



LWINDESIGN





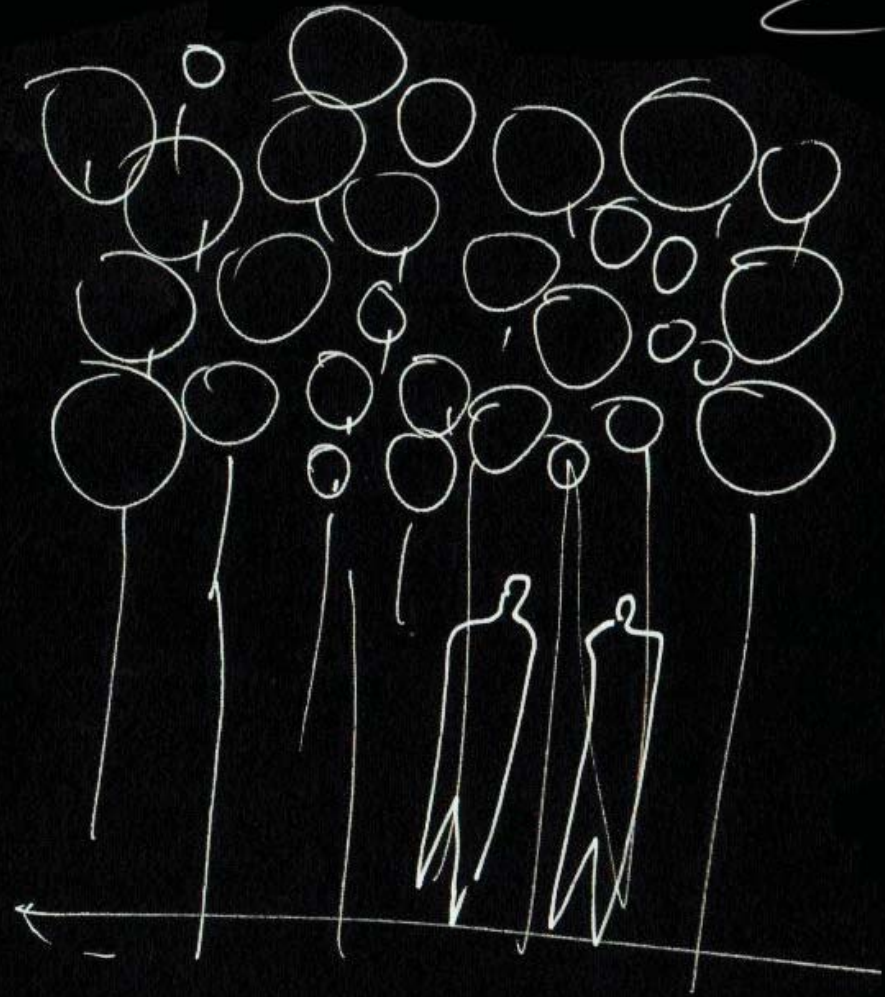
exploring relationships
through materials light
products furniture nature
science technology -
connecting emotive
environments through
tactile color **passion**
psychology & memory...



CREATIVE SERVICES

- * Design Innovation & Strategy
- * Industrial Design
- * Exhibition Design
- * Branded Environments
- * Conceptual Art

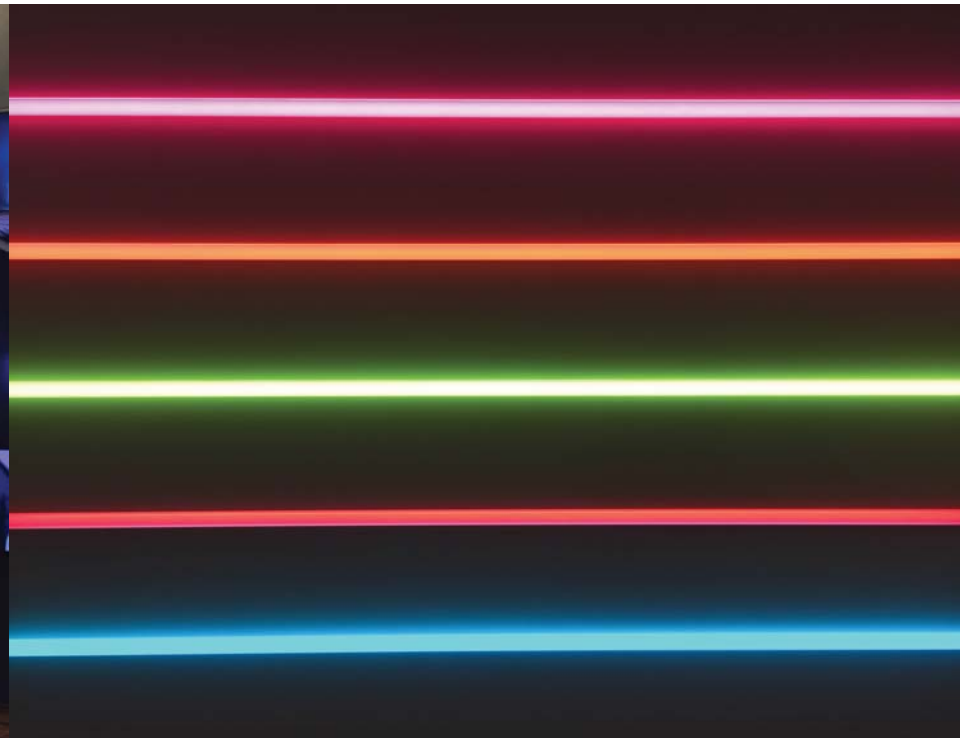
Bubble Forest



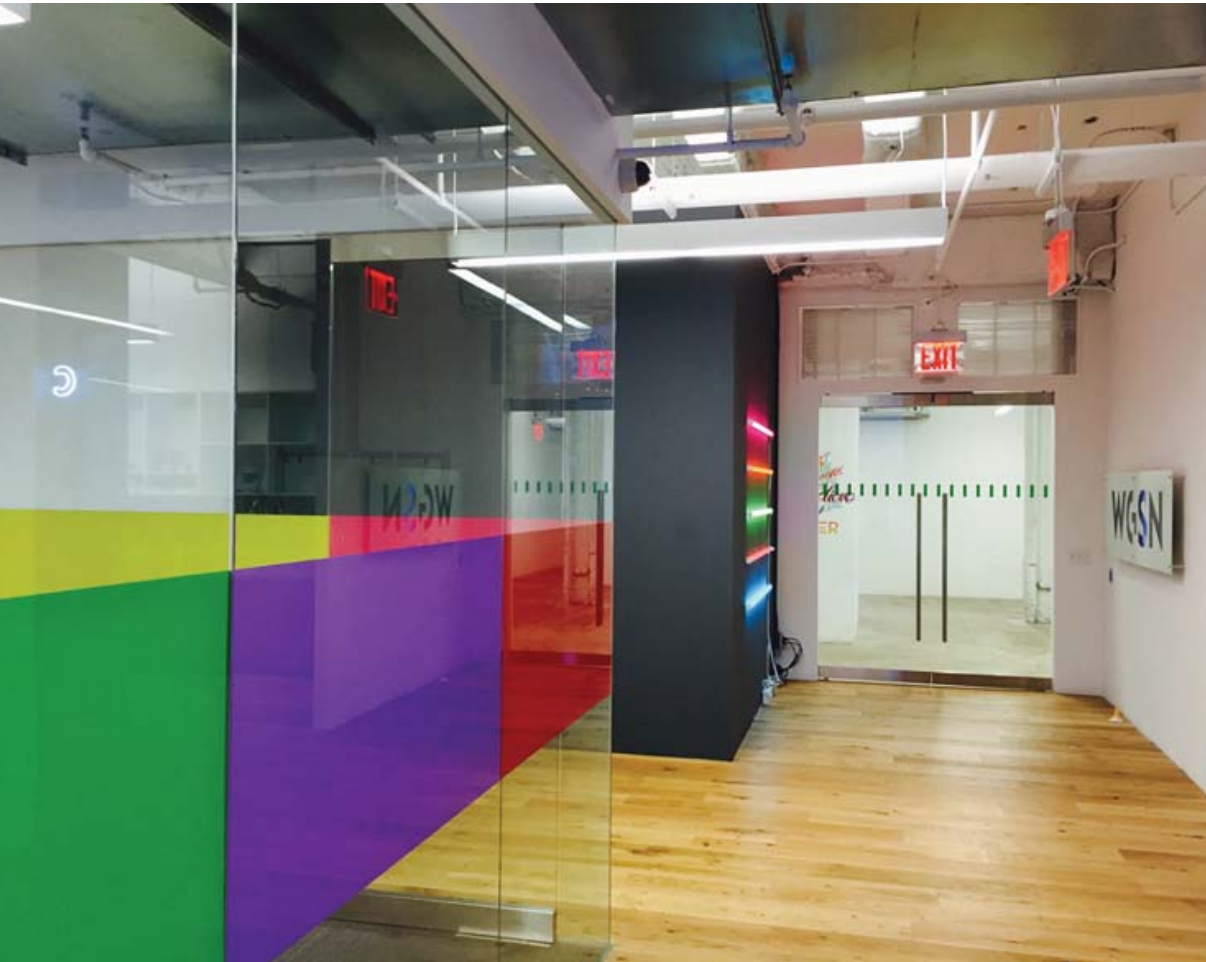
BRAND EXPERIENCE



CREATE TOMORROW























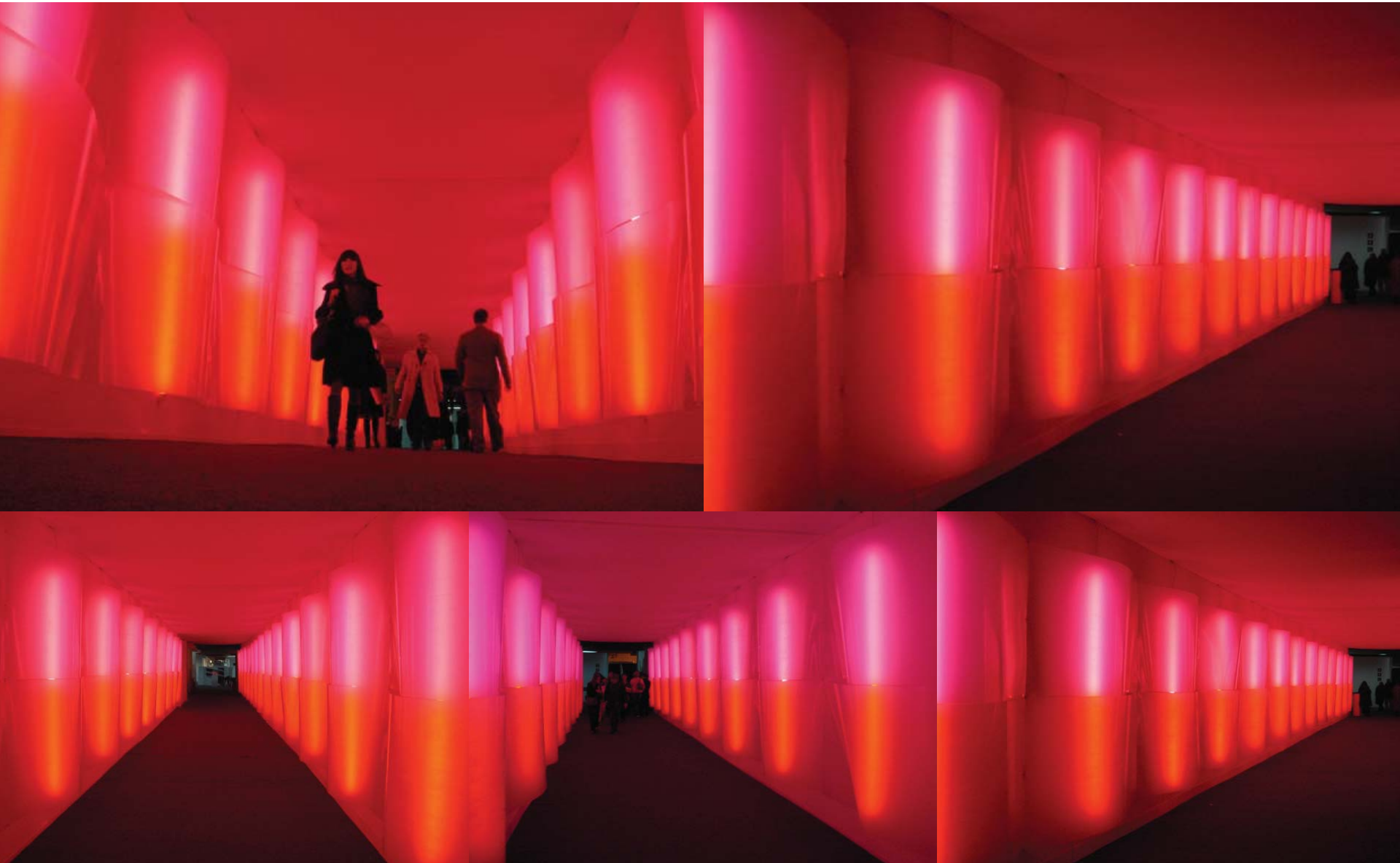








PULSE CONTEMPORARY ART FAIR 











REACTION - KENNETH COLE



WWW.LWINDESIGN.COM









Bespoke Jules Mirror table and Louise leather chairs for Jaguar



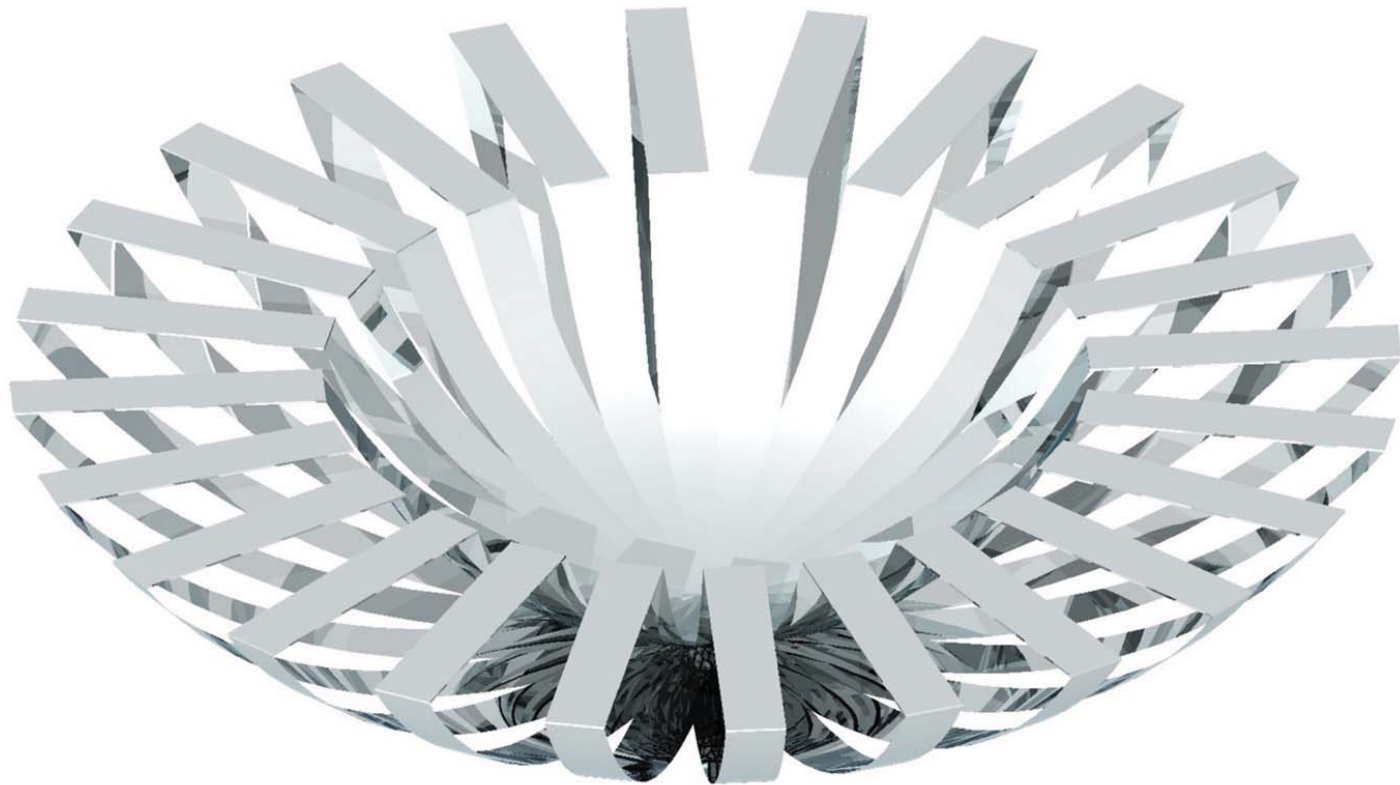
PRODUCTS



Dr OCTAGON (MOKA ESPRESSO) TABLE & STOOLS







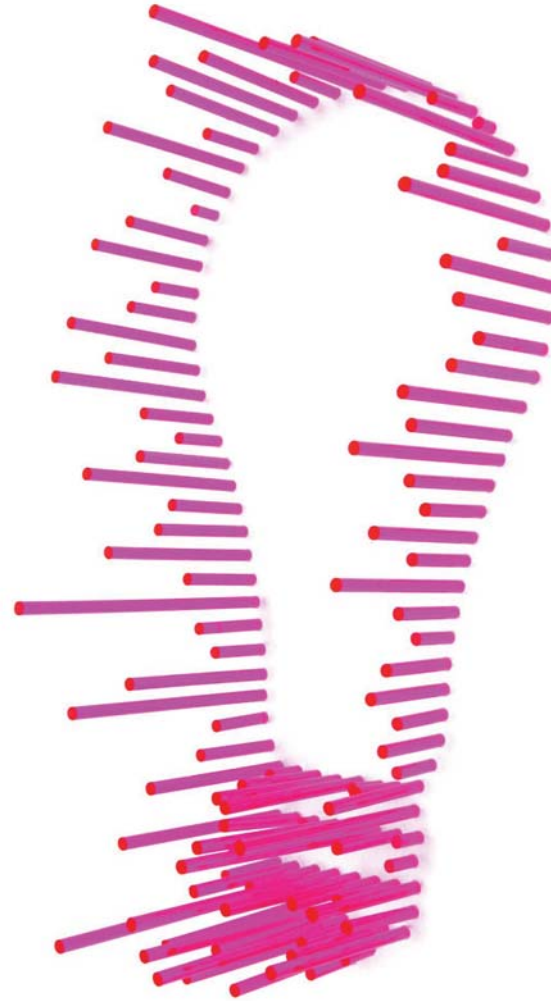


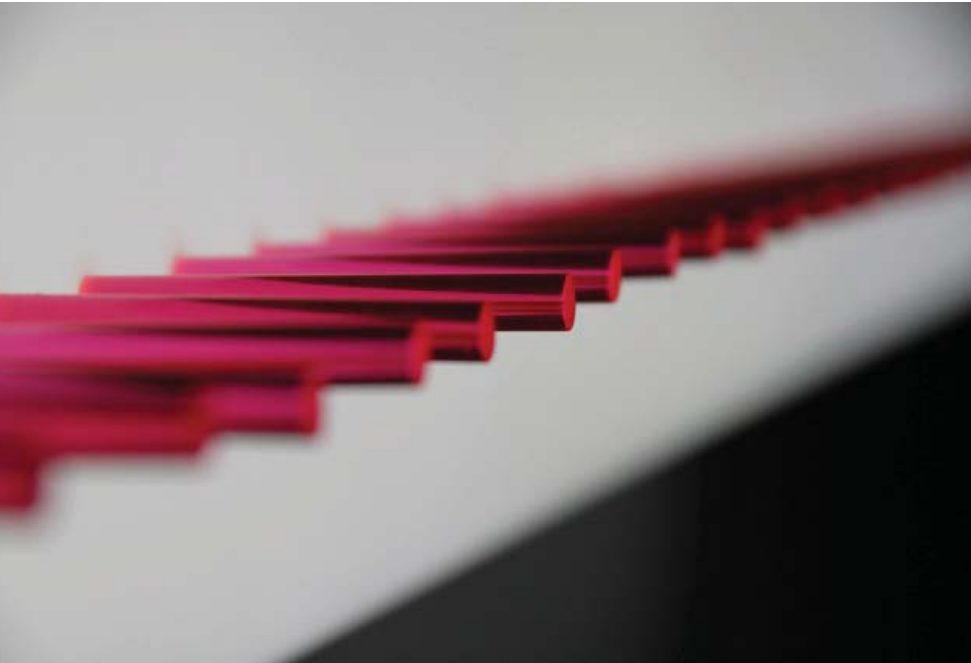




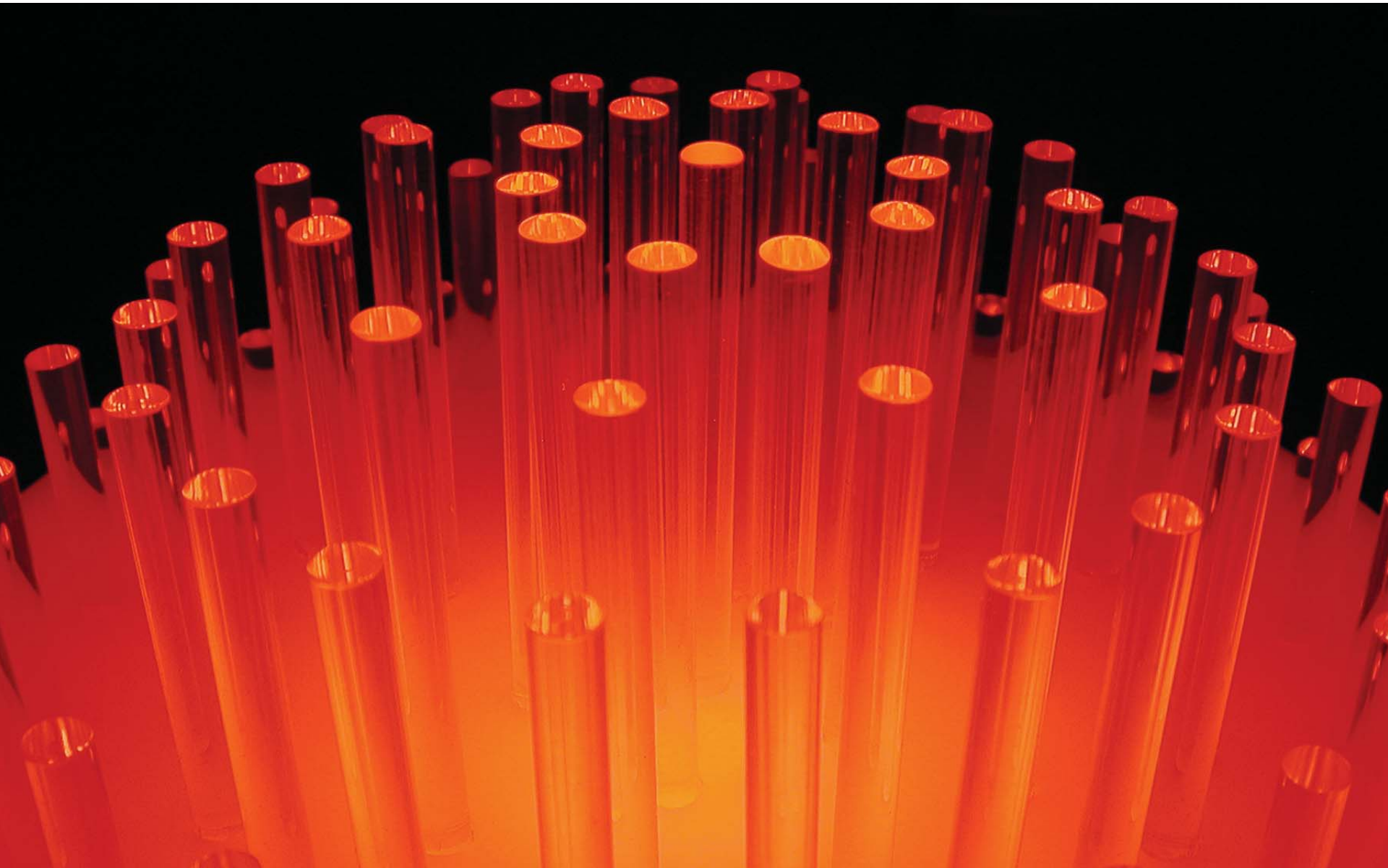


LIGHTING

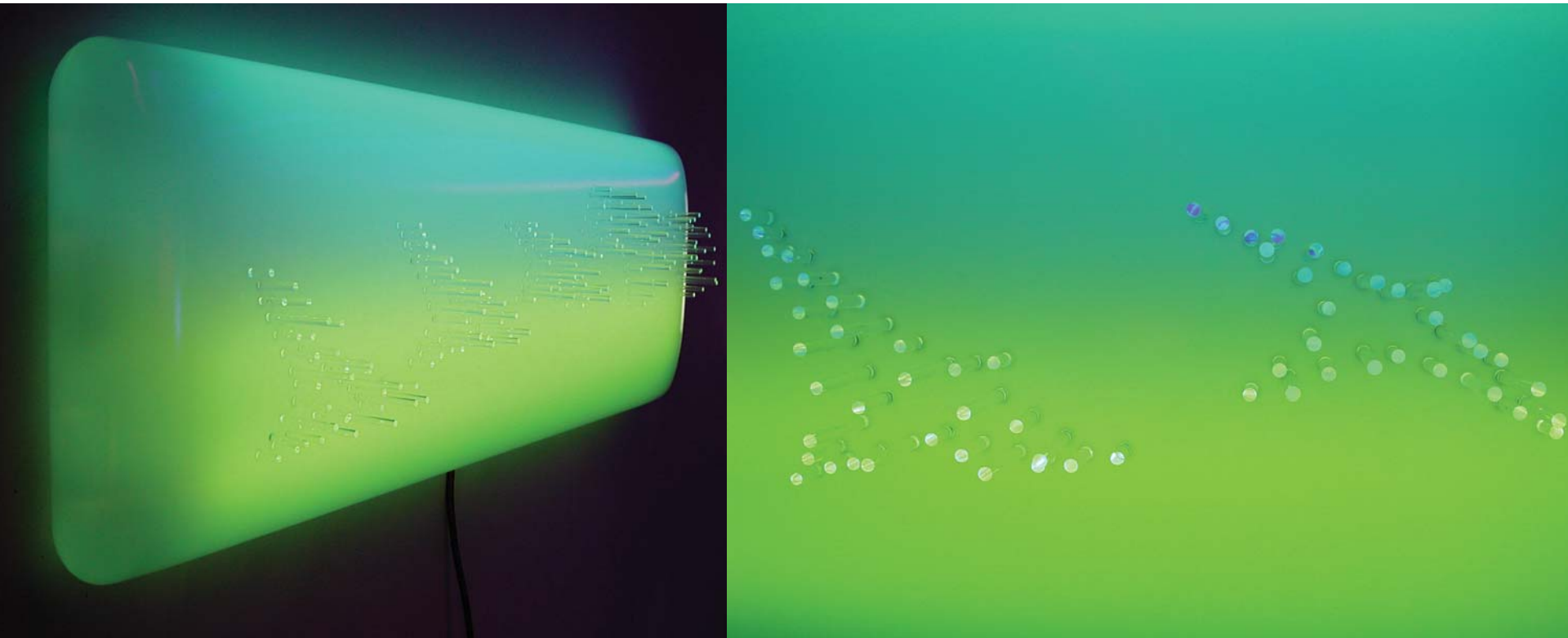


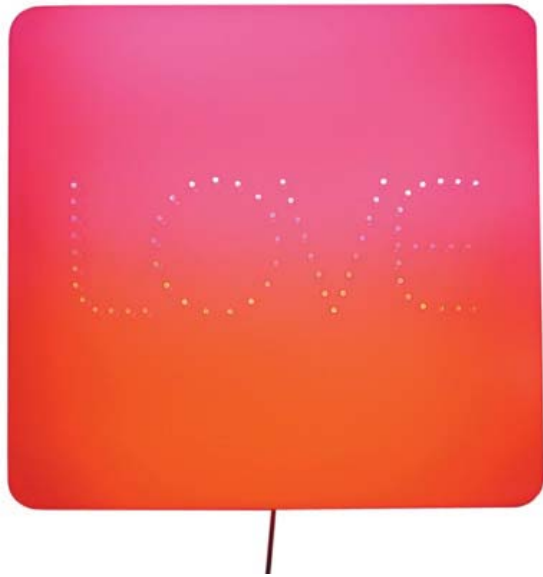


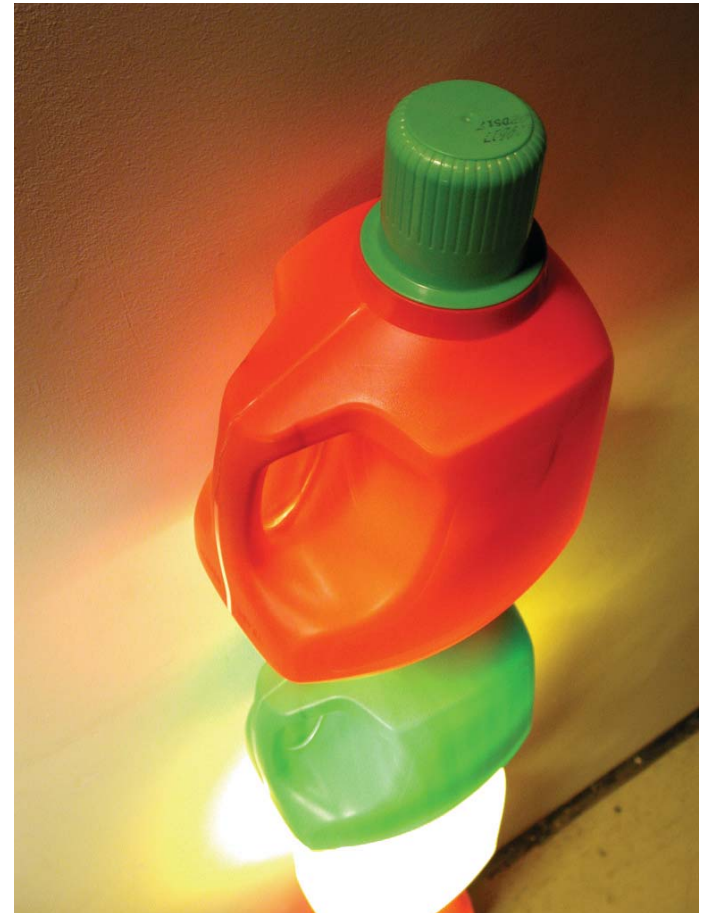






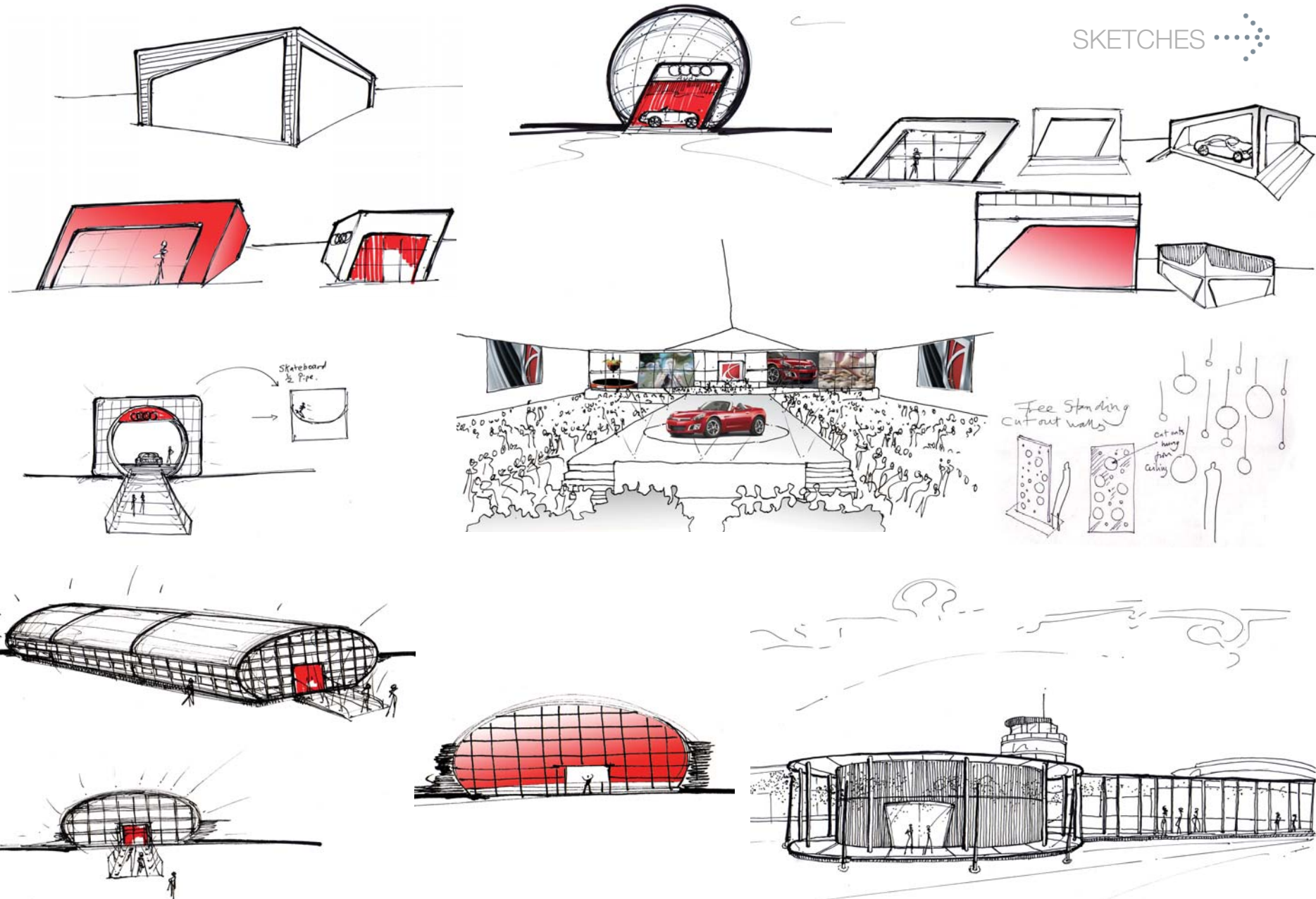


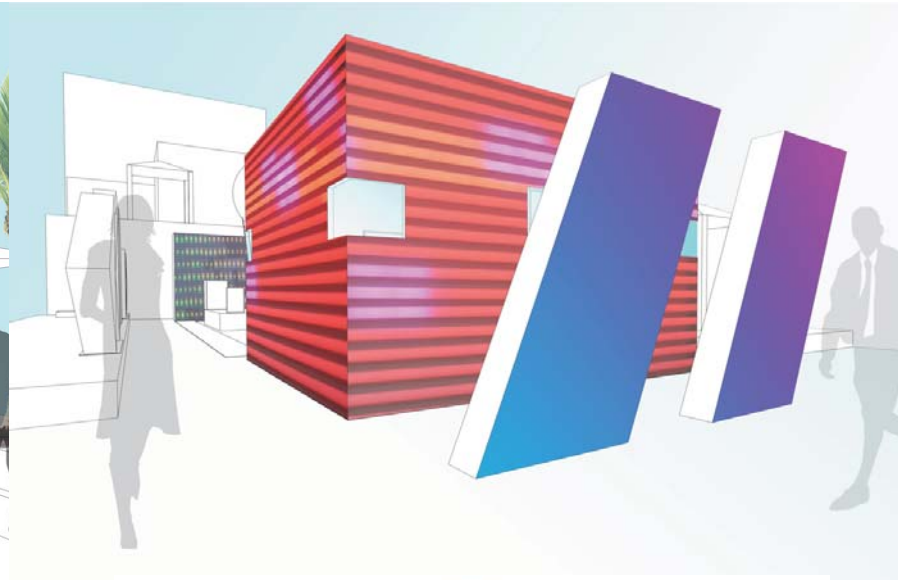
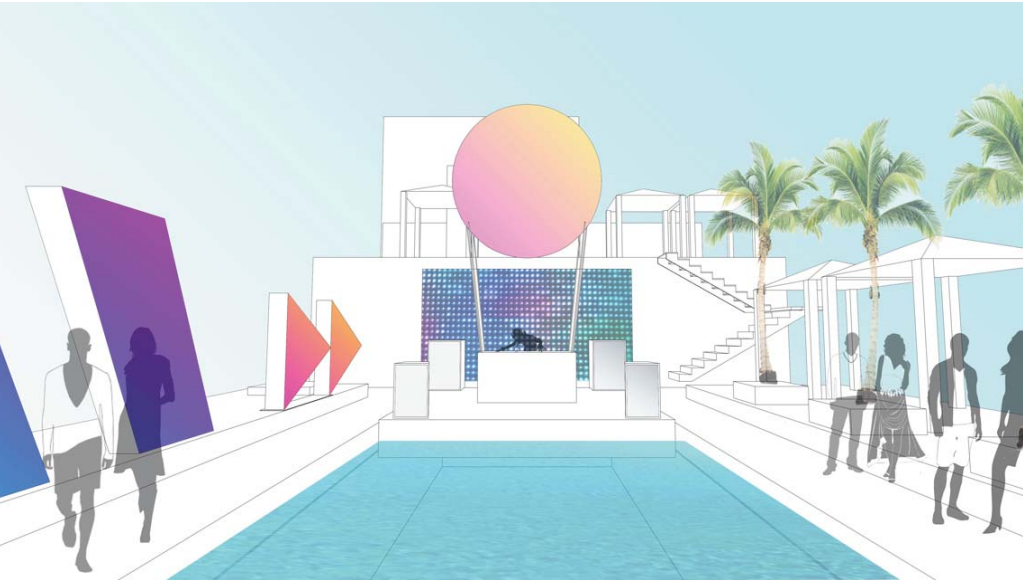


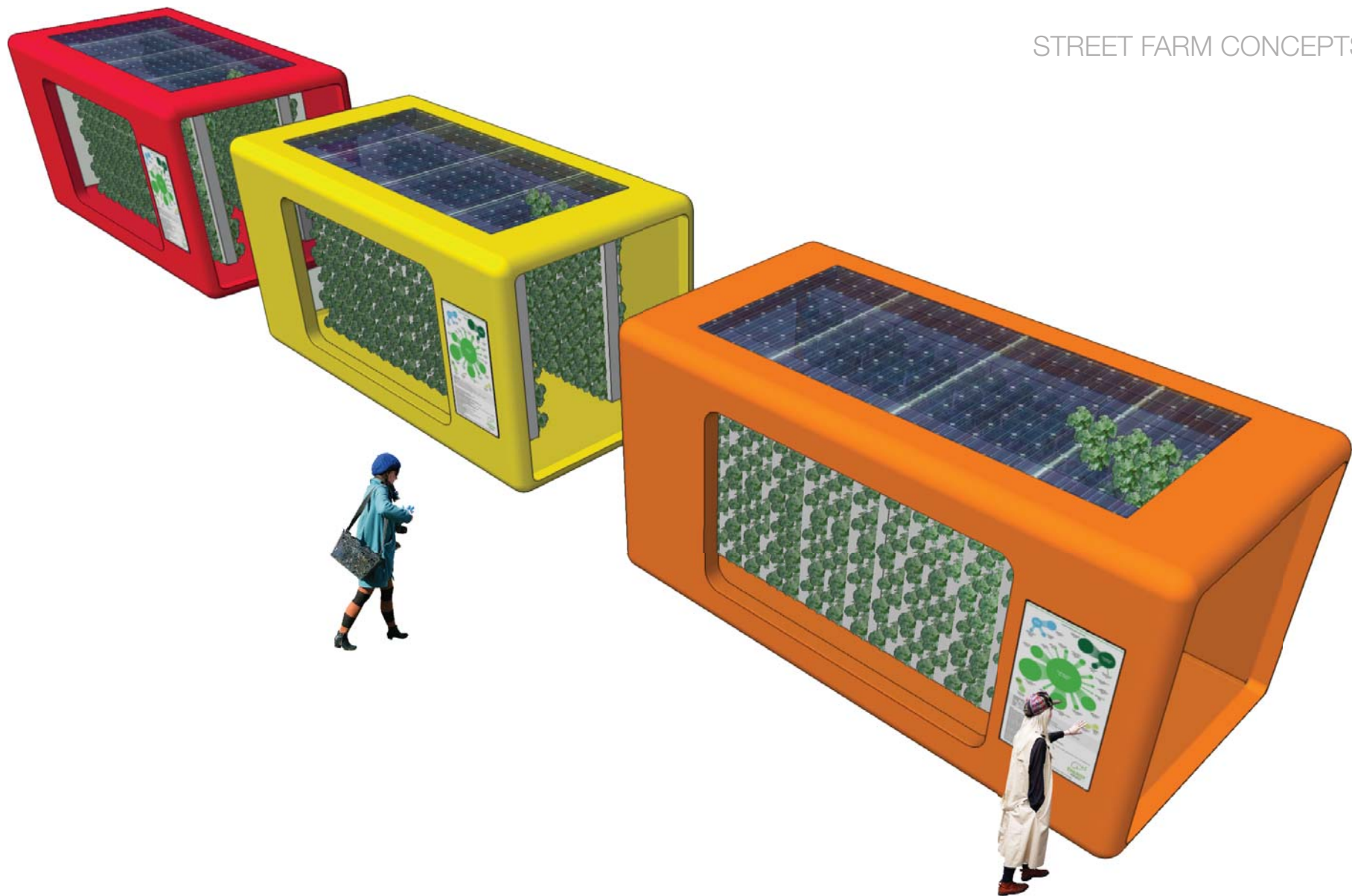






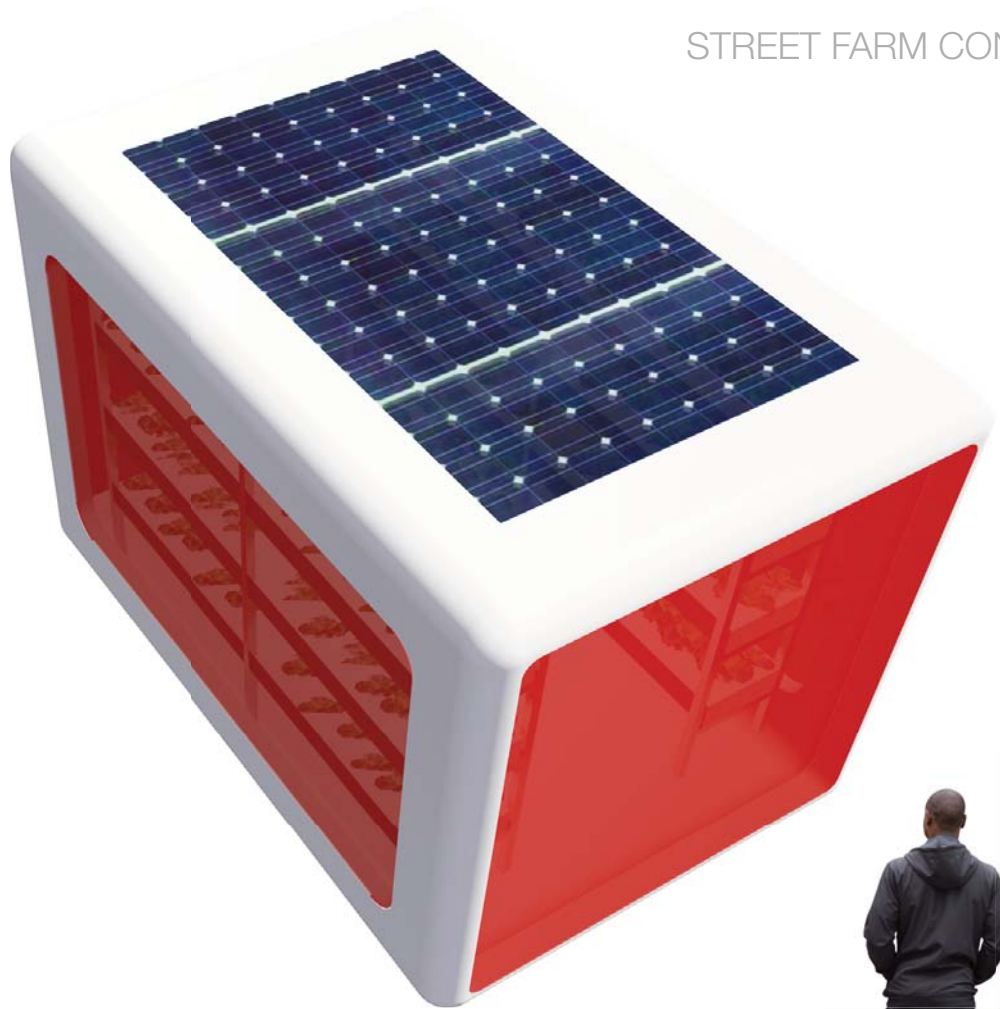






STREET FARM

- * Hydroponic micro vertical farm
- * Hyper local food production
- * 356 days a year



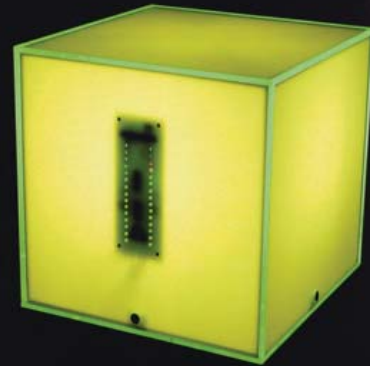


PRESS

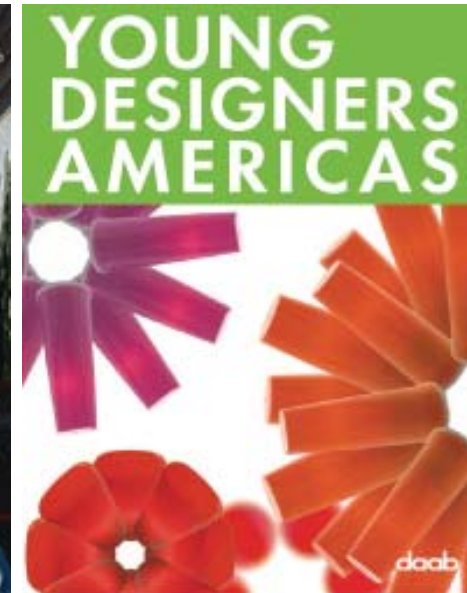
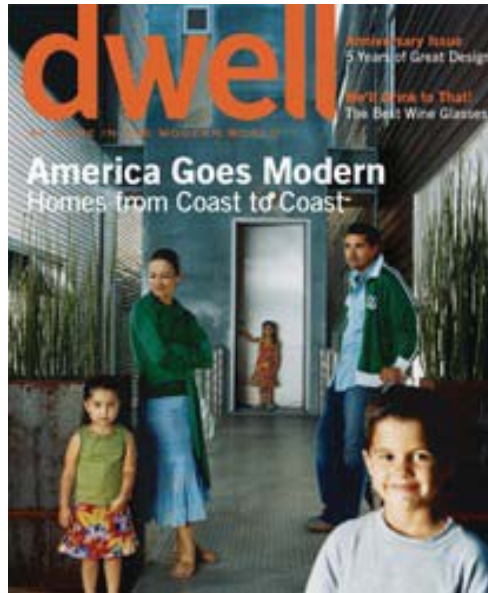
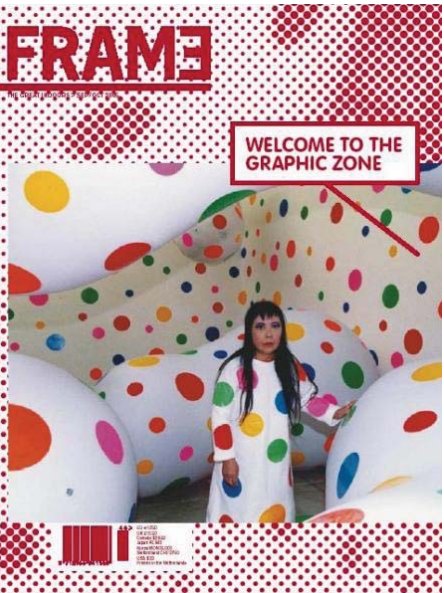
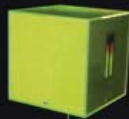


WWW.LWINDESIGN.COM

Brooklyn: New Style



(68)
Julian Lwin / Lwin Design



The New York Times

CURRENTS: EMOTIVE DESIGN

CURRENTS: EMOTIVE DESIGN; A Wall Screen With Many Moods

By JULIE V. IOVINE

It is no longer enough that products be functional. They must be emotive, too. Think of the Enlighten Screen, by Julian Lwin, a British designer, as a wall-size mood ring. It is made of polypropylene sheets lit from within by fluorescent lighting shrink-wrapped in colored gels; a dimmer switch adjusts the color to suit the moment. Studies of nature -- say, the tip of a flower stamen -- inspired the screen's fluid shape. "I enjoy taking things you don't necessarily focus on and then magnifying them," Mr. Lwin said. The screen can be made to size (6 1/2 feet tall by 6 1/2 feet wide, \$3,500) at Totem Design, (212) 925-5506.



The New York Times

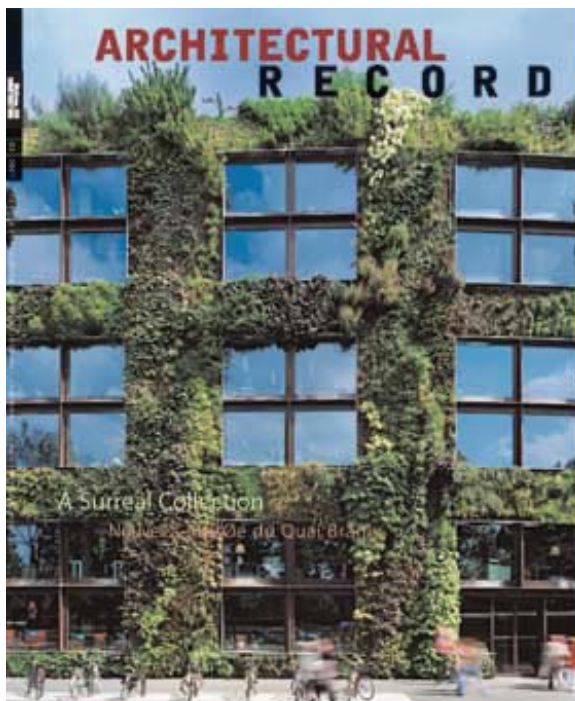
CURRENTS: LIGHTING

CURRENTS: LIGHTING; A Jug Band That Casts A Glow

By Craig Kellogg

Julian Lwin, a Brooklyn industrial designer who has worked for Nike and Gillette, calls his five plastic laundry bottles threaded on a 40-watt fluorescent tube, right, the \$250k Lamp (because, he says, each bottle represents a \$50,000 minimum investment in industrial design). The lamp, \$300, is sold from Mr. Lwin's studio through (718) 486-6103. The studio will be open this weekend as part of Firststop, an annual design festival in Brooklyn. From noon until 8 p.m., 80 participants will sell furniture, products and fashion at 51 locations in Williamsburg. This year the central exhibition, Open Up!, will be held for the first time in an old factory at 181 North 11th Street (entry on Driggs Avenue). Maps at www.firststop.org.





LIGHTING PROFILE

Brooklyn's Julian Lwin takes a full-spectrum approach to lighting

By David Gehlert

While the Brooklyn, New York, neighborhood of Williamsburg is now the picture of urban cool, walking toward Maria and Julian Lwin's loft offers a glimpse of the area's weather, not so distant past. The sidewalks outside this converted oil factory—a no name, under the radar address in a rapidly gentrifying neighborhood—are as solitary and dull as the interior stairwells are grimy. Behind closed doors throughout the three-story building, however, young artists, musicians, and designers are about with activity. Lwin, a full-time lighting and furniture designer working under the professional banner Lwin+Design, combines his studio, showroom, and home in one 2,800-square-foot, two-floor space. The multi-tasking inner sanctum visually vibrates with his energetic product designs, awash in a spectrum of brilliant colors. The other encapsulates the seductive, secluded dreaminess of this enclave of creative neighbors, and signals the awakes already made by the 38-year-old Florida designer since he launched his burgeoning Stateside career seven years ago.

The contrast between perception and reality, form and function, aren't lost on Lwin, whose lighting fixtures and furniture pieces employ color for much more than decorative effect. As a design student at London's famed Central Saint Martin's College of Art and Design, in fact, he wrote his thesis on the psychology of color.

"Blue is a very calming, peaceful hue," Lwin says, launching into a passionate yet casual discourse about his favorite topics, color and light. "Warmer colors are almost never depressing. And oranges, yellows, and reds always up the tempo of an interior space."

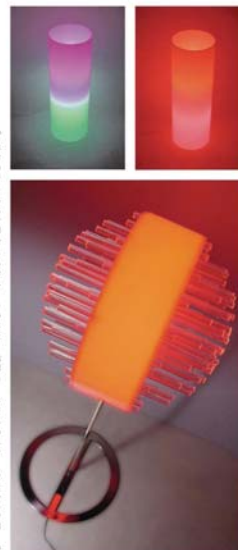
While Lwin says he has heard the adage "green makes you look sickly" more times than he can count, he insists that the color is, emotionally speaking, a neutral canvas perfect for capturing and reflecting light.

Lwin began creating luminaires, furniture, and other products in 1990, after immigrating to the United States with his artist wife Maria. First, he moonlighted while working for the industrial design firm Senn Design and Tree Design. He launched Lwin+Design in 2002.

The designer says he has never considered any color off limits. A temporary environment commissioned for the Metropolitan Pavilion, a commercial exhibition space in New York City's Chelsea neighborhood, provides a glimpse of the innovator's craftsmanship. Attaching LEDs to a steel armature, Lwin divided the 10,000-square-foot party space into discrete vignettes, each saturated with a different bright color. The furniture and upholstery were selected to either contain or reflect light as well.

Lwin's work is well suited to LED technology because it allows him to create fixtures that cycle through color changes, he says. When programmable LEDs won't do the trick for creating the moody environments he craves, he relies on Maria, who in addition to her own art career specializes in composing, to write code.

Maria also works collaboratively with Julian on "materials procurement." While pursuing a master's degree at New York University, for example, she spotted a bundle of 6-foot-long, 1-inch-diameter acrylic



The LED-embedded Colortex Lamp (top) modulates colors to create different mood settings. It can also remain static, set to

one hue. Acrylic rods salvaged from a desk lamp, set into vases, enhance the Arctic Circle Lamp (bottom).

PHOTOGRAPHY COURTESY JULIAN LWIN; TOP: TAYLOR TAYLOR; BOTTOM: JACQUELINE KAPLAN FOR LWIN

At New York City's Metropolitan Pavilion, Lwin created a tunnel structure (right) and several vignettes, such as a blue room lined with Venner Plaster chairs (below). The temporary interior installation used a combination of programmable LEDs, fitted with color gels.





Lwindesign

Julian Lwin is a British born designer living and working in London and NYC. His work explores the relationship between the material and the immaterial qualities of lighting, product and furniture design. Inspired by the complexity of the natural world and advances in science and technology, his work is driven to connect on an emotional level with the user. His work in interactive environments explores ecology and environmentalism as an emotional catalyst where color fused with memory and tactile materials create experiences that touch on this central theme.

In 2002 he created Lwindesign Studio in NYC. Environmental design projects followed for W-Hotels, Herman Miller, Marc Jacobs, Jaguar & Pulse Contemporary Art Fair, amongst others.





Thank you.

julian@lwindesign.com
www.lwindesign.com
646.250.8070



WWW.LWINDESIGN.COM