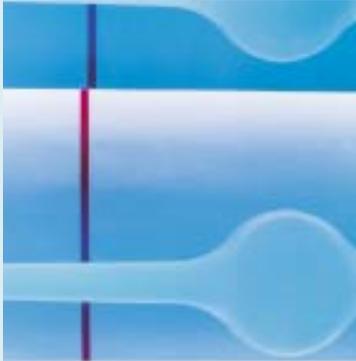


UK ©reative Industries

**Contemporary
Furniture and
Lighting**





Top left to right: Michael Young's Stick lights for the Astro Bar in Reykjavik

Strip Light by Gitta Gschwendtner and Fiona Davidson

Sigmund chair by Meller-Marcovicz for Habitat

The Miyabi Japanese restaurant by Benchmark

The Rock club and bar in London by CA1

Exterior of the St Martins Lane Hotel, London

Super Patata, by RCA graduate Hector Serrano

Ron Arad's Tom Vac chairs for Vitra

Contemporary Furniture and Lighting

Contents

2	Introduction
6	Home
8	Work
10	Eat and Drink
12	Sleep
14	Shop
16	Manufacturing
22	Study
24	Awards and Exhibitions
25	Contacts

This booklet gives a flavour of contemporary UK furniture and lighting. It features UK designers working here and abroad, as well as designers from overseas who have strong links with the UK, perhaps because they studied here or work for a UK company.

This is a vibrant and thriving sector so it has only been possible to include a small selection of UK designers and manufacturers in this publication. Details of organisations that can provide further information about contemporary design and manufacturing are listed in the Contacts section.

Introduction

The United Kingdom in the twenty-first century has a new energy and confidence. Cheap travel via the Internet is shrinking distances between the UK and the rest of the world. New constructions such as Tate Modern, the London Eye and Walsall's New Art Gallery are revitalising cities. A booming design industry, responsible for some of the most innovative and exciting products around today is attracting creatives, artists and designers from around the globe.

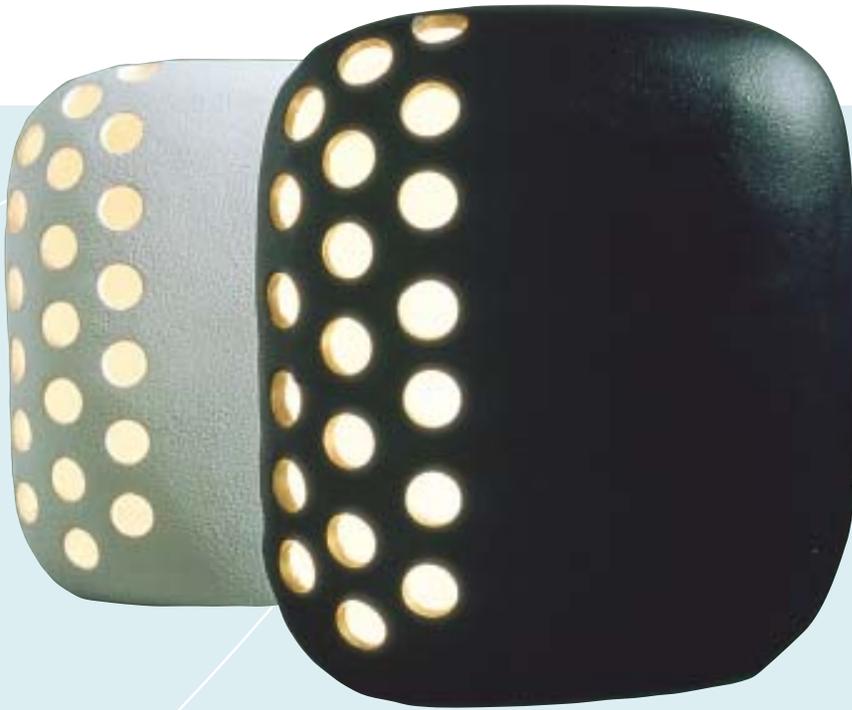
The creative industries are growing at twice the rate of the economy as a whole, with the UK dubbed as the 'design workshop of the world'. The old divisions - between high and low culture, art, design, fashion, music, architecture, food, clubbing, restaurants, and marketing - are dissolving. These cultural cross-overs contribute to a rich, restless and multicultural contemporary design scene.

Design is very much part of modern life, and in the twentieth century designers achieved celebrity status - some even became household names. Today it is increasingly common for a designer who has studied silver-smithing to produce a range of lighting or to design a car. Likewise a product designer might turn their skills to transforming a restaurant interior.

*'Design in all its guises really is the
'art of the 21st century'
and we all need to understand how it can
benefit our lives.'*

SIR TERENCE CONRAN, *THE TIMES*, 17 MAY 2000





IMAGES

Left: *Sponge* is one of **Julie Nelson's** collection of sculptural hand-crafted ceramic lights – stockists include the store in the Museum of Modern Art, New York.

Bottom left to right: *Super Patata*, a light bulb encased in latex filled with salt, won Royal College of Art graduate **Hector Serrano**, the Peugeot Design Awards 2000.

Jasper Morrison's *Elan* sofa for Cappellini were chosen for use in **Tate Modern**.

Felt Chair by **Marc Newson** for SCP. Newson's design projects range from glassware, watches and a bottle opener, to a Ford concept car and the interior of a private jet.

Round One is an aluminium polycarbonate wall light by **Hamilton Tucknott** for **Aktiva Systems**, a specialist designer and manufacturer of contemporary light fittings.

Jasper Morrison, and **Catherine Murray** of Bute Design Studio, designed this woven upholstery fabric for Scottish textile manufacturer, **Bute Fabrics**. Argyll was selected by the Design Council as a Millennium Product in 2000.

SCP's lighting department in Selfridges, the London department store.

The buoyant UK economy of recent years has produced greater consumer choice with some of the country's best-known department stores selling contemporary design. The £100 million refurbishment of Selfridges in London's Oxford Street incorporates a 130 square metre lighting department joining their contemporary furniture department. Harrods has recently opened a large Contemporary Gallery selling modern classics, as well as work by up-and-coming designers.

The UK design industry's gross annual turnover is estimated at £6.5 billion, providing employment for 76,000 people, with a gross total fee income of just under £5 billion. The interior design and exhibition sector, including retail, leisure, exhibition and interior design, office planning and lighting, accounts for the largest proportion of Europe's annual expenditure on design services. Fifteen out of twenty of the UK's largest design companies offer these services.

Research commissioned by the Design Council and the British Design Initiative in 2000

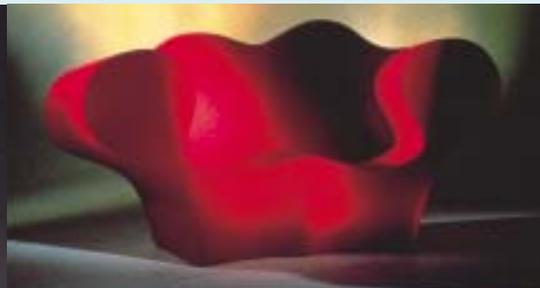
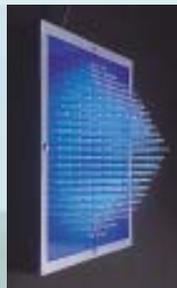




Joining the high street brands are a number of individual retail outlets offering the consumer further choice. Consumers are becoming more confident about design, enjoying the complexity of everyday objects, from chairs to computers. This confidence is encouraged by interior design and decorating programmes on TV and numerous magazines on the subject.

*With estimated annual sales of £6 billion, **furniture manufacturing** can be compared in size with the UK's aerospace and computer industries. Furniture exports were worth just over £1 billion in 1999, the main markets being Germany, USA, France, and The Netherlands, while South America, Australia, New Zealand and Spain are showing potential for growth. The majority of the 7,700 registered furniture manufacturing businesses in Britain are small to medium-sized enterprises (SMEs), providing employment for almost 120,000 people.*

Despite the wealth of talent produced by design colleges, design-led furniture and lighting manufacturers are in the minority in the UK. This has produced a number of designer-makers, those who make one-off objects or find small companies to produce their work in batches. Now well-known, both Ron Arad and Tom Dixon, started out as designer-makers in the 1980s.





However, in the last couple of years an increasing number of UK companies have been augmenting their more traditional furniture and lighting ranges for a more design-conscious consumer. There is also a growing trend for manufacturers to commission known designers to develop products, which are then promoted by the company under the designer's name.

This booklet features a selection of contemporary UK furniture and lighting. It includes the work of both established and young designers and manufacturers. UK designers - whether at home or overseas, in-house or independent, native Britons or those who have studied here - are working with the world's most prestigious companies.

Once an after-thought in the design of interiors, its creative potential unexploited in the home, a number of designers are taking advantage of recent technological advancements in lighting. In 1999 the UK domestic lighting industry was estimated to be worth £440 million by the Mintel Research Group, while the move towards more contemporary and technical products saw the sector grow by 4.5 per cent in 2000. This figure is forecast to increase by 7 per cent during 2001, with outdoor, contemporary, and energy efficient lighting the main growth areas.

**'Britain is the home of design...
I have great admiration for British design and
its history. It's the richest in the world.'**

ALBERTO ALESSI, THE TIMES, 26 AUGUST 2000

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Top left: Jasper Morrison's furniture in the foreground of this imposing view of London from Tate Modern.

Far left: Victoria and Albert chair by Ron Arad for Moroso. Arad's original and inventive work crosses the boundaries between art and design.

Bottom left to right: Jasper Morrison's Low Pad chair for Cappellini.

Sharon Marston's Sticklebrick wall light. Marston trained in jewellery design and specialises in hand-crafted lighting.

Double Soft Big Easy sofa by Ron Arad for Italian furniture manufacturer Moroso and chosen for the British Embassy, Moscow.

The Power Tower light by Ralph Ball is an example of Studio Ball's witty and imaginative work.

Designers Pearson Lloyd won an international competition to design a new range of street furniture for the City of Westminster in London.

Strip Light by Gitta Gschwendtner and Fiona Davidson is the result of their experiments with DuPont's Corian® - more commonly used for work surfaces and sinks.

Tom Dixon's sitting, lighting, stacking Jack, is a best-seller for Euro lounge and was chosen as a Millennium Product by the Design Council in 2000.

PSS seating system designed by Terence Woodgate for SCP shown at the Heathrow Express terminus.



Home

Lifestyle changes influence our homes and places of work. There are now more single-person households and research shows that people are moving home more frequently. Casual dining has replaced formal eating, with the result that the conventional dining suite is declining in popularity. The largest market for kitchen furniture is still fitted, however the free-standing modular kitchen has become very fashionable and sales grew by 14.3 per cent between 1991 and 2000. Gardens too, are now an extension of the domestic living space. Coloured concrete, paint, decking, steel, colourful furniture and lighting are replacing the traditional lawn and flower beds previously found in British gardens.

In many families children are making more use of their bedrooms for computers, TVs, homework, and entertaining friends. It is likely that children will have one or two changes of bedroom furniture over the course of their childhood, and manufacturers and retailers are realising this is an area of growth.

The owners of the company **Oreka Kids**, noticing a lack of good, modern children's furniture and seeing a gap in the market, commissioned nine rising British designers to produce its first range of children's furniture under the name 'Biscuit'. Art-directed by designers Michael Marriott and Simon Maidment, several other designers - Jane Atfield, Shin and Tomoko Azumi, Sebastian Bergne, Stephen Bretland, Matthew Hilton, Alex Macdonald, Andrew Stafford - were involved. The intention was to create multi-functional, playful objects that stimulate creativity, rather than oversized toys or undersized adult furniture. Humour is a strong element running through the collection which is made primarily from birch plywood.



6





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Left: Within seconds the MEMO® by Ron Arad and Inflate Design Studio transforms from a soft bean bag to a hard seat, by controlling the air with a household vacuum cleaner.

The glass fibre Silver Ball is by Finn Stone, produced by mail order retailer The Modern Garden Company.

Bottom left to right: Award-winning designer Michael Marriott has come up with Nice, two-wheeled steps incorporating storage for toys from the Oreka Kids Biscuit Collection.

Lunar sofa bed by James Irvine for B&B Italia.

Carl Clerkin's Bucket Seat – a finalist in the Peugeot Design Awards 2000.

Spiral Pleat pendant light by Sharon Marston.

The M Sofa System for Moroso by Ross Lovegrove.

London-based design group El Ultimo Grito won the furniture category of the Peugeot Design Awards 2000 with the What Goes Down Must Come Up, laundry basket.

Ribbon Table made from DuPont's Corian®, by Gitta Gschwendtner and Fiona Davidson.

Furniture, lighting, and accessories by Anglo-Colombian design and manufacturing team, Bowles and Linares, displayed in their London showroom.

The value of the DIY (do-it-yourself) market in the UK is £9 billion, fuelled by numerous television programmes such as the BBC's **Changing Rooms**, watched by more than 11 million viewers per week and a home interiors magazine market worth an annual £118 million, including the titles **Elle Deco**, **Living Etc**, **The World of Interiors** and **Wallpaper***.

'One in ten UK employers currently employs home-based workers, and an estimated two million people work wholly or partially from home.'

HELEN HAMLYN RESEARCH CENTRE, ROYAL COLLEGE OF ART, WORK@HOME RESEARCH STUDY, APRIL 1999



Work

Once there was little overlap between home and work life, but today the boundaries are blurring. Many people's work lives are becoming more nomadic and virtual. Portable equipment such as mobile phones and laptop computers have created the possibility for people to work from anywhere from airport terminal to coffee bar. These shifts demand new thinking on the part of designers and manufacturers, as companies require their equipment, resources and spaces to be more flexible and responsive to the changing work landscape.



Another trend is that traditional firms such as lawyers and finance companies are finding they are losing staff to dotcom start-ups, which are seen as more exciting and cutting-edge than conventional businesses. To attract and keep new talent many of these firms are calling in the designers. Often the brief is about employers wanting staff to feel good about coming to work. Flickering fluorescent lighting and flimsy partitioning is on the way out. Image is important but it is also about creating a more domestic feel. The office interior needs to complement the new culture of dressing-down and hot-desking.

The average age of staff at Bloomberg, the London-based multinational financial news provider, is 27. In an effort to throw off any associations with the grey and old fashioned, FAT architects were called in to collaborate on the office transformation. Now the reception area has the atmosphere of a café and tanks full of exotic fish form office space dividers. A table football game provides staff entertainment.

Having studied architecture at the Royal College of Art, Astrid Klein and Mark Dytham established their Tokyo office Klein Dytham Architecture in 1990. They remain one of a handful of young foreign architectural firms based in Japan. The team approached the project of designing the Tokyo branch of UK advertising agency Bartle Bogle and Hegarty, as they would the design of a piece of furniture. The client wanted a distinctive, daring space that fitted into the Japanese context. Most landlords in Japan prohibit anything to be drilled or attached to walls, or the structure to be changed in any way. All the components were built off site and then assembled in the space.





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Left: Day chair for Keen, by **Robin Day**.

Opposite page left: Klein Dytham Architecture approached the design of UK ad agency Bartle Bogle and Hegarty's Tokyo branch as if it were a piece of furniture, partly because interiors in Japan have a short life span.

Bottom left to right: Pearson Lloyd's KnollScope, an office system for **Knoll International**.

Award-winning stainless steel and moulded wood Wave bench by architect **Jens Bredsdorff** and industrial designer **Carsten Schmidt** for **Allermuir**.

Plank stool, by **Thomas Heatherwick** for Keen. Heatherwick is a multi-disciplinary designer who combines architecture, public art and design.

The reversible and adjustable Compound Office Desk by **Paul Newman** and **Nazanin Kamali** for their new furniture and homeware company, **Newman & Kamali**.

Ceramic Obelisk light by **Julie Nelson**.

Flow chair by design consultancy **Pearson Lloyd** for **Walter Knoll**.

Hille's Momento range by **Paul Logan** comprises a stacking chair with and without arms, a beam system and a task chair.

Colour Wash, is a colour changing fluorescent lighting system that can be individually programmed, designed and produced by **Jeremy Lord's Colour Light Company**.

Large white tables can be used on both sides providing flexibility for staff. White Chu Coo chairs designed by Klein Dytham in 1997 have been placed on the red floor, and lamps are floor and desk based, so that nothing is attached to the walls or ceiling.

The manufacture of workplace furniture is currently dominated by companies from the continent and America. However, **Keen** is a recently launched manufacturer producing volume design-led office furniture. In 2000 the company launched a number of products including Day, a brushed

stainless steel and leather upholstered reception chair by Robin Day, one of the UK's most influential furniture designers. Robin Day is best-known for his mass produced 1962 Polypropylene Chair which became the most successful modern British chair and is still in production. Other pieces in the collection are Ron Carter's Tomoto chair, Plank - a folding coffee table designed by Thomas Heatherwick from one solid piece of wood, and Matthias Bengtsson's organically-shaped Slice chair. Keen also acquired Frederick Scott's internationally-known Supporto chair design from 1979, originally produced by the manufacturer Hille.

'With new technology, for the first time in 100 years, people have been asking the question "why do we need offices?" But I don't think the office is going to disappear. They'll just become more like social drop-in centres.'

JEREMY MYERSON, EVENING STANDARD, 4 DECEMBER 2000



Eat and Drink

Disused warehouses and office blocks in urban environments are being transformed into live-work spaces. Empty commercial buildings are morphing into trendy bars and restaurants, joined by a new breed of 'designer' hotel. These developments are providing designers with creative opportunities to change the urban landscape both in the UK and overseas.



One of the most heralded openings of a public building in 2000 was **Tate Modern**, which gave the Tate an opportunity to exhibit its collection of international, twentieth century art. The refurbishment of the disused power station in London is the work of Swiss architects Herzog & de Meuron. However, they collaborated with British retail designers the Callum Lumsden Partnership on the commercial and restaurant areas of the museum. Designer Jasper Morrison acted as a consultant on the selection and design of the free-standing furniture for the cafeteria, restaurant and members' room. Morrison's Tate chairs and tables have been used in the cafés and bar. In the members' room his large brown leather sofas manufactured by Elam, his tray tables for Alessi, and Rondo floor lamps give the space a domestic feel. Morrison also designed the building's large digital clocks and the donation boxes.





In April 2000 the **Astro** night club opened in Reykjavik, designed by British designer Michael Young who runs his own design company MY Studio from Iceland's capital city. Young has designed everything from Astro's light fittings, a new prototype armchair, and the colour scheme, while the bar staff's uniforms are the work of his partner Katrin Petursdottir. The seating is Young's, now classic, Smarty cushions produced by the Italian furniture manufacturer Cappellini and in the upstairs bar Jeremy Lord has designed a floor that lights up in multi-colours.

IMAGES

Left: CA1's furniture for the **Rock** club and bar in London, with interior design by **Giles Baker**, an eclectic mix of brickwork, stone slabs and Mondrian-inspired mosaic glass.

Opposite page: **Astro** bar in Reykjavik, Iceland, designed by **Michael Young** is divided into different zones featuring his **Stick** lights, **Woven Steel** lamps and **Smarty** seat cushions.

Bottom left to right: **Café**, Level 7 furniture for **Tate Modern**, by **Jasper Morrison**.

Chairs Design Limited a small team specialising in furniture that is quirky and fun, designed these award-winning chairs for the **Ashoka Restaurant** in Glasgow.

Yo! Below Bar, London, designed by **Simon Conder Architects** and winner of the D&AD Silver Award for Environmental Design 2000.

The **Tun Ton** restaurant and bar in Glasgow's city centre designed by **Graven Images**.

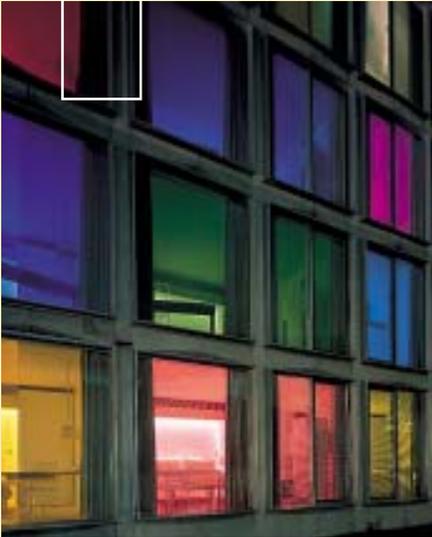
Andrew Martin of **FIN Architects and Designers** designed the furniture, objects and lighting for the **Isola** restaurant in Knightsbridge.

Astro bar in Reykjavik, Iceland, designed by **Michael Young**.

Norman, is a stylish bar in Leeds designed by **Jam**.



Sleep



Isometrix is the company behind the lighting of the two recently opened Ian Shragar-owned hotels in London - St Martin's Lane, previously a cinema and the Sanderson, once the showrooms of the wallpaper manufacturer. Dials in the bedheads in the St Martin's bedrooms, let guests change the colour of their rooms from red to blue to green to yellow, and even white. From outside, at night, the geometric blocks of coloured lights from the rooms, make the hotel look like an enormous illuminated Mondrian painting. The ceiling at the Light Bar in St Martin's Lane is divided into four recesses each of which spills a different coloured light over the drinkers below. According to Chan, lighting is about mood and emotion. 'The layman used to look at lighting as if it were a piece of furniture. Now people are more aware of how lighting can change a room and they like to have the flexibility of change so they can create different moods.'

Isometrix has now launched the lighting system for the domestic market. Called Colourwash, it uses just one lamp-type and has no moving parts, but offers over 230 individual saturated colours which can cover walls, ceilings, or floors: a brilliant way to change the mood of a room at the flick of a switch.

Another city hotel in London is the **Great Eastern Hotel** opened in February 2000, a venture between Conran Holdings one of the UK's most successful entrepreneurial private companies and Wyndham International, one of the USA's largest hotel groups. The 267-bedroomed hotel has four restaurants, three bars, gym, treatment rooms and 12 private dining and event rooms. It is the Square Mile's only hotel, adjoining Liverpool Street Station and bordering the creative neighbourhoods of Spitalfields, Hoxton and Shoreditch to the east.





The refurbishment of the Grade II listed hotel, originally designed by Charles Barry in 1884, is a collaboration between the architect Jonathan Manser and Conran and Partners. Examples of British furniture and lighting have been used throughout including the work of Matthew Hilton, Ou Baholyodhin, the Conran Collection and Studio, and Corin Mellor. In the hotel's Aurora restaurant the porcelain 'ribbon' chandeliers by Jo Wilding are a talking point.

Further afield again, London-based Canadian architect, interior and product designer Alison Brooks, has designed the interior of the 32-room **Hotel Atoll** in Helgoland, an island off mainland Germany. She also designed the hotel's bistro and shop. Prior to running her own London-based design practice, Brooks worked with Ron Arad on projects such as Covent Garden's Belgo Centraal restaurant.

IMAGES

*Left: The interior and furniture of **Miyabi**, the Japanese restaurant at the **Great Eastern Hotel**, by **Benchmark**.*

*Opposite page: **Isometrix** developed the **Colourwash** interactive lighting system, installed in **St Martins Lane Hotel**, London.*

*Bottom left to right: The **Atoll** hotel designed by **Alison Brooks Architects**.*

*The **Westbourne**, in London's Notting Hill, is a 20-room boutique hotel with bespoke leather and walnut furniture by Ben Mathers and Richard Martin of **CA1**.*

*A communal table designed by **Alison Brooks Architects** for the bistro of the **Atoll**.*

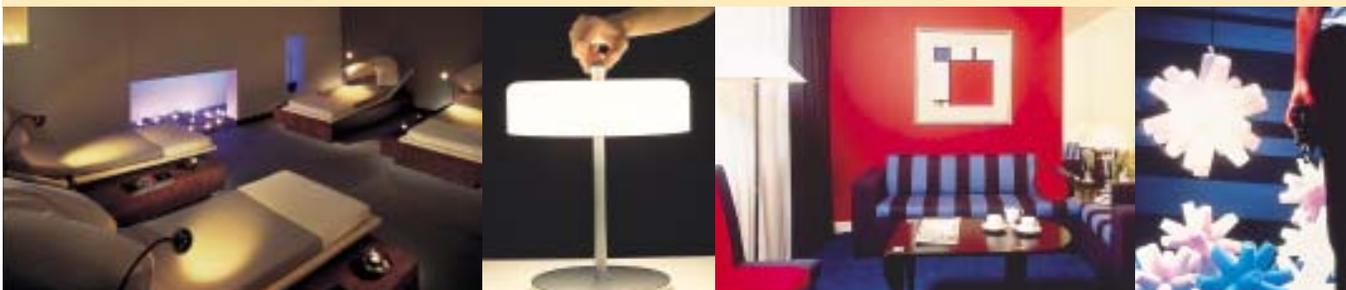
***Jo Whiting's** porcelain 'ribbon' chandeliers in **Aurora**, one of the **Great Eastern Hotel's** restaurants.*

*London-based design team **Shin** and **Tomoko Azumi**, created the concept furniture for the Spa area of the **Mandarin Hyde Park Hotel** in London, which was then developed and manufactured by **Luke Hughes & Co Ltd**.*

***Pearson Lloyd's** **Ilos** lamp, for the German manufacturer **Classicon**.*

*The furniture for the 230-suite **Hotel Kensington** in London was produced by the family-run contract furniture manufacturer **Englander**.*

*Star lights for **Euro lounge** by **Tom Dixon**.*



Shop



The design process has always been as much concerned with selling as making. With global brands dominating the shopping experience and a growing number of us using the Internet to make purchases, retailers are commissioning designers to make the shop visit a different and enhanced retail experience.

Trained as a furniture designer Adam Brinkworth has gone from a one-man band to a staff of 15 which have built well over 60 shop interiors. His first commission was for the British fashion label **Karen Millen** which now has more than 50 stores in locations from London to Stockholm, each fitted out by Brinkworth. In one of the most recent London stores the designers have taken the unorthodox step of covering the front window with a translucent film that at night become a screen for movies, commissioned from Central St Martin's

graphic design students. The entrance door has been moved to a side alley. Once inside the store a kinetic advertising board flicks from black to white to silver, constantly changing the dynamic of the space.

Fibre glass lighting-rods create a grid for the clothes rails in the Wells Mackereth designed **CP Company & Stone Island** store in London's Beak Street. Plugged into sockets on the floor, the rods can be reassembled in various configurations to alter the shop display. Magnetic walls allow shelves to click into different positions.





IMAGES

*Left: The award-winning flagship store by **Brinkworth** for the **Karen Millen** fashion label, is situated on London's Brompton Road. The bold two-storey facade of glass is covered with a film of white vinyl film which in the daytime shows silhouetted shoppers inside and at night becomes a film projection screen.*

*Bottom left to right: An interior view of the **Karen Millen** store in Newcastle, with recessed lights along the ceiling and wall.*

*Furniture, lighting, and accessories by Anglo-Colombian design and manufacturing team, **Bowles and Linares**, displayed in their London showroom.*

*The Orbital lighting sculpture made from PVC, copper rod, brass and halogen lamps is by **Lindsay Bloxham Design** for projects such as shops, clubs, bars, and foyers.*

SCP's lighting department in Selfridges, the London department store.

'The Internet is having an impact on the design and layout of the interior retail environment, as well as the way that shops conduct their business.'

FORTUNE MAGAZINE, 8 NOVEMBER 1999



Manufacturing

The following examples focus on a selection of UK furniture and lighting companies working with contemporary designers.

Since 1982 Windmill Furniture, one of the UK's leading specialist furniture makers, has had an exclusive world licence to manufacture the plywood furniture designed for the Isokon Furniture Company in the 1930s. Designs such as Marcel Breuer's Isokon Long Chair and the Dining Table and the Penguin Donkey for storing newspapers, magazines and paperbacks, have survived to become design icons still manufactured from the company's workshops in Chiswick, London.



In 1999 the first retail outlet **Isokon Plus** opened, selling the original Isokon range augmented with new products from leading contemporary designers Michael Sodeau and Barber Osgerby.

Lloyd Loom is a material of woven twisted paper reinforced with steel and wire and attached to a wooden frame. Its history goes back over 80 years when in 1917 it was first put into large-scale production by Marshal Burns Lloyd, an inventor from Minneapolis. Five years later he had sold licences to manufacturers for the production of the furniture overseas, awarding packing case manufacturer **W Lusty & Sons** the right to produce it in the UK. After a slow start the business really took off in the 1930s, a golden era for Lloyd Loom, and by 1940 more than 10 million pieces of Lloyd Loom had been made in the USA and the UK.

*'In 2000, 35% of UK businesses
said design was integral to their operations –
an increase of 11% from the equivalent figure in 1999.'*

DESIGN COUNCIL RESEARCH BY PACEC, JUNE 2000





IMAGES

Left: George chair, Lloyd Loom of Spalding.

Opposite page: Barber Osgerby's Loop Shelf and Console Shelf, are two of the contemporary designs produced by Isokon Plus.

Bottom left to right: A finalist in the Peugeot Design Awards, Wing Unit by Michael Sodeau for Isokon Plus.

hm61 Oxo seating designed by architect Nigel Coates for Hitch Mylius. The individual, organic seating components, following O-X-O shapes, combine or separate to form versatile modular seating.

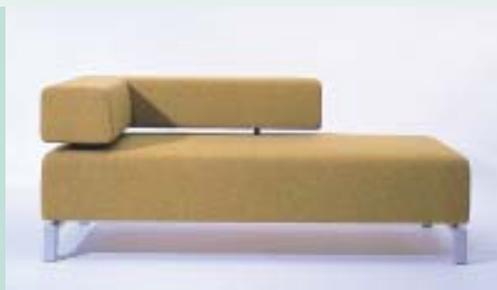
Daybed, Nigel Coates for Lloyd Loom of Spalding.

Keynes chair, by Lloyd Loom of Spalding.

hm991 chaise longue designed by British architect David Chipperfield for Hitch Mylius.

Although still widely manufactured by companies all over the world, the image of Lloyd Loom has been very much associated with 1930s suburbs rather than modern design. However, **Lloyd Loom of Spalding** in Lincolnshire is collaborating with contemporary designers on new products, including commissioning architect Nigel Coates and product designer Geoff Hollington, to produce furniture using Loomtex, a material combining linen and twisted paper.

Hitch Mylius, a manufacturer of contemporary upholstered furniture for both the contract and domestic market, was established by furniture designer Tristram Mylius in 1971. Each piece of furniture is made to order at their modern factory in north London and the company's annual turnover is just over £3 million.

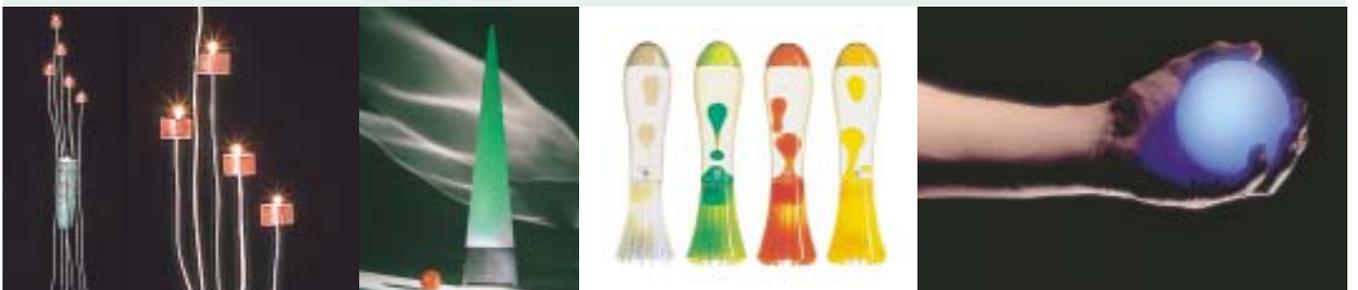


The Hitch Mylius range includes the Oxo seating system designed by Nigel Coates, the architect responsible for The Millennium Dome's Body Zone, and a twentieth century gallery extension to the Geffrye Museum in London. In 2000, minimalist architect David Chipperfield, whose recent architectural projects include the River and Rowing Museum in Henley-on-Thames and a new store image for the Italian fashion label Dolce & Gabbana, designed a second range of upholstered chaises and sofas for the company.

For some people the lava lamp, originally invented in 1963, is a symbol of kitsch that will be linked forever with British television programmes of the 1960s, such as Dr Who, The Avengers and The Prisoner. However, a revival of kitsch and renewed interest in 1960s and 1970s design has seen the turnover of the Dorset-based company **Mathmos** increase by almost 400 per cent in three years, and the workforce grow from four to 150. Coupled with the announcement that the makers are producing some new kinetic lighting by designers Ross Lovegrove and Marc Newson, this has Mathmos included in the Virgin Fast Track list of fastest growing companies in the UK.

The original lava lamp, the Astro, was invented in 1963 by Edward Craven Walker who came across a similar contraption in a country pub - a war time egg-timer. He spent years on his design, working with a mixture of coloured wax and water to create what is now a design classic.

The modern takes on the lava lamp design remain intrinsically the same. The effect is created by switching on a light bulb that heats up the wax, making it melt and rise to the top, where the wax cools again and drops back down to the bottom of the lamp, where it starts all over again.





Mathmos's latest designs are Fluidium by Ross Lovegrove, a British designer who has worked with companies such as Sony, Louis Vuitton, and Hackmann. Also launched in 2000 was the Bubble light, a soft and squeezable silicone globe containing four LEDs. These are charged like a mobile phone and glow through the silicone for up to five hours, forming a free-standing ball of light. The UK-based designer Marc Newson is also working on a version of new kinetic design for Mathmos and the in-house team includes designer Simon Maidment.

Christopher Wray Lighting is another manufacturer which started in the 1960s, when Wray began selling bric-a-brac and original oil lamps at antique markets. When the supply of original fittings dwindled he started reproducing the Victorian and Edwardian lights and glass shades. Today the company sells over 6,000 lights and lighting accessories, both modern and traditional designs, through its 18 retail branches in the UK and a franchise operation in Japan. The company now employs 200 people, from shop managers and staff to brass-stampers and blowers making fittings. Sixty per cent of the company's production takes place in the UK at their glassworks in Yorkshire and brassworks in Birmingham, with assembly and restoration from their workshops in London.

IMAGES

Left: *Gallea*, an unusual counter balanced and height adjustable floor lamp, produced by **Christopher Wray Lighting**.

Bottom left to right: *Su-Low Voltage floor lamp with patinated copper and steel for use with additional nightlights* by **Mosru Mohuiddin** for **Christopher Wray Lighting**.

Faze lava lamp by **Mathmos**

Ross Lovegrove's Fluidium lava lamp launched by **Mathmos** in 2000, captures Lovegrove's organic style and original use of man-made materials.

Mathmos's silicone Bubble lamp is a novel portable, soft and squeezable ball.

Avian designed in 2000 by **Robin Day** for **twentytwentyone** is a system comprising a chair and two sizes of sofa, suitable for both contract and domestic applications.

The *WP Range* of seating designed in 1966 by **William Plunkett** and produced by **twentytwentyone** in 2000.

Vent, free-standing and wall-mounted shelving by architectural team **Edward Barber** and **Jay Osgerby** for **twentytwentyone**, aiming to fill the gap between luxury/bespoke storage and low cost, inferior quality shelving systems.





Christopher Wray is selling an increasing number of modern lighting designs, and has noticed that 'The general public is slowly cottoning on to the fact that lighting is a crucial part of planning a room's design. We are finding more and more people want modern rather than traditional designs - whatever the age of their home.'

The British company, **Habitat** is now owned by Swedish furniture manufacturer IKEA, however the key creative decisions needed to fill the 75 stores, 35 of these are in France, are still made in the UK. Habitat, established in 1964 by Terence Conran, was credited for introducing the British public to modern design and bringing 'good design to the masses at affordable prices'. Since 1998 one of the UK's most talented designers, Tom Dixon, has been Habitat's Director of Design and he has since brought in a team of people including Matthew Hilton, Head of Furniture, Georgina Godley, Head of Non-Furniture, Ross Menezes, a designer from the USA, numerous freelance specialists and an in-house design team.

In 1985, 21 years after the first Habitat shop opened, Sheridan Coakley established **SCP** the leading London-based manufacturer and retailer of contemporary furniture. Coakley considers that contemporary UK design, '... acknowledge[s] our past, going back to our Arts and Crafts movement, but we are not burdened down by it. Like our music and fashion industries, this gives an impetus to originality.'

SCP was the first company to commercially produce designs by Jasper Morrison and Matthew Hilton, and UK-trained Konstantin Grcic. The company maintains a strong commitment to its small team of internationally acclaimed designers such as Tom Dixon, Matthew Hilton, Nigel Coates, Michael Marriott, Jasper Morrison, Terence Woodgate, and Michael Young. Its flagship store is in London's Curtain Road and since 1999 SCP has had a furniture concession in the London department store Selfridges.



According to Coakley, 'Lighting design is going through a renaissance, manufacturers are investing in new products and the best designers who have been working in furniture over the last few years are now enthusiastically reviving the lighting business. It is interesting to see yet again the vanguard of new lighting designers are UK trained, Jasper Morrison, Sebastian Bergne, Ross Lovegrove, Michael Young, Tom Dixon, Gitta Gschwendtner and Georg Baldele.'



IMAGES

Opposite left: Balzac armchair and ottoman by **Matthew Hilton** for SCP.

Bottom left to right: Croquet shelving, **Michael Marriott**, for SCP.

Terrance Woodgate's Sofa System for SCP.

Mono Tables, **Konstantin Grcic**, for SCP.

Matthew Hilton's Converse sofa for SCP.

Recent products designed by British-based designers for Habitat include **Shin** and **Tomoko Azumi's**, sculptural coat-stands called **Exx (left)** and **Nyota (below left)**; the Cobblestone floor cushion by furniture designer **Ross Menuetz (below centre)**; and the Sigmund chair (**below right**) combining a recliner, three-seater and upholstered armchair in one piece of furniture, by Royal College of Art graduate, **Gioia Meller-Mercovicz**.

'Design these days adds value

right the way through the creative process, from identifying the problems to coming up with solutions, working through the concepts, finding the right emotional ergonomics, managing the development process and marketing and branding the finished goods.'

CHRISTOPHER FRAYLING, CHAIRMAN DESIGN COUNCIL, BLUEPRINT MAGAZINE, MAY 2000



Study

Around the world the UK is seen as a leader in design education and training. With its emphasis on imagination, innovation and cross-fertilisation between different disciplines, it is as successful an export as British design itself.

The United Kingdom was the first country to have a design and technology curriculum which forms an important element in all stages of the National Curriculum, from primary to secondary school level, and which has become an example and inspiration for other countries. Design can be studied at various levels of Further and Higher Education including Foundation courses, and courses leading to qualifications such as; City & Guilds, Higher National Certificates (HNC), Higher National Diplomas (HND), National Vocational Qualifications (NVQ), Bachelor of Arts (BA) degrees, Master of Arts (MA) degrees, and Postgraduate Certificates and Diplomas.

The growth rate of the creative industries in the UK has triggered increasing demand for design courses. Students have a choice of 255 art and design foundation courses. 15,000 full-time students* studied art and design at this level in 1999/2000.

(*Edexcel Foundation, 2000).

Nearly a third of the 30,000 student designers who graduate from Europe's design colleges are trained in the UK, and where once young designers, would seek work outside the UK upon graduation, many are now choosing to stay on in this country, encouraged by the design boom of recent years.

The only exclusively postgraduate art and design college in the world is the **Royal College of Art**, founded in 1837 in London. Competition for the annual 800 places is tough and students come from 46 countries and all kinds of backgrounds to study there. They are taught by 100 full and part-time staff who are almost all artists and designers with their own studios and businesses. Japanese fashion designer Issey Miyake recently described RCA students as 'a nourishment to the world'. Its graduates have an impressive record of securing employment after completing their courses with more than 90 per cent finding employment at the right level in a field directly relating to their graduating subject within 12 months of leaving the college.





Further details of design courses in the UK can be found through the British Council web site. For undergraduate courses international students should apply through UCAS (the Universities and Colleges Admissions Service). For postgraduate courses they can apply direct to universities and colleges.

A recent survey, the largest of its kind ever taken, looked at the career paths of nearly 2,000 art and design graduates between 1993 and 1996, and found that many go on to work for themselves: Of those who took part 42 per cent had undertaken some form of self-employment since graduating and 10 per cent had operated their own businesses.*

**Destinations and Reflections: Careers of British Art, Craft and Design Graduates, Alison Blackwell and Lee Harvey, Centre for Research into Quality, 1999*

IMAGES

Left: Royal College of Art graduating student, **Lothar Windels'** felt Joseph chair.

Bottom left to right: Royal College of Art graduating student, **Kei Yamamoto's** Tornado light, from *The Show* seen by 50,000 visitors in 2000.

Bar interior by **Michael Young** who studied design at **Kingston University**.

Nick Crosbie of Inflate Design Studio studied for an industrial design degree at **Central St Martin's College** in London: Inflate's Snoozy bed.

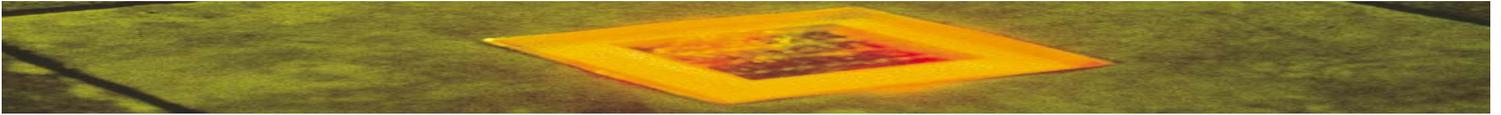
Konstantin Grcic attended the **John Makepeace School for Craftsmen** in Wood: Mono Tables for SCP.

Sofa for Moroso by **Ross Lovegrove** who studied industrial design at **Manchester Polytechnic**.

Seating system by furniture, lighting and product designer **Terence Woodgate**, who studied at **Westminster, Middlesex and Guildhall Universities**.



Awards and Exhibitions



The success of a number of annual events in the UK has helped boost public interest in contemporary design.

IMAGES

The Tsola light by Sutton Vane Associates was shortlisted for the Design Museum's Design Sense Award 2000, an international competition for sustainable product design and architecture.



In just five years **100% Design** has established itself as a leading trade exhibition for contemporary interiors. Each October, over 400 exhibitors share the Earls Court space in London with new designers and manufacturers, alongside well-known names such as Ron Arad and Jasper Morrison and manufacturers such as Cappellini and Cassina from Italy, and Hitch Mylius and SCP from the UK.

Also in October, the **Chelsea Crafts Fair**, organised by the Crafts Council, has been the annual showcase for the crafts since 1979. Displaying emerging talent and up and coming trends, the two-week event held in London currently attracts over 27,000 visitors.

Awards are also assisting to raise the profile of design in the UK, and making it accessible to a wider audience. The **Peugeot Design Awards** established in 1998, offer an annual prize of £15,000 to new designers in six categories, while the Design Museum's international **Design Sense Award**, focuses on sustainable industrial design

and architecture, with a prize of £40,000.

The Design Business Association's **Design Effectiveness Awards** judges projects on the basis of their commercial effectiveness.

A new prize in 2001 is the **Perrier-Jouët Selfridges Design Prize** which is awarded to an established designer living and working in the UK.

Student awards include the **RSA Student Design Awards** which aim to bridge the gap between industry and education and award prizes aimed at developing the experience of individual students.

For a list of design exhibitions and educational organisations with an interest in the design sector please see the list of Contacts opposite.

Contacts

Below is a list of web sites with further information and contact details of some of the designers and manufacturers mentioned in this publication. Organisations that offer a range of events, exhibitions, publications and services which provide further insights to design in the UK are also listed.

[A-D]

Aktiva: www.aktiva.co.uk

Allermuir Ltd: www.allermuir.co.uk

Alison Brooks Architects:

www.abaspace.com

Alma Home: www.almahome.co.uk

Alva: www.alva.uk.net

Ron Arad: www.ronarad.com

Azumi: www.azumi.co.uk

Ralph Ball: www.studioball.co.uk

Benchmark:

www.benchmarkwoodworking.com

Branson Coates: www.bransoncoates.com

Brinkworth: www.brinkworth.co.uk

Chairs Design: www.chairs-designs.co.uk

The Colour Light Company:

www.colourlight.com

The Contemporary Furniture Company:

www.contemporaryfurniture.co.uk

[E-K]

Englender: www.englender.com

Eurolounge: www.eurolounge.co.uk

Ferrious: www.ferrious.co.uk

Graven Images: www.graven.co.uk

Habitat: www.habitat.net

Hille: www.hille.co.uk

Hitch Mylius Ltd: www.hitchemylius.co.uk

Inflate: www.inflate.co.uk

Insitu: www.insitu-uk.com

Isokon Plus: www.isokonplus.com

Isometrix Lighting + Design:

www.isometrix.co.uk

Jam: www.jamdesign.co.uk

Keen: www.keenhq.com

Klein Dytham Architects:

www.klein-dytham.com

[L-Q]

Lloyd Loom of Spalding: www.lloydloom.com

Luke Hughes: www.lukehughes.co.uk

Magpie Furniture: www.magpiefurniture.co.uk

Make Design: www.makedesign.co.uk

Mathmos: www.mathmos.com

Sharon Marston: www.sharonmarston.com

McCloud Lighting: www.mccloud.co.uk

The Modern Garden Company:

www.moderngarden.co.uk

Marc Newson: www.marc-newson.com

Ness Furniture: www.nessfurniture.co.uk

Nice House: www.nicehouse.co.uk

Oreka Kids: www.orekakids.com

Pearson Lloyd: www.pearsonlloyd.co.uk

[R-Z]

SCP: www.scp.co.uk

Simon Conder Associates:

www.simonconder.co.uk

SKK Lighting: www.skk.net

Sponge Design: www.spongedesign.com

Sutton Vane Associates: www.sva.co.uk

Team A Go-Go Products:

www.teamagogo.com

twentytwentyone:

www.twentytwentyone.com

Christopher Wray:

www.christopher-wray.com

Michael Young: www.michael-young.com

Zoefitig: www.zoefitig.com

Government Organisations

The British Council

11 Portland Place, London W1N 4EJ
tel: +44 (0)20 7389 3151/5
fax: +44 (0)20 7389 3164
www.britcoun.org

The British Council promotes a wider knowledge of the UK and the English language, and encourages cultural, scientific, technological and educational co-operation with other countries. They can provide information for international students on all aspects of studying in Britain. The British Council Design Department works with British Trade International, the DTI and design partners in the UK, on a programme of activities to use British design skills to enhance perceptions of Britain as a forward looking, creative country. The Council organises high quality exhibitions, events and seminars.

Trade Partners UK

Kingsgate House, 66-74 Victoria Street
London SW1E 6SW
tel: +44 (0)20 7215 5445
fax: +44 (0)20 7215 4231
www.tradepartners.gov.uk

The principal role of Trade Partners UK, part of British Trade International, is to seek out and help UK exporters who wish to develop new opportunities in overseas markets. Overseas, Trade Partners UK is represented by the Commercial Section of the local British Embassy, High Commission or Consulate. The role of the Embassy's Commercial Section is to develop and promote British trade overseas. The commercial team also provides expert and impartial advice

and assistance to overseas businesses interested in locating products and/or services in Britain. It represents UK companies as well as those seeking partnerships with British companies. Details of your local Commercial Section can be found at <http://www.fco.gov.uk>.

Department of Trade & Industry Design Policy Unit

151 Buckingham Palace Road
London SW1W 9SS
tel: +44 (0)20 7215 1823
fax: +44 (0)20 7215 3648
www.dti.gov.uk/design

The DTI's purpose is to increase UK competitiveness and scientific excellence, generating sustainable growth, good jobs, opportunities and enhanced quality of life for all. The web site includes activities and resources, exports and investments, business support, regulatory guidance, science and industry, competitiveness UK. The website contains details of UK design organisations and a calendar of design related events

Foreign & Commonwealth Office

King Charles Street, London SW1A 2AH
tel: +44 (0)20 7270 1500
fax: +44 (0)20 7270 3094
www.fco.gov.uk
www.informationfrombritain.com
www.planet-britain.org

The mission of the Foreign & Commonwealth Office (FCO) is to promote the national interests of the United Kingdom (including the fields of design, creativity and innovation) and contribute to a strong world community. The web site contains latest news and keynote speeches relating to UK

Government foreign policy, plus information on Consular and visa services, commercial work overseas and Ministers' biographies.

Furniture and Lighting Trade Organisations

British Furniture Manufacturers Ltd (BFM)

30 Harcourt St, London W1H 2AA
tel: +44 (0)20 7724 0851
fax: +44 (0)20 7706 1924
www.bfm.org.uk

BFM is the principal UK trade association for domestic and contract furniture manufacturers for interiors and exteriors.

British Contract Furnishing Association (BCFA)

Business Design Centre, Suite 214
52 Upper Street, London N1 0QH
tel: +44 (0)20 7226 6641
fax: +44 (0)20 7288 6190
www.bcfa.org.uk

Represents the British contract furniture and furnishings industry, aiming to bring together British manufacturers and contract furnishers and to inform the architect, specifier and designer of the wider range of goods and services available.

The Lighting Association

Stafford Park 7, Telford, Shropshire TF3 3BQ
tel: +44 (0)1952 290905
fax: +44 (0)1952 290906
www.lightingassociation.com

Trade association representing over 300 British lighting manufacturers and retailers.

Design Organisations

British Design and Art Direction (D&AD)

9 Graphite Square, Vauxhall Walk
London SE11 5EE
tel: +44 (0)20 7840 1111
fax: +44 (0)20 7840 0840
www.dandad.org

A professional association and charity which aims to set standards of creative excellence in the advertising and design communities.

British Design Initiative (BDI)

2-4 Peterborough Mews, Parsons Green
London SW6 3BL
Tel: +44 (0)20 7384 3435
Fax: +44 (0)20 7371 5343
www.britishdesign.co.uk

Established in 1993 the BDI is dedicated to promoting the development of export business.

British European Design Group (BEDG)

25 Stanmore Gardens, Richmond
Surrey TW9 2HN
tel: +44 (0)20 8940 7857
fax: +44 (0)20 8948 2673
www.bedg.org

A non-profit making organisation founded in 1991 to promote the commercial export of British contemporary design, services and education.

Chartered Society of Designers

Unit 5, Bermondsey Exchange
179 Bermondsey Street, London SE1 3UW
tel: +44 (0)20 7357 8088
fax: +44 (0)20 7407 9878

Founded in 1930 the CSD is the largest professional organisation of its kind in the world. It is dedicated to upholding the professional standards of the individual designer and the credibility of professional design.

The Crafts Council

44a Pentonville Road, Islington
London N1 9BY
tel: +44 (0)20 7278 7700
fax: +44 (0)20 7837 6891
www.craftscouncil.org.uk

Promotes and supports the contemporary crafts and applied arts through exhibitions, training, education, advice, information and sales initiatives worldwide.

Design Business Association (DBA)

32-38 Saffron Hill, London EC1N 8FH
Tel: +44 (0)20 7813 3123
Fax: +44 (0)20 7813 3132
www.dba.org.uk

With around 300 members the DBA represents design businesses of all disciplines and is the largest design trade association in the world.

Design Council

34 Bow Street, London WC2E 7DL
tel: +44 (0)20 7420 5200
fax: +44 (0)20 7420 5300
www.design-council.org.uk
www.sharinginnovation.org.uk
www.creativenet.com

A government (DTI) funded organisation, which encourages the best use of design by businesses, in order to improve their competitive edge. CreativeNet is a website collaboration between the Design Council and Demos that explores how we can learn about creativity and defines new creative policies.

Design Unity

Design Unity is an initiative started by the leading design bodies and organisations in the UK.
www.designunity.org

Royal Society for the Encouragement of Arts Manufactures & Commerce (RSA)

8 John Adam Street, London W1N 4AD
tel: +44 (0)20 7930 5115
fax: +44 (0)20 7839 5805
www.rsa.org.uk

Founded in 1754, the RSA's main fields of interest today are business and industry, design and technology, education, the arts and the environment.

Information on Study in the UK

UCAS (Universities and Colleges Admissions Service)

Rose Hill, New Barn Lane
Cheltenham, GL52 3LZ
tel: +44 (0)1242 227788
fax: +44 (0)1242 544961
wwwucas.com

The UK central organisation through which applications are processed for entry to full-time undergraduate courses.

Places to see contemporary design

Design Museum

28 Shad Thames, London SE1 2YD
tel: +44 (0)20 7403 6933
fax: +44 (0)20 7378 6540
www.designmuseum.org
www.designmuseum.org/designsense

The aim of this national design institution established in 1989 is to enable everyone to understand and appreciate the effect of design on the products, communications and environments we use through its programme of exhibitions and events and a permanent collection.

Geffrye Museum

Kingsland Road, London E2 8EA
tel: +44 (0)20 7739 9893
fax: +44 (0)20 7729 5647
www.geffrye-museum.org

The only museum in the United Kingdom to show a specialist collection of English furniture and decorative arts in a chronological series of period rooms from 1600s to the present day.

The Lighthouse

11 Mitchell Lane, Glasgow G1 3LX
tel: +44 (0)141 225 8414
fax: +44 (0)141 221 6395
www.thelighthouse.co.uk

Scotland's centre for architecture and design opened in 1999 in a refurbished building designed by Charles Rennie Mackintosh.

The Museum of Domestic Design & Architecture

Middlesex University, Cat Hill, Barnet
Hertfordshire, EN4 8HT
tel: +44 (0)20 8411 5244
fax: +44 (0)20 8411 6639
www.moda.mdx.ac.uk

Opened in 2000, MoDA houses one of the world's most comprehensive collections of nineteenth and twentieth century decorative arts for the home.

Royal Institute of British Architects

66 Portland Place, London W1N 4AD
tel: +44 (0)20 7580 5533
fax: +44 (0)20 7255 1541
www.architecture.com

Victoria & Albert Museum

Cromwell Road, London SW7
tel: +44 (0)20 7942 2000
fax: +44 (0)20 7942 2933
www.vam.ac.uk

The world's largest museum of decorative arts including the national collection of sculpture, furniture, fashion and photography.

Exhibitions

Chelsea Crafts Fair

An annual showcase held in London every October since 1979 and organised by the Crafts Council.

The two-week event displays emerging talent along with up-and-coming trends, and currently attracts in the region of 27,000 visitors.

e: chelsea@craftscouncil.org

Decorex

Held in London in September, this is a four-day exhibition of contemporary and traditional furniture, fabrics, lighting, floor and wall coverings, garden furniture and accessories.

www.decorex.com

The Lighting Show

The most comprehensive lighting trade fair in the UK held at the NEC, Birmingham in January, alongside the Furniture Show.

www.thelightingshow.co.uk

MODE

The Contemporary Home Show held annually in June at The Business Design Centre, Islington, London.

www.mode-bdc.co.uk

New Designers

Showcasing the design talent of 4,000 graduating students from over 100 British design colleges this annual exhibition is held over a two week period in July at London's Business Design Centre.

www.newdesigners.com

100% Design

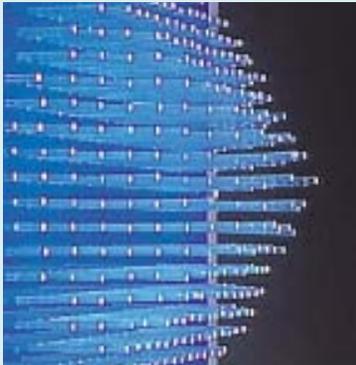
The annual trade fair of contemporary design held in October at the Earls Court Exhibition Centre, London, showing the work of new designers as well as recognised and international manufacturers.

www.100percentdesign.co.uk

Spectrum

Contemporary contract furniture and interior products show held annually in May at London's Commonwealth Institute.

www.spectrumexhibition.co.uk



Top left to right: Sharon Marston's Sticklebrick wall light

Woven upholstery fabric for Bute Fabrics

Inflate Design Studio's Snoozy bed

Tun Ton restaurant in Glasgow by Graven Images

Spyk outdoor wall light by McCloud Lighting

Wave bench for Allermuir

Batten S9 by Alva Lighting

Furniture by Chairs Designs Limited

Front and back cover: Ross Lovegrove's Fluidium lamp for Mathmos



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Contemporary Furniture and Lighting

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Published by the Foreign & Commonwealth Office, London

Text and Picture Research by Susan Andrew

Designed by Touchpaper

Printed by Maurice Payne Colourprint

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