

The 'Puddle' pendant lamp, by Parti Studio, is crafted from artfully machined aluminium, chosen for its highly reflective qualities, and embedded with a simple Tala bulb

TOMORROW'S WORLD

The next-generation designers that are illuminating the creative landscape with their lightbulb moments

PHOTOGRAPHY: NEIL GODWIN AT FUTURE STUDIOS FOR WALLPAPER* INTERIORS: OLLY MASON

01. Parti Studio ◀

For a studio that has been predominantly practising architecture for the past eight years, it is an exciting moment for Parti to start designing its own objects. 'We have always been interested in work of a variety of scales,' says Eleanor Hill, founding director of the London-based studio, which she created with Tom Leahy in 2015. Parti's first foray into lighting, the 'Puddle' collection, was the result of a residency at experimental fabrication workshop Grymsdyke Farm in Buckinghamshire, where a series of creatives

were invited to design site-inspired dining homewares for the exhibition 'The Farm Shop', held at Fels Gallery during London Design Festival. Parti chose to design lighting, influenced by that common muddy farmyard sight, the puddle. But unlike the murky rainwater found on the farm, these designs are reflective and refined. 'We wanted to create something that captures the joy and fun of a dinner party. We wanted to enhance the colours, movement and food at the table.' *parti.global*

WRITER: SUJATA BURMAN

02. Jialun Xiong ◀

Born in Chongqing in China, but based in LA, Jialun Xiong has always been interested in exploring duality. The trained architect and furniture designer often looks to the high-rise landscape of her hometown and the functional minimalism of International Style evident throughout her adoptive city when developing new concepts. For her, it's all about finding the perfect balance between restraint and boldness, weightlessness and weightiness. In her 'Dwell' side table, made from hand-brushed aluminium, different geometric forms cut away on each side as if delineating curtain windows or overhangs. A top surface circle is essentially a skylight. The piece formalises a conversation between the simplicity of shape and the complexity of fabrication. Though simple in composition, the crystalline design requires precision and skill to be constructed. 'I always aim for discipline, clarity and good craftsmanship,' says Xiong. 'My works have nothing to hide. They're often stripped down to their simplest forms, encouraging viewers to appreciate structural details.' jialunxiong.com

This page, the 'Tapestry' chair, by Alexis & Ginger, is inspired by delicately draped textiles and features a contrasting striped back made using a process of stack lamination with white and black veneer

Opposite, Jialun Xiong's 'Dwell' side table is inspired by the shape of buildings, both in her hometown of Chongqing and her adoptive city of LA



03. Alexis & Ginger ▶

New York-based designers Alexis Tingey and Ginger Gordon work intuitively, guided by feeling and instinct versus a dogmatic sense of rules and best practices. When they start a project, they don't know what they will be making, but steadily collage together photographs, materials and shapes until a piece emerges. 'A lot of our work comes from this moment of chance,' says Gordon. Their debut collection, 'Ode', includes a carved walnut side table with a fluted pedestal that resembles a flowing skirt and a columnar

floor lamp enveloped in fluted fabric and edged with pearls. Photographs of flowing hair, Victorian lacework and medieval embroidery played a role in these pieces, as did wood offcuts lying around their studio. This year, online design magazine *Sight Unseen* invited the designers to contribute to its furniture collection: that collaboration led to the 'Tapestry' chair, an India ink-stained ash piece whose silhouette riffs on a window and the natural drape of a pulled-back curtain. alexis-and-ginger.com





This page, a sand-casted aluminium chair, by Matan Fadida, is as much an intriguing sculpture as it is a practical seat

Opposite, a stoneware piece from Rino Claessens' 'Modular Ceramics' series

04. Matan Fadida ◀

Industrial designer Matan Fadida started out making furniture in his parents' garage in New Zealand, exploring his design language and slowly building up commissions. Then in 2022, he decided to make the big leap and move to London, where he had to start again – but he also had access to a thriving design community, and was close to the kind of designers he admired, such as Max Lamb, Faye Toogood and Martino Gamper. Fadida works a lot with metal, including sand-casted aluminium. He used the technique for a

recent chair that seems more like an intriguing sculpture than a practical seat, existing in the 'grey area between art and design', says Fadida. After first crafting it out of foam, he sand-casted it in aluminium at a foundry in east London. A similar process was undertaken for a series of chunky candleholders resembling piles of roughly hewn rocks, which were created in collaboration with Atelier 100, an initiative supporting London-based makers working with local materials. matanfadida.com

05. Rino Claessens ▶

Using accessible materials and innovative methods to overcome limitations, Eindhoven-based designer Rino Claessens has made adaptation a key component to his practice and creativity, fostering a fascination with objects that can be approached in a variety of ways. His current project is 'Modular Ceramics', a collection of large stoneware. Each piece is built using a different selection from a handful of simple parts, which fit together like ceramic building blocks. Fired separately, and connected using hidden bolts inside, Claessens can use different combinations of modules to produce unique designs. It's a system born from necessity and Claessens' innate ability to work with the tools at his disposal to create on a scale far beyond their traditional use. 'I was making all these objects that were essentially the same size as my kiln,' he says. 'That was really my limit in size and the type of object that I could make. So I designed this system of shapes that I can connect and repeat, to make an endless amount of objects.' rinoclaessens.com





06. Seongil Choi ◀

Seongil Choi graduated from the RCA in London before setting up his practice, Studio Il Works, in Seoul, in his native Korea, where he works on furniture and objects using an experimental approach, with a particular focus on manufacturing techniques and materials. His oeuvre is eclectic, and ranges from lighting objects that play with colour and movement to furniture made of metal mesh, bent like paper and coated with colourful, shiny polyurethane rubber. His 'Block' stool is among his most mature furniture works: a geometric composition of six hand-sanded stainless steel blocks balancing on each other, it looks like an intuitively built object. A variation of the stool formed part of the Props collection for Hem X, the Swedish furniture brand's experimental branch, in a polished limited-edition version, with all profits from the Props collection donated to Design Can, supporting its work towards a more inclusive and accessible design industry. il-works.com, hem.com

07. Rio Kobayashi ▶

During this year's London Design Festival, Austrian-Japanese designer Rio Kobayashi presented his first solo show, 'Manus Manum Lavat', at Cromwell Place, in which every piece on display was made in collaboration with a designer friend, artisan or material specialist. Featuring furniture, lighting and objects, the exhibition offered an overview of Kobayashi's widespread approach to design and making. Having grown up in the Japanese countryside, he moved to Austria after high school, where he learned to make

furniture from traditional cabinetmakers. This training is evident in Kobayashi's pristine woodwork, injected with colour and unexpected details that reveal glimpses into his multicultural background and informal design training. 'Your life is just collaborations, you cannot do anything without them,' he says, referencing both the exhibition and his general approach to design. 'Collaboration is about experience, atmosphere, showing life instead of just pieces.' riokobayashi.com



This page, the modular 'Furikake' lantern, by Rio Kobayashi, is named after a Japanese rice seasoning that elevates dishes in the same way that colourful sprinkles elevate the Shoji paper of the lamp. Opposite, the 'Mirror Block' stool, by Seongil Choi for Swedish brand Hem X, is made from six blocks of mirror-polished stainless steel.

08. Olivia Bossy ◀

Olivia Bossy spent her life between Australia and Europe before settling in Sydney. Her work is characterised by a well-defined simplicity enriched by a strong material palette and sculptural silhouettes that often nod to brutalism. 'I'm inspired by a little bit of everything. I'm an image hoarder,' she says. She describes her 'Table for Some Things (but not Others)' as 'a visual representation of someone having too many things/thoughts'. Her 'Objects 2022' collection also stands out: with a background in graphic design and no

furniture training, she wanted 'to see if I could produce a body of work without client restrictions, and present it in a very stylised way as a kind of experiment.' The collection features a floor lamp, daybed, sconces and side tables 'born of fire, Euclidean geometry and the display mechanism of museum artefacts'. 'I'm not into prescribing to others what a piece should mean,' she says. 'If they want to have it as a sculptural piece in the middle of a room or it has more meaning as a snack bar, then either is fine.' oliviabossy.com

09. Giles Nartey ▶

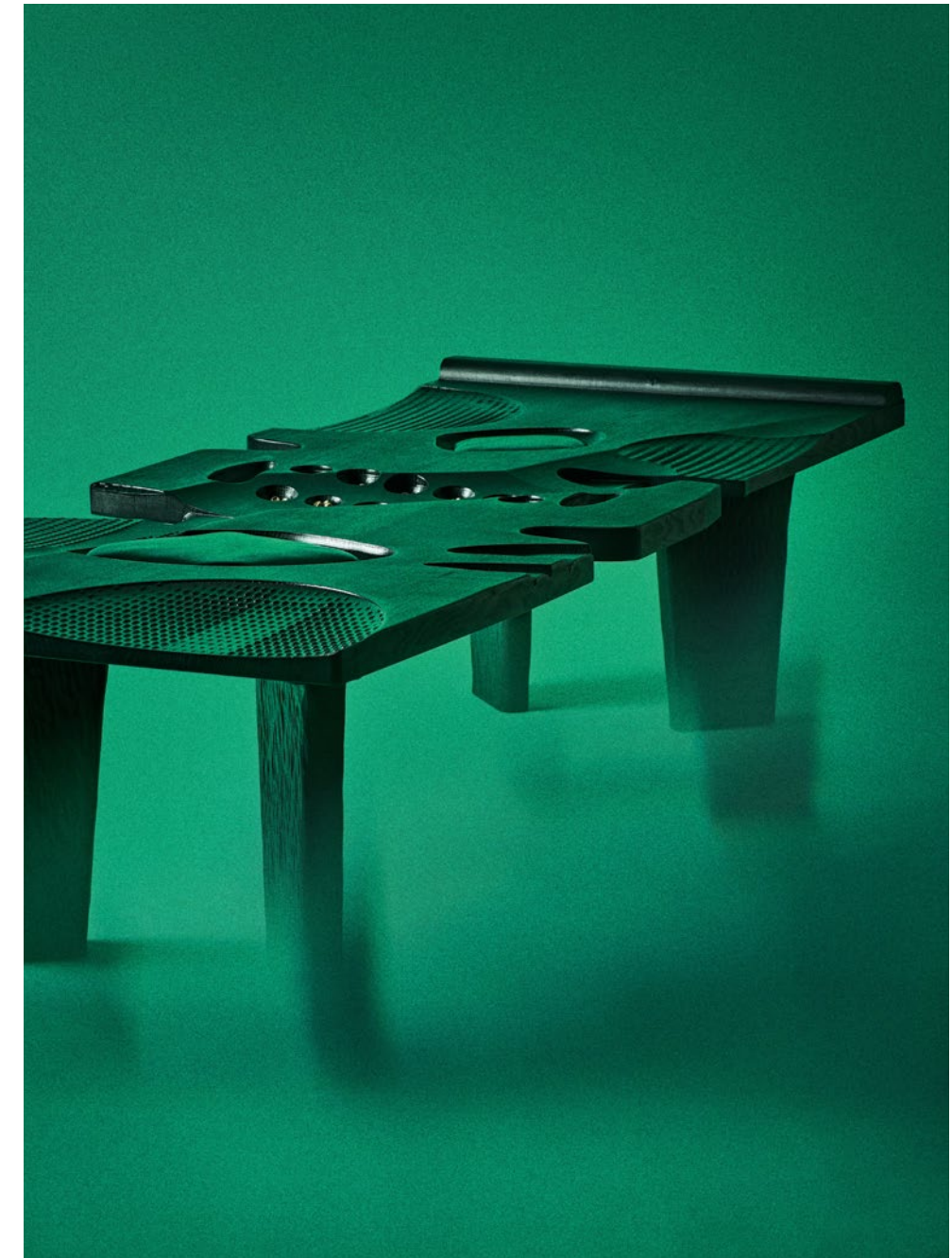
'African craft cultures are a catalyst for reimagining the spaces we live in,' says British-Ghanaian architect Giles Nartey, who seeks to celebrate Black identity, traditions and culture through his work. Moving between art, architecture and film, his research-based practice aims to translate African rituals into bold design objects. Nartey spent almost a decade of his early life in Accra, Ghana. 'I was inspired by the informal architecture, behaviours and practices that animated structures,' he says. 'Interplay' is a direct output of much of his doctorate research into African ontologies. This striking piece of seating rethinks furniture as a shared skin, with engraved and overlapped narratives occupying its marked surface. Embedding 'Interplay' with the Ghanaian game Oware creates a communal bench that allows for performative interaction. 'Historically, African objects have been miscategorised as inanimate artefacts, but most were part of rituals and practices, from the spiritual to the domestic, either in the making or the use.' gilesnartey.com

WRITERS: ROSA BERTOLI, SHAWN ADAMS



This page, 'A Table for Some Things (but not Others)', made in stainless steel and found timber, by Olivia Bossy

Opposite, 'Interplay', by Giles Nartey, is a bench embedded with the Ghanaian game Oware, thus inviting moments of individual repose, communal exchange and shared moments of play





10. Christian + Jade ◀

Christian Hammer Juhl and Jade Chan are transformers, changing perceptions of everyday materials by treating them in a novel way and presenting them in another context. The Copenhagen-based duo demonstrate a deft touch, both conceptually and tangibly, with diverse materials – wood, glass, waxed paper or aluminium – the material often dictated by circumstances or context. For instance, they started working with aluminium while on a study grant near Detroit, where the alloy was integral to the car industry. Their sculptural ‘Reflecting Flame’ wall pieces, hammer-formed in aluminium, are a self-contained unit for one, two or three candles that explore how a concave shape warps the flickering movement of the flame. ‘What we were excited about is that we could transform something so sterile as aluminium into something soft and not industrial, offering a new perspective on something we think we know,’ says Chan. christianandjade.com

11. Lily Clark ▶

Clark, who trained as a graphic designer, started working with water about six years ago when she was living in New York, becoming preoccupied by fluid dynamics after seeing an exhibition by artist Tauba Auerbach that referenced the scientific discipline. At the same time, she was thinking about the atmosphere, landscape and geology of LA, where she grew up. Now LA-based, Clark is able to blend these influences to masterfully capture the sublime beauty of water and flaunt its

physicality, creating meditative and architectural fountains, sinks and installations. Her tabletop fountain ‘Loop’ continually cycles water between its two tiers and was inspired by the large-scale infrastructure that moves water from the Sierra Nevada mountains to coastal cities. Despite Clark’s heavy-duty references, the overall effect of her sculpture is subtle and nods to the Light and Space artists of the 1960s and their exploration of perception. lily-clark.com



This page, like a mini Japanese rock garden, the ‘Loop’ tabletop fountain, by Lily Clark, features a built-in opening that allows for the arrangement of grasses, delicate branches or florals. Opposite, ‘Reflecting Flame’, by Christian + Jade, is a sculptural wall piece designed for candles. Its form plays on the flickering movement of a flame, creating a backdrop that captures and radiates its light