

SKETCH

Magazine



Discover our Modular Sofa Collection.

Offering endless possibilities to customise and combine to your exact aesthetic and spatial needs, Paver, Haven and Oran are all part of Allermuir's Modular Sofa collection. Bringing together elegance, and functionality, our Modular Sofas can create a complete sofa system unique to you.

Welcome to the seventh issue of Sketch.

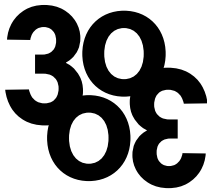
NextGen is the theme for our seventh edition showcasing new ideas, trends, opinions, and products that are shaping the spaces of tomorrow. Curated by Allermuir and Senator, two completely different brands with one vision to create innovative products for the workplace.

THIS ISSUE

05

SHOWCASE

Take a look inside Mix Interiors annual 30 under 30 event, championing the next generation of creative pioneers, hosted and sponsored by Allermuir.



09

Catching up with Class of '24

SPOTLIGHT

Catch up with a few of the 30 from Mix Interiors 30 under 30 class of 24 in this edit. Hear what's been inspiring them lately plus their thoughts and ambitions for the future.

19

Design for the Next-Generation

SPOTLIGHT

New for 2025, Studio Ballendat, the studio behind Senator's latest innovation, Ricco, give insight into the project's development and share their ambitions for the future of industrial design.



25

Design with Data by Platform X

SHOWCASE

We shed light on innovation lab Platform X's latest exploration, 'Design with Data'. Tables 01, is a collection of tables that explore an array of materials looking to reduce the amount of CO₂e.

31

Makers Toolbox pt.2

SPOTLIGHT

An eclectic bunch of thinkers. We ask a selection of our designers their perspectives on the 'Next-Gen'.



33

Inside the Liverpool Fabric District with SmithMatthias

SPOTLIGHT

We visit the award winning design studio, SmithMatthias. Our conversation delves into the studio's continued collaboration with Allermuir, exploring what's next for the studio including insights into their inspiring new space in the heart of Liverpool's Fabric District.

43

Made by Camira

SHOWCASE

Get to know textile innovators and sustainability leaders Camira as we ask Lynn Kingdon, Camira's head of creative some forward-thinking questions.



49

Allermuir Mixtape Vol.5

INSPIRATION

Turn up the volume on this playlist full of thought provoking podcasts curated by industry change-makers, guaranteed to inspire you.

51

FreeFlow by Volker Eysing

SHOWCASE

New for 2025, Senator showcases FreeFlow, an auto-adaptive office chair designed by industrial designer Volker Eysing.



55

Future Designers at Work

SPOTLIGHT

Allermuir has been mentoring the 2nd year Product Design students from Nottingham Trent. In this edit we spotlight Project Hem, designed by student Daniel Davies. Project Hem is Daniel's response to the brief set by Allermuir — design to fit the contemporary café landscape.

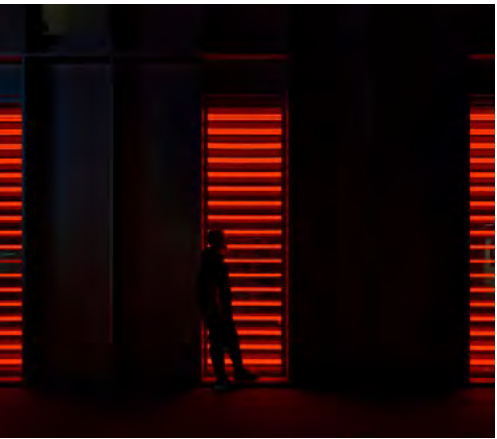


61

Introducing Monochrome Sett

SHOWCASE

Discover one of Camira's latest circular textiles, Monochrome Sett. A refined palette of twelve contemporary patterns in two monochromatic colors. Effortlessly showcased on Allermuir's range of Loose Cushions and lounge chair Uku.



65

Perspectives on Lighting Design with Luke Artingstall

SPOTLIGHT

Get to know Manchester-based creative and technical lighting design studio Artin Light. We sat down with founder Luke Artingstall to gain insight into their journey, creative processes and perspectives on the future of lighting design.

75

Our Top Picks; London Design Festival

INSPIRATION

In this edit we spotlight a few favorites from 2024's London Design Festival, where leading pioneers in design, architecture, material innovation and beyond showcased inspiring work.

81

The Hospitality Edit with Gemma

SHOWCASE

Allermuir Design Studio's Gemma Honeyman Macdonald, Head of CMF explores the colors and materials currently taking the lead within the evolving hospitality landscape.

89

Spaces by You

SHOWCASE

A selection of spaces from around the globe making use of Allermuir and Senator's versatile products. This includes eight unique settings that utilize Senator's Shard 2.0 collection of Pods, Work Booths and Banquette Seating.

99

2024 Global Recap

SHOWCASE

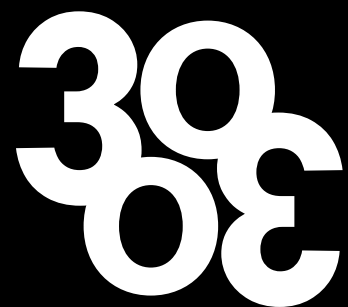
We conclude this issue of Sketch with a global recap of our 2024.



**CHAMPIONING THE
OF CREATIVE PIONEERS**

NEXT GENERATION
with MIX INTERIORS

Allermuir



30 budding designers were celebrated for their creativity, immense potential and existing impact in shaping and reshaping the commercial interiors landscape.

Nominated by their colleagues, the Mix Interiors 30 under 30 class of 2024 raised a glass to making the cut in our London showroom, in the presence of their peers and the industry's most influential design leaders.

Championing over 120 of the industries next-best creative souls, Allermuir's core values are deeply rooted in supporting every individual to do the best work of their lives which is why we strive to help those who are at the start of their career. Mix 30 under 30 is just one of many inspirational ways we do this.

"We're always super excited being part of mix 30 under 30, it's such a great opportunity to get all the young talent together and celebrate them ... they build the backbone of the industry and it's good to be here and celebrate them today."

— Paul Grader, Industrial Designer for Allermuir | Senator

Click below to watch the event highlights.



Following the events of Mix 30 under 30 we caught up with the individuals redefining the world of commercial interiors, Class of 2024. We gain insight into what's been inspiring them, what's been on their minds and their predictions for the future.

class of 2024

ANNA BISHOP

INTERIOR DESIGNER



What's been inspiring you lately?

Paris Paloma's new album 'Cacophony' has been inspiring me recently. It is a folk-pop album with a strong feminist message drawing from romantic literature and Greek myth. There is a strong narrative thread throughout with a really rich sound that is perfect for cosy autumn days. In my work I aim to draw from a range of sources to develop unique concepts and create layered spaces, and this album is a great example of how a similar effect has been achieved through music.



15 TRACK ALBUM

- TRACK 01 - My Mind (now)
- TRACK 03 - His Land
- TRACK 04 - Drywall
- TRACK 07 - Knitting Song
- TRACK 10 - Escape Pod

Click below to listen →

What do you enjoy doing for fun? Any hobbies?

Being based in Brighton, I love sea swimming and walking in the South Downs. I also read as much as possible and enjoy visiting art galleries when I can.

What helps you recharge and stay creative?

We have started weekly Monday Inspiration Sessions in the office. One person will present a topic that has been inspiring them lately. Recent sessions have covered the color red, modern redesigns of retro cars, and hotels in Menorca with strong interior concepts. Once a month, we will also have a creative session which involves anything from continuous doodles to energy activations to get everyone moving to finding the perfect music to get us into the 'flow state'.

Which design trends or innovations are you most excited about for 2025 and beyond?

A trend I'm excited for is that of 'Material Connections'. This

"IN MY WORK I AIM TO DRAW FROM A RANGE OF SOURCES TO DEVELOP UNIQUE CONCEPTS AND CREATE LAYERED SPACES, AND THIS ALBUM IS A GREAT EXAMPLE..."

explores materials and products that feel handmade and tactile or have more organic shapes. As such, it prioritizes natural and unprocessed materials that have sustainability credentials. These materials create a stronger connection between users of the space and nature. This also links to the return to craftsmanship, another trend I'm excited by at the moment.

EMILY'S READS



RAINBOW MILK
BY PAUL MENDEZ



I'M GLAD MY
MOM DIED
BY JANNETTE
MCCURDY

Do any of your hobbies influence your work?

I enjoy reading books of all different genres. I can't say for sure whether any book has directly inspired a project, but I do think understanding more of the world and hearing different perspectives does encourage my belief that what we do isn't just about creating the most beautiful office in the world, but it's about the people who use them.



EMILY BROWN

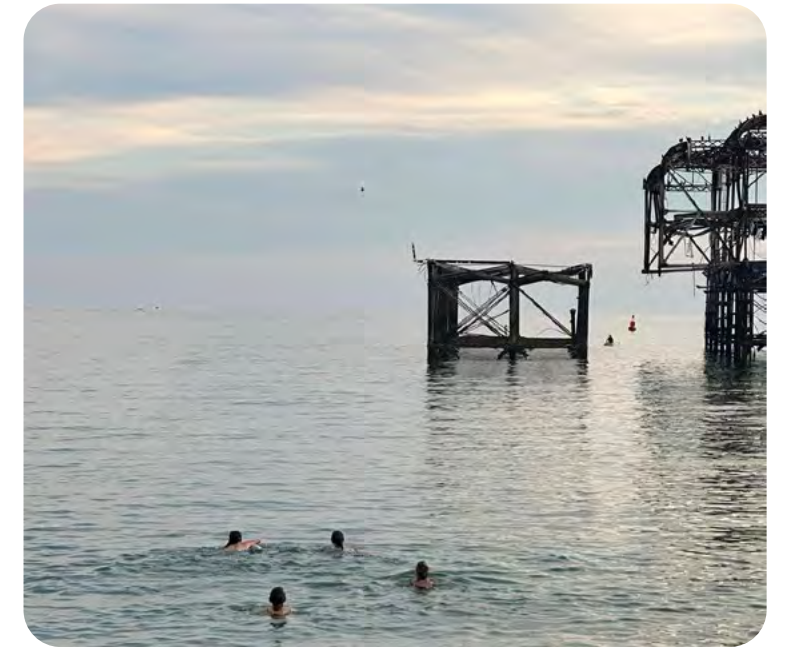
INTERIOR DESIGNER

Looking ahead, which emerging design trends or innovations spark your interest?

I'm excited for the continuous growth in sustainable practices. In our industry, it's often encouraged to start from scratch. It makes sense as we then have a stronger grip on the design, and, let's be honest, make the most money. But in truth, the most sustainable practice is to adapt what you already have. I find, as a designer, this is much more challenging and often a lot more fun.

What do you think the future holds for interior design?

I can see a stronger focus on the life-cycle of interior design. Designing to last, not only structurally but aesthetically too. I think the goal is to be able to walk into a space that's over 5 years old and it not feel dated and in desperate need of a refresh. Focusing on recycling, reusing and rejuvenating and instead of following trends, following the needs and desire of the client.



Anna's post work sea swim in Brighton



What’s been inspiring you lately?

Inspiration always strikes in different forms from project to project but recently we ventured on a company trip to Marrakesh which was out of this world! Everywhere you turned there was something amazing to behold from bright, bold colors set against soft, tonal terracotta’s contrasting beautifully against the bluest skies with amazing hand-crafted wooden doors with intricate metal accessories. The contrast between the gritty, raw reality and the amazing palette of finishes and products was a real display of beauty amongst chaos which I’ll never forget.

When not designing what do you enjoy doing for fun?

When I’m not in the studio I enjoy exploring my surroundings through my camera lens - I have quite the camera roll to prove it! I’m always that friend that’s miles behind the group because I’ve stopped to take pictures of something that’s caught my attention. I think as designers we can appreciate more than meets the eye and see beyond the norm and I love capturing that whenever I can.

Sometimes what I’m snapping is completely obvious and relates to something I’m currently working on but most other times I know I might refer back to one of my photos further down the line. Use of materials, pattern, light and form always capture my attention and I’m always curious to know more, for example how a technical detail has been achieved or how much a particular feature joinery item may have cost. I think always having such a visual approach to what I do lends itself well to really seeing what is out there and how I can implement what I’ve seen through my designs.

Which design trends or innovations are you most excited about for 2025 and beyond?

I don’t tend to follow trends too much although I’m a sucker for scrolling through ‘interior porn’ on Instagram for both commercial and residential settings when I have the chance. I think people are really starting to use with interiors to reflect their own style much like fashion which I love to see. Along with this I’m looking forward to seeing suppliers and manufacturers continuing to step up their game with sustainability in mind by taking steps towards a cleaner more robust future. I don’t think anyone can hide behind ‘green washing’ anymore so it will be great to see what further initiatives and products are born from this.

What do you see for the future of Interior Design?

In my opinion, interior design is a force to be reckoned with. The future is bright! There’s a lot of uncertainty out there that comes hand in hand with new technology bringing new processes and seeing some professions being at risk of extinction...but I believe no machine can do what we do. We have a much stronger human connection to our clients and end users allowing us to not only deliver class leading spaces that will stand the test of time, but build communities through design. The human factor caters for so much of what we do which cannot be replaced. I’m grateful for the hugely diverse community of designers out there who continue to push boundaries and set new precedents of what is possible and for that I feel very positive about the future of interior design!



MARRAKESH 128



FRIGLIANA, SPAIN 10

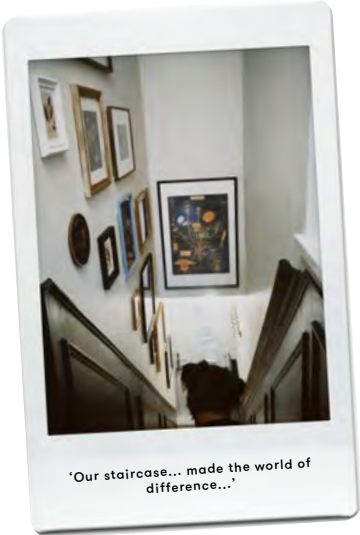


VALENCIA 534



GLASGOW 44

Andrew’s camera roll



How do you disconnect and stay creative?

I have a very chaotic mind that never seems to switch off, so physical activities like dancing, working out, and walking my dog really help me disconnect from daily work. When I’m passionate about a topic or piece of research, it fully consumes me in a positive way, inspiring me and flowing seamlessly into all my different projects. I often find myself noticing details related to the topic even during my dog walks. If I had a penny for every leaf or flower I’ve picked up in my free time that sparked an idea, I’d be rich!

What’s been inspiring you outside of work lately?

I recently purchased my first home, and as cheesy as it sounds, I’ve been dedicating most of my free time to transforming it into a cosy haven through DIY projects.

Before becoming a homeowner, my style was much more conservative in my work. However, with the freedom and security of “my house, my rules,” I’ve embraced a more experimental side. Now, I’m unafraid to play with colors, patterns, and shapes that I would have never considered before.

Are there any goals or projects you’re excited to pursue in the next few years?

I am deeply passionate about creating spaces that are not only functional but also centered around the users who inhabit them. Mindful design fosters resilience and has a positive impact on those who spend time in these environments.

Preconceptions about the value of interior design often lead to it being the first area cut in certain sectors—sectors that could greatly benefit from thoughtful design. If more people recognized the simple and cost-effective ways that interior design can enhance resilience, improve mental health, and inspire growth, I believe issues like staff recruitment and retention would become much easier to address. What I’m really trying to express is my excitement to advance this idea and challenge a stereotype that has been outdated for far too long.

What’s happening in the design world that you wish to continue through 2025 and beyond?

The concept of drawing inspiration from nature truly resonates with me. I’m thrilled to see that the natural world continues to be a significant trend in interior design. Organic shapes and curving lines, whether in the form of uniquely shaped furniture, natural finishes like terracotta and wood, or fabric patterns that mimic natural textures, all align beautifully with the idea that our surroundings have a healing power. Additionally, Dulux’s 2025 Color of the Year, “True Joy,” perfectly sets the tone for the new year intentions.



What do you enjoy doing outside of work hours?

Outside of work being able to express myself and be creative is important to me. I find joy in crafting Wire Bonsai Trees, a hobby I discovered during the pandemic.

I’m intrigued by copper’s antimicrobial properties and its potential to promote calmness, which aligns with wellness principles in design. Recently, I contributed a bonsai piece to a One YMCA fundraiser supporting homelessness initiatives. It was gratifying to see this hobby potentially make a difference.

What’s been inspiring you lately?

Recently, I’ve been deeply inspired by the intersection of wellness, neurodiversity, and social value in design.

My concept of ‘Digital Detox Zones,’ which I developed during my university studies, has been a particular focus. It’s fascinating how our increasingly digital world impacts mental health and productivity. I’m exploring how interior design can create spaces that allow people to disconnect and rejuvenate in the workplace, while also contributing positively to broader social issues.

Imagine an office that adapts throughout the day, supporting various needs and evoking different emotions, all while promoting inclusivity and community engagement. This idea of impactful, inclusive design that considers neurodiversity, well-being, and social responsibility is driving my current work and research. I’m excited to see how these concepts are gaining traction, potentially reshaping how we approach workplace design to prioritize both employee well-being and societal benefit.



Anoushka’s Bonsai Trees!

Which design trends or innovations are you most excited about for 2025 and beyond?

I’m really fascinated by how AI, biophilic design, and new materials might work together in future spaces.

The idea of smart, responsive environments is really exciting to me. Imagine if a space could adjust its lighting, sound, or even layout based on what people need at that moment. This could be amazing for creating more inclusive spaces that work for everyone. I’m also really interested in new sustainable materials that mimic nature. Things like self-repairing concrete or surfaces that clean the air could change how we think about building and renovating spaces.

Looking ahead, I hope we’ll see a future where technology, sustainability, and people-focused design all come together. The goal would be to create spaces that not only adapt to our needs but also help both people and the planet thrive.



What do you draw inspiration from for your work?

I’m often inspired by color and textures. Whether that’s seen in new artwork, fashion or spaces - I enjoy taking inspiration from all sorts of different mediums. But I think it’s important that we blend this technology with our own creativity and intuition as designers.

Do you have any personal goals or ambitions for the upcoming years?

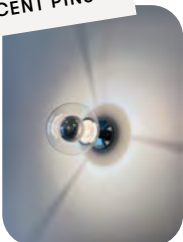
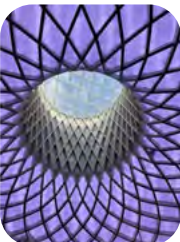
I’d love to experience more of the world and different cultures; explore how the industry works within different regions. I currently work within 5 different regions in the North of the UK, and they all behave and react differently to different styles and budgets. I’d be interested to see how this pans out on a larger, more global scale.

What do you think the future holds for interior design?

In the near future, sustainability will not just be a design topic; it will and is becoming an integral part of the design process. Interior design brings life back into spaces that might otherwise be considered redundant or unfeasible. However, unlike the buildings themselves, interior spaces tend to have shorter life spans. Typically interiors require updates every 10-15 years due to changing trends, space requirements or lease agreements. As trends evolve, it’s vital to design in a way that balances sustainability while still allowing for creativity.



EMILY’S RECENT PINS





What have you been enjoying in your free time?

I love cooking and baking; it's both a therapeutic activity and a creative outlet for me. I'm also a bit of a house-plant addict—I enjoy surrounding myself with greenery. Plants have been shown to boost productivity and improve mental well-being, which makes them even more rewarding to care for. I often take cuttings, propagate new plants, and gift them to friends.



Rebecca Recommends

What helps you recharge and stay creative?

Working and living in London is tricky, it can be hard to get the balance right. I try to be outside as much as I can at the weekend. **Hoxton Mini Press** do some brilliant pocket books, which I use a lot, especially 'An Opinionated Guide to Free London,' which suggests lots of activities or places to visit that you can go to for free, most of which are really inspiring. I try to reach for this as much as I can at the weekends—we're all aware of how expensive London is.

Do you have any personal goals for 2025 and beyond?

I'm starting to branch into the residential sector, specialising in high-end homes, which is something I've always wanted to do even before starting to work in the industry. Working closely with clients and designing a space that is so personal to them is something I'm really excited to do.

What do you think the future holds for interior design?

I recently attended two different discussions at Decorex. The first speaker was an Interior Designer, named by House and Garden as one of the top 100, she shared insights on how she grew her design studio. The next, a panel of four individuals, each with a different role, all working towards being more sustainable and raising awareness in the industry. For the first talk, there were next to no empty seats, the second, more than half of the seats were empty. Despite addressing such a critical topic, it was so clear to me that there is still a gap in awareness or prioritisation of sustainable practice within the Interior Design industry. The imbalance in attendance raises questions about how the design community perceives or values sustainability.

In summary, I hope that the future brings a commitment to change from other Interior Designers, clients, suppliers, contractors, tradespeople, and every other party involved in project delivery, along with a willingness to learn, evolve, and adapt to changing times.



Rebecca's Plants



What's been inspiring to you and your work lately?

For years I have followed the writing of Meik Wiking, the founder of the Happiness Research Institute. The wholesome books he publishes triggered for me, long before I was a designer, a fascination with the idea that the design of a space can be intrinsically linked to a feeling of happiness and comfort.

I started with 'The Little Book of Hygge, the Danish Way to Live Well', looking for an easy holiday read back in 2016 and went on to be obsessed with everything they do. Most recently 'The Art of Danish Living, How to Find Happiness in and out of Work'. I highly recommend these informative, cosy and beautifully illustrated books!

These books have inspired me because I understand from an outsider's point of view that it could be easy to interpret the design industry as superficial, with a sole focus on aesthetics; For me, it is a privilege to create spaces that prioritize the well-being, happiness, and satisfaction of the end user—and if I can incorporate a touch of hygge, then that's a bonus!

BETH READS



THE LITTLE BOOK OF HYGGE, THE DANISH WAY TO LIVE WELL BY MEIK WIKING



THE ART OF DANISH LIVING, HOW TO FIND HAPPINESS IN AND OUT OF WORK BY MEIK WIKING

What's your idea of fun outside of work?

I am very lucky to have made some great friends since moving to London 6 years ago, both within and outside of the design industry, so I spend a lot of my free time catching up with them. I also love cooking and hosting dinner parties at my flat, so during my downtime, you will find me chatting with friends over a delicious meal, whether that's in a restaurant I have been dying to try or over a cup of tea at home - my tea selection is extensive, which I guess is my way of adding a little bit of hygge to my downtime!

Do any of your personal interests or hobbies influence your design work?

I find inspiration everywhere I look, especially living in a city like London with such diversity and possibility on our doorsteps. Something I love to do since moving to London is document everything everywhere I go, whether it's cool interiors or a yummy spread of food. I am by no means 'a photographer' so the more candid or the more of an action shot it is, the better for me!

The enjoyment I get from capturing moments of mood and atmosphere of a place in time is something that directly translates into my design process. Imagining how people will enjoy the spaces we design is a key consideration when working on any project and there is nothing more satisfying and exciting than seeing a space you have designed in action. Of course, we all want the untouched photos before the spaces are occupied but seeing a space you have carefully curated come to life is where the magic is!

What are you most excited about for 2025 and beyond?

With a focus on workplace design, I am most excited about the 'Hotelification of the office' concept. In a post-Covid world, clients are embracing agile working like never before, and we're rising to the challenge of designing workspaces that rival the home office in comfort and flexibility.

Clients are leaning into this new world and Hotelification is a fascinating concept that puts experience-led design at the focus, featuring a lot more of a hospitality design approach and giving a residential level of comfort to the place of work.

The office is somewhere most people spend the majority of their day and it's extremely inspiring to me to have the opportunity to design spaces that can positively impact people's well-being.



1. Table setting at home.



2. Exploring Louisiana Museum, Denmark.

"HAVE NOTHING IN YOUR HOUSES THAT YOU DO NOT KNOW TO BE USEFUL OR BELIEVE TO BE BEAUTIFUL." - WILLIAM MORRIS



When not working what do you find yourself drawn to?

When I'm not at work I enjoy watching live sport - whether that be cheering on my partner's Gaelic football team, strolling the golf course behind pros, or wincing at England's latest sporting defeat. I recently took some of the Peldon Rose team to Lord's to experience the joys of T20 cricket.

Beth's recent candid snaps!



3. A visit to Audo, Copenhagen.'



4. Cooking for friends at home.



5. Baking Cheesecake.



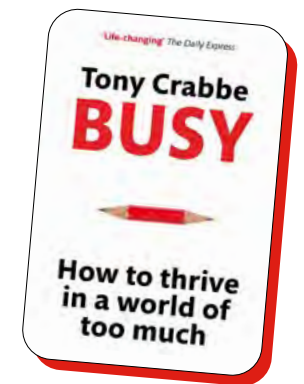
Sophie and team enjoying the cricket

What do you find most inspiring to your work?

My interest in people and, more specifically, human interaction with space has always and will continue to be my main source of inspiration. Right from my choice to study Interior Architecture, then to study Space Syntax at the Bartlett School of Architecture, and now in my role as a workplace strategist - the social implications of design have always been a source of intrigue and creativity. Have you ever spent just five minutes observing people in a coffee shop? Or a train station? Human behavior is innately fascinating and I'm continuously driven to better understand how space and design can influence and inform the decisions we make.

How do you maintain a balance between work and play?

I think if we're honest, everyone struggles with work-life balance. We're led to believe that balance is a 50/50 split - a happy medium between 'busy' and 'relaxed'. However, in reality, I don't think this is necessarily true. Instead, I've found it useful to re-frame and to acknowledge that my work-life will always fluctuate but I can still be 'balanced'. When I'm feeling stressed I try to figure out what's important and where sacrifices can be made. It's not always easy but it's in our gift to choose a different path. **Tony Crabbe's book 'Busy'** humorously explores this in much more detail - I'd highly recommend giving it a read!



Sophie Recommends



...I love to walk along the canal...



Have you been enjoying any particular hobbies lately?

I've always loved painting. In another life, I'd be a fine artist working in a sun-filled studio. There's nothing quite like getting lost in the messy, magical creative process.

Basha-Franklin team at gallery



Does your painting inspire your work?

Art certainly provides creative inspiration through expressions of materiality, evoking emotion, and exploring concepts – it can act as a springboard to new ways of thinking and unexpected experiences. But for me, inspiration is multidimensional and is found in the everyday experience of life – a conversation with a friend, the afternoon light casting shadows on tiles, a film... Inspiration is everywhere if you stay open to the world.

How do you maintain a work-life balance?

Creativity and good ideas don't come on demand. That's why it's important for me to step away from the desk. I love to walk along the canal, explore local parks or disappear for a long weekend at the beach with friends. Making time and space for play and relaxation is usually when the best ideas emerge.

What do you hope the future of interior architecture holds?

Designers wield considerable power as our work enormously impacts people's everyday lives. We need to take that responsibility seriously. I hope we'll see an upsurge in the use of quantitative and qualitative data and research to create designs that genuinely emphasize human connection, well-being and overall quality of life.

DEMI SMITH SENIOR INTERIOR DESIGNER



What's something you love?

My love of travel and exploring new cultures and architecture inspired me to relocate from Sydney, Australia to London in 2023. I enjoy immersing myself in unfamiliar experiences in new countries and cultures. I enjoy reading and researching beforehand, and I also love learning about the local history and architecture while on walking tours and engaging in unique local activities. I feel I have grown immensely as a person from these new experiences. I also spend a lot of my time reading and attending author events. I read fiction and non-fiction from romance to mystery

and psychology philosophy and theory. I really enjoy the process of learning from others perspectives and broadening my own thinking.

What would you say is a key influence to your design work?

My sisters are both psychologist which has developed a real passion and interest for me personally toward psychology. Influencing a more humanistic approach when I design and thinking more broadly about individual experience and opportunity to evoke specific feelings spatially. The concept for a current project I am working on was heavily inspired by conversations with my sisters and was based on Maslow's Hierarchy of Needs. A motivational theory in psychology which separates human motivation into five levels. This allowed our design team to really break down our proposal and consider how we're supporting different levels of motivation within our design.

Travel is also one of my favorite hobbies because I learn and gain so much from one experience. For example, my preferred design aesthetic is minimal and monochromatic, meaning combining juxtaposing color and pattern is not my personal preference but experiencing the rich architecture across Europe has changed my perspective. I was recently on holiday in Spain and the South of France and being surrounded by such vibrant colors and pattern and the impact on my mood really inspired me to propose much bolder aesthetics.

What do you think the future holds for interior design?

I hope the future of design continues to evolve and becomes even more human centric. Given how space and the smaller elements within a built zone impact people's emotions and experience, I would love to think about space on more of a micro and individual scale, being customisable and offering unique experiences.

DEMI'S READS



Demi's South of France Shops



What have you found inspiring to your work lately?

Lately, I've been captivated by the hidden details in nature that we can't see with the naked eye. Macro photography has become a major source of inspiration for my designs, especially the intricate textures and patterns found in close-up images of flora and fauna. The fine structure of a butterfly's wing or the delicate barbs of a feather translate beautifully into textures, color schemes, and even artwork or wayfinding elements within a space. These tiny, often overlooked details act as the foundation of a design, layering complexity and natural beauty in a subtle way. They bring an organic connection to biophilia, offering a sense of nature's presence without being overly obvious or literal.

What do you enjoy doing when not designing?

When I'm not designing, I love getting lost in a good book—it's like stepping into another world. It's my favorite way to unwind, especially during commutes, where I pair my reading with ambient playlists that match the mood of the story. It creates this perfect little escape, helping me recharge and find new inspiration.

I also have a passion for traveling and try to explore a new city or country whenever I get the chance. Coming from Canada, where distances are vast, it's such a thrill to be in the UK and have Europe so close by—there's something exciting about being able to hop to a different country for the weekend and take in new sights and cultures.

What personal goals or projects are you excited to pursue in the upcoming years?

In the next few years, I aim to pursue my goal of becoming

a senior designer, where I can take on a leadership role within a team. I'm particularly eager to explore high-end hospitality and residential design, building on my experience across various sectors, including healthcare, commercial, education, and retail design. As the concept designer, I would relish the opportunity to lead a team and contribute my ideas to multiple projects.

Are there any design trends you think will continue through 2025 and beyond?

One trend that may be considered a bit controversial, but I anticipate gaining traction in 2025, is a shift away from open-concept offices towards the reintroduction of more enclosed spaces, such as pods and modern iterations of cubicles. Initially, the collaborative and transparent nature of open offices was refreshing, fostering a sense of community and teamwork. However, as remote work and online meetings have become the norm, many employees now seek environments that offer greater privacy and fewer distractions. This shift could lead to more thoughtfully designed workspaces that balance collaboration with the need for focused, quiet areas, ultimately enhancing productivity and well-being in the workplace.



RACHEL KHOO DESIGNER



What's inspired you recently ?

I find travel super inspiring because other cultures relate to space and design so uniquely. I recently got back from a trip to Vietnam where the craft in traditional architecture, furniture and clothing are so immensely detailed! It's certainly encouraged me to not shy away from pattern or color.

The interlayering of spaces in the cities is also such an experience – the market front bleeds into the street, the shop inside bleeds into the home. Each market or shop front is so close to the next and each have hanging lanterns or banners at varying levels to each other. These spaces felt so continuous in experience where here in the UK we generally have such defined lines between each type of space.

What in the industry is exciting you the most right now ?

I have been really enjoying all the recycled materials and surfaces that are on the current scene. They have a uniquely playful character in their grain that adds splashes of joy and interest while reminding people of the need to recycle and think sustainably. Polygood, Foresso, SmilePlastics to name a few.

What helps you recharge and stay creative ?

Daily prayer is a big deal for me in keeping my heart at peace and keeping myself confident. I also like to get physically out of the city and enjoy the expanse of the countryside, which gratefully is so near my family back home!

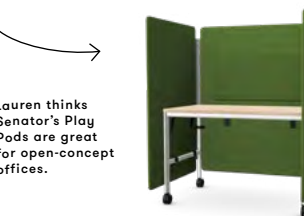


Do you have any goals for 2025 and beyond?

I'd love to pursue something different on the side, like designing shoes or getting back into my hobby of painting. In Vietnam I was able to work with the shoemakers to produce the design for a pair of sandals and loved it, it made me want to set up a shop with them! Shoes are sculptural and so unique to an event or season; they feel like the kind of thing you can have a lot of fun designing.

What do you see for the future of interior design?

While we all can agree that AI will be important for all sectors in the coming years, I think AR (Augmented Reality) will be too. I think that a demand for augmented experience is going to link the fields of video and film with interior design in a strong way. For example, if someone is not going to the Gallery event in New York, how can they experience it in AR as if they were there in person? I think AR technology will have something to offer, which means for an exciting cross-pollination of sectors!



Lauren thinks Senator's Play Pods are great for open-concept offices.



Do you have any hobbies?

I'm currently teaching myself how to draw on my Ipad, which is a humbling learning process.

I love music festivals, especially the experiential ones that really make the most of immersive sets and experiences. I also always like to stay on top of interesting exhibitions in London whether its art or cultural.



Hannah Recommends for inspo!

Have any of your personal interests influenced your recent design work?

Currently looking for inspiration for what will hopefully be a new house. I have a subscription to Elle decoration which turns up every month so I love to tear out pages, look up new suppliers and finishes, make notes and keep almost a live pinterest board of things I have seen.

The approach to residential design can really be helpful and inspiring when you are stuck on a commercial project. The finishes, detailing, usability of spaces and trends that are seen in residential have such a personal connection to the design which commercial can sometimes lack, so its nice to be influenced by a more softer, human centric version of design.

What are you looking forward to in the upcoming future?

I think the introduction of AI into design is very interesting and I am curious to see how it will be used to influence how we interact with spaces and how it can aid the design process in productive way. It seems a little intimidating now as it's a level of unknown but CAD softwares would have had the same effect when they were introduced and now they are day to day life of a designer! With that we need to be open and positive about change.

NIKITA MORAR

ARCHITECTURAL ASSISTANT



Have you seen anything noteworthy recently?

My work has been inspired by retrofit architecture and exploring solutions to the climate crisis. I'm fascinated by projects like The Living's Hy-Fi Tower, which used mycelium bricks to create biodegradable structures. The innovative use of biobased materials in architecture shows great potential in addressing environmental challenges within the construction industry, and I'm eager to learn more about how these materials can shape a more sustainable future.

Do any of your personal interests influence your work?

Being able to explore different cultures through traveling and getting inspired by new places has always influenced my design work. My love for sustainability and my focus on finding creative ways to promote the circular economy help me merge these ideas together. I'm currently exploring the concept of a construction school to address the climate crisis, particularly air pollution.



Nikita's Volunteering Memories

What helps you to recharge?

I make time for activities like photography, visiting exhibitions, and spending time outdoors, which all help me clear my mind and spark new inspiration for my work. These routines keep me motivated and maintain my passion for design.

I am an active member of the BAPS Swaminarayan Temple located in Neasden. One project I have volunteered on was the Island of Heros in 2022 creating a culture Adventureland at the festival of inspiration. I was part of the core team for design and execution allowing me to put my creative ideas forward. This enabled me to give back to the community through my Guru's universal teaching of respecting Mother Earth and the environment.

What do you hope to see within the field in the upcoming years?

I'm excited about design trends that transform buildings into living ecosystems. It is inspiring to see that the reuse is finally defining architectural and interior design with the climate crisis in mind. Carbon-negative buildings are also actively contributing to environmental restoration and smart technology is changing how we live, adapting to our needs for optimal comfort.

The Hy-Fi Tower by New York studio The Living.



Polaroids from Nikita's recent travels!



What's your idea of fun?

I'm a big family person, so often spending time with them. Also love catching up with friends and going to new spots and trying out some good food. I often think in another lifetime I'd be a detective, so watch a lot of true crime documentaries in my spare time.

What adds value to your day to day?

I actually got into walking during Covid. Being restricted to the house made me appreciate the outdoors and the everyday action of walking more - which I guess was my way of romanticising my everyday life.

Going on 10k walks every morning also made me notice more design features all around me. I can't begin to count the number of times I've been walking somewhere and seen inspiration and thought, 'this would be perfect for this project' or 'ah, that's how they do that detail'. That's the one thing I love about design, it's truly all around you.

What have you seen recently that you would likely recommend to a friend?

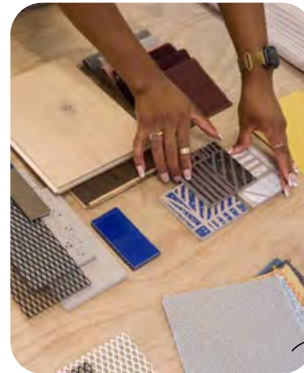
I saw some impressive stores in Seoul when I went earlier this year. A lot of their flagship stores have installations embedded in them which makes it more of an experience.

The Gentle Monster store in Sangam-dong area had these huge robotic heads that moved - it was a very weird and wonderful experience!

Yayoi Kusama is one of my favorite installation artists, so also looking forward to seeing her exhibition at the Victoria Miro.

What do you think the future holds for interior design?

This is a tricky one but I do think with loads of people having the option of hybrid working, more offices will introduce more amenities, and the workplace will feel like it has more customisation and choice that entice people in which will provide a different experience to that they have at home. I definitely think we'll also be seeing loads more innovative and new materials - I think an exciting time is ahead!



What helps you stay creative?

It's so important to take time away from work to refresh, especially in a creative industry it can be so hard with mental creative blocks and that's when I know it's time to take a holiday or take time to myself, often just stepping away from something and doing another activity away from work gives you a fresh perspective when you come back.

Click here to hear more from Rianna



What's been on your mind lately?

Recently I've been finding myself question why?, I've been challenging the way I think and do, bringing me to put reasoning behind every design decision, which in return is bringing a positive effect to everything I'm designing, from sustainability, inclusion or trying new ways of working. Constant growth and challenging design are something I feel very important to not become static in the industry.

Do you have any personal and/or professional goals for the future?

A personal goal of mine is to travel and explore as many places and cultures as possible; in order to expand my exposure to design and the way people interact in spaces. I find exploring enhances my creativity, as I channel what I have seen into my designs. A professional goal of mine is to expand my knowledge as much as possible to provide the best considered designs for our clients and to be able to share that knowledge and passion with others in the industry.

What do you think the future holds for interior design?

I'm most excited for our generation to switch up the way we work and consider everyone's needs in the spaces we design, from neurodiversity, ergonomics, sustainability etc.

class of

2024

DESIGN FOR THE NEXT-GENERATION

How can you reduce down to its purest form what a chair is? This was the question Allermuir posed to Studio Ballendat. Their answer: Ricco.

Through a meticulous and scientific process of reduction, we created a chair that redefines simplicity. Ricco is a chair born from a single swoosh. Not only visually and physically lightweight but also a remarkable feat of engineering. It offers unparalleled comfort, flexing and moving intuitively to adapt seamlessly to the user's every movement.

Inviting you to do more than just sit, Ricco invites you to touch. While minimalism can often be perceived as cold, Ricco's innovative design challenges this notion by maximizing not only comfort but considered stylistic details. Its thoughtful design ensures the user a rich sensory experience, making every interaction feel intuitive and warm.

To uncover the story behind Ricco's design, we asked Martin Ballendat a series of questions delving into the design process and inspirations behind Ricco.



SIMON SCHOSSBÖCK (LEFT) AND MARTIN BALLENDAT (RIGHT)

Conversation with

STUDIO BALLENDAT

Q / How would you describe Studio Ballendat’s design philosophy in 3 words / statements?

MB / Design-needs-passion.

I always keep an eye on the entire process of a product, from the first idea to series production. That’s why designers, constructors and model makers are integrated into my studio and mature prototypes are always developed for our designs in my workshops, beyond numerous development steps. This is where we see whether our design is feasible and really works. At the same time, we always try to perfect aesthetic design in our workshop. So we are almost like a small manufactory that models the results.

Q / How does Studio Ballendat approach designing for the constant evolving needs of modern workplaces?

MB / The best new ideas are not always logical deductions from requirements. And this doesn’t just apply to the workplace issue. Anyone who is a real creative feels that a certain solution is now the right one. And it is influenced by changes in art, culture, architecture and social gatherings. It’s in the air, so to speak.

Q / What is the primary inspiration behind the creation of Ricco?

MB / In summary, it was about creating a very comfortable, universally usable swivel chair with a maximum of few parts and a maximum of reduced design elements, which appears transparent, airy, light and welcome.

Q / ‘Shaping tomorrows spaces’ is the theme of this edition. How does Ricco reflect the evolution of design thinking in the furniture industry?

MB / Ricco is catering to multi-functional spaces, allowing for use in different settings, supporting proper posture especially for hybrid and remote work. Designed with smart technology and timeless aesthetics all the while being recyclable and durable.

Q / Looking ahead, what design trends or innovations are you most excited about?

MB / Sustainability and repair culture, organic forms, multi functionality and adaptive spaces.

Q / What do you feel Ricco adds to Allermuir’s seating collection?

MB / I value Allermuir as an international manufacturer of timeless, useful and durable products. Ricco is classic, unobtrusive, and fits into the collection quite well. I am proud that Allermuir has implemented this very ambitious concept, which has something special in its consequences.

Q / What challenges did you face in balancing aesthetics and functionality in Ricco’s design?

MB / Ricco brings a fresh balance of elegance, ergonomics and versatility. It combines a sleek, contemporary aesthetic with advanced functionality, user-centric adjustability, promoting long-term comfort. I had to face that the development was a hard ride.

Q / What do you believe Ricco teaches about the importance of simplicity in design?

MB / It focuses on stripping away unnecessary elements to emphasize form and purpose. Simplicity doesn’t mean compromising functionality; instead, it enhances usability by prioritizing practicality and intuitive design. It also promotes sustainability, as simpler designs often require fewer resources and are more adaptable to various settings. In essence, simplicity is celebration to efficiency, beauty and longevity.

Q / What does ‘next gen’ mean to you as a designer, and how does Ricco embody that?

MB / Next gen signifies the need to anticipate and address the evolving lifestyles, values, and technological advancements shaping the future of living and working spaces. Ricco is a design which is not only functional and aesthetically appealing but also reflect emerging cultural trends and the desire for more meaningful, future-proof furniture.



STUDIO BALLENDAT IN GERMANY →



Say hello to Axis coming soon...

Axis is a new table system that seamlessly bridges the gap between digital and physical interactions with its power-centric, thoughtfully designed solutions.



A place where creativity takes shape, ideas are born and questions are valued above answers; **PLATFORM X IS AN INNOVATION LAB**, naturally curious, always researching new materials and processes.

More than a moment, during Clerkenwell Design Week 2023 Platform X presented the 'Leave No Trace' pop-up installation which celebrated the beauty of waste and provoked questions of when and how we can act. Following this exhibition they continued to ask questions. Most recently asking, **'HOW CAN WE CREATE A WIDER AND MORE LASTING IMPACT?'** In 2024 Platform X wanted to do something greater than designing a product or devising a green scheme – but how?

Believing both longevity & transparency are key to lasting design, they asked the question – **'HOW AS DESIGNERS CAN WE IMPACT THE FUTURE?'**

Platform X wants to change the norms and standards of a typical design brief to ensure they are building something better. From material choices to the way they put a product together and envisioning the product's afterlife, everything comes down to design and engineering. They concluded there are many ways to incorporate sustainable design into a project, such as self-assembly, using waste materials, designing for repair and refresh, and extending the product's lifespan.

Life cycle analysis is a huge part of the act of designing; we must all be responsible and understand every stage. This is an embedded part of Platform X's work, no longer designing mechanically, financially or aesthetically, but **UNDERSTANDING THE METRICS FROM A CARBON PERSPECTIVE** to create truly great products.

PLATFORM X



Cork

4.4kgCO₂e

- + Cork is one of the most renewable and sustainable resources on the planet.
- + A cork tree can be harvested multiple times in its 200–300-year lifespan.



Mycelium Hemp

3.2kgCO₂e

- + Mycelium is a natural binder of biomass.
- + 100% compostable.
- + The production is CO₂-neutral.



Recycled Fabric Board

3.5kgCO₂e

- + Made from recycled end-of-life textiles and designed to be reused.
- + Fully circular.
- + Uses small amounts of binder.



Bamboo

6.9kgCO₂e

- + Its rapid growth and regenerating properties make it a sustainable alternative to hardwood.
- + It releases more oxygen and absorbs more carbon dioxide than other plants.
- + It requires no chemicals or pesticides to grow. It gets all the nutrients it needs from its own fallen leaves.
- Many Bamboo species are invasive.

Powder Coated Steel

32.3kgCO₂e

- + Steel is a material to be reborn in new steel products endlessly.
- + Steel is easily sorted from a mixture with other materials and can be endlessly recycled without causing deterioration in quality.
- Production of steel is the most energy consuming and CO₂ emitting industrial activity in the world.



Jesmonite

44.7kgCO₂e

- + A mineral created from sedimentary rock and water-based acrylic resin.
- + An alternative to resin, plaster and concrete.
- + Solvent free and without volatile organic compounds.





Makers_Toolbox...



Sketch_Issue_07...

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www.yourai.com/nextgeneration_meaning?/

YourAI ▾

What can I help with?

What does 'next generation' mean? |

★

“Next generation” is a term often used to describe a new version, iteration, or phase of something that represents an improvement or advancement over its predecessor. It implies innovation, enhanced capabilities, or a shift to something more modern or forward-thinking. The term can apply to various fields, including:

1. **Technology:** Refers to a newer and more advanced ve ●

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To : Pearson Lloyd

Pearson_Lloyd_Headshot_Supplied.jpg

What does the term 'Next-gen' mean to you?

My instinctive response is progress. While I am really anxious about the future I am driven by a desire to make things better and that refinement creating the next generation will produce progress. Or at least that would be my ambition. – Luke

⋮

Type message here

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Samuel Wilkinson

Re: Sketch #7 – Makers Toolbox

To: Allermuir Design Studio

18 Nov 24 at 14:34

Hi,

Here are the answers to your questions along with a quick sketch attached.

What does the term 'next generation' mean to you?

Something or someone that aspires to elevate beyond the now. New progressive thinking for a positive future with innovation and evolution at its core.

Hope that's fine.

Have a good weekend.

Best,

S



SW_Attachment.jpg
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Volker Eysing

Industrial Designer

When it comes to office swivel chairs, the term 'next generation' really does play a role. In an increasingly hybrid working world, the question naturally comes up as to what the functional chairs of tomorrow will look like. In fact, I am convinced that the aspect of sustainability and a resource-conserving approach to material selection should always take center stage. Maximum performance with minimum use of resources would be a good approach for the term 'next generation'.





34

SM

INSIDE LIVERPOOL FABRIC DISTRICT with **SMITHMATTHIAS**

Photography
ANDY BARKER

PHOTO JOURNAL

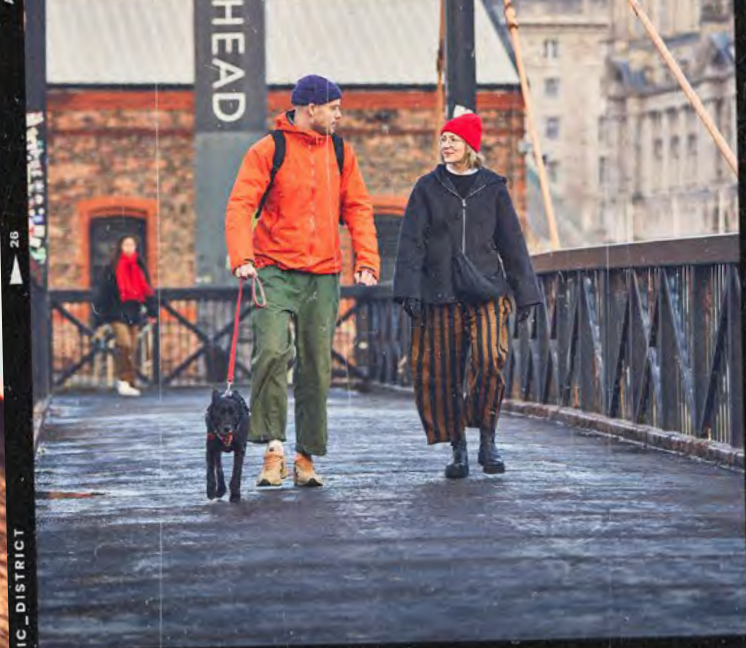
SMITHMATTHIAS



[Founders Jack Smith and Gemma Matthias]

WE VISITED THE AWARD WINNING DESIGN STUDIO, SMITHMATTHIAS, IN THEIR NEW CREATIVE HUB – A FORMER HAT FACTORY NESTLED IN THE HEART OF LIVERPOOL’S VIBRANT FABRIC DISTRICT. LED BY FOUNDERS JACK SMITH AND GEMMA MATTHIAS, THE STUDIO THRIVES ON INNOVATIVE PROBLEM SOLVING, DESIGNING PRODUCTS THAT BLEND INTELLIGENCE, CREATIVITY AND METICULOUS CRAFTSMANSHIP.

OUR CONVERSATION DELVES INTO THE STUDIO’S CONTINUED COLLABORATION WITH ALLERMUIR, EXPLORING WHAT’S NEXT FOR THE STUDIO. INCLUDING INSIGHTS INTO THEIR INSPIRING NEW STUDIO SPACE.



Q / We last caught up around your first collaboration with Allermuir for the Ooty stool, you mentioned moving from London to Liverpool at that point you were only beginning to set up here! How have things been since?



SM / We lived in London for about 15 years, so we were a little nervous about moving away and sad to leave our studio and friends in Brixton. But life in Liverpool has been great; we commute 10 minutes into the city each day and enjoy being close to the sea and countryside. We've loved exploring Liverpool and already feel at home. Liverpool and London share a similar feel, though on a different scale. The architecture, creativity, and energy are alike. Our architect neighbors, Studio Mutt, have been especially welcoming and introduced us to other creatives in the area.

Q / What's it like being a designer / maker in Liverpool's fabric district? Does it differ much to the design community in London?

SM / The Fabric District is full of creatives and makers. Stafford Street, lined with fabric and upholstery shops, is especially handy. DoES Liverpool is a maker co-work space equipped with useful tools like metal milling machines. Scale Liverpool is a photography studio, and our downstairs neighbor, We Make Places, specializes in CNC plywood work. The main difference from London is the scale—everything here is more condensed, making it easier to meet people and discover new things.

Q / We love the studio you have here, what's your favorite thing about having a studio here in this location?

SM / The area is a blend of residential, commercial and leisure, with a great energy. It's just a short walk from Liverpool's city center and docks, which we really enjoy. It feels vibrant and exciting.



Q / What does this studio space mean to you, how does it make you feel?

SM / The studio means everything to our creativity. Having more space here is invaluable—it allows us to work on larger prototypes, leave them out, and revisit them over time, which is great for thoughtful reflection and refinement. We have a laser cutter, 3D printer and space for tools, modelling and prototyping. The studio is filled with books, materials, and sources of inspiration, creating an atmosphere that energizes us as soon as we walk in. It's a space where our ideas come to life.



Q / What is your creative process like? How has it changed over time?

SM / After seeking inspiration and before any digital tools come into play, we sit down together, interrogate the brief and sketch initial concepts. This collaborative process allows us to freely explore the form and details of the design, establishing a visual direction and a shared understanding of intent. Once we have a clear vision, we transition to CAD to further develop the concept and we always make detail, scale and full size prototypes and sit rigs.

A development process we've introduced more recently is virtual reality. VR is a great tool for assessing scale and getting an immersive feel for the concept.



Q / How do you find new inspiration for your projects?

SM / Our projects are much richer when we begin by getting out and about. We enjoy visiting museums, galleries, factories, spending time in nature, and traveling to find inspiration. With everything feeling so fast-moving and digital now, we think it's important to take time to immerse ourselves in the real world.





Q / Can you give us a little insight into what's coming from SmithMatthias for the Allermuir brand?

SM / We're really excited to share what we've been working on with Allermuir. Curve is a bold lounge chair made from timber and plywood—a statement piece. It has a slightly awkward, intriguing form, featuring soft, sculptural arms to embrace you.

Drawing inspiration from the works of Henry Moore and Agustin Cárdenas, we encountered during visits to Bruton's Hauser & Wirth and the Hakone Open Air Museum in Japan, Curve is a balance of sculpture and functionality, bringing character to a space.

Q / Can you tell us what key challenges you aim to solve with Curve? Are there any specific trends or user needs you have focused on?

SM / We were asked to design an oversized, characterful armchair, so we really enjoyed having some fun with this piece. We try not to follow trends too closely in our work for sustainability reasons—we want our designs to be timeless and kept for years to come, which is why we're particularly drawn to working with timber. For this chair, we wanted to create something both well-made and comfortable.

The biggest challenge was perfecting the arms, ensuring a beautiful line as the plywood curves from the back to the front. It took a lot of prototyping to achieve a result that felt right.

Q / Are there any features in Curve that you're particularly proud of or excited about?

SM / We love Curve's character—it feels like a big, friendly giant. While it has some deliberately awkward elements, these are balanced by details like the elegance of the timber grain on the backrest, which subtly guides and welcomes you into the seat. The combination of boldness and warmth gives it a distinctive personality that's inviting and unique.

Q / Are there any design trends or innovations you are excited about for 2025 and beyond?

SM / We're excited about the sustainable possibilities of seaweed; in fabric, packaging, food production, biomaterials and beyond. Companies like Notpla, Haeckels and FlexSea are doing exciting things.

Q / And lastly, what do you think the future holds for product design?

SM / For us, the future of product design is about creating with good intentions, for the planet and people.

Our goal is to continue designing objects that are thoughtfully crafted but also made to last, using responsible materials that have a minimal impact on the environment.

We believe that as designers, we have a responsibility to create products that people will want to keep and cherish for longer, rather than contributing to a culture of disposability.





made by **camira**

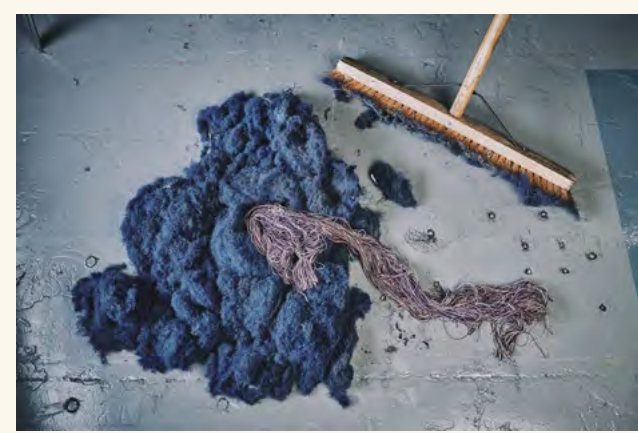
Photography
CAMIRA FABRICS

Interview with
LYNN KINGDON

From the beginning, textile innovator and sustainability leaders Camira, have pushed the boundaries of what’s possible.

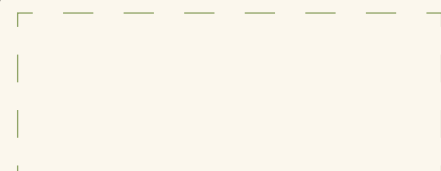
They have been producing post-consumer recycled polyester fabrics for over a generation, long before it became mainstream, and have upped the ante with SEAQUAL fabrics made from ocean waste. In 2004, their award-winning STING project led to the creation of naturally flame-retardant, plant-based fabrics made from nettles, hemp, flax and jute. Today they offer 8 ranges in their portfolio that use ‘bast’ fibers, including their new launch Monochrome Sett [p.g. 61]. Camira continues to pioneer and develop this process by working directly with those who grow and harvest the plants, ensuring no part is wasted.

Now their commitment to sustainability endures as they make ground-breaking advances in circular, closed-loop recycling, allowing them to reprocess waste wool into new yarns and fabrics.



• Camira Fabric Waste

Click below to discover more.





WE ASK LYNN KINGDON THE HEAD OF CREATIVE AT CAMIRA
SOME FORWARD-THINKING QUESTIONS. LEARNING WHAT'S NEXT FROM CAMIRA
AND THE FUTURE POSSIBILITIES OF TEXTILES IN SHAPING TOMORROW'S SPACES.

Q / Camira has explored various recycled and natural materials. Can you tell us more about some of the unconventional and/or experimental materials you're currently working with and any you may wish to introduce into your textiles in the future?

LK / Camira has been working on environmental sustainability advancement for more than a generation, having first introduced recycled wool and polyester fabrics in the late 1990s, using worn army jumpers, coffee sacks and discarded plastic bottles. We've also innovated a totally new category of naturally flame-retardant, plant-based fabrics, made using natural wool and bast fibers, such as nettle, hemp and flax.

More recently, we've mastered circular, closed loop wool recycling, allowing us to recycle our own waste wool – and the color within it – into new yarn and new fabric to be enjoyed all over again. Our brand-new fabric, ReSKU 2.0 launched in October 2024, contains our highest percentage of recycled content to date – 79% recycled wool and polyamide, which is generated from waste created during our transport fabric manufacturing process. Blended with 21% renewable flax, ReSKU 2.0 is recycled, renewable and circular.

Q / Textiles, as we all know, have a profound impact on how spaces feel and function. With a growing focus on well-being in the industry, how do you see textiles contributing to enhancing individuals mental and physical wellness in spaces, especially workplaces?

LK / Blending wool and plant fibers to create textiles has positive physical benefits to human health – the intimate combinations of wool and plant fibers means that additional treatments are not required for flame retardancy. The intelligent thing about wool-bast fiber fabrics is that in combination they enhance the natural flame retardancy of wool by helping form a stronger char, which acts as a barrier.

Many of Camira's fabrics are themselves made using plant-based fibers. For example, our beloved, multi-tonal textile Main Line Flax is created using a blend of pure new wool and harvested flax – the best nature has to offer. Our classic plain weave textile, Hemp is a fabric of exceptional natural beauty and is made using a mix of wool and hemp.

Q / What emerging trends in textile design/technology are you particularly excited about at Camira, and how do you see these influencing different interiors?

LK / The fusion of sustainability, materiality and design has become more than just a trend – it's a movement. The shift towards materials that are kind to the planet is gaining momentum and Camira is at the forefront of this.

Shockingly, less than 1% of textiles worldwide are recycled into new products, and every seven minutes a stack of clothing, the size of Mount Everest, is sent to landfill.

We're passionate about seeing change in this industry and a recent opportunity to see novel materiality was during the **London Design Festival at Material Matters [p.g. 75]** which showcased material innovations including fabrics made from bacterial cellulose leather, mycelium, algae, seaweed and yarn from human hair.



• Raw materials, Hemp



• Made by Camira, Manufacturing



• Made by Camira, Fabric Testing



• Made by Camira, Manufacturing



• ReSKU 2.0



• Made by Camira, Fabric Inspection



• Made by Camira, Manufacturing



• Main Line Flax on Plum by Allermuir



• Made by Camira, Quality Checking

Q / With the rise of remote work and digital spaces, how do you think physical textiles can contribute to creating human-centered, engaging environments in an increasingly virtual world?

LK / A harmonious and aesthetically pleasing workspace has the power to facilitate productivity, foster culture, collaboration and a positive working environment. Textiles are just one key element of an interior design scheme, but their ability to influence colors, patterns, acoustics and textures can be significant.

Carefully selected textiles, furniture and furnishings bring comfort and warmth into a workplace allowing employees to feel both inspired and at ease. Wellness and biophilic elements continue to be prevalent in workplace design trends in 2024 and beyond. This aesthetic brings the outdoors in and creates a human-centric space that promotes connection with others and oneself—both crucial aspects of an enriched work life.

So, it's not surprising that Last year we saw an uplift in sales of green fabrics on our website, with a 30% increase from the year before. Our best-selling wool blend, Main Line Flax, saw a 5000% surge in sales of its mint green shade, Greenwich.

Q / Biophilic design – integrating natural elements into spaces – continues to gain significant traction. How has Camira incorporated this concept into its textile offerings, and how do you envision textiles continuing to deepen our connection to nature in interior spaces?

LK / Since the pandemic, the office space has become more of a destination to entice employees back into the physical environment. Many of us now crave a connection to the outdoors and patterns, materials, and colors that evoke a sense of calm and tranquillity.

With this shift towards a more holistic and nature-inspired approach to interiors, we collaborated with color consultant, Anna Starmer to create the Color Manifesto, which is a tool to inspire architects and designers, allowing them to create color schemes and palettes that connect interiors to nature.

The four distinctive color palettes include, 'Deep Time', 'Humble', 'Reclamation' and 'Elemental', use evocative narrative-rich photography, to demonstrates how color interplays with the surrounding environment and architectural styles.



• Main Line Flax on Plum by Allermuir



• Color Manifesto 24 by Ana Starmer



• Lynn (Head of creative, Camira) and Kate Lawrie (Textile Designer for Patternmaker)

Q / What advice would you offer to emerging designers who are looking to innovate responsibly?

LK / We're incredibly passionate about supporting the next generation of designers. We actively support initiatives such as Green Grads which is a UK platform to engage graduates with sustainability, climate change, circular production, waste and pollution, diminishing resources, biophilia, bio-diversity and more.

Design involves making choices – designing solutions for a sustainable tomorrow, making better use of existing resources and minimizing our impact on the environment is not only one of our brand values, it's part of every new project brief.

Luxury and sustainability should be aligned – the development of sustainable fabrics should not mean a compromise in aesthetic values or appeal – customers demand aesthetically appealing and environment friendly fabrics.

Designers are in a powerful position to create a better world, or to contribute to further destruction. Think carefully about raw material choice – the biggest environmental impact is arguably from the raw material itself and design for disassembly to allow products to be recycled at end of life.

Q / Camira collaborates with a wide range of designers, manufacturers and specialists, recycling service iinouio being one of notable impact. Can you share other instances of collaborations that have sparked noteworthy textile ranges?

LK / Our core strength lies in having talented in-house textile designers, however we also believe collaboration drives change and have engaged in very exciting projects working with designers and architects across the design landscape.

Earlier this year we launched our first printed wool collection manufactured using its own state-of-the-art digital print technology, in collaboration with textile designer, Kate Lawrie. Combining contemporary printed design with classic woven fabrics, Patternmaker is created using a ground-breaking new printing process which Camira has perfected for wool and wool blend fabrics through significant research and development and capital expenditure funding. Kate has spent 20 years creating textile designs for high street retailers and drew inspiration for Patternmaker from nature, art and architecture.

Another recent notable collaboration with award-winning textile design artist, Sandra Junele saw Camira create unique textile artworks using our own waste yarn and shredded recycled textile waste, mixed with handmade plant-based glue. This innovative approach allows the material to be easily broken down and reused by submerging it in water, offering endless possibilities for reuse. The artworks were gifted as part of a social media competition during Clerkenwell Design Week.

Other collaborations include working with Danish interior designer, Nina Bruun, designer, Jonas Forsman to create the Mooii chair, Wallace & Sewell to design Transport for London fabrics and Anna Starmer, a visionary color expert who we collaborated with on The Color Manifesto, a design tool for architects and designers.

Looking Ahead...

Q / If you had to make a bold prediction, what do you think textiles will look or function like 50 years from now?

LK / Textiles have been with us for millions of years – made by interlacing warp and weft, or loops. The same principles will be here long after the next 50 years. There will be a swing towards textile-to-textile recycled materials. New fiber types will become more common, such as pineapple, banana, mycelium, as well as continued advances in flammability and technical post-treatments.

Human Hair – recycling hair waste is a regenerative, local, bio-based and circular model!

Q / How does Camira ensure that products not only meet but help shape future standards of sustainability and performance in textile design?

LK / Our dedicated innovation team plans for every aspect of how a piece of fabric is produced, from yarn to finished fabric, with sustainability as a key driver. Working collaboratively with design & development, technical development, product compliance and sustainability teams to cross-fertilize ideas and drive newness and innovation, the innovation team translate high concept ideas into commercially viable products through research into new technologies, fabrics across all disciplines, yarns, finishes, post treatments and machinery.

As a vertically integrated manufacturer, we make our own yarns and fabrics – from



• Camira collaboration with interior designer Nina Bruun



• Hemp by Camira



• Cyanoskin

beginning to end – so we have complete control and know exactly what we put in and get out. Our blenders, carders, spinners, winders, creelers, warpers, weavers, knotters, knitters, tuners, menders, scourers, dyers, finishers, sewers, and recyclers – all working together to use time-honed skills to make sustainable, high performing yarns and fabrics that will look fantastic for years to come.

Q / As technology continues to advance, how do you see the role of textiles evolving? Could fabrics play a more active role in interior spaces beyond their traditional function?

LK / Potentially, architectural curtains and more use of felt panels and acoustically transparent fabrics to enhance the auditory experience of spaces. Provide better sound-proofing solutions to counter the adverse effects of noise pollution.

Other functions: Self-cleaning fabrics, Temperature regulating fabrics, color changing fabrics, In-built smart technologies.

Also, as these solutions become more widely recognized we could integrate them from the workplace into residential spaces.

Q / Finally, what's one radical idea for textiles or interior spaces that you believe could shape the future, even if it feels far-fetched today?

LK / At the beginning of this year, we became a 'Green Grads' sponsor and during CDW I joined a judging panel for recent Grad Awards. The winning entry was a small team of innovators who had pioneered a product called Cyanoskin. Effectively Carbon capture technology through an algae based-painted coating – this not only addresses the climate crisis by reducing pollution but also helps reconnect people with nature, fostering more positive mental health and well-being and a stronger connection to the environment.

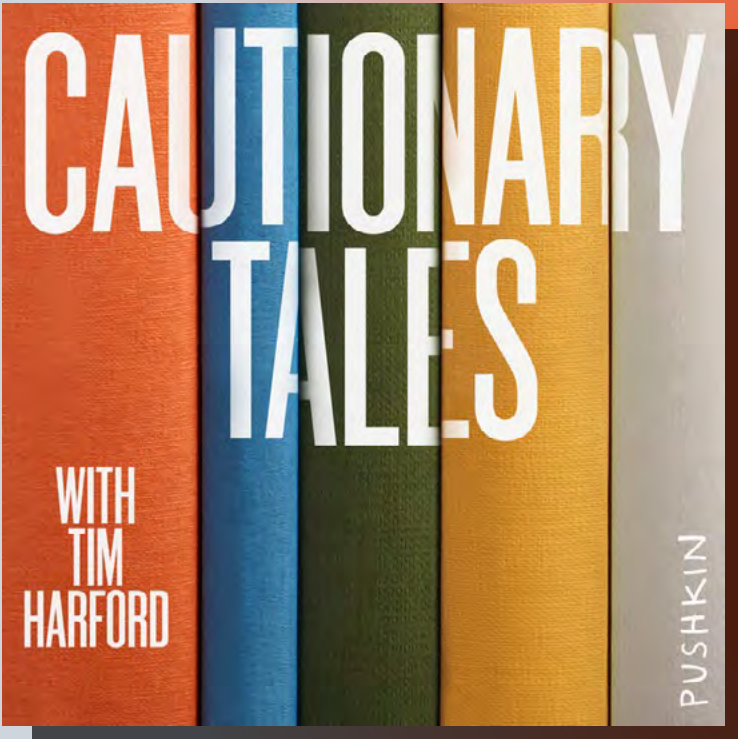
According to global Trend company WGSN, we are moving from the Information Age, where knowledge is the major driver of growth, to the Imagination Age, where creativity will be the currency that generates value and business strategies.

So, get ready for a wild ride – the dawn of a new creativity is here!



OUR TOP PODCAST PICKS

Collaborators

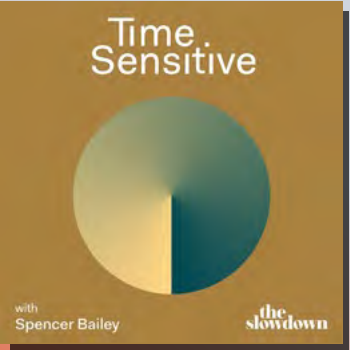


Currently Playing

Bowie, jazz and the unpl...



1



Samuel Wilkinson Suggests

Time Sensitive

The Slowdown

2



Kash Meherali Suggests

Paré Paré

Paré Paré

3



Samuel Wilkinson Suggests

The Crit

Disegno

4



Gemma Honeyman Macdonald Suggests

Design Nerds Anonymous

ThinkLab

Click below to listen in...

**BETTER IS ACHIEVED
THROUGH CONTINUAL
EXPERIMENTATION,
OBSESSING OVER
EVERY DETAIL AND
NEVER COMPROMISING.**



SENATOR

55



At Senator we believe incredible things happen when people have the possibility to work better, move better, collaborate better, focus better, be better.

Technological innovation lies at the heart of Senator because we know better is achieved through continual experimentation, obsessing over every detail and never compromising.

Never being afraid to start again, be different, or break the mould. Dreaming up ground-breaking new ideas isn't enough – we want to make them a physical reality. Today, our world-class team of designers, engineers, and technicians, continue to cook up trailblazing innovations within our global lab.

We partnered with Volker Eysing to achieve something new. Say hello to FreeFlow.



FUTURE DESIGNERS AT WORK

We see a new informality in modern coffee shops that demands furniture that is simple yet striking. A brief best answered by the next generation of designers, so we asked the students of Nottingham Trent University. In this edit we spotlight Project Hem, a functional, lightweight and playful stool and bench system designed by Daniel Davies.



Materials

I have decided to design my project using sheet steel due to it's high recyclability, structural properties and versatility.



It's in the Name

The name Hem stems from a manufacturing process involved in making the stool itself. A key consideration of mine throughout this project was to make the design look and feel inviting to handle and use, so the common sheet metal process 'Hemming' was used to achieve just this. Each edge of the seat panel is folded onto itself to make the stool softer and more durable.



Sheet Metal

Because of its strength, I am able to go thinner; making for a cleaner, more minimalistic design. My understanding and appreciation for sheet metal arose after I completed my placement last year in Rotterdam; where I worked for two design studios and learnt first hand how sheet metal can be manipulated to create complex and beautiful forms. A combination of rivets and mechanical fixings have been used to create sub-assemblies - allowing Hem to be shipped and assembled by the user.

Prototyping

The first full-scale prototype I made was a wooden stool towards the beginning of the project. By making this, I instantly had an aesthetic and design style to work towards - involving angled legs and honest joints. However, the height and ergonomics of this prototype didn't feel right, which was something I changed going forward.



Allermuir

X



Learning Curve

Fast-forward to the middle of the project. I decided to create a 1:1 prototype out of card, as it allowed me to accurately emulate sheet metal and test certain details of the design. From this, I learnt that I needed to reduce the number of visible bolts on top of the stool, as it currently looked fairly uninviting to sit on.

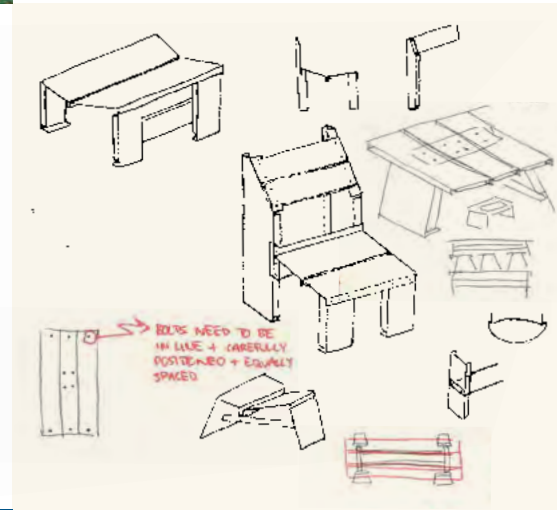


Method

Personally, I use a combination of sketching, model-making and CAD to visualize and develop my designs. Normally, I begin a project on paper as it is a quick way to visualize ideas. However, soon after this, I tend to move on to CAD as I can accurately develop and refine details more effectively than sketching at this stage. The sheet metal tool on Fusion 360 also allows me to create high-quality scale card models using flat patterns of each part.



Words by
DANIEL DAVIES



The Inspiration

Gerrit Rietveld and his iconic Crate Chair has been one source of inspiration for me during this project. I wanted to see if I could replicate and mimic his classic timber construction using sheet material; an aesthetic I have personally not seen before. This has translated into my design by each leg folding in the same direction; as well as the decision to make the seat sub-assembly consist of three parts instead of one to mimic wooden slats.

The Best Part

Without a doubt, my favorite part of the project has been the visual transformation from an idea on paper into the end product. As soon as I received the parts back from the powder coaters and assembled them for the first time, it felt absolutely amazing. It is definitely the best piece of work I have produced at uni by far, and the end product is a testament to that - I was able to create something that surpasses all my aims and objectives going into the project.



In the Making

I would say that I work best when I have music or a podcast on as it allows me to focus best. Apart from that, I tend to begin any working day by doing some sketching on paper and writing down my to-do-list for the day as it gives myself some targets to aim for.



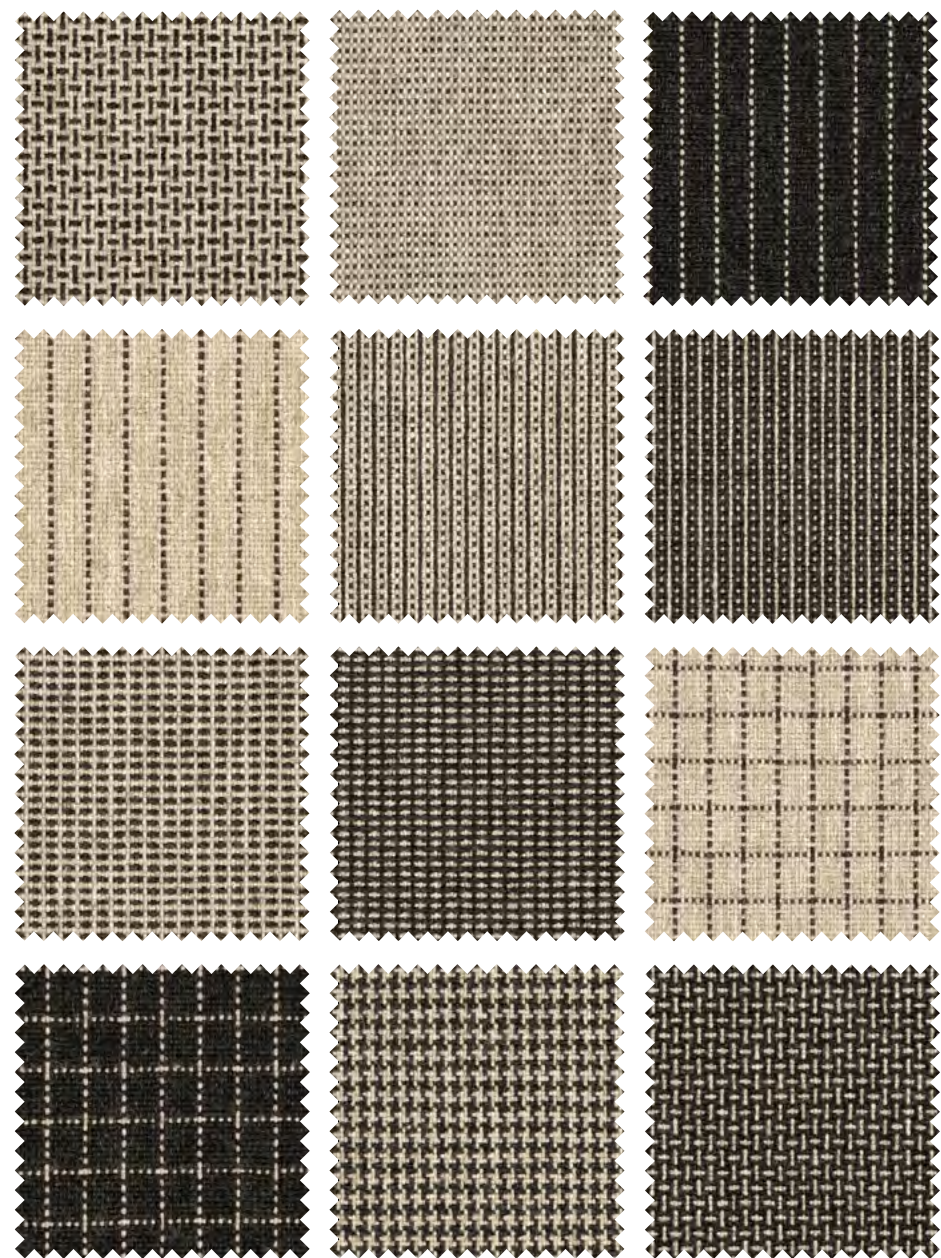
Future Development

Going forward with Hem as a furniture range, one step that I would need to take is tackling the joining method between each sub-assembly. I will need to test rivet nuts as a viable option before I produce another stool for graduation. If this was to work, it would make the assembly process significantly easier and quicker.

In addition to this, the design for the table version needs to be finalized and developed before the Hem range can be completed.







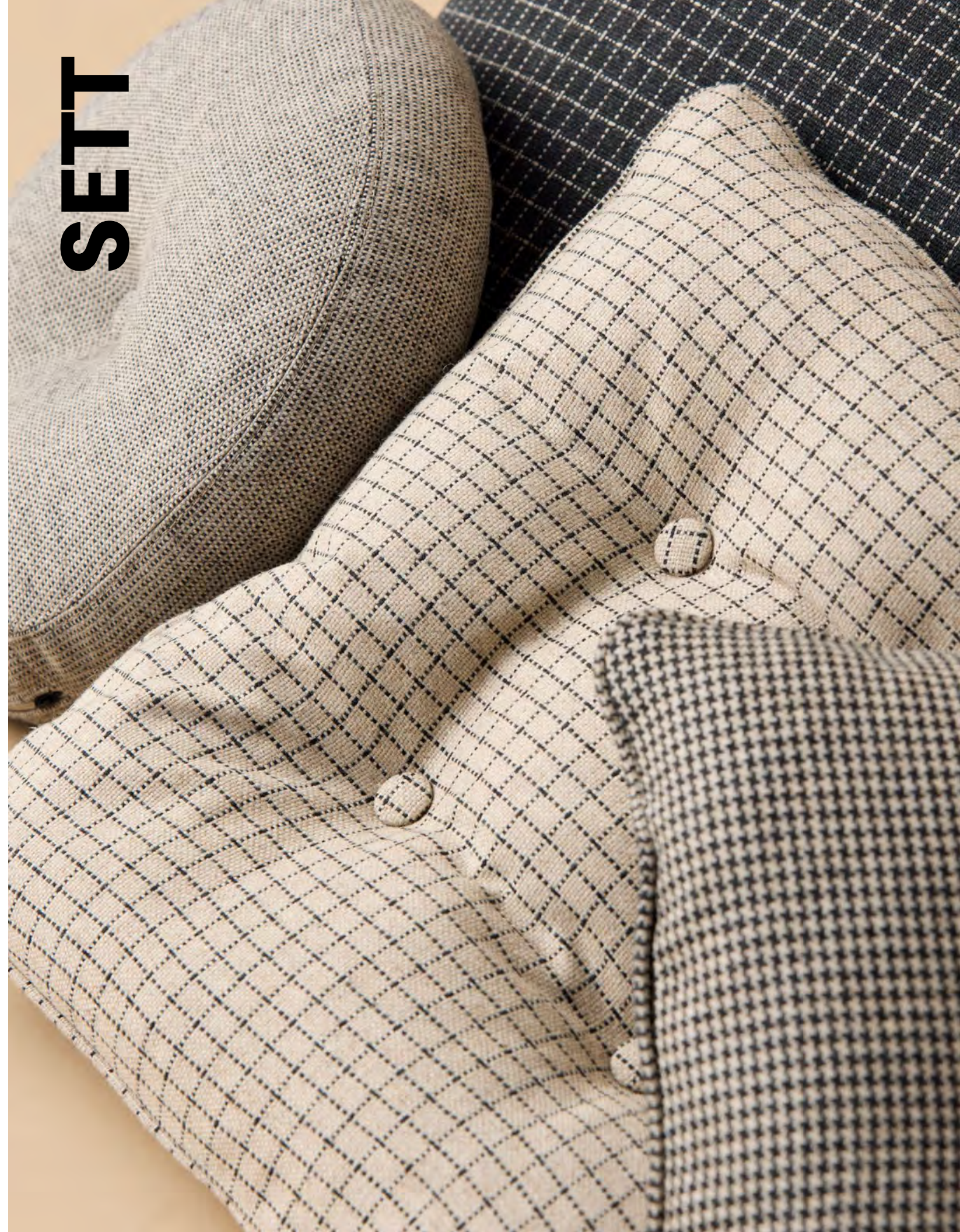
The latest circular innovation from Camira, Monochrome Sett. Characterized by its stylish monochromatic color palette, its colors are woven from a blend of pure new wool and flax. Comprising twelve contemporary patterns, in two monochromatic colors, this collection has twenty-four unique design options, which work well together and individually, to elevate any interior design scheme.

made by **camira**

MONOCHROME

SETT

Loose Cushions by Allermuir



Fresh From the Runway

A palette that transcends seasons and time, Monochromatic style has long been seen as a powerful fashion statement. Inspired by perennial catwalk designs, Monochrome Sett embraces the timeless elegance and sophistication of color restraint.

Comprising twelve contemporary patterns, in two monochromatic colors, this collection has twenty-four unique design options, which work well together and individually, to elevate any interior design scheme.

Depth and dimension

Inspired by tailoring, Monochrome Sett's small-scale designs range from pinstripes to checks and houndstooth to tweeds, sitting perfectly alongside Camira's other plant-based fabrics, Main Line Flax and Main Line Twist.

Simple, yet striking, the collection creates a serene ambiance that celebrates mini patterns, textures, and delicate variations in tone, resulting in a visually cohesive and contemporary aesthetic.



75% Virgin Wool

25% Flax



Click here to look behind the scenes!

Loose Cushions by Allermuir
Uku by Allermuir

Artin.

PERSPECTIVES ON
LIGHTING DESIGN

Photography
GUNNER GU

Interview with
LUKE ARTINGSTALL

LIGHTING PLAYS A TRANSFORMATIVE ROLE IN SHAPING THE WAY WE LIVE, WORK, AND INTERACT. IT'S NO LONGER JUST ABOUT ILLUMINATION - IT'S ABOUT CRAFTING EXPERIENCES, ENHANCING WELL-BEING, AND FOSTERING MEANINGFUL CONNECTIONS BETWEEN PEOPLE AND SPACES.

AT THE FOREFRONT OF THIS EVOLUTION IS ARTIN LIGHT, A MANCHESTER-BASED CREATIVE AND TECHNICAL LIGHTING DESIGN STUDIO PUSHING THE BOUNDARIES OF ARCHITECTURAL LIGHTING AND LIGHT ART. KNOWN FOR THEIR FORWARD-THINKING APPROACH, THE STUDIO IS RE-IMAGING WHAT LIGHTING CAN ACHIEVE IN TODAY'S AND TOMORROW'S SPACES. WE SAT DOWN WITH FOUNDER LUKE ARTINGSTALL TO EXPLORE ARTIN LIGHT'S JOURNEY, CREATIVE PROCESSES, AND PERSPECTIVES ON THE FUTURE OF LIGHTING DESIGN.

Q / First off tell us about Artin Light how did this idea for the company begin and build into the team you have today?

LA / Having fallen in love with the art of lighting design while studying interior design at university, I quickly wanted to get into the industry as soon as I graduated. My professional journey then started in 2006 at BDP Manchester, where my official lighting career started. Working within BDP was an incredible experience and I had some amazing mentors who I looked up to and gained inspiration from, and this set the tone for where I wanted to go. Artin Light quickly became my end goal, and in 2008 I paid for the domain name, knowing that one day I wanted to make Artin Light a reality. Fast forward to 2018, having made steps forward and gaining valuable experience in the industry, the opportunity to start Artin Light was officially there, and 6 years later we have a team of amazing designers and are privileged to be working on projects nationally and internationally which is a dream come true.

Q / Where do you find inspiration for your lighting concepts?

LA / My personal process always goes back to a dream or vision where you see the space and visualize internally what you are trying to achieve. That's not always possible though and as a designer sometimes brain block can get the better of you, and it takes time and a process to get your concepts together. I have however always drawn inspiration from film, and when I try to visualize and conceptualize a design, I always look at it from a cinematic perspective. I try to internalize and question, could this space be used as a set design? Creating mood, atmosphere, and nostalgia with lighting is something I always try to achieve, and I do this from a personal perspective where it means something to me which I'm incredibly passionate about.

Q / Could you walk us through your creative process? How do you translate abstract concepts into tangible lighting designs?

LA / The creative process for us starts with a combination of the clients brief, the context of the project and its background, and also any other influences which are ingrained into the architecture or interior design at the point we start. Narrative for the concept is incredibly important, and its fundamental the story is conveyed within the concept, which we then ingrain into the lighting design. When we start a concept, the abstract vision is critical to the story, and we try to break this down into powerful imagery which is then presented with a narrative, leading the client on a journey as we walk through the concepts. The translation of this can then be delivered in many ways, whether that be the creation of physical or sculptural light elements, the use of atmospheric light where color, shadow and contrast become key elements of the scheme, or the use of bespoke digital content where we use animated light in abstract forms to convey the conceptual design.

Q / What are the most common challenges your team faces, and how do you stay inspired through them?

LA / Challenges can vary between complexities of the scheme we are trying to create and also your typical challenges relating to integration of the designs into the schemes such as coordination with architecture and other systems.

We love to think out of the box and try create designs which are unique and sometimes have not been created before. With this approach it can be challenging, but we try to work with teams that we know can help us deliver the visions and support the technical aspects of making the concepts come to reality. Testing and mock ups are fundamental when we go down the bespoke route, and this allows us to tee the out those issues early on in the process so we are confident the end result will align with our conceptual vision.

Q / How does Artin Light approach the balance between aesthetics and function in lighting design?

LA / For us light is our art, but we also have a duty to ensure the scheme we produce is practical and functional for the end user. With this in mind we do need to test our schemes and be mindful that the end users can use the spaces without issue, and ensure they are practical as well as inspiring.

We like to use light within spaces in varied ways, so spaces which are more transitional can be treated in more elaborate and artistic ways creating inspiring zones where functional light is not necessarily required for visual task. Spaces where we know people will be working or using for longer periods of time, need to be treated with care, ensuring the environment is suitable for multiple tasks but also gives the users opportunity to break away and relax in more informal or intimate environments. Even in these types of spaces we can still create visual inspiration and feature with light, but we try to balance this and ensure the users feel comfortable and are not distracted or impacted by the light.

Q / What trends in architectural lighting excite you the most right now?

LA / I'm excited about the opportunities I believe we can personally create. For me the excitement comes by pushing the boundaries of design and stepping outside of your comfort zone. With risk comes rewards, not always I know, however I'm a big believer in pushing the rules and doing something different, which then hopefully inspires and paves the way for a new shift in design and trends. Its important we all try push the boundaries when the opportunity is right, and I'm sure amazing things will happen in the future. We don't always get it right when we do this, but we learn, adjust and take note, and keep pushing because if you don't step out of your comfort zone, you don't progress. Personal opinion of course.



• TEAM SETTING UP SOLUS SHOWROOM, MANCHESTER UK



• SOLUS SHOWROOM, MANCHESTER UK



• BLOC, MANCHESTER UK

Q / Can you share an example of a recent project where your collaboration with another discipline resulted in an unexpected and innovative outcome?

LA / We recently collaborated with Incognito and the client Solus Tiles on their new Manchester showroom which was an incredible experience. Our original concept took inspiration from both the client and the core philosophy that "Every tile tells a story". This very quote was the start of our collaborative journey with Solus. The emotional connection light has by heightening one's experience in the art of storytelling was the foundations and heart of the "Campfire" experience we wanted to create for Solus in their showroom. Every product in the showroom has a history and story to tell, and their conception to realisation is spawned by passion and drive to create. It starts with an idea and spark and then manifests into physical steps of creation. Having the ability to tone the light and focus the users experience of viewing the products around the Campfire helped create a truly special and unique experience for the clients which use the space. The lighting was a big part of the success of the scheme, but this would not have happened without the backing of Incognito and the client Solus.

Q / Do you have a specific project that was a turning point for Artin Light, redefining your approach or philosophy?

LA / I would say two key projects for Artin Light were Bloc in Manchester and also West Gate in Leeds.

Bloc was incredibly well received by the client as well as the design community for both its interior lighting approach and the unique external façade scheme we produced. The inspiration for the interior was to create a space which not only acted a working environment for the uses of the building, but a space which could transform into a venue using light to transition and completely change the feel of the interior.

The use of color was a turning point with this, and completely transformed the interior at night. The living green wall, for me, was a worlds first, where we effectively embedded a digital matrix of light into the living green wall turning it into an organic digital canvas.

West Gate in Leeds, was one of our first projects and although it was a small studio space for interactive work out sessions, we completely transformed the space using light and color while playing on the raw and stripped back interior. The visuals this created really did set the tone for Artin Light, and brought lots of attention to our design approach and why we like to introduce selective color into our schemes.

TO ME THE POWER OF LIGHT

“

MEANS SO MUCH MORE THAN THE
PHYSICAL ATTRIBUTES IT DELIVERS.

IT'S THE EMOTIONAL CONNECTIONS IT CREATES,

WHICH I BELIEVE CONSCIOUSLY AND
SUBCONSCIOUSLY EFFECTS

”

EVERY SINGLE HUMAN BEING.

– LUKE
ARTINGSTALL

Q / Are there emerging cultural or environmental factors influencing the way you design lighting for tomorrow's spaces?

LA / As an industry which uses energy we are now becoming more conscious about this in the schemes we create and are pushing to create more efficient and design conscious schemes for our clients. We do however believe light still has an importance which goes much further than function, in terms of creating atmosphere and experiential moments. We believe this should be applied to all schemes whether it be an office, hotel or a public space. I believe the drive for more efficient lighting is positive, but in turn I think this can have a detrimental effect on ones experience within a space, and in some instances can sacrifice the soul of a scheme when designing by numbers.

We must try to find a happy medium with this and balance between the aspects, of efficiency, function and atmosphere. The drive for hospitality led design in the workplace is stronger than ever and I think this is positive. Particularly as the workplace has changed forever, and we now live in a world where we need to be flexible and create spaces for multi-purpose activities, as well as cater to different demographics and also consider neurodiversity. Creating environments and spaces which give the users the choice is fundamental in interior design as well as lighting design and we need to adapt to this. I think these are all positive aspects and are pushing us to be more conscious when designing for tomorrow's spaces.



• WESTGATE, LEEDS UK

Q / How do you see lighting design evolving over the next 5-10 years? What technologies or trends do you predict will have the most significant impact?

LA / I think in terms of lighting technology we are starting to plateau in terms of the development of more energy efficient lighting. In some ways I think this is good thing as the balance of output needs to be controlled when designing with light, and output can come at the sacrifice of visual comfort which is a negative. Its imperative we ensure we don't push this too far by designing by numbers for credits and score cards, and we consider more the experience of the uses within the buildings we design and ensure there is a good balance between the two.

Emphasis on smart controls is moving in the right direction, and as this develops and gets better, I do believe will offer and create more dynamic and responsive environments where lighting can automatically adapt, or be tailored specifically in defined zones which don't impact others. This will take work and further development, but I believe lighting control development will be key as we move forward.

Circular lighting design is also a key topic and I suspect will become even more prominent as we move forward over the coming years. The re use of lighting should be considered if we can do this effectively, but its also the responsibility of manufacturers to be conscious of this as they develop new luminaires for the future. I

think the use of CAT A lighting in new building seriously needs to be looked at as this is incredibly wasteful. I believe when buildings are being designed this should be considered in the process as in lots of cases lighting is installed in CAT A fit outs and then ripped out when new tenants come in. There is benefit to providing light within the base build interiors for new tenants who want a quick move in, however I believe a process should be put in place which examines the buildings potential before undertaking this and assess if it will be required before moving forward. Food for thought as they say.

Click below to discover more.



• JUNCTION, MANCHESTER UK

We checked out what some of the world’s leading design pioneers had to say about the future of product innovation, biodiversity, technology, art, design and so much more at the 2024 design festival hosted in one of the greatest design capitals in the world, London.

Top picks from London Design Festival.

LONDON DESIGN FESTIVAL

Click above to learn more about London Design Festival

Bio-Spaces: Regenerative, Resilient Futures.

Curated by nature-based design promoting platform Planted in collaboration with Oliver Heath design studio, Bio-Spaces immersed us in a multi-sensory exhibition focused on the world of biophilic design. An inspiring and informative display of biodiversity and biomimicry in design, as well as biomorphic design, bio-based materials and bioregenerative design.

@planted_community
@oliverheathdesign



Oyster[Crete] by Matter Forms

London-based interdisciplinary design studio Matter Forms, founded by Mooka Srisurayotin push the boundaries of creativity and sustainability. In an interesting display they showcase their first material creation Oyster[Crete]. A bio-alternative to traditional concrete made from discarded oyster shells, offering a sustainable solution for both small design pieces and large-scale architectural projects.

@matter.forms



Design You Can Feel ASUS x Dezeen

The Design You Can Feel exhibition took us on a journey through material, craftsmanship and AI. At the heart of the exhibition was the immersive story of ASUS's new Zenbook – a laptop made from new innovative material, Ceraluminum. With surrounding work from leading designers centered around the question, how can technology and materiality combine to create calm and tactile objects that change the way we experience digital interfaces? Harnessing the relationship between digital and physical worlds.

@asus
@dezeen



Material Matters

Grant Gibson curator and co-founder of Material Matters brings the Material Matters podcast to life across multiple days at LDF, offering live talks on inspiring insights, views and debates on materials, innovation, design and architecture.



@materialmatters.design



Blond Laboratory

Industrial design studio BLOND presents BLOND LABORATORY – a touring exhibition that debuted in Milan in early 2024. The exhibition showcases seven global designers response to the BLOND ARTEFACTS initiative, which focuses on taking 'offline' inspiration, from real-world objects that are no longer readily in production. Designers exhibited their final designs, alongside the objects that inspired them making for an intriguing display of objects.

@blondcreative



Design Everything

Design community and collaborative platform Design Everything and cultural hub Kindred invited 19 London-based designers to collaborate on a series of objects and furniture that would be introduced into the Kindred space. Each designer encouraged to explore and expand upon their own individual practice with the pieces they chose. Part of Design Everything's initiative to bridge the gap between emerging designers and real-world clients.

@designeverything_org
@kindred_ldn



‘WELL MADE’ WHAT IT MEANS TODAY

Beyond the classical principles of form, function, desirability, and feasibility, what truly defines something as ‘well made’? This is a question Pearson Lloyd has been exploring in recent years. To deepen this inquiry, they curated an exhibition titled ‘Well Made: what it means today’, as part of London Design Festival 2024, held at their Yorkton Workshops gallery in Hackney.

The act of making has driven human and cultural evolution for millennia, enhancing our lives through ingenuity and innovation. Yet, in recent history, this process has been monetized, industrialized, and globalized, leading to significant social, economic, and environmental changes. As we confront these challenges, we must redefine our cultural understanding of what it means to be ‘well made.’



Tom Lloyd [Left] and Luke Pearson [Right]



Photography
PEARSON LLOYD



Pearson Lloyd

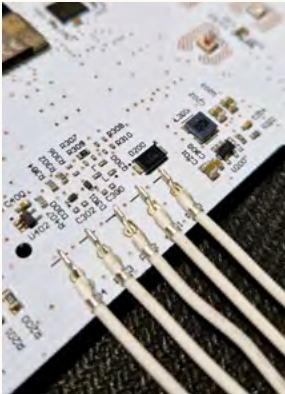
For over a quarter-century, Pearson Lloyd have designed functional, beautiful and efficient systems that serve the needs of clients, users and society at large. Operating across multiple sectors, from healthcare to transport and workspace to architecture, the studio has produced an enormously varied body of work, navigating the rapidly evolving design landscape with drive and innovation. Today, Pearson Lloyd is one of London's most admired and accomplished studios, with a proven record of preempting changing social and workplace behaviors, embracing innovations in materials and manufacturing, navigating trends in a rapidly transforming world, and helping its clients do the same.

The Exhibition

Pearson Lloyd sought to broaden their understanding of what is 'well made' by looking beyond their own design and manufacturing practices, inviting a diverse group of contributors to share their views on what 'well made' means to them. The responses were both enlightening and varied.

"THIS EXHIBITION IS INSPIRED BY DECADES OF OBSERVATION, TOM AND I ARE IN CONSTANT DIALOGUE ABOUT THE MATERIALS, PROCESSES AND CONSEQUENCES OF PRODUCTION METHODS WE ENCOUNTER ON OUR TRAVELS, RANGING FROM BRICOLAGE TO CRAFT TO INDUSTRY. IN RECENT HISTORY, OUR INDUSTRY HAS OVER-DESIGNED FOR QUESTIONABLE HUMAN NEEDS..." – LUKE PEARSON

Key questions emerged: Where is something made? What materials are used, and by whom? How is it produced, and to what standard? How useful is it? How is it repaired, reused, or discarded? What is its carbon efficiency effectiveness, and how circular is its lifecycle?



Soluboard selected by Milo-McLoughlin-Greening



Rex peeler selected by Jasper Morrison



Whistle selected by Jeffery-Lambert



CRAPT: good enough? selected by Daniel Charny



Beeswax paper vase selected by Erwan Bouroullec



Plastic bag selected by Mark Wilson

What is the impact of its production on those who make it and use it?

Some responses celebrated traditional craft practices, using both natural and artificial materials. Others challenged the conventions and production of our contemporary life. There is a strong tilt towards bio-based alternatives to the petrochemical dominated materials of the past century, but also a celebration of well known materials and manufacturing processes that enable the creation of useful, affordable products.

This collection of perspectives reveals a fascinating blend of tradition and

innovation. It reminds us that simple, time-tested solutions are as relevant today as ever, while also encouraging us to challenge orthodoxies and seek new interpretations of old ideas.

With the input from over 40 contributors, the exhibit included an intricately-researched but poorly made toaster, a thought experiment, a system of measurement, an adhesive, kitchen tools, headwear, a circuit board, fascinating materials and more – all accompanied by written statements that reveal the brilliant minds that have been brought together by this exhibition.

Click below to find out more



The Hospitality Edit

In today's fast-paced world, the hospitality industry has evolved far beyond functionality, focusing on creating spaces that offer memorable experiences. Furniture, colors, and materials play a crucial role in setting the tone, and our innovative designs provide the perfect balance of style, comfort, and durability.



Kin Tub Chair by Pearson Lloyd
FortySeven Dining Table by Allermuir Design Studio



Click here to meet curator, Gemma Honeyman Macdonald part of Allermuir Design Studio.

Textured fabric & finishes are another emerging trend, adding tactile interest to furniture pieces.



Whether it's a boutique hotel lounge, a stylish café, or a vibrant co-working space, select versatile pieces that can blend into various environments while still maintaining a unique identity.

Combining different textures and tones within a cohesive color palette brings depth to hospitality spaces and leaves a lasting impression on guests.

Shades of Hospitality

Current trends are shifting towards earthy, warm tones that evoke feelings of comfort and cosiness. Hues like terracotta, muted golds, emerald greens, deep blues and soft blush are making a strong impact, as they provide a calm and grounded vibe, perfectly suited for relaxing environments.

These tones work beautifully in hospitality settings, where combining varied textures and finishes within a cohesive color palette adds depth and leaves a memorable impression. Mixing these shades with natural materials or contrasting them with subtle metallic accents can bring out the richness of the overall design, enhancing both the visual and tactile experience for guests.

The Future of Hospitality Design

Looking ahead, flexibility and sustainability are becoming crucial in hospitality design. Modular furniture that can be easily rearranged or repurposed is becoming more desirable, as spaces need to suit different functions and guest needs. Furniture should support this by offering ranges that seamlessly fit into various settings—whether in hotel lobbies, dining areas, or guest spaces—ensuring relevance as customers' needs evolve.

Sustainability is also at the forefront of hospitality design, with eco-friendly materials and responsible manufacturing taking center stage. Designers are seeking out those committed to reducing their environmental impact and designing with sustainable materials without sacrificing style or comfort.

The ‘Resimercial’ Aesthetic

The design world, especially in interiors, thrives on buzzwords like ‘Hybrid Working,’ ‘Huddle Spaces,’ and ‘Hygge,’ and the latest term making waves is ‘Resimercial.’ Although it’s been around for a while, Resimercial has emerged as a key trend in hospitality interior design, merging the cosy comforts of residential environments with the practicality of commercial spaces.

This trend is particularly relevant in hospitality settings, where guests increasingly seek warm and inviting atmospheres that make them feel at home. As designers, our goal is to create spaces that not only meet these expectations but also enhance the overall guest experience, offering a blend of style, comfort, and functionality that resonates with today’s travelers.



The Wellness Factor

Guests increasingly prioritize their well-being, and Resimercial design promotes a sense of wellness by making spaces feel less sterile and more human-centered. This ties into hospitality’s focus on creating positive emotional experiences. By incorporating softer, organic elements and comfortable, homey touches, Resimercial design helps reduce stress and enhances guest satisfaction, fostering a relaxing atmosphere.



Oran Sofa by Mark Gabbertas
Oran Table by Mark Gabbertas



Yōso by Samuel Wilkinson

Keep it tactile

Add interest to furniture pieces, combining rough and smooth textures, such as mixing wood grains with polished marbles and textured metals.

Click below for unlimited inspiration with Camira's digital moodboard.



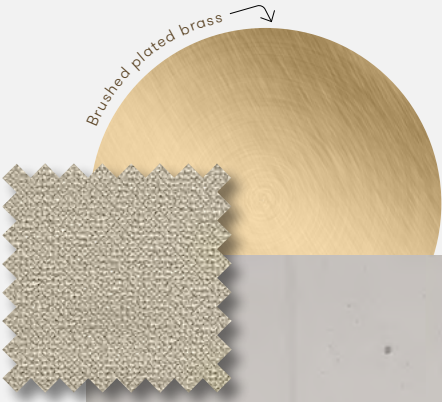
Batan Soft Folds by Allermuir Design Studio



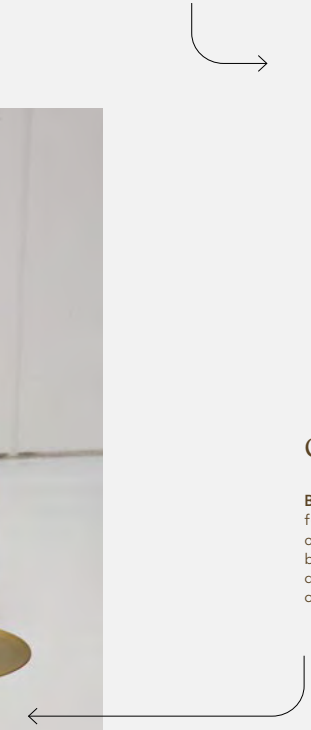
Creating Comfort and Cosiness

The core of Resimercial design is about making people feel at ease. In hospitality settings like hotels, cafés, and lounges, blending soft furnishings, soft lighting, and residential-style furniture with commercial durability offers guests a more relaxed, “at-home” feel. Fostering a relaxing atmosphere.

Mosaic Storage by Mark Gabbertas
Mosaic by Mark Gabbertas



Camira Yordale in UDA29 Gordale



Bastille Lounge

Ideal for hotel lobbies, lounges, or contemporary receptions, the Bastille Lounge collection strikes the perfect balance between refined design and inviting comfort, embodying the essence of Soft Minimalism in any hospitality environment.



Bastille Lounge by Patrick Norguet
Batan Soft Folds by Allermuir Design Studio

Compact Plinth

Batan Compact Plinth features a solid yet refined concrete base, complemented by a slim brass-colored column and options for a smoked glass or spun brass-plated top.



Sunda 2 by Allermuir Design Studio
Plum Ottoman by Mark Gabbertas

[01]

Soft Minimalism

This trend brings together understated elegance and a sense of enveloping comfort, and Allermuir's Bastille Lounge captures this effortlessly. Its modern, sculpted form pairs sweeping clean lines with plush softness, creating a balance between simplicity and warmth.

When used with luxurious tactile materials or refined textures and steering clear of bold pattern the Bastille Lounge evokes a sense of lightness—reminiscent of soufflé, or marshmallow-like softness. The range also works well when used with muted, warm tones that align with a soft, minimalistic palette, perfect for enhancing the cosy, welcoming atmosphere of hospitality settings.

Crate Credenza by Allermuir Design Studio



Trend [Stories]

noun
1. A general direction in which something is developing or changing.

Extruded Blend

The **Batan Extruded Blend** range introduces a sense of fluidity with its uniquely shaped base, which plays with light and shadow.



Soft Folds

Meanwhile, **Batan Soft Folds** bring a soft, inviting touch to the collection, echoing the slender, gentle shapes of origami.

[02]

Sculptural Inspirations

The trend of “Sculptural Inspirations” embraces a bold aesthetic that transforms traditional norms, creating dynamic spaces that captivate and engage. In hospitality interiors, this trend invites a playful yet sophisticated approach, using innovative forms and textures to redefine the atmosphere. Allermuir's Batan Collection—comprising of Compact Plinth, Extruded Blend, and Soft Folds—exemplifies this philosophy through its sculptural designs, showcasing a blend of striking silhouettes and functional design.

Color and texture play a significant role in the “Sculptural Inspirations” trend, helping to create environments that feel both artistic and inviting. The Batan Collection offers a wide finish palette that emphasizes these contrasts, utilising varied materials such as warm solid oak, polished marble, terrazzo, brass, and bold colored surfaces. This combination creates engaging contrasts that add depth to the design.



Oran by Mark Gabbertas

Click here to explore our curated moodboard



Y650 by Samuel Wilkinson

[03]

Stillness

The “Stillness” trend emphasizes creating spaces that encourage mindfulness and tranquility, offering guests a retreat from the fast-paced world. This approach is less about achieving a specific aesthetic and more about fostering a peaceful, introspective atmosphere. In hospitality interiors, “Stillness” manifests through an emphasis on comfort, craftsmanship, and the healing power of slow design.

The focus here is not on bold statements or striking finishes, but on subtle, comforting materials and shapes that create spaces that are conducive to rest, relaxation and serene, restorative environments, making them ideal for hotel lounges, waiting areas, or wellness spaces.

Wooden Framing

The natural wood stain color palette features natural, warm, earthy tones, further contributing to this sense of stillness. These hues evoke a connection to nature, grounding guests in a soothing environment that feels both organic and welcoming.



Uku Collection

Allermuir’s **Uku collection** designed by Simon Pengelly perfectly captures this ethos, offering an inviting combination of soft form and organic design.

The Uku chair and footstool cocoons the sitter and encourages a sense of sanctuary—inviting guests to unwind, reflect, and simply be present.

The tactile quality of the oak wood frame, when paired with upholstery of soft wool, leather or lush, textured fabrics—reinforces this feeling.



BD | NY

Inspiration begins here – BDNY 2025 – November 9th - 10th – See you there.



Boutique Design New York (BDNY) is the leading trade fair and conference for boutique hotel design. A curated and creative event, BDNY brings designers, architects, purchasing agents, hoteliers, owners, and developers together with inventive manufacturers of interior design elements for hospitality. It’s a celebration of not only the latest design trends but also the visionaries and creators shaping the future of hospitality.

[01]

Youtube Creative Studio, London

YouTube's Creative Studio were looking for a contemporary design and functional work environment that would inspire creativity in their communication and design team. **Oktra** established that the space would need to enable agile working with flexible solutions that would fit the small floor-plate. At the heart of the open plan is a long communal work desk that facilitates both independent and collaborative work, supported by additional meeting and social space.

Products shown:
Circo by Allermuir



[02]

Aptitude Software Office, London

Oktra reinvigorated Aptitude Software's office space in London with a contemporary office space that better reflects their post-pandemic work model. Whilst half of the open plan space is dedicated to desking, the other half features a variety of collaborative work zones – from booth seating and touchdown meeting areas to individual and larger, formal meeting rooms. The range of work settings cater to task-based working and are fitted with in-built technological solutions that enable blended working.

[01]

spaces



[02]



Products shown:
Ousby by Senator

by

Products shown:
Mote by Allermuir
Haven Bench Stool by Allermuir

[03]

Bechtel Offices, London

FIVE Interiors complete a new central London office for Bechtel, a global engineering, construction and project management company that has worked on some of the U.K.'s most iconic projects. The layout was strategically designed with multiple zones with various soft and work seating arrangements. As with many companies, Bechtel is taking an agile approach to the workplace; as such, the design offers the optimum conditions for every type of work-related activity. This included individual booths for focus and private working, collaboration areas to promote communication and innovation, and meeting rooms and workstations for more traditional desk-based activities.

[03]



you.



[04]

[04]

125 Summer Street Suite, Boston

Focusing on the workstyle of the future, **Oxford Properties partnered with SGA** to create a space at 125 Summer Street that provides what companies and individuals need from the workplace that the home does not provide: dynamic and flexible spaces that are safe, comfortable, adaptable and that foster a sense of community. Wanting to reduce the number of physical touch points, **SGA** divided the floor plan into distinct zones that enable employees to easily migrate to areas that are the best fit depending on the task at hand.

[06]

LinkedIn Office, New York

Design Republic built upon the strong LinkedIn brand when designing their offices in New York City. Basing their design around everything New York City represents; a place where humans connect - with the city, the sounds, the grit, the history... **Design Republic** aspired to capture the essence of NYC by recreating its sense of place. A space focused on community building with emphasis on inclusivity and belonging for all employees.



[06]

Products shown:

- Pailo by Allermuir
- Ousby by Senator
- Roam Stool by Senator
- Play Mobile Whiteboard by Senator

[05]



- Products shown:**
- Mote by Allermuir
 - Ad Lib Table by Senator
 - Haven Bench Stool by Allermuir

[05]

BDO, Baker Street

Creative License was commissioned to re-design over 200,000 sq ft of BDO's existing UK head office in Baker Street, London. The result was a scheme that transformed the concept of space, providing an office that would be shared and experienced by all employees with a sense of freedom and independence, balanced with autonomy, comfort, and privacy with social interaction, technology and collaboration to form an enticing new style of work environment for BDO staff.

[07]

Abu Dhabi Government Project, Dubai

An Abu Dhabi government department already had a spectacular office - full of opulent features and breathtaking finishes. With plans to add a Majlis, a dining area, boardrooms, and training rooms, **Roar in collaboration with KPs** were asked to bring their design to life.

- Products shown:**
- Qdos by Allermuir

[07]



- Products shown:**
- Circo by Allermuir
 - Kin by Allermuir

[01]
Social Banquet

The Shard 2.0 Banquet brings people together effortlessly, offering a comfortable solution for everything from social gatherings to focused team collaborations. Its spacious design encourages connection and productivity.

Shard 2.0 Banquette | Senator
FortySeven XL | Allermuir
Famiglia Footstool | Allermuir

[02]
Booth

Use multiple booths to create a private and enclosed space within an open environment. Perfect for informal catch ups, meetings or collaborative work.

Shard 2.0 Booth | Senator

[05]
Open Pods

Bring a touch of architectural sophistication with Shard 2.0 Open Back Pods. These pods create functional private spaces while allowing natural light to flow freely. Flexible by design, they can stand alone or be positioned back-to-back, accommodating free-standing tables like our X&Y range to enhance versatility and style.

Shard 2.0 Pod | Senator
X&Y Table | Senator

[04]
Booth 2

Shard 2.0 booths offer semi-secluded environments, which can cater for solo work, meetings and dining settings. These booths can be positioned back-to-back, creating a flowing design aesthetic in any space.

Shard 2.0 Booth | Senator

[08]
Combined Pods

Combine Shard 2.0 Pods to expand seating capacity with ease. Designed as 2 and 4 seaters by default, these pods can be linked to create larger, collaborative spaces, accommodating more people while maintaining comfort and cohesion.

Shard 2.0 Pod | Senator
X&Y Table | Senator

[06]
Divided Banquette Dining

One central structure, creating multiple spaces. Shard 2.0 Banquet is able to maximize space while maintaining a sleek, modern aesthetic, offering flexibility for any environment without compromising on design.

Shard 2.0 Banquette | Senator
FortySeven XL | Allermuir
Bastille | Allermuir

[07]
Banquet Dining

Transform any space into a versatile dining environment with Shard 2.0. Use single tables and chairs for one-on-one meals or combine larger tables for a dynamic group dining experience that adapts to your needs.

Shard 2.0 Banquette | Senator
FortySeven | Allermuir
Mollie | Allermuir

Maximize

your

space



[08]



[08]

[08]

Aviva Headquarters, London

Tp Bennett's design for insurer Aviva's London headquarters at EightyFen represents a milestone in the organisation's commitment to fostering a positive workplace. Using the building's signature light-filled atrium, the design creates visual connection and transparency across the business, focusing energy and attention inwards. Aviva's various business units are brought together in one central location, with open plan and agile workplaces, organised in neighbourhoods with an integrated central booking system, and comprehensive smart sensors, to help colleagues plan-ahead and work together.

Products shown:

- FortySeven XL by Allermuir
- Bastille by Allermuir
- Mote by Allermuir
- X&Y Table by Allermuir
- Crate Divide by Allermuir

[09]

Gensler, Detroit

Gensler redesigned its Detroit office with a hospitality-forward approach, offering various work settings, sustainable design elements, and a mix of open collaboration and enclosed meeting spaces in a historic building.

[09]



Products shown:

- Oran by Allermuir
- Bastille by Allermuir
- Famiglia by Allermuir
- Batan by Allermuir

[09]





[10]

BGC Engineering Offices, Calgary

Holland Licensed Interior Design renovated BGC Engineering's Calgary office with a focus on creating an office environment that is enjoyable, welcoming, and functional. Meanwhile addressing acoustic and visual separation challenges by using strategic design solutions to reduce noise and offer privacy within the open workstation layout.

Products shown:
Famiglia by Allermuir

[12]

Lotus Headquarters, London

Modus lead the design behind Lotus's new headquarters in London, creating a dynamic hub with a sleek, modern design that reflects Lotus's identity blending heritage and innovation. By retaining exposed brickwork and original wooden beams, **Modus** preserved the building's character. This balance of modern with heritage features allows the space to honour Lotus's history while embracing a forward-thinking vision.

Products shown:
Ousby by Senator

[12]



[11]

[11]

J5 Design Offices, Calgary

Holland Licensed Interior Design was tasked with transforming J5 Design's office with a primary goal to establish a welcoming and hospitality-inspired environment that embodies their human-centered values, culture and vision of creating a kinder, more beautiful future.

Products shown:
Plum by Allermuir
Furow Planter by Allermuir

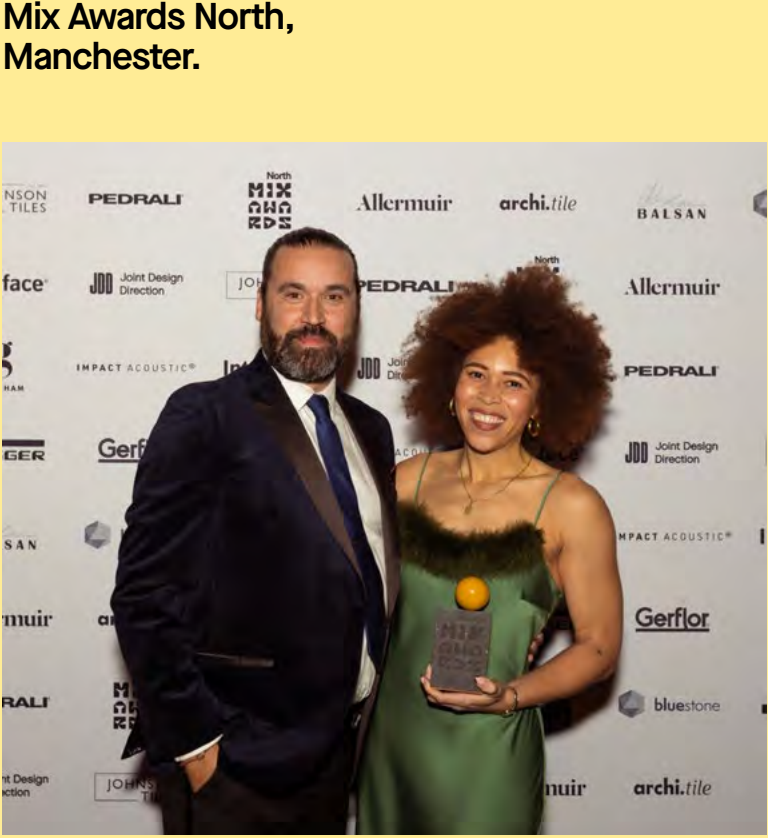




Meet the Team,
Allermuir Design Studio



HiP & MetropolisLikes
Award – Crate Curved



Ultrafabrics Color
Impact 24/25, London



Best of NeoCon,
Sustainability -
Sofa 01, Chicago.



Best of NeoCon,
Education Solutions -
Contour by Pearson Lloyd.

Around the World 2024 Global Recap.

- 1 Dubai Showroom Opened
- 2 Sketch #5 Launched
- 3 Introduced Allermuir Design Studio
- 4 New Product Launch | Yōso by Samuel Wilkinson
- 5 New Product Launch | Bastille Lounge by Patrick Norguet
- 6 New Product Launch | Crate Curved by Allermuir Design Studio
- 7 New Product Launch | Uku by Simon Pengelly
- 8 New Product Launch | Contour by Pearson Lloyd

- 9 New Product Launch | Shard 2.0 by Senator
- 10 New Product Launch | Pinnacle by Senator
- 11 Sketch #6 Launched
- 12 Hosted Ultrafabrics Color Impact 24/25
- 13 Showcased at Clerkenwell Design Week
- 14 Showcased at NeoCon
- 15 Best of Neocon, Sustainability | Platform X Sofa 01
- 16 Best of Neocon, Education Solutions | Contour

- 17 HiP Award | Crate Curved
- 18 MetropolisLikes | Crate Curved
- 19 Headline Sponsor of Mix 30 Under 30
- 20 Headline Sponsor of Mix Awards North
- 21 Showcased at Clerkenwales
- 22 Allermuir showcased at BDNY, New York
- 23 Allermuir Launched Category Brochures
- 24 Allermuir | Senator Launched Quickship

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Connect with us on Instagram and keep up to date with the latest products and ideas.



SKETCH

Where to find us

North America
Corporate Headquarters,
4111 N. Jerome Road,
Maumee, Ohio
43537

United Kingdom
The Senator Group,
Skyeside Drive, Altham,
Accrington, Lancashire
BB5 5YE

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You can view and download all the settings in this issue of Sketch by clicking the button above.

Join the conversation

Instagram

What is Sketch?

Sketch is a forum to showcase new ideas, trends, opinions, and products from both the Allermuir and Senator brands. Two completely different brands but with one same vision to create innovative products for the workplace.

The Senator Group

Allermuir and Senator brands are part of The Senator Group.

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ALEXA JAE GREENIDGE
ANDY BARKER
ASHLEIGH DUSSIE
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GEORGE DICK-CLELAND
ISABEL THOMPSON-WHITESIDE
JIN HO
KASH MEHRALI
MICHELLE LORENZO SMALLWOOD
PAUL GRADER
RACHEL LEE

PHOTOGRAPHY

ANDY BARKER
ARI BURLING CREATIVE
CAMIRA FABRICS
FRANK OUDEMAN
GUNNER GU
HUFTON+CROW
JASON KEEN
JOEL KLASSEN
MIX INTERIORS
MIKEY REED
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ALICIA SCALLY
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EMILY ADAMS
EMILY ANDREASSON
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JAMES LAIT
JENNIFER KEMP
JORDY DENT
JOSH HYLAND
KAZ VADGAMA
LAUREN SCOTT
KIM AFFLECK
MIA TSUJIMURA
MILLIE PRYTHERCH
NIKITA MORAR
RACHEL KHOO
RAGDA ELHAG
REBECCA GODDEN
RIANNA REID
SOPHIE GRANT

CONTRIBUTORS

ARTIN LIGHT
CAMIRA FABRICS
MIX INTERIORS
NOTTINGHAM TRENT UNIVERSITY
PLATFORM X
PEARSON LLOYD
SAMUEL WILKINSON
SMITHMATTHIAS
STUDIO BALLENDAT
VOLKER EYSING

WORDS BY

ALLERMUIR DESIGN STUDIO
CAMIRA FABRICS
DANIEL DAVIES
GEMMA HONEYMAN MACDONALD
GEMMA MATTHIAS
JACK SMITH
LYNN KINGDON
LUKE ARTINGSTALL
MARTIN BALLENDAT
PEARSON LLOYD
SAMUEL WILKINSON
VOLKER EYSING