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# Discovered

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**Touch, reflection and strength. How do our objects help combat isolation in a pandemic-afflicted reality? How can we foster a sense of touch in an increasingly virtual world?**

Wallpaper\* and American Hardwood Export Council (AHEC) present Discovered, a platform to promote and support design's next generation, in partnership with the Design Museum, London. Twenty young designers from 16 countries were invited to create objects that represent the functional and emotional connections to our everyday items, guided by the themes of touch, reflection, and strength.

To work with, the designers were given the choice of four sustainable US hardwoods: red oak, cherry, hard and soft maple. Their pieces have since been made by AHEC's global manufacturing partners, and the results are unveiled here by Wallpaper\* and on display at the Design Museum, London, from 13 September to 15 October 2021.

The designers were invited to think freely about their experience of isolation in creating their objects. They also considered the materials' tactility as a key component of the creative and production processes. Design entrepreneurs Tomoko Azumi, Nathan Yong, Maria Jeglinska-Adamczewska and Adam Markowitz were on hand to mentor the designers throughout the process. Support was also given by an advisory panel comprising Wallpaper\* editor-in-chief Sarah Douglas, AHEC's European director David Venables, and regional director for Africa, Middle East, India and Oceania, Rod Wiles.

On the following pages, meet the mentors and the workshops, learn about the materials and their sustainability, and explore the designs of Discovered.

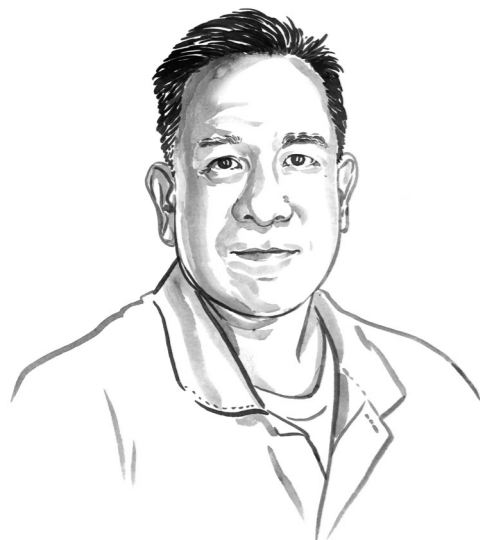
Japanese designer **Tomoko Azumi** is a director of TNA Design Studio a London-based furniture, product, exhibition and retail interior design consultancy. She graduated with an MA in furniture design from Royal College of Art in 1995, co-founding design partnership AZUMI, and then opening her solo studio in 2005. Recent works include furniture for the UK Supreme Court as well as pieces for Ercol, Röthlisberger and Zilio A&C. She has been teaching design since 2000 at Glasgow School of Art, Royal College of Art, Middlesex University, London Metropolitan University, Vitra Design Museum summer workshops, Iuav University of Venice, and Liechtenstein University.



**Maria Jeglinska-Adamczewska** established her Office for Design & Research in 2012. The Polish designer graduated from ECAL's industrial design course in 2007 and went on to work for Galerie Kreo in Paris, Konstantin Grcic in Munich, and Alexander Taylor in London. She works on a wide range of commissions: industrial design projects, exhibition design, as well as research-based design projects. Her work is inspired by the idea that in today's world, research can trigger and generate new forms of answers and offers.



Melbourne-based **Adam Markowitz** is an award-winning designer and maker of furniture and lighting, as well as a practising architect. He has trained in Tasmania and Denmark, and at the Center for Furniture Craftmanship in Maine, USA. Since 2015 he has operated his independent design studio, Markowitzdesign, delivering residential architectural projects, small batch production furniture and custom commissions. Markowitz has been co-teaching the ExLab experimental making programme for the last four years at the University of Melbourne, and is the current vice president of the Victorian Woodworkers Association.



**Nathan Yong** graduated from Singapore's Temasek Polytechnic in 1991, with a diploma in industrial design. He began his career working as a buyer as well as engaging in product development for various companies in Singapore. Now running his industrial design consultancy, he has collaborated with international furniture companies such as Gebrüder Thonet Vienna, Living Divani and Ligne Roset, among others. He has twice won the Red Dot Concept Design Award, and was also named Designer of the Year at the prestigious Singapore President's Design Award in 2008.

ILLUSTRATOR: ANJIE JAGER



The workshop at Benchmark, Berkshire, United Kingdom

**Benchmark**  
Berkshire, UK

A powerhouse of craft, Benchmark is one of the UK's leading furniture-makers. Founded by Terence Conran and Sean Sutcliffe in 1984, the company has a mission to create furniture that contributes to human health and wellbeing, using natural, sustainable and non-toxic materials. With workshops in Berkshire and Dorset, Benchmark works with many of the world's leading architects and designers on commercial and residential projects. From forest to finished piece, Benchmark is positioned as a leader in sustainable enterprise. Its approach marries forward-thinking design with exemplary levels of craftsmanship and creativity, producing furniture that exudes natural warmth and soul.

**Wewood**  
Gandra, Portugal

Wewood – Portuguese Joinery is a brand founded in 2010, as a result of the Research and Development Office of Móveis Carlos Alfredo. The family-owned company has specialised in manufacturing solid wood furniture since 1964. Wewood's heritage is grounded in more than five decades of production, and the handmaking or hand-finishing of all of its pieces, away from standardised, large-scale manufacture.

**Fowseng**  
Johor, Malaysia

Founded in 1969, Fowseng prides itself in thinking differently about manufacturing fine furniture. Underpinned by a culture of open-mindedness and tenacity, it has become renowned for its attention to detail, and creates furniture for brands including Liberty, Ligne Roset and Heal's. The company focuses on taking well-conceived designs and developing them into well-made products. Working only with American timber and employing the latest technology, combined with an understanding of the tools and skills of traditional craftspeople, it produces furniture pieces that are made to last, both physically and aesthetically.

**Evostyle**  
Sydney, Australia

With three generations of woodturning and joinery experience under its belt, as well as a workshop employing high-tech machinery, Evostyle has the knowledge, experience and capabilities for a range of projects. The maker of choice for many of Australia's high-end furniture brands, including Cult, it is committed to the environment and uses sustainable American hardwoods. It also believes in preserving craftsmanship in Australia, and is developing training programmes to ensure high-end production skills are handed down to future generations.

### American red oak

American red oak is the dominant species in the US hardwood forests, 17.9 per cent of the resource overall, with distinctive grain and wood that is not always red in colour. The name comes from the leaf colour in the fall. Red oak may be sold on the basis of 'northern', 'southern' and 'Appalachian'.

Red oak trees only grow naturally, and almost exclusively, in North America, although planted elsewhere. They are widely distributed throughout most of the eastern United States in mixed hardwood forests. The trees are very tall. There are many sub-species, all within the red oak classification, which grow at various latitudes; some high in the mountains and others on low land, giving rise to different characteristics. Thus there are significant variations in red oaks depending on location, in particular between the slower grown northern and faster grown southern trees. Red oaks are regarded as highly sustainable for both domestic and export consumption and, being the largest species group, are more abundant than white oaks.



Detail of *Reframe*, by Ivana Taylor



The workshop at Evostyle, Sydney, Australia



Detail of *Winding Stream*, by Yunhan Wang

### American hard maple

American hard maple, growing naturally in the hardwood forests of North America, is world-renowned for its delicate colour, hardness, fine grain and finishing quality. The species makes up 6.6 per cent of the total US hardwood growing stock.

It is a cold-climate species. Trees can grow throughout the USA in mixed hardwood forests, but favour the more northern states. The species is quite different from other maples throughout the world. The trees often grow in dense stands on many types of soil and are also farmed for their famous maple syrup. Harvesting the trees is seasonal (autumn and winter).

## American soft maple

Soft maple, growing naturally in the hardwood forests of North America, is one of the most prolific and sustainable species, making up 11.1 per cent of the total US hardwood growing stock. Soft maple is similar to hard maple, but slightly softer in impact hardness.

American soft maples grow widely across the eastern USA in mixed hardwood forests, with more red maple in the north-east and silver maple concentrated in the mid and southern states. The name can be misleading, as soft maple is not technically very soft. There are a significant number of sub-species – all sold as soft maple.



Detail of *Corners Lamp*, by Mew Mungnatee

## In the face of mounting global environmental challenges, we need to make the most of the sustainable raw materials available to us.

The familiarity of wood and the fact that it derives from a once-living organism makes it an attractive material for design. Strong, tactile and visually appealing, wood is essential in an era of plastics, over-consumption and climate change, because of its low impact on the environment and the fact that it can be easily recycled. As well as being a material for making, it is also a low impact fuel and a carbon store.

This project presents four underused timbers – American red oak, cherry, soft and hard maple – and questions the assumption that the best-known wood varieties are always the only ‘right’ woods to use.

These woods grow abundantly in the American hardwood forests and have incredible design and performance potential. As David Venables explains, ‘AHEC’s emphasis is also on the environmental merits of using the range of available species. Overreliance on a narrow selection will ultimately result in supply stress. The realisation is growing that, to make the most sustainable use of the forest, we have to expand our portfolio and use the species nature produces. Combined, cherry, the maples and red oak account for more than 40 per cent of standing US hardwoods.’

AHEC uses a range of tools and data to demonstrate the environmental credentials of the vast

American hardwood resource. These include an online interactive map that draws on information provided by the US Forest Service’s Forest Inventory and Analysis (FIA) programme and gives a picture of hardwood forest growth and timber offtake, drilling right down to county level. Also available from AHEC is its life cycle analysis (LCA) tool, which offers users details on the environmental impact of shipping a specified volume of the commercial US hardwoods to any destination worldwide. This shows that US hardwood lumber delivered anywhere in the world is almost always better than carbon neutral (more carbon is stored in the wood than is emitted in all the processes to harvest, process and transport the timber).

Another AHEC tool is an online calculator showing the rate of renewal of each species. For example, a cubic metre each of cherry, hard and soft maple and red oak is replaced in the US hardwood forest in 2.69, 1.7, 0.87 and 0.57 seconds respectively.

‘There’s a growing feeling that, as we come out of the pandemic, there will be a deeper realisation that the climate crisis we are all facing potentially threatens even greater disruption, unless we can work together to find solutions, collectively changing the way we behave, work and consume,’ says Venables. ‘Our aim is to highlight that greater use of sustainable American hardwoods, with all their carbon and wider environmental benefits, is one of those solutions.’

## American cherry

American cherry makes up three per cent of the American forest resource overall, but in the northern Appalachians and particularly Pennsylvania and West Virginia, it is very abundant. Cherry has a relatively short rotation, taking less time to mature than other hardwoods.

The narrow sapwood is a light pinkish colour, while the heartwood varies from rich red to reddish brown, and darkens on exposure to light. It is a high-quality cabinet wood and may contain streaks of lighter sapwood and dark gum pockets. With a straight, unpronounced grain and fine texture, the wood is medium density and moderately strong. It is easy to machine, shape and connect, and when sanded and polished, produces an excellent smooth, glossy finish.



Detail of *Riverside*, by Juan Carlos Franco & Juan Santiago Sierra



Forests in Pennsylvania, USA



**Sizar Alexis, *Lahmu***  
 Eskilstuna, Sweden  
 Woods: cherry and scorched red oak

Having lived through the Iraq war in the 1980s, Alexis imagined his home as a bunker, protecting his family and newborn son during the pandemic. Drawing from the similarities between his own childhood experience and his young son's, his sculptural pieces are defined by stark monolithic forms and stillness. The chunky volumes serve as a storage cabinet and a bench, and were inspired by bunker architecture. For his piece, Alexis chose two contrasting woods: one half in American cherry, for its inherent warmth, and one half in red oak, its surface burned with a scorching technique.

@sizaralexis



**Nong Chotipatoomwan, *Thought Bubble***  
 Bangkok, Thailand  
 Wood: red oak

A nostalgia for travel and social interaction guided Chotipatoomwan's creative thinking through her project. Physical transitions were replaced with changing states of mind, and the physical realm merged with the psychological realm through domestic space. The designer looked at furniture created for relaxation, and landed on a rocking motion, which became the basis for her chair, offering a mix of relaxation and repetitive movement to enhance mindfulness. The designer used red oak for the chair because she was fascinated by its grain. 'It's quite expressive and I was interested in its porous nature.'

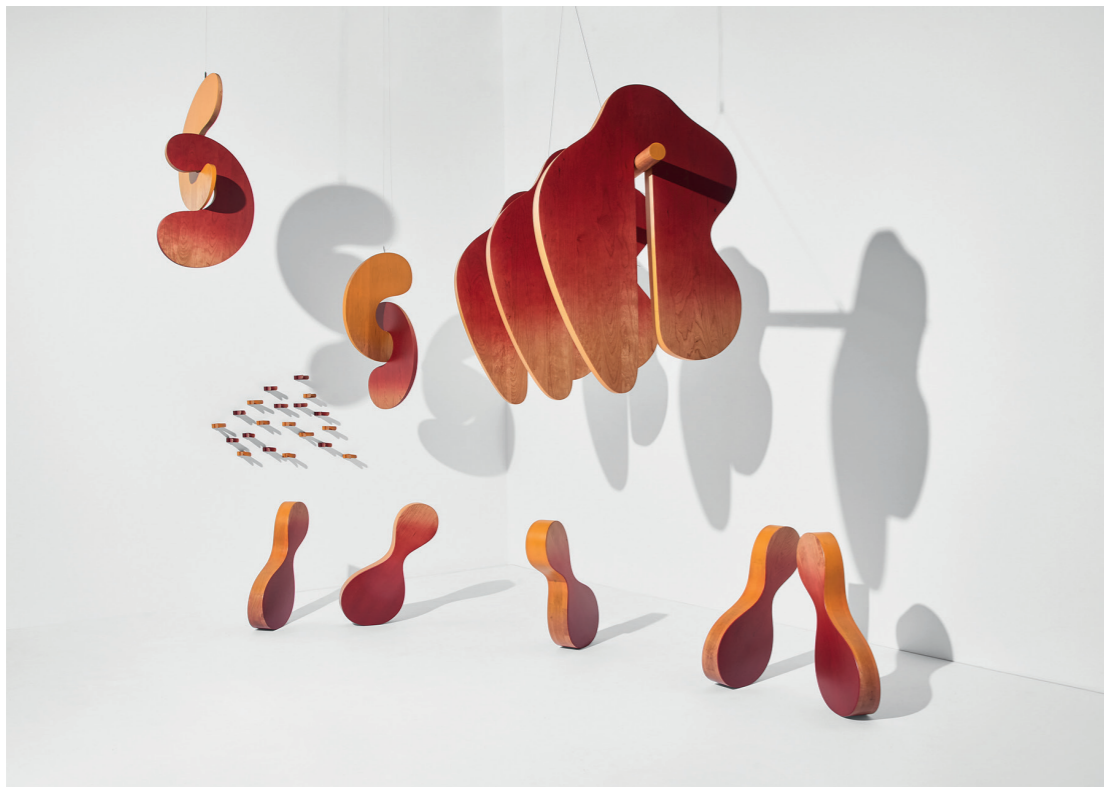
@nong\_kornpetch

**Isabelle Baudraz, *Presences***

Lausanne, Switzerland / Athens, Greece  
 Wood: cherry

Fighting a feeling of isolation, Baudraz recreated tactile and emotional connections through her four objects. Inspired by the idea of bringing natural movements and forms into the home, her collection comprises two suspended mobiles, a desk object, and a wall-mounted installation designed to create moments of tactile connection during days in isolation. Her pieces are made of American cherry: 'It was an instinctive choice,' she says. 'We received all these beautiful samples from AHEC and I was really touched by the colour of the cherry and the texture of its grain. I also liked the fact that it was going to evolve and get darker with age.'

@isabellebaudraz



**Mac Collins, *Concur***

Newcastle, UK  
 Woods: white and red oak

While the term 'isolation' has acquired negative meaning over the course of the past 18 months, Collins takes a more positive view. 'For me, the word has always carried romanticised connotations of contentment, serenity, contemplation and a sense of withdrawal from the rigmarole of socially prescribed routine,' he says. During his time alone, books became precious companions, and this inspired him to create a place for reflection and reading. His immersive double-armrest lounge chair and bookrest, a 'companion object', encourages the sitter to tune out of daily life and focus on an analogue task. Collins chose cherry for his chair, aiming to create a welcoming, warm and inviting piece.

@maccollins\_



**Pascal Hien, *Migo or***  
Berlin, Germany  
Wood: red oak

'The pandemic was a time for pause and reflection, when we became more present with ourselves and our surroundings,' observes Hien. His object, a multifunctional stool, is the result of his reflections during a time of change and uncertainty, as he learned to adapt and tune out of his fast-paced life. The stool represents a period of constant change: 'You can adapt it in various ways, there is no front or back, no right or wrong.' It's a helper around the house or a place to sit. He chose red oak for its strength and worked on a design with a rational construction: each chair is made from a single plank of red oak (so you get consistency of grain), and its parts are held together with dovetails. While living with his family during the pandemic, Hien involved them in the testing of the piece, for the first time making them a part of his design work.

@pascal\_hien



**Kodai Iwamoto, *Pari Pari***

Tokyo, Japan  
Wood: red oak

For his project, Iwamoto researched traditional Japanese techniques, such as uzukuri (giving texture to wood by scrubbing) and chouna (chiselling the surface with an adze), and then started experimenting directly on the wood, peeling its layers to create a new veneer. Working with red oak, he peeled it by cutting the panel's edge and removing the surface by hand, resulting in a jagged effect where the texture of the grain emerges. These imperfectly textured panels became the starting point for a design exploration that led him to a round table shape, featuring the subtle material as the base to create the effect of an ancient tree trunk.

@kodaiiwamoto



**Josh Krute, *Toteemi***

Helsinki, Finland  
Wood: hard maple

Inspired by totems (*toteemi* meaning 'totem' in Finnish), Krute created a multifunctional storage system. As domestic spaces get taken over by work materials during time at home, Krute imagined a series of stackable boxes to stow work supplies and small objects, while other components serve as a side table, tray or stools. The design features a 'lip' that serves as a handle, and each box has a different colour on the inside, providing them with a distinguishable character: Krute chose hard maple because of its light hue and ability to take colour. The modular system explores tactile wooden objects, birdhouses and small structures, which Krute streamlined into a compact, practical design. '*Toteemi* provides solutions for how we delve between living and working in the same environment,' he says.

@josh\_krute



**Siyanda Mazibuko, *Kumsuka (Evolve Your Space)***

Johannesburg, South Africa

Wood: thermally modified red oak

The inspirations for Mazibuko's piece include isicholo, a hairstyle symbolising tribal identity in several African cultures, and indlamu, a traditional Zulu dance practised in celebratory ceremonies. He paired these visual references with a reflection on themes of engaging, human behaviour, and the role of design in people's lives. 'Engaging with other people is an intrinsic human trait,' he says, citing this as the reason for his design, a modular, layered seat imagined for public spaces. He took a practical approach, looking into ergonomics and function to create his bench, composed of interlocking strips of thermally modified red oak – timber that has been baked to a high temperature, making it suitable for the outdoors.

@\_kumsuka\_

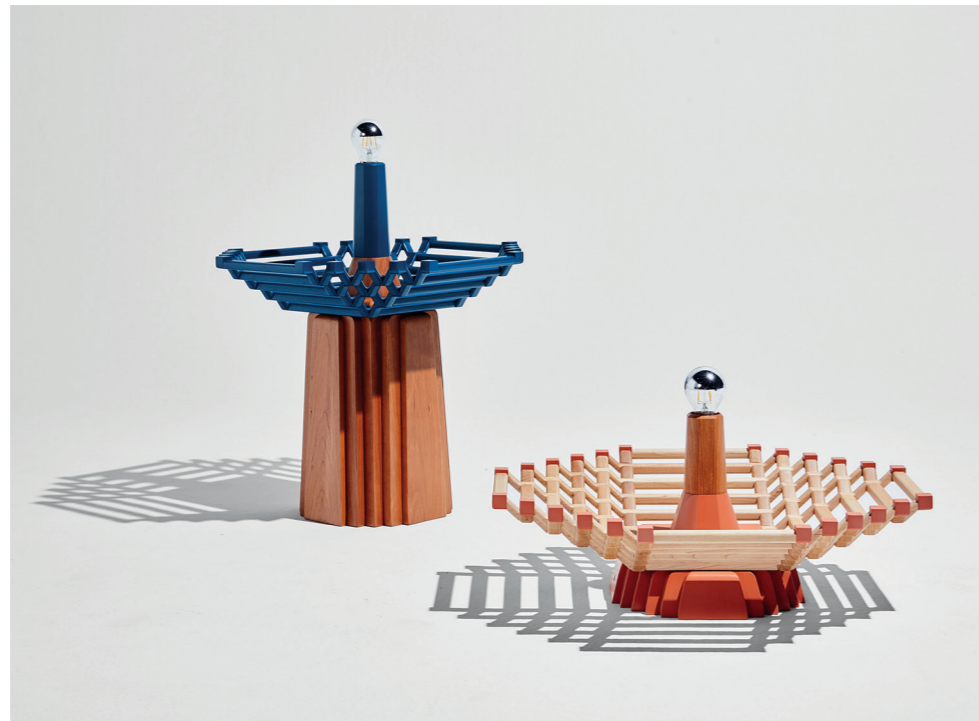
**Mew Mungnatee, *Corners Lamp***

Bangkok, Thailand

Woods: soft maple and cherry

Mungnatee's emotional response to the objects surrounding her took in the relationship between form, light and shadow, and with this project, she explored this connection through geometry. Her lamp designs, inspired by pagodas, are based on a bulb casting a shadow over surfaces below thanks to an intricate grid composition featuring wooden slats and indented corners. She worked with soft maple, because of the manner in which light bounces off its surface ('The wood has an opalescent gleam,' she explains) and American cherry for its ability to take stain.

@budd.designstudio



**Trang Nguyen, *The Roof Stool***

Ho Chi Minh City, Vietnam

Woods: cherry, red oak and hard maple

Nguyen looked at traditional Vietnamese roof tiles for her project, creating a collection of nesting stools that replicate the way the tiles overlap to hide the connecting structures below. Her simple stool design is inspired by traditional temple architecture and Vietnamese dresses, and features pins made of contrasting wood at the joint, which remains hidden when the stools are stacked and is revealed when they are in use. 'I chose the three different types of wood because of their colour differences,' explains Nguyen. 'By randomly using two of the species for the pins and a different one for the rest for the stool, users can explore the different timbers when they unstack each piece.' As people have been spending more time at home, her design is imagined to provide additional seats, while creating a beautiful composition when not in use.

@tra.ng.trang



**Alessandra Fumagalli Romario, *Studiolo 2.0***

Milan, Italy

Wood: cherry

During extensive Zooming, video meetings and Insta-lives, Fumagalli Romario observed people's curated backgrounds, which got her thinking about 'the importance of objects as extension of ourselves: from one side, many boundaries are created, from another, boundaries disappear, private and public are mixed together'. She likened this curated space to the small *studioli* found in Renaissance paintings, and to cabinets of curiosities. Inspired by this, she created a visual background, a cabinet to present oneself through objects that could be exhibited or hidden. Using wood to convey depth, her design has a compact architecture that has both practical and aesthetic purpose. 'I wanted a wood that talked by itself and I think cherry does that. Also, I love its warm colour,' she adds. 'It's a wood that changes colour very quickly if exposed to light. It's very important nowadays to have objects that remind us that they come from nature and change and mutate over time.'

@alessandra.romario







**Taiho Shin, *Ikare***  
Seoul, Republic of Korea  
Wood: hard maple

During his time in isolation, Shin noted that ‘objects help human resilience through unusual situations’, and this thought served as the basis for his project. Guided by the ‘Ikea effect’ (consumers place higher value on products they partially created), he thought of a half-made design that users could partly assemble to foster interaction with their objects. He created one small table, put together thanks to an ingenious but simple-to-use joint system (no glue necessary), and the design multiplies to create a stackable system of shelves, suitable for different spaces. He chose hard maple, as the density of the timber means the joint can be moved in and out without crushing the fibre of the wood.

@taihoshin

**Miminat Shodeinde, *Howard Desk***  
London, UK  
Wood: hard maple

The pandemic world is all about newness, observes Shodeinde: new dangers, and new ways of interacting, living and working. ‘In designing furniture for this new paradigm,’ she says, ‘we should lean into the familiar and the comforting. We should seek freedom, connection, stability and strength.’ These qualities are to be found in her design: a solid desk whose light forms contrast with the rigorous construction and weight of the wood. The designer looked to a vast pool of cultural references, from the compositions of British sculptor Barbara Hepworth to the modernist architecture of Lina Bo Bardi, and the aerodynamics of flight (pilot Howard Hughes inspired the name of the piece). These influences converged into a sinuous silhouette, a design that challenges the familiar but also offers a sense of safety.

@miminat



**Juan Carlos Franco & Juan Santiago Sierra, *Riverside***

Medellin, Colombia / Barcelona, Spain  
Wood: cherry

During isolation, objects change their function and their meaning, and we find ourselves looking for space within our space. This was the observation that kicked off Franco and Sierra’s project, which looks at how our furniture changes purpose and how adaptability is key (in a pandemic as much as in modern living). Inspired by adaptable design (such as the pile dwellings, or stilt houses, in Colombia), they created a bench that suits different needs, thanks to the addition of accessories such as backrests and trays that fuse into a central fissure. This way, the bench becomes a multifunctional space that can adapt to home, workspace or public environment. The designers chose cherry for their piece: ‘We’d never worked with cherry before, and it was a great opportunity to take advantage of that wood,’ says Sierra. ‘Also, we saw what our mentor, Maria Jeglinska-Adamczewska, did with her table and chair in AHEC’s previous project, Connected. It was made from cherry and it was really beautiful: we loved the grain and the texture.’

@juancarlosfg @juan.santiagosierra



**Ivana Taylor, *Reframe***  
Adelaide, Australia  
Woods: hard maple, cherry and red oak

Taylor's own experience of solitude led to extensive periods of reflection, ultimately inspiring her to change her approach to designing and making. For this project, she aimed to 'design a contemplative sculptural object that triggered reflection on the multi-layered nature of any experience, including isolation'. A recurring theme of her research featured ways of framing a view at different scales, and the resulting design is a sculpture made from a series of small carved objects that layer to create a composition acting as a 'sculpted path for light'. Working with three woods, Taylor was interested in exploring different material hollows, cutting each layer differently to expose the wood's grain.

@ivanataylor design



**Martin Thübeck, *Rå***  
Stockholm, Sweden  
Wood: red oak

While confined at home with his young children, Thübeck found inspiration in the way they innately adapted their surroundings for play, challenging traditional ways to use furniture: 'Limitations became possibilities', he comments. After looking at traditional furniture and playground equipment, he developed a piece (*Rå*, meaning 'pure' in Swedish, also referring to a mythical forest creature from local folklore that can change its appearance), whose construction is informed by traditional Swedish craft traditions, and whose function can be interpreted both as a chair or a slide by flipping it upside down. He chose red oak for his design, based on the way the wood soaks up pigment and gives depth to it. 'This piece is a symbol of coexistence, and the act of turning it is like moving between worlds,' he says, citing a combination of approaches that merges indoor and outdoor, static and movement, adults' and kids' points of view. 'My intention is not to fully merge the two functions, but to see what happens when they are so close to each other that they become one,' he says.

@mratin



**Yunhan Wang, *Winding Stream***  
Zhuhai, China  
Wood: hard maple

Unable to carry out certain customs during lockdown, people are confined to performing rituals at home. There is a novel need for suitable furniture and objects that can fit a small space but serve the same purpose. Wang wanted to create a domestic alternative to the 'winding stream party', a Chinese drinking custom in which poetry is composed while a cup is floated down a stream with people sat on both sides; the person sitting in front of the cup that stops has to drink it. Inspired by Hakka round houses, Wang created a compact table design with storage concealed in the legs and a central slit to fit trays and cups. The table is also equipped with a drain so users can dispose of their water through the twisting gully, and it then trickles into a waste bucket housed in the main leg. Wang chose hard maple for *Winding Stream* because she was drawn to the light colour, and the timber has been spray-painted to prevent rot from setting in.

@dorisofiazi



**Vivienne Wong, *Iuxta Me***  
Melbourne, Australia  
Wood: cherry

Dancer-turned-designer Wong looked at non-verbal communication as the starting point of her project, approaching the task from a personal point of reflection and knowledge. 'I wanted to translate my previous understanding of how we can connect and communicate,' she says, and looked to create a piece to nurture strength, intimacy and connection. Invisible physical boundaries and the creation of textures through light formed the basis of the project, which developed into a coffee table featuring interlocking echoed forms, where the functional joinery also becomes a decorative motif for the piece. Wong chose American cherry because of its grain and colour. 'It has a beautiful warmth in its pinkish, red hue,' she says. 'I felt that supported everything I was trying to put into this piece.' Her design's name, *Iuxta Me* (using the Latin word for 'beside'), represents the desire for human connection and closeness that guided the process.

@vivienne\_l\_wong



**Tan Wei Xiang, *Recollect***

Singapore  
Woods: hard maple and red oak

Searching for a tangible physical connection to loved ones (beyond virtual calls), Tan turned to keepsakes as a way to fight nostalgia. His keepsakes cabinet is imagined as a way to hold, preserve and give respect to the items we hold dear. Its forms were inspired by Singapore's ubiquitous construction sites and the ridged zinc sheets used to protect them. Tan recreated this motif as the outer shell of his tall, lean cabinet, and created curved shelves to sit inside it, with a mirrored, polished brass circle, mimicking the sun setting on the horizon. The designer had worked with maple before but never from the American hardwood forests and, for this project, he selected a combination of hard maple of different thicknesses to achieve the 'crinkled' effect on the shell, and red oak for the curved shelves inside.

@helloweixiang

**Duncan Young, *Shelter Within***

Adelaide, Australia

Wood: hard maple

Young focused on the materiality of timber, and how this organic material can help us connect with nature while confined at home. 'For those in dense urban environments, lockdowns have impacted our physical and mental strength by limiting the biological need humans have for being in outdoor spaces,' he says. He looked at studies analysing the positive impact of nature on physical and mental health, and in response he created a modern cabinet of curiosities as a pillar to nature, for the user to engage with the natural world while at home. Featuring a solid carcass with discreet joinery and a moiré-effect shelf (a design inspired by the historic symbolism of the cabinet as a theatre), the simple plinth celebrates wood by recreating the effect of walking into a glade. Young used hard maple to create the cabinet's carcass. 'It's such a pared-back timber,' he explains. 'It has a gentle grain structure and I thought the lightness would soften the heaviness of my piece's form.'

@duncanyoungstudios



### *Discovered*

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### **AHEC**

American Hardwood Export Council (AHEC) has been at the forefront of global wood promotion for over 30 years, successfully building a distinctive and creative brand for US hardwoods. AHEC's support for creative design projects demonstrates the performance potential of these sustainable materials and provides valuable inspiration.

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Wallpaper\* is the global design authority, leading the way in architecture, design, art, entertaining, beauty & grooming, transport, technology, fashion, and watches & jewellery. Founded as a print magazine in 1996, it has evolved into a multi-channel media brand. With a strong track record of discovering next-generation talents and creative matchmaking, Wallpaper\* is at the forefront of the global creative community. It continues to change the way the world thinks about design.

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The Design Museum is the world's leading museum devoted to contemporary architecture and design. Its work encompasses all elements of design, including fashion, product and graphic design. It has staged over 100 exhibitions, welcomed over five million visitors and showcased the work of some of the world's most celebrated designers and architects.

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