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Release year 2022

DESIGN NETWORK

We are a strategic design consultancy that empowers experts to inspire with value-conscious design.

Every good idea needs a space, and that's why we combine creative and strategic minds to find opportunities within and between organisations in the design industry. We create effective brands, develop future oriented strategies and find project-related solutions. As a result, we shift perspectives and empower synergies.

DESIGN DIRECTION

To stay ahead, it is important to understand long lasting effects and changes that will happen to the market – with or without you. We at Design Network look beyond the usual to inspire companies with tailored insights that will matter. To do so we not only study the current landscape of the furniture industry, but also look at behavioural changes across industries, conduct studies to

better understand user habits and just walk the word with open eyes. With that we are able to create an accurate and feasible roadmap, based on real, useful and understandable insights. Helping brands to take the right decision when it comes to future directions that can be done, help them grow, and at the end make them an even better brand for their clients.

ABOUT THE REPORT

To better understand trends, it is necessary to identify the reasons and their causes to get a clearer picture of how a trend will develop in the market and how those trends will be applied to the different sectors. Some trends emerge from new behaviours and social needs, and some evolve according to various events.

In this report from Design Network, we discuss trends, explain aesthetic aspects and provide relevant insights following their development from a holistic vision. To do so, we not only mention headlines but will also explain trend directions and design applications in greater detail, especially considering the human factor.

CIRCLE OF COMPETENCE

At Design Network's "Circle of Competence", creative and strategic minds come together and work on products, services and strategies to find joint solutions. We connect individuals with complementary skills and thereby solve different challenges for our customers. In this way we fill our circle of competence that together enables experts to inspire with value conscious design.



ABOUT THE AUTHOR

Laura Calimano.

Laura Calimano is a female designer and trend forecaster. She has a love of materials, colors as well as of furniture and interior design. She is highly experienced in consumer trends intelligence, in product design and manufacturing. Having worked for companies such as Swarovski, forecasting consumer trends, or Cosentino as Head Designer and Trend Forecaster. She comes also with multi-cultural experience having worked as a designer in countries such as France, China, Spain and Austria.

Laura helps brands and companies be ahead of the game by defining relevant upcoming societal changes through Macro and Micro Trends. Forecasting products and designs that will fit the market and drawing the accurate design roadmap with invaluable inspiration and the right understanding of sustainability, processes, and positive impact.



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General Landscape

The consumer

From a market perspective, we are starting in a moment of polarisation, sustainability versus super low-cost. The massive slowdown of consumption brought along with it the opportunity to become more decentralised from products and services. The pandemic has given rise to a shift in consumer thinking, where they believe that offered products need additional value. On the other hand, we see a strong development towards extremely low-cost and fast fashion. Ultimately, both directions seem to coexist in a moment of market polarisation.

In addition, the pandemic has increased the speed of the establishment of ecommerce and delivery businesses. Today, we are facing significant times for online shopping and

what is called the Algorithm Era across all sectors—resulting in tracking being able to better understand consumption and its overall psychology.

We are facing a continuing change, new paradigms which appear across all sectors, and a landscape of transformation that will continue. *According to a study from Accenture, 95% of B2C and B2B executives believe their customers are changing faster than they can change their businesses.* To create impact, we must stop thinking about customers and instead start thinking about people with specific needs that must be satisfied through a sufficient understanding of the current landscape—prioritising empathy and developing a tool with and around it.

Directions.

Following trend directions is driven by uncertainty. Escapism is used to relax and disconnect, and technology is the perfect tool for this. In fact, technology is now blending and blurring with the physical world. *01 Mixed realities. The search for goods with a story becomes more important. The materials used in the manufacturing process are key as the climate crisis is becoming extreme. *02 Reborn. The current situation makes people look for

enjoyable moments from the past, transforming this feeling of nostalgia into inspiration for new designs. *03 Nostalgia. Additionally, safety has become an important factor, with people seeking pieces that provide security and comfort *04 Selfcare & Comfort.

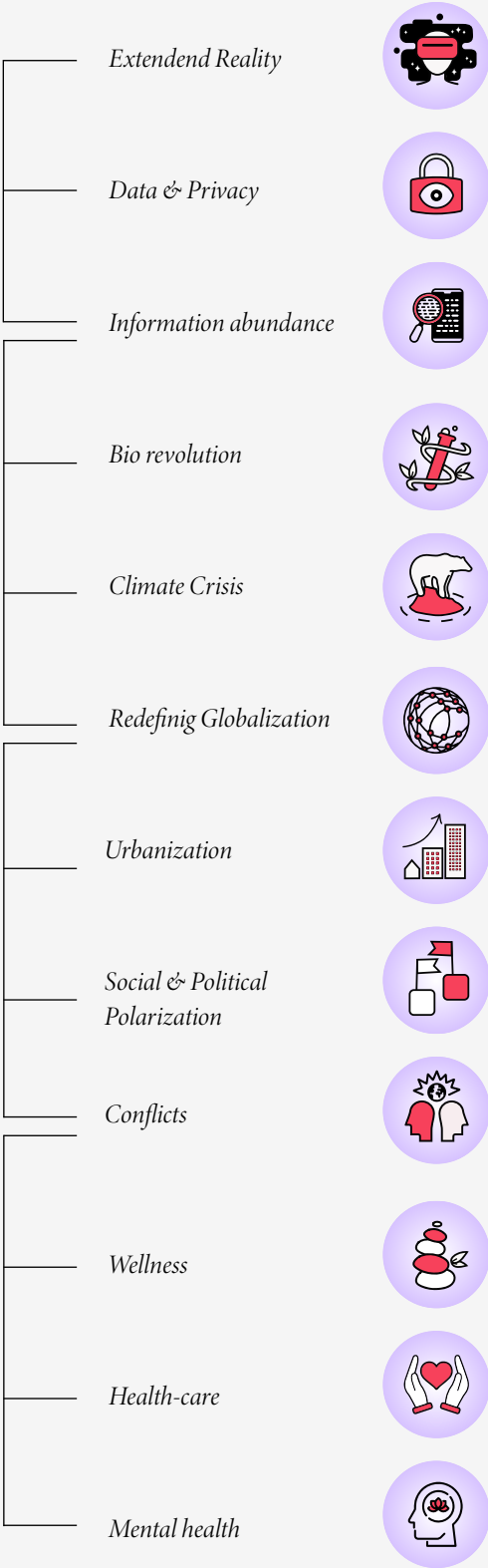
This report presents our 4 Design Directions for 2023 and beyond: Mixed realities, Reborn, Nostalgia, and Self-care & Comfort.

Mixed Realities

Reborn

Nostalgia

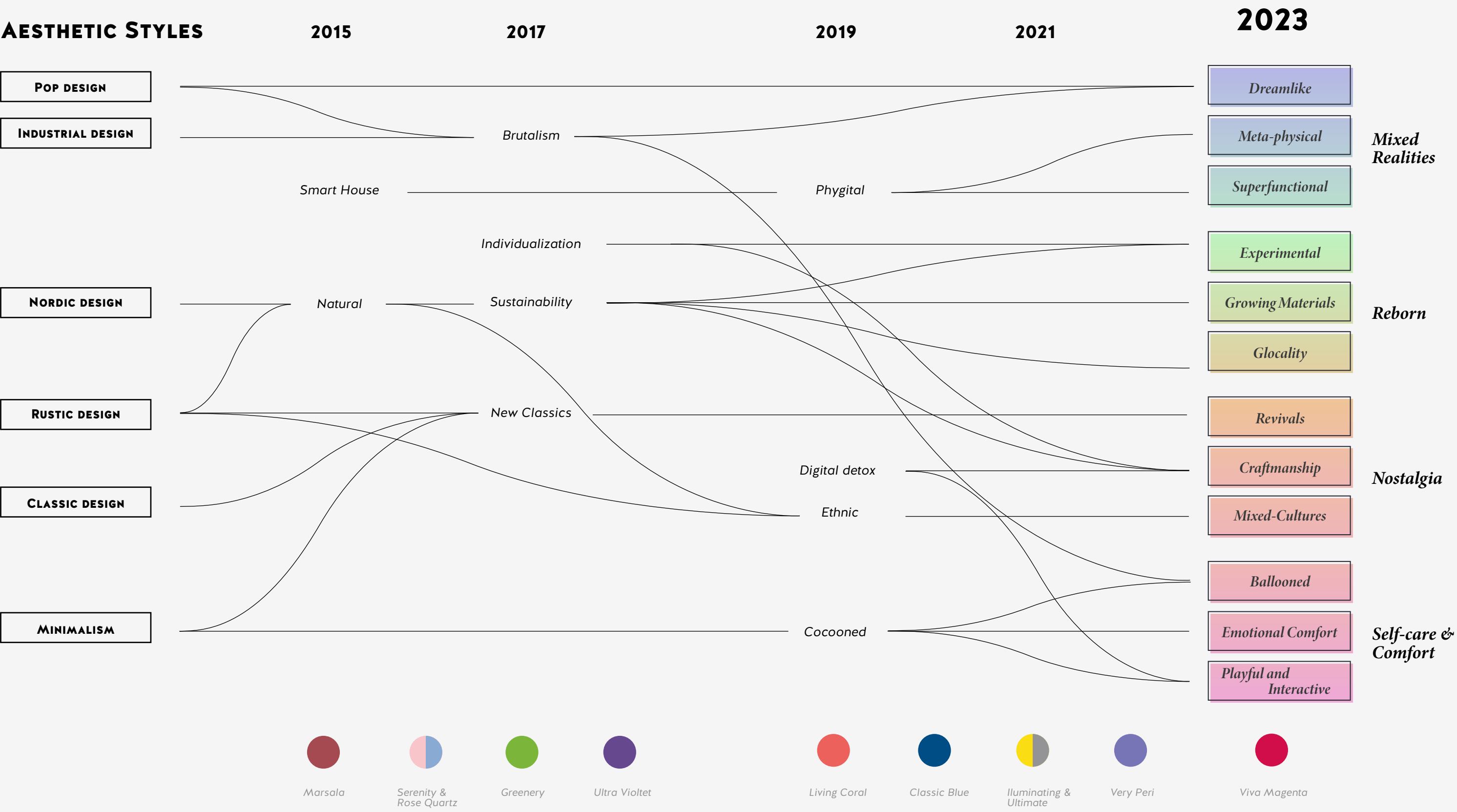
Self-care & Comfort



Evolution of trends

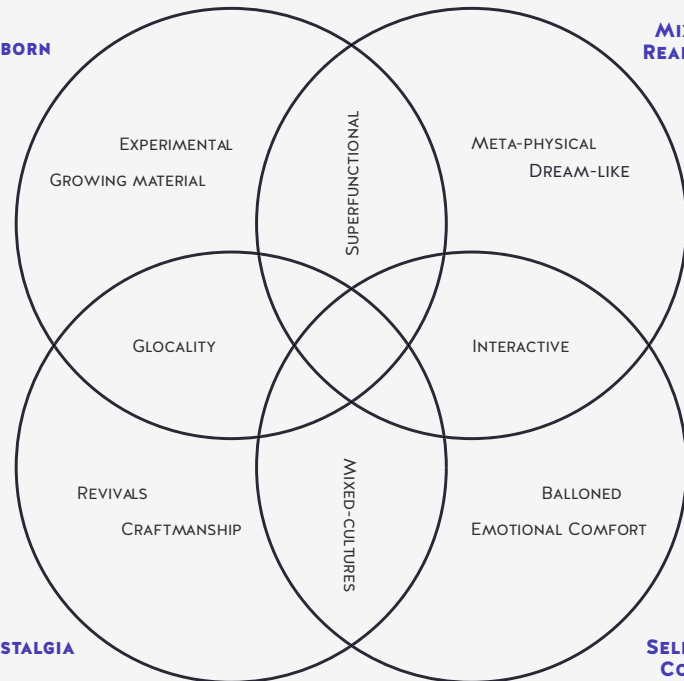
For a clear understanding of design direction, it is crucial to use current trends as a source of inspiration. However, it is also vital to observe past years to get the bigger picture and to be more accurate in our work—clearly distinguishing timing and implementation, past directions, new directions and overall potential in the future.

A summary of past evolutions



02

REBORN



01

MIXED
REALITIES

01

Mixed
Realities

03

MIXED REALITIES. Many designs in recent years have been inspired by virtual aesthetics. Fresh creativity is emerging that transcends physical limitations and further erodes distinctions between real and virtual, ancient and futuristic.

REBORN. Brands work with new ways of understanding the manufacturing process, where the final product does not have to last a lifetime. However, at least it does not have to generate a problem for the environment.

04

SELF-CARE &
COMFORT

NOSTALGIA. At a time of uncertainty due to the latest political developments, such as climate change, the rising concern for health care, and the need to feel safe and comfortable at home increasing, objects, designs and memories take us back to our roots and lived moments in the past.

SELF-CARE & COMFORT. People search for spaces that generate security and comfort, just as we seek to take care of our health and be able to practice healthy habits within our homes.





MO, Unsplash.

Mixed Realities

‘Creativity is emerging that transcends physical limitations and further erodes distinctions between real and virtual, ancient and futuristic’

Many designs in recent years have been inspired by virtual aesthetics. Fresh creativity is emerging that transcends physical limitations and further erodes distinctions between real and virtual, ancient and futuristic.

The combination of on- and off-screen has established itself as an aesthetic that manages to intermingle worlds, making it sometimes difficult to distinguish

one from another. Reflecting the forefront of fantasy and science.

Interior design manifests itself with futuristic and unreal spaces and settings. The game of colours is daring and bold, with iridescent painted glass and shiny translucent materials with playful reflections. Welcoming a more prominent role of friendly tech and digital futuristic aesthetics.



Six&five.

Six N. Five is the studio of Ezequiel Pini's work, an award-winning Argentinian designer and digital artist based in Barcelona

Over the last decade, Pini has pioneered the use of 3D to create imaginary, dreamlike worlds with his signature clean, modern aesthetic, making Six N. Five one of today's most recognized digital artists. His work incorporates different mediums to explore imaginary spaces, moving stories and physical collectibles.



Qonos.

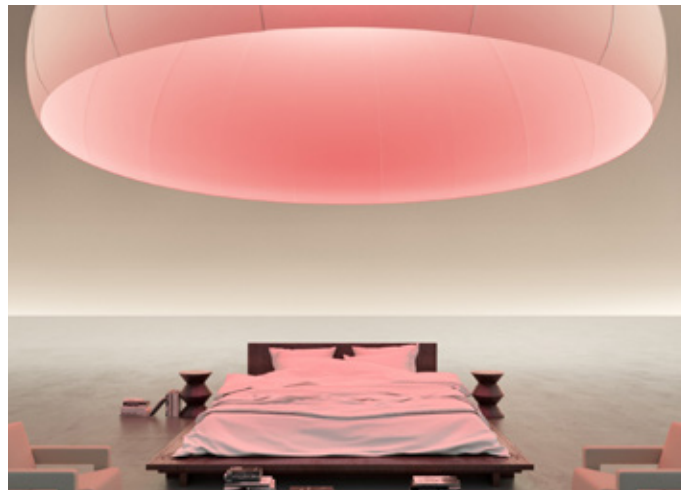
The Qonos NFT Frame Puts Digital Assets on Display

According to Bloomberg Intelligence, Metaverse will have a value of almost 800 billion dollars in 2024. Experts from Morgan Stanley speak of the Metaverse as the greatest trend of existing and future markets. Some companies, like Microsoft, work with the concept of mixed reality, a mixture of a physical and a virtual universe.



AO launches into Metaverse, serves up world-first NFT art collection linked to live match data

AO.



@albadlfuente

Dreamlike

Interior designers take inspiration from digital design and virtual spaces to generate dreamlike interiors as escapism.

This direction is defined by oversized dimensions, shapes that change and take on magnified proportions for surreal furnishings that point to total and absolute comfort. Aesthetically, we find many raw surfaces, bold shapes and porous textures. A fantasy world made for adults and kids. The exaggeration of proportions and the interaction with people are budding the key for future product directions.

Linked to this trend, we will explain *Ballooned** and *interactive**, both in *O4 Selfcare & Comfort* trends. Where the exaggeration and the interaction are also important, explanations are made on the directions.



Bubble Arm Chair by Léa Mestres.

Bubble Arm Chair by Léa Mestres is on display at Design Miami. Image by Galerie Scene Ouverte.



Bathco Space – “Serene touch” Patricia Bustos de la Torre.



House of Sunset, Venera Lanteri.

“House of Sunset” is a 3D artistic personal project concerning the use of the popular “dreamlike” aesthetic to convey a feeling of calmness and relaxedness through improbable architecture and an ever-present golden hour. Spherical shapes are protagonists of the scenes, and especially the sun, even in its absence, as its light is felt all throughout the rooms, transitioning from element of the landscape to home decor.

Snapchat launches an Augmented Reality game



Snapchat.

Photography by Benjamin Swanson



Meet me in metaverse. Conrad Store, London.

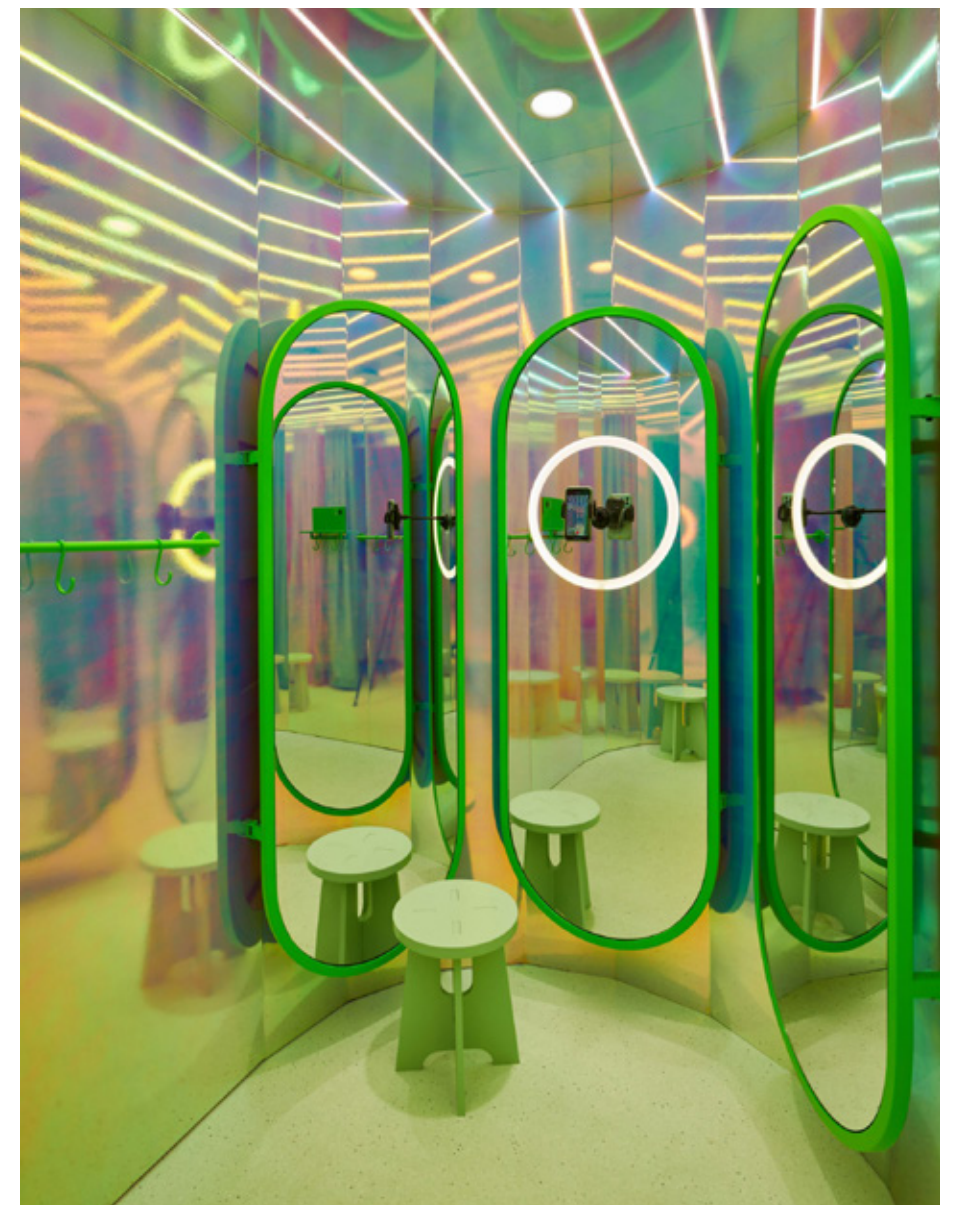
“These worlds or ecosystems are no longer separate or binary”

Christie Christie

Meta-physical

Mixed realities (virtual and physical realities) generate the need to do things with our own hands. The physical world is interlinked with the virtual world, generating new ways of interacting with a space. The metaphysical space is a place where you not only find yourself in the meta-world through a device but also have the opportunity to interact with real, physical spaces.

During this year’s London Design Festival, the Conrad store created a space in which iconic, physical furniture designs were placed in a room. However, it was not only about the physical presence. Once scanning a QR Code, people can interact with their phone camera, view 3D animations, read stories, and play around with the furniture.



Masquespacio designs “metaverse world” for Mango Teen store

Mango teens, masquespacio.

Superfunctional Spaces

The way we interact with interiors has changed; we look for interiors that work and change according to our many different needs. The new Home is made up of an office and a place to work, do sports, cook, Face-time with friends, sleep and feel safe. Overall, this time allows us to express ourselves in a

space that changes according to our needs. Our expectations of rooms have changed. Homes have changed, and interior design has and will change. However, the products' physical sizes haven't changed. But today, homes are filled to the brim with functionalities.

According to a study by the National Association of Home Builders, the desire for a home gym has grown 20% from pre-pandemic levels.

Lululemon Studio Mirror.



INSPIRATION Atelier-living is a multispace. The scenes created with GM Group make it a hybrid between all spaces: a living room or a bedroom, even an office. The interior designer has designed versatile elements, with different uses: from the Circle sofa that becomes a bed to the Curve screen, which serves as a headboard or mobile partition. Atelier-living surrounds you so that you can connect with your light hand in hand with GM.



Christina Friend GM Group Space – Hall «Atelier-living»

02

Reborn



Icarius, unsplash.

Reborn

‘It’s time to wake up from sleep and start doing things right; this rebellion must be green.’

After the pandemic, visitation to natural parks increased enormously. Being locked down during the pandemic helped people realise that nature is not only important but much needed. Nature has become the great unifier and healer in a period of upheaval. The increasing need for nature translated to interiors. The care for material has become key;

natural materials such as wood, natural fabrics or stones in the selected pieces increase their importance. Also, the way the material is presented: in a raw way, not very much treated, just as it comes from nature. Earthy textures, local and low-impact production, ancient wisdom and rituals will inspire new developments in this trend.

Light, Matteo Thun, Riva.



Table made entirely from solid wood glued lists having straight sides, characterised by thin edges on the top and the legs from Riva.

Raw, Temperature Textiles.

In 2018, the Environmental Protection Agency (EPA) found that furniture accounted for more than 12 million tons of municipal waste in the United States. As it is not so affectionately dubbed, F-waste constitutes the second largest portion of urban waste.

Consumers will invest in creating their own circular home systems and look for products with compostable formulations and tools to help them compost food and kitchen waste.

Communicating Climate Change through textiles. Temperature Textiles range from knitted blankets, to scarves and socks and are designed to carry climate data and to provide warmth to the user. The manifested data shows three main drivers and results of Global Warming. These can be identified as Temperature Change, Sea Level Rise and Emission.



‘By the second fast homeware wave, consumers had already started to care more about the sustainability aspect of things. They weren’t consuming it in the same way that they were consuming fast fashion before. They were being a little bit more conscientious.’

Allyson Rees, senior strategist at WGSN.

Natural Material Studio develops Shellware ceramics from leftover seashells

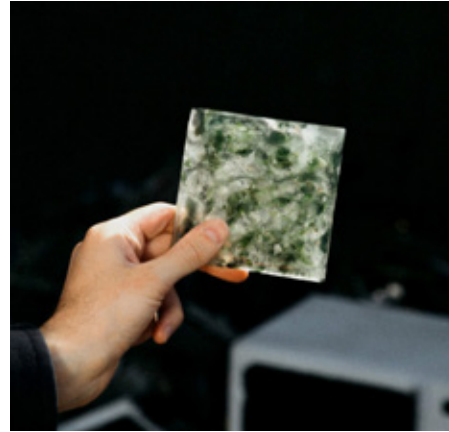


Natural Material Studio.



Nature Squared material, design by Bethan Gray.

Snøhetta and Studio Plastique make tiles from recycled oven and microwave glass. The Common Sands – Forite tiles are made of glass from discarded ovens and microwaves



Snøhetta and Studio Plastique, Common Sands project.

Experimental

In past years, experimentation with new materials and the way we develop products seemed to be gaining importance in the design process. This is due to the actual manufacturing process that has evolved since the industrial revolution and the amount of waste this entails across different industries.

Brands work with new ways of understanding the manufacturing process, where the final product does not have to last a lifetime. However, at least it does not have to generate a problem for the environment.

We observe how designers work and experiment with biodegradable, soluble and organic materials. We observe a trend focused on materials, where it is the form that follows the nature of it and not the other way around.

In this experimentation, we find avant-garde results with another concept from what has been understood as the final product. Also, the influence of new crafts and individualised products help to shape manufactured objects with an almost craftsmanship industrial process.

Bethan Gray creates pearlescent furniture from discarded seashells and waste feathers



Sebastian Cox and Ninela Ivanova.

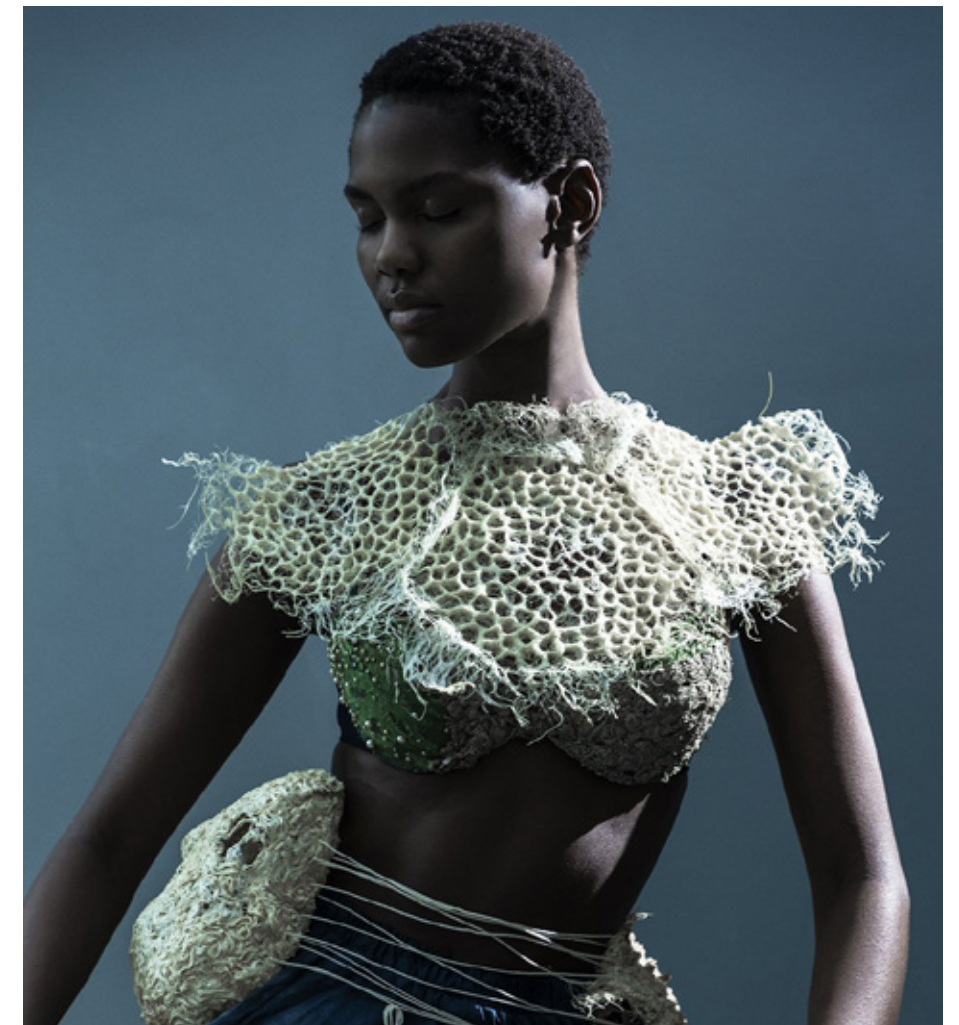
Growing materials

Laboratory meat is already a reality; would a similar process be possible in the timber industry? MIT researchers grow structures made of wood-like plant cells in a lab, hinting at the possibility of more efficient biomaterials production.

To simplify the process of making a table, growing a tree, and then crafting it, MIT’s Luis Fernando Velásquez-García suggests a simple solution: ‘If you want a table, then you should just grow a table.’

While MIT research is promising, there is still a long way to go. However, the concept of cultivating materials we have already seen in recent years, such as mycelium, is finding more adherents as new makers and designers grow their own designs.

Zena Holloway is a photographer, maker and material innovator. She grows sustainable sculpture and fashion from grass root and in doing so takes an intuitive leap into the future to imagine a material world that is grown, not made. Zena has pioneered a new technique of growing wheatgrass into templates carved from beeswax. Over 12 days the shoots grow to 20cm while the roots bind below to form a naturally woven structure. With sustainability at the heart of the process, the ingredients are organic and locally sourced. Water is reused from run off and any leftover shoot, seed or root is eaten as animal fodder.



Roots, Zena Holloway.



Thames Clay Vase by Alison Cooke.

Ceramicist Alison Cooke explains that “it’s the location that interests me” with material.

for this project, she sourced clay from 26 metres below the River Thames, dug up by Tideway in the process of constructing the London super sewer.

Glocality

Despite globalisation, where we live matters. Consumers seek a greater connection to the products: more authentic and local. We found an increase in interior projects that aim to use local and abundant material resources such as mud, chalk, gravel,

and lime to lower carbon emissions and create decomposable buildings. Embracing local cultures and products is increasingly important to consumers, as it is part of an honest story about the product’s origin.

Design Museum Gent.



Design Museum Gent helps create a hyperlocal, waste-based brick for its new extension

03

Nostalgia

Picture: Pete Godfrey, Unsplash..



Design by Elsa Hosk, photo
by max burkhalter, via
architectural digest

Nostalgia

Social media apps, such as Pinterest, reflected a 135% increase in the search for ‘vintage interiors.’ This interest causes companies with years of tradition to redesign their classic collections with a new language.

At a time of uncertainty due to the latest political developments, such as climate change, the rising concern for health care, and the need to feel safe and comfortable at home increasing, objects, designs and memories take us back to our roots and lived moments in the past. According to research by the7stars ‘look-

ing back makes people feel happy (44%), comforted (41%), grateful (32%) and relaxed (31%). So, it’s not surprising that nostalgia provides a welcome relief from the here and now, with a further 30% agreeing nostalgic activities are helping them to avoid COVID-19 related communications. There’s been plenty of evidence that points to nostalgic

behaviors taking place across the country, from a surge in online searches for baking and retro recipes, to traditional board games and jigsaws selling out. Another interesting area of nostalgic referencing is also evident in music and TV media consumption habits, with 4 in 10 realising their nostalgic indulges in this way’.



Ebba 1st Series, Kaoi.



Parachilna, MA-ROCK TPE by Jaime Hayon.

The SIGNUM collection is a richly detailed honor of brand heritage. Just as the octagon, the Swarovski brand colors of blue, green, yellow, and pink are captured in graphic designs edged with hand-painted golden accents – another detail that links to Swarovski’s heritage and craftsmanship in designing and creating jewelry.



DESIGN TIPS
The material used is relevant to the story in this direction. Also, classic colour combinations such as brown, blue, and olive are key.

Rosenthal and Swarovski collaboration, Signum.

Braun has released an exclusive alarm clock in partnership with fashion brand Off-White.



Braun and OffWhite.

Revivals

In this direction, we will find the reinterpretation of classics. However, final products must not emerge from copied designs. To make revivals work, designers must use vintage aesthetics as a source of inspiration—using them as a memory of the past, reinterpreting its aesthetic, and not just copying it. Updating designs can help to make them

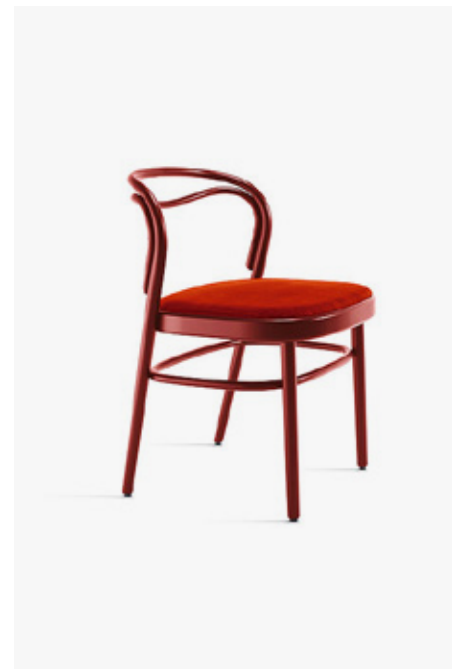
more interesting, taking a vintage aesthetic but following the roots of modern distribution.

Some social media apps, such as Pinterest, reflected a 135% increase in the search for 'vintage interiors'. This interest causes companies with years of tradition to redesign their classic collections with a new language.



Urban Outfitters, Holga UO.

Beaulieu has a visually appealing design language that skilfully refers to the traditional stylistic elements used by the company.

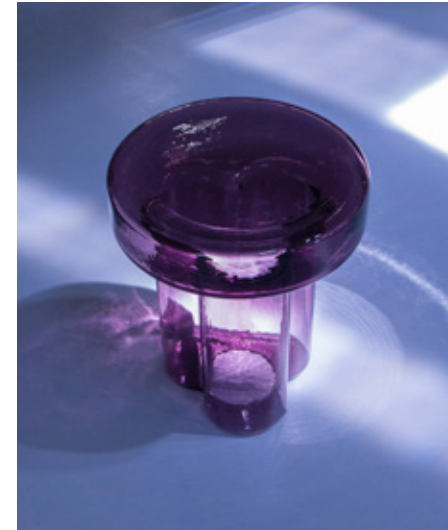


Thonet, Beaulieu by Philippe Nigro.

The Groovy chair in Soho Townhouse by Studio Giancarlo Valle | Photography by Stephen Kent Johnson



Studio Giancarlo Valle.



Miniforms, Soda.

Craftsmanship

The resurgence of craftsmanship is generated thanks to multifactorial reasons. Among them, the rise in concern for environmental concerns and the uncertainty of recent times due to economic and political problems.

Design is a social practice. Now more than ever, it involves working with artisans, communities, or small specialist manufacturers, while paying respect to the maker and telling the story of the piece.

This direction is presented as a renewed craftsmanship, where the process of materials selection becomes the main factor in the design process. The design will follow the nature of the material, transforming and generating the right forms and shapes for it. The materials used are relevant to the story in this direction.



Candelera by Federico Stefanovich.

Federico Stefanovich's 'Candelera' Fuses digital technologies and traditional craftsmanship.



GAN, GOZ by Kengo Kuma.

The master of architecture Kengo Kuma shows us his vision of craftsmanship by listening to materials, their intrinsic constructive capacities, and their emotional content. the collection extols the genuine beauty of handmade objects and focuses on the coexistence of materials in nature.

Mixed Cultures

Globalisation created homogenous cities where culture was blurred and lost its identity and tradition. New movements to bring back tradition and the identity of the places and people, embracing their aesthetic, become more important. We found multicultural cities where traditions are mix-and-match,

creating new aesthetics whereby the combination of identity and craftsmanship are the most common factors of the design's aesthetics. New collaborations of makers and designers work together to preserve their identities and cultures in new objects, furniture and materials.

By highlighting the geometry of weave and playing with strong colour inspired by her own cultural journey from Bangladesh, Majeda like to bring a modern aesthetic to an ancient craft.

There is an emphasis on the local, regional practices that sustain communities, tell stories and remind us of the value of making. Communities such as the Jamdani weavers of Dhaka who weave what the Romans once called "woven air", a thousand year old technique that has UNESCO World Heritage Status.

Her UK mill woven pieces also explore a lost weaving heritage, manipulating traditional double cloth techniques without traditional patterns.



Majeda Clarke.

03



Co-Obradoiro Galego by Paula Camiña.

Fishing tools that, in their origin, were made by local basket makers with wicker or wood but today are made mainly from plastic by large foreign industries. Nevertheless, what these vegetable and non-vegetable materials hold in common are their flexibility. Specifically, the decline of basketry has intensified in recent years because of the reforestation of

non-autochthonous species whose wood cannot be used for basketry, and the disappearance of rural life. Therefore, the objective of the project is to develop a flexible and biodegradable biomaterial from a flexible biopolymer found in the seafood exoskeletons (usually an unused waste source), chitosan.

04

Self-care
& Comfort

Picture: Agusting Wong, Unsplash.



Smooth Void by Maria Wolff Metternich.

The Smooth Void is a lounger that aims to transform the role of textiles from embellishment to a piece of furniture. Its innovative use of fabric offers different ways of getting comfortable. In summer 2020 this prototype received a Red Dot Design Award, marked as "best of the best" in the category Design Concept. This concept and its visuals had recently been registered at the EUIPO-The European Union Intellectual Property Office.



Self-care & Comfort

People search for spaces that generate security and comfort, just as we seek to take care of our health and be able to practice healthy habits within our homes.

The pandemic helped us to re-understand and change the way we perceive interior design and the importance of feeling comfortable in our own homes. Well-being and comfort are increasing values that are holistic in how the spaces are de-

signed. People search for spaces that generate security and comfort, just as we seek to take care of our health and be able to practice healthy habits within our homes. Investing and reforming the home seems to be the key to finding the above-mentioned parameters.

The increasing need for a healthier lifestyle and the growing concern about topics such as mental health make consumers prioritise their own well-being and comfort, focusing their purchases on those products or services that can provide it.

Maija Puoskari.

Maija Puoskari is passionate about mushrooms, their ecosystems and habitats. This lighting series is inspired by tiny mushrooms such as *Hiippo Genus*.

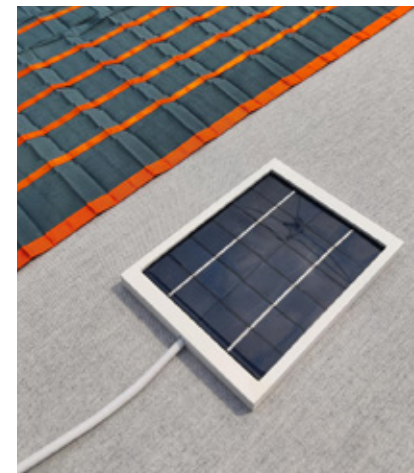


Series-one, Bolaero, designed by Tommaso Mirabella Roberti.



Solar Blanket, Mireille Steinhage.

The UK Parliament reported that, in 2020, 14.5 million people lived in relative poverty after housing costs in the UK. Considering the rising cost of living, this project aims to support people to keep warm by alleviating some of the strains of soaring energy prices. 'Solar Blanket' is a heated blanket that is powered by the sun. It uses solar power to generate electricity and saves energy by directing heat toward the user. It isolates the warmth in their immediate space and avoids wasting energy on heating up an entire area. This makes it especially useful for homes that aren't well insulated. The blanket is most effective when used as a warming layer to sit or to lay on. The pleating allows the blanket to be modular by concentrating heat.





Ginosa, Gart.

The nature of these upholstered armchairs accommodates the contours of the body in a yielding manner, supporting a relaxing, unresisting seat with a special, intimate quality.

Ballooned

The exaggeration of furniture elements in combination with the latent need for curved and organic shapes is presented as 'Ballooned'. This aesthetic of swollen volumes, ribbed reliefs, and embracing forms with certain amorphous shapes is primarily inspired by nature, especially seen within the product categories of sofas and living room furniture.

Many brands are using the exaggeration of shapes as an expression of modernity and avant-garde, whereby a ballooned sofa design combines surrealism and cocooned escapism.

The POOF collection is inspired by the shape of a swimming circle. The silk repeats the shape and is in the same place as in the swimming circles. Therefore, the collection involves bright colors: blue and yellow.

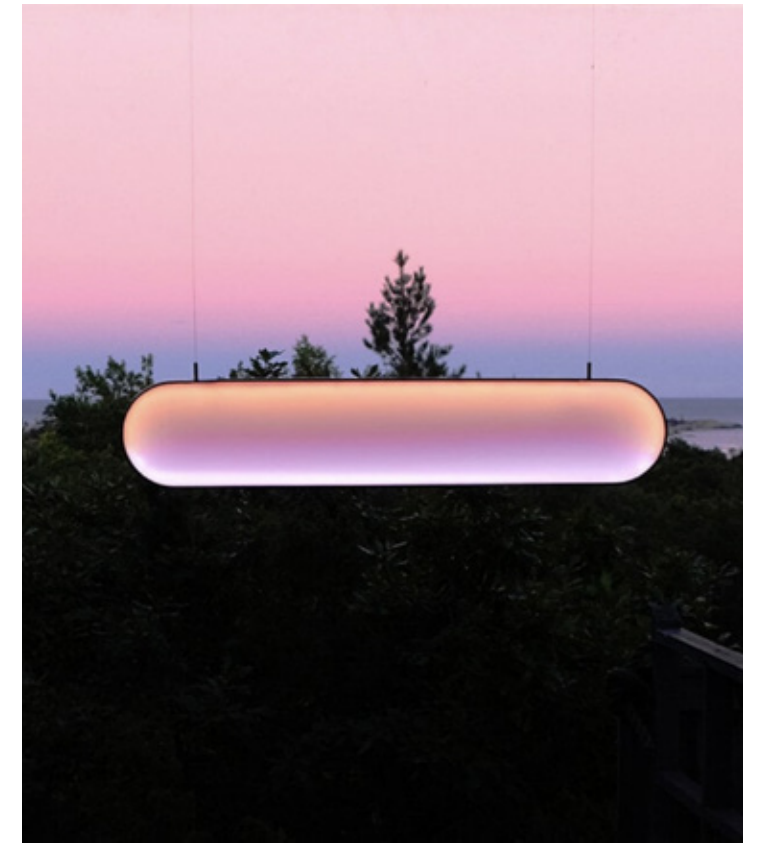


Julep, Tacchini.

Emotional Comfort

The cozy home turns toward a protective space for refuge, comfort, and mental peace. Being comfortable does not just come with a comfortable sofa; there is also an emotional feeling, known as 'Hygge', that plays a major role in performing it well. Harmonic balance of how elements are placed, the lights, the temperature of a room or the smell are also important in this trend direction.

In some of the following examples, we can see how designers and makers use essential oils to provide healing sensations through smell or lights that simulate the sunset or sunrise to provide coziness and peace. Elements such as those mentioned are becoming key pieces in this direction.

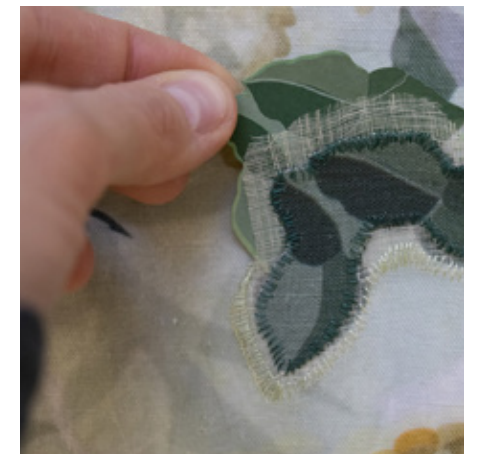


When the sun goes down, Sunne brings the glow of sunset into your home



The piece is a design kit for the home that helps to raise awareness about the health of the home environment with a focus on air quality.

The kit is comprised of a wall-hanging and fabric and paper cutouts impregnated with essential oils of lavender (*Lavandula officinalis*) and peppermint (*Mentha piperita*).



Elena Brebenel, Bio-Inspired awareness.

POOF, designed by mudu design studio.

Kristina Kazantseva is a textile designer based between Copenhagen and East London. Kristina is interested in the theme of materiality and works within the field of art and design.

Her work encourages to use our human senses, to feel the surface and form by touching the objects. The textile objects are an invitation to spark people's imagination and make surroundings more playful and exciting



Kihnu by Kristina Kazantseva.

Himuro is an expert in weaving and has become famous for her Snip Snap textiles, a clever and playful collection that utilizes a special jacquard weaving technique invented by the designer which contains a double layer. The user is encouraged to cut away the top layer to discover what lies beneath.

Pieces that provide interaction and playfulness. Products, like carpets which change according to how people interact with them, are becoming increasingly important. Product interactions can be relaxing yet playful, but overall, they are an individual experience, adding

additional and new benefits to the usage of the product's original function. Playful and interactive products are soft and pleasant to the touch. Some products keep their design and shapes, and some can change depending on the interaction, adding a unique form of customisation.



Cultivate Collection by Yuri Himuro.

The top 10 designers, artists and makers to look out for in 2023.



1. Maria Wolff Metternich

Maria Wolff Metternich is a German designer. During her Master Studies in Textile Design in 2017-19 at The Swedish School of Textiles in Borås/ Sweden, Maria discovered the potential of knit for furniture and interior design. Throughout her internship at the fabric department of Céline LVHM in London in 2015, she gained precious knowledge about diverse qualitative materials, structures and colors. This experience inspired her to work on fabrics for the body. Her degree collection La Fille Discrete was presented at Fashionclash Festival Maastricht in 2016.

Within the Master Studies, her focus lays on creating Comfort Zones, emphasized through the relationship between knitted surfaces and filling material, which highlights the potential of the knit serving as a cover and decorative element. But most importantly, it gives the possibility to the textile to create its own filling, and opens up to furniture design.

www.mariawolffmetternich.com

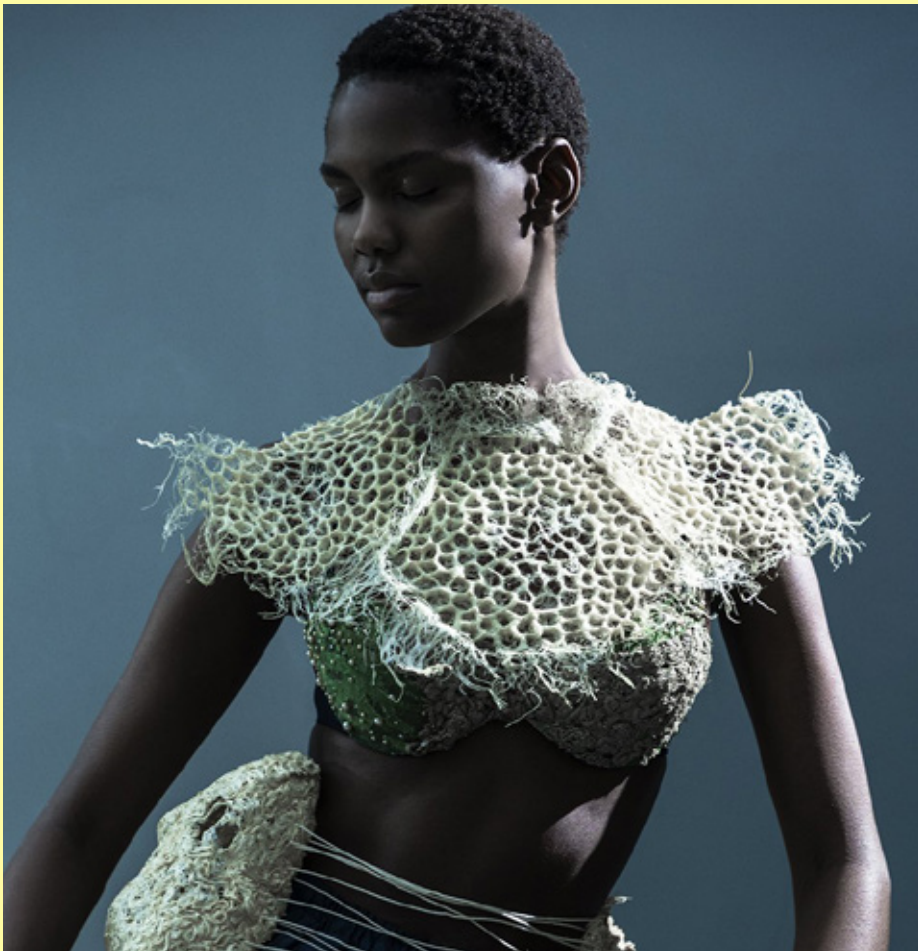
2. Zena Holloway

Zena Holloway is a photographer, maker and material innovator. She grows sustainable sculpture and fashion from grass root and in doing so takes an intuitive leap into the future to imagine a material world that is grown, not made.

As an underwater photographer she was looking for solutions to the problem of plastic pollution in our oceans when she came across the roots of a willow tree growing in her local river. The tangled root looked like textile: What if we could grow clothes from seed?

Zena has pioneered a new technique of growing wheatgrass into templates carved from beeswax. Over 12 days the shoots grow to 20cm while the roots bind below to form a naturally woven structure. With sustainability at the heart of the process, the ingredients are organic and locally sourced. Water is reused from run off and any leftover shoot, seed or root is eaten as animal fodder.

www.zenaholloway.com



3. Elena Brebenel.

Elena Brebenel is a textile practitioner who is interested in investigating the intersections between art, craft and design, through a highly experimental and research driven practice. In her most recent project, she explored the possibility of developing a poetic approach to raising awareness about the health of the home environment (with a focus on air quality) through the use of bio-inspired textile artefacts. The studio practice prior to this project is characterized by the same experimental and interdisciplinary approach. This work consists of textile objects and installations and investigates the theme of memory through an exploration of place and the coded language of maps.

www.elenabrebenel.com

4. Maija Puoskari

Maija Puoskari is a designer who mainly works with lighting, interior design and tableware projects in her own studio in Kallio, Helsinki. Before specialising in product design, glass and ceramics, she trained as a florist. Today, nature remains Puoskari's unending source of inspiration and she likes to spend her free time in the woods looking for mushrooms. Her design is characterised by clean shapes and functionality. Most of her customers are international manufacturers. Puoskari graduated from Aalto University in 2009 and from the Kuopio Academy of Design in 2003. Ever since, she has participated in numerous exhibitions in Finland and around the world and has been awarded several grants and prizes.

www.maijapuoskari.com



5. Raw Color Studio

Raw Color blends the fields of Graphic Design, Photography and Product Design in their Eindhoven based studio. The studio has been initiated by the designers Christoph Brach and Daniera ter Haar. Together with their team they are working on self initiated and commissioned projects. The materialisation of colour plays a key role, and can be seen as the core of the studio.

Raw Color works across design disciplines to materialise colour by blending the fields of Graphic Design, Photography and Product Design.

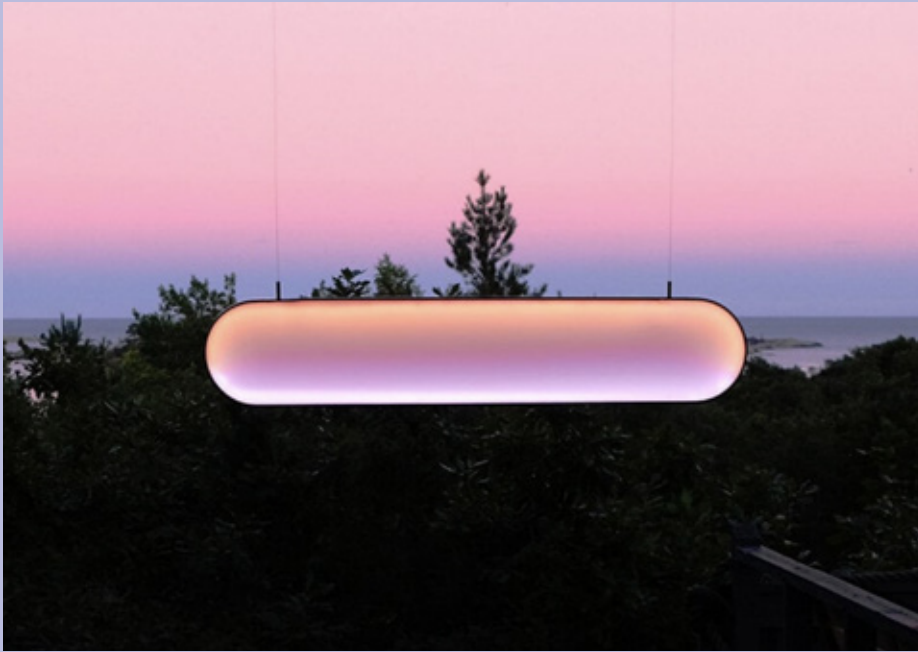
www.rawcolor.nl

6. Studio Marjan van Aubel

Marjan van Aubel Studio is an award-winning innovative solar design practice that brings solar energy into daily life. Designing for a positive future through combining the fields of sustainability, design and technology.

The studio is creating lasting change through solar design, integrating solar power seamlessly into our environments such as in buildings and objects. With the goal to make solar power more accessible for everyone. Most notable works are Sunne, Current Table, Power Plant and the roof of the Netherlands Pavilion at the World Expo 2020 in Dubai.

www.marjanvanaubel.com



7. Jules Vissers

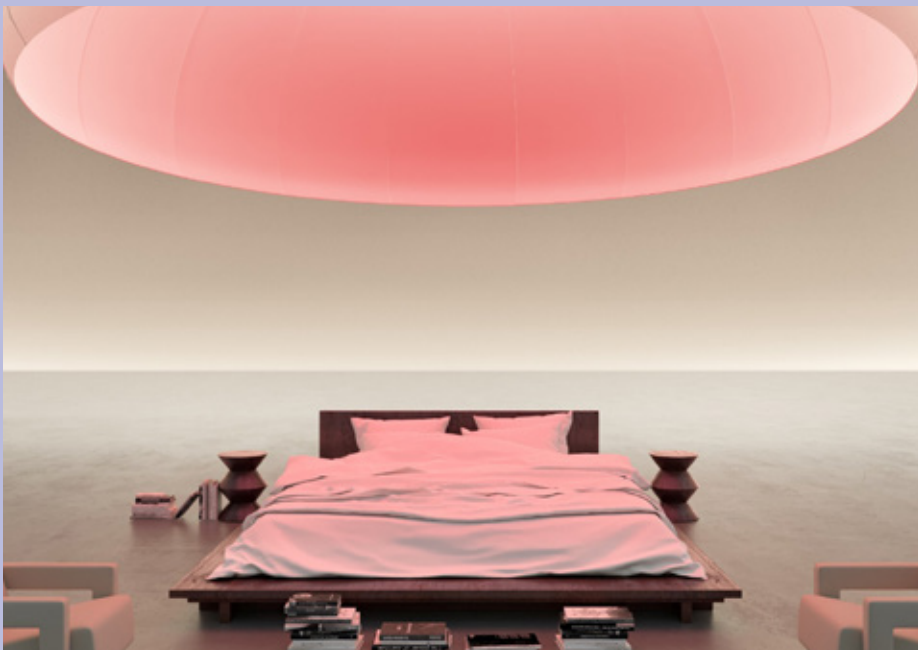
Jules Vissers had been working with textiles for many years before applying to the Florence Fine Art Academy in 2019. In her new homeland Italy, artisan craftsmanship is of paramount importance. She followed the Master programme in Art Textiles and learned the handicraft in the best workshops. In January 2020 she started her own atelier Taftique in the historical centre of Florence. Here she produces tapestries in a style between abstract and figurative.

www.taftique.com

8. Alba de la Fuente

Madrid-based architect and 3D artist visualizes the essence of space through sensory design, gently touching the poetic depth of architectural environments through textures, materials and lights. Looking for the appropriate concept in each project, She is interested in the way of transmitting and the way of understanding it. Shapes and materiality are especially important in her projects, the balance between materials, textures and shapes allow the maximum expression of light.

[@albadlfuente](https://www.instagram.com/albadlfuente)



9. Masquespacio

In 2010 Ana Milena Hernández Palacios and Christophe Penasse founded design studio Masquespacio with the aim to do something different... something that would make them proud and transmit their aim to seek innovation for every project. They have had the luck to work in several countries around the world, discover new cultures and make new friends. Thanks to our innovative approach in search of unique and out of the box experiences for each design, they have been awarded with a lot of relevant international awards.

www.masquespacio.com



10. Lea Mestres

Léa Mestres is a young French designer born in Paris in 1992. After a few years studying in Eindhoven, the Netherlands, she set up her studio in Paris. In Léa's work, the line drawing leaves to the imagination a field of unlimited possibilities: it is a lacunar drawing, without real information, it shows neither scale, nor colour, nor materials, nor even perspective.

Humour marks Léa's imagination. Her drawing wants to be free, the object evolves throughout the manufacturing process, this creation is a liberating moment. An abstract line gives a general image, its interpretation is specific to each person. It is this two-dimensional form that then materializes to become an instinctive and personal object. By forbidding herself any restriction, Léa confronts each creation with a challenge that takes her design work to the frontiers of sculpture. Colour and textures characterise her work, whether through the Bubble series, where solid and soft are unexpectedly associated, or through works made in plaster, which allows her to evolve with absolute freedom in her proposals.

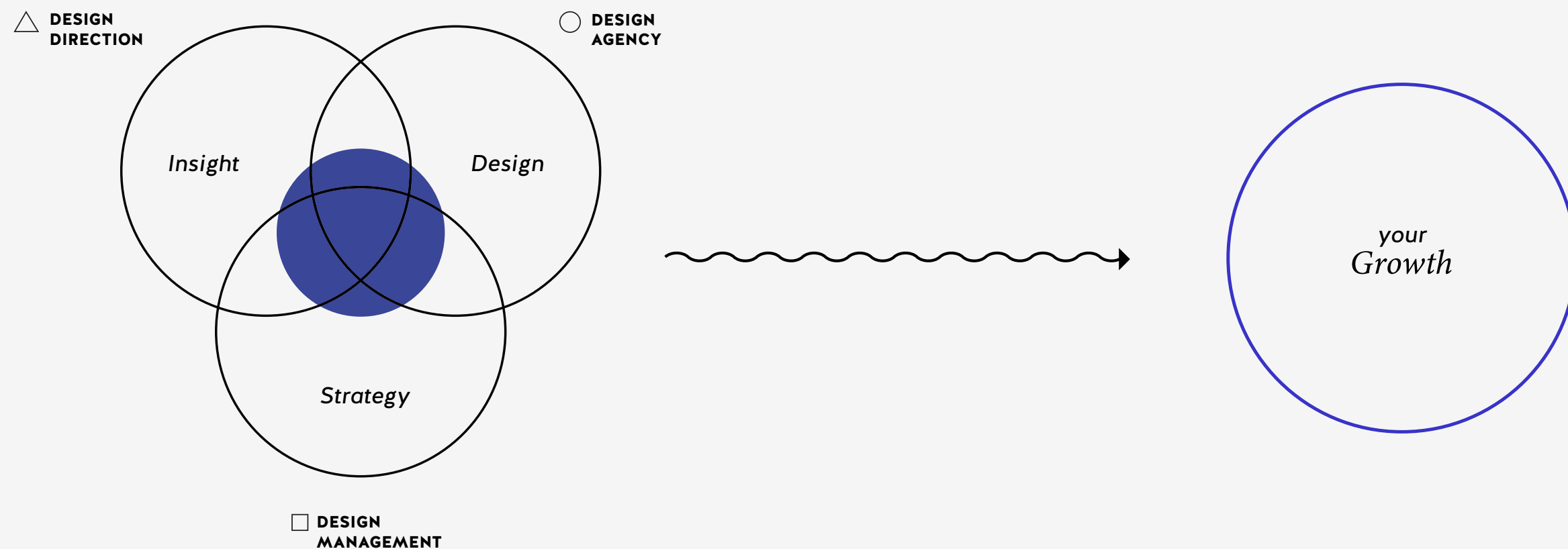
Inspired by Niki de Saint Phalle for colour and joy, and by Wendell Castle for the powerful asymmetry and tension in the object, Léa builds a world of her own and very unique.

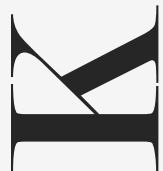
[@leamestres](https://www.instagram.com/leamestres)

THE TOP 10 DESIGNERS, ARTISTS AND MAKERS TO LOOK OUT FOR IN 2023

Growth Strategy

by Design Network





We are a Team of *creative*
and *strategic* think & doer's.

Thus we see & use ***DESIGN***
not only as a creative – but
also as a *strategic discipline*.

We discover

INSIGHTS

We define

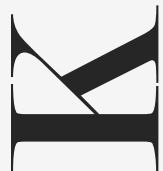
DESIGN

We develop

STRATEGIES

We do not only talk
about our *idea* to
solution approach.

But together with our
clients we actually
make them happen.



We think that every challenge needs furniture. That's why we like to be different. It is that joy together with an in-depth understanding of our client's world that gives us the spirit and focus for the right path. Developing growth opportunities within and between organisations in the design industry.

