



The new materialists

Experimental and innovative objects, where style meets substance

Images / Kristy Noble Styling / Clare Piper



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On floor, left to right: table made from Marwoolus by Marco Guazzini, from Mint (mintshop.co.uk); Totomoxtle vase by Fernando Laposse (fernandolaposse.com); Perception cup by Valeria Sergieko for Nome Design, from Mint (as before); Quinta vase by Marco Guazzini, from Galleria Luisa delle Piane (gallerialuisadellepiane.it); Perception cup by Valeria Sergieko for Nome Design, from Mint (as before); vessel by Charlotte Kidger (charlottekidger.com); table by Charlotte Kidger (as before), topped with coasters by Weez & Merl (weezandmerl.com); Plastic Baroque candlestick by Jamie Shaw (jamesmichaelshaw.co.uk); Hot Wire Extensions stool by Studio Ilio (studio-ilio.com). Back row, left to

right: Pilotis console by Malgorzata Bany, from The New Craftsmen (thenewcraftsmen.com); vessel by Charlotte Kidger (as before); fabric dyed with bacterial pigment by Faber Futures (faberfutures.com); newspaper tableware by Hyun-Jin Son, from Mint (as before)

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Left to right: Perception cups by Valeria Sergieko for Nome Design, made from a variety of waste materials including denim, leather, paper, plastic, rubber, styrofoam and glass; Quinta vase by Marco Guazzini, made from Marwoolus (a mix of marble dust and textile offcuts); Totomoxtle vase by Fernando la Posse, veneered with maize husks; coasters by Weez & Merl, made from recycled plastic

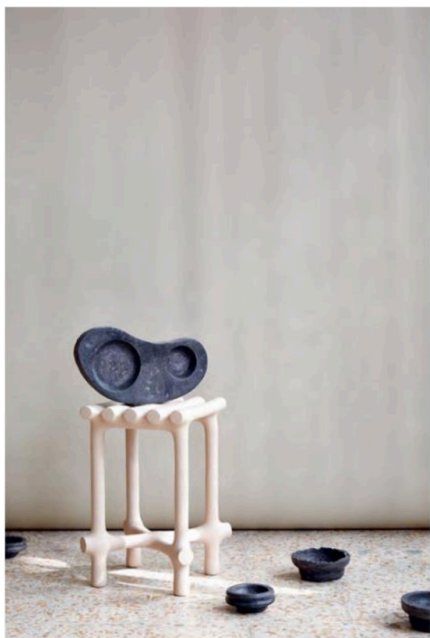
New materials are high on the agenda in the design world, with a steady groundswell of new ideas – from young talent in particular – dissecting what products are made from and, in many cases, experimenting with the reuse of industrial waste. At this year's London Design Festival, some of the most impactful pieces at the shows were made from reused plastic or innovative composites. And they didn't just tell a compelling story – they were beautiful, too, often in unearthly ways.

In this spirit of innovation, *Design Anthology UK* has gathered some of the most striking examples of furniture, accessories and textiles that are challenging convention. Many take waste products as their starting point: Charlotte Kidger's vessels and tables, made from the dust created by CNC machines; Studio Ilio's stools, which use nylon powder left over from 3D printing; Jamie Shaw's Plastic Baroque collection, created by firing waste plastic from

an extruding gun; marbled plastic coasters from Weez & Merl; and Hyun-Jin Son's tabletop pieces comprised of old newspapers. Marco Guazzini's Marwoolus is made from marble dust and wool offcuts, while Valeria Sergieko has experimented with everything from styrofoam to glass for her Perception cups for Nome Design. For serious sensuality, look to Malgorzata Bany's furniture cast in Jesmonite (a non-toxic gypsum-based resin) or Fernando Laposse's vases, which are veneered with maize husks. Finally, biodesigner Natsai Audrey Chieza has created textile dye that uses far less water and petrochemicals than is the norm: see p38 to read more about her work.

These are exceptional pieces in their own right, but just as important is that they are a force for good – whether because they minimise or recycle waste, use sustainable harvest methods or incorporate inventive material compounds that will benefit all of us in the long run.





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Clockwise from top: fabric dyed with bacterial pigment by Faber Futures, and vessels by Charlotte Kidger, made from waste polyurethane foam dust from CNC fabrication; table made from Marwoolus by Marco Guazzini and coasters by Weez & Merl; Hot Wire Extensions stool, made from waste from 3D printing, by Studio Ilio, and tableware by Hyun-jin Son, made from recycled newspaper

Above
Pilotis side tables made from Jesmonite (a gypsum-based resin) by Malgorzata Bany, from The New Craftsmen (as before); Plastic Baroque candlesticks, made from recycled, extruded polyethylene, by Jamie Shaw