

ELLE DECORATION

JUNE 2025

MAXIMUM GLOSS

HIGH-SHINE FURNITURE
FOR INDOORS & OUT

*How to
SCENT your
HOME like
a design
expert*

*The biggest
plot twists
to refresh
URBAN
GARDENS*

*Sun-soaked
INTERIORS
to kick-start
SUMMER*



I love how Clerkenwell Design Week uses the historical buildings of the neighbourhood to showcase designers' work. This year, we'll be presenting my new collection 'Carnival' in the House of Detention, which has beautiful arches and old brick-lined spaces – it's an amazing backdrop to the mix of natural materials used to create the range's trio of drop pendants [from left: 'Lazzo', 'Vecchio' and 'Bravado']. As well as hand-blown glass, these now include delicate porcelain and wood. The collection was born out of an experiment. I'd already developed the colour palette and shapes from my previous collection 'Maya', but I wanted to push what I could do with them. I enjoyed playing with ceramic samples I'd made in my studio and seeing what could happen. Designing like this is very freeing, almost an accidental process. I can immerse myself, not just in the designs but in the materials and making, too, sculpting the pieces myself – it's rewarding to be so hands-on. It also helps with the process, as my ideas can be more organic and



Esther Patterson

The Curiousa founder on unveiling her mixed-material lighting collection

change, depending on new methods of working.

It struck me as I was experimenting that the creations were reminiscent of the geometric Harlequin motif. The patchwork costumes of jesters, pieced together from fabric remnants, mirrored my diamond ceramic shapes and colours. There's an intriguing balance between their geometric forms and curves – each piece has its own personality, much like a performer on stage. I went on to learn that the role of the Harlequin was rooted in 16th-century Italian *Commedia dell'arte* theatre, and they would certainly have played a central role in carnivals at that time – hence the name of the range.

All of the materials for the collection are sourced in the UK. The porcelain I get as slip from Stoke-on-Trent, and I cast the individual shapes using handmade plaster moulds in my studio. I then add glass, which is free-blown by one of our UK workshops, and wooden pieces from a local wood turner, keeping a certain pattern and structure but allowing the design to be playful and joyous. curiousa.co.uk ➤



PICTURE: EMMA CROWAN