



# Colour Materials Finish

London Design Festival 2024





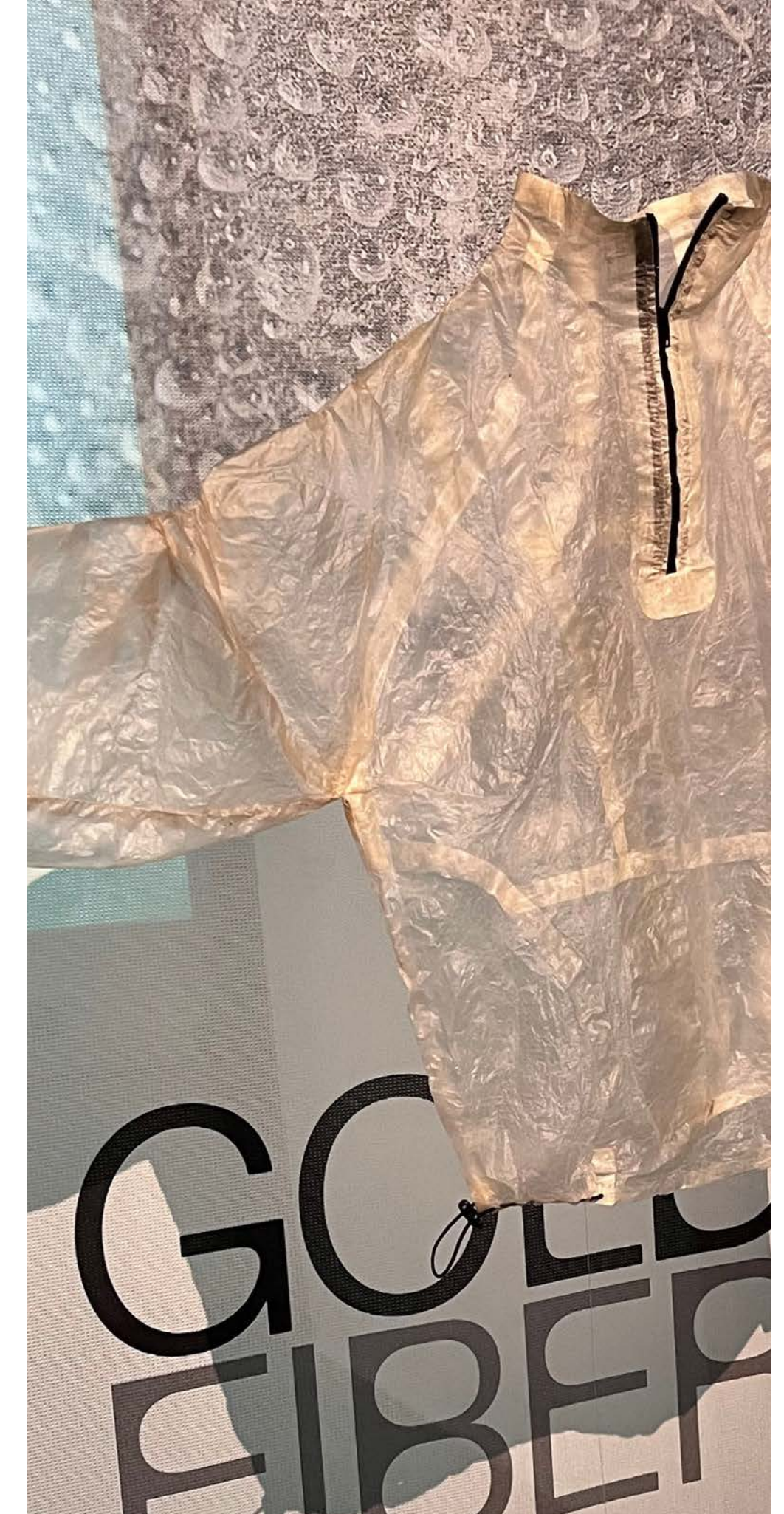
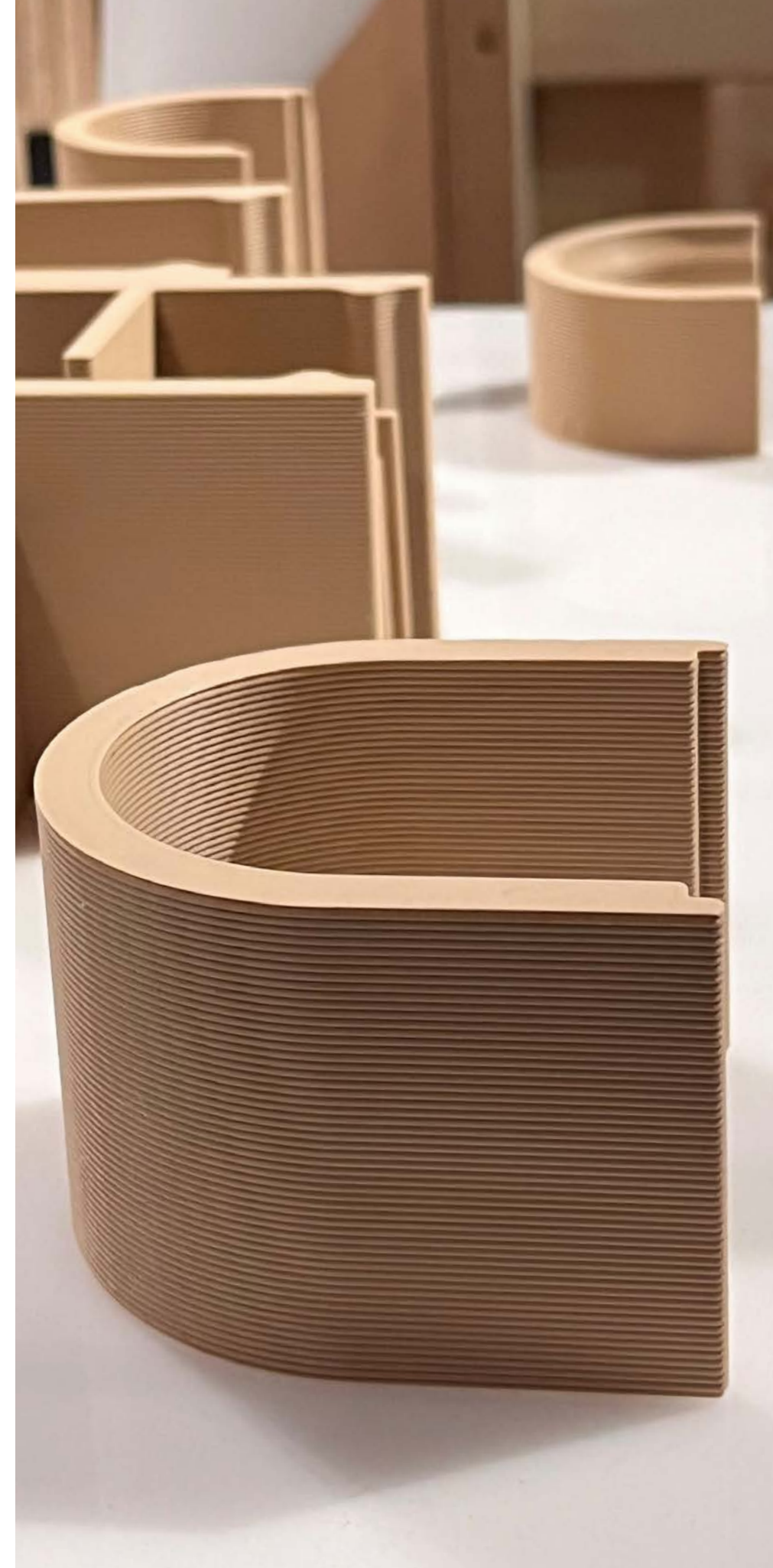
“Well-Made” - What does it mean to you?



Pearson Lloyd



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Shoreditch  
Bankside

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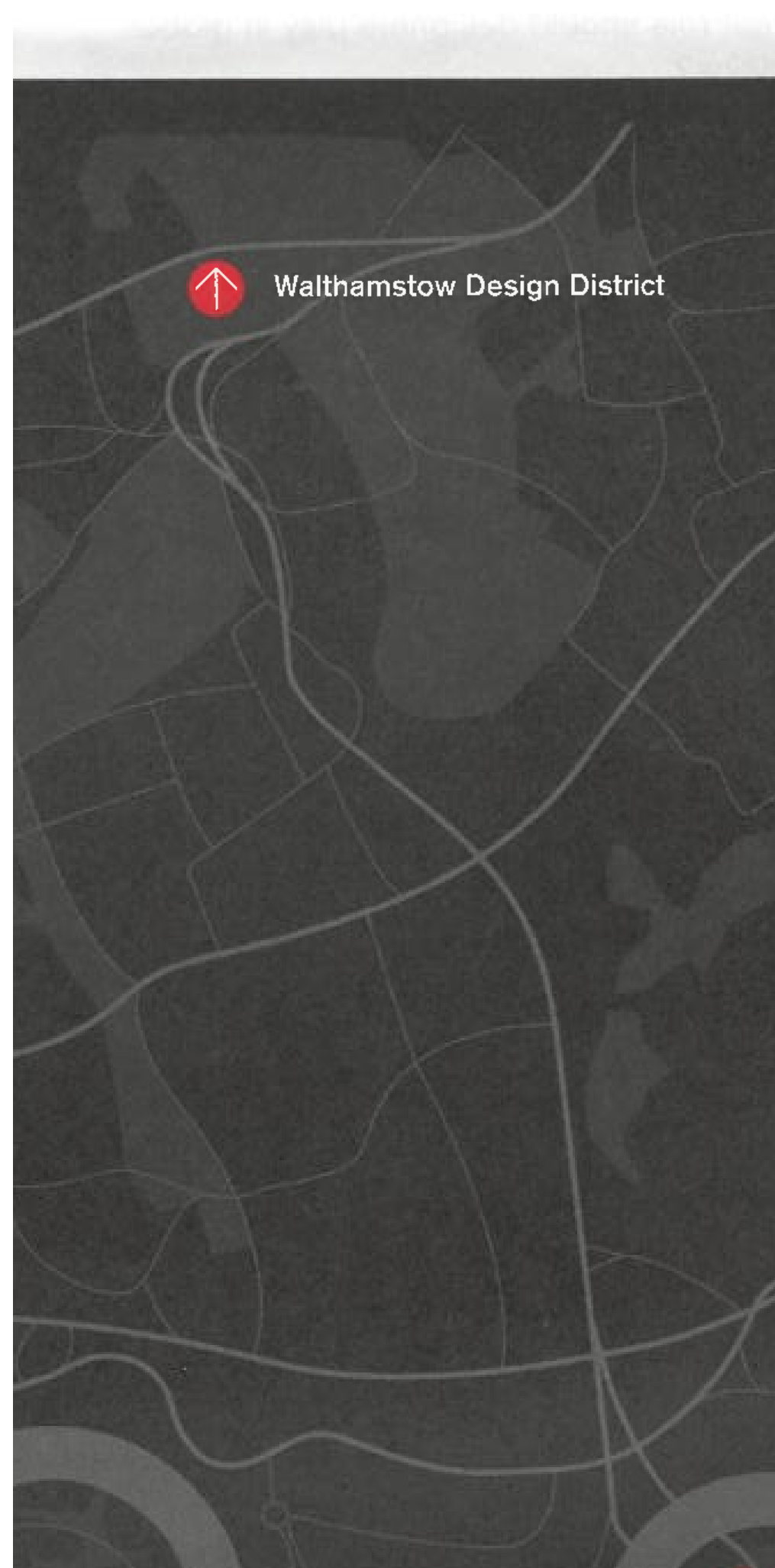
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Dusty Pinks  
Earthy

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Organic Simplicity  
Less is More  
Strange Things







Walthamstow was part of the William Morris Design Line which shone a spotlight on design, making, and creative thinking within the local design community. There was an opportunity to attend workshops, meet makers in person, and share knowledge of similar craft.

The Ethical Colour Exhibition at Switchboard Studios, in Walthamstow, promoted the use of ethical colour sourcing and raised awareness of climate change. Many thought provoking questions were asked throughout the exhibition such as -

**What does colour mean to you?**

**Districts**  
Walthamstow  
Shoreditch  
Bankside





# Overview



Garden Indigos  
- Indigo Garden London

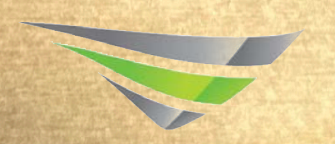


Indigo Garden London



## Slow Painting Studio

Make-up made from pigments extracted from fungi.  
- JADLER Design







The Shoreditch Design Triangle is an area with a great deal of history, from fabrication to artistry and invention. This year the goal was to reflect on these principles, led by design and the creative community. In line with this goal, two innovative materials were featured:

ASUS revealed their Ceraluminium material - aluminium that has been strengthened and lightened through a ceramization process.

Matter Forms developed Oyster[Crete], a bio alternative to traditional concrete made with discarded oyster shells from East London's restaurants.

A very thought provoking exhibition was 'Well-Made' by Pearson Lloyd: a collection of products curated by individuals and their understanding of why these products are well-made. Products ranged from toothbrushes to card chips, and even featured a plastic bag. The exhibition encouraged visitors to ponder "'Well-Made' - what does it mean to you?".





# Overview



Oyster[Crete] by Matter Forms



Ceraluminium by ASUS



Lee Broom  
Alchemist Collection



'Well-Made' by Pearson Lloyd

## 07 Microbial dye Designed by Dian-Jen Lin

"Post Carbon Lab rethinks the impact our textiles can have on our environment, changing them from a passive object to a living organism that can actively remove carbon dioxide from the atmosphere. The microbial dye showcases the innovative solutions that can be achieved through science-based and nature-oriented thinking."

Cat Drew







Material Matters, hosted at the OXO Tower in Bankside, did not disappoint, showcasing the latest in material trend and innovation. This year's exhibition focused on recyclability, waste materials, responsible practices, and bio-chemical processes in material making.

The key material features were algae-derived, natural sugars, and starches in various forms and applications such as apparel, insulation for fashion, and automotive.

**Districts**  
Walthamstow  
Shoreditch  
Bankside





# Overview ALGAE TEX

Algae-based thermoplastic  
biopolymers for sportswear



Biotexture featuring Algaetex



Re-Block







Synthetic dyes and inks used heavily in the dominant fashion manufacturing world pay a heavy price on carbon emissions. Messages from local designers have proved that extracting colour from nature, where there is a lot of it, can be used as a placemaker. For example, Garden Indigos grown in the UK offer low energy usage and are harvested solely for colour use.

Fast fashion giants like H&M use only a tiny vial of pigment-producing bacteria, enough to begin to culture colour at any scale. By looking at other resources to extract colour and being creative with processes, it can achieve a high potential in Automotive, Product Design and Interiors.

**Colour**  
Local Shades  
Dusty Pinks  
Earthy





# Local Shades

#e5717e

Ruth Lloyd Design  
Colourifix Fashion



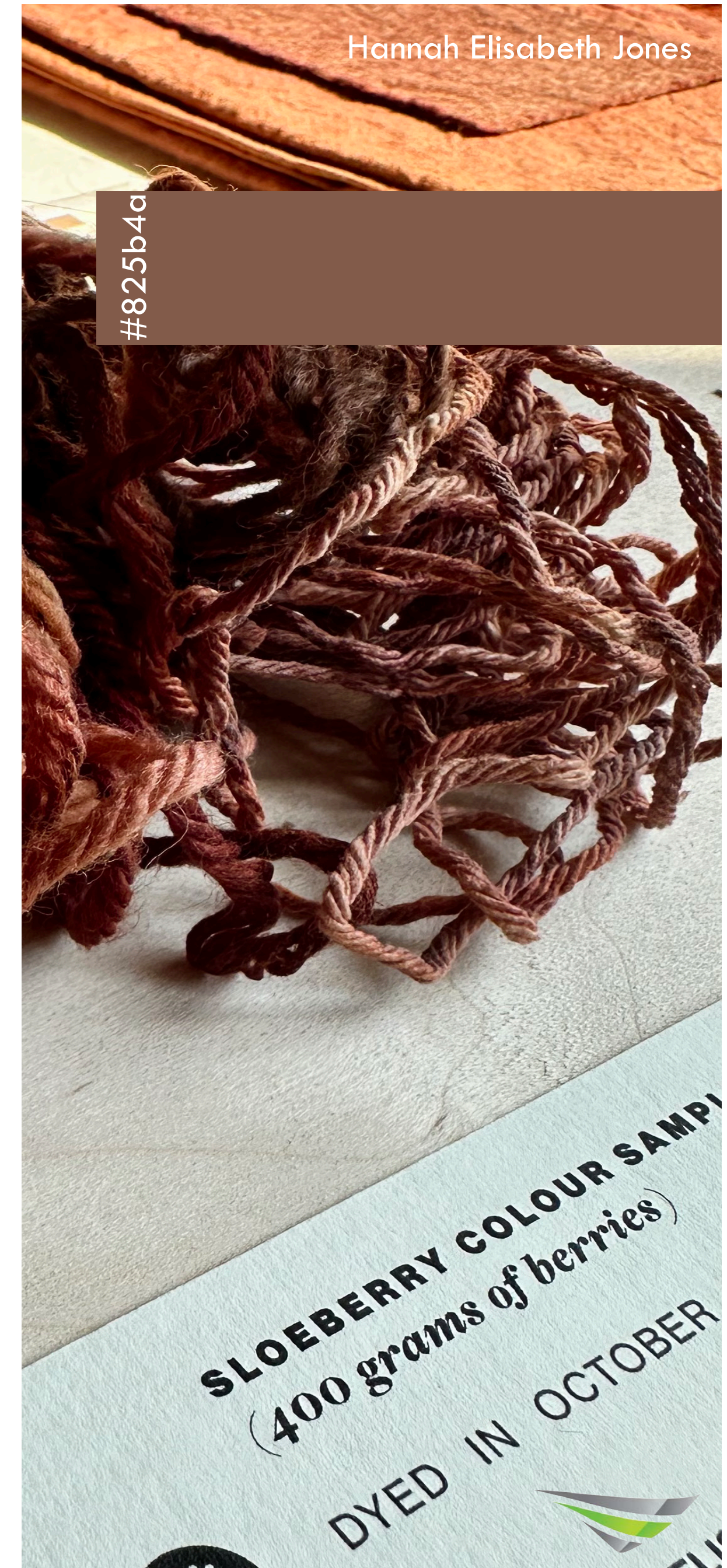
#819288

Sophie Mei Birkin



#688e81

Phoebe Emma Lewis



Hannah Elisabeth Jones

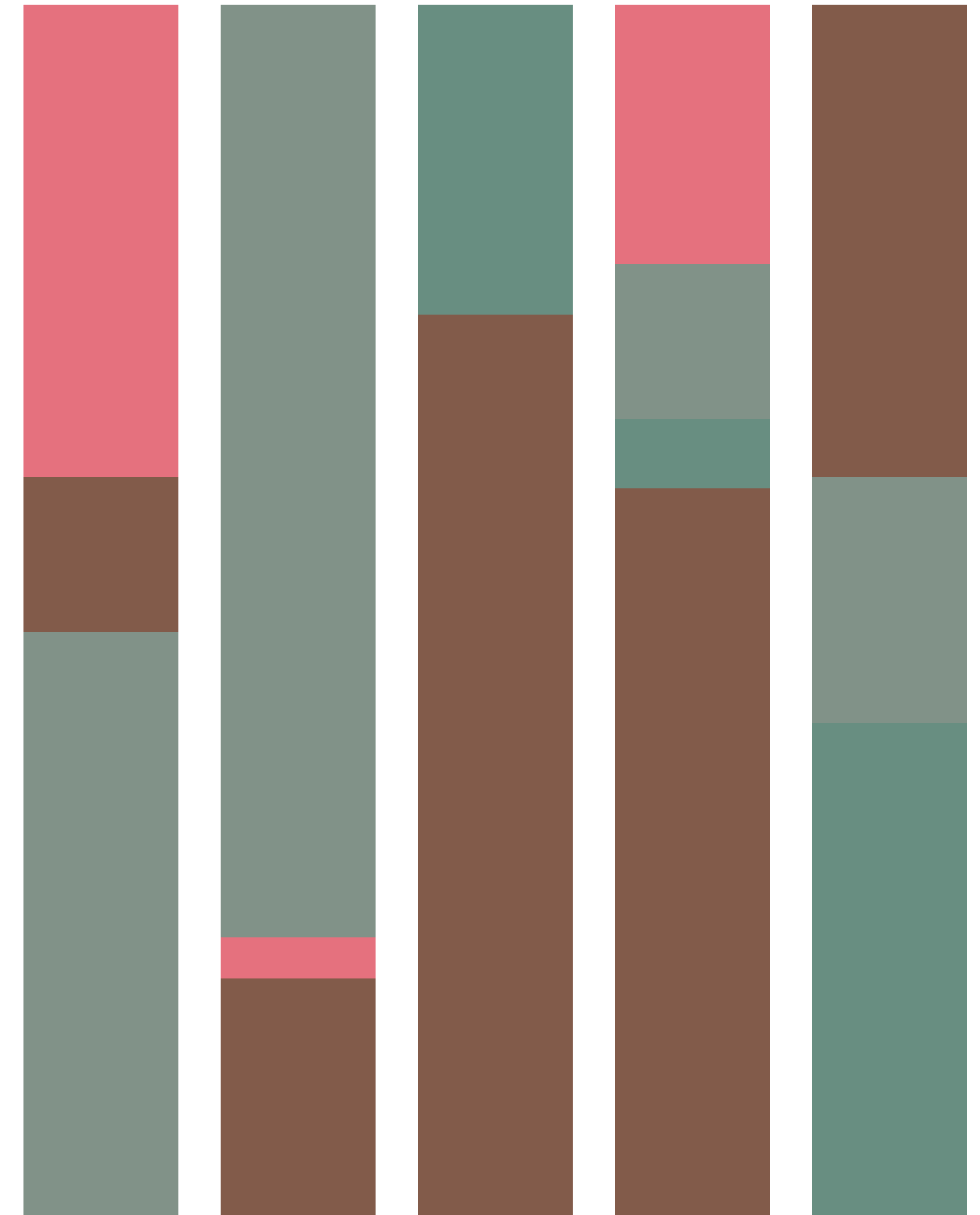
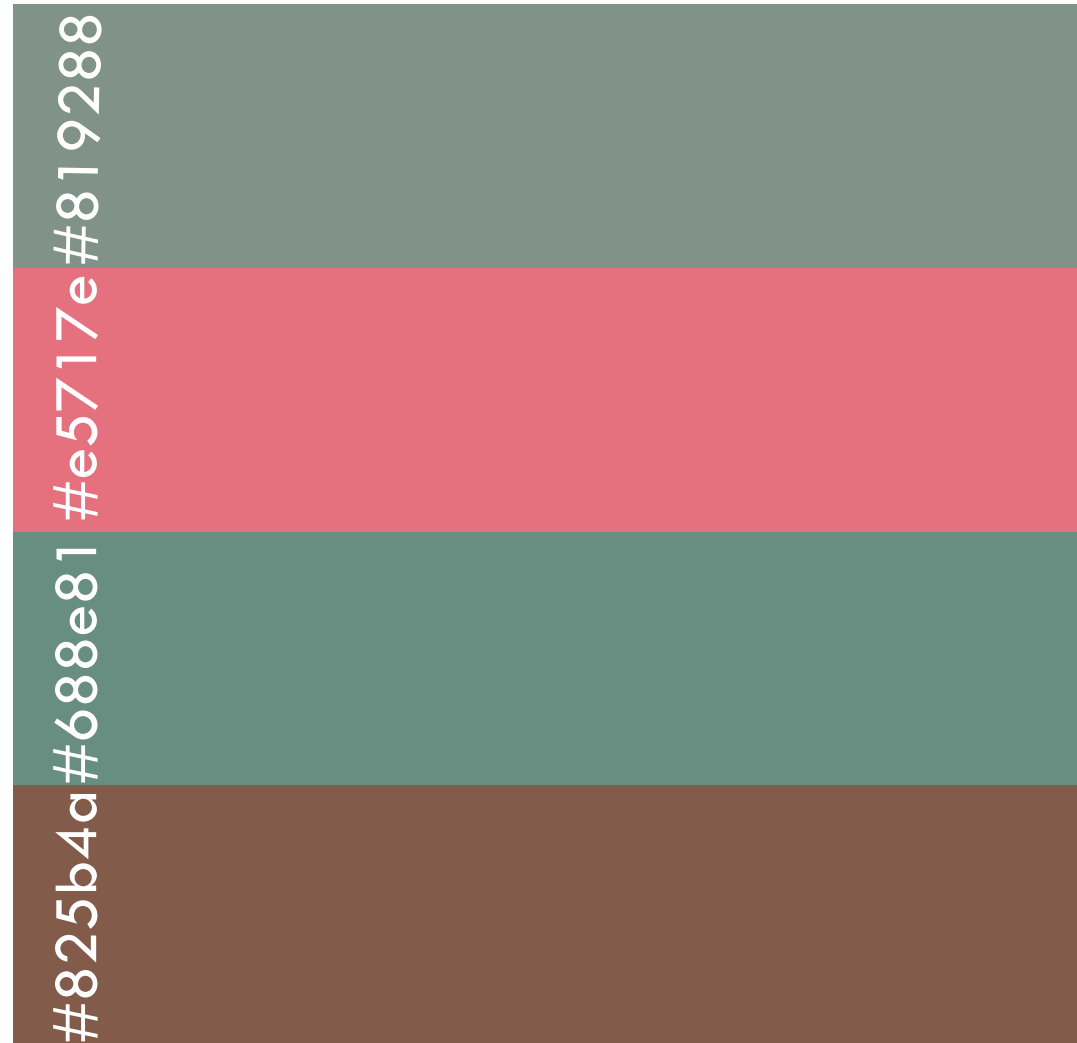
#825b4a

SLOEBERRY COLOUR SAMPLE  
(400 grams of berries)  
DYED IN OCTOBER



# Local Shades

This colour palette analysis extracted from the exhibition of Ethical Colour proves that using nature to create colour pigments makes a wonderful palette. The bold pink is a nice surprise with the knowledge that it comes from a bacteria grown in a lab, and is a main accent to the earthy based greens and browns.







Muted hues can be a result of sourcing pigmentation from natural resources, or relying on the raw materials themselves to introduce colour into the final material after manufacture.

Prevalent at the London Design Festival was a range of Dusty Pinks, applied to textiles and recycled composites, introducing an appreciation for the origin of the raw material.

Re-Block create concrete-like materials out of recycled industrial waste whilst utilising CO<sub>2</sub> capturing technology, with red mud being a source of the pink hue visible in many of their samples, symbolising a commitment to responsible manufacture.

# Colour

Local Shades

Dusty Pinks

Earthy





# Dusty Pinks

#e0aa8e

rootfull



#ba7b72

PVB leather by Filie



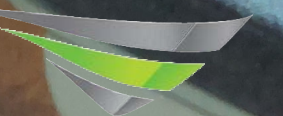
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Re-Block



#bb9087

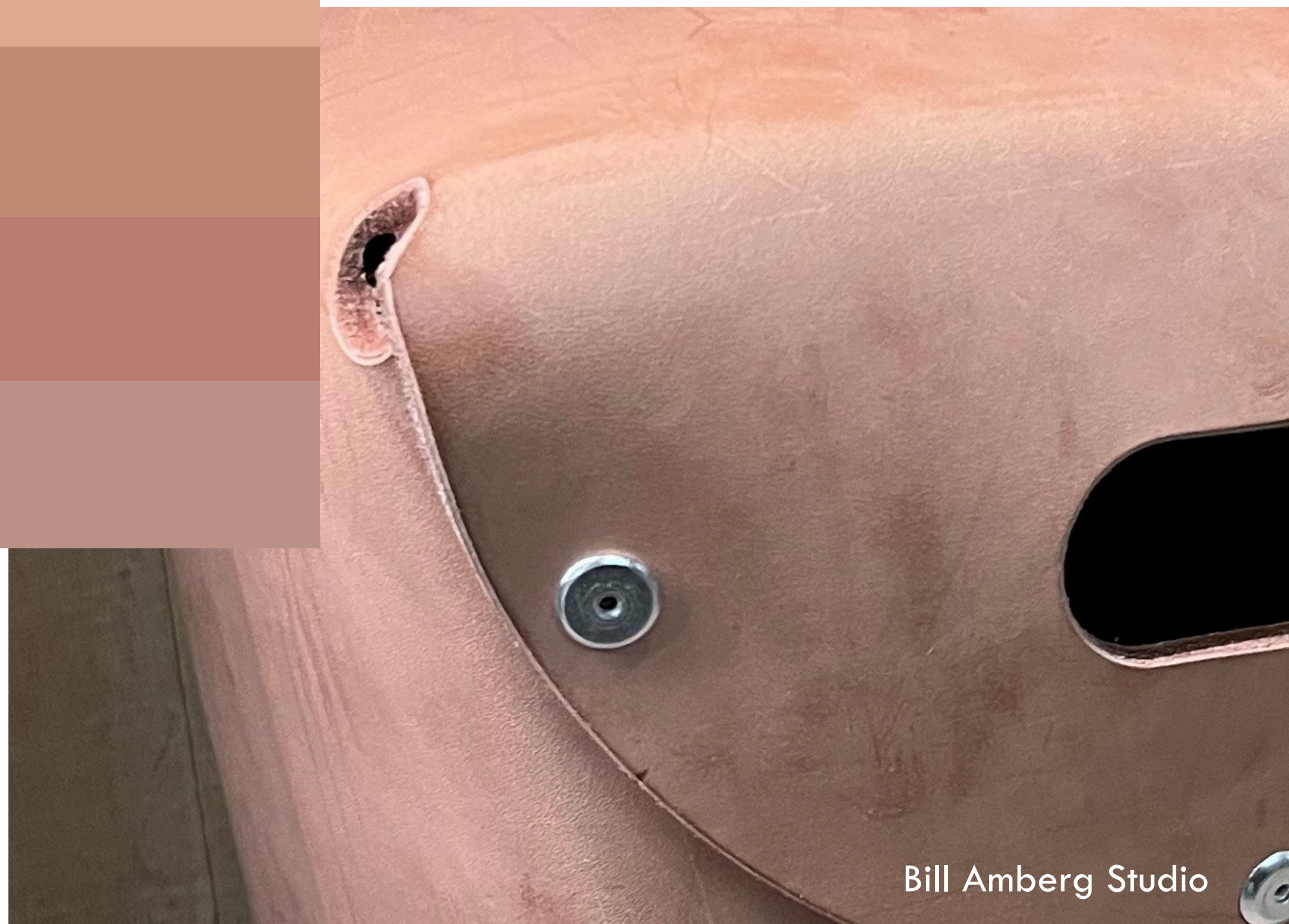
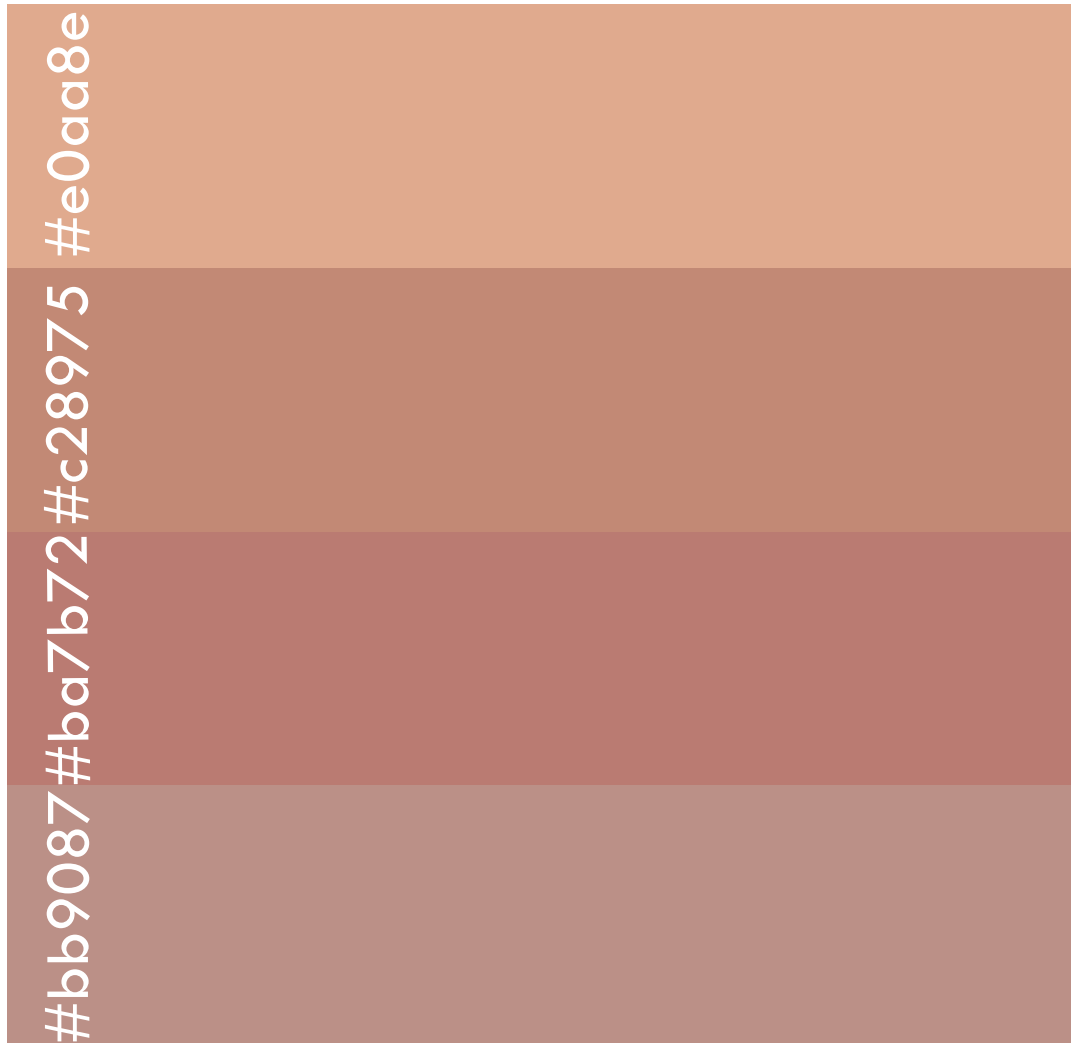
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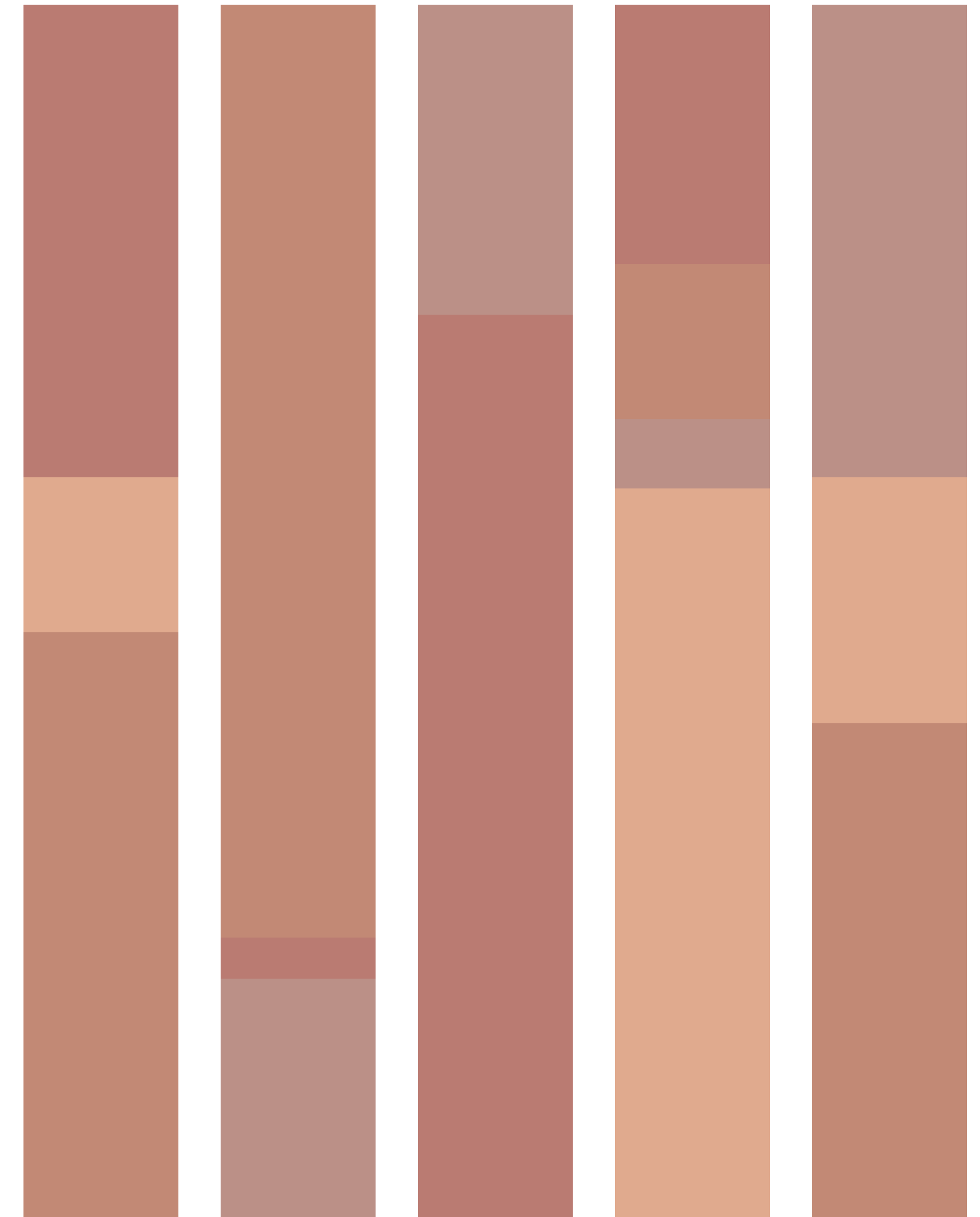


# Dusty Pinks

This colour palette, extracted from the Material Matters exhibition, is calming and gentle, reminiscent of Pantone's Colour of the Year, Peach Fuzz. Simple earthy tones lean into natural beauty without heavy pigmentation, allowing users to admire more tactile features.



Bill Amberg Studio







Nature was also reflected in colour choices that adorned objects on display during LDF 2024. Natural shades referred to the authentic colours of fibres, clay, and plant-based derived materials. The key character was earthiness with a richness of darker tones such as berry reds and browns. Pale yellow or chartreuse represented the lighter end of the spectrum. Other colours included off-white's, tan browns, and sage greens in textiles and leathers.

# Colour

Local Shades

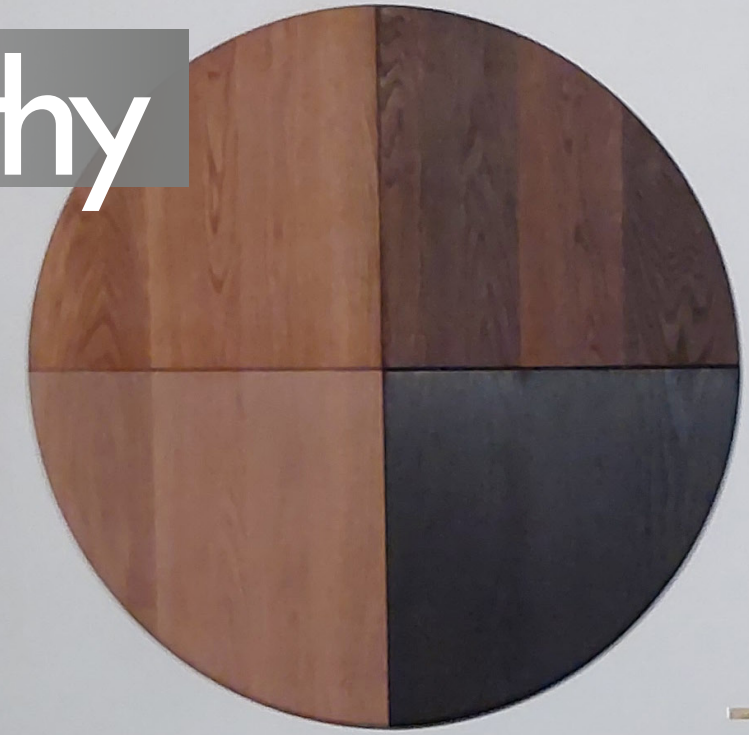
Dusty Pinks

Earthy





Earthy



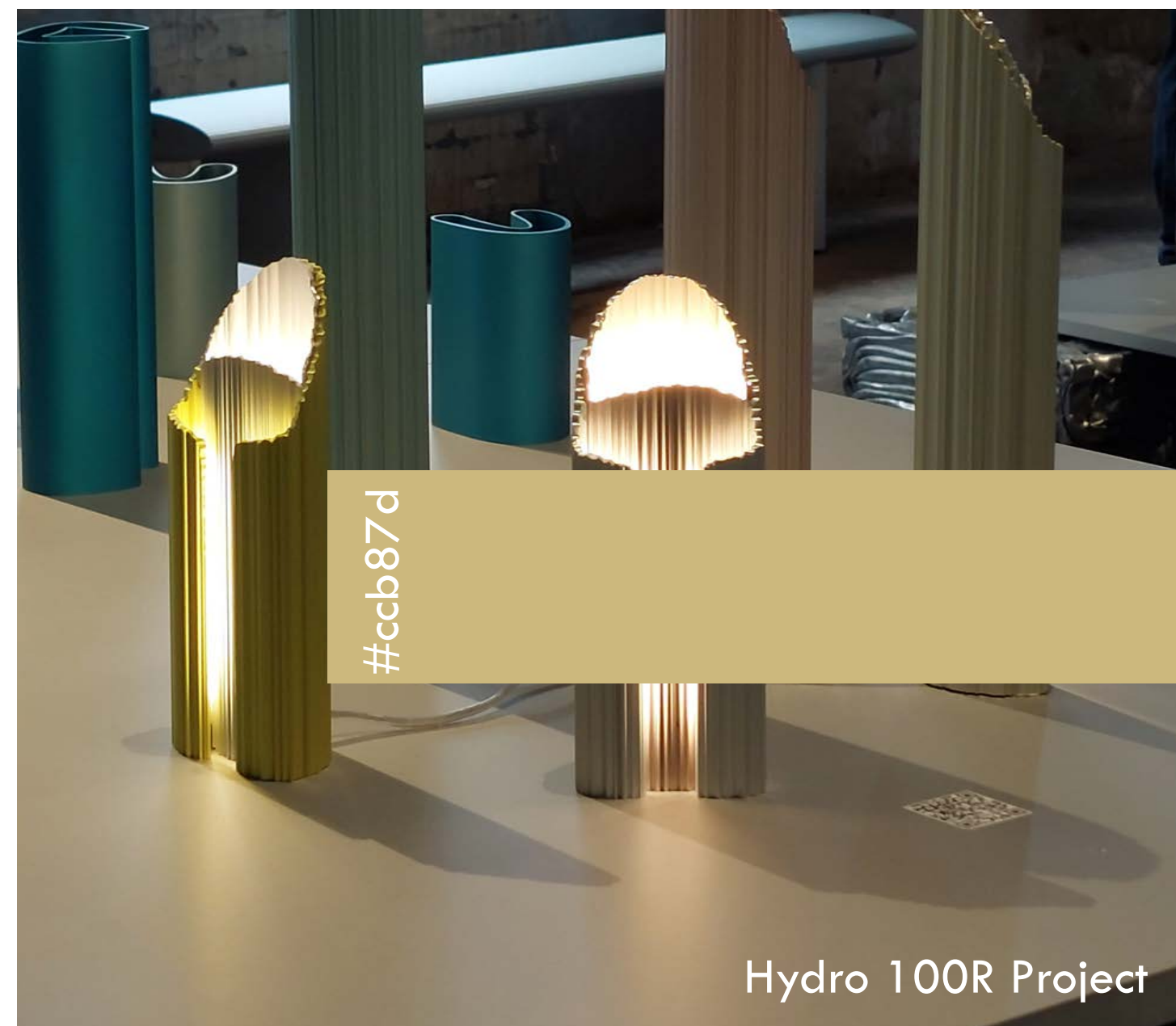
#8f3c2e

MODET



#c8b7a7

Tai Ping featuring Sebastian Cox in Biophilic Program

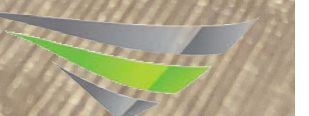


#ccb87d

Hydro 100R Project

Cassina

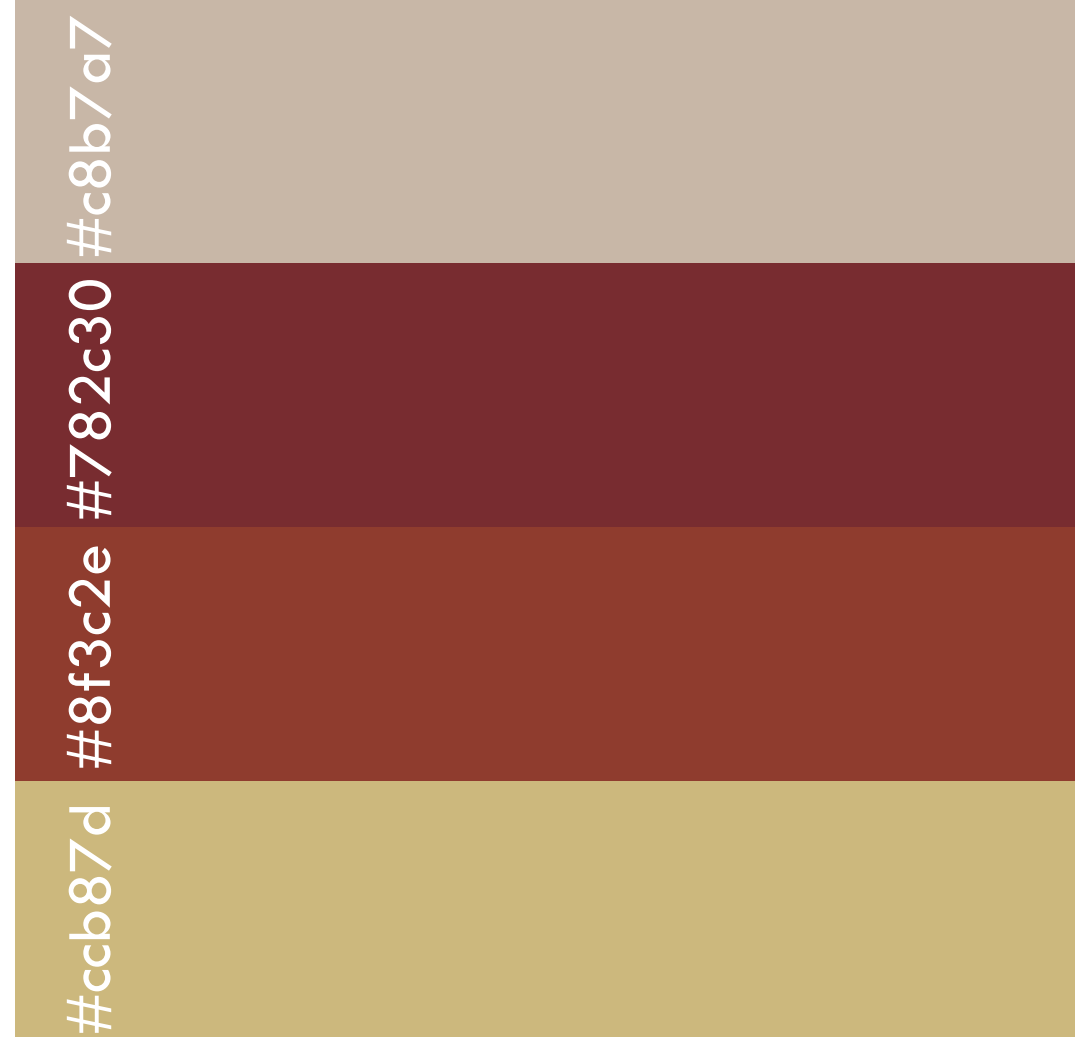
#782c30





# Earthy

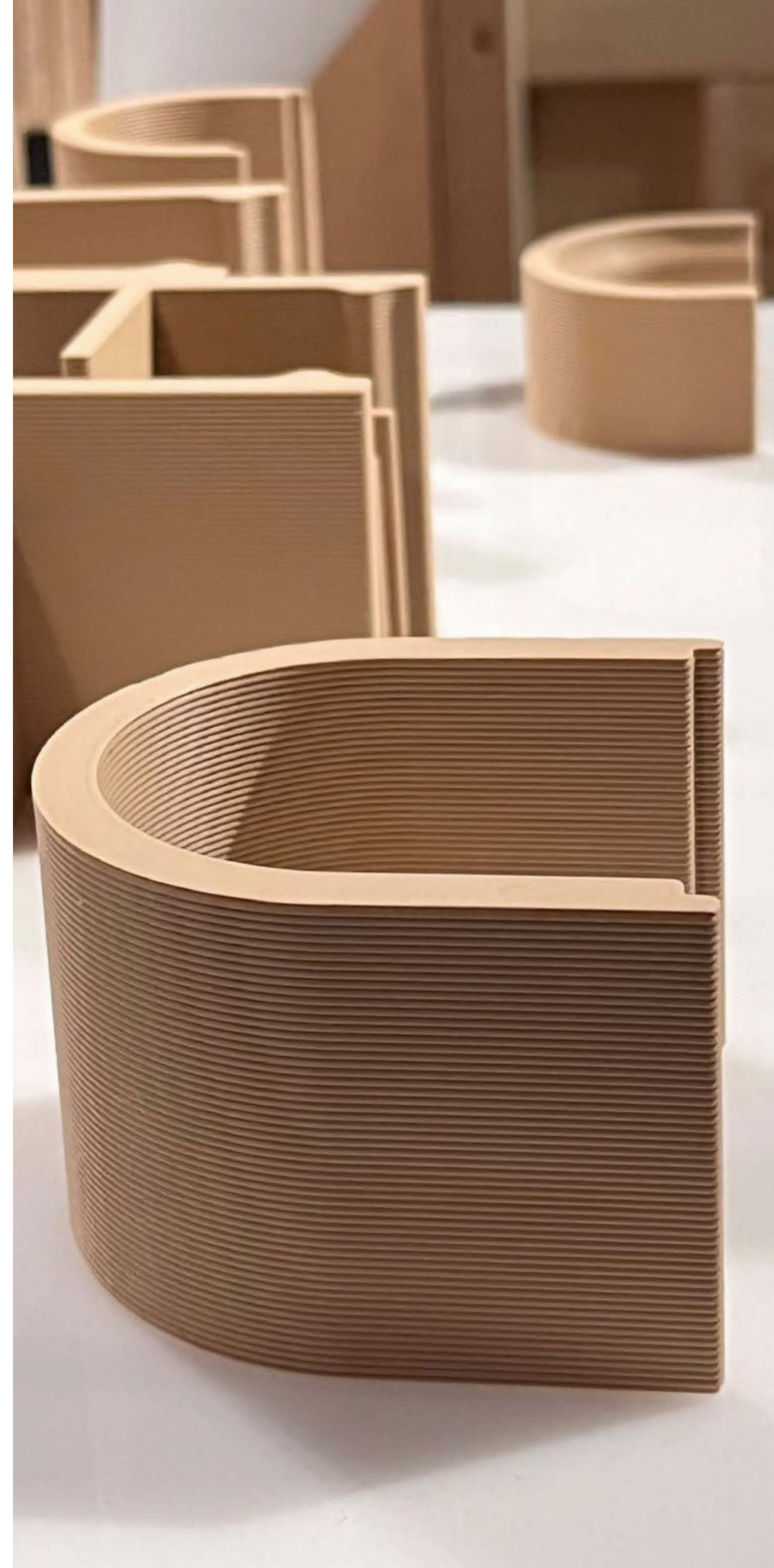
This colour palette analysis showcases the vibrancy of colours found in the less common parts of nature. The earthy browns express a richness of character that's more reddish and darker than the trendy terracotta. The chartreuse colour has an unusual vibrancy of yellow with a hint of herbal green.



Hydro 100R Project







The innovative use of denim was showcased in a remarkable way that highlighted sustainable practices aimed at reducing waste. Denim, a material known for its durability and widespread use, has long been a subject of creative recycling efforts—from re-purposing denim fibres and reusing denim waste, to even extracting inks from discarded jeans. However, one striking new development caught significant attention: the use of denim *dust* to create a novel bio-textile.

This approach to denim waste highlights a broader movement within the fashion industry to rethink waste at every level of production, turning even the smallest fragments of material into opportunities for innovation. The use of denim dust stands as a testament to how the fashion world is evolving, where sustainability is not an afterthought but a primary driver of creative exploration.

# Materials

Denim

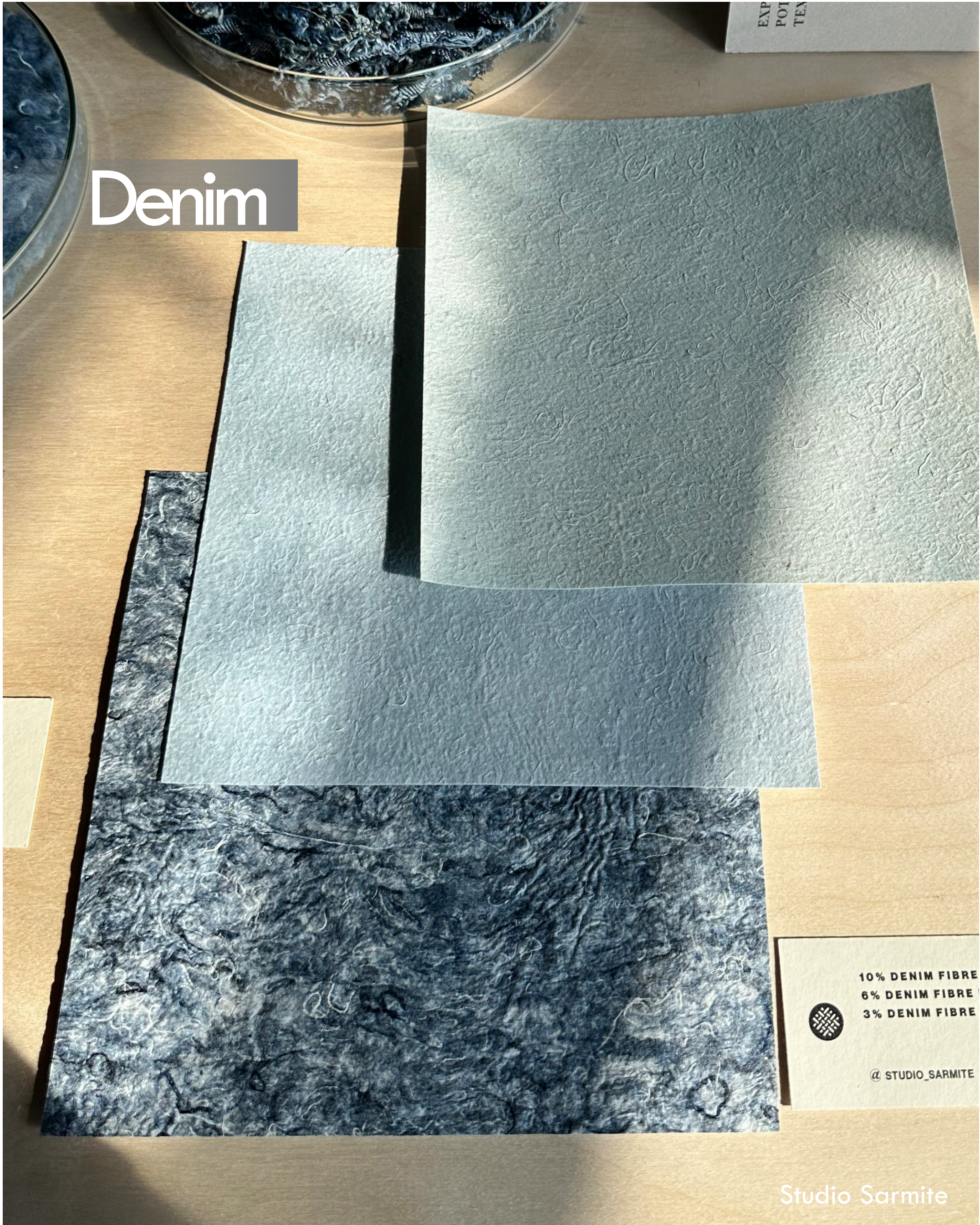
Biophilic

Printed Sugar





Denim



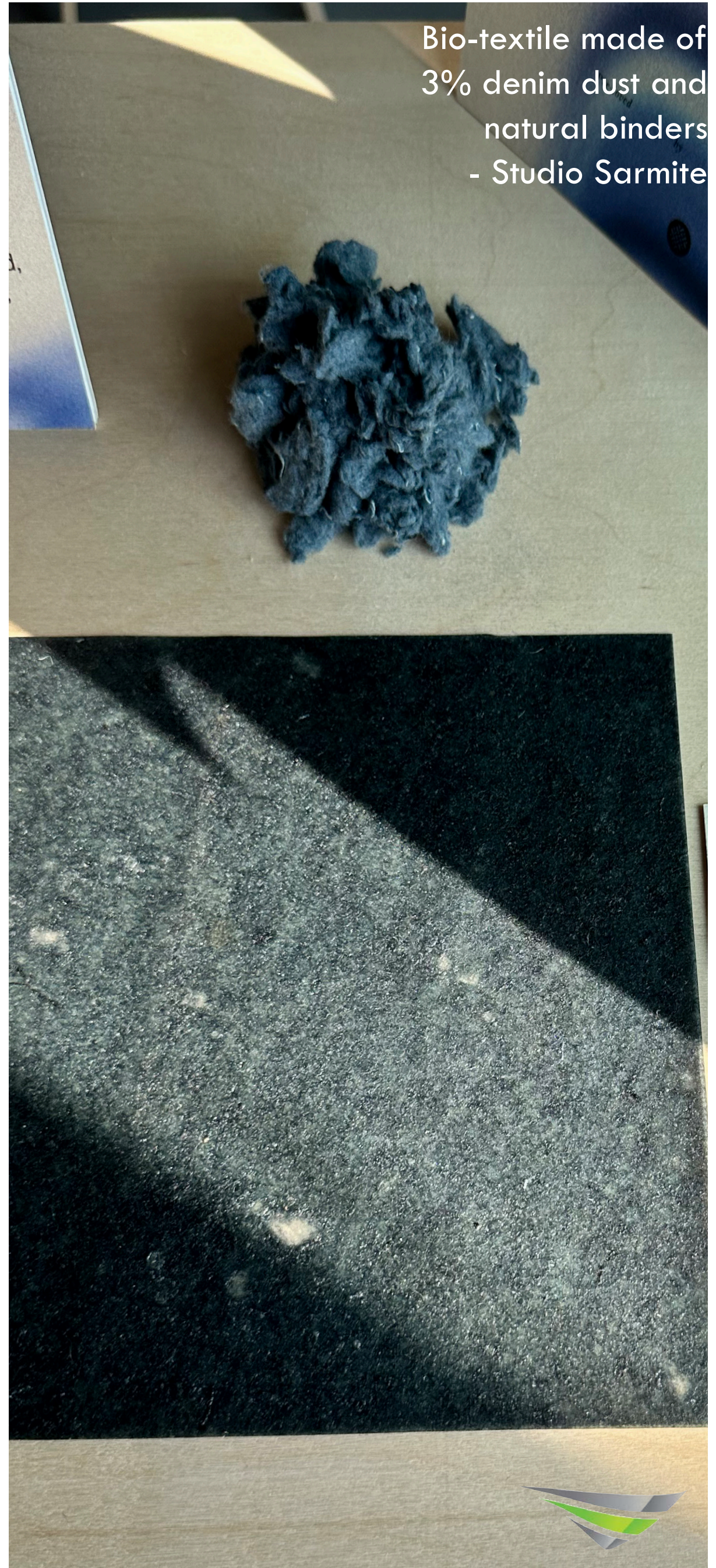
Studio Sarmite



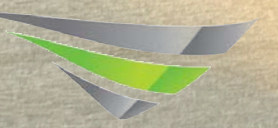
Denim Waste



Slow Painting Studio



Bio-textile made of  
3% denim dust and  
natural binders  
- Studio Sarmite





# Featured



Nunous  
Recycled Denim 'Leather'

Here are examples of how denim waste is given a renewed purpose in Automotive, Product Design, and Lifestyle. It shines a light on redesign and emphasises these industries challenges of sustainable production.

The Eames Lounge Chair, recomposed from several pre-used Eames Lounge Chairs, surprises with the creation of the illusion of holes using an innovative 2D weaving technique that yields a 3D effect, resulting in a distressed look.



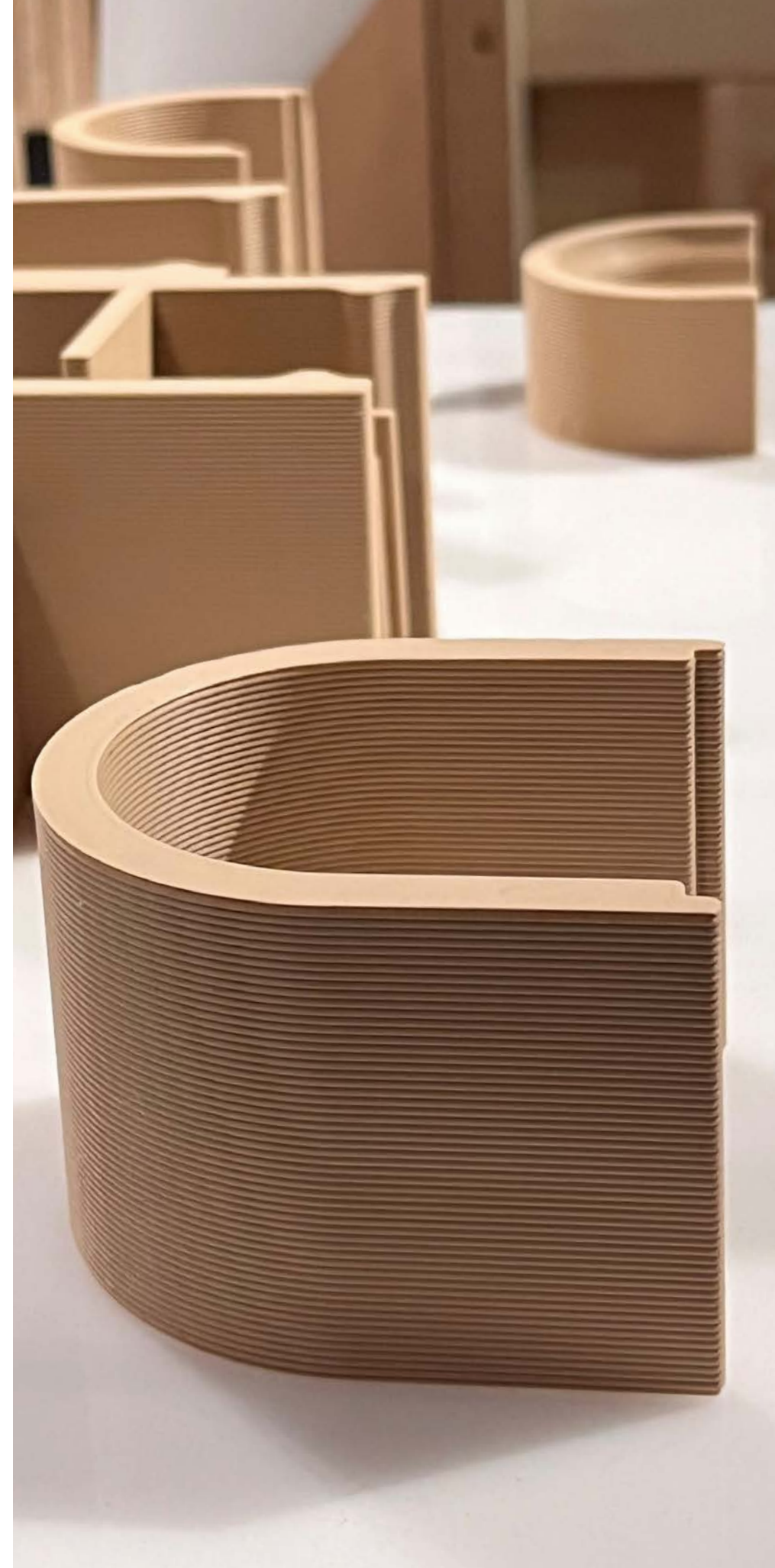
Eames Lounge Chair Re/Outfitted By Kelly  
Konings for The Visionary Lab



Lynk & Co Next Day Concept  
Manufactured by Envisage







The use of waste and bio materials was showcased in a plethora of applications that highlighted a more holistic approach to material design. From growing mushrooms to extracting polymers from algae, the concept of biophilic design was expressed on multiple aspects of design, emphasising on human's intrinsic connection with nature.

Biotexture showcases a range of fibre material innovations and their tremendous technical readiness and potentials in various applications. Algae had been explored as a yarn making material for functional textiles such as shoe fabrics. These bio-based polymer fibres aimed to disrupt the use of petroleum-based products, by developing the materials in consideration of applications and specific industry technical requirements such as fashion, automotive, and home textiles.

# Materials

Denim  
Biophilic  
Printed Sugar





Biophilic

MushLume Lighting  
Grown from Mycelium



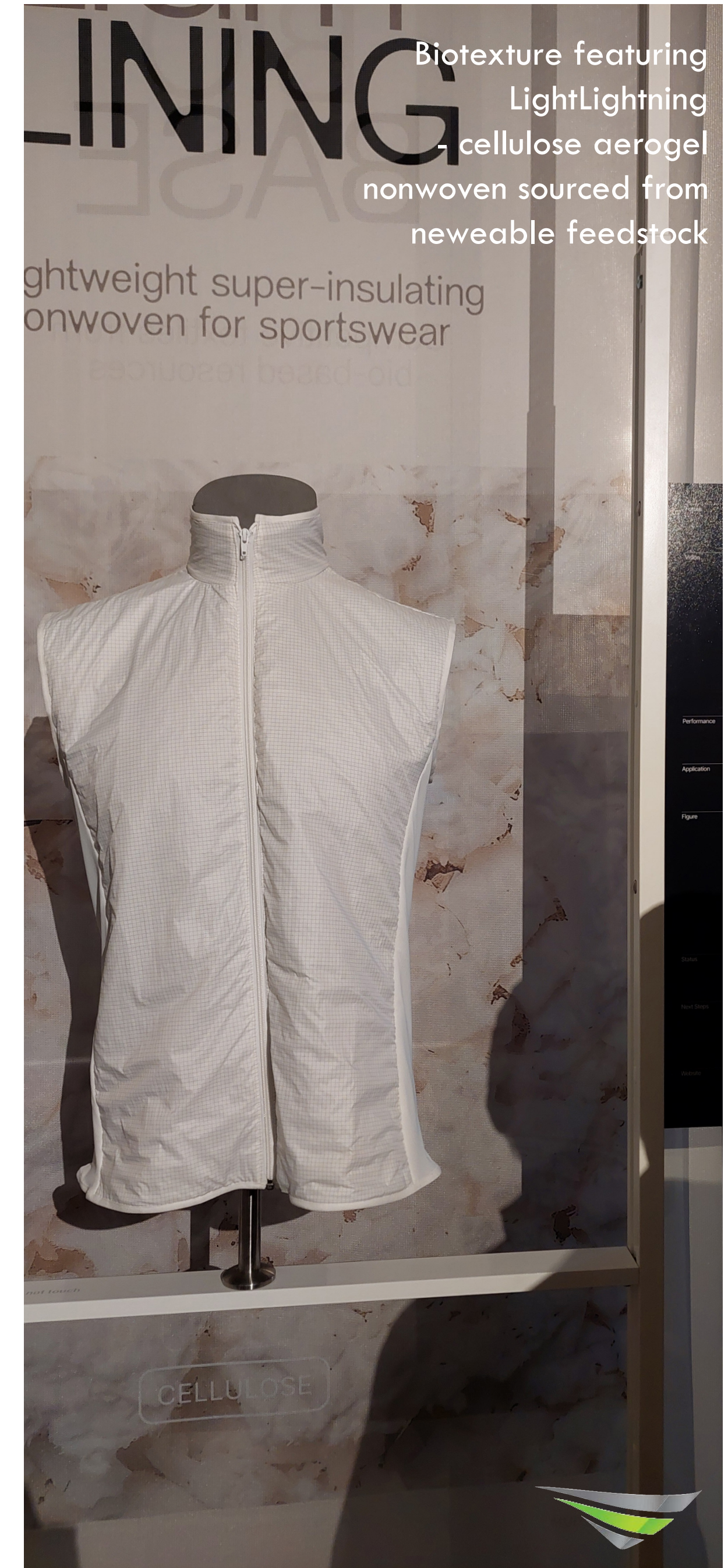
MushLume



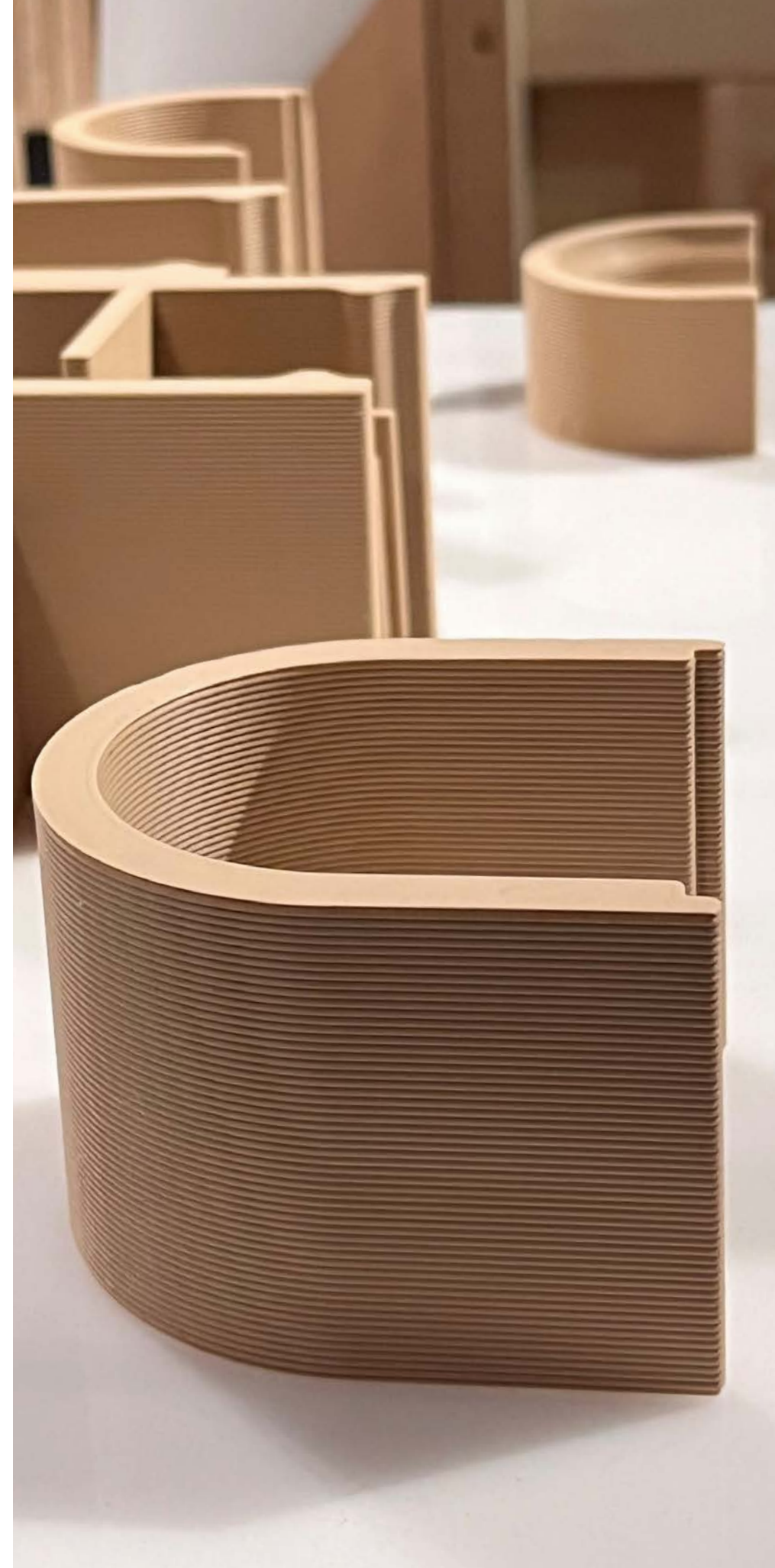
rootfull



Biotexture featuring Algaetex







3D printing is a manufacturing process that is rising in popularity due to its versatility, but what stood out at Material Matters was the innovation behind sourcing the material needed to 3D print. Sofia Hagen and Studio Marmi collaborated to create a timeless meditation seat design made with unique ingredients.

Pellets made out of organic hemp and bio-PLA created with fermented sugar-cane are bound together to create a 3D printable compound, resulting in Hempla I. Bio-PLA fermented sugar-cane is the sole ingredient in Hempla II, reducing the reliance on plastics and further improving the sustainability of 3D Printing - an already very efficient process. The resulting materials are fully recyclable and biodegradable, giving an insight into how sugar can be used as an effective future material.

# Materials

Denim  
Biophilic  
Printed Sugar





# Printed Sugar

for contemplation, HEMPLA is a meditation furniture set that invites its users to create a sanctuary to relax and meditate in a variety of configurations.

## HEMPLA I

**Seat:** 3D printed hemp & sugar  
**Rug:** Recycled Hemp & 100% Natural Wool

## HEMPLA II

**Seat:** 3D printed sugar & LED lighting by Studio Waldemeyer  
**Rug:** Recycled Hemp & 100% Natural Wool



Sofia Hagen x Studio Marmi



HemplA II close-up



Swivel.B + Hagenhinderdael



HemplA I







The choice to limit the Theory 1 concept to just **10** A-surface materials reflects a deliberate and thoughtful curation. Instead of overwhelming the design with an abundance of textures, finishes, and materials, Lotus has opted to focus on fewer, higher-quality materials. This approach emphasises a reduction in waste, streamlining production processes and minimising environmental impact by reducing the complexity and volume of material sourcing. The fewer materials used, the lower the carbon footprint and energy consumption involved in manufacturing.

This “less is more” approach speaks to a broader trend in design and manufacturing, where sustainability is prioritised, and minimalism is not about sacrificing luxury but redefining it.

## Trends

Less is More

Organic Simplicity  
Strange Things





Less is More



Lotus Theory 1 Interior



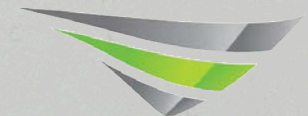
Satin White Paint on cellulose based glass fibre



Recycled chopped carbon fibre used in the main tub and exterior



Selection of Gold CMF Accents







Smooth as a pebble to organic forms, all kinds of objects were designed with an organic softness in mind that would reflect its ease-of-use functionality or a styling that would speak about the material and finish. The organic forms also showcased the artisan's skills for those that were handmade. Taiping's latest collection "Biophillic" put the spotlight on organic abstracts with a complex visual depth while using natural yarns.

## Trends

Less is More

Organic Simplicity

Strange Things





# Organic Simplicity



American Hardwood Export Council

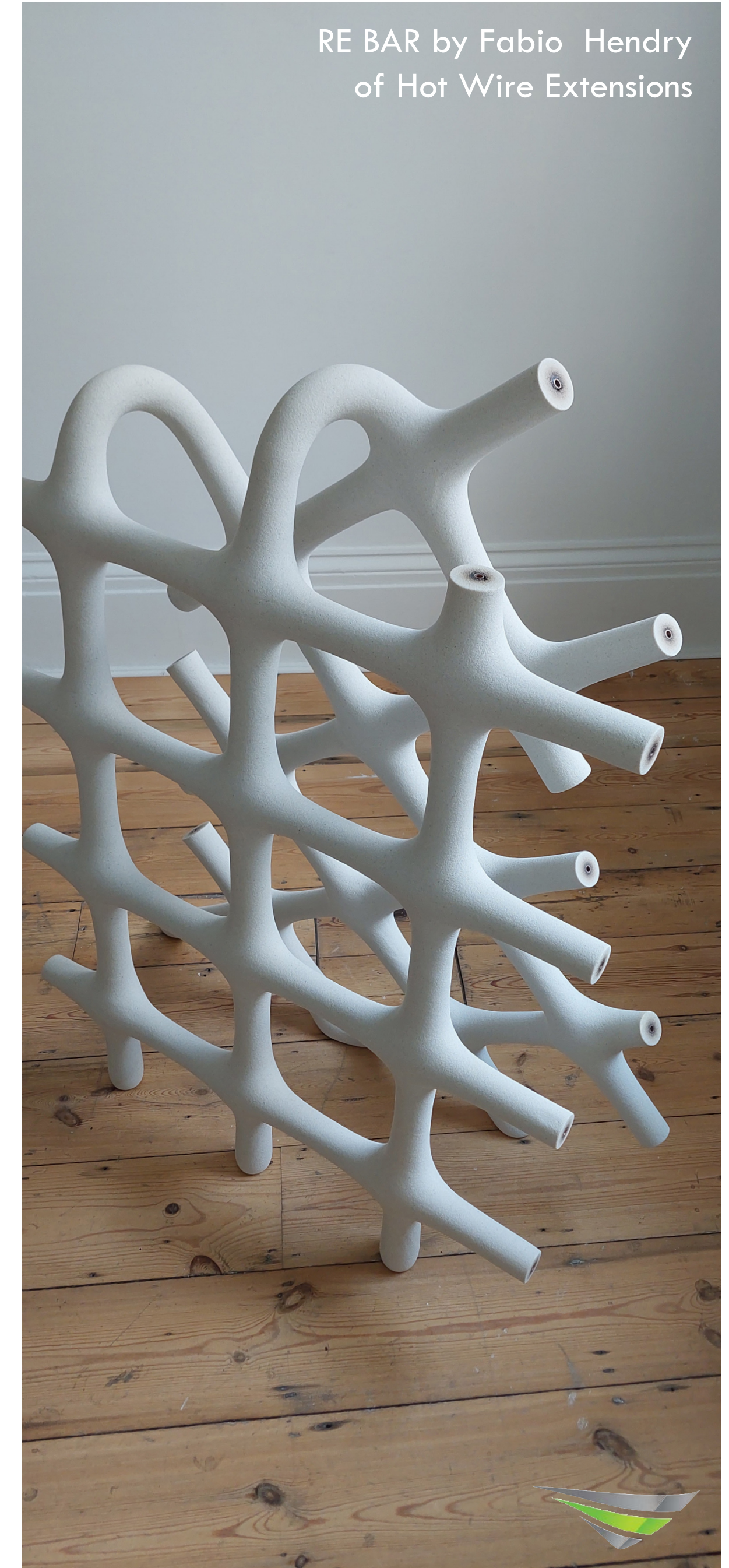


Lewis Fleming



MODET

RE BAR by Fabio Hendry  
of Hot Wire Extensions







With a rise in materials inspired by structures from the natural environment as well as using more raw materials themselves, also comes a rise in organic forms.

From Rootfull's textiles grown from wheat-grass seeds, to Webb's 'co-design' process which allowed the timber to guide his sculpture, this cocoon-like shape was a common theme across the London Design Festival.

At Cheeky Studio, a textile based exhibition called "Can I Feel It?" was on display, where the artists focused on tactility as opposed to the visual. Traditional techniques such as tufting and crocheting were the driver behind the manipulation of materials showing off the webbed forms of the resulting materials.

Due to the exploration of tactility and materiality, the resulting visual effect is thought provoking and unusual, as strange things often are.

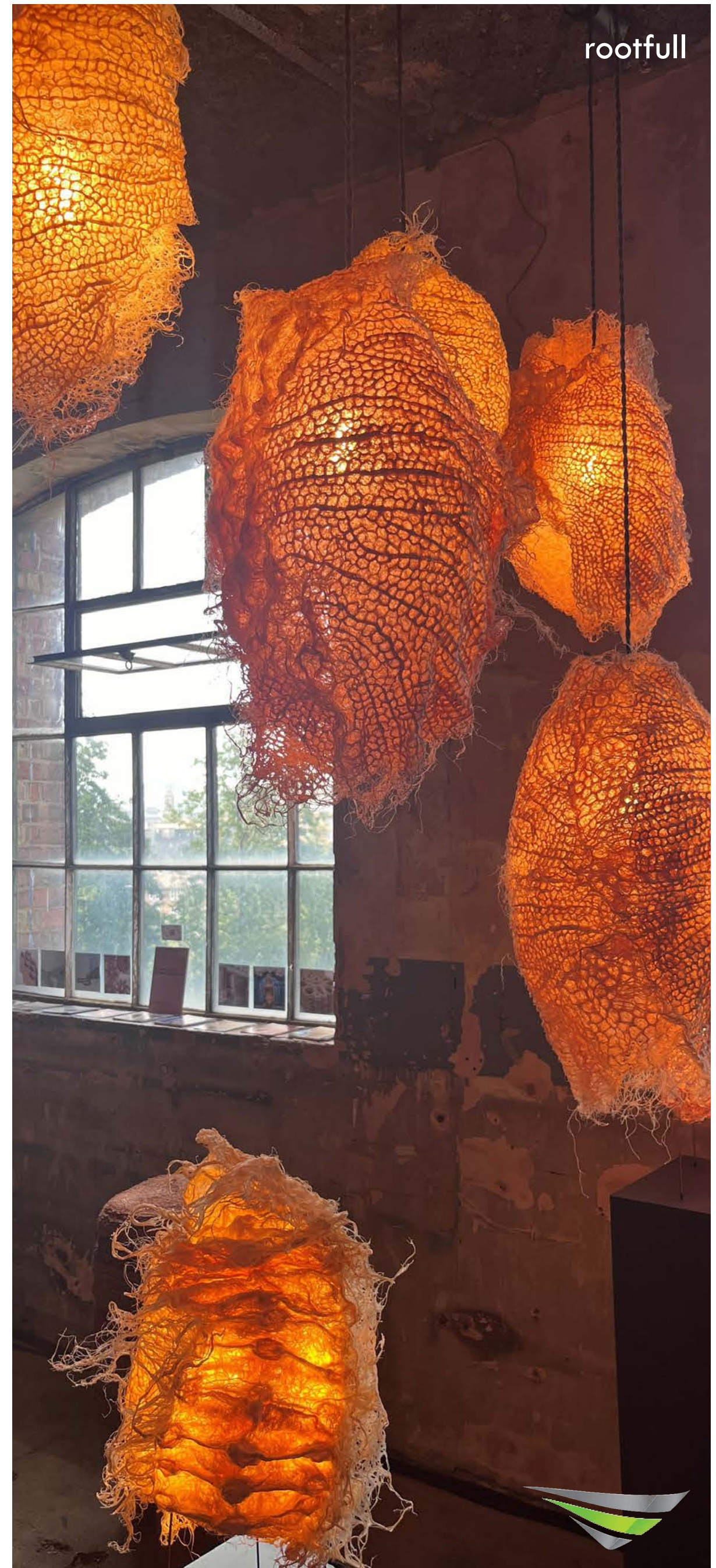
## Trends

Less is More  
Organic Simplicity  
Strange Things





# Strange Things





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