

VENICE
DESIGN

Colophon

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Edited by

GAA Foundation - European Cultural Centre

Published by

GAA Foundation

Graphic Design and Editing

ROSE Design & Communication

with Patty Jansen

Print

Grafica Veneta S.p.a., Italy

Acknowledgements

Micaela Skerl, Ilaria Marcatelli, Eugenio Pettrossi,

Gabriele Ghezzi, Noelia Portelia

www.gaafoundation.org

www.europeanculturalcentre.eu

ISBN 978-90-826559-4-0



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Palazzo Michiel

THE EUROPEAN CULTURAL CENTRE

The European Cultural Centre, a place for reflection, research, and creation for interdisciplinary encounters, provides the conditions to invite artistic and creative practices from all fields since 2011 – visual art, dance, performance, music, literature, architecture... etc., seeing them as a process of learning and experiencing.

Indeed, the ECC reflects upon the dynamics of European culture and influences, upon how Europe is seen within and outside its borders. Its aim is to go beyond our geographical borders. Borders – in the widest sense of the word – have to be crossed in order to develop ourselves as human beings. “To cherish our differences and strengthen cultural commons” – this goal can only become reality if we open ourselves to the world around us and share our thoughts, without prejudice.

With VENICE DESIGN as youngest addition to ECC’s activities, the ECC has brought and opened up a wider Design field in the city of Venice during the Biennial period.

For hundreds of years, Venice has been a place of cultural exchange and an important exporter of European culture. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture, which makes it the ideal venue for the realisation of the objectives of the ECC. The historic centre is only populated by approx. 60.000 inhabitants, but it sustains: 45 museums and 7 theatres, 14 foundations with the objective to promote culture; 2 leading universities, an art academy, a conservatory, and many public libraries; 32 consulates and regional offices of a.o. UNESCO, WHO, and the Council of Europe; and it is also the city of La Biennale di Venezia.

VENICE DESIGN 2018

Nowadays, looking around us, into the designing attitudes and creations, questions are raising and come back in loop. Those reflections are pointing out a lack of communication and of collective experiences, are re-defining social values and sparking a sense of contribution.

Indeed, while virtuality takes more and more space, re-focusing on sensorial experiences and human exchanges seems to be the main challenge these days, placing the human being as the center of thinking the making. Actor or protagonist, the individual becomes an investigator who contributes to the approach. Therefore, in terms of Design practices, we assist to an activism –in the sense of taking action whether these are ethical or physical.

Observing Designers’ behaviors and processes, we can easily read their contemporary interests and worries. Creators are inviting us to rethink uses, to re-consider ethical behaviors, to re-interact with our senses. They are bringing us to question our ways of consuming, our roots and our experiences. Opening some doors still locked, their diverse creations empower and enlarge possibilities.

For its third edition VENICE DESIGN 2018 proposes to its audience to dive into a world of Materiality, Space and Interaction, raising questions to further investigate and connect on these issues.

Palazzo Michiel is invaded by approximately 60 International Designers coming from 30 different countries, all fields of creations represented.

They give perspectives, a large spectrum of opportunities and propositions; going beyond “what is already established” in challenging and re-inventing all kinds of practices.

As a matter of fact, VENICE DESIGN 2018 creators aim to propose an aspiration towards new possibilities. Mindful of materiality, experience and social initiative, they transform Palazzo Michiel into a space of interactions.

Reflecting upon new methods of making, materials are re-thought, re-shaped. While Design studios such as *l’atelier* challenge material initial capacities, MAXIMUM dedicates its activity to re-think the model of manufacturing willing to initiate a circular method of production. Others like Naqsh Collective and Wael Farran create unusual combinations which become sculptural useful objects.

On the other hand, Cédric Breisacher and Matti Söderkultalahti, driven by a strong focus on detail choose to manually craft materials.

Following on the idea of the body as center of creation, Creators offer physical experiences and imagine interactions between space and senses, body and materiality. The Architects-Designers such as Mais al Azab redraw the perception of common space, while Shen-Hung Lee reflects upon public-space needs and the body as a learning tool.

For this edition, Beijing Fenghemuchen and Linda Björg Árnadóttir immerse our audience into their unique site-specific installations. One challenges our perception of space when the second offers to dive into her world of design patterns and colors, into a space of wonder and sensations.

In VENICE DESIGN 2018, our bodies are invited to try-out and interact. That is why the graphic design studio Pharus Design decided to shape an interactive air experience responding to the movements of visitors and Basel Naouri modulates the texture of the wall thanks to sound, creating a synesthetic connection with his audience. Ingrid Sol Leccia and KLD Design also conceived specifically for VENICE DESIGN sculptural pieces encouraging the public to participate, play and wonder in whatever way they choose. Finally, within the framework of VD’s platform, ethical and social Design attitudes also stand out to reflect upon territories, cultures and solidarity. Through workshops, Japanese creator Masayo Ave offers to the young generation to reconnect with nature with a sensory experience

The French collective About of Worker questions the Fashion Industry by re-defining the place of the laborer. For VENICE DESIGN 2018, the Studio collaborated with a Venetian-based organization to encourage incarcerated women in expressing themselves through creation. When Jordanian Designer Ziad Qweider proposes a reflection on heritage and affiliations as its pieces are inspired by 19th rural Palestinian embroidery, holding an universal message of peace and coexistence.

In addition, and on the occasion of Mexico City becoming World Design Capital in 2018, VENICE DESIGN decided to initiate a long term collaboration with Archivo - Architecture & Design Museum.

As being an institution dedicated to Architecture & Design in Mexico and VENICE DESIGN 2018 is taking place in the frame of the 16th Architecture Biennale, both platforms will exchange

and present their projects in each others cities. Connecting their knowledge and experiences, our organisations aim to enrich a global Design conversation and build bridges between creative professionals, makers, cultural institutions, industries and the public sphere.

VENICE DESIGN 2018 is also deeply pleased to announce its partnership with Coalesce Design Studio participating as the first National Pavilion of Pakistan.

For the second year, the VENICE DESIGN city map will again enable our audience to discover around 40 independent Designers all living and working in Venice. This collaboration between VENICE DESIGN and Venetian Designers invites visitors to find new inspiration by exploring the singular traditions and original Design processes taking place in Venice.

Palazzo Michiel becomes a vibrating space where Designer's pioneer dynamics stimulate curiosity and playfulness, inspire social reflection and offer sensorial physical experiences. VENICE DESIGN 2018 asks its visitors to participate, touch, experiment and to become a contributor by fully engaging with the Design pieces and approaches, in order to reclaim space and sensations.



Designers

ABOUT A WORKER

ABOUT A WORKER is a fashion brand made and designed by garment workers.

ABOUT A WORKER aims to elevate workers as the 21st-century craftsmen by giving them the freedom to be seen and express themselves through their design and crafts.

ABOUT A WORKER uses design as a language between workers, the fashion elite and consumers to discuss on our current situations and development within the fashion industry.

Through collections based on countries of production, ABOUT A WORKER hopes to inspire these actors to create new production and creation systems more adapted to our context, than the singular mainstream one we are currently stuck with today.

For VENICE DESIGN 2018, Kim Hou, the founder of ABOUT A WORKER, specifically collaborated with workers/prisoners from the tailoring studio of the “Giudecca carcere femminile” (House of Imprisonment for Women in Giudecca).

This tailoring studio is supported by Il Cerchio Venezia, a cooperative giving working opportunities to inmates, as a way to reintegrate into society after prison. Workers from the tailoring studio produce costumes for the Venice Carnival but also clothes for Banco Lotto n°10, a Venetian Fashion brand.

Kim trained these women to become designer through a self-expression initiation based on the traditional way of creating a fashion collection, from a moodboard to an end-product. However this tailor-made initiation was requiring them to get

inspired by their inner personality and vision of the fashion industry and not by a visual fascination/fiction as a fashion designer is usually asked to do.

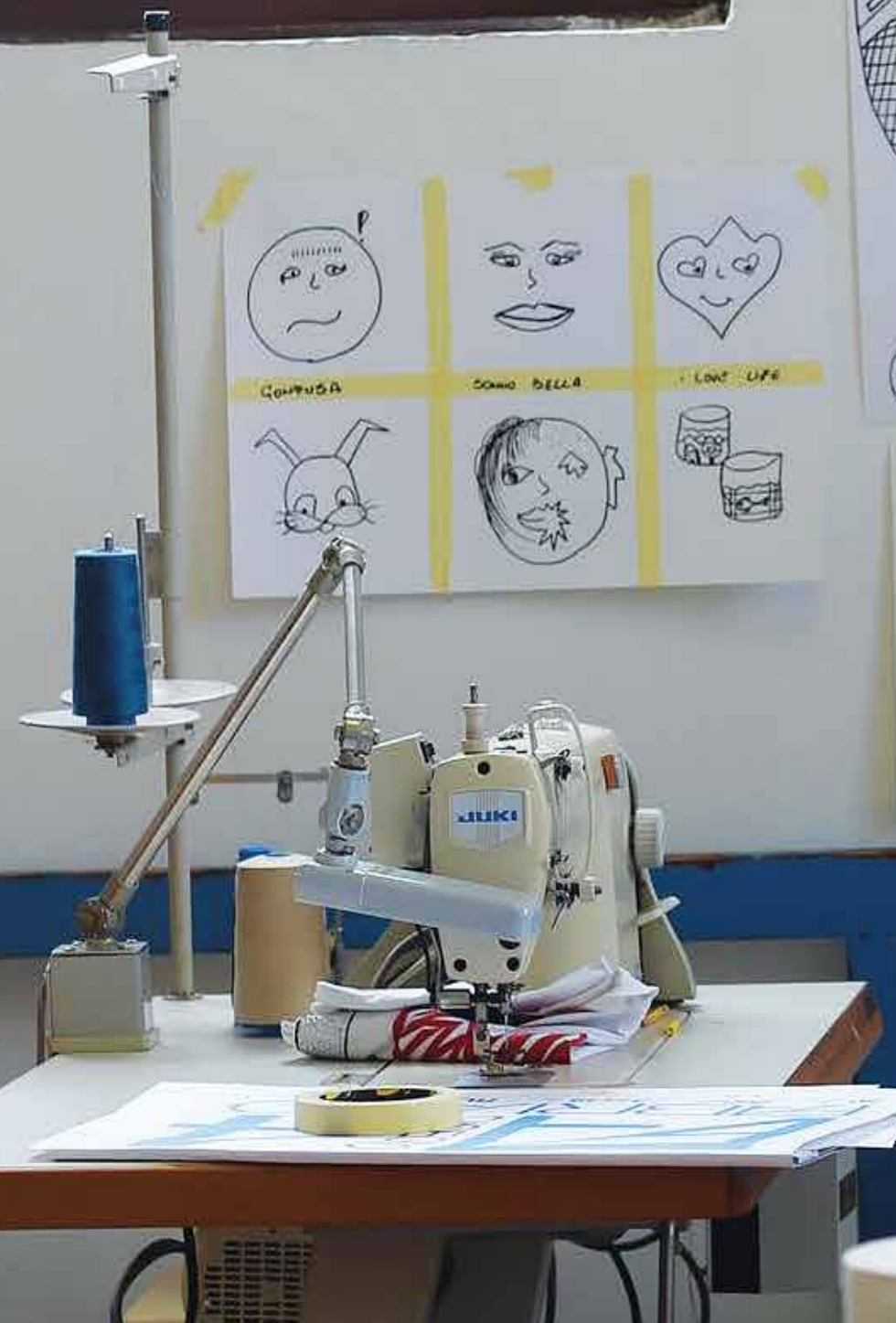
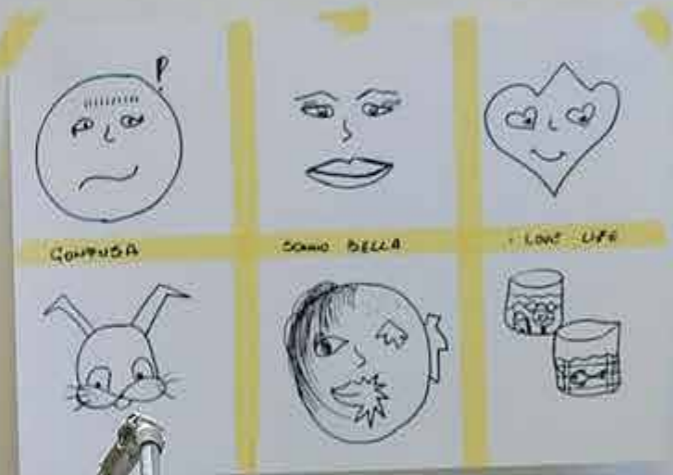
To develop this collection, the workers were asked to personalize the traditional outfit from the Venetian Craftswomen, with fabric stocks from RUBELLI, a Venetian weaving House founded in 1858.

Through these garments, these women were able to expose their unexpressed identity and ban the common cliché of a prisoner’s character.

ABOUT A WORKER hopes that this second collection will give these women a chance to be accepted by society, and will be an opportunity for them to gain recognition for their talent, to pursue working in clothing production after prison.

This project has been financially supported by JNBY GROUP.





Nisreen Abudail & Nermeen Abudail

Through creative traditional designs, and delicate hand finish nisreen and nermeen abudail founded naqsh collective in 2009 in Amman, Jordan. Taking on the name -naqsh collective- which means “engraving: the first form of art done by a human to leave his print”, we started to exhibit unique pieces of art, and design. Reflecting the oriental feel and integrating the beauty of our rich culture: art, architecture, and heritage in a minimal modern look, us the two sisters re-engage with it again through shapes, meanings, and compositions. and are inspired by both contemporary and traditional Arabic aesthetics, combined together with high quality of local craftsmanship.

In this exhibition we bring you two tables showing embroidery engraved in stone, titled; Umm Assarab and Umm Qais. Two prominent elements are present in these pieces; embroidery which gives the cultural feel, and our strokes transcending the regular forms of embroidery motifs into modern compositions. These two elements are presented through engraved stone surface enhanced with brass, to create a minimal feel added to our-personalized dimension.

The use of materials not common to usual embroidery, allowed the presence of cultural elements in non-traditional presentations, fusing culture with modern art.

Bringing people together from different backgrounds to share one love... the love of art and craftsmanship has always been our aim, and in these pieces we introduce the language of embroidery, where every group of stitches is referred to as a ‘unit’. From there comes our inspiration, stemming from our

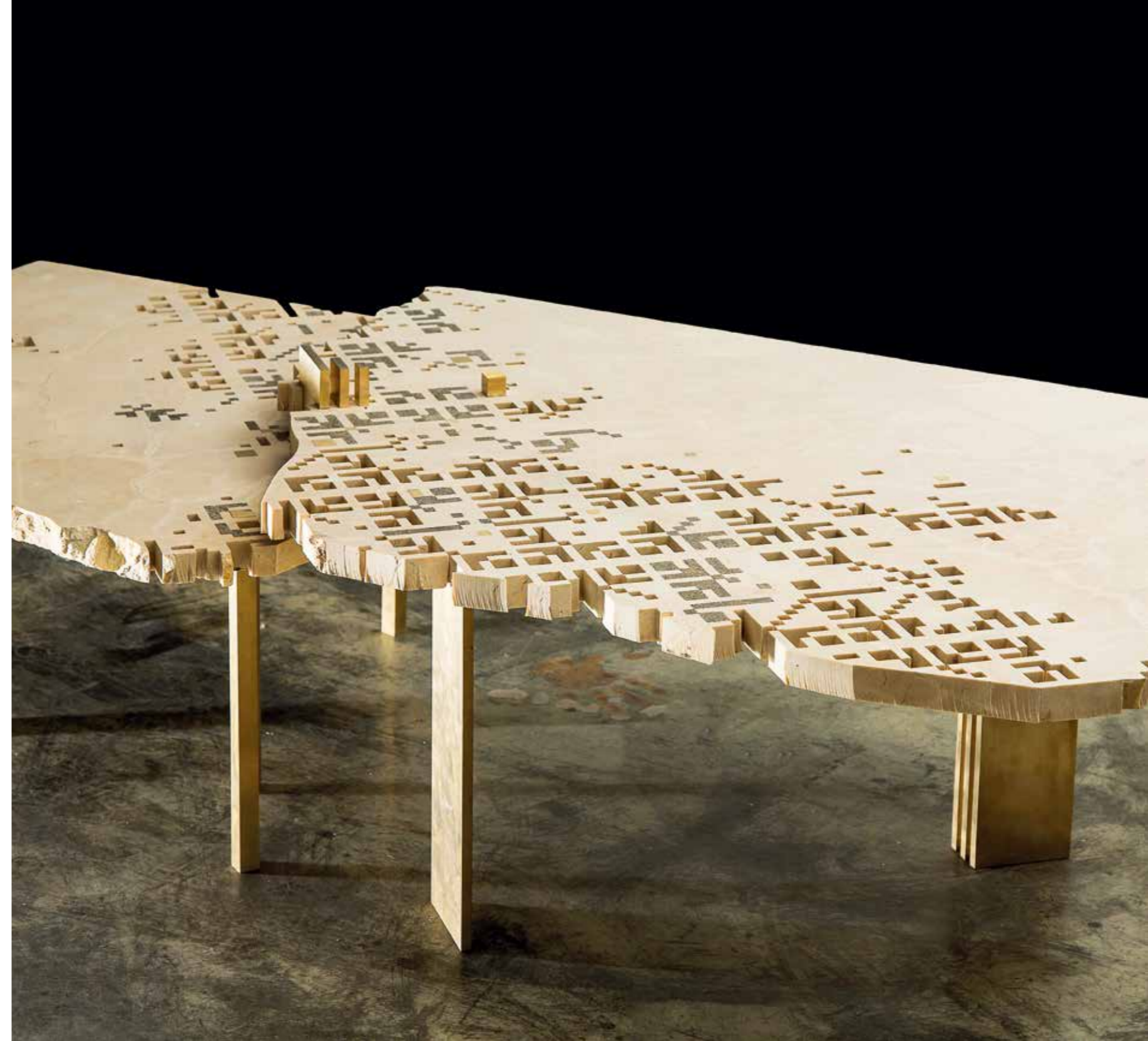
strong belief in the spirit of unity we created a line ‘Wihdeh’ which means ‘unit’ using one motif of embroidery to create our own modern interpretation -as a designer and an architect- to embroidery, shedding light on the beauty of embroidery and bringing together the delights of our culture.

NISREEN ABUDAIL

Born in 1976 in Amman, Jordan. nisreen received her B.A. in Architecture from Jordan University for Science and Technology. An architect inspired by the minimalist style of our contemporary life, she began her career in Jordan. Architecture as a discipline allowed her to observe and practice art and design. As an aspiring artist, she started creating personalised jewellery, art pieces, and furniture. Soon she began to exhibit her work at local art venues. Following her move to the USA, she continued to develop her career as an architect and an artist where she exhibited her artwork in several local and national art shows. Returning to Jordan in 2009, nisreen founded naqsh collective along with her sister nermeen abudail and the journey began.

NERMEEN ABUDAIL

Born in 1980 in Amman, Jordan. After graduating with a BA degree in graphics, nermeen began her career in Jordan working for prominent local and international agencies. She is now living in Dubai, working primarily within the branding industry creating identities and transcending brands. Along with her sister nisreen abu dail, she founded naqsh collective in 2009, dedicating her artistic talent and passion for creative expression to create work embodying local culture with an international appeal.



Alborno / Grilz

Our goal is to create products (The VESSEL collection) “that go beyond” merely practical and aesthetic goals in favor of an appreciation of a seamless plastic art. The function of our furniture is not the only factor used to determine its characteristics and looks. Artistic creation is an added bonus indeed!

The design of our products is simple, and the blueprints we create are in essence the ultimate expression of the philosophy of dematerialization. (mechanistic concept). Form - massive and assembled with bolts and screws that have been left visible - is the leading player. It is composed of tubular metal, wooden, that bolted together with visible joint and cushion in cotton. Every elements that make up this product are easily found on the market. Purpose it was precisely to create a design using structural elements of sections (metal structures, bullonistica) commercial, so as the panels that make up the structure.

The products in this line are of simple design and fully recyclable; they are designed in such a way that their parts are clearly identifiable and easy to dismantle (All parts can be dismantled). They are also very strong and durable.



Jassim AlNashmi

The Traveling Mihrab is a contemporary interpretation of both mosque architecture and mosque furniture as it deconstructs an architectural element, the mihrab, and creates a furniture piece that is portable, allowing any group of people to have a collective prayer (jama'a) in any place whether it be indoor or outdoor. Mosque architecture is widely understood to be a rectangular/square building with a dome, a minaret, and a mihrab which is seen on the exterior wall as a subtle bump and on the interior looks like a cylindrical space carved out of the wall. The idea of deconstructing traditional mosque architecture is a progressive leap past modernism into the contemporary realm, because it keeps the mihrab wall flat whilst animating the space with curvilinear surfaces, and above all, a new furniture archetype, which enriches the culture's visual identity. It also echoes mihrabs in the Fatimid period of Islam when travellers would carry a heavy, carved wooden mihrab on camelback. This design strips down the motif of the mihrab to its bare necessities giving it its minimal aesthetic making it a lightweight and portable contemporary piece of furniture.

The concept behind the piece developed based on the theme of the Venice Architecture Biennale '18 which focuses on 'freospace', 'humanity' and 'spaces for healing', the piece needed to be something sculptural and at an architectural scale so that its three-dimensionality is palpable. The idea of designing a humanitarian piece meant that it had to find a solution to a problem that people face, and a space for healing can translate into many things in architecture, and the space that is known by many to be for healing is a space for prayer, whether it be a building of worship, a room, or open area, the design takes these main three elements into account and produces something culturally known to the Muslim countries and Muslims around the globe.

The materials of the piece are very simple, but are treated in a sensitive way, since Islamic architecture is known for its ornament, this piece replaces ornament with texture in materiality since "Today, along the line from the pioneers of modernism to minimalists, even pure white surfaces are considered as ornament." (Saglam). The wood veneer is a reconstituted veneer, which comes out with very vertical wood grains and means that there is no need for bookmatching (an old decorative technique), the wood is then stained with a grey tint to give it a touch of immateriality, an element of surprise where would wonder if this is the natural colour of the wood or not, the other most important material is the sand-cast aluminium, which has a brilliantly rough texture that contrasts the smoothly curved wood surface and makes clear the human element. The wood veneer and aluminium are backed by plywood and a steel frame that is welded to the base, the steel profile on the back is the mihrabs third leg and makes it a freestanding piece, not needing to be fixed to a wall or drilled to the ground.

The Traveling Mihrab brings an Arabesque quality to Venice Design 2018 that is both contemporary and rooted in Islamic culture, and interplays with the diversity of pieces in the exhibition in a delightfully cohesive manner.



Amarist Studio

Amarist is a creative studio based in Barcelona, formed by the artists and designers Arán Lozano and Clara Campo. Active in contemporary Art and Design, the studio focuses on the creation of functional pieces capable of stimulating the thoughts of the viewer through works that invite to reflect on the world around us. Amarist Studio's work explores the impact that humanity generates in the world in its continuous evolution. A process that involves observing the imbalances that occur in the different cultural and natural assemblages. The pieces are characterized by their colossal visual power, transmitting questions and challenging issues of today's news. Despite their youth, Amarist designs have already been exhibited internationally in cities like Dubai or New York, and have been published in magazines like Forbes, Financial Times, Harper's Bazaar, Elle Decoration, etc. Clara Campo & Arán Lozano have been recently selected by Forbes as members of the 30 under 30 list of 2018, among the brightest designers to watch in the future. In Venice Design 2018 Amarist Studio is presenting "Cupiditas" table and "Fuego Amigo" sculptural lights.

CUPIDITAS

Cupiditas from the Latin word desire is a piece that represents your inner emotions through the light that emanates from the table's heart. This sculptural table is made out of Alabaster Stone, a translucent material illuminated from its core with Led RGB Wi-Fi technology, that can be controlled through your smartphone or tablet device. This technology allows the user to change the color and intensity of the light in order to create the desired atmosphere in the space. Cupiditas pure lines and minimalist design perfectly blends functionality with art. An outstanding dining table for 6-10 people, also available in a smaller size as a coffee table.

FUEGO AMIGO

Composed of 3 mortar grenades, this piece explores the beauty in the shape and the design of a mortar shell, with the intention to redefine its meaning and purpose. Made in Alabaster stone and 24-Karat Gold plated brass, the work accurately reproduces the 80mm mortar shell grenade, one of the most commonly used projectiles of the last century.



John W. Anderson

SUSPENSION OF DISBELIEF

As humans we try to enjoy our time on Mother-Nature's playground. Within her landscapes we have designed a world limited only by our imagination and the ability to acquire the necessary resources to make our dreams a certainty. However, as we approach 2050 and begin to design a world that will need to support 9.5 billion human inhabitants; we may find that our current modus operandi, and contemporary description of reality, will not be sufficient enough to address the complexities required to maintain the natural ecosystem services that provide for the energy, food, water, health, and other necessities we require. The current demand for renewable ecological resources and services already is estimated to be more than can be sustainably provided by 1.5 Earths. There is a critical need for exceptional designers and artists who can creatively exploit fundamental science to develop adaptive systems that can support the sustainable management of social ecological systems (SES).

"It is now life and not art that requires the willing suspension of disbelief."

Lionel Trilling

As a design-thinker, trans-architect, and professor I lead interdisciplinary communities of virtual design experts, scientists, engineers, educators, and artists where the focus is the incorporation of virtual technologies in all aspects of education, research, modeling, and simulation. My design studio specializes in innovative trans-disciplinary research where the emphasis is on virtual environment simulations for SES decision support. These virtual environments and visualization

tools simulate social ecological processes that allow people the ability to examine how particular actions can affect the future state of their communities and provides positive democratizing effects on public decision making. This ability to interactively manipulate policies, or environmental factors under a variety of scenarios allow individuals insight into the non-linear dynamics of social ecological systems and visualizes any potential risks that they might want to avoid in the future. Providing information in such a way allows individuals the ability to make decisions potentially against their own immediate self-interests for the benefit of future generations.

This work, *Suspension of Disbelief*, is an abstraction from current SES research within the Inland-Pacific Northwest of the United States (NSF IIA-1301792). The research studies water quality and the social impacts from over a century of lead and silver mining that resulted in the deposition of over 72 million tons of heavy metal contaminated sediments that now sits at the bottom of the Coeur d'Alene Lake (Idaho). The Lake is the ancestral home and heart of the Coeur d'Alene (Schitsu'umsh) tribe and the point-cloud sculpture is the resultant combination of two images 1) Coeur d'Alene Lake, Idaho, and 2) a Cutthroat Trout, both sacred to the tribe.



Linda Björg Árnadóttir

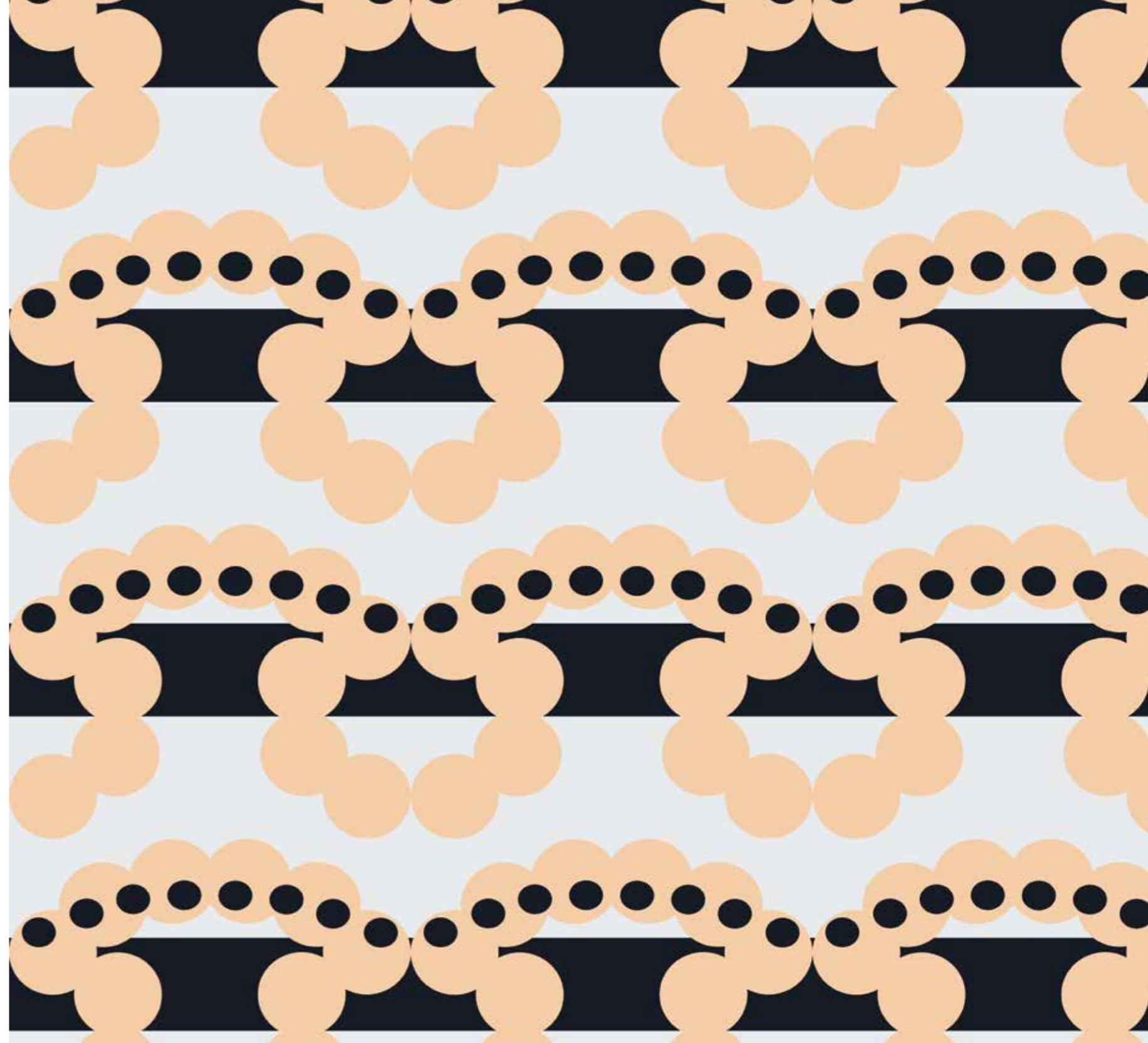
Linda Björg Árnadóttir is an Icelandic designer with a background in high fashion. After training as a textile designer, she spent 15 years in Paris, working for designers including Martine Sitbon. When she moved back to Iceland 17 years ago, she joined the new Iceland Academy of the Arts – the first and still the only university of the arts in Iceland – where she co-founded the design department and became head of fashion. Today, she is a professor there, and some of her former students are now lecturers at the Academy.

Linda Björg takes inspiration from the extreme nature of Iceland – the ice, volcanos and hot springs. She sees her work as the second generation of Scandinavian design, a reinvention. Her aim is to create a universe of patterns and prints inspired by shapes and graphics in nature, but redesigns them so that they look new and entirely man-made. Linda is influenced by the art deco and Memphis groups, and uses stylised shapes and industrial colours – for example pastels mixed with black. The element of surprise has to be there. She collects colours and shapes and graphics all the time, taking pictures of whatever she finds interesting – even a piece of chewing gum in the street. She then messes with it, redraws it, rips it apart, and combines it with something else, until she finds a design she likes. It's a long and complex process.

Linda Björg owns and runs the design company Scintilla that designs textiles for home. Recently, Linda has been focusing on the well-being aspect of Iceland's spa and bathing culture, with a collection influenced by the Naturist movement. She's been creating products for spas and using event marketing, invites customers to enjoy Scintilla's products while swimming

in hot pools and while enjoying music, food and drink. With tourism in Iceland booming, the company has also produced a hospitality collection of towels and bed linen for the hotel market.

Linda Björg didn't intend to call her home textiles company Scintilla. The name stems from a mistranslation. Several years ago, I had a publishing company and an American author translated the name wrongly. When I started my textiles business, I had that word in my head, and thought Why not use it? It's perfect! Scintilla comes from Latin and means a tiny, sparkling particle, and it can be understood in many languages. It suits us! Now eight years old, Reykjavik-based Scintilla produces affordable luxury home goods – including scented candles, towels, posters, bed linen, scarves, cushions and bags – using natural, organic materials, and with a design aesthetic that brings avant garde ideas from fashion into home decor. She prioritizes quality over quantity and her products are made to last for generations, just like the linens our grandmothers inherited from their mothers.





Masayo Ave

What is Design? If somebody asks, I would reply;

“Design is a continuous process of discoveries, which deals with colours, patterns, forms, structures, and its relationship perceived in everyday life. It is a profound multi-sensory experience that needs to cultivate from very young age.”

Bringing the best of my decades-long expertise in design, I started to develop new design education programs for children about a decade ago. By planning particular discovery process in the program, I wish to grant children intuitive-, experiential and holistic understanding of the everyday environment.

Taking a blend of sensory, imaginary and scientific approaches to basic design principles, I firmly believe that uniquely creative action of design cultivates children's sense of wonder and fosters their delights in the mysteries of own universes. Inheriting the spirit passing from the master pedagogues, my challenge is to encompass the fundamental sensory experiences in creative action of design, fusing all the studies of the arts, humanities, and sciences in it.

SPIRIT GARDEN is one of the first programs which I developed for a design workshop for children commissioned by Tokyo Opera City National Gallery in 2006. Since then I have been practicing the program for children in many cities in both Europe and Asia, improving the method time by time.

The procedure is rather simple: Collecting the tiny miracles, the forgotten pieces of nature scattered over the busy metropolis is the first preparatory of the program. The urban dwellers are often unmindful of their natural environment, but if you

start to observe well, each plant or each dried leaf found in any corner of the city surroundings is a micro-cosmos, containing wonders as much as our planet.

I display the best of the collection on Wonder plate, a round white plate I designed for this program, and invite children to take any piece of nature on the plate in their hand, touch, feel, and sometimes even smell it. Then I encourage them to make a scientific observation of the piece. A big magnifying glass is given to each child. It is an exclusive tool to observe the new world of design.

The first practice is to analyze the all existing colours in the tiny leaf, for example, by matching each specific tone of colour with one from the pallet of 60 colours oil pastels. The second practice is to discover the geometric patterns and forms in it.

Then children are led to draw their discoveries as accurately as possible on a white paper with the exact colours selected. No child fails. All children reveal the hidden secrets continuously and produce an incredible amount of fantastic drawings in peaceful and mindful golden silence, in fact, which lasts as long as 90 minutes, if no adults disturb them.

All the drawings are cut out and collected, and the program concludes by co-creation of an installation titled SPIRIT GARDEN - an imaginary garden symbolized with a tree of diversity. SPIRIT GARDEN completes when a child's my drawing turn into our installation, yet in the very moment when the installation starts to share their joy of discoveries with all the visitors.

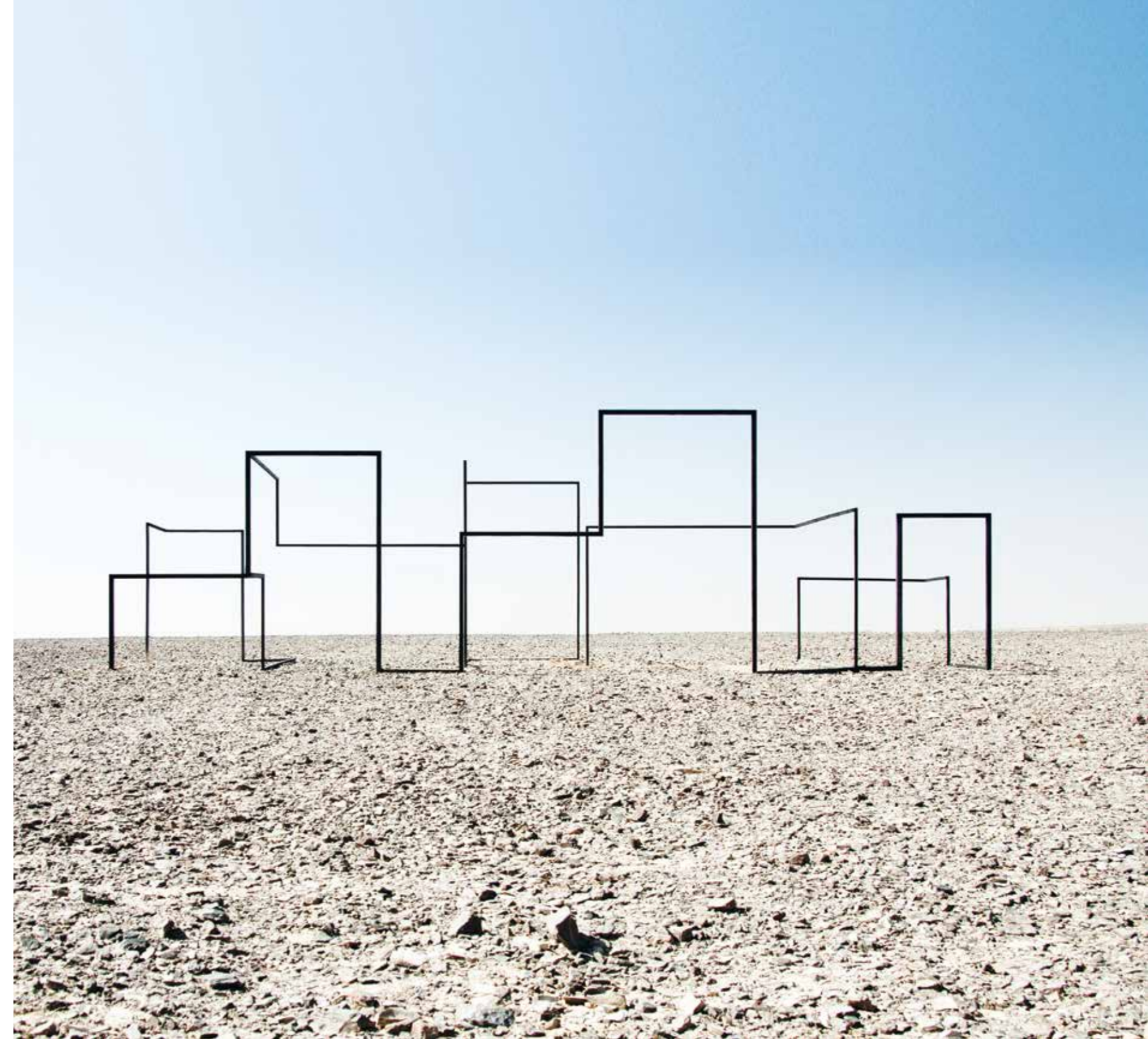


Mais al Azab

How does anyone build a skyline of a Mirage City in the desert? Mirage is a form of a beautiful revelation that only those with disillusioned eyes can see. Despite its unattainable reality, and once in the shoes of an exhausted desert traveler, the eyes submissively chase dreamy reflections that hover in a close-yet-distant horizon.

For Venice Design 2018, Mais al Azab presents her design of a Harmonious Skyline which she conceived as a land-art setup for Angolan Kiluanji Kia Hendas proposition of a Mirage City in the desert of Jordan. The artists idea was to make a provocative statement against trending construction acts that bear no connection to their surroundings. The Harmonious Skyline was designed as an abstract silhouette of a low-rise city composed delicately with the horizon line of the desert as a contextual backdrop. Just like a real mirage, the Harmonious Skyline of the Mirage city had a very short life cycle. It was installed, photographed and completely dismantled on October 29th, 2013. The Harmonious Skyline was Mais al Azabs first built design work following her graduation from Harvard Graduate School of Design. Having an artist as her first client had inspired her to explore architectural space ideas on an artist-model. She has been investing in architectural and design installations as a creative pursuit and an early form of a practice and has conceived other installations since then including her latest Flatland Pavilion in 2017.

The Harmonious Skyline was originally done for Hiwar exhibition in Amman, curated by Adriano Pedrosa and built with a grant from Goethe Institute, Luanda. The Harmonious Skylines participation in Venice Design 2018 is made possible with a generous support from Jordan Tourism Board Visit Jordan.



Barbara Barran

The most important thing to me when I am designing a rug is to create something that has never been made before. When I started my company, Classic Rug Collection, Inc., I knew that I wasn't interested in mass producing rugs, or in taking a basic design, changing the colors, and calling this an original piece. When designing a rug or a suite of rugs for a client, I let my imagination wander. I think about what would look good in a space, how the space will be used, the lifestyle of the owners, the size and composition of the family, and then I pick up my pencil and create a rug. I link adjacent pieces through the repetition of shapes, colors, or design motifs.

In technical matters, my primary concern is quality; that is my passion. My rugs are museum quality, and I want them to look as good in 100 years as they do today. I have a special love for silk, especially when it is used in a 300 knot per square inch quality, such as in the rug that I am exhibiting. The material develops a hand and a luster that makes it look like a fine piece of fabric. People frequently tell me that they would like to wear my rugs.

I love the interplay of matte and sheen, so I place the silk next to New Zealand wool; frequently, I employ different pile heights, or cut pile next to knotted material, and I often create free-form edges, rather than always relying on a rectilinear form. Or I will gently blend one pile height into a higher or lower one, so that the rug undulates. I sometimes use three different fibers in a rug, creating various levels of reflectivity as light plays over the surface of the piece. I think of all of these elements as my toolbox.

I've always loved mosaics; when I was a child, I would create three-D mosaics out of pieces of dried pasta, beans, seashells, or dried flowers. I'm inspired by Gaudi's work, the Watts Towers of Simon Rodia, and outsider art, especially quilts. For this show, I wanted to design a mosaic that would look at home in a palazzo, so I used fragments of Deruta pottery from Tuscany as my design inspiration for "Firenze." The pottery "pieces" are 300 knot silk, and the "grout lines" are New Zealand wool.

This hand-knotted piece was made by GoodWeave carpet makers in Nepal, guaranteeing that no child labor was used. All of the materials are natural, sustainable, and biodegradable. The dyes are vegetal, and I never use any sort of chemical treatment or stain repellent on the surface; natural fibers are cleanable and durable, so there is no need to add harsh chemicals.

This rug is unique, and I will never use this pattern again. And, like all fine art, this piece will long outlast its maker.



Donald Baugh

Creative perfection is what drives London based furniture designer Donald Baugh. He has carved a solid career designing and making bespoke furniture, kitchens and storage solutions.

He trained at Ryecotewood College in Oxfordshire and went on to gain a BA at Middlesex University.

Donald has an intuitive approach to design, creating pieces for residential and commercial spaces which are both beautiful and practical.

A recent addition has seen him extend his range to include lighting. It seemed an obvious step as the sensuous light fittings bring his installations to life.

“Growing up in the 70’s I was like most other boys excited about space travel, I had a steady diet of Star Trek, Star Wars and anything that resembled a space rocket, hearing the news of a rocket being launched would be a massive highlight, in fact one of childhood dreams is to go to the moon!”

It’s no surprise that his latest design draws inspiration from those dreams and has lead him to create the Apollo floor lamp.

The starting point to the second project was to create seating with no front or back so to speak, a piece of furniture that flows and works with the body’s natural form making it comfortable enough to sit in for long periods.

Basing the design on a circle it encourages you to sit on it anywhere without the need to think or worry that you are sitting incorrectly.



Elena Bavlakova

SPEAKING SILENCE

Is Silence unvoiced? Can it be vocal or can it speak making glances, gestures, signs that are more meaningful than high-sounding words? This Silence has its own expressive language. The sign language is an art of living in the voiceless universe. The silent ambiance pushes away all the unimportant things and focuses on the essential message which penetrates your heart, excites you, brings out the deepest emotions, provokes thoughts. It teaches you the art of feeling, the art of mutual understanding, the art of a wordless conversation...

The artwork *Speaking Silence* by Elena Bavlakova is a wooden tapestry, an inlay made of different dyed wood veneers. The latest laser technology, driven by artisanship, enables manufacturers to cut every single sheet of wood according to the design of the artist. The wooden inlay is backed with a special fabric in order to create the tapestry. The chromatic colour range and the subtle, vibrant, vital energy of wood animate every detail of the composition making the message of the work even more powerful. The Silence is the precious abyss of meanings, a space of gestures, of looks, of the unsaid. The Silence preserves, paradoxically, the meanings and the essential values. This elegant and intense dance of wooden texture is made of natural dyed and multilaminar wood veneers from TABU, a company manufacturing its products with technological excellence, located in the hub of the luxury furniture district, in the north of Italy close to Milan.

TRACES

A footprint. A print. Where are we going? Memories. What are we leaving behind? A deep furrow or just an endless projection? With no beginning and no end. What was before us? What will be after us? The life is just a short stage in eternity. We leave our patterns behind: affairs, dreams, and feelings. Afterwards we go into the unknown.

A carpet is just a small patch of an endless surface. A small patch that changes the structure of the space: the soft on the hard, the patterned on the smooth. A contemplation space. It is silent. We step softly. Who was there before us? Where did they go? Our footprints cannot be noticed yet. We are here and now. We leave our prints on our carpets. Our presence is so natural and unnoticed. Years to come...

Someone will gently set foot on the carpet and will scrutinise the prints, the scruff marks, the lines. They will wonder: "Who was there before me? What were they pondering while immersing their feet in the softness of the carpet? Where did they go?"









Monika Błaszowska

Migaloo home

Excitement is building around the world as Migaloo, the renowned albino humpback whale, leaves his home near Antarctica and begins to migrate north. Visible from the air, planes and satellites update us of his progress and constantly feed our curiosity. The ocean creatures he passes along his way, displaying a full spectrum of colored brightness or intricate camouflage, feed our imagination. Migaloo, however, stands alone against the vast blue background. This is actual the only one animal that you can see from the airplane.

Inspired by this vision, I created MIGALOO HOME design & manufacture studio to produce distinctive visible and physical projects inspired by nature. I explore the impact of design on the entire environment and take inspiration from the natural forms and colors. I strive towards innovation and an enduring sense of elegance that goes beyond singular objects. Design of elegant resin glossy table, loft style lamp made of sand and black wall panel in the first moment have nothing in common. But the most exciting is to discover unseen.

AMBER LIGHT FAMILY

Sculpted in a process combining epoxy resin with sand, granite aggregate, glass, fluorescent fiber or natural mica, each lamp has a striking character all of its own. The organic shape and highly refined surface detail make this family of pendants a favorite for their Scandinavian elegance. For the Venice display I created one more lampshade with the 0,5kg of natural amber stones. These organic lamps, with the most structural inside fill with real sand and ambers tell us that, the true secret of happiness lies in taking a genuine memories of the sunset on the beach during holidays, just enjoying the moment. That reminds me that we are part of real nature, one treasured item

I would put in my home to provide a sense of familiarity with the Mother Earth.

RESIN SPACE TABLE WITH THE COPPER FLAKES

Epoxy resin on the top of the table surface hides embarrassing, forgotten treasure. The real copper lives are floating in the space. That installation made of wooden parts -light plywood, maple veneer and explosion of metal parts is a picture of space waste on the Earth orbit, such as old satellites and spent rocket stages. Table top is representing the living part - our planet, metal parts are the waste. I was testing many times the production process, that would allow me to make a floating effect for the copper. It was for me extremely important to say this story about messiness of human nature.

SILKWORM COCOON PANEL

The silkworm is the larva of caterpillar of the silk moth. It is an economically important in-sect, being a primary producer of silk. After so many generation of slavery this domestic insect is closely dependent on humans for reproduction. As a result of millennia of selective breeding the albino caterpillar lost its color, has no longer ability to fly. To produce 1 kg of silk material you have to kill 6000 larvas. Human impact on silkworm's history is irreversible. Silkworm cocoon panel shows altered DNA of our planet. Missing pieces show how our daily activities leave eternal fingerprints on Earth's climate. Each day matters. While sea-level rise and some other climate-related effects may taper off if we stop pushing greenhouse gasses into the air, extinction is forever. Common denominator for the amber light, resin space table and silkworm cocoon panel is specified in my mission : respect & care. The Earth does not belong to us, remember that we belong to the Earth.



Atelier Cédric Breisacher

For the Venice International Architecture Exhibition 2018, I wished to approach the correlation between the craftsman and the industrialist. These two poles, though distant, can be linked : the human being finds his place at the heart of manufacturing. In an industry governed by the pace of machines, the manufacturing of an object like this object has been a mockery of the primary notion of profitability; it has promoted a meticulous, varied and careful workmanship. A “manifesto” piece of furniture, it has been constructed within 50 square kilometers. Each partner has a production site in the Haut de France and more precisely near Lille (France). The intention of the project was to get together several local industrialists to prove that it is possible to manufacture an object in a local circuit. Therefore, the “Dune” project has been achieved with the help of the Manufacture du Métal (Noyelles-lès-Seclin), the Manufacture Aura (Pont-à-Marcq) and Lemaitre Demeestere (Halluin).

Our way of life has been evolving for centuries. This is why I chose to concentrate on the chaise-longue, a symbol of bourgeois life, a seat where one take the time to rest at midday or to meditate. The chaise-longue had introduced the notion of confort in everyday life. With its characteristic bone structure, it was a place of rest. It has been nowadays replaced by the sofa, a fundamental element of our homes. My project has been to reveal the structure and push it to its extreme. Paradoxical, the structure brings it an aesthetic quality. The “Dune” sofa, like a living mass surging from the floor, both rigid and organic, illustrates the importance of Man in the manufacturing and the use of an object.

The “Dune” sofa has been inspired by a trip in Brittany. Summery colours, sunset on the ocean, forms and textiles of the cushions evoke an intimate moment of the day, dedicated to relaxation. “Dune” records cosy times, a glimpse of the horizon with a passing Albatros, metaphorical creature with fluid lines. This organic sculpture gives a feeling of lightness, as if it was made all in one piece. And the illusion is there : holds are used to create fillets, the legs are sculpted from wooden strips. This process has been developed in my workshop, it has become my own “writing”. In fact, each of my creation, with its lines refining as the work goes on, is unique. These two pieces of furniture create a space for reverie. They respond to each other and tell a story which everyone can interpret in its own way.

The “Dune” sofa, realized for the Biennale in Venise, is the result of a collaboration between industrialists and a designer and craftsman. Without my industrial partners this adventure would not have taken place. I wish to thank the Manufacture du Métal for letting me create on their site, the Manufacture Aura for manufacturing the foams and overlays. A special thank to Lemaitre Demeestere for the gift of the linen textiles of the prototypes. Thanks also to the Haut de France region and to the Chambre des métiers in Lille for their financing, and to my parents and friends for their support.



Jonathan Browning Studios

The Vichy chandelier and sconce were born out of an expiration of the Triangle. This three-sided pyramid does not contain three equal planes. The front plane is larger than the other two. This asymmetrical pyramid creates an unexpected tension when viewed in profile. The visual effect is enhanced by the positioning of the pyramids in a one up, then next down configuration.

Visually the effect is one based on paper-folding, or origami. But unlike folded paper, this chandelier is manufactured of heavy gauge brass sheets, cut, folded, soldered, and finished by hand. The interiors of each pyramid are given a patina of Lite Antique Bronze. The exteriors of each, as well as the body, of the chandelier, are finished in Oil-Rubbed Bronze. The bulb is a G9 LED, with a sandblasted borosilicate diffuser.

The Chausson sconce is also an exploration of the triangle. This complex interior structure is a series of elongated triangular tubes, in a grouping of four, which create one larger triangle. Each of the outer granular tubes is cut at a steep angle, allowing light to disperse evenly in all directions, top and bottom. The entire structure is made of heavy walled brass panels. Each panel is scared, folded, and welded individually, then worked into a whole. The interior patina is Lite Antique Bronze, and the exterior patina is Oil-Rubbed Bronze. The bulb is a T10 LED.

The Glaçon Table Lamp is a study in geometry. The entire piece is a long rectangle. But in fact it is two rectangles, joined in the center. Each piece is a brick of solid lead crystal. By hand we hollow out the pill shape you see within. This cavity creates

another pure geometric shape, an ovoid. In the space we place the socket and bulb, an Edison T8 showcase bulb. The light emitted is warm and bright, and diffused by the multiple angles contained in the body of crystal.





campos studio

Living and working on America's Pacific Northwest it is hard not to remain humbled by the quiet and sublime power of landscape. We work in a place defined by nature and because of this our studio creates designs which privilege place. It leads us to strive for an architecture so uniquely suited to the its site, climate and culture, that it would be hard to conceive it as anything but native to its location.

It is a testament to the pioneers of the architecture of the pacific northwest, those who fused early modernism, California's outdoor lifestyle, and the climate and nature of the Pacific Northwest, that our work remains in long shadow of their efforts. This impulse to create modern architecture indelibly shaped by local conditions was given a critical framework in *Towards a Critical Regionalism: Six Points for an Architecture of Resistance*, by Kenneth Frampton in *The Anti-Aesthetic: Essays on Post-Modern Culture*. One of a number of responses to the breaking up of the modernist narrative, Kenneth Frampton called for an arrière-garde position that could inspire resistance to the globalizing tendencies of capitalist culture through topography, geographical context, climate, light, tectonic form, and the tactile nature of materials. Although articulated in a different cultural climate this position has now become one of the essential tenets of slow architecture; an architecture that stand in opposition to our image saturated digital culture by being intrinsically tied to ecological and sustainable approaches and a consumption which requires consideration to appreciate its intricacies.

Over the years we have built a practice that sees value in that original call to embrace Critical Regionalism. We see it as the starting point from which to develop a version of slow

architecture and have adopted Kenneth Frampton's original inspirations for resistance: topography, geographical context, climate, light, tectonic form, and the tactile nature of materials. To these we have folded in current technical, environmental, cultural, and social discourses as a way to move forward.

Our work has mainly been along the common but varied coast line of north America with projects from Baja California, Mexico, to Haida Gwaii, British Columbia. From these diverse climatic and cultural regions, our studio has been able to explore the possibilities of a critical regionalism in an expanded field as a way to generate sensitive modern architectural responses. We remain attached to the idea that Architecture should not be pre-conceived and believe buildings should be allowed to emerge from their context. We aim to arrive at projects that are not only singular but would be hard to conceive as anything but existing in their context.

We recognize that resistance to globalization may indeed be futile but we still cling to the idealism that perhaps the essence of our position can help create an architecture which, by granting privilege to its specific location, may at the very least provide an alternative to the normalizing excesses of global capitalism.



KINETURA

Xaveer Claerhout & Barbara Van Biervliet

METAMORPHISM

THE FOURTH DIMENSION IN ARCHITECTURE AND DESIGN

Just like modern poetry knew how to free itself from rhyme without losing its essence, modern architecture and design of the 20th century focused on function to result in essential forms.

Contemporary architecture and design try to cope with the new and complex society of today. New digital possibilities sometimes result in sophisticated shapes that mimic dynamic organisms, though they still remain static.

By adding the dynamic dimension of time and physical transformation, Kinetura wants to make architecture and design that responds to the needs of the user at a certain moment during the day. Kinetura doesn't seek minimalism, neither decoration, nor representation of organic forms. Even motion in itself is not the aim. It is only a means to achieve truly adaptive architecture.

Thanks to new composite materials in combination with motion-based technologies, it is possible to incorporate this adaptive and transformative character in architecture and design. Kinetura calls this 'Metamorphism'.

This multi-functionality leads to a new aesthetic in a very contemporary way. The dialectic of rigid versus flexible, closed versus open, dark versus light, hide versus reveal, male versus female, objectivity versus emotion, creates a poetic dimension in this approach of Metamorphism: oppositions become innate properties of one.

'Metamorphism' is originally a geological term referring to transformations in rocks due to external pressure and heat. This slow change is also the kind of transformation Kinetura aim for: change that is at first barely noticeable, but with an essential and functional result. Of course 'Metamorphism' also brings the Metamorphoses of Ovid to mind.

Kinetura integrates this metamorphic dimension in lighting fixtures, combining light modulation and physical transformation of the shape of the luminaire. A pendant or a floor lamp with a closed shape, shining in one direction at first, can blossom open to disperse its light around. A light fixture, seamlessly integrated into a wall or a ceiling is closed and absent when there is no light required. When light is needed the surface bends to reveal the light source.

Metamorphism within architecture stands for a building's ability to transform, depending on the use of the moment. The Kinetower is Kinetura's visual architectural manifest. It shows that the relationship of certain external parts of a building with its environment is extremely important and constantly changing. A flexible Metamorphosis of the outer skin of a building offers a way to cope with natural light, to control and capture energy and to provide a different expression to the building.

With its metamorphic designs and objects, Kinetura wants to add life to the modernist principle of 'Form follows function'. Today Kinetura provides the lighting tools for architects to create living architecture.



Joseph Clement

In partnership with The Power Plant Contemporary Art Gallery

INTEGRAL MAN

Jim Stewart is the most the most published mathematician since Euclid. A renowned calculus professor, a concert level violinist, a philanthropist, and gay rights activist, Jim was a true polymath, a modern day renaissance man. His ability to easily communicate the complex aspects of integral calculus brought him immeasurable success, leading to the publication of a series of textbooks that have become the gold standard in university and high school classrooms around the world. Amassing substantial wealth from textbook sales, Jim was afforded an opportunity of which most only could dream: to build a home residence of exceptional architectural design. A life-long violinist, a member of the Hamilton Philharmonic Orchestra and concertmaster of the McMaster University Philharmonic Orchestra, Jim merged his two passions into the innovated concept behind Integral House: a home doubling as a concert hall.

Initially considering renowned architects Rem Koolhaas, Steven Holl, and Frank Gehry, Jim instead chose local architects Brigitte Shim and Howard Sutcliffe of Shim Sutcliffe Architects to fulfill his dream. A Toronto firm of incredible skill and accomplishment, Shim Sutcliffe designed a place for living, music and performance housed within a remarkable oak and glass structure, whose curved walls and windows mirrored the winding forest trails and undulating ravine of the home's setting.

Its crowning centerpiece was a stunning internal concert hall. Instantly, Integral House was hailed a masterpiece by the greatest architecture and design critics in the world. Compelled in 2009, Integral House became further entrenched in cultural

lore as Jim opened the house for concerts by Philip Glass, Steve Reich, Measha Brueggergosman and others, with the space boasting acoustic perfection and architectural brilliance. By 2013 Integral House was a landmark for the community, leaving an indelible mark on the cultural landscape of Toronto.

In April 2013, the first year into filming, Jim broke a hip while standing up from a barber's chair. Injured and alarmed, he went to the hospital only for something much worse to be discovered. Jim was diagnosed with Multiple Myeloma, a cancer of the bone marrow, and the disease had spread extensively. Nearly always fatal, the prognosis was daunting but Jim valiantly underwent multiple treatments, despite to growing inevitably of his own demise. Faced with the eternal abyss of death Jim refused to simply disappear, the omnipresent figure that he was. He continued to hold events at Integral House while crafting an epic final oeuvre. With only weeks to live, Jim greeted his last crowd, announcing "Ladies and gentlemen, welcome to my wake." It was a final show to close the house and cap off an incomparably remarkable life. Shortly after, Jim passed away. Integral House fell silent. The music stopped; the parties were over; the house built to entertain without its impresario. But Jim's legacy continued still with a new chapter set to unfold.

This presentation of Integral Man is co-presented with The Power Plant. Generous support provided by anonymous; Brigitte Shim & Howard Sutcliffe; Carol Weinbaum; Gerald Sheff & Shanitha Kachan Charitable Foundation; Nancy Lockhart & Murray Frum Foundation; and Ruby Lougheed Yamney.





Coalesce Design Studio

Antidote art & design

Antidote art & design is representing for the first time at Venice Design the stellar design force from Pakistan – Coalesce Design Studio. Following their tremendous success in the Middle East in the previous years, this dynamic design team is ready to show its latest collection of highly sought after design products in Europe.

On display at Venice Design are the iconic Lattoo Stools by Coalesce Design Studio. Versions of these stools have been shown already at design events around the world and have made a lasting impression on the audience. A search for an indescribable feeling, a yearning for a past that one never wants to forget, that is the feeling that Coalesce's spinning Lattoo seats evoke - an experience that enlivens a moment of your long forgotten childhood.

Each Lattoo is a unique collectible object made from humble materials with the traditional technique of lathe. Also known as woodturning, this technique can be traced back to as early as 1300 BC when the first two-person lathe was developed in ancient Egypt. Over time, various mechanisms replaced the manual turning process. However even so, the high level of skill required in mastering the lathe continued to be marveled at.

With the Lattoo stools, Coalesce Design Studio combines this ancient craft with a traditional game: the spinning top or lattoo, also an age-old tradition, one that stands to be forgotten in the current technological age. The form and movement of the lattoo form the basis for the design of the seats. The wood for each piece is carefully picked, joined and spun on a lathe machine to give it its distinctive form, creating a contemporary product rooted in tradition, that is at once able to evoke a sense of both uniqueness and familiarity.

The Karachi based multi disciplined Coalesce Design Studio is a team of designers that go beyond form and function to interpret the intangible into a tangible product. Local craft and culture is a consistent and integral part of the design to revive dying crafts and showcasing its significance with a contemporary vocabulary. Exploring the idea of contrasts using a variety of themes that focus on multi layering and collaboration of various materials is the core of their design aesthetic.

Antidote represents Coalesce Design Studio internationally and has worked together with Coalesce closely for the past two years.

Antidote is an art & design platform based in Dubai that represents talented artists and designers, both emerging and mid-career, from around the world, with a special focus on the Middle East and South East Asia. Antidote supports the careers of its artists and designers by guiding them to appropriate residencies, special programs and biennale placement.

Antidote's unique features including its nomadic nature and dual portfolio of art and design allow it to inhabit alternative venues and to create innovative spaces and exhibitions, pushing the permeable boundary between art & design. Antidote also works in the capacity of art and design consultants and manages small to large-scale creative projects from conception and production to installation for private clients or the commercial sector. In the brief lapse of just a couple of years since its foundation, Antidote has already achieved an impressive trajectory.



TU Delft Bouwkunde

WITHOUT RESEARCH, DESIGN LACKS DIRECTION

The Netherlands has always had a lack of space and so using it well has always been a priority. Designing the built environment means allocating resources to maximise value – so it is natural that design plays an important role. The TU Delft is just the place where we ask the question, ‘How can we do this even better?’

- How can we reuse old building stock?
- How should we react to our increasingly automated lives?
- How does it work to live in a war-torn city?
- How can we make climate-proof cities?
- How can we create self-sufficient and adjustable personal living spaces?
- How can we achieve affordable housing for everyone?
- Which tools do we have at our disposal?

SEEING IS BELIEVING

Take Africa: it is expected that population growth will double by 2050, to 2.4 billion people. This is the place with the greatest potential to make more people’s lives better. It is the place where improvements can be made which have major impact.

In an Addis Ababa neighbourhood for example, the city was planning a series of high-rise building blocks, made from costly imported concrete. Our Master students discovered how the neighbourhood could instead profit from people-oriented, small-scale dwellings constructed from local materials. Through research by design, we generate the knowledge about how to make things more local and more sustainable.

BK BOOTHS

On show for the very first time at the Venice Biennale, the BK Booths present the latest architectural research, researched for you by students, post-docs and other designers from TU Delft Bouwkunde.

As one of the largest architecture faculties in Europe and leading design academy, TU Delft Bouwkunde plays a key role in design-oriented research. Our research on architecture and the built environment ranks about the best in the world.

Much of the knowledge we generate at TU Delft Bouwkunde is science with a high degree of societal relevance. This appeals to the curiosity of other researchers, designers and the broader public alike. Our research contributes to the body of knowledge of architects and urban managers and planners.

Come and explore.



BK Booths



TU Delft
BK Bouwkunde

Michel DuVernet

Barn-Barn design

Most of us have experienced mobiles as infants and children. From those first moments, they create in us a lasting sense of intrigue and attraction – seemingly they defy gravity, move autonomously with air currents or as one interacts through touch. Although we seldom experience them as adults, our connection to them remains compelling.

Orbit is a mobile crossed with a chandelier. The idea to merge these two began for me many years ago. The long Canadian winter with its long nights is a time for hibernation, gestation of ideas and creative retreat into the studio. It is during this time that I made the first kinetic chandelier: Orbit. This original prototype has since inspired numerous explorations and variations culminating in five main variations, recently released to the market as the Orbital Series.

Central to each model is the proprietary mechanism, which is sturdy in its rotation, allows electricity to pass unhindered by wires and is invertible. When combining the principles of the mobile and this rigid mechanism, the new possibilities have been vast and exciting. Remarkably, when inverted it maintains its balance as the floor standing model: Floorbit. Its arms are now supported, rather than suspended. I have also created motorized variations which gracefully evoke the movements of celestial bodies. Across the series, the wood members rotate around each other smoothly and steadily. The interplay of the arms is intriguing and welcomes interaction. The movements are virtually frictionless; you can give them a nudge to spin around effortlessly or place them in a desired configuration.

The evolution of the *Orbital Series* is the story of my creative

process and is informed by a quest for balance: finding inspiration though my connection to the mountains and nature while seeking out new technologies; the use of old-school fabrication techniques while utilizing modern CNC machines; the use of local wood (some I have harvested and processed myself) while 3D printing custom LED clusters and light dif-fusers in-house; the mechanical motions of clock gears merge with the geometry of spirograph while maintaining a playful randomness; a sturdy construction shares the elegance of a dewdrop about to drop from a blade of grass... I created Barn-Barn design in 2003 and embrace a direct hands-on approach to design and building. I have built numerous portable timber structures for outdoor music festivals integrating video-mapped projections, performance art and musical acts. Previous lighting designs are licensed to manufacturers in Italy and I have participated in multiple art events. I live, work and play among the mountains of British Columbia Canada. My converted barn, now design studio and workshop has evolved into a space for exploration, fabrication and collaboration.



Wael Farran Studio

UNDERLYING STRUGGLES / PSYCHOLOGICAL TERRITORIES

“Oh! What a tangled web we weave, when we first practice to deceive!”

Walter Scott

A simple look at the mirror, you see that your second button is undone, a lock of hair is loose and there's dust on your left shoe. A second glance few minutes later, reveals a flawless reflection. The routine of looking at oneself in the mirror is no longer a matter of thought. We do it nonchalantly, to make sure we offer a perfect image and never linger longer than needed. But what if we did? What would that reflection show us?

The reality within is far from a polished image. The bag of skin and bones reflected holds a collection of conflicting perceptions, motivations, feelings and instincts that appropriate our reality. Our biological hardware is riddled with subjective and often erroneous viewpoint of our own reality... hence the deception.

Our authentic soul is clouded with past experiences, hardships and happy thoughts. Our psyche is also a repository of mental content shared by all humanity. At the level of the collective unconscious, our minds unite and are no longer distinct. We fall into a chaos of similarities that gives us the illusions of belonging. Trapped in the acceptance world, our soul vibrates to a different tune, one that is suffocated by a world it doesn't belong to.

Our soul vibrations are a revelation of our true self; therefore, a thorough understanding of the mind and personal psyche becomes paramount and urgent. And yet, we refuse to step out our comfort zone and explore what we do not know. Embracing the uncertainty of the unknown requires courage, a notion that is hard to muster as it is hidden in the snugness of the fake reality we have built for ourselves.

Courage implies feeling fear yet choosing to act, following your heart, persevering in the face of adversity, standing up for what is right, letting go of the familiar, face suffering with faith and dignity. Courage is no child play. As we walk along that path, we will fall into rabbit holes that will take us to truths we did not want to know. We will also reach top of mountains and unlock achievements we didn't realize were ours. The road lead by courage ends in the discovery of our true self, and the acceptance of our true reality. The final destination is peace... and that is when a better version of ourselves will reflect on the shining polished surface.

Underlying Struggles is an interpretation of the crusade we take to uncover our hidden traumas and buried battles, unveiling the gem that lies beneath. In the network of our struggles, finding the way home is a hard task, yet a journey worth the effort. At the end of the road, lies peace, serenity and calmness... a true polished state.



Brendon Farrell

LUNETTE

An activity or purpose natural to or intended for a person or thing. I love the definition of function. It applies to everything from smiling to a hammer. Art, Architecture and design are functional. Commentary is functional. A hug is functional. Art can involve design. Design can be artful. All seemingly simple statements. Does a chair need to work as a chair? I think it does but this is where function gets slippery. If it makes the world better, looks like a chair but doesn't work as a chair maybe its still functional. Just as important as a quiet comfortable moment between you and the chair? Maybe. Function is a slippery word.

The goal of emphasizing the role of architecture in the choreography of daily life is a beautiful idea. A very complex and slippery one but a wonderful discussion to have at Venice Design 2018. How do we approach this idea? Should it be a socialist approach? A capitalist approach? An Orwellian approach? I have an opinion as I am sure you do. Opinions are good if open to change. If this, then that. Seems like a good starting point. We never fully know all functions. It should work but if its open to more that seems pretty good. It applies to the choreography of daily life. A nudge that works and is more. Slippery but we should keep trying. *Lunette* with lights is a reverent nod to the city of Venice and its architecture. Lights for the wall. *Lunette* for more. *Lunette* is a mirror without frame. A built in reflection to complete. A hole in the wall. A bell jar. A window without frame. An experience. The Lunette mirror was originally created as a place to check your teeth before going outside. Hopefully it is more. If not, its always good to make sure you don't have a piece of broccoli in your teeth when you smile.



Rachel Fitzpatrick

Northern Irish artist and designer Rachel Fitzpatrick works at the interface between art and design using a variety of tactile materials to create wonderfully playful one-off installations and limited edition pieces for corporate and private interiors and special events. Taking much of her inspiration from the magnificent sea and landscapes of her native Ireland, Rachel Fitzpatrick's objects have a fluid, often amorphous visual quality redefining their purpose and shapes whether they are used as decorative lighting, wall and floor coverings, body adornment or children's toys. In keeping with the deep-rooted crafts heritage of a rural society Rachel loves working with her hands enjoying the challenge of transforming heavy-duty industrial textiles and fabrics into magically beautiful commissioned works of art or affordable design products.

Rachel Fitzpatrick has created the lighting sculpture *Fionn* especially for Venice Design 2018. *Fionn* is the namesake of the mythical Northern Irish giant, Fionn Mac Cumhaill. Legend speaks of Fionn's size, strength and skill, in particular the ability to outwit his enemies through disguise, tricking them into believing he was something he was not.



FRATTINIFRILLI

Davide Frattini Frilli

LIF SCREEN

Recalling Japanese screens and sliding partitions linearity was almost compulsory, approaching this furniture typology, but on top of that the main inspiration comes from nature, from leaves' shape. Leaf has been always and in every culture a renovation and vitality symbol. I like the idea that *LIF screen* could renovate and reshape the spaces that is located in, dividing without closing. This way embodying the contemporary trend of flexible and multifunctional spaces, like big open-space working places, hybrid living/working rooms or small shared apartments where every room must be multi-purpose. The leaf hints a feeling of protection and shelter as well. The shell-shaped opening and the non-transparent surfaces have been chosen to embrace people inside a small private and protected environment, which could also supply sound-absorbent features if required. Unlike all other screens, that are usually made by decorative solid panels or by a perimeter frame filled with a decorative surface, the main and only aesthetic value of *LIF screen* is the structure itself, that is inspired by the perfection of leaves' venations. The mentioned traditional and natural suggestions are blended with the use of industrial materials, like multilayered beechwood and color polyurethane, to create a contemporary object, made with industrial machinery and conceived to be, hopefully soon, mass produced.

FRATTINIFRILLI

Architect with 15 years' experience in interior and retail design, during 2017 I finally succeed in making 3 furniture pieces prototypes, including *LIF screen* displayed at Venice Design 2018, and I decided to sign them with the simple combination

of my 2 surnames: *frattinifrilli*. Nothing could be easier and more suitable to name the branch of my work I love more and I feel being my natural form of expression: furniture and product design. In every project I work on, shape is always the starting point, convinced as I am that the highest aesthetic values can be found in basic geometric shapes and that these same values can be immediate to catch as well as familiar. In every artifact made by humans in their long history these archetypal shapes can be found and it's surprising how, although being fixed and eternal, they can be endlessly combined to give unprecedented and innovative results.

Every project is different indeed and many features are involved in the design process: suggestions and mood, that could be geographically and culturally different; the proper attention to the functional issue, which is implicit for everyday use objects; choice of the materials to be used and their different properties as well as the specific nature of every production process... But everything is always filtered through a deep formal study that, combined with "simple" materials, consistent finishing and full colors, leads to almost graphic outcomes. So all completed projects have a likely minimal look, certainly linear. But the primacy these lines have in the final object, sometimes even matching its structural outline as in *LIF screen*, took me to self-define my work with these new word: "minimal-bold".



FUGA

by Yana Osmanova

For the installation I follow the concept of childbirth miracle from Norse Mythology, that is actually based on Saami nomad people culture. Saami people are one of very few indigenous nations that managed to keep their authentic traditions, still living in a connection with nature. They are also known as first peoples - ethnic groups who are the original inhabitants of a region, in contrast to groups that have settled, occupied or colonized the area more recently. They maintain traditions and other aspects of an early culture that is associated with a Northern region, that is now part of Sweden, Norway, Finland and north of Russia. Mother Goddess (Maderakka) and her 3 daughters are the ones responsible for the process through which a human being comes into this world. In Norse mythology Maderakka receives the soul from the supreme god of the starry heaven and delivers it to her daughters that put the soul into the body and then take care of the child to protect them until they have attained full maturity.

Each level of the installation is made in the form of circle (a traditional symbol of life) with a character of Maderakka and her 3 daughters. On the levels FUGA objects (trays and vessels) made of wild clay and oak tree are presented. The materials of objects are also referred to early cultural symbols. Oak tree is particularly connected with a World Tree, the one that represents the link between the upper world, the world of humans and the down world. Clay symbolizes the material body, the vessel made to keep the eternal human soul. FUGA by Yana Osmanova is the collection of handcrafted objects from natural materials that are made using the modern perception of traditional Northern technics. Wooden objects are

crafted by chainsaw. Dark color of the wood is acquired with the help of salted water. Ceramic vessels are handmade from the wild clay and open-fired.



Ying Gao

The evolution of contemporary fashion should consider putting emphasis on materials and their relation to the urban environment. This may motivate designers to create in a design laboratory and not in their “sewing-shop”.

Fashion is made from shapes and dimensions, but it is also made from materials, which over the past few years, have progressively been transformed by the advent of technical materials. Nowadays, textile and apparel design can add another dimension to the relationship between humankind and the environment: sensory perception. Interactive garments are a new medium used to re-establish a relationship between the human body and its environment. These garments are intermediary objects for the human body, its surroundings and the notion of “transitional spaces”.

Throughout my interactive garment projects, which unite my two areas of interest (fashion design and media arts), I wanted to pursue the structure of clothing, but most of all, I wanted to explore the possibility of working with intangible elements that are found in our physical world. Elements such as air and light are full of ambiguities. I love creating shapes from intangibles.

Charles Baudelaire eloquently said that beauty is a two-faced God: one side representing the now and the other representing infinity. Beauty cannot be created without relating two aspects together: an ephemeral or element, mortal and an eternal element, immortal. If fashion makes an impression, albeit positive or negative, or if it attracts some and repels others, it is because of the same reason: fashion reminds us

of the dual nature of humanity, we are inevitably mortal, yet we dream of immortality.

YING GAO'S BIOGRAPHY

A Montreal based fashion designer and university professor, Ying Gao has achieved personal distinction through her numerous creative projects: six solo exhibitions in France, in Switzerland, in Canada, and participation in seventy group exhibitions around the world (MAK Vienna, MFA Boston, Ars Electronica...). Her varied creative work has enjoyed international media coverage: Time, Vogue, The New York Times, Dazed and Confused, Interni, ARTE. She is one of the “Fab 40: Canada” selected by Wallpaper magazine.

Ying Gao questions our assumptions about clothing by combining urban design, architecture and media design. She explores the construction of the garment, taking her inspiration from the transformations of the social and urban environment. Design is the medium, situated in the technological rather than in the textile realm : sensory technologies allow garments to become more poetic and interactive. Ying Gao explores both the status of the individual, whose physical contours are transformed by external interferences, and the garment's function as a fragile protective space. Her work testifies to the profound mutation of the world in which we live and carries with it a radical critical dimension that transcends technological experimentation.



Lavinia Hausner

Organic shapes, unusual materials and the playful use of surfaces based on natural structures outline the work of Lavinia Hausner. She consciously localises her projects between art and design: the aspect of utility is extended by making the viewer aware of hidden inherent interrelations, which are mirrored by his or her emotional response.

Already during her studies Lavinia Hausner has explored organic, particularly animal materials and has searched for possibilities to use them in the field of design. Her main focus of attention has primarily been on the inner parts of animals. The intestines of slaughtered animals are often seen as waste by the butcher industry. This is contrary to the dignity of the animal. To emanate from the idea of increasing the value of these inner structures by using them in matters of design, Lavinia Hausner has intensively researched the techniques of conservation, as well as the possibilities of the production of „inner“ leather, especially made out of pig-bladders.

Simultaneously the examination of the animal body has led her to the cognition of ambivalent emotions and a traditionally existing difference between the assessments of its outer and inner parts: while the body of a dead animal, still covered by fur, is associated with warmth and evokes a craving for touch, the sight of the opened cadaver in contrast is nauseating and provokes fear and feelings of guilt. These emotions are most likely caused by the direct confrontation with death. It is remarkable that the awareness of slaughter seems to completely fade away in the moment of meat consumption or during the usage of leather, since no negative feelings are perceptible (while in the meantime the imagination of intestines still

provokes disgust). In order to avoid an inner conflict, which could minimize the satisfaction, it seems to be necessary to separate good from evil, pleasant feelings from painful ones, the outer from the inner parts of the animal body. This classification might be supported by the culturally negative connotation of excretory organs. Deriving from the inner parts of the animal body, the usage of pig-bladders as basic materials for the design of a „good“ object, might ease the borderline between good and evil and cause ambivalent feelings.

This theme was also subject of Lavinia Hausner's final project for the obtainment of the B. A.: a cape made of vegetable-tanned pig-bladders as a luxurious leather clothing. This creation was the beginning of a multipart project. For the Vienna Design Week she produced a stool upholstered with several vegetable-tanned and coloured pig-bladders. The third object of this series is the wall covering that has been particularly designed for VENICE DESIGN 2018. The natural form of the pig-bladders generates the basis for an extraordinary wall design, useful in terms of room-acoustics, as well as sound insulation.



Max Kasymov Interior/Design

SELFHOOD IS THE ONLY TREND

SELFHOOD - is what sets each of us apart from the other 8 billion people on the planet. SELFHOOD - encapsulates how we look, how we think, what we desire, and hundreds of other unique details that explain our individual existence in one word.

It is very difficult to understand who you are dealing with in a world where kudos is often subject to trend; where people generally fit in by looking the same, wearing similar clothes and living in equally furnished homes.

SELFHOOD can break these trends and release our inner identity. The space in which we live is also part of our uniqueness. This is one more opportunity for us to present who *you* are.

We have taken on this challenge of contemporary design; not only to make life comfortable and beautiful, but also to help you fellow humans to reveal your true selves.

Today's design objects are not just ergonomic, they carry emotions, and make statements. They become semantic units. Combining them like words into sentences, you can make entire stories, which speak to the world; making product design more like storytelling.

Our Studio strives to create objects in which are not only convenient to sit, sleep, cook and store things, but also help you to express yourself. As well as our primary concern to provide high quality performance and functionality, we endow strong symbolism.

For example, the ?uck chest is a capacious embodiment of our life as a game of chance, that can turn into luck or ... misfortune. As we put these wins and losses into the drawers, we put memories into the piggy bank of our life.

The facade of cabinet PiXXL gives visual representations of graphics technology. However, behind this facade it is possible to find a set of philosophical reflections. Some will see this as a parallel between the digital image, consisting of a million small pixels, and our own perception of the world, made up of a variety of the smallest events, meetings and emotional experiences. The better these *pixels*, the brighter and richer the *picture* of our life. For others PiXXL seems like a metaphor for finding the true inner-self, and the desire to discard all things superficial. In summary, design is no longer limited to utilitarian function, when it becomes a means of self-expression and self-identification of a person.



KLD Design

Kamel Secraoui

KLD Design is a French firm created in 2006 by Kamel Secraoui, dedicated to design and urban aesthetic. The firm works on scenography, commercial image, culture, leisure and tourism projects, in cooperation with communication agencies, planners and architects.

KLD Design was created with the desire to offer a professional interface combining as much an artistic vision as a pragmatic one in the overall development. Finding inspiration from major contemporary artistic styles, our firm fosters its difference by designing original creations which is a vector of success and commercial visibility for our partners and customers. It is accomplished by working side by side with cities, communication agencies and architects in a collaborative way as partners, advisors and designers. We invite you to take part in the conception of specific objects, from the actual design of an object to the enhancement of interior/exterior places as well as urban and suburban spaces that we daily visit. Also our design approach addresses sustainable development issues and has shifted its attention to the quality, sustainability and recyclability of its creations. We ask our customers to get in touch with our creative team in order to evaluate their needs, to create their concepts and their in situ applications.

We love imagining the surprise and the smile on bystanders' faces when one morning, they discover our creations in the streets. We would like to provide people with a new way of seeing things, just for one moment. In the best case scenario, we give them lots to think about, like the impact of colors in the basic environment, or the importance of a smile... In the end, the goal is to brighten up their day.

Kamel Secraoui takes the city as experimenting land and wishes to propose break, meeting and discovery places, so as to live otherwise with urban landscape, with outdoor furniture considered in social aspects, free and playful.

The designer tries to distract from utility for the benefit of appropriation spaces. The large and comfortable seats allow several people to sit down for more conviviality. He sets up systems that allow to climb elements, reach for the sky to observe environment with a different perspective, to sit upside down, alone or together, in a recreational innovative purpose. The ladder, a rising symbol and the basis of his graphic chain, is a way to change perspective, by rising up to discover things. This urban item is questioning positions, exchanges, and the individual place in the public area. The S-Cale furniture encourages to take a break. In a society where everything is moving quickly, we suggest to have another perspective of time. To listen, feel, dream and even observe with a new point of view.

The paradoxical "chaise étoile" offers a reclined sitting posture and a ladder to climb to dizzying heights. Two contrasting features which offer a bird's eye view from the top as well as a relaxed view from the bottom; two complementary ways of looking at the world. It is up to each individual to choose between "enjoying the sun" or "climbing to the moon".



Sheng-Hung Lee

Shanghai Institute of Visual Arts, Fudan University

The Future Learning Experience of Public Area - Redesign Shanghai Library Innovation Space is a project based on human-centred thinking that covers every aspect of the Shanghai Library Innovation Space (the Space), from the individual, product, organization, and space, to the service and experience it offers. The purpose of the redesign lies in making knowledge come alive and flow freely so that users can learn and experience in the Space what extends beyond the library. A more enriching learning experience for readers in turn testifies to librarians' greater role in this process. Since its opening to the public in May 2013, the Innovation Space has been in service for over 4 years. It has always been attentive to what the users want by adjusting the literature configurations, adding various kinds of software and improving the content. In the meanwhile, The team hopes to offer user experience feedback for the Innovation Space from the readers' perspective, making it an excellent case of users participating in the transformation and application of the library space.

CHALLENGE FACED

The Space has always been the benchmark in the exploration of innovation space for Chinese libraries. Yet in face of market change, consumer trade-up, industrial transformation and technological advances, it has to reposition itself in order to maintain its leading role in the practice of library innovation by delivering better experience for both its users and librarians through culture rebuilding, all the while following the Shanghai Library's mission of "providing excellent knowledge services". A survey of users and librarians highlights the need to establish a more distinctly defined value proposition, deal with the incompatibility and interaction between different areas or sections, improve the design to meet the actual needs of

users/librarians, enhance librarians' services and interact with users in more varied forms.

USER EXPERIENCE

Following the Shanghai Library's mission of "providing excellent knowledge services", the user experience design covers every aspect of the Space, from the individual, product, organization, and space, to the service and experience it offers. In making knowledge come alive and flow freely, the design enables users to learn and experience in the Space what extends beyond the walls of the library and a more enriching learning experience for readers.

1. HUMAN-CENTRED SURVEY ON INNOVATION

From the perspective of users and librarians, the 5E method is adopted to interpret the experience, including Entice, Enter, Engage, Exit and Extend.

2. CUSTOMIZED COURSE DESIGN

Establish an innovation learning platform for both the internal and the external. Based on people's database, the innovation team can design courses that most of them feel highly interested in. The team design learning materials, facilitate the activity before, in between and after the lecture and provide proper training program for staff.

3. ESTABLISHMENT OF A UNIQUE PLATFORM

Innovation team will work closely with lecturers to design the content and class format, e.g. lecture, workshop etc. to give participants the most immersive experience. The era of user-generated content has come. Innovation team can empower and guide people interested in sharing to become lecturers.



Lennart & Lauren Leerdam

PAPERTHIN - ARCHITECTURE

We think the beauty of a material transformation should always provoke a new sense of admiration with respect to the known. Keeping close to the traditional material and its modern appearance is therefore a challenge in creating but was nevertheless the main goal. It generates feelings of recognition and curiosity that could lead to a better understanding of the used elements and their potential capabilities.

One of the biggest icons within industrial mass production is the classic tin can; a simple product that functions as a container for consumer goods, embraced by the industry for its convenient properties.

Like almost every product that is fully accepted and produced by the mass industry; there are wonders in the matter of its process. To be amazed by efficiency combined with human curiosity, day to day objects are rapidly being realized by astonishing technologies.

Examining every step of this specific production process gave us insight in a transformation that has a lot of impact on the strength and visual appearance of the tangible outcome. In this case; the relatively weak and flexible transformed into strength and volume using two simple steps. *Rolling* a thin metal sheet into a mathematical round shape combined with *pressing* lines upon the form

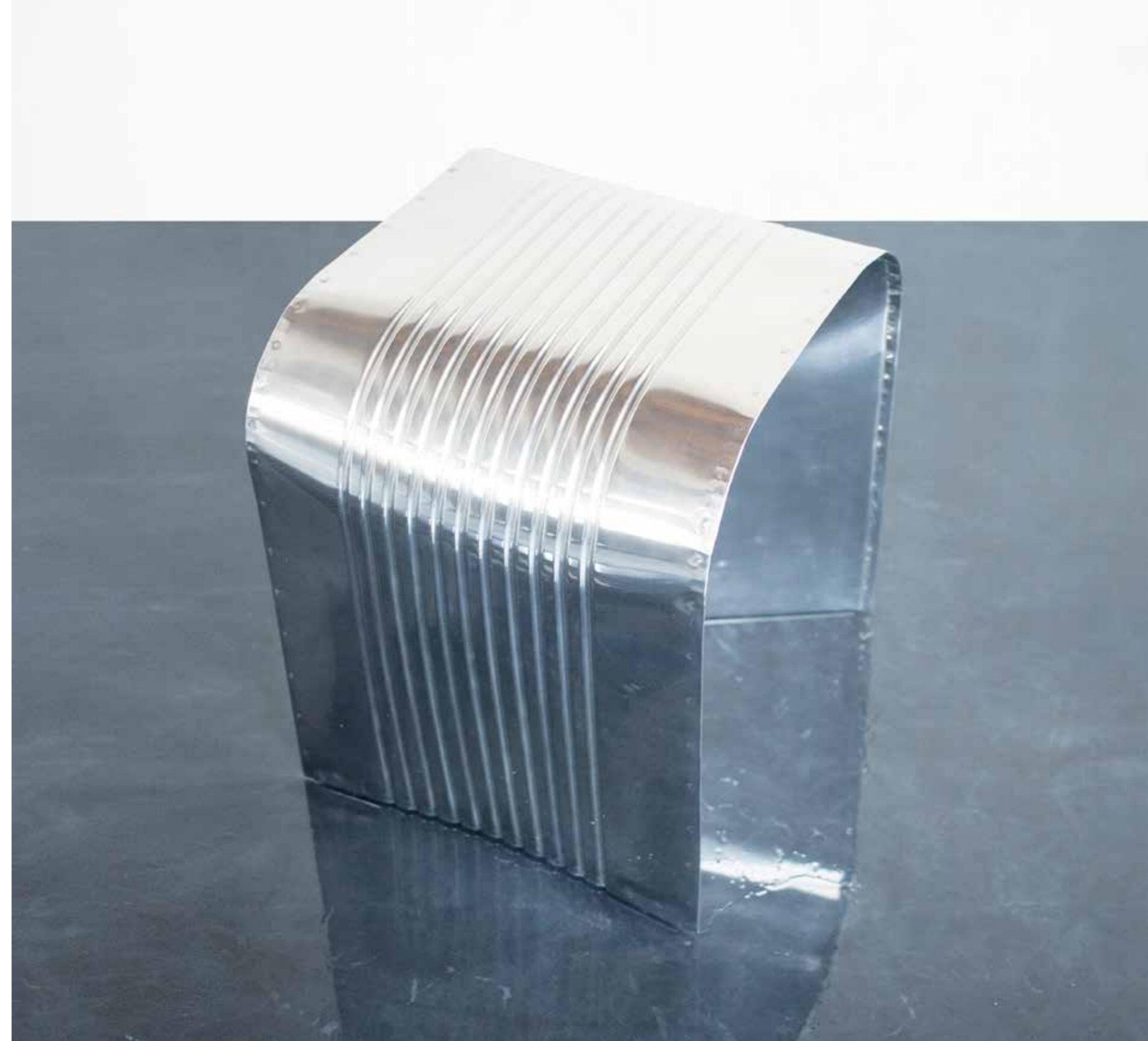
Designing a new series of architectural objects, that should be relevant in terms of daily use, enabled us to enhance the value of the actual material and its related process. Not only is a aesthetic way but also in a more useful approach

for our existing materiality. The simplicity of the form creates awareness of this specific materiality. And the light weighted construction will functionally demonstrate the strength of transforming weakness by technique.

The actual function should not be the focus though; it is only a way of presenting a proof of concept. For example: A potential seating surface requires a lot more strength per square inch than a potential table surface. Depending on the specific purpose, every object has its own form and line characteristics that contribute to an appropriate construction for our everyday activities.

In accordance with the principle of the thin-shell-structure, these objects also remain as light as possible and will create an even stronger and more contemporary feeling of architecture. It enables the objects to be completely self-supporting without any additional materials that could compromise the essence of our concept. And with the ambition to contribute with simple and smart solutions on our existing elements, these two methods work almost like a technical symbiosis for durable constructions.

As a final step in our way of showcasing this functional material transformation we have finished the objects in what we believe is their most natural and honest form. They breathe the essence of the classic tin can whilst illuminating the characteristics of a paper-thin material.





Guillermina Lynch

Dark muddy beds emerge from the velvety surfaces of secret ponds. It is a subtle invitation to dive into an empty space fully loaded with organic life where the main element is absent.

While developing a technique to work on velvet, I burned and stained it many times. At first, I thought I had spoilt it but then I realized I had actually enriched it. Since then this material seduces and lures me into singeing, sanding and overprinting it in an eternal ambiguity game with presences that flourish to alter its order. I want to desecrate its luxury –full of past reminiscences and scenographic nuances–in order to reveal its mystery.

I build magical and brilliant worlds that may or may not reveal the shadows in everyone and everything. The matter is an encounter of times and aesthetics forms that think themselves in other states of beauty.



Nifemi Marcus-Bello

As a product designer in Lagos it is extremely important to take into considerations the constraints and possibilities available around you. Life as you know it consists of a great deal of uncertainties, probabilities and risk when venturing into a new project. Unlike major developed cities, manufactures with modern day technology face a great deal of constraints, from unstable electricity, to everyday logistics. The approach to look beyond all of this is truly a “Lagosian” approach as life still goes on and innovation is still on the rise in a great deal of commercial sectors in Lagos.

As a Lagos based designer the idea is to design with the Lagosian attitude in mind, that is embrace these constraints and non possibilities to design and create products that are economically viable, useful and “ethical”. At this years Venice Design we are showcasing two products that embrace this philosophy, creates opportunity and looks to solves problems at each stage of designing and manufacturing of the product.

The LM Stool a steel side stool and chair, manufactured in Lagos, Nigeria. The idea and inspiration for the stool came about from looking for current “modern” manufacturing possibilities in Lagos. The idea was to find manufacturers and design around their machinery, assembly line and expertise, this in-turn will reduce the amount of investment needed to create a product. In this case, the result is the LM stool, which is manufactured by an indigenous company located in the heart of Lagos. Prior to this, the Compnay’s portfolio was limited to producing generator casing for generator manufacturers in Lagos. The result of the research was the LM stool, a multifunctional product that can be used as a chair and a side

stool, exploring the company’s know-how of steel bending, welding and use of laser cutting.

The Peacock Station takes the same approach but instead looks at an old age manufacturing technique of weaving by hand. This technique was highlighted after a brief conversation with the Venice Design team and the theme of the Venice Design 2018 show; “Design will show its ongoing connection between body, object and space”. We looked at co-working spaces and how various groups interact with co-working spaces in Lagos. One such group that was highlighted in our research were introverts and the lack of space management and design that engages and encourage introverts to work out of these spaces. The direction was then to design a piece of furniture that encourages introverts to work but also making sure that they can still engage with the space and people around them. Using an old age technique to solve a modern day problem.



MAXIMUM

In a bin, a waste is a matter. In a furniture, it is a solution.

As 24 millions tons of materials are wasted each year by french industry, Maximum is a furniture manufacturer that works exclusively with losses of bigger productions. By setting long-term partnership with industrials that produce always the same good in unlimited series, Maximum has access to some waste constantly and systematically generated by partner's factory. Produced in series, Maximum collections provide sustainable solutions for waste they are designed with.

Furniture will be designed by integration of the waste of the drawing, considering all opportunities it can offer, but also all duress it can present. Transformation and production process has to be the more immediate as possible, in order to produce at the same way that the waste is generated in the partner factory. Products prices aims to be the cheaper as possible, in order to sell furniture in significant quantities. Indeed waste is fully up-cycled only when it take its place in a customer house.

GRAVÊNE

For our partner, a leader in the plastic industry, the unexpected mixing of colours is an intolerable defect. This is the starting point of the Gravêne, which celebrates those accidental gradient effects.

A SEAT OUT OF POLYETHYLENE "IN PRISON"

Before shipping it to its customers, A.Schulman reduces the plastic they coloured into a powder. During the grinding process, some residue of previously coloured plastic might still be in the machine and therefore pollutes the colour of the first bags of the current production. The powder is impure as

it does not match the client's order and is therefore turned to waste. In order to make sure their finished product is perfect, the factory systematically sheds the first 100 kilos of each production. This safety margin generates up to 10 tons of plastic waste each month. In our workshop, this powder is injected into a machine which transforms it into spaghetti of liquid plastic. A one-sided mould collects the molten material. The inside is therefore controlled and comfortable, while the outer surface is irregular, bearing the history of the manufacturing process.

SOME LEGS OUT OF DISCARED HARDWOOD FLOORING OR LOCKSMITHS PRODUCTION CUT

Wear and tear regularly cause the removal of hundreds of square meters of hardwood flooring in Parisian buildings. Unusable as it is, these bicentenary oak blades are incinerated if not in a Gravêne leg. The other version is crafted out industrials cuts of tubes from locksmith.

ROTOMAN

Rotoman is a redesign of an industrial test that used to be discarded after use. Its useless shape previously condemned it to recycling. Now, each test gives birth to a stool rather than a waste product. In A. Schulman production, some boards are mold to test quality of plastics produced. They present a series of tests allowing to control the various reactions of plastics during particularly fine castings. Operators regularly check the conformity of the plastics produced. Thus, every day, some of these tests are cast, observed, then immediately discarded. They owe their short life to the low potential of their shape, which pragmatically only responds to technical specifications.





Duncan Meerding

When we walk into a space, the lighting is something that influences our mood. This is not always done on a conscious level but sometimes on a subconscious level. These lights, like much of my work, try to influence the light patterns in a space in a positive way. When I walk in the wilderness under a tree canopy the dappling effect that the branches and leaves have upon the sunlight relaxes me. I hope to create similar effects through these lights.

The dispersion of light through and around objects with a concentration on overall form rather than intense detailing, and the highly tactile nature of my work reflects the alternative sensory world in which I design – being partially blind, with less than 5% vision concentrated around the peripheral visual fields.

A lot of my design process is informed by making or experimenting with the actual material. The cracked log light concept, found in the 'Stump' design, came about through having an actual piece of wood, which was being rejected for other purposes due to its cracks. The idea of light coming from the cracks was a somewhat whimsical notion. Making a feature of a 'defect', creating beauty from what could have alternatively condemned the material to being waste. This consideration of making something to last and creating something of beauty from waste showcases my concern for sustainability in design. As well as this I try to create works which stand the test of time, not following quick moving trends, instead creating works which the end user can have an emotional connection with for years to come.

Each light has been handmade in-house through my design practice, utilising a range of traditional and new making techniques, creating a very unique light pattern each time, with shards of light bursting in multiple directions from the log vessel. These shards come from utilising the directional properties of warm white LED lighting fitted into the lamp in a custom fixture, pushed through the cracks in differing patterns.

Each stump measures 400 mm high and approximately 300 mm wide. The width varies due to the nature of the material; each log chosen for this design is unique. *Macrocarpa* is the species utilised for the creation of the works in this exhibition. The species has been chosen for three main reasons. One is the varied and beautiful nature of the outside of each log. The second reason is the timber is often felled on farms in Australia, so this material is easily salvaged. The third reason is that the timber has rot resistant properties allowing for use of this design outside.

These Stump lights have also used outdoor rated glues or finishes when present, as well as a stainless steel bracket to hold the item down if required. The lighting fixture is rated to be installed outdoors to 12 volt power supply. While Stump can be installed outdoors or indoors by an electrician, the light can also be plugged in in a room to create a warm ambient mood light. The height and construction method for Stump also allows for it to be used as a table or a seat.



Metropolitan University of Budapest

The Budapest Metropolitan University is Hungary's largest privately owned institution of higher education; established almost twenty years ago and marked by dynamic growth, its international presence is also gaining momentum. As it presents inventive works by the students of the Faculty of Arts and Creative Industries, the installation at the Venice museum of design makes use of the means of contemporary art to highlight the flexible, creative structure of the whole institution, along with the innovative model of education that is meant to respond to the challenges of the 21st century.

Designed specifically for the exhibition and the space available in Venice, the installation of the Faculty of Arts and Creative Industries has conceptual links with theme of the 16th International Architecture Exhibition of Venice, Freespace, and how it can be created in material and non-material forms. Lyonel Feininger's print, which served as the cover design for the manifesto of Bauhaus, the centenary of whose establishment will be in 2019, represents a Gothic cathedral in a spatial structure, and in association with the school, it suggested a medieval type of master-disciple relationship: it highlighted the utmost importance of collaborative thinking and action in the design of large, impressive structures. Creating an ethereal mood, the complex grids allowed room and freedom of movement for the intellect and the imagination, with their mystical, light-delineated spaces based on intricate calculations, suggesting a model of the universe. The community of the university forms a cognitive and creative collective in a like manner.

The task at hand was to create a site-specific installation that could represent the whole of the university while accommodating individual works, those of the students. Its innovative structure designates and holds together the spaces of the

separate works, which appear in non-material forms. It is a firm, but freely reconfigurable structure that offers a broad playing field for the imagination, creativity, and the recipient. The starting point was *Össztűz (Fire)*, a public art project led by artist Ferenc Koleszár, who teaches at the university: with their "controlled pyromania," the brick structures of the project paid tribute to the horrifying-entrancing beauty of fire spreading, a metaphor for primordial fears. The Venice exhibition uses only the building material, without the fire, and thereby also reflects on historical Italian brick architecture. The medieval church of Pomposa or the complex, decorative texture of the walls of the Basilica di Sant'Ambrogio are echoed by the contemporary concept, which contrasts positive and negative, figurative and non-figurative, two- and three-dimensional solutions. But while the medieval (brick) reliefs exhibit frightening monsters, floral or animal motifs, the installation features an overarching symbol of our time, the robot. The thematic selections from the students' diverse works appear in this brick installation, in non-material forms.



Basel Naouri

TONAL TEXTURE

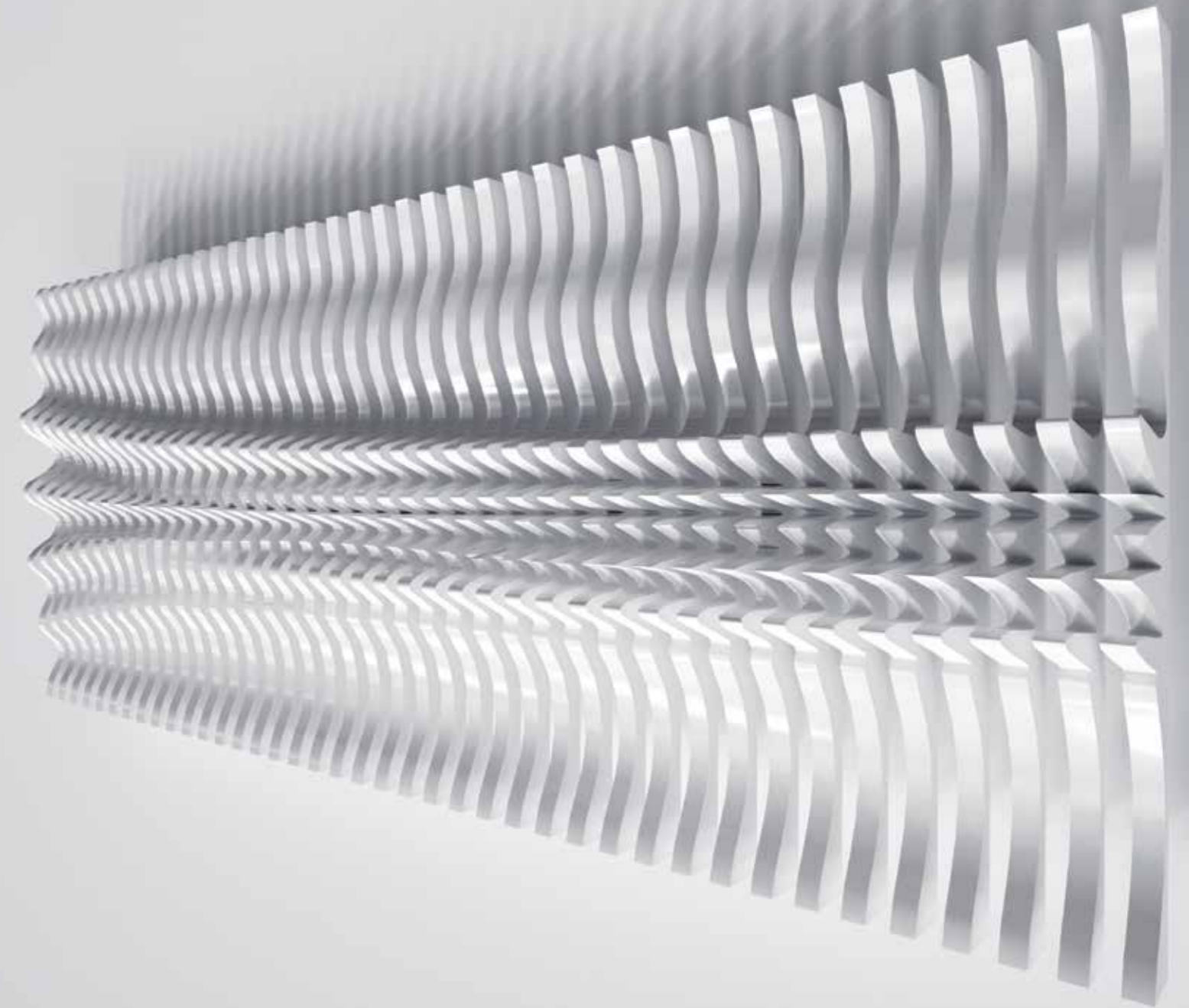
As an architect, musician and designer from Jordan, much of my work focuses on translating the natural systems I experience into tangible and immersive designs. I work with different media to actualise architectural, interior and music projects with a focus on creating multisensory media spaces that enhance our interactions with our day-to-day environments.

Through my research, I have found that the creation of textures, more often associated with the visual and haptic fields than with sound, ignores the fact that not only do sounds have distinct textures that correspond to particular mental images, but they are also diverse when represented as physical waveforms. Each waveform evokes unique emotional correlations, modulating and traversing to reveal changes that are mesmerizing, intricate and subtle. Tonal Texture is an attempt to highlight these intricacies.

Experience overview: Digitally-sampled waveforms are represented in an architectural installation. When scanned, each wave section produces its actual corresponding sound. As visitors approach the sculptural form emerging from the wall of the installation space, they are met with an audio-visual reaction, contingent on the location of their right hand. The main interaction platform is a carefully-designated space from which visitors can modulate sounds and visuals being projected both from and onto the wall. By moving their hand from left to right and back, visitors traverse different waveforms, experiencing their textures and unravelling mesmerizing hidden sound information. The textures are identifiable through corresponding synchronized visuals, familiarising visitors with the actual appearance of real-time audio modulation.

In designing *Tonal Textures*, an interactive audio-visual installation that explores the representation of sound waves through tangible, physical form, I was inspired by the process of wavetable synthesis. A 3D-architectural embodiment of interpolating waveforms, this small example of interactive architecture is a real-time translation of sound modulation into form and light. An additional source of inspiration was the transformation of sound waves from intangible energy form into physically engraved deviations on a rotating disk, such as on a record player. The waves then begin to resemble landscapes of architectural textures, carrying hidden information that is only accessible through the use of a special needle. The idea of a simple record player led me to read deeper into hidden sound data within larger architectural textures and forms.

Tonal Texture is an opportunity for us all to examine the interaction between sound texture and architectural materials and the effect this fusion has on individual emotional perceptions of space. By translating sound texture into visual and tangible media, we witness how spatial experience transcends conventional architecture and deepens our understanding of our surroundings. In other words, it allows us to zoom in on the influence that sound has over our everyday lives.



ODINGENIY

Konstantin Verin

The name ODINGENIY can be translated from Russian as “one genius” which always provokes numerous questions and speculations. In fact, it is quite simple: the founder and thought leader of the manufacture, Konstantin Verin, is an artist and musician which allows him to feel at ease in creative air erasing boundaries and as if saying that we are all geniuses.

The philosophy of manufacture is interrelation of everything with everyone: creative movements, architecture and music, creativity with customers, trash and painting – there are numerous variations which can be perfectly defined by a single phrase – freedom of mind. In this context, mind is that same one genius (odingeniy) whose expanse is infinite, an expanse which is limited by nothing else but goals. The goal of drawing and being comfortable, being comfortable and beautiful, being unique and useful.

We treat each object as artwork, we create them as artwork as art lost its habitual boundaries long ago and can now look in different ways. Our items are functional sculptures and paintings and we have brought two of those sculptures: Jupiter - bar stool and Escolier - cabinet. Escolier is a combination of rectangular and rounded, closed and discontinued, static and moving. Its infinitely flowing leg supports a rectangular section with drawers that is levitating just slightly touching the wooden river. The contrasts are highlighted for better interaction with the environment where parallel lines of the walls in the room resonate with always smooth and continuous movements of those filling it with life. Jupiter bar stool: its name reveals what it is associated with for its makers. Jupiter's ring is its leg with two triangles inside amalgamating in the center

to symbolize a silent explosion and a conjunction of three textures in two shapes. A stop-frame is typical of plastic art and we like utilizing this property in our objects. This stool is kind of a mirror for the space it is placed in, distorting the shades and textures of the interior. People are a part of the artist's idea as he views them in their interaction with his objects and they feel their tie with art sensing this powerful effect with their skin. Comfort is pushing the limits of mere physical perception and opens our senses for the comfort of being art.

We have plenty of ideas concerning design, materials and shapes. Creative thinking and approach allow us to create unique objects. Our collection is constantly growing and now there are more than 60 serial items we fabricate in the territory of Russia. We are ready and willing to cooperate with other countries, we would like to grow beyond our country as well. At the Biennale we would like to show that there is design in Russia, there are talented people, we are eager to find some partners interested in our objects, our approach and ideas.

We do not want to remain complacent, we can see great potential in what we create. We can see that our work is noticed, it attracts attention. Each of our items features a particular technology we elaborate to make the object manufacture easy and we try to utilize all production wastes.



Patricia Olynyk

with Metron Designworks and Axi:Ome

OCULUS

Since the popularization of complexity theory, cybernetics, and theories of coexistence in the 1960's, artists have been inspired to design objects and environments that heighten the viewers' awareness of the worlds that surround them. Science and technology have increasingly informed the realms of art and design and provided the means to enhance our understanding of our perceptual and behavioral responses to the world.

The 1966 cult classic, *Fantastic Voyage*, which inspired Isaac Asimov's science fiction novel of the same name, offered viewers a mind-blowing journey through the human vascular system, provoking meditations on scale in various forms. Such affective encounters with scale – those which enhance our awareness of our bodies in relationship to other entities – also occur broadly throughout human experience, from viewing miniature particles through the lens of a microscope to wandering through monumental physical environments.

Oculus is in step with the affective turn in contemporary art and with artists who produce work that complicates both the viewer's understanding of the relative scale of the object and also the relative scale of the viewer in relation to the object. This complex light sculpture depicts a colossal abstracted drosophila eye – replete with compound faceted surfaces – that is inspired in part by a series of scanning electron micrographs I produced in a transgenic lab several years ago. Its recalls the circular opening at the apex of a cupola and also alludes to a surveillance device, or drone hovering

in mid-air. Viewers' reflections play across the undulating surface and this apprehension of the 'self' effects both individual and collective behavior in the viewing space in unexpected and open-ended ways. This affective dynamic plays on the precariousness of interspecies coexistence within the world, one that is always contingent upon viewers' bodies and the variability of the environment around them. The act of gazing at *Oculus* also puts into play the reciprocal condition of both seeing and being seen.

Oculus also invites us to ponder the impact of the gargantuan and the miniature on our perception of bodily presence and scale. This work explores those sensory modalities that play a dominant role in spatial perception and triggers the affect of scale on several fronts: first, in the viewer's perception of the work's relationship to the architectural space; second, in the relationship between the micro and macro worlds, and third, in the viewer's perception of their own bodily scale in relation to the work. Ultimately, *Oculus* strategically triggers an affective encounter with the colossally represented miniscule, offering a fantastic voyage that navigates spatial, temporal, and phenomenal worlds.

Digital Design and Modeling: Nathaniel Elberfeld and Alex Waller, Metron Designworks and Sung Ho Kim, Axi:Ome



OVAVO

OVAVO is a design company founded in 2017 by Rade Kolbas in St. Gallen, Switzerland. We believe that the secret behind a good design is an appreciation of the environment, the people who live in it and the materials in use. As a result, we create minimal, yet innovative and highly functional forms. Everything we build, including our product packaging, is handcrafted by the designer Rade Kolbas, the main craftsman Marko Markovic and by different small manufacturers in Rade's hometown, Gunja, Croatia. We follow the principles of ethical manufacturing by ensuring the safety of our employees, providing balanced work hours, and paying a living wage. Special care is taken to construct robust, long-lasting objects using sustainable, high quality materials, and maintaining the essence of its natural form.

Traces of life, like little scratches, flaws and even some rust spots, which appear over a lifetime, are desired and characterize authenticity. It makes the objects as perfect as we are.



Mathilde Pellé

Developing projects (objects, locations, experiments, etc.) provides me with a means to express my intuitions through the materials, while experimenting with the forms and their capacity to provide answers and solutions. I strive to do this in a meaningful way, by sticking to an initial idea that may be plastic, functional, or theoretical.

After I graduated from ENSAD-Paris, I worked during three years in an ENSADlab research group : the 'SAIL - Sciences et Arts des Interactions Lumière - matière - couleur' programme (Sciences & Arts of Light Interactions). Seeking to understand the perceptual phenomena that link man to his environment, I carried out documentation on vision and process involved in apprehending volumes. I subsequently began developing the project Repères ('Bearings'), it is a personal research on methods that make it possible to highlight or impede the perception of volumes - more specifically, depth, horizontality and verticality. I conducted numerous plastic experiments with the aim of producing effects of depth or perturbing the perception of horizontality and verticality. These effects are considered as plastic tools that are illusory - in a positive sense. In the same way that rhyme can reinforce the meaning of a sentence, they can highlight a form or exaggerate volume. Some of the devices I developed were used in the Walden mirror. A pure white mirror conjures up the real (the material object) and the virtual (the object's reflection) side by side, in a single continuous form. The perspective brought about by this reflection gives the illusive but very clear impression of depth. Akin to longings to extend the space around us, the mirror is a window onto tiny latent world forged by our vision.

The FOSSE table is a simple construction that shows aesthetic qualities of glass - handcrafted but similar to gemstone.



Studio Pharus

Studio Pharus is the artistic off shoot of the graphic design and innovation agency, Pharus, based in Sao Paulo, Brazil. In understanding that freedom is the natural state for creativity, we have a dedicated space for experimentation that forms the basis of our design outcomes, to combine craft with aesthetics, method and intuition.

For Venice Design 2018, we gained the unusual opportunity to go beyond the framed space where we normally work. It was our aim to expand two dimensional compositions into three dimensionality, revealing unfamiliar possibilities for borders that usually surround and confine. As graphic designers our ideals of aesthetics and beauty are now combined with elements of time and space. We are presenting “Weightless Architecture”, a sculpture that reflects our investigation into the relationship between physical objects, human activity, and open spaces. It is an installation representing how individual or collective movements help to build an environment and how it is the empty spaces below, within and around, acting themselves as objects, that create an experience.

There is a contrast in design, between materialistic permanence and the area it occupies. At the intersection, it is the human body which establishes a living relationship between the existence of both, breaking down the figurative boundary between physical constructions and the environment.

Rosalind Krauss in “Sculpture in the Expanded Field” talks about the blurring lines between architecture and ‘not-architecture’, which ultimately led to the inception of the Installation. Art, design and architecture have become a spectrum

in which our installation resides. It is a three dimensional and iconographic object. Within these three disciplines, it is the act of drawing, in its various forms, which remains a constant, as a tool for conception and development that allows ideas to be expanded upon and boundaries to be pushed. Similarly, the invisible lines made by movements of people through buildings can be conceptualised as drawings.

Through this work we open a question on the materiality of air as a medium, and the ability to build, draw with and influence it. For it is in the diversity of conceptions, experimentation and creativity that gives way to new possibilities.

Weightless Architecture acts as a performative, interactive installation that responds to human presence. A steel structure, representing the manmade materiality and permanence of architecture, acting as a frame of reference. With the intention to seem detached, the inflating and deflating forms give shape to the air, creating a body of movement. The result is a triptych of undecided shapes, ‘weightless’ bodies playing in the space that the framework defines. Detected by sensors, the visitor acts as a modifying agent and the installation responds with the gentle ebb and flow of movement, acting as a metaphor for the shapes air creates around objects and how people move through spaces.

Studio Pharus, Marcio Mota, Camilla Mattos, Fabricio Rodrigues, Caio Reis, Eleanor Greenleaf, Cris Inoue, Solange Ricoy, Estefan Richter, Henrique Lucio, Ana Lobo, Patricia Clarkson, Jade Aiello, Louise Haas, Luca Bacchiocchi, Livia Nishibe, Marcela Scheid, Carol Ohashi, Pedro Veneziano and Vivi Kano. With special thanks to Ricardo Bizafrá and Wesley Lee.





Olga Podolskaya

“As an eternally inspiring Coco Chanel, I put much attention to materials. They can be rare, chic, common, fine or raw, but always natural!”

The essence of strict geometry and the principles of the Golden section, which we see in environment, provide strong connection with nature and make even a modern discreet design very ergonomic. The basis of a chest is made of metal, specially processed to exhibit its structure. Strict geometry of its aluminium legs comes in absolute harmony with the removable block of boxes. Here the chest is presented in white lacquered wood with metal handles and marble top. Inside you can see blue wood veneer. Chandelier... my inspiration was from S.T. Dupont, Lighter, 1930 - accessory of era art deco. The natural brass chandelier with special black nickel finish is presented in the three-level design with glass tubes. The number of levels and the diameter of this exquisite model can differ, depending on request.



Ziad Qweider

FACE FROM ANOTHER WORLD

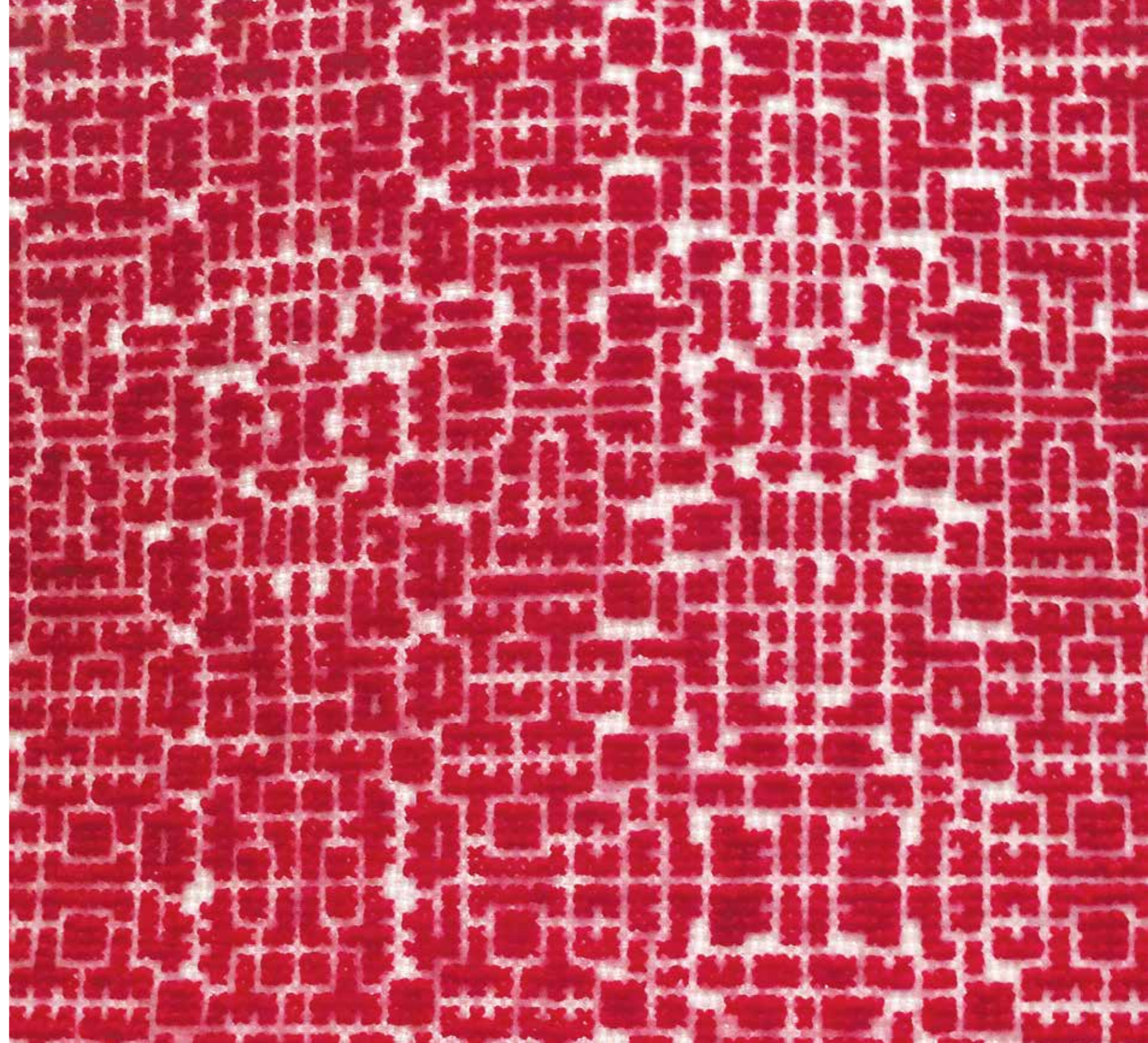
On the face structural topography groove canyon under the eyes..

This face is magnetic, resilient & from another world..

It is another world..

The body as a structural architecture of a face from another world herewith is putting focus on the relation between Design and Architecture. This face is porous as it is with a permeable body intact into free space. Here in my piece I experimented to push the boundaries of material, scale, form and function to create a unique intricate, cryptic, yet bold design “Minimalistic and complex at once”. The aesthetics of the design deliver great content and an interesting legit one. This design can be implemented in different media & size where it will show its outstanding, grand motivational, majestic, delightful & splendid design. I wanted to take design to a new plateau; A place we have never been. Space out and reach new feels. Clustered lines form the structural topography of the face in an unprecedented way. I want you to space into new feels far out.

Amazing matches, inspirational & creative into a new world. I want you out of this system into the unknown. This face has a magnetic design, a worldly language understood by all, giving joy and pleasure to the viewer.



Natasha Rivera Pérez

“The pleasure of making things beautiful or useful involves your feelings as well as your thinking. When your original sketch evolves into a tangible, three-dimensional object, your heart is anxiously following the process of your work. And the love involved in making it is conveyed to those for whom you made it.”

Eva Zeisel

My name is Natasha Rivera Pérez and I am from San Juan, Puerto Rico. I come from a 100 mi x 35 mi vibrant island composed of 78 municipalities. Puerto Rico is a modern-day colony, oppressed by its colonizer’s rules, culture, and establishment. Nevertheless, we find joy, happiness and beauty in everyday life and celebrate every part of it. Puerto Rico’s skies, mountains and ocean views have always served as an intrinsic aspect of decor and have an important space in our creative world of art and design. Without a doubt, the infinite hues of blues and greens have a way of lifting us up from the turmoil times that we currently live in post hurricane Maria. Yet, there is one more thing that has kept us alive in times of trouble and it is the concept of unity.

Unity is what I have seen through Puerto Rico’s time of uncertainty. People from all over the world have united to help us. Puerto Ricans themselves have come together to clear up streets, walkways, parks and houses. They have been feeding those in need and rebuilding houses for people whose homes were destroyed by the hurricane in the fall of 2017. We have come together to love each other despite political views, social class, religious beliefs, sexual orientation - among many other differences.

For Puerto Ricans, the concept of unity is one that goes back in time. Puerto Ricans are a harmonious mix of three different races Native Indian, European and African. This multiracial heritage has given us our colorful culture, history, language, music, art, and design. My work in design speaks about this interconnectedness throughout the materials, aesthetic and composition.

Unity is represented in my work through the different materials such as cement, wood, coconut weave, blue acrylic, and brass. The use of these specific materials communicates a specific time and space in our history. Simultaneously, the way the materials repeat themselves in my piece symbolizes how there are constants in our lives and specific moments that might repeat in a lifetime to teach us a lesson. The way the materials intertwine and repeat; as well as the lines they form communicate how everything is interconnected. This characteristic, as well as the rectilinear aspect is predominant throughout my work. As a designer, I believe everything starts with a line.

I find that there is beauty in the repetition of the lines and the order it provides in my work. My piece shows that lines do not have boundaries and they communicate our existence in time and space; but most importantly they communicate the concept of unity and how everything including lines blend into one.



Arturo Rojas Cardona

In the pursuit of a memorable solution to an idea, the theoretical essence of nothingness, succinctly stated as “Less is More” is my point of origin. Whether it is architecture, furniture or graphic design, one is constantly working within the convergence of disciplines in the design of objects for daily life. This crossover or contradiction between objects and disciplines is the crux of inspiration for the Tetratopoi Furniture Collection. A Renaissance approach, which draws together various disciplines, to express and fulfill present-day needs with new ideas and interpretations to create enduring results.

Influenced by Le Corbusier’s The Modulor— evoking a lifestyle, as have architects such as Luis Barragán, Frank Lloyd Wright, Gerrit Rietveld, and the Bauhaus, the Tetratopoi Collection is distinguished by its simplicity and strong vocabulary of architectural expression. In collaboration with the master craftsman, Jorge Javier Rodríguez Macías, the handcrafted furniture balances a modernist aesthetic, focused on scale, proportion and geometry, with an enduring respect for the inherent beauty of natural materials and craftsmanship. Thus, embracing the theme of the Architecture Biennale “Freespace” and engaging the spirit and humanity of Venice Design.

I am conscious of participating in the tradition of designing for a lifestyle. Every design is inherently imbued with characteristics that reflect not only the ideas and concepts of their creator, but also by the person experiencing said design and their interactions with the materials that make up the final object itself. It is for this reason that I remember the words of Luis Barragán, “Nostalgia is the poetic awareness of our personal past, since the artist’s own past is the mainspring of his creative potential, the architect must listen and heed his nostalgic revelations.”



Scandinavia Form

Scandinavia Form started out with curiosity and ambition to experiment with Scandinavian design in a new context, pushing the barriers for something new. Scandinavia Form will continue to curiously examine the borderline between creativity, simplicity, challenges within a barrier or beyond based on the Scandinavian design tradition.

Akva a circular storage an interpretation of the subakvatic eskers created by the ice sheet once covered Scandinavia. Stones were pulled into ice-rapids that propagated in tunnels between the ice and the ground where they were grinded round. A circular form associated with movement. Eskers characterize the Scandinavian landscape still today.

Akva with two halves made of 5 mm thick clear glass, together generate a circle showcasing its content in its most transparent form a collage of nature. Continually formations, the circle a manifestation of rotation and movement. Akva a composition of units in glass reflecting the flow in the esker. A thoughtfulness and self-confidence to promote the living habitat of ice and stones in a constantly changing formation. *StorageAkva* creates reminiscent of the eskers bringing and capturing this concept.



Matti Söderkultalahti

I have specialised in green woodturning; my works are constant variations of the same theme. My interest in wood began before school age, but it was not until I found woodturning that I really became fascinated by the material. After developing an interest in turning, I studied ceramics and pottery from different cultures and eras. I admired the large, deep ceramic forms and wondered why there were no such powerful artefacts made from wood. The reason was that this demanding craft had almost died out in Finland. People no longer mastered these techniques and methods, so I had to learn everything by myself.

The process of making an object starts from cutting a felled or fallen tree trunk into suitable pieces with a chainsaw. These blocks of wood are then taken into my workshop where I turn them on the lathe with hand held chisels. The piece of wood affects the size of the object. Creating it is an interactive process, as the material has its own story. I always use green wood; it has all the tension, and the power of nature still left in it. It's very challenging to work with this powerful factor, as these tensions in wood can ruin the piece at any stage of the process. I create an object from start to finish in one session while the wood is still green. The drying – and what happens to the piece while this is taking place – is an integral part of the process. It affects the pieces, and forces of nature can be seen again as tensions are released. The pieces change their shapes during drying, and surfaces become textured and are very tactile.

My delicate turned closed wood forms are my sculptures. I'm not concerned about the function of my work. Many of my collectors

have said that viewing or touching my pieces calms them, that they have healing potentials. I hope that people would see my pieces for their mental attributes rather than for their functionality. For this exhibition, I wanted to create different groups of powerful closed forms in a variety of shapes and with different surface treatments. Many of my pieces first look very thick, but they are always only a few millimetres in thickness. This allows a piece to shrink and change shape without cracking when it dries out. I very often use all kinds of "faults" of wood in my pieces, such as knots, discoloration and even natural cracks. I don't see them as a flaw, but rather, a potential to create truly unique objects. For these pieces I used reclaimed wood that had been overlooked by other woodworkers and was destined to be buried or burnt.



Ingrid Sol Leccia

As a trained visual artist, I have a rather artistic approach to design. For Venice Design 2018, I wanted once again to shake the codes by creating a piece that by shape is sculptural and by function, is a swing. The seat being the most studied furniture in design, and the most widely used, the exercise is far from simple. What appealed to me was all the connections that bind us to a seat: whether emotional, aesthetic, cultural, intellectual or spiritual. This sculpture-swing is composed of a large steel band over 4 meters long, worked in two thicknesses, laser cut, welded, curved and thermo-lacquered. It comes from a drawing whose organic form is very inspired by the sea that surrounds Venice.

The rope is also inspired by the maritime environment, an used here as a precious material. Its immaculate white color responds to the Baroque decoration of certain areas of the Palace. The notion of movement brings an extra dimension to the object by establishing a dialogue with space. Moving furniture creates extra attraction and strong interaction with the user. This unique piece, resolutely timeless, offers an immersion to the present and a re-connection to our senses.

Let's swing!



sparkpluck

Matthew Lim & Zhide Loh

Chrolo is a reconciliation of seemingly contradictory attributes of time and timing.

Our common, everyday experience of time is often linear – going in one direction on a straight line. Some religions, however, conceptualise time as cyclical or circular. We experience both opposites on a daily basis through different units of time. Years are counted in linear numbers, whereas hours, minutes and seconds cycle through the hands of our circular watches. The helix, both circular and linear, is a solution to this structural, formal paradox of time. The sinusoidal profile of *Chrolo* demonstrates our experience of being, with both highs and lows, and, at times fast and other times slow.

The continuity of time has to be fragmented into discrete concepts for human use and understanding. This occurs through scientific units of time, but also in everyday parlance, for instance, the temporal triad of past, present and future. The present moment of which you are reading is now the past, while the future has surreptitiously slipped into the present. The experience of time itself takes time. The continuous helix of *Chrolo* is punctuated by precise one-second steps. Each step of *Chrolo* is self-correcting like a pendulum, no matter the speed of the ball, it takes one second to travel to the next step.

Time is an abstract concept, made concrete through temporal objects. Over time, we have associated sensory experiences of ticking clocks, dripping water, swinging pendulums and moving shadows to the passing of time. *Chrolo* further concretizes that experience through the tactile interaction of picking up a

ball bearing and releasing it into its mouth. It is easy to tell how much time has elapsed by looking at the height of the ball on *Chrolo*. Every quarter rotation about its axis marks the passing of ten seconds, further indicated by an additional step. The passing of time is experienced aurally through clock-like ticking and the bell at the end, which signals the end of one minute.

At the heart of negotiating the formal aspects of *Chrolo* is questioning whether time is an objective aspect of nature or a subjective experience of humans. The beauty of spirals and helices is expressed in nature through organic patterns found in conches, nautili and aloe polyphylla and in engineering through the geometric forms of staircases and turbines. There is, however, a universality to the passing of time. Nothing escapes the creative and destructive forces of time. The same can be said of gravity – a constant for any Earth-dweller. *Chrolo* is designed to be gravity-powered due to its omnipresent nature.

Chrolo is made possible by revisiting old tools using new processes. There is a beauty to traditional temporal objects such as the hourglass. Unlike modern clocks that go on indefinitely without human agency, old time-keeping devices put humans at the centre of its actuation. An hourglass requires flipping, a candle needs to be lit and a water clock has to be filled. Similarly, *Chrolo* begins by human action. The precision of contemporary digital manufacturing techniques such as stereolithography 3D printing allows the creation of precise geometries that enable *Chrolo* and its intricate form. And hopefully, adds a new typology within the rich tradition of temporal devices.



Isabelle Stanislas

SUMMER SENS

Although I come from an architect DPLG's training, design has a very important place in my work because it allows me to reanalyze the sense of the function in my projects.

There is a close relationship between architecture, interior architecture and design. Architecture has 3 thoughts lines: the meaning, the feeling and the purpose. In architecture, what's the most important for me is circulation and light. In interior architecture, it's emotion and use of materials. Finally, in design, it's the function that responds to architecture and interior architecture. It's by the essential dialogue between those three specialties that I can tell a story and that the project shows itself in its entirety.

Working on GAA Foundation was, for me, an exercise to enhance my technical convictions, esthetics and functionals. It is, as well, by the emotion that I can assert them. The emotion can be defined by many biases as: shapes, materials, the dream notion.

My Project for the GAA Foundation is called *Summer Sens* because it's devoted to show that a lamp can be functional, evanescent, poetic and that an armchair can be useful, an object that we cherish. Those 2 objects can be placed fundamentally in different ways:

The lamp can be used as a poetic screen, can light an architecture angle or exist by itself. This furniture is made of wood coated with white plaster lines that gives an harmony and a delicacy to the object.

The armchair, can complete a layout of a lounge, can be an entrance or a hall armchair, or can even be placed in a bedroom. We can also use it in a bathroom or as an occasional armchair. This furniture is made of a brass structure with a pink color gradient from the bottom to the top that gives its sensibility to the object.

These two objects are created to work together but can be individually used. This work allowed me to express an esthetic will through a drawn set while being conscious not to force elements to co-exist: for them to be able to answer our versatile environment.

The essence of my work is oriented according to proportions, and materials depending how we put them together. Drawing structural elements can create poetry. It is in the approach, the construction, the technical choices that we can also justify of the harmony of a project.

I use sharp and minimal lines to return the structure and the understandable composition. Architecture allows me to develop a state of mind, a way of thinking, and finally emotions.



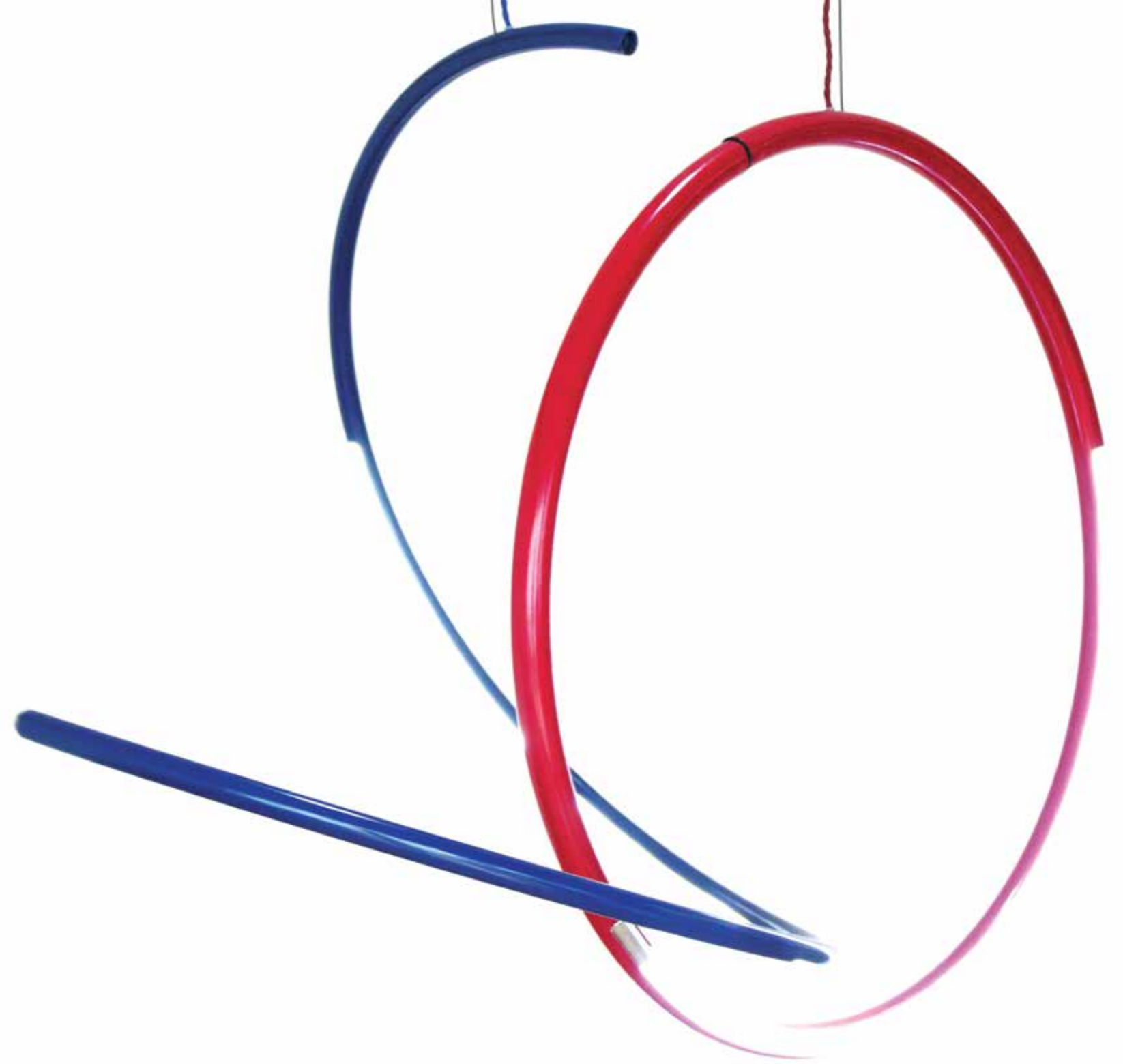
Sophia Taillet

HELIK LIGHT

My work leans towards a new contemplative vision and the more relaxing aspect of daily occurrences: conversations in limbo, the contemplation of a rotating light, patiently distracting oneself. Inspired by elegance, thought and the eclectic field of Dutch playground architecture, I envision a new spacial typology where emerges, from floor to ceiling, a new lexicon of shapes that pull you into a universe of weightlessness and movement. It transports one back to a youthful lightness long since forgotten.

Hanging from the ceiling, this light offers a sensation of weightlessness and sensorial escapism. A suspended time, where the user can escape. The two circles draw a visual and graphic outline into space. This light has been imagined in order to exploit the physical properties of the material: steel. By removing part of the substance along the metal tube, I got rid of its 'spine', its neutral fiber. This tube which was heavy and rigid at first glance, becomes flexible and malleable to manipulation.

Recently graduated from *Les Arts décoratifs de Paris*, Sophia Taillet is a French designer based in Paris, France.

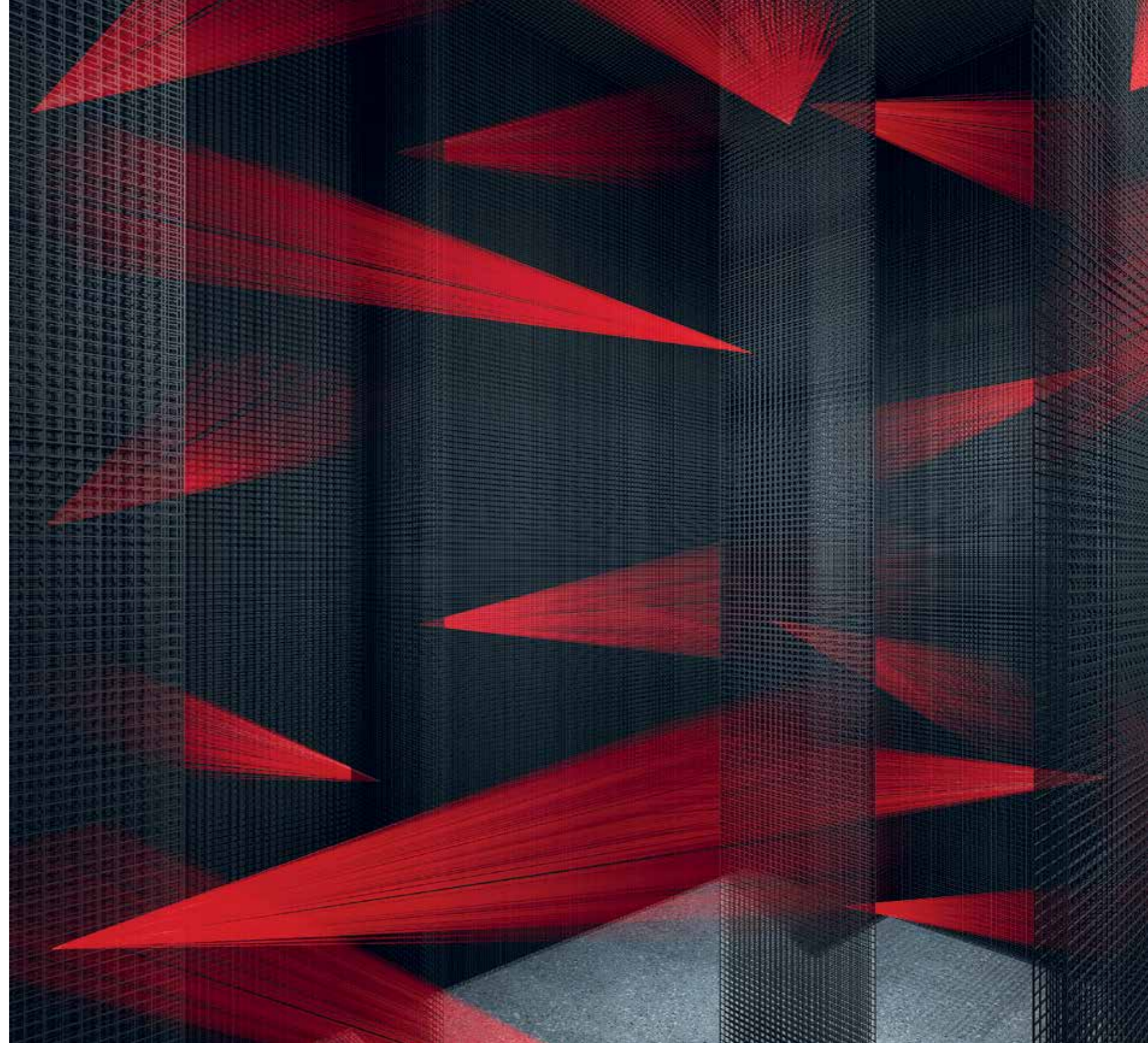


Yi Chen & Muchen Zhang

THE FIRE OF HOLY SPIRIT

The holy Bible begins with God's enlightenment in a grand depiction that "In the beginning God created the heavens and the earth. Now the earth was formless and empty, darkness was over the surface of the deep, and the Spirit of God was hovering over the waters. "Metamorphosing between visible and invisible, the Spirit of God is manifested in a variety of forms, as the blazing "fire" represents the true form of the visual description of Holy Spirit. It is not only a reflection of God's absolute holiness and righteousness, but also a special token for God's covenant with his children. It is symbolic of the glory of God's judgment too holy to be beheld, while shedding light on the fact that only after going through the trial by fire could we aspire to be worthy of the crown of life.

God manifested himself unto Moses in the flame of the burning bush. The fiery presence of Holy Spirit is a source of guidance and protection. It is on such enlightenment and covenant that mankind's survival and deliverance are predicated. "I baptize you with water for repentance. But after me will come one who is more powerful than I, whose sandals I am not fit to carry. He will baptize you with the Holy Spirit and with fire." said John the Baptist. When the fire of Holy Spirit indwells our body and burns within us, our soul is reanimated and our heart thumps with solace, as the power of God cleanses us off utile resistance, despondency and disobedience; our extremities are, as it were, being energized and brought back to life. When it blazes up within us, we are imbued with the divine power. Our very existence is invigorated and our mission revitalized under the divine influence of the fiery presence of Holy Spirit.





Yiyan Zhou

In 2012, I saw a bamboo circle ... Three years later, I started making circles ... porcelain circles ... Simple circles, circles composed with several pieces, broken circles, reconstructed circles ...

I want to make circles, the circles of life. We build, destroy and rebuild circles. We are trying to join another circle. These circles are fragile because we are fragile beings ...

TO A CIRCLE

I was born to enlarge a circle
I was in this circle
I left my circle
I feel lost
I feel
...
...
All alone
I want to join my circle
He brings me back to a circle
My circle
On this path
I found faces that I knew
I feel good

on 28-02-15, Saint-Germain, Paris

Nothing is perfect on this earth, because one is born naturally with defects. Between human beings we all have our different goals. But from time to time we encounter difficulties to reach our ends and we get lost, then we recover. However, the most beautiful thing is us, we are all on the same path to join together in this circle. It's a shame for some of them who do not realize it yet. But luckily we have the same hope...

This reflexion has moved me to create this plate: the Earth, covered with pieces of porcelain, all different, that slowly assemble in a spiral and are linked together by a string, which forms the start of a large circle-shaped necklace. This spiral goes inside and outside the necklace and represents the united humans on the way to the Circle.

Before this project, I made a smaller version of this piece that could be worn as a necklace. I called it "set of jewellery". I always wanted to make a more sculptural version of it. GAA foundation invitation to exhibit in "Venice Design" has finally given me the opportunity to realise this project: A large brass circle with spiralling pieces of porcelain linked with musical strings.

I also wanted to add porcelain clinging sounds mixed with double bass music and young girl's voice to accompany the sculpture. This music track *To a circle* is specially composed by Marcelo Milchberg and is played in loop from inside the sculpture. The recording was done with Michel Frechina (Double bass), Camila Milchberg (voice) and engineered by Jean François Sandoz.





M a d e i n V e n i c e

Designers in Venice

By Ilaria Marcatelli

After the first successful project launched last year, VENICE DESIGN has the opportunity to make it grow giving more and more value to local design and craftsmanship, which enriches the exhibition of international design at the European Cultural Center with a completely Venetian section.

Also this year we have selected around 40 artisans with different specializations but who all have in common the skills in crafts, excellent use of materials and unique design.

Many of them were part of last year's project and they are increasingly demonstrating to stand out because of their quality. Moreover, it is our great pleasure to introduce some new activities, developing this section even more.

For this edition of VENICE DESIGN, in which the curatorial ambitions are particularly focused on the theme of *materiality*, the context of local design will give particular emphasis to the *fabric*, with all its creative experimentations and perception both visual and tactile. From glass, to wood, leather and fabric, *tactility* takes on great value.

A local design at 360-degrees that involves several different techniques and materials and that must be known - and recognized - sometimes for its spontaneity, other times for its accuracy and refinement. The selection proposed is absolutely related to the quality of the artifact and the production method, bringing together internationally known craft activities and the most still specifically Venetian ones. All of them have the same philosophy and scopes, spreading their knowledge and creating a mutual support among them.

This section does not want to be an advertisement but a re-

cognition of artisans and designers, due to their capacity to arise in a city like Venice, where it is not always easy to perceive the reality and authenticity of the environment itself. Regardless of their age - biological and of work experience - it is of considerable interest their ability to create and reinvent forms, reinterpret techniques, developing them without ever forgetting the very traditional ones.

Those 42 *botteghe* can appear as shiny showrooms or dusty laboratories, being always precious gems rich of knowledge hidden in the Venetian *calles*. Our purpose is precisely to bring them on a map to give the opportunity not to miss the chance to discover their contents. While the virtuality of our time leaves more and more space to the technology of GPS, it is also through the map, as a *material element*, that we propose a *real contact* with the city.

VENICE DESIGN aims to bring out a mesh of artisans that tangles both in human and professional experiences. We invite you to get to know people, learn about their knowledge, and discover each of their unique workshops.





Altrove

In this atelier of clothes, situated in the San Polo neighborhood, every idea starts from the meaning of the word Altrove, as the sensation to go beyond spatial and temporal convention. “Altrove is a word that we always liked, maybe it is the word that best describe dreamers. But it is not a somewhere else interpreted as a will of escape from something. It means to be constantly somewhere else, with a strong positive significance.

All of our clothes come in some way from a geometrical shape. They all are developments of forms. Forms without limits” they state. Functionality and wearability create new volumes, fabrics are meticulously selected and all made in Italy. They seem to go with the body, creating real architectures of clothes for human beings. An aesthetic that makes an expressive use of structure, inflected in monochromatic tones and combined with a precise tailoring knowledge: it is just through the personalization of lines that it becomes contemporary.



Bancolotto

The Social Cooperative IL CERCHIO has been addressing for more than 20 years to all the issues regarding the inmates and former inmates. In 2003, Il Cerchio, helped by the government which provided the facilities and the spaces, created a tailoring workshop inside the female correctional facility in Giudecca Island, Venice.

Nowadays the coordinator of the tailor’s workshop teaches to the inmates the art of craft and dressmaking, in order to promote this creative and artisanal activity. All the creations are made with the finest fabrics (Fortuny, Bevilacqua, Rubelli, etc), and are sold in the shop “Banco Lotto N 10” located in Castello District of Venice. Il Cerchio is also collaborating with important Organizations (Teatro La Fenice, Giorgio Cini Foundation, Cipriani etc) in national and international projects. Since 2013, during the International Film Festival, the cooperative has the possibility to set up a temporary shop where handcrafted creations are sold. All these projects help the cooperative to increase the production and the image, thus delivering to all the prisoners a big satisfaction and a big hope for their future.



Tipografia Gianni Basso e Stefano Basso

Located in a quiet street of Cannaregio, the renowned printing laboratory of Gianni Basso is difficult to find. He does not fancy modern technology. Therefore anyone who wants to get in touch with the “Gutenberg of Venice” should send him a letter or reach him on his rotary-dial phone, just as his famous clientele (including Hugh Grant and Nobel Prize winner Joseph Brodsky) would do. And it is worth it. Trained in letterpress printing by Armenian monks he is now passing on his trade to his son Stefano.

The genuine and welcoming print shop is a time machine. The bookshelves next to an 18th century press are covered with exquisite ex libris and lithographies that have captured the atmosphere of Venice as it was 150 years ago. For his designs and layouts, Gianni has an extensive collection of magnificent old woodcuts and copperplate engravings that he has painstakingly collected. Enchanting.



Mario Berta Battiloro

“Mario Berta Battiloro” was founded in 1969, with the aim to carry on the ancient family craft begun in 1926. In the historic laboratory – a former home of the Renaissance painter Tiziano Vecellio in the sestiere Cannaregio – gold, silver and other precious metals are transformed into ultra-slim leaves. The cornerstones of the business are its artisan production and its handcrafting.

Respecting 16th century procedures and using only manual tools guarantee a product of superior quality because the raw material undergoes less manipulation. The fusion phase (eliminating the metal’s impurities) and the goldbeating process (the hammering done by master Marino Menegazzo) are fascinating to watch. The foils will then be suitable for applications mostly in the art field.

They can notably embellish mosaics just like the ones of Saint Mark’s Basilica or parts of gondolas. The company is extending its production to the food and cosmetic sectors which let them explore innovative possibilities.



Luigi Bevilacqua

The Tessitura Luigi Bevilacqua, led by the Bevilacqua family, carries on one of Venice's most ancient traditions, using original 18th-century looms as well as mechanical production. The velvets, brocades, damasks and satins they produce show the same quality as those of centuries ago, because they are made using the same techniques and looms, with patterns coming from various centuries and different corners of the world.

Luigi Bevilacqua moved into the current building in the Santa Croce district, where the old looms have finally found a home. The Venice premises now host part of the production facilities, too – with 25 hand-operated and still working looms – as well as the warehouse and showroom. The Bevilacquas run their company themselves, their constant presence and solid knowledge of weaving techniques guarantee a high-quality and renowned products. Their efforts to improve the brand's prestige results in strengthening trade relations in all parts of the world, though their fabrics will still be niche products.



La Bottega dei Mascareri

The welcoming brothers, Sergio and Massimo Boldrin, have been running a shop at the foot of Rialto bridge since 1984 and making masks for 35 years. The two passionate creators also own a workshop in San Polo where you can watch them making their incredible handmade figures following centuries-old craft. Clay is used to create the shape, alabaster is then poured over to create a mold and finally papier-mâché fills it. Paint, gold leaf and lacquer inject life.

Their masks lead into a world populated with medieval protagonists: from jesters to court jongleurs, and obviously with characters of the commedia dell'arte. The collection is also remarkable for decorations drawn from Tiepolo, and original lunar and solar pieces are evocative of Venice's carnival. Often showcased in worldwide exhibitions, their masks are mainly produced for the theatre and cinema (as in Stanley Kubrick's *Eyes Wide Shut*) and can be purchased. The shop and atelier will leave the visitors with the feeling to have dived into original and high-quality Venice's culture.



Bottega Orafa ABC

ABC goldsmith, run by Andrea D'Agostino in San Giacomo dell'Orio since 1998, is identified by its exclusively handcrafted jewelry production, the result of a continuous research in innovative materials and of elegant and sophisticated design. These jewels are distinguished not only for the aesthetic taste, but also for the harmony they create between their shape and their extremely comfortable wearability.

ABC goldsmith produces jewels in mokume-gane, an ancient technique and unique in Italy. Wonderful patterns are born combining different metals: silver, copper, yellow, white and red gold, the combinations can be almost infinite. The result you get is the uniqueness of jewelry, never identical, individual, which makes it even more exclusive. Each jewel can be customized with the technique of mokume-gane, that embellishes the jewel, and, thanks to a long and laborious process, grants a unique design. Andrea can be seen at work in his atelier behind the shop.



Anna Campagnari

Considered one of the top Venetian rowers, Anna's long career as athlete includes four wins in the Regata Storica, the biggest traditional event on the Venetian calendar. In 2009 Anna opened her own artistic sewing laboratory to produce the traditional flags awarded to the winners in Venetian regattas. These pennants are completely handmade for each race and date back to medieval times. They are hand painted with illustrations regarding the festival the regatta celebrates and are tied to wooden staff decorated with gold leaf, also produced in her workshop.

Anna's work over time expanded to include other types of traditional flags and banners. She continues to express her artistic craftsmanship with a number of original pieces which can be viewed in her laboratory. This delightful workshop on the ground floor of her family residence is open to visitors by appointment and gives a rare glimpse into a traditional Venetian villa. Anna is very pleased to share the experience and techniques regarding her craft works. A unique insight into the traditional Venetian world of boat regattas and all the crafts around them.



Canestrelli

Ancient techniques to create modern objects of furniture: this is what inspires Stefano Coluccio. After obtaining his degree in architecture in 1996, he decided to pursue his family's artisanal tradition, started by his maternal grandfather, the engraver Emilio Canestrelli, and followed by his mother, Manuela. Today, in his shop-laboratory in the heart of Venice, close to the Accademia Gallery, he brings to life sophisticated and elegant mirrors. His inexhaustible fountain of inspiration is art history. Especially in the paintings of the most celebrated Flemish artists, e.g. Jan van Eyck and Quentin Matsys, or Italians like Parmigianino, Bellini and Caravaggio, these witch's mirrors, known also as *sorcière*, were depicted frequently.

All the mirrors are designed by Stefano Coluccio and produced in his workshops in Venice. Using an artisanal process, the Italian designer makes only unique pieces, which are the result of a constant research and experimentation with shapes, ideas, and designs.



Pierre Cardin

The multifaceted, international and iconic designer has set up his headquarters in the Santa Croce neighborhood, where he reconnects with his Italian roots and expresses his unlimited and brilliant creativity. Famous for his haute couture creations, the Venetian showroom highlights his futuristic and strikingly colored furniture from his "Utilitarian Sculptures" collection, started in the 1970's.

Highly decorative pieces, they subtly hide their function. Their original shapes and sinuous, sensual or dramatic lines are surprisingly inspired by nature, recalling animal figures like the snake. Lacquered they become elegant and luxurious handmade pieces which - like human clothing - the creator wants you to admire from every angle. The gallery-shop also shows technological and video-installations. With a career of 70 years, Pierre Cardin is definitely one of the most contemporary and bold designers in Venice.



Cartavenezia

The contemporary paper artist Fernando Masone was born in 1952 in Pietrelcina, Benevento, Italy. In his twenties he discovered art in Rome while working at the art studio Esedra before he attended the Scuola Internazionale di Grafica in Venice. In 1980, he started in Rome with ceramics studies to finally specialize himself in art print. Today, Fernando Masone has his own laboratory and is organizing workshops in Italy and abroad. In 1990, an expert in modelled art print and special handmade paper, he opened a laboratory of handmade paper in Giudecca.

Paper designer as well as hand papermaker, Masone conceives his own creations and collaborates with contemporary artists and makers of books. Cartavenezia is located in the dynamic and creative "Chiostro Santi Cosma e Damiano". It is a gallery, an art shop and a workshop where Fernando Masone cooperates with artists and showcases his work.



Cavalier

Alberto Cavalier has worked for thirty years as *indorador* (the person who covers wooden objects with pure gold) in the small and cozy family workshop located in Campo Santo Stefano. It is an overflowing and fascinating laboratory, entirely filled with his works that even hang from the ceiling.

Since 1990 he creates all the masks for the Lausanne Ballet. In 2001 he designed the golden furniture for the Las Vegas Mirage Hotel and thereby got better known in the U.S, and since 2003 he is being invited to various European design exhibitions (Beauchamp, Lille, Paris, Milan, etc.). His work is reviewed in leading print media like New York Times, Herald Tribune, Focus, Repubblica, Dove, Marie Claire, etc., and among his clients there are eminent designers and public institutions, even the Vatican.

He produces custom-made frames, lights, mirrors, sculptures and he is the only one still making *commedia dell'arte* masks, always working on wood with 22 karat gold leaf.

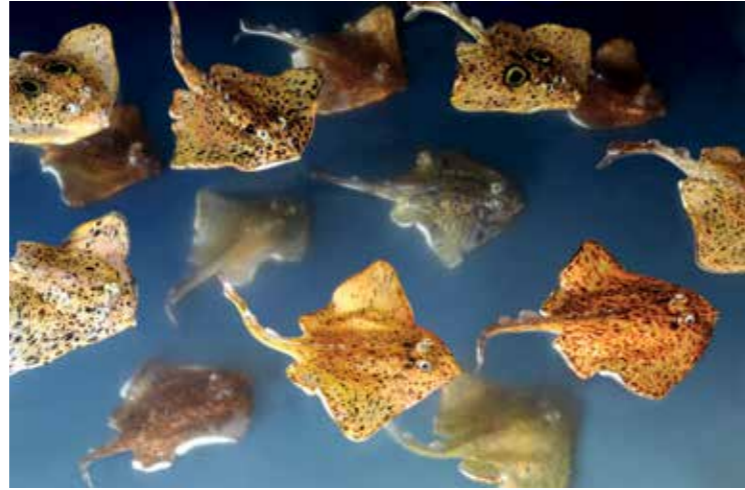


Marisa Convento

She is an Impiraressa, a beadstringer: this is the original name of the ancient Venetian craft practised in the past by so many women in Venice. The seedbeads and beads produced in Murano and Venice needed to be strung, threading them with very long needles, in big bundles so that their packing, shipping and trading would be easier. The beads then would take long journeys to the far continents where they were highly desired by the native people of Africa, America and Asia. The traditional techniques of the Impiraresse and the precious vintage seedbeads, as little as a pin head, are at the base of her work.

Bigger and intricate lampworked beads, famous all over the world for their beauty, and used in the past as money for the trades, are made for her by the best contemporary bead-makers. She creates necklaces, beaded flowers, corals and embroidery at her own design and imagination, never repeating the same piece.

Her way to respect the heritage of her ancestors, a tribute to Venice, the city where she lives and works.



I Vetri d'arte di Vittorio Costantini

Vittorio Costantini was born in 1944 in Burano. He began an apprenticeship in a glass factory at the early age of 11. Since he opened his own workshop in the Castello neighborhood in 1974, flame-working has become his only true focus. He always had an innate fascination for nature and all his creations show great mastery and passion for it. He spends endless hours creating individual pieces: from multi-colored insects to iridescent butterflies, birds, fish and flowers. All as the result of his manual skills.

Vittorio considers himself a great observer of the microcosm we are surrounded by. With the profound vision of an artist, he can see deep into the fields, the skies, the waters. His artistic talent has led him to participate in numerous exhibitions in Italy and abroad. In the past few years, he has enjoyed devoting himself to teaching and demonstrating. His rich, personal collection inside the workshop is the testimony of many years of flame-working and the evolution of his technique.



Angelo Dalla Venezia

Angelo dalla Venezia represents the last turner in Venice. In 1959 he began working with a wood lathe and some tools given by his previous employer, the master Vio Vincenzo, and he still continues to this very day in his workshop, a few steps away from Campo San Polo.

With the advent of mass-production, the demand for custom orders decreased dramatically and the number of turners consequently plummeted. Driven by the love for his work and extremely determined to carry on his activity, Dalla Venezia began to create also some decorative objects alongside the more traditional utilitarian items. By reinterpreting an art tied to the past and local traditions, he managed to give birth to a laboratory in which you would find high quality design objects.

Today, he produces from wooden spheres not only eggs, fruits and spins, but also rings, pencil-holders, knobs and pendulum clocks. All these objects are made by Dalla Venezia with a manual lathe and different kinds of wood, but above all with the passion for his work.



Declare

Declare is a leather brand-au-courant giving new meaning to local hand crafted production and design in Italy. Situated in San Polo neighborhood, the contemporary showroom of Declare proposes singular bags with a design aesthetic inspired by architecture and couture backgrounds. With an eye for detail and function the Declare design is sealing each item with their signature merge of the highest in quality and 'of-the-now' in design.

Offspring of the rapidly moving fashion world that breeds them, co-founders Omar Pavanello and Emanuel Cestaro seamlessly channel enduring style standards with a nod to the glitz of luxury cool. Their creations are colorful flashy pieces combined with sharply classic volumes where seductive serpentine textures reflect playfulness in the functional and every day-to-night. Declare is establishing its mark in the independent bag fashion market and therefore is showing that this creative powerhouse can deliver impeccable products with serious individual style and a true passion for design.



DoppioFondo

DoppioFondo arts and culture no profit association was founded in Venice in 2011. As a fine art print studio and independent publishing house, we are specialized in organizing workshops, artist-in-residence programs and art projects. Our non-toxic printmaking studio is fully equipped for work in etching, engraving, woodcutting and silk-screen printing. Edizioni DoppioFondo, among others, is one of our main projects and it aims to support the artists in the realization of their own book and self-made printed material, Interpreting them as the expressions of a personal work or as the final result of an artistic partnership and creative process.

Our goal in this project is to promote books in a contemporary context, highlighting the importance of tradition-inspired printmaking techniques. This is the reason why we choose to hand-print our books in limited edition and using tradition-inspired. Inside the laboratory, there is a small space where you can find prints, books and other original stuff self-made originally DoppioFondo.



Emilia Burano

Lorenzo Ammendola was born in 1970 on the island of Burano. He grew up in the studio of “Emilia Burano” (the mother’s name of his great-grandmother) which for four generations creates the original lace of Burano. Ammendola reviews the history, the pageantry and the passion of his family that in all these centuries kept creating and brought this ancient heritage to the present day. He then renews and searches for new forms and ideas. The study of the many similarities of Venetian lace with decorations and architecture of the buildings found its origin in the 90’s in the collections inspired by the most beautiful palaces in Venice. Of importance is the study and the realization of the first sculptures made of Burano lace with the same techniques in the 1500’s.

Lorenzo is an eclectic and passionate “designer in motion” and his design studio is also involved in automotive. Collaborations with world renowned brands such as Aston Martin, Rolls Royce and fashion designers helped to increase his knowledge and experience worldwide.



Il Forcolaio Matto

Just off Strada Nova, the main street of Venice, the workshop of Il Forcolaio Matto is somewhat hidden. Master Piero Dri is the youngest remér in Venice, making oars and forcole. The smell of wood and the taste of traditional Venetian craftsmanship create a warm and welcoming atmosphere. Born in Venice and graduated in astronomy, Piero chose to dedicate his life to his passion for Venice and rowing back in 2006.

Carrying on a centenary tradition, dating from 1307, he learned the art of making a forcola from his master. The forcola is the crutch of Venetian boats, the base on which the gondolier places his oar to steer the gondola. Custom made for each oarsman, forcole take on special sculptural and dynamic lines, as a result of a thousand years of history in constant research of a perfect balance between function and beauty. As essential tools for propelling the gondolas through the canals, forcole became both the symbol of Venice and an art piece highly appreciated all over the world.



Fortuny

More than a century old, Fortuny remains the highly esteemed Venetian textile company founded by artist, inventor and fashion designer, Mariano Fortuny. Under management of the Riad family for nearly 30 years, Fortuny continues to be infused with the spirit of its founder. Every fabric is still produced in the same factory on the island Giudecca, on the same machines, using the same process and techniques as developed by Mariano Fortuny over a century ago.

Just as he combined his respect for tradition and the past with his love of innovation to inspire his creativity, Fortuny continues to be a pioneer in the world of design and technology today. The brand also produced amazing chandeliers still based on his drawings, mosaics and very elegant Art Deco furniture. The pieces are all modern re-interpretations of Venetian classics. Although the factory itself allows no visitors in order to safeguard trade secrets, the showroom conveys a warm atmosphere. The adjacent gardens can be visited by appointment.



Franco Furlanetto

Franco Furlanetto is one of the four remeri who still manufacture rowlocks and oars for every type of traditional Venetian lagoon rowing boat. In 1996 Franco transformed an old coal storage in the San Polo neighborhood into his workshop.

Forcole are the unique rowlocks used in Venetian-style rowing; we have a huge variety of them, depending on the type of boat, on the position of the rower, and on the intended usage. Therefore, the forcola is tailor-made for every single rower. Concerning the process of creation, it all comes from a trunk of national hickory (less frequently cherry wood, pear wood, maple) with a diameter of at least 60 cm, accurately selected, cut in quarters, polished from the bark, and seasoned for at least three years. After the design of the rowlock on the quarter, Franco Furlanetto proceeds rough-hewing the piece and then the whole work is manual: the craftsman utilizes his skills and abilities to give a shape to this unique and original piece.



Atelier Segalin di Daniela Ghezzi

Segalin tailored shoemaking was founded in 1932 by Antonio Segalin, between the two World Wars. His elder son Rolando became his successor and worked according to his father's teaching. Daniela Ghezzi, who had worked for shoe manufacturer Gatto in Rome, expert in man tailored shoemaking, took over the family empire in 2000. Her education, based on the famous Academy of Arts in Venice, combined with her hard daily work enabled her to continue and improve the entire production of artistic, hand-crafted shoes in Venice. The studio represents the continuity of an art and an ancient job that finds new nourishment and inspiration in the daily quality enhancement and in the fulfillment of every specific wish of the customers.

Of the approximately 250 models handcrafted every year, some of the most interesting creations are on display in the window of the workshop. Her shoes with unusual shapes, original colors and made of soft and shiny leather are internationally renowned.



Gabriele Gmeiner

Gabriele Gmeiner is working in Venice since 2003 in her workshop at Campiello del Sol, where she produces custom-made shoes of the finest quality. She studied in London at Cordwainers College specializing in the traditional shoe craft and in Paris at the Centre Formation Technologique Grégoire, for saddlery. Besides a traditional education she made a few sidesteps into the field of art.

One of her artistic projects brought her to Tokyo where she experimented with traditional crafts and materials of the Japanese culture. These works have been exhibited in Gallery ef in Tokyo and in the Historical Museum of Vienna. She has held art workshops for children and college students, and she has taught shoemaking at the Venice Santa Maria Maggiore prison in a rehabilitation project.. Her present work combines the artistic spirit and the best traditions of craftsmanship. Young apprentices from all over the world help in the production and learn the secrets of the art at her workshop.



Laberintho

Gold and silver: thanks to artistic chemistry these noble metals get a new identity in the creative shop founded in 1994 by Marco Venier and Davide Visentin.

Harmony and shapes, usefulness and completeness blended into the meticulous search for a new standard of beauty based on the combination of different artistic genres. Looking for a different aesthetic concept, materials are selected and combined: ancient seals and geometric shapes, blown glass and diamond, ebony, amber and turquoise, coral and black agate fossil, ancient stone seals, carnelian and lapis lazuli, joining in a dialogue that weaves ages and cultures. With the help of various techniques such as cantilever mosaic sculpture they start a dialogue that crosses ages and cultures. This is a fascinating journey into a new harmony of contemporary jewellery.



Giuliana Longo

The studio of Giuliana Longo exists since 1901, and the shop even preserves the original interior of that time. For this reason, the Veneto Region has recognized the “Local Historical Veneto” decision to protect and preserve the interior including all shelves...

The quality of materials and the constant search for beauty, allows the skilled hands of Giuliana to create little masterpieces. It is in her studio that hats for Venetian gondolieri are produced as well as magical fantasies for one of the oldest carnivals in the world. Giuliana is also famous for the Panama hats that she selects personally every year and imports to Venice, almost in an extraordinary exchange of artistic craftsmanship, which links two worlds geographically very far from each other but similar in the extraordinary value of the production of special hats. In Calle dell'Ovo of St. Mark neighborhood, the craftsmanship tradition goes together hand in hand with the contemporary and an avant-garde research.



Alessandro Merlin Ceramiche

Located in the Arsenal neighborhood, there is an artistic studio, a small shop-cum-atelier, where the artist Alessandro Merlin draws his inspirations on unique pieces of ceramic. Merlin is not Venetian by birth, but according to the Dutch expert John Sillevius “Alessandro belongs to Venice and Venice belongs to him”, this city is for him the perfect ambiance for inspiration.

Merlin started to draw at an early age and could, with a clear outline hand drawing, bring out his fantasy. He found his style, influenced by Jean Cocteau, Audrey Beardsley and illustrators such as Ugo Pratt and Tom of Finland. Encouraged by a friend, he started to draw and etch on ceramic and this surface became his own communicative medium. On Merlin's unique dishes appear stylized animals, Arabic mosaics patterns, seductive nymphs and his famous naked horsemen. Alessandro Merlin is now an independent artist admired by his collectors. He shares his imagination with curious people walking through the narrow alleys of Castello, who remain fascinated by his work.



Massimo Micheluzzi

Massimo Micheluzzi uses traditional techniques in his constant contemporary aesthetic research, a research that varies within almost all techniques, working with the classical ones such as the ‘murrino’, the mosaic and the carved. The latter, offer a range from fine superficial to excavated, sculptural results, yet maintaining a disciplined vision.

Translucent pieces in fluid, organic shapes and then the contrary for more composed shapes, of absolute simplicity, often with a mono or biochromatic colour palette or in a multi-variated colour scheme, similar to the terrazzo veneziano technique with gold and semi-precious stones in opaque glassworks. Objects born and connected with the surrounding lagoon islands, delicately curved surface-carvings that echo vibrations and water-movement of the Venetian lagoon, softness in contrast to a rigid medium.

Micheluzzi maintains a rare control of his work-in-progress process together with his maestro vetraio. The mosaic panels, that the artist composes and fuses in his studio, are elaborated in the furnace by the maestro soffiatore in order to give to the initial graphic project its final shape.



Micromega

Since 2000 Micromega laboratory works on the design and production of the most exclusive spectacles in the world sold in the one and only store in Venice. The idea was born from an intuition of Roberto Carlon: a special assembly system, which can be realized only through particular craftsmanship. Micromega spectacles are essential, elegant and refined.

Irreverent, discrete or almost invisible, they are known to be the most lightweight in the world. An infinite number of possible styles can be customized for each client. No glue, screws and no welding are used in these incredibly resistant frames. A wide range of materials are employed and combined, both precious and technological. The spectacles can be enriched, turning them into jewels by using gold or stones. Each client can choose any detail turning his spectacle into a unique piece. Various international patents are at the origin of this extraordinary product. Working by subtraction is the purpose, to realize spectacles made of next to nothing.



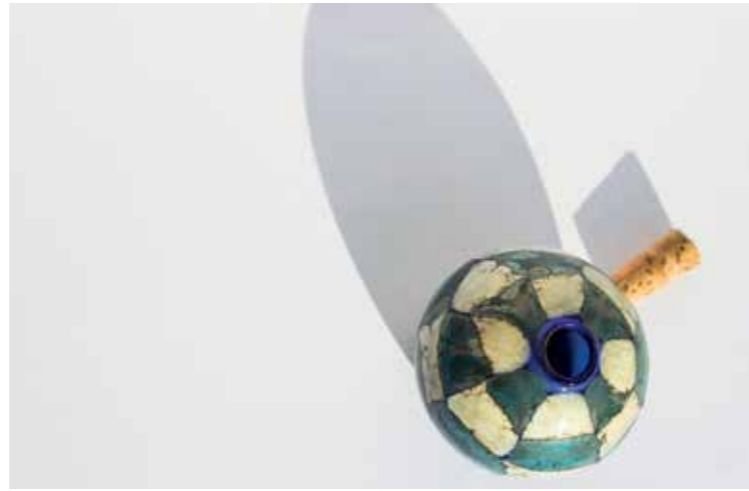
Muranero

Born in Dakar, the Senegalese artist (painter and musician) Moulaye Niang studied at the International Murano Glass School on the island of Murano and became glass beads maker by developing his art and by meeting Muranese masters like Pino Signoretto and Davide Salvatore.

Moulaye considers the matter of Murano Glass like a chemistry in which you never finish learning... and the magic fusion of colors makes out of each single bead a creation.

Deeply inspired by nature, Moulaye acts on a bead like on a canvas, telling in each layer of color a new story never told before. All his beads are one of a kind, so different and beautiful as only human beings can be.

Together with the South Tyrolean Emanuela Chimenton, designer and jewellery maker, Moulaye opened his first and successful workshop Muranero in Venice. Since 2004 they work together, sharing the most joyful adventure of doing what they believe in: art and beads in Murano Glass in Venice.



Murano Glass Fine Art

Stefano Morasso was born on the island of Murano in 1962. Already at a young age, his unique talent in the a lume glass processing (over a burner's flame) became apparent. His natural gift for combining and matching colors was recognized early on and his innovations have been adopted and imitated by glass makers around the world.

Mr. Morasso's unique and striking style is characterized by a strong imagination, a constant artistic research, always being at the forefront of the glass processing techniques. His laboratory is an extremely creative and spontaneous place. It is situated in a cloister that used to be the convent of the Benedictine monastic complex of Saints Cosmas and Damian. Now it is a cultural location, very impressive from an architectural point of view, where he shares his passion for the craft with eight other artists and artisans with various specialties. With them he created the association Artisti Artigiani Del Chiostro.



Nicolao Atelier

The costume workshop of Atelier Nicolao, founded in 1983, is known for exacting standards of research into materials, steeped in history and transformed in color and texture. Nicolao has worked on important occasions with other (Oscar winning) costume makers, making garments for movies including *The Merchant of Venice* and *Pirates of the Caribbean*. For lyric and drama, he has built stage costumes with wide international recognition. Still today, he is strongly engaged in research into historical events such as the famous Venetian Regata Storica. Nicolao teaches costume design at the Accademia di Belle Arti di Venezia and his costumes have been displayed at the Metropolitan Museum in New York and in the Museum of Fashion and Costumes at Palazzo Mocenigo in Venice.

In 2005 all came together in the heart of Venice: his costume workshop, showroom and the whole collection of costumes creating an elegant setting. Entering this magical space is fantastic for anyone wishing to experience the atmosphere of the past; especially today when those times are more or less forgotten.



Paolo Olbi

His activity as a bookbinder began as far back as 1962. He worked for the Marciana Library, the Querini Stampalia, the Correr Museum, the Fondazione Cini and for Ca' Foscari University, as well as for private clients. After thirty years, he decided to leave this kind of work in order to create gift-items in leather and paper; these were sent abroad to such well-known department stores as Harrods, Paper Case and Fortnum and Mason's in London, and Printemps in Paris, as well as to various boutiques. Now he enjoys creating objects decorated with classical and imaginative designs that he displays in his shop at the foot of the bridge of Ca' Foscari.

He is working on a new series of drawings inspired by Art Deco to be printed on paper and leather. He is planning to open a Crafts School, in collaboration with the Armenian College of Ca' Zenobio, in order to keep alive the tradition that brings together the culture of books as art-objects and Armenian and Venetian printing.



Paperoowl

Paper art studio & shop. Design and creation of one of a kind pieces of jewellery, boxes, home decor and art miniatures. If you are looking for paper, you will find a wide selection of handmade sheets from all over the world or marbled and paste ones, hand dyed by Stefania. A choice of a dreamy colourful life, full of passion, as light as paper.

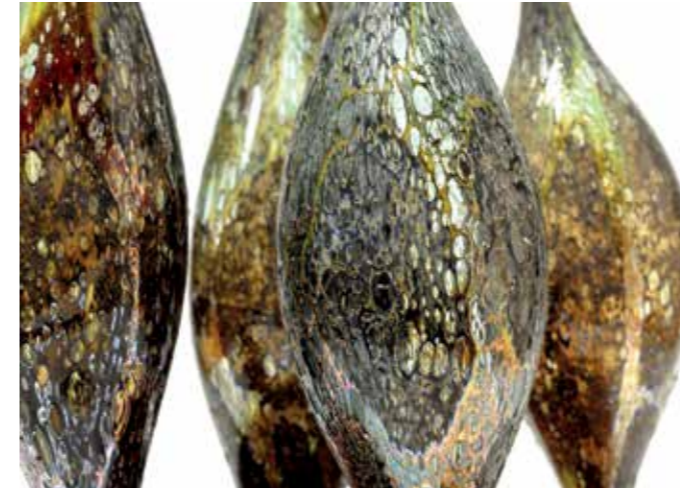
“I love to collect precious handmade paper sheets from all over the world because I believe that every kind of paper has its own personality. I love to transform paper into quality design jewels and one of a kind works of art, created to enchant and amaze people. I love accuracy taking care of all the steps of the workmanship personally, from the design to the realization of the finished object, in the belief that the small details make the difference. I truly believe this is the best way to share my passion with you. My motto is: The most unexpected things reveal your personality! So come and choose the object that will bring out your style”.



Le Fórcole di Saverio Pastor

The fórcola is designed to satisfy the demanding and practical requirements of Venetian rowing, but it is also recognized as an object of art. Displayed in the most important museums in the world, such as the Metropolitan Museum of Modern Art in New York, it is universally appreciated for the beauty of its fluid, curving form.

Both the practical and aesthetic aspects of this craft are perfectly expressed in the works of Saverio Pastor. Between 1975 and 1980, Pastor worked with the last of the master remeri, Giuseppe Carli, the ‘fórcola king’, and Gino Fossetta, the ‘oar wizard’. In 1980, he opened his own workshop before going on to restore a workspace near the Arsenale with a group of carpenters, working there until 2001. In 2002, he opened a new workshop, Le Forcole di Saverio Pastor, at San Gregorio between the church of La Madonna della Salute and the Guggenheim Collection. Here he continues to use centuries-old techniques to make oars and fórcole for gondolas and other typical boats of the lagoon, adapting those used for regattas to the changing trends in competitive Venetian rowing.



Davide Penso

Davide Penso has specialized in the design of artistic jewellery in glass and in particular in the typical Venetian lampwork beads where he developed new technical solutions and ways of innovative processing. In 2000, after ten years of experience and testing technologies, he decided to pass on his knowledge. Thus began his educational path, first with private classes at his studio, then with courses at the Glass School Abate Zanetti of Murano where he is still devoted to teaching as an official instructor in lampwork technique.

Ten years of practical teaching and many international students formed him as an educator, giving him the knowledge and ability to instruct with a simple and effective methodology to master this craft. Today the training institution “Davide Penso” cooperates widely with numerous partners, among these the “Ghana Project” of UNESCO, Boston University, School of Glass Research Bolzano, Glass School Abate Zanetti and Corning Glass Museum in Corning, NY.



Pied à Terre

The “furlane” shoe-slippers are a typical example of an item that embodies history, culture and tradition while also being projected towards the future. The idea originated from the countryside of Friuli towards the end of the Second World War.

The necessity and ability to exploit everything available, born from the deep bond between man and nature in those cultivated lands of North-Eastern Italy, blended with the wise and already advanced culture of recycling, which today speaks to a world which is under fire from huge ecological issues. The old bicycle tires were used as waterproof and hardwearing soles; the canvases of jute sacks, from the transport of seeds and grains, were transformed into excellent linings; the fabrics, even rags from old clothes, were transformed into the uppers. Their delicacy and uniqueness were also seen as a precious trait. Thus necessity became a virtue. They spread rapidly - reaching also Venice, where the Gondoliers found their rubber soles perfect for conserving the paintwork of their precious gondolas.



Rubelli

Rubelli, the Venetian family-run company, has been creating, producing and selling furnishing products, in particular fabrics, for residential and contract use since 1889 and as a company represents one of the most important names on the international interior design scene. When creating collections the Rubelli style department finds vital sources of inspiration in the historical archive, which houses more than 7,000 textile documents, and also in the company library.

For the production phase, the Venice company uses its own weaving mill near Como with mainly state-of-the-art jacquard looms even if some eighteenth-century handlooms are still operating. With the availability of an in-house design studio and its own production unit, Rubelli can design and produce, alongside its own collection, also custom fabrics based on special requests and patterns and types specified by the client such as La Fenice theatre, The Doge's Palace, the Palazzo Reale in Venice and many others around the world. With close ties to the world of culture and art, Rubelli has always supported museums and young designers, organized exhibitions and promoted events.



Davide Salvatore

Davide Salvatore was born into a family of glassworkers in Murano, where he is now living although he is often travelling for his work and to get inspirations. At a very early age he began following his grandfather into Murano's furnaces, learning how to build kilns and work glass. But it is due to his skills that he became a very unique master of glass. Utilizing centuries old Venetian techniques, his work is a continuous challenge of traditions, revealing a complexity in the use of murrine and a personal application of traditional sculpting techniques.

The most evident inspiration of Davide Salvatore is the African culture, with its symbols, textiles and colors. He starts from there reinterpreting and elevating it even more with his own language. Davide uses mostly soft and delicate colors of the earth, enriched by strong and bright colors typical of Africa. The sinuous shapes of his works are highly expressive and give a sense of humanity and sensuality.



Marina e Susanna Sent

Marina and Susanna Sent were born in Murano to a family with strong links to traditional glass making. In 1993, however, they embarked on a new direction: designing and producing glass jewellery. During the 1980s, Susanna, an architect, frequented her father's glassworks, where she experimented with various decorative techniques and dedicated herself to renewing the company's product lines; Marina, with a technical background, joined her sister at the end of the decade.

Today the brand Marina e Susanna Sent continues as a hub of experimentation. The two designers are not only concerned with innovating the aesthetic components of glass; they also explore it from a technical point of view. Always open to new influences, they are currently creating sculptures inspired by kinetic art, as well as producing accessories such as silk foulards printed with images of their glass objects. Remaining true to their original style, their constantly changing world is populated by new and intriguing objects.



Small caps

Small Caps is an atelier dealing with graphic design. It is in front of a canal where few gondolas and several working boats are passing, not so far from Campo Santa Margherita. Small Caps was started around 2012/2013, as a reaction to an excessive use of digital devices in graphic design. Using some printing techniques (screen-print as first) was the sparkle to ignite new power in the design process: now they are able to develop an idea until the final product, a 100% custom design.

Small Caps is a place where ideas take form, made of papers and carton boards, pencils and pens, printing tools and inks, print tests and color tests. They have a cult for typography, for writing, for the shape of letters, for letterpress or calligraphy, and even today they are still using old typewriters. The laboratory is focused on Poster Art, on creating artistic affiches, feeding a research in the design and in the realization process. Small Caps is a cultural association promoting poster art and handmade prints, organizing classes to learn the do-it-yourself screen-print technique, and attending to social and cultural events with live screen print sessions.



Fonderia Artistica Valesse

The last artistic foundry still in operation in Venice was started in 1913 by Luigi Valesse. Since 2006, his art continues in the name of Carlo Semenzato, his enthusiastic collaborator for 28 years. The foundry is located close to the Madonna dell'Orto, in a charming old industrial building dated 1797 in which the patina of time is giving a nostalgic impression of the romanticism of the early 1900 factories. It continues the traditional manufacturing process for objects in brass and bronze: incandescent molten metal is poured into molds using the sand casting method. It is possible to visit the foundry during the afternoon and experience how Carlo and his staff create objects (they have also a shop near Saint Mark's Square). Valesse's main production consists of different models of the Horses of Saint Mark, several moretti (Moors) and the symbol of the city, the Lion of Saint Mark, ornaments for gondolas, as well as complex objects such as chandeliers, knockers, doorknobs and handles.



Giovanna Zanella

As a girl, I would buy myself clothes and accessories but then transform them by adding my personal touch. The same creative drive led me to open a workshop where I used my natural dexterity to turn my ideas into items that are highly original and unique.

I started my business by making bags, hats, fashion jewellery, and foulards, experimenting with diverse and unusual materials. After a few years, I took a two-year course in dressmaking enabling me to apply the same style I used for my accessories to prêt-à-porter clothing. My customers liked what I was doing and encouraged me to take things further.

In 2000, I met a master shoemaker, well known in Venice for his extravagant designs, and who kindly agreed to teach me the intricate craft of producing handmade, made-to-measure shoes. With these new skills, I found the best way to express my creativity and to satisfy a worldwide clientele that appreciates the contemporary touch I apply to a centuries-old craft.

Curators



Camille Guibaud

Exhibition organizer and independent curator

B.A. Media & Culture at the Design Academy Eindhoven, The Netherlands; B.A. Art & Design at ESADMM Marseille, France; and High Level technician Space Design at Condé Paris, France. First trained as designer and then as assistant curator at MAXXI Rome, Italy. Since 2017 she is exhibition organizer for with the GAA Foundation.

Anaïs Hammoud

Exhibition organizer and author

M.A. Private Law & Intellectual Property; B.A. History of Art at the Universities of Rennes, France. Trained in Auction House and Design Gallery. She has worked as picture editor for *Beaux-Arts Magazine* & *Le Quotidien de l'Art*, Paris and on Paris International Art Fairs (FIAC, Art Paris Art Fair and Paris Photo). Since 2016, organizing exhibitions with the GAA Foundation.

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PP.15-17 Workshop views during the project ABOUT A WORKER Venezia, Casa di reclusive feminine, prison for women, Giudecca island.
© photo Kim Hou.

P.19 Nisreen Abudail & Nermeen Abudail, *When stone meets embroidery*, stone and brass, W. 80 X L. 160 X H. 45 cm.
© naqsh collective / Courtesy of Nabil Qut- teineh.

P.21 Albornò / Grilz, *Barbecue* stool, lacquered iron and cotton, H. 45 x Ø 34 cm.
© & Courtesy of Albornò / Grilz.

P.23 Jassim AlNashmi, *Traveling Mihrab*, 2018, steel, plywood, stained reconstituted veneer, sand-cast and aluminium, W. 67 x L. 86 x H. 220 cm.
© the designer.

P.25 Amarist Studio, *Cupiditas*, alabaster stone, Calatorao marble, glass, RGB LED and wifi, H. 76cm x Ø 150 cm.
© photo Saul Lozano Photography.

P.27 John W. Anderson, *Suspension of Disbelief*, 2018, lead, silver, H. 77.5 x Ø 30 cm.
© the designer.

P. 29 Linda Björg Árnadóttir, *Rain* [detail], digitally printed wallpaper.
© the designer.

PP.30-31 Linda Björg Árnadóttir, *Dots and stripes* [detail], polyester floor carpet transfer printed.
© the designer.

P.33 Masayo Ave, view of the workshop for children *SPIRIT GARDEN*, 2013.
© MasayoAve creation / Jaslin Ong.

P.35 Mais al Azab, *Harmonious Skyline*, 2013, photo of the installation made out of steel and tubes, 11.75 x 4.75 x 3.25 m.
© the designer.

P.37 Barbara Barran, *Ice*, 2012, New Zealand wool, 153 x 214 cm.
© photo Scott Chaney.

P.39 Donald Baugh, *Eclipse* lights, walnut, acrylic, L. 51 x D. 35 x W. 19 cm.
© & Courtesy of the designer.

P.41 Elena Bavlakova, *Speaking silence*, Art wooden carpets (wall and floor), RUG DESIGN AWARD WINNER 2017, Materials and technology: An inlay of dyed and multilaminar Wood veneers 1 mm thick, Dimensions: 2500*3500, Moscow - Cantu 2017/2018
© the designer.

PP.42-43 Elena Bavlakova, *Speaking silence*, Art wooden carpets (wall and floor), RUG DESIGN AWARD WINNER 2017, Materials and technology: An inlay of dyed and multilaminar Wood veneers 1 mm thick, Dimensions: 2500*3500, Moscow - Cantu 2017/2018

P.45 Monika Błaszowska (Migaloo Home), *Mademoiselle Rouge* table, plywood, veneer, resin, copper leafs, 80 x H. 50 cm.
© & Courtesy of the designer.

P.47 Atelier Cédric Breisacher, *Dune sofa*, 2018, copper, carved wood and linen, 160 x 55 x 90 cm.
© Atelier Cédric Breisacher.

P.49 Jonathan Browning Studios, *Glaçon* square table lamp, lead crystal, 15.24 x 15.24 x 16.8 cm.
© photo David Bishop.

P.50-51 Jonathan Browning Studios, *Vichy Chandelier*, walled brass, black bronze, W. 152 x 39.3 cm.
© photo David Bishop.

P.53 campos studio, *Los Zacatitos*, Baja California Sur, Mexico.
© & Courtesy of campos studio.

P.55 Xaveer Claerhout & Barbara Van Biervliet for KINETURA, *Tokyo*, integrated transformative lighting, 2015, installation view.
© KINETURA.

PP.57-59 Joseph Clement, *Integral House*, movie; views of Jim Stewart's home by Brigitte Shim and Howard Sutcliffe Architects.
© photo Jim Dow. © photo Edward Burtynsky.

P.61 Coalesce Design Studio, *Lattoo Spinning Stool*, 2016, mild steel and brass coating, H. 40 cm.
Courtesy of Antidote Art & Design, Dubai.

P.63 TU Delft Bouwkunde, *TU Delft Bouwkunde's booth*, metal structure and PVC, glass bricks by MVRDV, 80 x 80 x H. 255 cm.
Courtesy of TU Delft Bouwkunde

P.65 Michel DuVernet, *Orbit-curved*, 2017, sitka spruce, cedar, LED lighting, aluminium, plastic diffusor, 4.1 x W 4.1 x H 0.7 m.
© photo Michel DuVernet & David Naman.

P.67 Wael Farran, *Underlying Struggles* coffee table, 2018, aluminium covered with brass (upper table), and Lacquer (lower table), L. 200.5 x W. 100 x H. 50.5 cm.
© Wael Farran Studio.

P.69 Brendon Farrell, *Lunette*, 2018, mirror, walnut, stainless steel, powder coated aluminum, acrylic, LED, 96.52 x 27.94 x 13.97 cm.
© & Courtesy of the designer.

P.71 Rachel Fitzpatrick, *Starburst* (sculptural lighting piece), white velcro, gold foil, 90 x 90 x 90 cm.
© photo Glenn Norwood.

P.73 Frattinifrilli (Davide Frattini Frilli), *LIF screen*, 2017, multilayered beech wood, polyurethane textile, 161 x 4 x H. 190 cm.
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P.75 FUGA (Yana Osmanova), *Birth*, 2018, metal and copper handwork, Ø 150 x H. 170 cm.
Courtesy of the designer / © photo Anna Zakandyrina.

P.77 Ying Gao, *Neutralité: can't and won't*, 2016, super organza, cotton mesh, PVDF, electronic devices.
© photo Dominique Lafond.

P.79 Lavinia Hausner, *Wall Covering Emotion*, 2018, vegetable-tanned pig bladder, custom size.
© & Courtesy of the artist.

P.81 Max Kasymov, *?UCK* chest, MDF mat and glossy colors, steel plates 8 mm, textured powder coating, 120 x 68 x 50 cm.
© the designer.

P.83 KLD Design (Kamel Sécraoui), *Étoile chair*, S-scale series, 2018, lacquered steel, H. 1725 cm.
© KLD design.

P.85 Sheng-Hung Lee, The Future Learning Experience of Public Area - Redesign Shanghai Library Innovation Space.
© the designer.

PP.87-89 Lennart & Lauren Leerdam, *Paperthin*, 2017, stainless steel, 35 x 38 x 45 cm, thick. 0.5 mm.
© l'atelier.

P.91 Guillermina Lynch, *Untitled*, 2017, velvet and mixed media, Ø 130cm.
© the designer.

P.93 Nifemi Marcus-Bello, sketches for *Peacock Station*, 2018, rafia, fishing rope, tubular steel, H. 161 X W. 85 X L. 73 cm.
© nmbello Studio.

PP.95-97 MAXIMUM, *Gravêne* chair, polyethylene and wood (with waste from A. Schulman and ADS Parquets), H. 82,5 x 63 cm.
© MAXIMUM.

P.99 Duncan Meerding, *Cracked Log Lamp*, salvaged logs, 23 x 20 cm.
© the Designer / photo Jan Dallas.

P.101 Courtesy of Metropolitan University of Budapest.
P.103 Basel Naouri, *Tonal Texture*, site-specific installation for VENICE DESIGN 2018.
© & Courtesy of the Designer.

P.105 ODINGENIY (Konstantin Verin), *Root* lunch table [detail], 200 x 90 x 75 cm.
© & Courtesy of the Designer.

P.107 Patricia Olynyk, *Oculus* [detail], 2018, biomorphic light sculpture made of polyurethane coated, architectural, hi-density foam, 137 x 137 x 91 cm.
© the designer / Courtesy of Metron Designworks.

P.109 OVAVO, *Kec* chair, 2018, iron & leather, H. 100 x W. 40 x D. 50 cm.
Courtesy of Rade Kolbas/OVAVO.

P.111 Mathilde Pellé, *Fosse* table [detail], 2018, wood and glass, H. 54 x Ø 44 cm.
© & Courtesy of the designer.

P.113-115 Studio Pharus, *Weightless Architecture*, 2018, steel, plastic, air and electronics, W. 3 x H. 4 x D. 1.2 m.
Courtesy of Pharus Design.

P.117 Olga Podolskaya, *Chandelier Lighter*, natural brass and glass, Ø 60 x L. 95 cm.
© of the designer.

P.119 Ziad Qweider, *Face From Another World*, 2016, etamine fabric & cotton thread, 16 x 14.7 x 0.025 cm.
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P.121 Natasha Rivera Pérez, *Unidad*, cement, metal, acrylic, wood and coconut weave, 50 x 76 x 25cm.
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P.123 Arturo Rojas Cardona, *Tetratopoi* table, 2018, stained oak, 106.5 x 106.5 x 76 cm.
© ArchonDesign / photo Raul Tovar.

P.125 Scandinavia Form (designed by Eva Levin, handblown by Kosta-Orrefors, Sweden), *Akva*, glass, metal and wood, Ø 90 and 120 mm, thick. 5 mm.
© photo Karl-Johan Arvidsson.

P.127 Matti Söderkultalahti, *Closed Forms*, iron stained oak, diameters ca. 270-360 cm, heights ca. 225-320 cm.
© photo Mikko Joonas.

P.129 Ingrid Sol Leccia, *Sul Mare* Sculpture-Swing, 2018, lacquered steel and ropes.
© the designer.

P.131 Sparkpluck (Matthew Lim & Zhide Loh), *Chrolo* [detail], 2018, acrylic, brass, concrete, photosensitive resin, stainless steel, L. 135 x W. 135 x H. 195 mm.
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P.133 Isabelle Stanislas, *Deauville*, 2013
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P.135 Sophia Taillet, *Helik light*, steel & led.
© the designer.

P.137-139 Yi Chen & Muchen Zhang, *The Fire Of Holy Spirit*, 2018, site-specific installation for VENICE DESIGN 2018, red thread and black iron mesh, 19m2.
© & Courtesy Beijing Fenghemuchen Space Design.

P.141 Yiyang Zhou, *To a Circle*, 2018, porcelain, brass, musical strings (Cuerdas Frechina), H. 200 x W. 100 cm.
© ZHOU Yiyang.

P.145 Gabriele Gmeiner workshop.
© photo Alessandro Zannoni.

P.170 CoalesceDesignStudio, *LATTOO* collection, MS&Rosewood, 2017, H. 35-40cm x W. 30 x 35cm.
© Coalesce Design Studio

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