FOCUS

INTRO

In this trend, the material world comes into sharp focus, as a reaction to virtual living. This is not to say that we are turning our backs on technology, but that we are using it as a means to connect to our surroundings. The objects associated with this trend encourage contemplation, emotional response and connect us to a specific environment. Looking deep, focusing on the moment and a sense of humanism form the basis of this direction.

WHAT’S DRIVING THE TREND

New super-high-definition technologies enable us to capture a level of emotional intensity more effectively than ever before. The concept of living in the present with awareness and a singular focus in our increasingly information-crowded world is an ongoing discussion. The dominant philosophical movement today, neo-materialism recognises our desire to recapture the “thingness” (the origins and materiality of an object) in the products we create.
You are not in control of the things.
We explore Focus through three stories: High-definition, Poetic Technology and A Sense of Place. We look at the innovations creating the movement, the art and design associated with it, and the look and feel that will inform our seasonal design direction.

**HIGH-DEFINITION**

Over the past few seasons we have been studying the ways computers enable us to see the world. This season, we look at a world in high-definition that captures all the beauty of the real thing - in some cases even heightening the romance in that reality.

**POETIC TECHNOLOGY**

A deeply expressive movement has appeared online as a reaction to simple “I like” responses. A generation of painters, sculptors and designers are referencing the poetic colours and imaginative forms of digital art, producing 3D forms that are filled with emotion, the opposite of cold, smooth computer screens.

**A SENSE OF PLACE**

The look and feel of specific moments, tastes, places and ideas are put into context again. In this trend, being local is the shortcut to capturing a global imagination.
As its title suggests, this trend centres on the idea of focus and intimacy – focusing attention on a single moment or object in reaction to the globalised, cut-and-paste approach of a JPEG Generation. Focus also describes a clear and sharply defined image. New developments in hi-def cameras capture life and its movements with a gripping intensity. Artists such as Ed Atkins and Adeline de Monseignat play with this double meaning in their work, using hi-definition and intricate textures to attract our focus to objects that we can, in fact, never touch.
High-resolution images show us the nuances of the body as it moves through time and space. You'll want to run your hands over the shapes – it seems you can literally touch the movements of Shinichi Maruyama’s photographed dancing bodies.
It is increasingly impossible for us to live without computers, but we are evolving ways to inject our human qualities into the digital space. There is a lively thread of humanism appearing online – romantic, quirky, emotional and expressive images and text are flooding the web. Horse ebooks is an example of this digital romanticism. The spam Twitter account, which randomly combines text samples, has become an internet phenomenon because of its poetic posts and disarmingly emotive images.
The practices, methods and technology of the internet are moving into the physical exhibition space. Painters, sculptors and designers produce a new kind of highly textured and poetic expressionism.
There is a sense of place and context to this trend direction as artists and designers work with, rather than against, material realities and environments, capturing the sounds, tastes, textures and emotions of the places they call home. Design becomes as much about creating objects that give people a sense of place as it is about the physicality of the product. Chef Alex Atala of DOM restaurant in São Paulo believes that food is the texture of a culture and that we can digest the ideas of a place through its food.
Larry Sultan photographs illegal labourers in the routines and rituals that relate to place, home and domesticity. His message is that everyone has a rightful claim to home and a sense of place.
KEY TAKEAWAYS

- The **material world** comes into sharp focus
- Objects have a sense of “**thingness**” – a material presence
- **High-definition** technology brings us closer to nature
- **Local experience** is translated through design
- Internet images express **emotion and physicality**
**FOCUS**

**ULTRA HD**
At the Consumer Electronics Show in Las Vegas earlier this year, visitors were astonished by LG’s range of Ultra HD 4K TVs. The resolution is three times that of a full high-definition TV and the effect is an image that appears more real than reality.

[pcadvisor.co.uk](http://pcadvisor.co.uk)

**MADE BY HUMANS**
For its womenswear resort collection 2013, UK studio Universal Everything used motion-capture to create an animation of a dancer, which is projected onto the world’s highest-resolution screen. It appears as a digital sculpture, formed from trails of human movement drifting through time and space.

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

**NUDE**
Japanese photographer Shinichi Maruyama’s Nudes, in collaboration with choreographer Jessica Lang, prompt the desire to touch the movements and run your hands over the forms. The dancing body becomes a fluid light-emitting substance, making the movement itself tangible.

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

**RESEARCH & REFERENCE**

**LIFE THROUGH SCREENS**
Artist Ed Atkins’ works in high-definition video to create extreme textured and intimate film pieces in which the narrator shares his innermost thoughts. Despite the intimacy the narrator is a digitised animation, reminding us of the construct behind the screen.

[edatkins.co.uk](http://edatkins.co.uk)

**TOUCHING WITH THE EYES**
Sculptor Adeline de Monseignat is interested in the material body, its origins and the unnatural. In the series of sculptures entitled Hairy Eyeballs, intricate and complex creatures are locked away inside glass balls, separating us from their natural texture.

[adelinedemonseignat.com](http://adelinedemonseignat.com)

**UPSTREAM COLOR**
Director Shane Carruth’s latest film Upstream Color is a series of seemingly disjointed scenes, emotional landscapes and close-up textures. He shows us a new kind of storytelling that doesn’t have a neat narrative structure but instead tries to capture all the complexity of real life.

[www.nytimes.com](http://www.nytimes.com)
INTERNET EXPRESSIONISM
There is a vibrant thread of humanism appearing online – romantic, quirky, emotional and expressive images and text. This can be seen as a reaction to the simple “I Like” expressions we’ve come to be limited by online, as well as the slick emotionless images of N.D.A.
webcamtears.tumblr.com
www.autostraddle.com

HORSE E-BOOKS
The Horse e-books meme is growing. What originally started as randomised computer-generated poetry, programmed to invade Twitter, has become an internet phenomenon. Inspired by the lyrical and romantic nature of its Twitter posts, Horse e-books has developed a loyal fan base.
knowyourmeme.com

POST-INTERNET ART
The post-internet art movement was initiated by a generation of artists that has grown up with the internet. Now, the practices and methods of the internet are moving into the exhibition space. Metropolis magazine discusses the process of materialising the digital.
metropolism.com

THE PUPPETEER
Jólan van der Wiel’s sculptures remind us of an optical illusion, like the strangely rendered virtual sculptures you may find online. These are in fact three-dimensional objects made from “tools” which he creates by combining technology with natural phenomena.
jolanvanderwiel.com

SLEEP DEPRIVATION
Californian Joe Reihsen’s creamy application seems characterised by an excessive amount of paint, a kind of slow-motion playfulness. The textures he creates are the antithesis to the cold and smooth computer screen, yet the colours have a rendered virtual sheen.
thecompanyart.com

COLORING
The ColoRing furniture range is a beautiful series by Jo Nagasaka that emphasises the natural patterns of wood that have developed over time, while at the same time applying a synthetic coating. The project creates an interesting dynamic between natural and artificial surfaces.
schemata.jp
FOCUS

NEO-MATERIALISM
In a recent discussion at The New School in New York on neomaterialism, the economist and philosopher Noam Yuran spoke about “thingness”: “In globalisation, less and less things carry a sense of place… We long for a sense of real thingness and place”.
www.newschool.edu

TEXTURES OF A CULTURE
Chef Alex Atala of DOM restaurant in São Paulo – recently voted one of the best restaurants in the world – serves meals that “contain the ideas of Brazil”. He believes that food is the texture of a culture and a place, and that we can digest ideas through food
www.domrestaurant.com/br

WAITING FOR GODOT
Israeli jewellery designer Ruta Reifen understands her pieces as an imperfect interaction between materials - the antithesis to the edited, polished images we see online. She has developed a process in which she crossbreeds metal and porcelain so that the two materials blend.
rutareifen.com

RESEARCH & REFERENCE

CRITICAL OBJECTS
The aim of the Critical Objects furniture series by HelloMe studio is to present furniture objects as matter. By creating furniture that has no function we cannot simply label something “a chair”; instead, we develop an emotional reaction to the “thingness” of it.
criticalobjects.info

MUSIC WHILE WE WORK
Taiwanese audio-visual artist Hong-Kai Wang works with sound as a conceptual way to document our memories of a space. In Music While We Work, she collaborates with retired workers of the Taisugar's Huwei sugar factory to record a soundscape of the factory's current employees at work.
www.w-h-k.net

HOMELAND
Artist Larry Sultan photographs illegal labourers in romantic terrains on the outskirts of California. He shows them in the routines and rituals that relate to place, home and domesticity. His message is that everyone has a rightful claim to home and happiness.
www.galeriezander.de
Each season, the macro trends provide an evolution of the previous season’s themes. We have seen the evolution from N.D.A. to Rendering Reality as we tracked the effects of the internet on image-making and product design. This season, Focus highlights the changes in our relationship to online culture, digital image-making and the natural world.

**FOCUS**

In Focus, the material world comes into sharp focus, as a reaction to virtual living. Technology becomes a means to connect to our surroundings, with objects encouraging contemplation, emotional response and connecting us to a specific environment.

**RENDERING REALITY**

In Rendering Reality, we examined manipulated online images as they began to challenge traditional ideas of authenticity. We investigated the many layers involved in representing “reality”.

**NDA**

As we looked at the world through our digital screens, a New Digital Aesthetic - the N.D.A. – emerged. We begin to see an unexpected beauty in computer graphics, glitches and distortions.
HISTORY 2.0
History 2.0 reconsiders the past and creates new products for imagined worlds and futures that may once have seemed improbable - even impossible. Modern scientists and those designers with an eye on the future are working on projects where reality collides with what seems like magic – from bringing back extinct creatures such as mammoths and dodos, to building floating hotels in the desert.

Developments in science are fuelling the “de-extinction” movement, in which attempts are made to bring extinct animals and plants back to life. At the same time, designers are using fictional stories to develop products for our imagined future. The seemingly impossible has become a wondrous new inspiration for product development.
STORIES

BACKGROUND
We explore History 2.0 through three sub-stories
- Rewilding, Regional Futures and Living Forever
- introducing the science behind this trend, the artists and designers working in the field and the broad-strokes aesthetic.

NO.1 REWILDEING
This concept refers to resurrecting extinct creatures and reintroducing them into their natural habitat. It’s a reality currently being worked on by scientists and has captured our imagination to form the cornerstone of our trend direction.

NO.2 REGIONAL FUTURES
For the past few seasons we have been following designers who use a fictional approach to product development, a highly imaginative design movement where products are created for an unexpected future. This season, we look at the regional extension of this method of design.

NO.3 LIVING FOREVER
With de-extinction possible, the end of mortality starts to seem almost probable. We explore and celebrate the look and feel of the new “old age”.
Rewilding is an extraordinary conservation method where scientists study fossils in order to reconstruct the wild landscapes of the past. In design, rewilding inspires a rediscovery of ancient environments and extinct forms, and a refocused interest in evolution. In a collaboration with paleontologists, artist Marguerite Humeau has reconstructed the vocal chords of the woolly mammoth to recreate the sounds of the prehistoric world. Meanwhile, computer programmers follow an evolutionary path, creating software that mimics evolution.
Computer scientist Jeff Clune has created a generative computer programme that produces simple robots. Watch as these robots evolve the ability to walk and then run.
Design students explore desolate habitats, drawing on prehistoric atmospheres to create objects. In this example, unlikely raw materials such as ancient wood, whalebones and shark teeth are brought into the world of product design, encouraging both traditional storytelling and innovation.
INTRO

A number of design projects use fictional narratives to explore futures in different regions around the world. United Micro Kingdoms by Anthony Dunne and Fiona Raby offers four scenarios for an imagined United Kingdom. Artist Richard Hart explores the future of Kwazulu Natal in South Africa based on the rituals of that area. These artists and designers show that, as the future becomes increasingly incredible, considering the unlikely is becoming a necessary tool for those creating the concepts and designs for tomorrow.
As we imagine improbable futures, we open our imaginations to spectacular possibilities such as “floating” cities in the Xiangshawan desert (currently under construction), and Central Africa space travel initiatives. In doing so, the stories of our cities and countries are rewritten.
The final thread of History 2.0 looks at the concept of living forever, an impossible state that concepts such as de-extinction bring ever closer. As we apply this concept to our own field, we imagine the resurrection of forgotten items - a revival of ancient ingredients in fragrance and beauty products, accessories that are designed to recall the memories of our homelands and the revival of time-honoured print techniques.
Living forever also inspires a deep consideration of the endless life cycle of products. Artist Akira Yamaguchi explores the process of death, decay and rebirth in Show the Flag, a poetic project.
HISTORY 2.0

KEY TAKEAWAYS

- We design with wild imagination
- De-extinction inspires us to reimagine the future
- Designers make products for a fictional future
- The improbable is a new area of exploration
- We see the resurrection of old techniques and craft forms
DAWN OF DE-EXTINCTION
Stewart Brand, renowned for his book The Whole Earth Catalog, is spearheading the de-possible. Brand plans to bring species back and to restore them to the wild.
www.ted.com

BRINGING SPECIES BACK
Earlier this year, National Geographic hosted a De-Extinction conference. Visit its site to explore a collection of articles on the subject, including an outline of the science involved and an ethical debate on the pros and cons of bringing back species.
www.nationalgeographic.com

THE EXTINCTION OPERA
Margueritte Humeau is a designer and artist who collaborates with paleontologists, zoologists, radiologists and other experts to reconstruct the vocal tracts of prehistoric animals. She creates life-size sculptures that emit the grunts and roars these animals may have made.
marqueritehumeau.com

EVOLVING ROBOTS
Computer scientist Jeff Clune has created a generative computer programme that produces extremely simple robots. These strange robots are not designed, but have evolved over a thousand virtual generations. Watch as these robots evolve the ability to walk and then run.
www.youtube.com

ANOTHER ESCAPE
Another Escape – a magazine for “creative exploration” - has just launched its first issue. The magazine aims to uncover the sources of creative inspiration. It focuses on explorations into unchartered parts of the world as well as the outer limits of ideas themselves.
anotherescape.com

ICELAND WHALE BONE PROJECT
Students of the Swiss design school ECAL were taken to the deserted, windswept shores of Iceland to collect local whale bones, sharks’ teeth and the fur of deceased animals. They produced a series of alluring objects that are both traditional and innovative.
www.vimeo.com
HELLO WORLD

In her new book Hello World, design critic Alice Rawsthorn described how design is responding to the colossal changes we face today. She loosely outlines two directions that design may take: an immediate response to existing problems, or a more speculative response to future problems.


DESIGN FOR BRIC ECONOMIES

At this year’s India Design Forum, the question posed by designers was how to forge a contemporary Indian aesthetic – a question that dominates discussion in all of the emerging BRIC countries. Designer Rajeev Sethi has outlined 10 ways towards an Indian regional futurism.

www.indiadesignforum.com

IMPROBABLE FUTURES CONE

As part of the AfroFuture event at Milan Design Week 2013, designer Alexandra Daisy Ginsberg and WGSN Senior Editor Cher Potter presented their project Improbable Africa. The workshop explored fictional futures for South Africa and the objects that might be required in this future.

metropolism.com

THE AFROFUTURE

This year at Milan Design Week, The Afrofuture exhibition and workshop series explored African design culture. Congolese music performed with mobile phones, carpentry workshops making fantasy coffins and a photo-documentary inspired by the failed Zambian space programme were all part of the exhibition.

www.afrofuture.com

FUTURE RITUAL

Artist and illustrator Richard Hart describes his new body of work as a meditation on a future Africa, exploring ideas of ritual, magic and mysticism within the context of an imagined Africa. The show Night and Light and Neverness will travel to New York in September.

richardhart.co.za

FLOATING DESERT HOTEL

PLaT Architects, a China-based firm, recently completed the spectacular Lotus Hotel, an innovative structure in the middle of the Gobi desert, which was built using no water or concrete. It boasts a new structural system, designed to work like a ship floating in the sand.

plat.asia
As part of the My LA2050 initiative - an open call to imagine new ways to shape the future of Los Angeles – Urban Macro Structures propose to rejuvenate the city centre by writing it a new narrative, thus encouraging new activities in the area.

myla2050.make.good

The Souzou: Outsider Art from Japan exhibition at London’s Wellcome Trust looks at the work of marginalised artists. Shinichi Sawada’s spiked ceramic piece is part of the section in the exhibition titled Possibility, which aims to move us towards a broader understanding of diversity.

www.wellcomecollection.org

Designers Tony Dunne and Fiona Raby are the pioneers behind the movement of Fiction Design. Their latest show in London imagines a future UK where regions are reconnected with their traditional crafts and local inhabitants are genetically engineered to better perform these crafts.

www.unitedmicrokingdoms.org

Royal Academy of Arts, The Hague graduate Brínea Costa presented a beautiful accessories collection as part of her final project. Pendants are designed to emit the various smells of her Brazilian home when rubbed, twisted or scratched.

brineacosta.wix.com

Photographer Cristina de Middel’s Afronauts series tells the story of the failed Zambian space programme in 1964 that aimed to put the first African on the moon. De Middel explores “eccentric lines of storytelling, avoiding the same old subjects told in the same old ways”.

www.lademiddel.com

In his recent collection The Art of Urban Decay, Yusuke Kagari imagines today’s industrial cities as the ruins of the future. As part of the collection, he has launched a perfume range called Ruin, which captures the scent of aged urban structures.
Each season, the macro trends provide an evolution of the previous season’s themes. We have seen the evolution from Next Nature to Modern Myth as we tracked the increasingly intertwined cultural imagination of our globalised world. This season, History 2.0 highlights the importance of storytelling as our imaginations expand into the ancient past and not-so-far-off future.

History 2.0 reconsiders the past and creates new products for imagined worlds and futures that may once have seemed impossible, from bringing back historically extinct creatures such as dodos, to building floating hotels in the desert.

In Modern Myth, we explore the contemporary, multi-ethnic world filled with infinite stories that combine traditional and futuristic folklores from across the globe.

Next Nature takes a provocative look at nature as it sprouts and creeps further into our sensual, spiritual, synthetic and digital worlds, creating a new natural mythology for today.
INTRO

Bio-dynamic sees the way we understand form, structures and even our own bodies completely revolutionised. It inspires us to create products and systems based on the fluid intelligence of basic microbial life forms. Scientists, sociologists, artists and designers are embracing the mutability and unpleasantness of slime and bacteria, finding hidden secrets in the vital substance of life.

WHAT’S DRIVING THE TREND

The recent discovery that our bodies are 10% human and 90% bacteria changes the way we understand health and biology. Scientists search for the key to complex networking in slime mould, a natural organism with intelligent navigation abilities. Cultural theories look towards the vibrancy and vitality of basic life forms as a way of understanding contemporary culture.
BIO-DYNAMIC

S/S 15 MACRO TRENDS
We explore Bio-dynamic through three strands: New Systems, Sublime Slime and Free-former, taking you on a journey through the innovations, theory, artistic development and emerging aesthetic of the trend.

### NEW SYSTEMS

Basic biological life forms are inspiring current science, cultural thinking and innovation. They reveal new ways of understanding interconnections, micro-networks, organic pattern structures and the make-up of the human body.

### SUBLIME SLIME

Our new appreciation of all things bacterial and slime-oriented sees artists and designers creating work that questions dichotomies such as beauty and repulsion, solid and fluid, clean and dirty, and healthy and germ-free.

### FREE-FORMER

Inspired by the endless mutation in microbiology, we celebrate the merging and mingling of styles. What we know as tropical, urban, rural or coastal become a fluid mix of influences.
In New Systems, we learn from the simple bacteria that make up life. The generative, adaptable qualities and ecological intelligence of bacteria offer us new inspiration for network building, data navigation, bio-computing and design aesthetics. Despite being a brainless substance, slime mould creates complex networks that equal those of our best designers. Inspired by the vital energy and versatility of these simple life forms, Ben Woodard's book Slime Dynamics connects contemporary philosophy to the notion of slime.
With our bodies now being understood as “microbial rainforests” rather than as purely mammalian, scientists are uncovering a revolutionary new form of human biology. Design is inspired by the complex collective biological workings of simple life forms.
In Sublime Slime, our changed perceptions of dirty versus clean and beautiful versus repulsive give us new ingredients to design with. We re-evaluate the idea of hygiene products, challenging the stark clinical surfaces that we’ve come to associate with germ-free environments. We create products and spaces that celebrate and protect the mould and bacteria that we spent the 20th century trying to be rid of. Vibha Galhotra’s “contaminated consumables” turn waste products into art. Designer Anne Buscher makes sanitary slippers from set goo that takes on the shape of the vulnerable spaces between the toes.
Fluid shapes replace hard structuralism as artists and designers play with the aesthetics of ooze and goo. The strict, clean lines of modernism are melted, morphed and liquefied.
The final thread of Bio-dynamic studies the invisible micro-organisms at play beneath the surfaces we see. In Free-former, we are inspired by the endlessly mutating complexity of patterns, motifs and references from around the globe. Kenzo’s animated lookbook video for its 2013 resort collection is a visual frenzy of animal print, variant pattern and fluid overlays.
The overall look is a celebration of dynamic styles and vibrant colours, constantly shifting prints and free-flowing forms, where tropical, urban, rural or coastal become a fluid blend of categories.
Basic life forms teach us about networking and navigating big data.

- Human biology is revolutionised with the human microbiome.

- Think fluid and free-flowing.

- Clinical modernism is replaced by an organic and gloopy aesthetic.

- We celebrate the “ickiness” and unpleasant nature of bacteria and slime.
LIVING DATA PROCESSORS

Brainless, single-celled slime moulds can be programmed to function like biological computers. A group of scientists are claiming that these living cells may be the revolutionary future of data processing. Already, these biocomputers can make maps, run logic programmes and perform basic calculations.

www.popsci.com

MOULD NETWORK RAILWAYS

An Oxford University research team analysing networks created by slime moulds has compared these networks to the complexity of the Tokyo rail system, concluding that the sophistication matches human network designers. These findings can be applied to mobile communication and transport networks and even human blood flow.

www.ox.ac.uk

YOUR MICROBIOME

Recently, the New York Times published an article explaining the newly discovered fact that we are in some sense “only 10% human” - 90% of our bodies are made of bacterial species and 99% of our genetic information is microbial. This is a huge paradigm shift, as the last century was spent fighting off bacteria.

www.nytimes.com

HUMAN MICROBIOME PROJECT

The US-based Human Microbiome Project is a research project that aims to understand how the human microbiome relates to health. Essentially, this is an enormous data analysis project that maps out the complex ecosystem of micro organisms found in the body and provides new analysis of human biology.

www.hmpdacc.org

THE DA VINCI UPGRADE

Science writer Carl Zimmer has proposed that artists develop a new model to represent the perfect man, replacing Leonardo da Vinci's Vitruvian man. This comes as our understanding of the human body makes a revolutionary move from “sterile mammal” to “microbial rainforest”.

SLIME DYNAMICS

Slime Dynamics is a new cultural theory by Ben Woodard that looks towards the vibrancy and vitality of basic life forms such as bacteria and mould as a way to understand the connections between digital technology, cybernetics and biological evolution. It celebrates the dark vitality and unpleasantness of life.

Slime Dynamics by Ben Woodard
(ISBN:9781780992488)
THE SILK PAVILION
Researchers at MIT look to the methods of simple organisms such as silkworms to learn new methods of 3D printing, enabling additive manufacturing to build complex, free-form biological structures on a large scale. As an illustration of this, they are 3D-printing a life-size pavilion.
www.media.mit.edu

MOULD NETWORK RAILWAYS
Designer Ross Lovegrove unveiled his Renault Twin ‘Z car at this year’s Milan Design Week. By examining nature, its systems and energy transactions, he has created a compact organic car that uses responsive LED lighting, seamless form and an all-electric motor.
www.rosslovegrove.com

ALTERNATIVE ENERGY
Curator Samantha Culp has noticed the art world’s recent interest in mutated energy drinks - in digital collages, installations, conceptual works, performance, video and photography. It seems to express or symbolise our deep anxieties about petroleum dependence, dirty energy and power.

PLASTINATIONS
Artist Stefan Gross makes melted plastic statues called Plastinations from found objects - in this instance, children’s plastic toys. The results are fluid forms with an aspect of the grotesque and gritty.
www.stefangross.nl

CONTAMINATED CONSUMABLES
Artist Vibha Galhotra carefully studied the contamination on the shores around Delhi’s Yamuna river and in response created a new body of work, Sediments and Other Untitled. Galhotra said: “By collecting the sediments from the river, I employed them as Indian ink, charcoal or colour”.
www.jackshainman.com

THE SPACE BETWEEN MY TOES
Maastricht University’s recent design focus was on hygiene as it moves away from the stark clinical aesthetic we typically associate with bacteria-free environments. Graduate Anne Buscher’s slippers use a silicon imprint of the foot to fill in the vulnerable spaces between the toes.
blog.artsthread.com
LIVING DATA PROCESSORS

In A Thousand Years of Non-linear History, artist and philosopher Manuel DeLanda offers a fresh take on objects, ideas and social structures, suggesting that all of these things are part of a continuous evolution, a fluid state.

A Thousand Years of Non-linear History by Manuel DeLanda (ISBN: 9780942299328)

ELECTRIC JUNGLE

For its womenswear resort collection 2013, Kenzo launched an animated lookbook video Electric Jungle, directed by illustrator Mat Maitland. This visual frenzy of animal print, variegated pattern and fluid overlays is a mutation of traditional print categories.

vimeo.com/59653641

TURING PATTERNS

60 years ago, mathematician Alan Turing proposed mathematical equations showing how microorganisms create regular repeating patterns in nature, resulting in the stripes on tigers and the spots on leopards. These patterns inspire fresh print directions based on biological mutation and differentiation.

www.flickr.com

HODGEPodge HETEROTopia

Artist Sumitro Basak paints the vibrancy and filth of Kolkata – celebrating what he calls the “hodgepodge heterotopian world” - through free-flowing forms, narrative images and the bright colours of city advertisements.

IMPROmPTTU CITYSCAPE

Graffiti artist Hense has just finished his largest mural to date, in the city of Lima, Peru. His colourful and expressionistic style and impromptu patterns contrast and enhance the surrounding urban landscape.

graffuturism.com

STEAMY REGIONS

Ceramic sculptor Ron Nagle’s drippy “ooze” aesthetic - simple amorphic forms, a combination of basic textures and the energy of his objects - connects to the themes of the Bio-dynamic trend: the primordial substances and simple organisms that form the basis of life on Earth.

www.ronnagle.net
Each season, the macro trends provide an evolution of the previous season's themes. We have seen the evolution from Neo-Geo to Industrial Evolution as we tracked changes in industry and manufacture. This season, Bio-dynamic highlights new discoveries that are contributing to a revolution in contemporary industrial design.

**BIO-DYNAMIC**

Bio-dynamic sees the way we understand form, structures and even our own bodies completely revolutionised. It inspires us to create bacteria-friendly products and systems based on the fluid intelligence of the most basic life forms - microbes.

**INDUSTRIAL EVOLUTION**

In Industrial Evolution, we highlighted designers as they pioneered today's industrial evolution. Using new craft-machines and 3D printing, these designers created improvised products with a focus on biology and the molecular.

**NEO GEO**

As a new geological era was announced, Neo-Geo investigated revolutionary ways of designing cities and public systems. It looked at the re-use of post-industrial waste, visionary combinations of plastic and natural materials.