The exhibition presents a variety of ingenious lighting ideas from three upcoming young British designers for whom matters of energy and resource efficiency are high on the design agenda.

**LUCY NORMAN**
The designs of bricoleur Lucy Norman satisfy a need for aesthetically pleasing lighting and ecological value.

Clockwise from left: 
**Light Reading** is a chandelier constructed from intricately hand-folded books, which in this instance include:
- *Tom Jones* by Henry Fielding
- *Judas Unchained* by Peter F Hamilton
- *War and Peace, vol. II* by Leo Tolstoy
- *The Pillars of Earth* by Ken Follett
- *The Bear and the Dragon* by Tom Clancy
- *The State of Fear* by Michael Crichton

Lucy’s motivation for producing the design came from research into the recycling of unwanted books. She points out that ‘More books are printed every year, read and discarded. Even though many are taken to charity shops, they mostly go unsold and the charities have to pay for the books to be sent to landfill. For example 10,000 books a week from one charity will go to waste. There is currently no infrastructure set up to recycle the paper from books because the paper is low grade and the glue on the spine must be removed’.

**Electric Ballroom** was originally conceived as a colourful and practical illumination for an outdoor event. It is designed for self-assembly from a kit of found components that have other practical applications. It is seen here both fully assembled and in kit form.

**CAPtivate** is made from plastic bottle tops and caps and allows the user to add to or replace the caps, in order to change the colour and thus the emotional effect of the lights; it is a contribution to decreasing the estimated 40,000 tonnes of plastic bottles that go into landfill each year. Each light is supplied with approximately half the caps required to cover the surface and the owner is invited to find additional caps to complete the design.

**BECKY MILLER**
Becky Miller’s designs reflect her interest in the moral role of the designer and in the emotional charge of design.

Clockwise from left: 
**Bust Up** is the story of a once abandoned chair and its subsequent reincarnations as a collection of useful new artefacts that were ‘born, dictated and restricted by a single object’. As she writes: ‘Since living with the bust up chair, I have noticed that the different parts naturally lend themselves to new uses, owing in large part to their physical proportions in relation to the human body. There have also been significant moments of serendipity which seem to confirm the direction of the new objects.’ These have been created using the minimum of additional components and include: a bedside table with light, a pair of drumsticks fashioned from chair spindles and a coat hanger utilising the top of the original chair back.

**Arossoir**: The arossoir (French for watering can) in this design contains rechargeable batteries, a bulb in its spout and a tilt switch, so that light is only ‘poured out’ when it is tipped into the watering position.
Robinet presents a surreal moment where water and electricity appear to mix. As Miller comments: ‘By juxtaposing ideas of water and electricity, I hoped that the user might feel uneasy about turning on the tap’. As with Arossoir, the design addresses serious matters with an admirable lightness of touch. By offering a new perspective, her intention is to make consumers conscious of their use of the Earth’s diminishing resources.

AMY WARNER
Amy Warner’s dramatic lights have a strong industrial aesthetic that is expressed through futuristic glass wands protected by metal cages. Her Lift Light is designed for flexibility and makes use of an industrial pulley, allowing each light to be raised or lowered individually to be positioned as required. Illumination is provided by low voltage LED lamps ensuring energy efficiency. The lights are also environmentally aware, as the bulbs have long lives and may never need to be replaced.

Lift Light (with 3 cages attached to pulley). Cages constructed in steel with copper powder coat finish, bespoke glass wands with LED strips, oak fittings. The design is also available as a single cage light for the floor.

Low Light (materials as before). Can be used either as a floor-light or propped up in the corner of a room.

LUCY NORMAN studied for a BSc in Product Design at the University of Brighton. She has since worked as a freelance designer on projects that include display design for Urban Outfitters and Howies, product design for Winther Browne, and set design for the Tufnell Park Theatre Company. Her recent exhibitions include Eco Home at the Geffrye Museum, London (2009-10) and MeWeCycle at Colette, Paris (2009). In 2008 she founded Lula Dot, a company which aims to transform London’s waste into objects of lasting beauty.

BECKY MILLER also studied at the University of Brighton, but for a BA in 3D Design and like Lucy graduated in 2007. She describes herself as ‘a creative thinker and doer’ and explores her attitude to design philosophy and process through her blog at www.beckymiller.co.uk. She has previously shown at New Designers, Tent and in the It’s Nice That Original Format Exhibition in 2008.

AMY WARNER studied Applied Art at Middlesex University graduating last summer. Her work was included in ‘Use Your Imagination’ at the V&A Museum of Childhood (2009 – 10) and in ‘New Designers’ at the Business Design Centre. She was shortlisted for the Design Museum’s ‘Design Factory’ competition in 2010.

The curator of the MARSDEN WOO PROJECT SPACE is Tessa Peters

The MARSDEN WOO PROJECT SPACE is an exciting new initiative running alongside our established programme of solo and small group exhibitions by gallery artists. The Project Space allows us to respond quickly to significant bodies of innovative work and is used to showcase the work of talented emerging artists and designers and fresh directions in the work of more established artists.