

## DESIGN & BIOFABRICATION

### CAROLE COLLET

PROFESSOR IN DESIGN FOR SUSTAINABLE FUTURES,  
DIRECTOR DESIGN & LIVING SYSTEMS LAB, CENTRAL SAINT MARTINS,  
UNIVERSITY OF THE ARTS LONDON

PROFESSOR CAROLE COLLET HAS DEDICATED HER CAREER TO DEVELOPING A NEW VISION FOR DESIGN, AND PIONEERED THE DISCIPLINE OF TEXTILE FUTURES AT CENTRAL SAINT MARTINS FIFTEEN YEARS AGO. SHE IS NOW A FULL TIME RESEARCHER, AND HAS RECENTLY SET UP THE DESIGN & LIVING SYSTEMS LAB, A RESEARCH INITIATIVE DEDICATED TO EXPLORE THE INTERSECTION OF BIOLOGY AND DESIGN TO DEVELOP NEW PROTOCOLS FOR SUSTAINABLE DESIGN.

Collet operates within a long-term framework and her research targets the year 2050 and beyond. By anticipating future key socio-economic factors and technological timelines, she aims at impacting today's design directions so as to enable a more resilient and sustainable future. Her design vision

fosters an integration of the design process in scientific arenas so as to develop meaningful sustainable future products and services. Collet's ambition is to elevate the status of design to become a powerful tool that contributes to developing innovative paths to achieve the 'one planet lifestyle'.

Her recent curation of 'Alive, New Design Frontiers' ([www.thisisalive.com](http://www.thisisalive.com)) questions the emerging role of the designer when working with living materials and technologies such as synthetic biology and clearly establishes a new original framework for designing with the living. It is in this key area that her contribution to new knowledge is recognised at international level. One of Collet's characteristics is that she straddles different research roles, from designer, to curator and educator. This enables her to develop an informed critique of both the design outputs and the design contexts, from making knowledge to framing knowledge.

Her work has been featured in international exhibitions and she regularly contributes to conferences on the subject of textile futures, biodesign, biomimicry, synthetic biology, future manufacturing, sustainable design and climate change. Collet is a prolific design researcher and works at local, national and international levels.

[www.designandlivingsystems.com](http://www.designandlivingsystems.com)





## THE POWER OF MISTAKES

**NOA RAVIV**

**CREATIVE DIRECTOR NOA RAVIV**

NOA RAVIV IS A FASHION DESIGNER AND ARTIST. SHE WAS BORN AND RAISED IN TEL AVIV, ISRAEL – ONE OF THE MOST CULTURALLY COMPLEX CITIES IN THE WORLD, SATURATED WITH A VIVACIOUS PASSION FOR LIFE.

Noa Raviv is a fashion designer and artist. She was born and raised in Tel Aviv, Israel – one of the most culturally complex cities in the world, saturated with a vivacious passion for life.

She graduated from the fashion design department of Shenkar College of Engineering, Design and Art in July 2014. With her final collection entitled *Hard Copy*, Raviv won both the *Fini Leitersdorf* excellence award and *3D Printshow* 'Fashion designer of the year' award. For her *Hard Copy* collection Raviv created garments that were inspired by computer glitches and digital errors. The collection combined traditional handcrafted tailoring and 3D printed elements that were created

using Stratasys' Objet500 Connex3 Multi-Material 3D printing technology.

Later on the *Hard Copy* collection was presented in exhibitions around the world, including 'Techstyle' at The Museum of Fine Arts in Boston and the prestigious spring exhibition 'Manus X Machina' at the Metropolitan Museum of Art in New York. Raviv has been invited to talk about her work in museums and art institutes around the world (including Anchorage Museum Alaska and MODA Design Museum Atlanta) and her work has been featured internationally in websites and magazines such as *Vogue*, *Marie Claire*, *BBC*, *Wired* and many more.

Raviv recently founded her eponymous label, creating high-end garments that address her unique vision and artistic approach to fashion. Extensive research, local production and exclusive fabric developments are some of NOA RAVIV's principles. Construction, logic and geometry form her world of creation. Raviv is fascinated by the tension between beauty and ugliness, harmony and chaos, tradition and innovation - constantly seeking the perfect balance.

[www.noaraviv.com](http://www.noaraviv.com)



## FROM SPECIALISATION TO GENERALISATION

**PAUL SIMMONS**

FOUNDER AND DESIGNER, TIMOROUS BEASTIES

TIMOROUS BEASTIES WAS ESTABLISHED IN GLASGOW IN 1990 BY ALISTAIR MCAULEY AND PAUL SIMMONS, WHO MET STUDYING TEXTILE DESIGN AT GLASGOW SCHOOL OF ART. TODAY, THE STUDIO IS A DIVERSE OPERATION AND HAS EMERGED AS A MULTI-AWARD-WINNING, INTERNATIONALLY ACCLAIMED ICON.

Timorous Beasties' work embodies a unique diversity of pattern, ranging from design that echoes a golden age of copperplate engraving (a time-honoured classic is the *Thistle* range; or *Merian Palm* superwide wallpaper) to example of a distinctly edgy nature, an elegant transgression, a display of chic irreverence. Yet, the studio fully engages a design discourse with textiles history by lending an aesthetic evolution to time-honoured motifs. In 2004 Timorous Beasties unveiled their critically acclaimed *Glasgow Toile*: by reversing the pastoral context of toiles de Jouy, they transformed the traditional toile device to create an exclusively modern urban genre. The *Hotch Blotch* fabric series challenges a 1000-year old aesthetic mode by placing disorder within the structure of damask pattern to reveal the inherent beauty of splatters, drips and blotches. *Hunting Toile* and *Urban wallpapers* mark a synthesis of 18th-century chinoiserie groupings, Rococo swirls, and Victorian silhouette paper cuts

to create a uniquely contemporary ornamental textiles pattern repeat. The art critic John Ruskin related a universal connection between nature, art and society. Timorous Beasties share a similar worldview, where plants, animals and society are visually inextricable. They are devoted to how that impacts as pattern design in our daily experience of furnished spaces, from one-bedroom flats to country villas, to the halls of civic and government buildings, departure lounge backdrops, boutique enclaves, restaurants, and hotels.

Some Timorous Beasties brand clients include Netjets, Famous Grouse, Nike, Kate Bush, Fortnum & Mason, and Philip Treacy. The Studio's gallery of cultural design commissions includes the Edinburgh International Festival 2009 graphics and book covers for Penguin, Magna and Granta Books. Home accessories include exclusive lines for the Scottish National Portrait Gallery, Brintons carpets, Liberty of

London and John Lewis Department Stores. Ranking among the Studio's strong record for bespoke furnishing and installation commissions are the V&A boardroom, VIP rooms for Milan Expo 2015, UK Supreme Court, Wellcome Trust, the Art Institute of Chicago, and the Robert Burns Museum. Exteriors range from engraved stone cladding for Bristol's Cabot Circus to the extravagant aluminium decorative façade for Princes Square, Glasgow.

Christies, Claridges, the Inter-Continental Hotel Group, and Hilton-Waldorf Astoria rank among a heady list of their commercial clients. Timorous Beasties have collaborated with furniture elites Russell Pinch, Ercol, S.C.P. and the design cult classic duo, Nobody&co. Timorous Beasties opened their first retail shop in 2004 on the Great Western Road in Glasgow. Their central London showroom opened in 2007.

[www.timorousbeasties.com](http://www.timorousbeasties.com)



# RE-THINKING HOW WE MAKE THINGS

**REIKO SUDO**

PROFESSOR TOKYO ZOKEI UNIVERSITY, CREATIVE DIRECTOR & OWNER, NUNO CORPORATION

TEXTILE DESIGNER REIKO SUDO, RENOWNED AS A 'WEAVER OF NEW IDEAS', HELPED ESTABLISH AND IS NOW CREATIVE DIRECTOR OF NUNO CORPORATION OF TOKYO, UNIVERSALLY RECOGNISED AS ONE OF THE WORLD'S MOST INNOVATIVE TEXTILE COMPANIES.



NUNO takes the techniques, materials and aesthetics of traditional textiles and re-interprets them with cutting-edge technologies. Sudo and her design team, together with the company's skilled weavers and dyers, have greatly broadened the parameters of contemporary design in the industry, experimenting with an eclectic array of materials, ranging from silk, cotton and polyester to hand-made paper and aluminium, and finishing methods that include salt-shrinking, rust-dyeing and caustic burning. The results are distinctive, intriguing and undisputedly remarkable. NUNO textiles do not necessarily use the latest intelligent technologies, but create unique 'thinking textiles'. They make from unusual, unheard of materials, often sourced from industries and disciplines outside the realm of commercial weaving. NUNO's approach to textiles has influenced architects, fashion designers and artists. They hold a number of patents, mostly for techniques based on very simple ideas. Nor do they shy away from hand-finishing processes; if they can't find a willing workshop, they will do it themselves. Sudo and the dozen or so NUNO staff are all very hands-on, doing everything from planning and design to production and sales.

Weaving areas are rapidly disappearing in Japan, NUNO actively try to keep them alive by drawing upon local artisans' talents and traditional skills to create new living textiles. While design constantly changes with the tastes and technologies of the times, NUNO

views each new development as an opportunity to contribute important aesthetic and ethical judgments. As a company they have changed directions many times, even since the turn of the 21st century, but their constant guiding values remain – a keen awareness of our finite planet and resources. NUNO is small and can only do so much, but they try to focus on using and reusing things as far as they can go, on revitalising older sensibilities and local-scale work, that are receding into the background. As global trends focus progressively towards more complex crossover currents in design, NUNO wants to continue working as long as possible to find simple solutions and create beautiful useful things with Japanese artisans and technicians. Sudo views her design work as a way of linking people to people and Japan to the world. It is her hope that the texture of NUNO's work and ideas might weave meaningful connections with everyone's own sense of place.

Since graduating in textile design and then helping to establish NUNO in 1984, Sudo has also taught at Musashino Art University and at Tokyo Zokei University, being appointed a professor there in 2007. In 2005, she was awarded an honorary master's degree from the University for the Creative Arts, Surrey, UK. Recipient of the Roscoe Award from the Cooper-Hewitt Design Museum, the JID Award from the Japan Interior Designers Association and the prestigious Mainichi Design Award, Sudo has participated in numerous group shows

worldwide and has been the focus of exhibitions in Japan, Iceland, the UK and USA. Her works are represented in the permanent collections of many institutions, including The Museum of Modern Art, New York; the Victoria & Albert Museum, London; and the Tokyo National Museum of Modern Art Craft Gallery. In print, Sudo has contributed eight volumes of the beautifully designed Nuno Nuno Books series. Currently, Sudo is design consultant for MUJI (2008 – present), Tsuruoka Textile Industry (2008 – present) and steteco.com (2009 – present).

[www.nuno.com](http://www.nuno.com)

