromley**: the British sculptor and lighting designer who designed the award-winning two-metre-wide Shoal light/sculpture for his own label, **Scabetti**.

**Doshi Levien**: the design duo whose day bed designs, among others, were showcased in London's first Moroso showroom.

**Nathan Philpott**: the designer who featured his very own Arrows and Crosses embroidered wallpaper. The *100% Norway* exhibition provided an insight into the long tradition of glass, porcelain and textile design in the Scandinavian country and how new innovative pieces are breaking the mould. Cutting-edge designs included **Cathrine Maske's** Blue Wing Butterfly vase, **Ksenia Movafagh** for 2 Form Design's Pebble rug, and **Norway Says** for Porsgrund's Nor porcelain cups. Newcomer

**Benjamin Hubert**: the designer who sold his entire ceramics/lighting collection at the *100% Futures* exhibition. **Zaum**: the company that released the simple powder-coated aluminium Insider table, formed from one continuous piece of metal. **Matthew Hilton**: the furniture designer who launched his own brand of high-quality modern classics, "made in relatively small quantities using low-tech casting techniques".

## THE TRENDS

- Several designers are challenging the concept of luxury in the disposable culture that surrounds us, displaying an emerging consciousness to re-use rather than replace. Such designers created new products by reworking everyday inexpensive objects and ordinary materials. This was most evident at the *Trash Luxe* exhibition, where beautiful precious objects on show were made out of humble materials, such as polystyrene or bandages. The ethos? Second hand is not necessarily second best, and certainly no less luxurious. While the harder-edged aesthetic might evoke a slightly uncomfortable reaction, **Trash Luxe**, seemingly, is here to stay.
- Advances in technology and manufacturing concepts are also providing the luxury of the unique. Several companies are working with **rapid prototyping techniques** (RPT), which allow complex sculptural shapes to be formed from a digital template. These templates can be used to potentially create an infinite range of outcomes. At any given moment the digital representation can be frozen, creating a unique design. Design companies FOC and FutureFactories are at the forefront of digital design and at the festival launched and showed their very own new furniture, lighting, and accessories which employed such technologies. Rapid prototyping is currently a costly process, but its development opens up huge potential for the mass individualisation of products.
- Established & Sons' *Elevating Design* exhibition was designed to stimulate debate about the emerging **Design Art market**, in which designers' works are increasingly being treated as art and sold via galleries for high prices. To illustrate the point, familiar pieces from Established & Sons' 'volume production' collection were remade as one-offs in luxurious solid Carrara marble and exhibited on six-metre-high plinths. Billed as a non-selling exhibition, these originally mass-produced functional designs, but now limited-edition works, take on a whole new status.