

Colour Material Finish

Global CMF forecast
AW 2022/23

ColourHive



**This story examines the
beguiling safety of the
home, and the role of tech
in a seismic shift towards
remote working.**

Semi-opaque

MATERIAL



Non-existent Existence II | Blown Glass, Cold Work | Jinya Zhao | Available at Ting-Ying Gallery & Collect 2021

The qualities of sea glass forecast in Wasteland (SS 2022) evolve in a more refined direction. There’s a comforting minimalism here in the crisp roundness of form, subtle colour and glass’s smooth and frosted grain. Simultaneously transparent and opaque glass reveals inner layers of colour in Jiyong Lee’s diatom-shaped sculpture, and the hazy silhouettes encased in Jinya Zhao’s glass dome are exposed through coloured frost. Both play on a shift from outer to inner worlds.



Non-existent Existence | Opaque and transparent layered blown glass | Jinya Zhao | Available at movimento.club | Photo Wallpaper



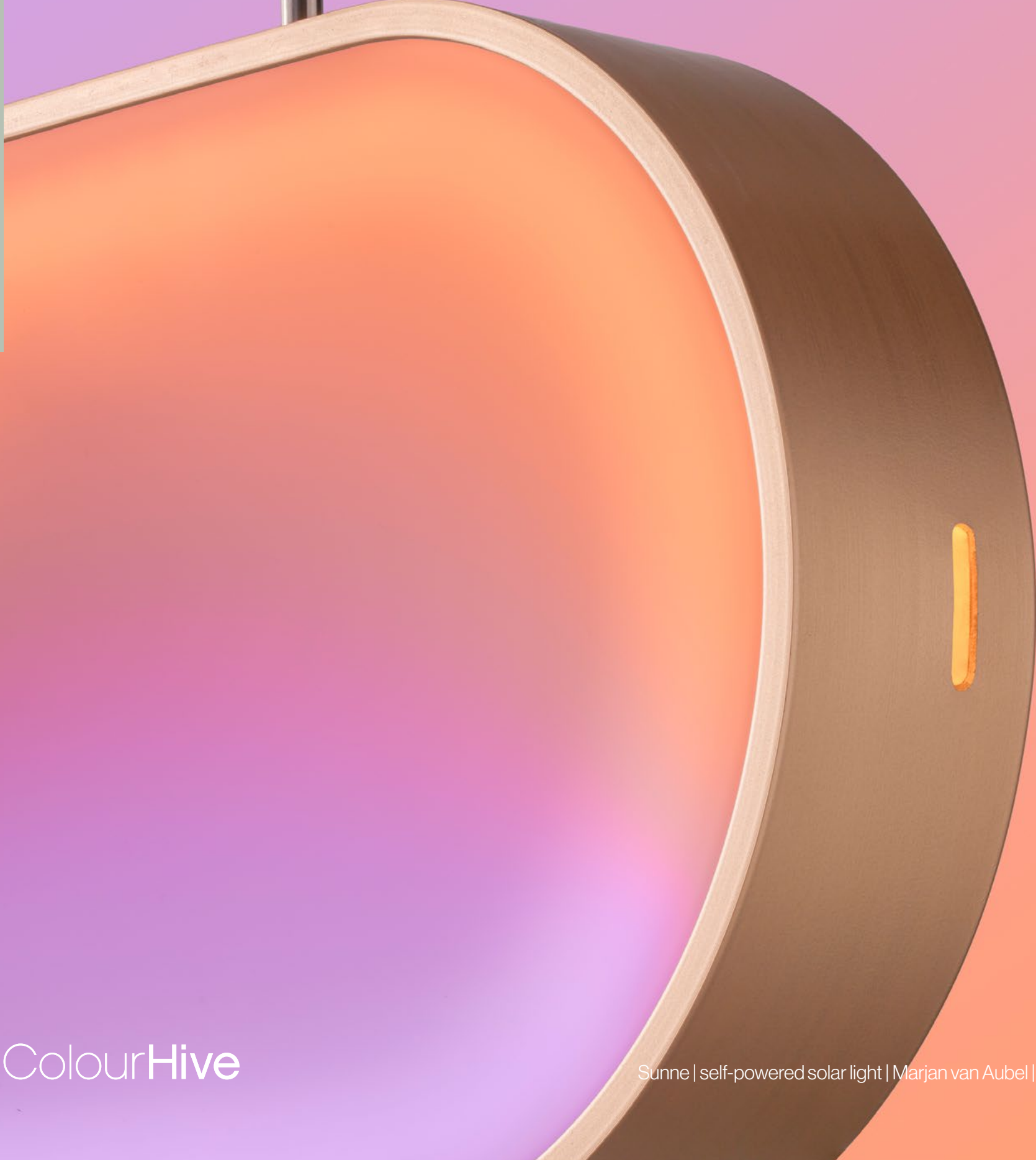
Glass vases & klevering | Resin objects Tetri Objects | Pearl Flowers Pura Utz | Styling & photo Karoline Herr | @frollein_herr



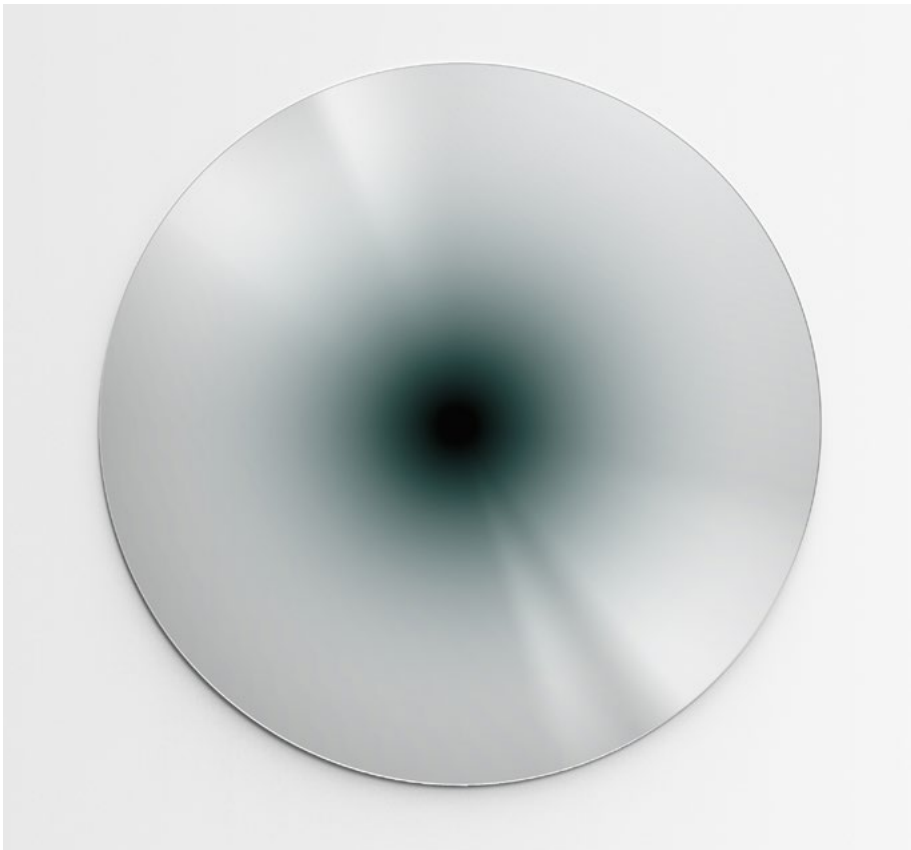
Diatom segmentation | Hot sculpted glass, color laminated, carved | Jiyong Lee

Soft focus gradient

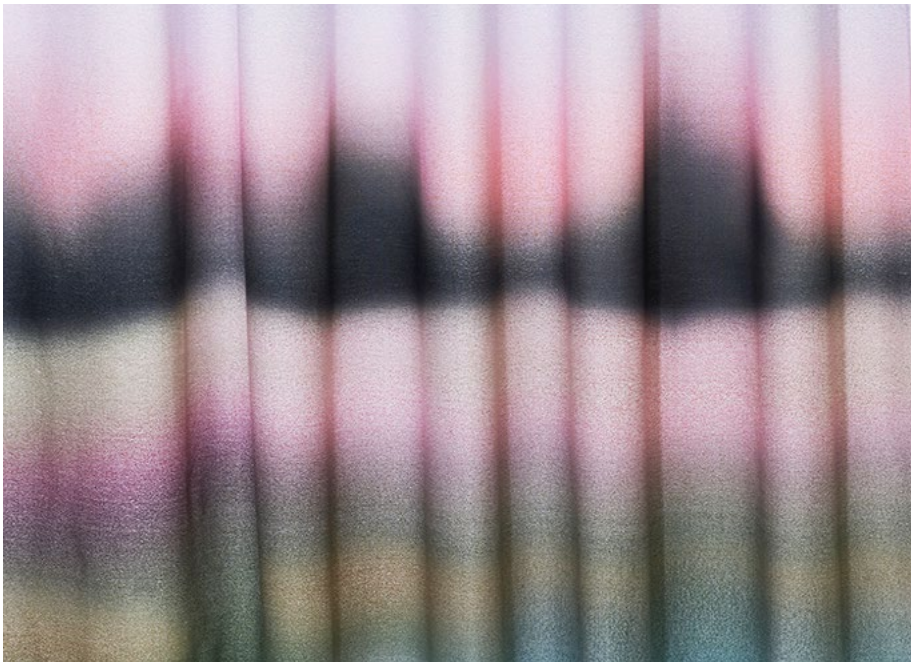
PATTERN



The digital aesthetic of Home sees pattern directions look to the sophisticated refinement of computer-generated gradients. Imitating the sun’s natural light-cycle, the self-powered solar light Sunne captures, stores, and reproduces transitioning light back into the home. Celo.1’s mirror explores the absence of light through laminating glass. Its black-hole effect is created by concentric coloured gradients radiating from the centre. This controlled haze of gradating colour is key in textiles with digitally printed soft focus patterns.



Absence | Laminated glass | Celo.1 | Available at movimento.club



Landscape Shower Curtain | Merijin Hos for ZigZagZurich



Digital artwork | Gradients

Greying green

COLOUR



Cromatica collection | Formafantasma for CEDIT – Ceramiche d'Italia | made in Florim



Material Designers Trophy | Direction Artur de Menezes & Ezequiel Pini | Production Elisaba Lab | Six N. Five

A pair of subdued, desaturated greens; Celadon with a yellow undertone, and Green Slate cast with blue function as neutrals and make for effortlessly calming interior environments. The addition of soft greys through glass or stone enhances this mood of colourless light and shade.



Tangent Console | Polished aluminium, high gloss lacquered wood | Secolo | Available at movimento.club



*Continuity Colours



Atelier – Porcelain stoneware tiles | Marmosmart – Vitrified porcelain stoneware tiles | Casalgrande Padana

Quiet warmth

COLOUR



Kirana | Pure Tibetan wool flatweave | Julia Guenther for CHACCRA



Leon's Place Hotel, Rome, Italy | Tribeca armchair by CMP Design and Ikon table by Pio e Tito Toso | Pedrali

The warm colours in Home have a subtlety that does not overpower. With a shared yellow base and steadily increasing levels of red, Light Clay, New Dawn and Cedar Pink combined with a cooling balance of Rainwater are naturally harmonious across applications. From tributes to vernacular architecture to ethereal combinations in product design and textiles this is a versatile colour group.

MIX 63.01.08 Light Clay

MIX 63.01.04 New Dawn

MIX 63.01.03 Rainwater*

MIX 63.01.05 Cedar Pink*

*Continuity Colours



La Prima upholstered chair | Lacquered steel and textile | Bodegon Cabinet | Available at movimento.club



Butia in Soft Red/Multi | Islands Coastal Wallpaper | Elizabeth Ockford Ltd

Frosted



Sea Glass Objects | Mouth blown glass | Studio Milena Kling



Non-existent Existence detail | Opaque and transparent layered blown glass | Jinya Zhao | Available at movimento.club

Surfaces are designed to generate a subdued ambience through frosted finishes. Appealing to our sense of touch, blown glass and resins appear mattified, and adopt a frosted appearance in Studio Milena Kling and Jinya Zhao’s glasswork. Successful across lighting, an interplay of colour and light through translucent finishes amplifies this mood of comfort. This effect is achieved in Sebastian Herkner’s frosted glass wall lighting and the MOODMOON light where LEDs shine through Japanese paper in varied frequencies to produce colourful glare-free luminance.



Metropol Wall | Anodized aluminium & frosted glass | Sebastian Herkner for Rakumba



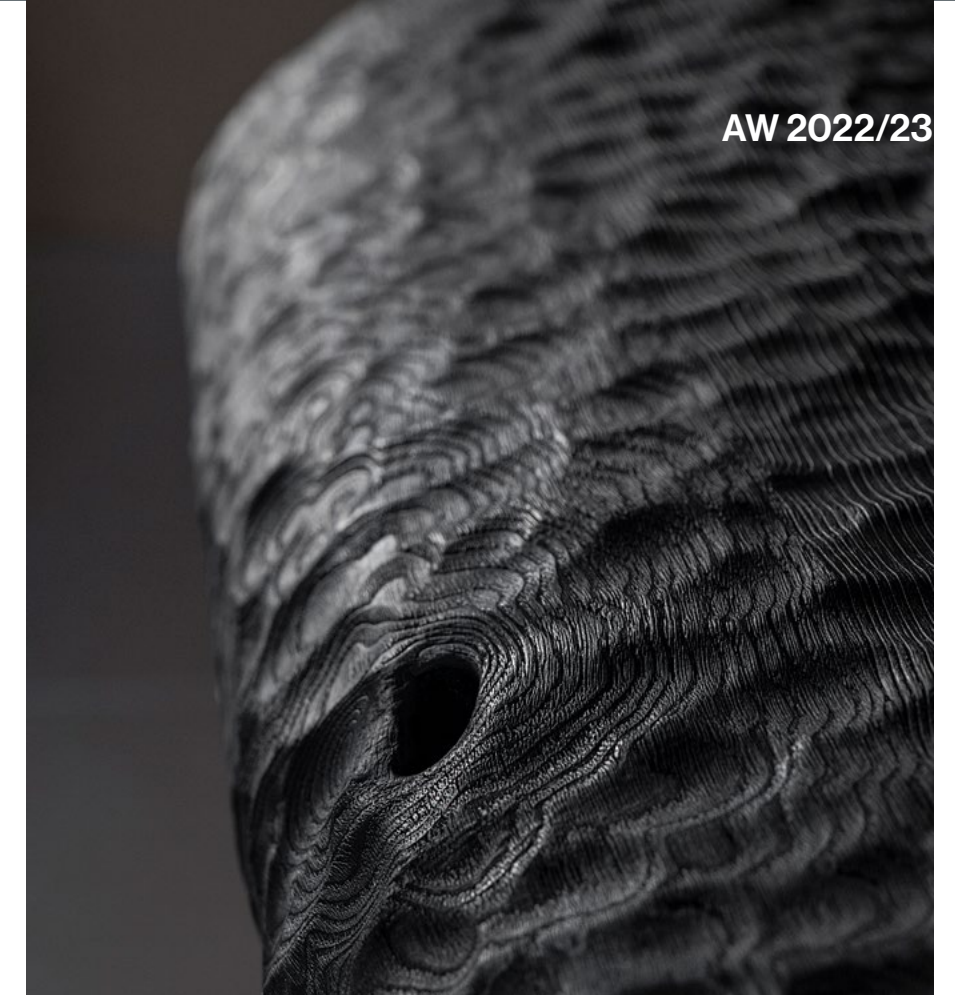
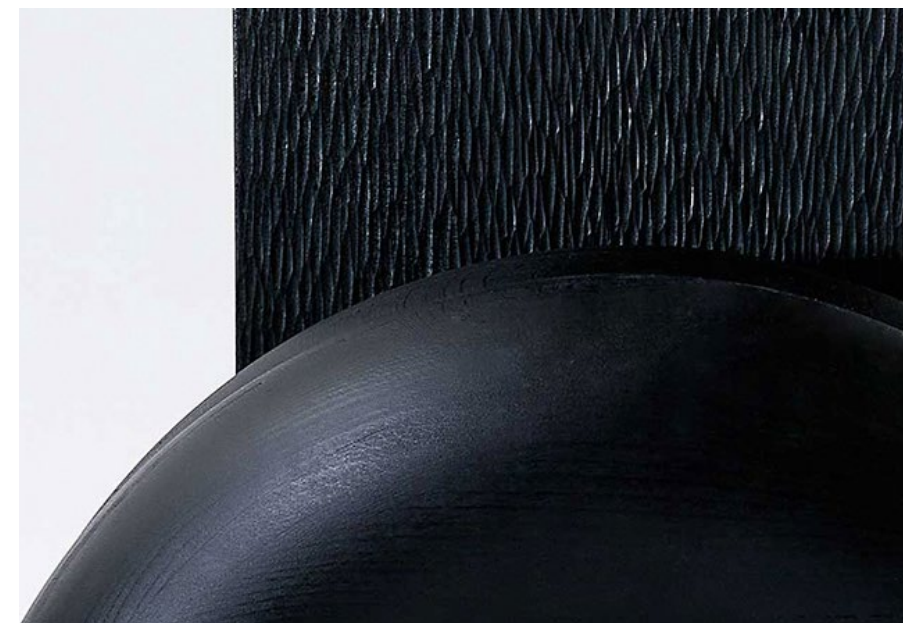
MOODMOON Light | LEDs, Japanese paper | Sebastian Hepting for Ingo Maurer GmbH

Carved & blackened

MATERIAL



Tracking from Ritual (AW 2020/21) and Grit (AW 2021/22), wood in black tones now incorporates treatments emphasising natural texture. Of note, Chaeyoung Lee's ebonized beech wood sculptures and Ferreol Babin's hand-carved chestnut bench. Traditional Japanese methods of wood preservation, Shou Sugi Ban and Yakisugi inspire, exemplified in Park Hong-Gu's collection where the pattern is created by scorching of the surface. Working back into the blackened wood to expose the lighter grain creates compelling contrasts in Grigori Gorkovenko's Emperor chair.

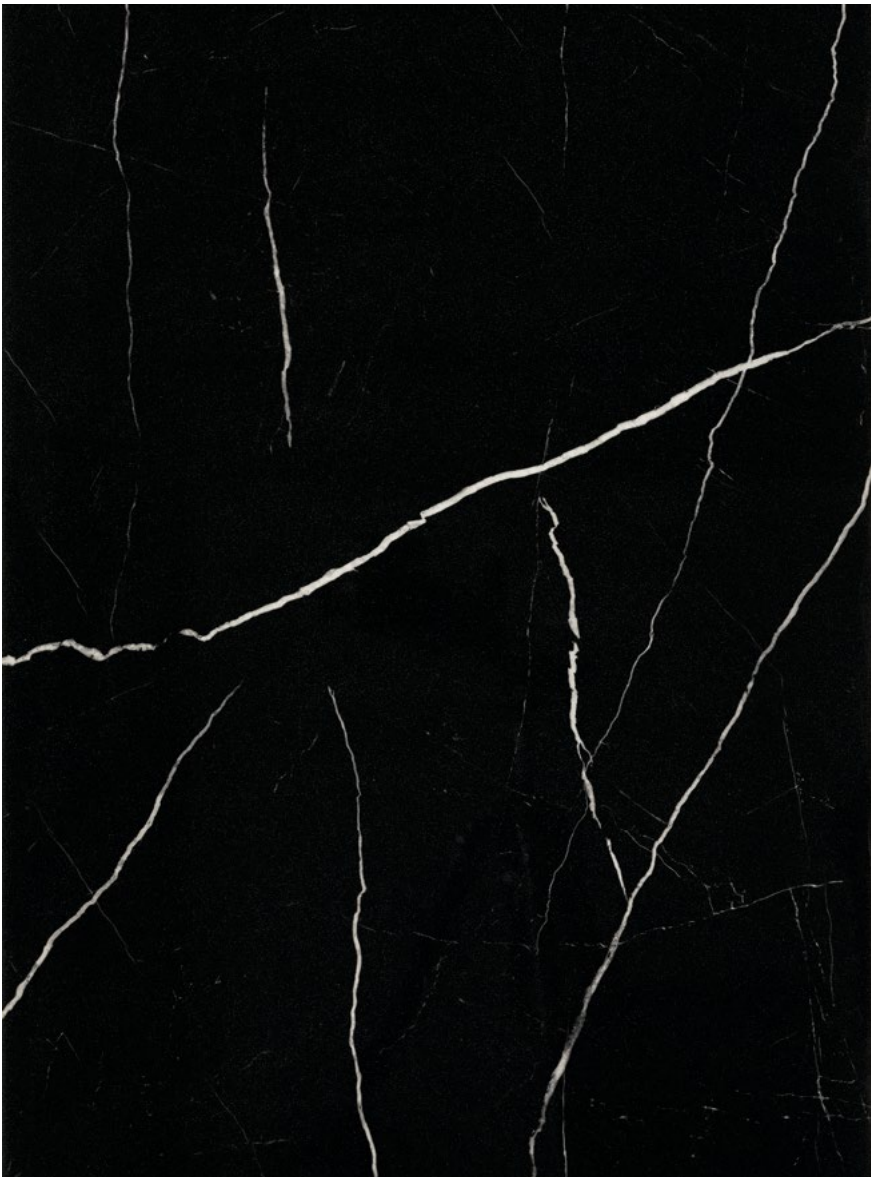


À la derive bench | Hand-carved chestnut | Ferreol Babin | Courtesy of
Friedman Benda



What's Left | Hand-carved and scorched wood, light oil coat | Park Hong-
Gu | Available at Lloyd Choi Gallery & Collect 2021

Natural monochrome



Marmosmart in Nero Marquinia | Vitrified porcelain stoneware tiles | Casalgrande Padana



Treasure Forever SS 2021 | H&M Studio

The cold starkness of pure black and white is nowhere to be seen when yellowed Moonlight is the partner to Carbon and patterns are organic by design. Natural marble formations and wood grain are an inspiration with potential across woven textiles and solid surfaces.



Heartwood in Alma | Non-repeating custom mural | Humberto Leon for Calico Wallpaper | Photo courtesy of Calico Wallpaper

MIX 63.02.08 Moonlight*

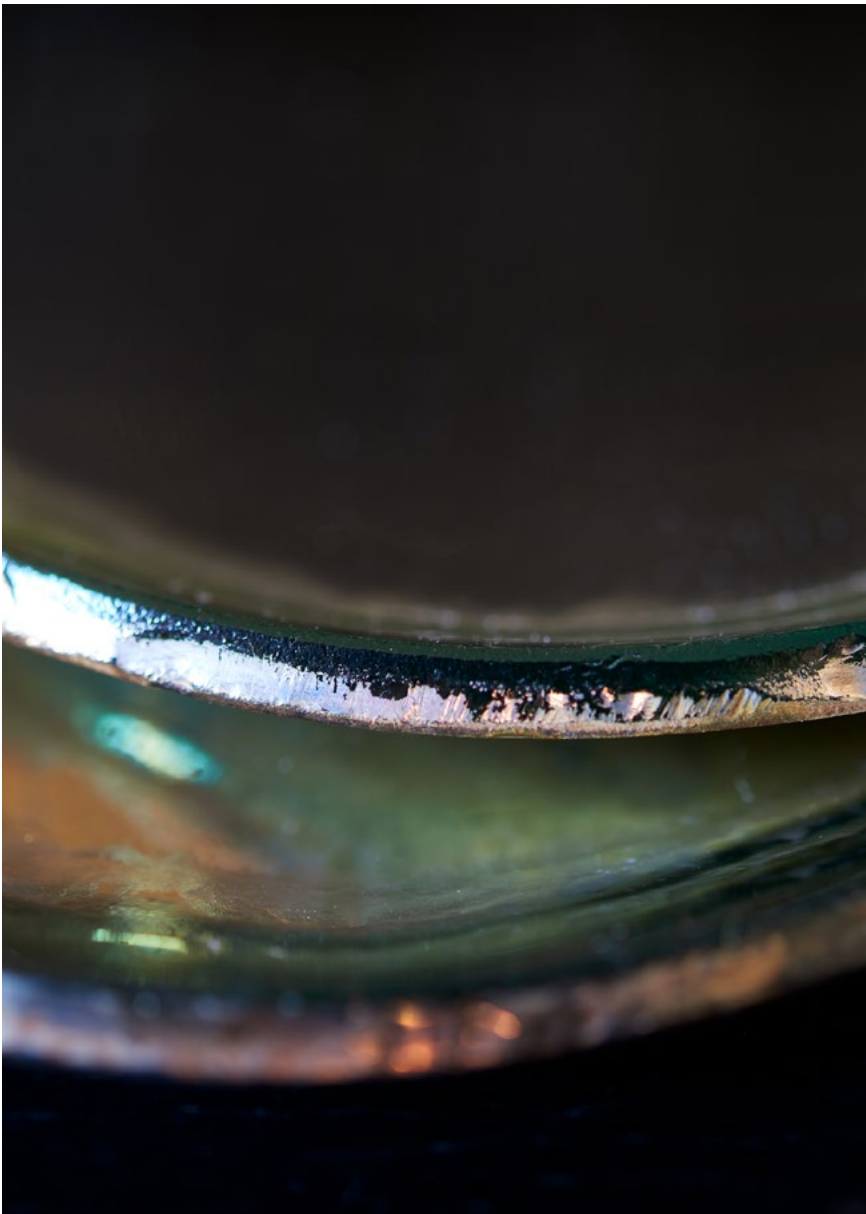
MIX 63.02.01 Carbon*



The Seasons Rug | Hand-woven wool | Kononenko ID | Available at movimento.club

Dark iridescence

FINISH

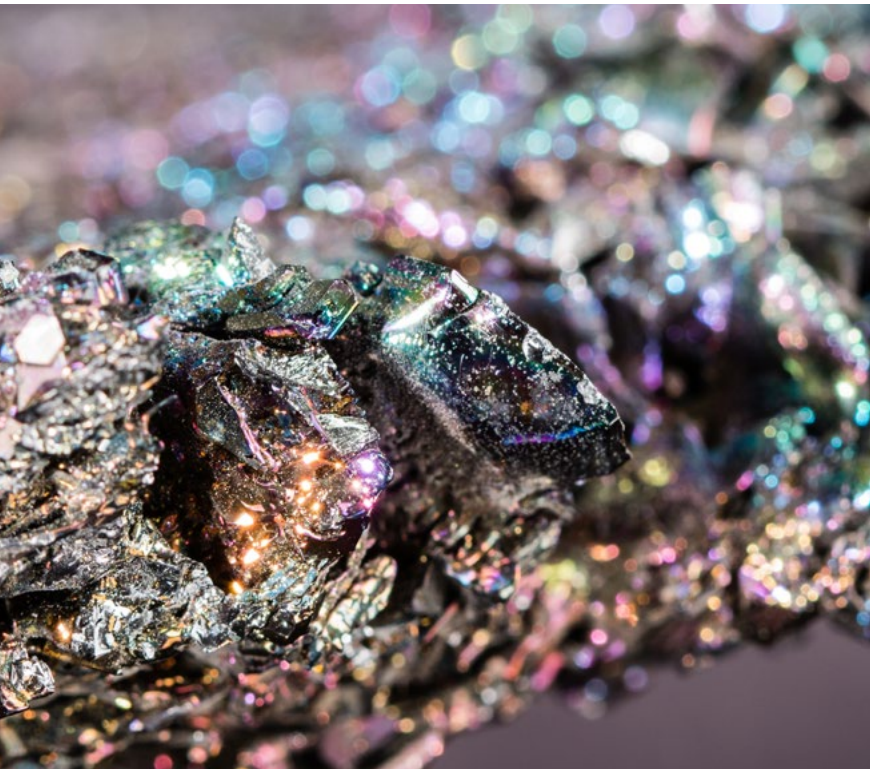


Alice Tray detail | Heavy aged mirrored tray with oxidized details | Roberto di Filitto & Nathalie Schneider | Slow-Design



Crest and Trough Series | Milled expanded polystyrene, urethane coat, silver finish | Dongwook Choi | Available at movimento.club

The iridescence of dark pearl forecast in Goddess (SS 2022) continues in capturing the organic, appearance of naturally occurring dark iridescence. Taking inspiration from the multichromatic residue in pools of oil, or in the DNA of mineralised silicon carbide, finishes replicate iridised darkness in its raw state. Of note, metals are aged and oxidised to create finishes that glimmer with multifaceted colour by Slow-Design. Dongwook Choi combines milled polystyrene, urethane and silver coatings to produce rock-like textures and dark metallic finishes.



Iridescent Silicon Carbide | Photo Usqs



Anthracite Coal Series | Anthracite Coal | Jesper Eriksson | Available at movimento.club