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R O R E



E O R E

W O R D

Our stories in this issue are a perfect illustration of the way that one macro driver can inform two diametrically opposed aesthetics. In many ways, the threat of climate change is hanging so heavily that its influence is of course being felt on multiple levels. Our first story, Land, is optimistic; looking at the positive ways that designers can become strong advocates for a sustainable agenda on varied fronts. Whether this be the protection of pollinators, planning for biodiverse green spaces in urban developments, working with agricultural waste or highlighting the benefits of ecotourism, opportunities clearly abound.

In contrast, our second story, Soul, is more introspective; delving into climate change anxiety, and the negative impact it has on our collective wellbeing. In the face of the daunting challenges ahead, it is perhaps no wonder that many are trying to find peace and answers through ancient religions that believe in the divine sentience of the natural world. The appeal lies in a gentler, lighter touch that protects and conserves what remains rather than continuing down the current path of damaging and dangerous extraction. In tandem, we look to indigenous communities' often symbiotic relationship with the land as a guide.

In this issue we also look at exciting developments in the lighting sector, especially in terms of colour. Once dominated by task functions and architectural principles of form, there is now room for artists to play with the many possibilities of lighting, not least by introducing colour, shade and nuance. The latest drivers, seen at this year's Milan Design Week, were inspiring, more art installation than office solution, and all the better for it. And finally, for those looking for an overview on the other big directions we spotted in Milan, there's a six-page review with new stories and materials. We also include comprehensive colour breakdowns for the first time, to help you make sense of this year's most directional event.

Tamsin Kingswell — Editor-in-Chief — @colour_hive



An aerial photograph of ancient stone ruins, possibly a Mayan or Aztec site, set in a dry, hilly landscape. The ruins consist of numerous rectangular and irregular stone walls, some of which are partially collapsed. The terrain is a mix of brownish soil and sparse, dry vegetation. The lighting is dramatic, with strong shadows and highlights, suggesting a low sun position. The overall tone is historical and atmospheric.

Soul

Surface



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Clockwise from top left: **A Lot Of Brasil** | Design by Pedro Franco | Mesa Raiz | Bahia collection | Photo Marco Antonio Todas; **Melina Xenaki** | Kri-Kri | Photo Rachel Kaufmann; **Antonin Mongin** | Paleolithic gradient hair weaving; **Greg Kent** | Lace Oak coffee pot | Tea and Imperial Sympathy set | Photo Jonathan Lynch; **Natalia BRILLI** | Paradise 2022 | Photo Hugard & Vanoverschelde; **Agne Kucerenkaite** | Ignorance is Bliss tableware | Circolare exhibition at Isola

Pattern



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