

**LONDON
DESIGN
BIENNALE
2018**



For immediate release
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London Design Biennale now open with 40 countries, cities and territories bringing visions of Emotional States to Somerset House

4-23 September 2018

London, UK: Building on the success of the inaugural 2016 London Design Biennale, 40 countries, cities and territories from six continents are taking part in the second edition of London Design Biennale, at Somerset House, which opens to the public on Tuesday 4th and runs to the 23rd September.

A highlight on the global cultural calendar, the Biennale sees some of the world's most exciting and ambitious designers, innovators and cultural bodies gather in the capital to celebrate the universal power of design, across the theme Emotional States.

These exhibits have been curated by some of the most distinguished museums and design institutions in the world – including the V&A; Cooper Hewitt, Smithsonian; Triennale, Milan; and

Qatar Museums. They interrogate the ways in which design affects every aspect of our lives, and influences our very being, emotions and experiences.

Together, the Biennale presents an exciting laboratory of ideas that investigates the important relationship between design, strong emotional responses and real social needs.

Argentina

The Impenetrable Forest

A WINDING PATH LEADS INTO THE IMPENETRABLE FOREST, WHERE VISITORS CAN DISCOVER THE TRADITIONS OF THE WICHIS AND PONDER ON THE TIMELESSNESS OF THEIR CRAFTS.

For a long time, El Impenetrable, located in the north of Argentina has been the home of the Wichis, one of the oldest ethnic groups of the region - experts in weaving geometric shapes as part of a very ancient sacred tradition of this native community.

The installation evokes the textures, sounds and scents of the forest in this rich region of Argentina and presents a celebration of an ongoing story of self-sustainability.

Design Team TRImarchi Collective **Designers** Textile designer: Sol Marinucci. Architects from Fluo Studio: Javier Serena, Ariel Jinchuck. **Wichi Artisans:** Isabel Fernandez, Maricela Garcia, Anabel Martinez, Maricela Martinez, Sonia Fernandez, Verona Fernandez, Ayelen Fernandez, Angelina Fernandez, Evelin Fernandez, Lidia Paz, Juana Fernandez, Guillermina Fernandez, Orfilia Ibañez, Dominga Fernandez, Rosa Barraza, Carla Martinez, Mirta Tomas, Adolfina Tomas, Johana Perez, Nery Martinez. **Video:** Leonardo Mercado **Curator** TRImarchi **Supporting Bodies** Ministry of Foreign Affairs and Worship, Embassy of Argentina to the UK, Secretary of Cultural Heritage – Ministry of Culture, British Council Argentina, TMDG

Australia

Full Spectrum

FLYNN TALBOT'S RAINBOW-COLOURED FULL SPECTRUM IS A CELEBRATION OF LOVE, INSPIRED BY A NEW SPIRIT OF OPENNESS IN HIS NATIVE COUNTRY.

The inspiration for Flynn Talbot's installation came just before Christmas 2017 when, after a decade of bitter debate, Australia became the 26th country to legalise same-sex marriage. The designer has sought to capture something of this fleeting emotion in visible light.

Visitors will be presented with a circular, freestanding structure, from which hangs a rainbow-coloured light screen. The light screen is made from 150 strands of fibre-optic light, each one a different colour. Visitors are able to touch and move through the light strands, feeling the coloured light in their hands, or they can simply stand within the space and be surrounded with a rainbow colour wash.

Administering Body Australian High Commission; United Kingdom **Design Team** Flynn Talbot Ltd. **Supporting Bodies** Australian Government Department of Foreign Affairs and Trade, Minderoo Foundation, Arts Council England, Crescent Lighting. Further support: Lighting Options Australia, Mondoluce Perth

Austria

After Abundance

AFTER ABUNDANCE TRANSPORTS VISITORS INTO AN ALPINE LANDSCAPE PILLAGED BY CLIMATE CHANGE, WHERE HUMAN INGENUITY OFFERS THE KEY TO SURVIVAL.

After Abundance, gives a glimpse of life in a country contending with the stark realities of climate change, triggering fear, anger and helplessness.

Visitors will enter a typical Austrian farmhouse. They can hear raindrops on the roof and a radio report about poisoned rain. A disassembled drone lies on the dining table, among other objects gesturing at everyday life in this speculative future.

As the journey progresses, visitors are confronted with life-sized figures spraying water to replenish a melting glacier, while the sounds of howling wind and cracking ice echo across the space, with the idea that visitors leave with the idea there is hope for transformative action.

Administering Body Austrian Federal Chancellery / Section II – Art and Culture **Design Team** Studio Design Investigations: Catalina Gomez Alvarez, Ali Kerem Atalay, Julia Brandl, Sophie Falkeis, Carmen Farr, Lang Fei, Sarah Franzl, Laura Hoek, Fabio Hofer, Catherine Hu, Ege Kökel, Felix Lenz, Lucy Li, Mia Meusburger, Anna Neumerkel, Simon Platzgummer, Bernhard Poppe, Isabel Prade, Ula Reutina, Maximilian Scheidl, Florian Semlitsch, Lisi Sharp, Silvio Skarwan, Agnieszka Zagraba. Led by Professor Anab Jain and Team: Stefan Zinell, Nikolas Heep, Matthias Pfeffer, Peter Knobloch, Bernhard Ranner, Justin Pickard **Partners** section.a, abc works, Bueronardin **Curator** Thomas Geisler **Supporting Bodies** Werkraum Bregenzerwald, University of Applied Arts Vienna, Land Vorarlberg, Vorarlberg Tourismus, Vienna Business Agency, Austrian Cultural Forum London, Geyer & Geyer

Brazil

Desmatamento

DAVID ELIA'S DESMATAMENTO CAPTURES THE VULNERABILITY OF BRAZIL'S RAINFOREST AND THE EMOTIONAL TOLL OF ITS CONTINUING DESTRUCTION.

Despite reductions in deforestation over the last 10 years, at the current rate the Amazon rainforest will be reduced by 40 per cent by 2030. David Elia's goal in creating the installation Desmatamento (or Deforestation) is not only to give voice to ecological anger but to share the beauty and emotional significance of the rainforest to Brazil.

Visitors enter a room furnished with stools crafted from the branches of found Eucalyptus trees – a fast-growing species that is widely used in Brazil for reforestation. Because it is cultivated on a short rotation, the wood is produced sustainably, helping to preserve the native forests from logging. On the walls, a printed wallpaper evokes the breathtaking Mata Atlântica rainforest, immersing visitors in a fragile world.

Design Team David Elia Design Studio **Curator** Waldick Jatoba **Supporting Bodies** MADE - Mercado Arte Design, Instituto Lina Bo e Pietro M. Bardi Casa de Vidro, Instituto Campana

Canada

The Canadians

BRUCE MAU DESIGN'S THE CANADIANS – AN EMOTIONAL LANDSCAPE, TAKES VISITORS ON A CROSS-COUNTRY JOURNEY THROUGH TOWNS, VILLAGES, CROSSROADS AND COVES WHOSE NAMES ARE INSPIRED BY EMOTIONS.

The inspiration for Bruce Mau Design's installation is rooted in the powerful connection between Canada's diverse landscapes and the range of emotions they produce—a connection that Canadians understand very deeply. The team were struck by the fact that so many places in Canada are named after emotional states – from Happy Adventure, Newfoundland to Hope, British Columbia by way of Love, Saskatchewan.

Visitors are taken on a coast-to-coast journey, in which videos of epic landscapes are juxtaposed

with more intimate stories narrated by the citizens that inhabit them. The gallery is walled on three sides with a “forest” of mirrored tubes, creating a dynamic and infinite set of reflections, placing visitors in the heart of these sublime panoramas.

Bruce Mau Design aims to tap into Canada’s natural diversity with focus on how the nation’s culture and emotional state is shaped by the vastness of its landscapes, from epic to intimate.

Administering Body High Commission of Canada in the UK **Design Team** Bruce Mau Design **Designers** Luis Coderque, Rosanna Vitiello, Tom Keogh, Lauren Grudzinski, Michael Mavian, Raymundo Pavan, Sebastian Rodriguez, Margot Fabre, Pablo Rausell, Wendy Robertson **Curator** Hunter Tura **Supporting Bodies** British Council Canada, Facebook, Global Affairs Canada, ONEX

China

Reclaiming a collective monument as shared place: The Memory Project of Nanjing Yangtze River Bridge

RECLAIMING A COLLECTIVE MONUMENT AS SHARED PLACE REVEALS HOW THE NANJING YANGTZE RIVER BRIDGE BECAME A POPULAR ICON AND ENGRAINED ITSELF ON THE NATION’S COLLECTIVE MEMORY AND HOW CONTEMPORARY DESIGN-BASED PLACE-MAKING HAS RECLAIMED THE MONUMENT AS A PLACE OF MEMORIES AND EMOTIONS.

The Chinese pavilion considers the emotional significance of an iconic structure and how it became part of the nation’s collective memory. The Nanjing Yangtze River Bridge was completed in 1968 during the Cultural Revolution and was the first modern bridge in China to be designed and built without foreign assistance. At more than 4.5km in length, the double-deck road-rail bridge quickly became a national symbol of technological achievement - it became the pinpoint of a shared memory and people from all over China had their own stories to tell about it.

The exhibition explores how this collective memory came into being, revealing to visitors a historic space that is both real and imagined, giving it a new emotional resonance. Since 2014, LanD Studio has collaborated with historians and local artists on the Memory Project of the Nanjing Yangtze River Bridge, amassing an archive of artefacts, memories and audio and visual evidence – a selection of which is on display at London Design Biennale.

Administering Body Nanjing University, Nanjing International Culture Exchange Association **Design Team** LanD Studio **Curator** Andong Lu **Supporting Bodies** Jiangsu Art Museum, Shanghai Railway Administration (Nanjing Section)

Colombia

Triada

IN TRIADA, DAVID DEL VALLE EXPLORES THE COMPLEX IDENTITY OF A COUNTRY WHERE HAPPINESS AND OPTIMISM CO-EXIST WITH THE PAIN AND SHAME OF THE WAR YEARS.

Colombia is a country whose recent past has been framed by armed conflict and violence related to the drug trade. David Del Valle, curator of the entry, explains that this has created a largely negative impression of its culture and society.

In response to this, Del Valle has created an installation that juxtaposes the emotional states that exist in a country that does not deny its troubled past, but refuses to be defined by it.

Triada (or Triad in English), in reference to the emotions of pain, pride and happiness. A circuit created from images and textures inspired by traditional manufacturing techniques unique to the

county, has been designed allowing people to journey from negative to positive states, exploring sounds and images that will make them feel a range of sentiments.

Administering Body The Embassy of Colombia, London. **Design Team** Tu Taller Design studio & partners **Designers** Oliver Juggling, Jorge Lizarazo, Andrés Hincapié, Miguel Isaza, Rafael Zuñiga **Curator** David Del Valle **Supporting Bodies** Medellin Design Week, Tu Taller Design, ProColombia, Marca País CO, Ministry of Foreign Affairs of Colombia

Dundee

Shpeel

SHPEEL IS A PROTOTYPE TOOL THAT AIMS TO TACKLE THE CITY'S GROWING MENTAL HEALTH CRISIS. AN IMMERSIVE VIRTUAL ENVIRONMENT, IT ALLOWS YOUNG PEOPLE IN DISTRESS TO COMMUNICATE THEIR FEELINGS TO PROFESSIONALS WITHOUT WORDS.

Dundee has the fourth highest rate of unemployment in the UK, and some of the highest levels of deprivation in Scotland, both of which have been linked to anxiety and depression amongst the young population. The city's entry to London Design Biennale explores how gaming and virtual technology can be used as an emotional tool, helping reticent young people to start talking about their mental health.

Called Shpeel (a misspelling of the word "spiel" which can mean either "to speak" or "to play"), the installation is a 360-degree immersive environment. Visitors enter a small gallery filled with sound and colourful moving imagery. In the centre of the space, a sculptural object houses a collection of interactive controls with which users create and activate an abstract object – an "emotional avatar". They can immediately transform the space they're in – the colour, sound and objects that enter it – and see what happens when they interact with the avatars of others.

Administering Body Tilde Arts in partnership with Creative Dundee **Design Team** Biome Collective **Curator** Tilde Arts **Partners** The Corner, NHS Tayside, and Hot Chocolate Trust, Dundee **Supporting Bodies** Creative Scotland, UNESCO City of Design Dundee, Abertay University, NEON Digital Arts Festival, University of Dundee, Epsom

Egypt

Modernist Indignation

MODERNIST INDIGNATION IS AN ELEGY FOR A RAPIDLY DISAPPEARING CULTURE, SEEN THROUGH THE PRISM OF THE FIRST ARABIC DESIGN MAGAZINE.

The Egyptian installation mourns the loss of the country's modernist architecture, a rich heritage that has been left to ruin or violently erased, and asks the question: how can a design language that was once embraced by a society be so easily forgotten and denied a place in history?

Visitors will see a contemporary reinterpretation of a functional 1939 exhibition put on by the editors of Al Emara, the first Arabic-language design magazine, which was published between 1939 and 1959. The original exhibition would have explored the magazine's mission, but now it stands as a testament to a lost culture.

The display also includes a video shot in the house of Sayed Karim, the architect who founded Al Emara, who ran into political trouble with the state in 1965 after an illustrious career. The slow, contemplative journey through the house is accompanied by a voiceover of Karim's 1939 manifesto, "What is architecture?"

Administering Bodies Zein Khalifa (Tintera) and Cairoobserver **Design Team** Suzanne Gaballa (Lund Gaballa Architects), Nick Westby (Westby & Jones Ltd.), Ahmed Tahoun, Valerie Arif, Amarasri Songcharoen (Seam Design) **Curator** Mohamed Elshahed **Supporting Bodies**

Germany

Pure Gold – Upcycling and its Emotional Touch

PURE GOLD HIGHLIGHTS THE ECOLOGICAL DAMAGE WE INFLICT WITH OUR WASTE, AND EXPLORES OUR EMOTIONAL RESPONSES TO TRANSFORMED TRASH.

The world is asphyxiating itself with its trash, filling oceans with micro-plastics and choking cities with pollution. Pure Gold showcases 30 approaches to creative waste and considers their emotional resonance: how can we give a value and new context to waste, turning ecological anger into objects of desire?

In contrast to industrial recycling processes, upcycling methods do not aim for mass production. The focus is more on the artistic redesign of already used materials, with the aim of making high-quality functional and consumer goods. Juli Foos, for example, creates a carpet out of doughnut packaging that she collects; Roswitha Berger-Gentsch makes delicate amphora-shaped receptacles from supermarket cartons; Waltraud Münzhuber weaves film strips of old favourite films into durable containers; and Tobias Juretzeck uses his own discarded clothes as part of a chair.

In addition to the exhibited works, a screen will show the Pure Gold digital platform. This includes interviews with designers, as well as short, entertaining presentations of upcycling methods.

Administering Body Institut für Auslandsbeziehungen (ifa) **Designers** 56thStudio/ Saran Yen Panya, Akademie der Bildenden, Künste München/Studiengang Innenarchitektur (Prof. Carmen Greutmann), Volker Albus, David Amar, Marjan van Aubel & James Michael Shaw, Bär + Knell, Roswitha Berger-Gentsch, Sandra Böhm, breadedEscalope, Estudio Campana. Fernando & Humberto Campana, Piet Hein Eek, El Ultimo Grito, Juli Foos, Gompf + Kehrer, Stuart Haygarth, Laura Jungmann & Cornelius Réer, Tobias Juretzeck, Cordula Kehrer, Khmissa, Dirk Vander Kooij, Jakob Michael Landes, Mieke Meijer, Kathrin Morawietz, Waltraud Münzhuber, Micaella Pedros, Peter Schäfer, Philipp Weber, Zhang Han & Sui Hao & Li Hua **Curator** Volker Albus, Axel Kufus, Lapatsch/Unger (digital curators) **Supporting Body** Federal Foreign Office, Germany

Greece

ANYΠAKOH (Disobedience)

STUDIO INI'S INSTALLATION, ANYΠAKOH (DISOBEDIENCE), IS A 17M LONG KINETIC WALL THAT CHALLENGES OUR PERCEPTION OF DESIGN AND ARCHITECTURE AS SOMETHING STATIC, OR EMOTIONALLY INERT.

Disobedience has been used throughout history to describe the Greek temperament, from the cautionary tale of Icarus, to Antigone, to Prometheus, Greek mythology shows a hero who disobeys the gods yet obeys his moral obligation to humanity and creates opportunity for its progress. It remains a potent theme for Greece at a time when the country is in the process of reinventing itself. Scientists discover by disobeying the assumptions of predecessors, children learn by disobeying the boundaries of parents, designers create by disobeying the norm.

ANYΠAKOH explores this duality in the nature of disobedience. In the courtyard of Somerset House, visitors will be presented with an innocuous wall. As they step inside, this dynamic skin exes and morphs in response to their movements: they have transgressed a boundary, transitioning from obedient spectator to disobedient actor.

The undulation and transformation of the structure – a steel spring skeleton built up with recycled

plastic – is experienced by both the “actor” and the audience in the courtyard. In addition, a dance performance produced by Farooq Chaudhry, founder and producer of Akram Khan Company, and choreographed and performed by Dickson Mbi, will be broadcast to the public, bringing the piece to life.

Design Team Studio INI **Designer** Nassia Inglessis **Partners** Studio INI: E.Brial, M.Vordonarakis, L.Walker, A.Yioti, N. L’Huiller, J.Bertolaso, A.Kyriakopoulou, G.Kekatos, F.Avgerinos, S.Roots, A.Lavail and Neiheiser Argyros, C. Hornzee-Jones, Elliott Wood Partnership Ltd.
Supporting Bodies Eurobank Private Bank Luxembourg (Prime Sponsor), Yiotis S.A., U. Kyriakopoulos, TERNA S.A., NEON, Martinos Art, Leventis Foundation, King’s College London, VETA S.A., E. Tsangrides, F. Kyriakopoulos, Plomari Ouzo Distillery, SmilePlastics

Guatemala

Palopó

PALOPÓ SHOWS HOW A PROJECT TO PAINT A WHOLE TOWN IN VIBRANT PATTERNS INSPIRED BY THEIR ANCESTRAL TEXTILE PATTERNS IS TRANSFORMING ITS ECONOMY AND INSTILLING HOPE FOR ITS FUTURE.

Guatemala’s installation tells the story of Pintando Santa Catarina Palopó – an initiative that seeks to transform an impoverished town on Lake Atitlán by turning it into a monumental artwork. The design efforts were led by Designer Diego Olivero from Olivero & Bland Studio, a team of designers, architects and local leaders have worked with the community to paint the town’s 800 houses using patterns inspired by local textiles.

The intention is to boost tourism by creating a unique and beautiful townscape as well as engendering a sense of civic pride. The floating installation of contemporary geometric forms resemble the multi-coloured houses of the town designed and developed by Diego Olivero from Olivero Bland Studio while a textile mobile, designed by Zyle using repurposed local textiles, hints at the volcanic mountains that surround it.

Administering Body Embassy of Guatemala in the United Kingdom of Great Britain and Northern Ireland **Curator** Cecilia Santamarina de Orive, Cultural Attaché AH, Embassy of Guatemala in UK **Design Team** Olivero Bland Studio in Collaboration with Zyle **Designers** Diego Olivero, Sylvia Denburg - Zyle, Juan Olivero, Thomas Bland, Andrés Velasquez, Diego Reyes and Sandra de Leon **Supporting Bodies** Ministry of Foreign Affairs Guatemala, Pintando Santa Catarina Palopo, Cementos Progreso, PERENCO, INGUAT, Grupo Buena, Jaguar, Dario Escobar, CPS, Cemaco, Armet, Estudio Lucido, Chapin Films, Ministry of Economy Guatemala, Azasgua

Hong Kong

Sensorial States

SENSORIAL ESTATES CONJURES THE EVOCATIVE SMELLS OF THE 'FRAGRANT HARBOUR', AND EXPLORES HOW THEY REAWAKEN EMOTIONS FROM THE DISTANT PAST.

Why is smell so evocative of memories of a time and place? How do aromas resuscitate so vividly our dormant emotional states? The Hong Kong entry, Sensorial Estates, is an aromatic journey – blending stories about emotional connection of aroma to food cultures, worship and the very origins of the meaning of the name Hong Kong – which translates as ‘Fragrant Harbour’.

Passing through the Sensorial Estates pavilion, visitors can open boxes of objects infused with Hong Kong aromas and smell the scratch-and-sniff wallpaper, breathing in scents associated with Hong Kong, such as opium, egg tarts, incense or the roast ducks that hang in the windows of restaurants.

Administering Body WE-DESIGNS **Design Team** WE-DESIGNS, LAByrinth Project **Designers** Wendy W Fok, Camila Varon and WE-DESIGNS (Spatial), Elaine Young (Design Objects) **Curators** Wendy W Fok & Lillian He (Social Media), Camila Varon (Producer), Elaine Young (Design Objects) **Supporting Bodies** Hong Kong Economic and Trade Office, London; Jeffrey Sun, New York; WE-DESIGNS, Hong Kong/New York; LAByrinth PROJECT, Hong Kong / New York

Hungary

A Kiss in Budapest

THE HUNGARIAN FASHION AND DESIGN AGENCY INVITES VISITORS TO SHARE A KISS IN BUDAPEST AND FIND OUT HOW VIRTUAL TECHNOLOGY CAN BRING US TOGETHER AND HEIGHTEN OUR EMOTIONAL MEMORIES.

Hungary's installation brings a touch of romance by celebrating both the architecture of the Hungarian capital and moments of intimacy. Kiss in Budapest explores the relationship between digital culture and human emotions: while ubiquitous technology has made communication easier, it cannot replace the warmth of real-life moments with loved ones. The installation plays with this ambiguity, drawing on seemingly opposing elements such as heritage and contemporary design, intimacy and distance.

Couples enter the darkened installation from opposite sides and meet in a clean, homogeneous space, where the only things that they can focus on are their expressions and emotions. The space is equipped with LEDs, cameras and a green screen, as well as sensors detecting the couple's movements in front of the screen and the intimate moment of the kiss.

Meanwhile, the scene outside the room is quite different – instead of high-tech minimalism, it is reminiscent of a tourist attraction. Those who stay outside see the large LED displays, meeting and kissing each other in front of Budapest's art nouveau and neo-renaissance sights. The result is a virtual memory with a real emotional charge: their first kiss in Budapest.

Design Team Hungarian Fashion and Design Agency's creative team **Curator** Éva Olasz **Supporting Body** Hungarian Fashion and Design Agency

India

State of Indigo

STATE OF INDIGO ILLUMINATES THE DARK HISTORY OF INDIGO FARMING, A PROCESS THAT IS EMOTIONALLY ENTWINED WITH BOTH THE COUNTRY'S PRESENT AND THE TYRANNY OF ITS COLONIAL PAST.

The Indian pavilion explores the emotional charge of indigo, a natural colour created from the indigofera plant, which has become synonymous with India's identity – used to dye fabric, repel insects, treat ailments, disinfect, ward off spirits and even to decorate an entire city. But it also became inextricably linked with colonial trade and slavery. Indigo has become a symbol of India's emotional plight, representing a process of catharsis for a nation whose invisible histories are being unraveled.

The installation takes visitors to the labour-intensive setting of the indigo farms where workers are forced to make natural indigo dye. A fully immersive space that sounds and smells like the earthy process.

Although it takes its cue from the past, the Indian pavilion reaches out to the present. Indigo has been democratised in the everyday, from its use in denim to the glow of television blue.

Design Team Gujral Foundation **Designers** Hanut Ewari, Feroze Gujral **Curator** Priya Khanchandani **Designers** Jesus Ciriza Larraona, Piyas Gupta (Origin Ink), Abhay Narkar and Aparna Nambiar (Vertex Inc), Rajesh Pratap Singh, Alaiia Gujral **Supporting Bodies** Sonia and Kabir Bhandari

Israel

Exposed Nerves

EXPOSED NERVES TURNS THE CREATIVE SPACE INTO A RAPID-RESPONSE DESIGN STUDIO, WHERE THE PROCESS IS ISSUE-LED, EMOTIONALLY CHARGED, AND ALWAYS CHANGING.

Rather than bring an installation or pre-planned exhibition to the London Design Biennale, Israel will present the act of designing itself. Exposed Nerves will be a multidisciplinary rapid-response design studio, whose reflective design routine highlights identity, cultural and social issues.

The studio will feature four creators at any given time, with the creative process as well as the discussions, sketches, and conclusions all on display to the public, exposing the fragility and delicacy of the meeting point.

There are ongoing emotional and deeply rooted political, ideological, and theological disagreements and controversies between the various groups comprising Israeli society. All of these crash into the daily routine and shake it to its core, with feeling of a lack of mental and physical security. This is the context in which Israeli designers create, reflected by an evolving exhibition.

Administering Bodies Shenkar. Engineering. Design. Art., The Israel Museum – Jerusalem **Design team** Asaf Hanuka, Nelly Agassi, Philip Thomanek, Nadav Barkan, Gali Cnaani, Dekel Bobrov, Pini Leibovich, David Amar, Danielle Weinberg, Maya Arazi, Rami Tareef, Alon Meron **Curator** Hila Shaltiel, Galit Gaon, Sharon Weiser-Ferguson, Nurith Goshen, Neta Konforti **Supporting Bodies** CBH | Compagnie Bancaire Helvetique, Stylus Media Group, Ariella and Dan Moskovich, Tollman's Tel-Aviv, Embassy of The State of Israel to The United Kingdom

Italy

L'Architettura degli Alberi

L'ARCHITETTURA DEGLI ALBERI WAS A 20-YEAR LABOUR OF LOVE BY THE ARCHITECTS CESARE LEONARDI AND FRANCA STAGI. IN THEIR BEAUTIFULLY DETAILED LINE DRAWINGS OF TREES, THEY MAKE EXPLICIT THE LINK BETWEEN NATURE AND DESIGN.

The Italian installation explores the threads that connect humans to their natural environments and how one architect's awe in the face of nature led him to embark on an epic 20-year project to create a seminal design guide.

While studying architecture in Florence in the early 1960s, Cesare Leonardi had been struck by the rich vegetation of the surrounding hills and the monumental trees in the city's parks. He quickly realised that landscape designers had few resources detailing the structural elements that they used most in their work: trees. The books that existed were usually of a botanical nature, and of little use for design purposes.

In order to provide this missing tool, he and his studio partner Franca Stagi conducted a systematic 20-year study of trees, travelling the length and breadth of Italy, and eventually extending their research to other European countries and Central America. They photographed every exemplar that they believed to be representative of its species, before redrawing it at a 1:100 scale.

Drawing was an interpretative process that rarely consisted of merely copying the photograph. The aim was always to summarise the characteristics of the tree, later published in 1982. 24 of these drawings are now presented by Triennale di Milano at the London Design Biennale.

Administering Body La Triennale di Milano **Designers** Cesare Leonardi (Modena, 1935) and Franca Stagi (Modena, 1937-2008) **Curators** Joseph Grima, La Triennale di Milano, Andrea Cavani, Giulio Orsini, Veronica Bastai, Archivio

Latvia

Matter to Matter

BY INVITING VISITORS TO LEAVE FLEETING MESSAGES IN A WALL OF CONDENSATION, MATTER TO MATTER EXPLORES THE TRANSIENCE OF EMOTIONS AND THE WAYS IN WHICH NATURE RECLAIMS THE MARKS WE LEAVE ON IT.

In Matter to Matter, Arthur Analts of Variant Studio was inspired by his native city of Riga and its surrounding forests – which cover more than half of the country. Due to its proximity to the Baltic Sea, Riga has its own unique climate, with a constant humidity that often leads to condensation. Analts has recreated this using a large green-glazed surface as an interactive platform for the transition of matter to matter: gas to liquid.

Each visitor is encouraged to leave a message in the glass – an expression of emotion that will disappear within minutes. It is a statement about culture and transience, and the ways in which nature can cover over human traces.

The installation is a serene, meditative space; a scent of Latvian nature, redolent of the country's sprawling forests, and a large bench made from the typical trees that grow in Latvia add sensory elements to the continuous glass wall. At the same time, the apparent simplicity of the design conceals a sophisticated technological solution, reflecting a new, entrepreneurial generation of Latvians who combine respect for nature with a curiosity for technology.

Administering Bodies Latvian National Museum of Art, Decorative Arts and Design Museum **Design Team** Arthur Analts (Variant Studio) **Curator** Arthur Analts (Variant Studio), Inese Baranovska (Decorative Arts and Design Museum) **Supporting Bodies** Latvia 100, The Ministry of Culture of the Republic of Latvia, Latvian Investment and Development Agency (LIAA), Embassy of Latvia to United Kingdom

Lebanon

The Silent Room

THE SILENT ROOM IS AN URBAN INTERVENTION THAT PROPOSES PUBLIC SHELTERS WHERE CITIZENS CAN FREELY REST, INSULATED FROM THE NOISES OF THE CITY AND OTHER SENSORIAL AGGRESSIONS.

“Silence is becoming a commodity for the privileged,” says designer Nathalie Harb. To live in an urban environment is to be subject to a torrent of information and distraction, while public space is disappearing in a relentless wave of privatisation. The Silent Room responds to this context, providing a cocoon-like space isolated from the city's overstimulating noise. Offering the luxury of silence to everyone, regardless of background or status. It redresses the sonic inequity within the contemporary urban landscape.

Visitors enter a perforated brick and timber tower and ascend a staircase to the wooden upper level, which houses the Silent Room. The light inside is very dim, providing the absolute minimum of visual information, with the aim that visitors feel peaceful when they leave.

Designer Nathalie Harb **Design Team** In collaboration with BÜF architecture and 21dB **Supporting Bodies** Ministry of Culture, Beirut Design Week, Bespoke Brick, Bute Fabrics, Mason Navarro Pledge, Opsi Design, La Paloma

Leeds

Just / Unjust

LEEDS: JUST/UNJUST IS AN ABSTRACT AND SURREAL PERFORMANCE PIECE INSPIRED BY FOLKLORE, WITCHCRAFT AND AN ELIZABETHAN WOOD CARVING ENTITLED DANCE OF DEATH.

Matty Bovan is curating and art directing Leeds' installation, working closely with artists Rory Mullen and Adam Leach on the concept. The installation has been inspired by a carved wooden chimney piece depicting the "Dance of Death" in the Red Drawing Room at Burton Agnes Hall, an Elizabethan manor house in Yorkshire. Just/Unjust, it takes its name from the grouped figures standing on either side of the skeleton at the centre of the chimney piece: the Just, who are about to be received by angels, and the Unjust, who are about to be claimed by the devil. It is both unsettling and dramatic: an evocation of heightened emotional extremes.

Visitors will be confronted with a highly charged live tableau, comprising video projections, live performance and sculpture, created by fashion designer Matty Bovan and artists Rory Mullen and Adam Leach. Bovan has designed bespoke garments for the project, which are worn by the performers and also displayed on skeleton-like scarecrow sculptures formed from salvaged wood and found objects.

The aesthetic of the installation is inspired by British folklore, witchcraft and Aesop's fables.

Designers Matty Bovan in collaboration with artists Rory Mullen and Adam Leach **Supporting Bodies** Leeds 2023, Leeds Beckett University

Liverpool

The Dynamic Universe

THE DYNAMIC UNIVERSE CONFRONTS THE FEAR OF THE UNKNOWN WITH CUTTING-EDGE SCIENTIFIC KNOWLEDGE, PROJECTING IMAGES FROM ONE OF THE MOST SOPHISTICATED TELESCOPES IN THE WORLD DIRECTLY INTO SOMERSET HOUSE.

The sheer scale of the universe can often provoke a sense of unease or fear of the unknown, as we struggle to grasp the fundamental nature of the cosmos. Similarly, the rise of autonomous technologies forces us to question our place in the world, and prompts the disquieting thought that we may soon be superseded.

Liverpool's installation offers an alternative to such existential anxieties, showing how we can mitigate fear with knowledge, and replace unease with awe and wonder.

The Liverpool Telescope is one of the largest fully robotic telescopes in the world.

Based in La Palma in the Canary Islands, it observes autonomously – which means it decides what it's going to look at next. For London Design Biennale, the night sky of La Palma will be beamed into Somerset House, with large-scale projections and time-lapse views of nebulae and galaxies. Bean bags will be placed on the floor so that visitors can relax, allowing themselves to be drawn into the infinite depths of the cosmos. The aim is not to diminish our emotional responses to the immensity of the universe, Professor Newsam adds, but to celebrate them.

Administering Body Liverpool John Moores University **Design Team** Professor Nigel Weatherill, Professor Ahmed Al-Shamma'a, Professor, Andrew Newsam **Curator** Professor Andrew Newsam

Mongolia

Toirog

THE MONGOLIAN INSTALLATION TRACES THE CIRCLE OF CASHMERE PRODUCTION ACROSS ALL THE ENTITIES AND LIVES IT TOUCHES, DRAWING A SENSORY CONNECTION FROM DESIGNED CASHMERE PRODUCTS THROUGH TO THE MOUNTAIN GOATS AND THE NOMADS THAT REAR THEM.

TOIROG is the Mongolian word for circle, within which there is a rich emotional story to be told. From the tough, nomadic lifestyle of the goat herders, to the skill of the craftspeople who transform raw cashmere into design pieces, the installation demonstrates this cyclical concept of cashmere and the lives involved in its production.

Visitors are encouraged to touch and feel the cashmere cloud, evoking a sense of serenity, like that felt from a close relationship with the land, drawing on a sensory connection with many aspects of Mongolian life through one of its most treasured materials.

The Mongolian installation aims to support the vision of the Sustainable Fibre Alliance, that all cashmere is produced in an environmentally friendly way that safeguards the livelihoods of herding communities and protects the important, fragile environment in which they live.

Design Team OYUNA **Designers** Oyuna Tserendorj (Creative Director) with support from Chloe Moles (Studio Manager) **Supporting Body** The Sustainable Fibre Alliance (SFA)

Netherlands

Power Plant

POWER PLANT IS A FUTURISTIC GREENHOUSE THAT USES SUNLIGHT TO GENERATE BOTH FOOD AND ELECTRICITY. CAN IT HELP TO ALLAY OUR FEARS FOR HUMANITY'S FUTURE?

Food drives many of our most primal emotions, and increasingly it is at the root of our deepest fears. The world's population is growing rapidly; by 2050, 2.5 billion people will live in cities. At the same time, climate change is amplifying weather extremes – deserts are expanding and fertile land is becoming scarcer. The question is, how can we continue to feed so many people – and how can we do so in a way that doesn't do further damage to the planet?

Power Plant, the Netherlands' installation, shows how design offers cause for hope. Visitors enter a greenhouse of the future – a building that harvests both food and the electricity needed to grow it. Power Plant's transparent solar glass maintains its indoor climate, enabling year-round growth, while a hydroponic system circulates nutrient-enriched water, reducing water use by 90 per cent compared to traditional soil farming. By growing vertically, and by using specifically coloured LEDs in addition to sunlight, plant growth can be increased by up to 40 times. Power Plant also mounts an eloquent defense of the role of aesthetics in social design by reimagining solar panels as desirable objects.

Administering Body Het Nieuwe Instituut **Designer** Marjan van Aubel **Design Team** Emma Elston, Scott van Haastrecht, Britt Berden, Maurits Koster, Craig Barrow **Curator** Guus Beumer **Supporting Bodies** Embassy of the Kingdom of the Netherlands in London Dutch Ministry of Education, Culture and Science

Norway

Learning and Play For All

LEARNING AND PLAY FOR ALL SHOWS HOW ROBOTS AND VIRTUAL GAMING CAN BE

TOOLS OF INCLUSIVE DESIGN, TRANSFORMING THE LIVES OF STUDENTS WHO ARE TOO ILL TO GO TO SCHOOL.

In 2009, the Norwegian government set the ambitious vision of making the country inclusively designed by 2025. "By putting people's functional, personal and emotional needs at the centre of the design process, it can lead to creative and novel solutions that improve life," says curator Onny Eikhaug. Learning and Play For All shows how such an approach can be applied to robotic and virtual gaming technology.

Visitors enter an interactive classroom set up with four student desks and a sick child's bedroom, showcasing two groundbreaking Norwegian startups: Kahoot! and No Isolation. The AV1 by No Isolation is a telepresence robot that gives children and young adults suffering from long-term illness the chance to attend school and maintain their social life. A simple head-like form sits on a vacated classroom desk and becomes the eyes and ears of the sick child at home in bed. The child can see and hear the teacher and the rotating head gives a 360-degree view of the class, flashing blue when the child wants to ask a question.

Three of the desks in the classroom are supplied with a tablet connected to Kahoot! and the third desk is equipped with the AV1. Kahoot! is a gaming platform that allows teachers and students to create games (known as kahoots) and share them either in the class or across the internet. Again, it brings people together inside and outside the classroom, says Eikhaug, creating emotional engagement and a sense of belonging.

Administering Body Design and Architecture Norway (DOGA) **Design Team** Benny Lund, Victoria Høisæther, Onny Eikhaug **Curator** Onny Eikhaug **Supporting Body** Royal Norwegian Embassy in London

Pakistan

Aangan

AANGAN IS A CASCADE OF NATURAL COTTON GARMENTS THAT CELEBRATES THE CRAFTWORK OF PAKISTAN'S FEMALE ARTISANS.

Women constitute a major part of the half a million cotton pickers in Pakistan, the fourth largest cotton producer in the world and the textile industry is the largest employer of female workers in Pakistani manufacturing. This installation will celebrate women's pivotal, but largely unrecognised role throughout this industry.

It shows the social context in which much of what we wear is made. As a rising helix, Aangan comprises a cascade of garments hand-stitched and hand-embroidered by female artisans. Responding to the movement of the viewer the garments turn into a live canvas, with 1m projections revealing the human stories of the makers. The garments will come alive with words, patterns and moving imagery, giving a glimpse into the inner world of the artisan as she crafts. The stories that unfold are inherently emotional, invoking a similarly emotional response in the viewer.

Administering Body Wagging Tongues Productions **Designers** Mariam Majid, Mehrbano Khattak, Ahmed Nasir **Curator** Abid Majid **Partners** Sikandar M Khan, Kaarvan Cra Foundation, Red Line Collection, Suniya Qureshi **Supporting Bodies** Nishat Group, Sapphire, Guard Group, Rang Rasiya, Babar Ali Foundation, TDAP

Poland

A Matter of Things

A MATTER OF THINGS PRESENTS TEN EVERYDAY ITEMS, FROM A CAMP BED TO A MANHOLE COVER, AND EXPLORES WHY THEY RESONATE SO STRONGLY IN THE POLISH PSYCHE.

Poland's installation displays objects that appear meaningless but are loaded with emotional weight.

Ten objects have been selected that are strongly connected to emotionally charged events in recent Polish history. They range from a manhole, a symbol of the Warsaw Uprising, during which the sewer network was vital for moving Resistance troops and equipment – to a camp bed, which as a makeshift shop counter came to embody the black-market boom of the 1990s.

Each object is presented as a generic model, given the status of a cultural symbol. They are reminiscent of prototypes awaiting the final touches, such as texture, material and colour. Moodboards put these objects into historical context, combining comic- book-style drawings, archival photographs and still.

The curator hopes the exhibit will spark interest in Polish history and the ways in which we use emotions, stories and objects to illustrate these events and highlight how increasingly necessary it is to decrypt the meaning of things in order to be familiar with the cultural codes of a given community or nation.

Administering Body The Adam Mickiewicz Institute **Designers** (Exhibition and Object Design) Studio Szpunar, Noodi Design, (Illustrations and Graphic Design) Michał Loba **Curator** Małgorzata Wesółowska

Puerto Rico

Soft Identity Makers

SOFT IDENTITY MAKERS CONFRONTS THE POLITICALLY AND EMOTIONALLY CHARGED CONCEPT OF NATIONALITY, CONSTRUCTING NEW IDENTITIES FOR VISITORS THAT DEFY GEOGRAPHIC BOUNDARIES.

“State” is a word loaded with emotional significance in Puerto Rico, an unincorporated territory of the USA where inhabitants can call themselves American citizens but have no voting rights. For some, “state” represents the ideal of full annexation to the USA; to others, it expresses a yearning for independence and the fight against an imperialist master. In the aftermath of Hurricane Maria, which left much of the island in ruins, these questions of identity have become more pressing: what do “state” and “nation” mean when you are forced to be a refugee in your own country? The Puerto Rico Pavilion is a timely exploration of these ideas of nation and identity, and the symbols that represent us.

Muuuu's interactive installation will generate new “national” identities for visitors, no matter where they are from. A “Marker Wall” shows 45 images, encompassing such elements as climates, sounds, flavours, attitudes, styles, colours and textures.

The identity-making process takes place at specially designed island-shaped counters, a subversion of the often-intimidating experience of going through customs and security checks at airports.

Design Team Muuuuu Design Studio **Designers** Miguel Miranda Montes (Chief Design Officer), Celina Nogueras Cuevas (Chief Creative Strategist), César del Valle, William Hrcir, Camelia Rojas, Verónica Rosado with the support of: Jonathan González, Bianca Montoya, Rocío Nájeraurriola **Supporting Bodies** Destilería Serrallés, Cervecera de Puerto Rico, Humberto Vidal, Café Alto Grande, EDP University, Celina Cuevas **Partners** International Printing

Qatar

The State of You

SCENTED SMOKE BRINGS VISITORS' MEMORIES RUSHING BACK IN THE STATE OF YOU, AISHA NASSER AL-SOWAIDI'S REFLECTIVE PIECE EXAMINING HOW WE CLING TO THE PAST WHILE OUR CITIES HURTLE TOWARDS THE FUTURE.

Aisha Nasser Al-Sowaidi's installation, The State of You, is inspired by the sense of nostalgia that pervades life in a city such as Doha, which is in a process of constant, rapid reinvention.

Swathes of the Qatari capital's urban fabric have been erased and remade in the past decade as the population has grown threefold. The installation is about how a city can change and the idea of 'home' and visitors are invited to place their heads beneath seven dome-like "worlds", each of which releases a different scented smoke. The domes are lined with a patterned ceramic, evoking traditional Qatari architecture, but the outer shell is made from concrete, the dominant material used in Doha's redevelopment.

Designer Aisha Nasser Al-Sowaidi **Supporting Body** Qatar Museums

Refugees' Pavilion

Inspiration Through Creation

A TEMPORARY SHELTER AND OBJECTS DESIGNED BY DISPLACED

The Refugees' Pavilion tells the stories of refugees through objects that they have designed, and one groundbreaking design that has been created to help them and their families.

As designers around the world are asked to solve refugees' problems, Inspiration Through Creation acknowledges the difficulties in overcoming them, such as the fact that houses in refugee camps have to be temporary by design, even if the camps themselves are anything but – some have been around for decades. In Kenya, for example, Kakuma refugee camp is now the seventh largest town in the country, with a thriving economy that hosts a range of sectors, including designers and creatives.

The pavilion is housed within the Better Shelter, winner of the Design Museum's Design of the Year in 2016. As visitors step inside the shelter, they will see examples of families across the world's refugee camps transform it from a flat-packed house into a home of their own.

Visitors are then guided towards objects designed by women and girls in programmes run by RefuSHE, an NGO that empowers young refugee women in East Africa using a holistic approach that helps them to access their human rights, experience economic success and skill development, and become leaders in their own communities.

Administering Body Nairobi Design Week **Designers** Adrian Jankowiak (Afrika Design), Yara Said (Salwa Foundation) **Curator** Heidi McKinnon (Curators without Borders) **Supporting Bodies** Better Shelter Foundation, RefuSHE, Sandstorm Kenya, Curators without Borders, IKEA Foundation, Rapid9 Signs, CutLaserCut, Makers Unite, Vidan Lawnes

Saudi Arabia

Being and Existence

LULWAH AL HOMOUD'S INTRICATE GEOMETRIC PATTERNS FOR BEING AND EXISTENCE ARE BASED ON THE ARABIC ALPHABET, USING THE FORMS OF LANGUAGE TO COMMUNICATE A POSITIVE EMOTIONAL EXPERIENCE.

Saudi Arabia's installation, *Being and Existence*, explores the relationship between language and our emotional state, and in particular different forms of language on the messages we communicate. Artist Lulwah Al Homoud has developed an abstract form of language, evolved from the Arabic alphabet and taking the form of a geometric pattern.

Visitors will enter a darkened room with animated geometric patterns on each wall. These are intended to convey the sense of a universal language – a means of communication understood by all. A series of mirrors will draw the visitors and patterns together as part of the installation, creating a connection that, Al Homoud hopes, will instill a sense of serenity and tranquility.

Designer Lulwah Al Homoud **Supported Body** King Abdulaziz Center for World Culture (Ithra)

Somalia

What Remains

THE SOMALIAN CIVIL WAR LEFT ITS RICH ARCHITECTURAL HERITAGE IN RUINS. WHAT REMAINS CELEBRATES THESE REMNANTS OF THE COUNTRY'S PAST AND OFFERS THE HOPE THAT THEY CAN BE THE FOUNDATIONS OF A BRIGHTER FUTURE.

What remains when the war ends? Ruins preserve histories that are often forgotten. In the face of conflict and destruction, ruins are proof that there was something before the wreckage, and before the painful emotions that they evoke. Not all ruins are the same; some buildings remain standing despite attempts to turn them into rubble. They are manifestations of people's indestructible hope, resilience and survival.

Somalia's exhibition traces the history of Somali architecture before and after the civil war, from its pre-colonial heritage to its manifestations under British and Italian rule, through to the post-independence socialist modernism of the late 20th century.

Visitors will be guided through images and video projection that follow the devastation which not only transformed the physical landscape of the country but also carried with it unimaginable human costs.

The main installation features 3D models of Mogadishu's most iconic buildings and monuments. As the capital city, Mogadishu is emblematic of both the architectural styles and the political struggles of the whole country. Visitors will be immersed in a 360-degree experience showing how the country has radically changed in the last 30 years, and suggesting how what remains could act as the foundation for future reconstruction. The remnants of the past bear witness to people's hope that Somalia will return to the vibrant country it once was.

Curator Somali Architecture **Designers** Yusuf Shegow, Madina Scacchi, Iman Mohamed, Ahmed Mussa **Supporting Bodies** Premier Bank, Deeqa Construction and Water Well Drilling Ltd, Benadir Regional Administration, Adjaye Associates, Nationwide Enterprise, East Africa General Trading Ltd

Sweden

Coal: Post-Fuel

COAL: POST-FUEL CONSIDERS AN ALTERNATIVE FUTURE FOR THE MATERIAL THAT POWERED THE INDUSTRIAL AGE, AND SHOWS THAT EVEN COAL HAS AN EMOTIONAL VALUE.

Coal is traditionally seen as a completely functional raw material; its value is derived solely from its own destruction. Jesper Eriksson's installation considers whether this cheap and dirty fossil fuel has a more complex emotional significance – particularly in Britain – and whether it has an alternative future as a desirable material.

Eriksson presents a speculative future for coal as an organic material for architecture and interior design. In this way, its image is transformed from a fuel that releases carbon dioxide to a material that encloses it. The installation contains flooring, furniture and other objects in solid coal – “Britain's most iconic material”, as the designer puts it.

Designer Jesper Eriksson **Design Team** Shôta Sakami, Miriam Bröckel, Lia Forslund **Curator** Jesper Eriksson **Supporting Bodies** Embassy of Sweden

Switzerland

Body of Us

BODY OF US TURNS A MICROSCOPE ON THE HUMAN BODY TO REFLECT ON THE MEANING OF SOCIAL RELATIONSHIPS IN A HYPER- INDIVIDUALISTIC WORLD.

“Any room coalesces with the beings that are in it,” says Body of Us curator Rebekka Kiesewetter. “Bacteria from building materials and human bodies interreact and grow in an unforeseeable manner, and so create new relationships between body and space.” In Body of Us, this process is illustrated by a vast petri dish containing bacteria from the room and the people who have visited it.

The installation, Kiesewetter says, invites visitors to question their own ways of building relationships. The petri dish is a symbol, a way to show that we are intrinsically related to the beings and matter that surround us, and to rethink what constitutes us as human beings. It is a means to make visitors rethink their own relationships, and the motivations behind them.

The work also invites visitors to reflect on the potential of new forms of social bond to lead to a more ethical, balanced society.

With thanks to Institute of Experimental Design and Media Cultures, FHNW HGK Basel, the Stadtwerkstatt Basel, and Hackuarium Biohackerspace **Administering Body** Swiss Arts Council Pro Helvetia in collaboration with Presence Switzerland and the Embassy of Switzerland in the UK **Supporting Body** the Swiss Cultural Fund UK **Designers** Jamie Allen, Paul Boshears, Morgan Brown, Julia Freiho, Bernhard Garnicig, Corinne Gisel, Fabian Harb, Nina Jaeger, Rebekka Kiesewetter, Kaja Kusztra, Vanessa Lorenzo, Matthias Maurer, Raphaëlle Mueller, Nina Paim, Lukas Popp, Fabian Ritzi, Maximilian Thoman, Kirsty White **Curator** Rebekka Kiesewetter **Partners** The Swiss Cultural Fund UK

Taiwan

Invisible Calls

IN INVISIBLE CALLS, PROTEST ARTISTS GIVE VOICE TO TAIWAN'S UNDERLYING SOCIAL AND POLITICAL PROBLEMS, INCLUDING LAND POLLUTION, GENERATIONAL CONFLICT AND MEDIA MANIPULATION.

Taiwan's exhibit addresses the rise of protest movements across Asia in the face of rapid urban development and dramatic changes to the political and economic landscape. Under the theme Invisible Calls, it brings together two artists – photographer Cheng-Chang Wu and new-media art creator Che-Yu Hsu – who use their work as a mode of protest, highlighting the underlying social problems and unspoken – or invisible – realities of Taiwanese society.

The democratisation of the Taiwanese political system over the past 30 years has seen the lifting of

martial law and party bans, freedom of the press and economic liberalisation. Cheng-Chang Wu has witnessed and recorded these changes, highlighting many of the voices marginalised by mainstream values.

Meanwhile, Che-Yu Hsu's video installation incorporates hand-drawn animation into real-world images in an attempt to reclaim personal narratives from the manipulation of the mass media. We live in an era where real-life events are increasingly exploited by the media, dehumanising the participants and divesting them of personality and attitude. Hsu reclaims the experiences of these people by turning them into animation characters and reconstructing events through the intimacy of personal narrations.

Administering Body National Taiwan Museum of Fine Art (Art Bank Taiwan), The Ministry of Culture of Taiwan **Design Team** Thousand Birds Art Co Ltd., Mistroom **Designers** Cheng-Chang Wu, and Che-Yu Hsu and Wan-Yin Chen (Script writer) **Curator** Cheng-Pu Su and Man-Yun Chung **Supporting Bodies** Taiwan and Taipei Representative Office in the U.K

Turkey

House Emotion

TABANLIOĞLU ARCHITECTS EXPLORES THE AMBIGUOUS QUESTION OF WHERE WE BELONG. HOUSEMOTION LOOKS LIKE A HOUSE BUT IS IT A HOME?

Tabanlıoğlu Architects' installation considers the emotional meaning of home in an age of increasingly transient living. The meaning of home for a person may simply be a smartphone with a full memory. Or it may be something more fundamental to our sense of self – Tabanlıoğlu also reference the psychoanalyst DW Winnicott and his groundbreaking work on childhood development, Home is Where We Start From.

Tabanlıoğlu's pavilion starts with the most elemental idea of a house: a cubic form. This is created using a series of white rods, a simple border demarcating the limits of the home. The gaps between the rods lend a semi-transparency to the structure, drawing visitors in but also allowing the home to dissolve into the wider environment. The walls, perhaps even the home itself, are seen to be illusory.

Once visitors step inside the structure, it again takes on the homely role of a shelter. A divan is placed in the heart of the space, which Tabanlıoğlu describe as being "like a mother's lap". It is a place where visitors will want to spend time, relax and meet new people.

Administering Bodies Ministry of Culture and Tourism of the Republic of Turkey, Turkish Embassy in London **Design Team** Tabanlıoğlu Architects **Designers** Melkan Gürsel, Murat Tabanlıoğlu, Ali Çalışkan, Deniz Hıdıroğlu, Oktay Murat, Sena Altundağ, Yusufcan Akyüz, Elif Simge Fettahoğlu **Curators** Tabanlıoğlu Architects **Supporting Bodies** Nurus & Tepta

United Arab Emirates

Time is Subjective

TINKAH'S TIME IS SUBJECTIVE INSTALLATION SUGGESTS THAT FOR A YOUNG, CONFIDENT NATION DEVELOPING AT BREAKNECK SPEED, TIME APPEARS TO BE AT ONE'S COMMAND.

The change of speeds throughout the 7 Emirates provides the inspiration for the United Arab Emirates' installation, Time is Subjective. A repetition of hourglasses, arranged in rows appear suspended in mid-air and rotate intermittently. The link to the UAE's rapid growth is overt: the sand that fills the hourglasses is the UAE's most ubiquitous material.

The theme of subjective time reflects the designers' sense of pride in a nation that in less than half a century has transformed vast expanses of desert into an ever-changing urban skyline. The country is,

as they say, in a constant state of motion, achieving milestones no one thought possible, which creates the effect of making time seem slower and more tangible.

Although time is controllable to a certain degree, it is also fleeting. In youth, a year appears like forever, but as you grow, a decade passes in a click.

Design team Tinkah **Designers** Al Ghaith, Kholoud Shara , Carlos Gris, Hamza Al Omari, Claudia Rivera **Administering Body** Tinkah **Supporting Bodies** Ministry of Foreign Affairs Office of Public & Cultural Diplomacy and UAE Embassy in the UK

United Kingdom

Maps of Defiance

MAPS OF DEFIANCE PRESENTS FORENSI ARCHITECTURE'S ONGOING WORK WITH THE YAZIDI NGO YAZDA IN NORTHERN IRAQ, WHERE IT IS PROVIDING A LOCAL DOCUMENTATION TEAM WITH A MUCH-NEEDED TOOLKIT OF ACCESSIBLE DIGITAL METHODS TO RECORD SPATIAL DATA FROM SITES OF VIOLENCE AND TRAUMA AS EVIDENCE OF WAR CRIMES.

For the UK's entry, Turner Prize-shortlisted Forensic Architecture shows how innovative digital tools and image capture can enable on- the-ground DIY recording and preservation of evidence of cultural heritage destruction and genocide.

The interdisciplinary team of investigators, including artists, architects, archaeologists, filmmakers, software developers, lawyers and journalists, has been working in the Sinjar area of Iraq with NGO group Yazda to support and train their researchers to collect, document and preserve evidence of genocide perpetrated by Daesh (Islamic State) against the Yazidi people. Three-dimensional models of the sites destroyed by Daesh will be constructed using ground and aerial photography and photogrammetry and will serve as valuable pieces of evidence for future litigation. Maps of Defiance will show the broad spectrum of analysis needed to bring cases of genocide to light.

Curated by the V&A, this installation responds to the theme of Emotional States by examining how design can directly inform new perspectives and lines of investigation.

Visitors will be able to see the process by which these images are collected and reconstructed, alongside the objects used in the training of Iraqi citizens such as rigs made from kites, plastic bottles and helium balloons used for aerial photography in locations and situations where drones cannot be deployed and approach from the ground is prevented or dangerous.

The installation will present the ways in which digital reconstruction allows for trauma to be understood and contextualised, with the investigation highlighting the importance of acknowledging the destruction of cultural heritage as a part of genocide itself.

Design Team Forensic Architecture with Yazda **Curators** Natalie Kane and Brendan Cormier (V&A) **Administering Bodies** V&A; in collaboration with Art Jameel; supported by the British Council and Arts Council England

United States of America

Face Values

FACE VALUES ENGAGES EMOTION AS A PHYSICAL PERFORMANCE, INVITING VISITORS TO USE THEIR FACIAL EXPRESSIONS TO GENERATE DISTINCTIVE DIGITAL PORTRAITS AND GRAPHIC DISPLAYS.

In Cooper Hewitt's Face Values installation, live facial data becomes the basis of dynamic graphic images and provocative conversations between humans and machines. Visitors are invited to perform emotions and transform identities by interacting with original digital works by R. Luke DuBois and Zachary Lieberman, framed by a canopy of synthetic reeds designed by Matter Architecture Practice. A visual essay by Jessica Helf and will explore the historical context of facial analysis.

The exhibition explores alternative uses of technologies that are typically used for security, surveillance, and behavioural profiling. As identities mix, merge, and reconfigure, visitors are invited to engage in emotional expression as mask and public performance. They will learn how their facial movements can control the cameras and software, and may begin to use their faces in unfamiliar ways to produce unexpected results, subverting the codes and habits of emotional expression. The results will be shown on screens, which will gradually be populated with an archive of unique forms.

Administering Body Cooper Hewitt, Smithsonian Design Museum **Designers** Zachary Lieberman, R. Luke DuBois, Matter Architecture Practice, Jessica Helfand (Scholar) **Curator** Ellen Lupton at Cooper Hewitt, Smithsonian Design Museum **Supporting Bodies** Made possible by the Secretary/Under Secretaries of the Smithsonian and the Smithsonian National Board

Vietnam

Khải

KHẢI SHOWS HOW A NEW GENERATION OF DESIGN THINKERS ARE APPLYING MODERN TECHNIQUES TO VIETNAMESE DESIGN WITHOUT LOSING THE EMOTIONAL RESONANCE OF TRADITIONAL HANDCRAFTING.

In Vietnam, design has long been driven by social need – a means of making or repairing objects. But alongside this exists a rich history of craft – acts of weaving, carving, dyeing, drawing and printing, within which are embedded a wealth of emotions. Around these processes, stories are told, secrets are shared and lives are lived.

The Vietnamese installation presents the work of three contemporary designers who embrace this utilitarian heritage but combine it with a greater sense of aesthetic ambition.

The installation consists of two rooms that explore contemporary interpretations of traditional textile production. Room one is a laboratory showing natural dye techniques. Constructed over an indigo pool, the lab shows the steps of the dyeing process and reveals how Thao Vũ reinterprets these methods to create new kinds of sustainable textiles.

Room two is an interactive video installation. Naturally dyed fabric hangs in layers around the room and video mapping reveals the techniques used to create the fabric. Visitors are able to change the projection using a digital device, creating an immersive experience of indigenous Vietnamese traditions and languages.

Administering Body University of Leicester headed by Dr Marta Gasparin in association with Work Room Four and Kilomet 109 **Design Team** Thao Vũ, Lê Thanh Tùng, Giang Nguyễn **Curator** Claire Driscoll **Supporting Bodies** Embassy of Vietnam, London, Dragon Capital, NashTech, Vietnam UK Network, New World Fashion Group, Acumen, Vietnam Airlines, and Ministry of Culture Sports and Tourism, Hanoi

Special Projects:

Berghaus

Time To Get Out

BERGHAUS'S INSTALLATION INVITES VISITORS TO ESCAPE FROM THE STRESSES AND CHAOS OF MODERN LIFE, PROMPTING A MOMENT OF REALISATION AND THE OPPORTUNITY TO RESOLVE EMOTIONS BY SHARING TIME TOGETHER ON THE BEAUTIFUL, TRANQUIL CANVAS OF THE OUTDOORS.

As we wrestle with our hectic lives, it's all too easy for us to get swept into spending time on things which, in the grand scheme of things, aren't really that important. Berghaus's installation, Time To Get Out, calls out these superficial touchpoints and offers an alternative.

Visitors will be taken on a journey from an enclosed space in the middle of a big city to a light-filled expanse representative of the outdoors. They first enter a tunnel of corrugated metal that reflects the everyday pressures of modern urban life and invokes a claustrophobic feeling. An oppressive misophonia of sound adds to the growing sense of stressfulness as visitors become increasingly disconnected from the outside world.

Eventually, however, they emerge into a translucent, full-height space, where a painting representing the different seasons is projected onto a vast canvas. In the heart of Somerset House, the outdoors is brought to life, giving visitors an opportunity to reflect on how they spend their valuable time.

Es Devlin

Mask II, 2018

IN RESPONSE TO THE THEME EMOTIONAL STATES, MASK II IS A NEW ITERATION OF THE PROJECTION- MAPPED SCULPTURAL COMMISSION LOCATED IN THE GREAT ARCH HALL OF SOMERSET HOUSE.

An ovoid, mask-shaped concave form is sculpturally imprinted with dense urban geometry. A river divides the map: a mirror- distorted image of a human brain.

A film is superimposed on the sculpture, transforming it into a distorting mirror, sometimes glass, sometimes diffusing treacherously into water.

A reflected face tries repeatedly to find itself, to define itself, working its way through a series of masks and states: emotional, geographical and geometrical.

The work considers the range of scales of time and space that we simultaneously perceive and chose to remain blind to as we calibrate our position within the period that we now call the Anthropocene: when what we know about the environmental impact of each thing we touch will soon preclude us from touching anything in the same way again.

Designer Es Devlin **Design Team** Luke Halls Studio (Video design), res.lab (Sound design), Jade Pybus (Vocals), Canon (Projection Equipment), Roscco LTD (Sound Equipment), Michael Whiteley (Construction), Bay productions, Ruby Law (Associate designer)

Panasonic Design

Kasa

DEVELOPED BY PANASONIC DESIGN TO INFLUENCE BEHAVIOURAL PATTERNS, KASA IS AN EXPERIENTIAL EXPLORATION INTO THE FUTURE RELATIONSHIP BETWEEN PEOPLE AND

OBJECTS.

A symbol of the craftsmanship of Kyoto, the cultural capital of Japan and new home to Panasonic Design, Kasa reacts to the behaviour of the user, with the object descending into darkness when approached or handled aggressively. Through reinforcing positive actions and discouraging negative ones, Panasonic Design hopes to promote a transition towards a new relationship between people and objects, whereby the latter are treasured and handled with care and the former are inspired with feelings of calm and happiness.

This is part of a wider vision to enrich lives and improve peoples' wellbeing through technology. Kasa is part of a collection of objects created by Panasonic's co-creation project, Kyoto KADEN Lab., to gain a deeper understanding of the manufacturing industry's origins and subsequently develop new categories of design.

Curator Takehiro Ikeda, Creative Director, Panasonic Design

Princess Yachts

What's Your Proposition?

LIKE ALL GOOD STORIES, THIS ONE STARTED WITH A REVOLUTIONARY IDEA, WHICH WAS IMMEDIATELY MET WITH A QUESTION: WHAT'S YOUR PROPOSITION?

Princess Yachts, one of the world's foremost luxury yacht manufacturers, is recognised as a compelling example of successful and progressive British manufacturing. For more than 50 years, the brand has remained true to core values with high quality materials, comfort, seakeeping, exquisite craftsmanship and contemporary design. Princess delivers yachts to universal acclaim in over 100 countries.

Tipping the hat to nostalgia, modern innovation is reflected in the dazzle design on the company's installation to be located in the Edmond J. Safra courtyard at Somerset House. Dazzle was first conceived of by Norman Wilkinson for early 20th century naval vessels, featuring a geometric pattern that confused rather than concealed. These original dazzle-camouflaged Royal Naval vessels were created at the historic South Yard site, in Plymouth – the very same site where Princess creates its award-winning superyachts today.

The bold camouflage for the installation was created by Katie Sheppard (Plymouth College of Art), who was one of twenty students enrolled in the BA Printed Textile Design and Surface Pattern course competing to design a new version of dazzle for Princess. The design has been utilised to bring to life the most provocative and cutting-edge proposal from Princess Yachts to date - the R35 - the installation will express the exhilarating journey through the design and manufacturing story, and will pose the question: What's *your* proposition?

Designer Princess Yachts | Plymouth College of Art **Design Team** EXTREME Group and CRAFT Films London

Haberdashery

Radiance

RADIANCE BY HABERDASHERY STUDIO INVESTIGATES OUR EMOTIONAL RESPONSES TO THE COLOURS OF A SUNSET, FROM PURE JOY AT THE VAST, MYSTERIOUS BEAUTY OF OUR NEAREST STAR, TO REFLECTIONS ON THE FLEETING NATURE OF EXISTENCE.

Throughout history artists have used light and darkness to symbolise emotional states. With the Radiance installation, Haberdashery Studio continues this tradition by investigating the colours of sunset and the feelings that they inspire in us all. 'While a sunrise can represent a new life or hope, a sunset often represents the ephemerality of existence,' the studio says. 'The fragility of a perfect sunset, often visible for mere minutes, has tangible parallels with our own lives.'

The installation consists of three glass sculptures designed to re-create the hues of light that fill the sky when the sun begins to dip below the horizon. Each sculpture is made of six dual-layered glass planes that rise above and around a "solar" light source.

Haberdashery say they want to instigate a very personal emotional response in each viewer, drawing on their own connections with sunsets, often from childhood. Visitors can bathe in the light, lying down next to the sculptures to let the colours wash over their bodies. Or they can simply stand and admire the sunset.

Tickets for London Design Biennale 2018 are on sale via [Somerset House](#)

- ENDS -

For further information, please contact the team at Exposure:
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All images relating to this year's Biennale are available [here](#)

Notes to editors:

About London Design Biennale

London Design Biennale 2018 is devoted to the theme Emotional States. Taking over the entirety of Somerset House, including the Edmond J. Safra Fountain Court and River Terrace, it will explore big questions and ideas about sustainability, migration, pollution, energy, cities, and social equality.

Visitor will enjoy engaging and interactive installations, innovations and proposed design solutions from 40 countries, cities and territories -all in an immersive, inspiring and entertaining tour of the world.

Sir John Sorrell CBE, President
Ben Evans, Executive Director

London Design Biennale's International Advisory Committee and Jury 2018:

Paola Antonelli, Adelia Borges, Dr Tristram Hunt, Hadeel Ibrahim, Mitra Khoubrou, James Lingwood MBE, Ana Elena Mallet, Professor Jeremy Myerson, Kayoko Ota, Jonathan Reekie CBE, Lord Richard Rogers of Riverside CH, Sir John Sorrell CBE, Ben Evans, Dr Christopher Turner.

About Somerset House

A unique part of the London cultural scene, Somerset House is a historic building where surprising and original work comes to life. From its 18th-century origins, Somerset House has been a centre for debate and discussion – an intellectual powerhouse for the nation. Somerset House is today a key cultural destination in London in which to experience a broad range of artistic activity, engage with artists, designers and makers and be a part of a major creative forum – an environment that is relaxed, welcoming, and inspirational to visit while providing a stimulating workplace for the cultural and creative industries.

Since its opening in 2000, Somerset House has built up a distinctive outdoor public programme including Skate, concerts, an open-air film season and a diverse range of temporary exhibitions throughout the site focusing on contemporary culture, with an extensive learning programme attached. In October 2016, Somerset House launched Somerset House Studios, a new experimental workspace connecting artists, makers and thinkers with audiences. The Studios provide a platform for new creative projects and collaboration, promoting work that pushes bold ideas, engages with urgent issues and pioneers new technologies. Somerset House is also one of the biggest community of creative organisations in London including The Courtauld Gallery and Institute of Art, King's College London Cultural Institute and over 100 other creative businesses. It currently attracts approximately 3.4 million visitors every year.

www.somersethouse.org.uk