

VENICE DESIGN

Colophon

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Palazzo Michiel

Introduction

By Nina Dorigo, Camille Guibaud, Anaïs Hammoud

The European Cultural Centre

« We, artists, creative entrepreneurs, researchers, philanthropists and even a few bureaucrats, as a collective group, we believe that there is a need for an emblematic space, giving existence to a centre dedicated to the culture of Europe. A space, located in Venice, devoted to cultural exchanges, meetings, exhibitions, artistic projects, laboratory, with Europeans and others. It is our aim to cherish differences and strengthen our cultural commons. »

As part of its cultural activities the European Cultural Centre hosts in its Palazzos exhibition in the field of design, art and architecture. VENICE DESIGN 2017 at Palazzo Michiel on the Grand Canal is the second exhibition organized by the GAA Foundation which is solely dedicated to design. This year the GAA Foundation has not only included 80 designers from 25 countries, but also 42 designers who live and work in Venice itself.

The European Cultural Centre reflects upon the dynamics of European culture and influences, upon how Europe is seen within and outside its borders. Our 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, in order to understand who we are. “To cherish our differences and strengthen cultural commons”, this goal can only become reality if we open ourselves up to the world around us and share our thoughts, without prejudice.

The ECC, a place for reflection, research, and creation for interdisciplinary encounters, as well as a centre for resources and experimentation, provides the conditions to invite artistic and creative practices from all fields – visual art, design, dance, performance, theatre, music, literature, architecture etc., seeing them as a process of learning and experiencing. The ECC is a place to investigate the most vital contemporary issues, creating a shared future.

For hundreds of years, Venice has been a place of cultural exchange and an important exporter of European culture. Venice, however, was chosen

as the seat of the ECC not only for its historical importance, but also for a number of specific features that make it the ideal venue for the realisation of the objectives of the ECC. Venice is a city with an extraordinary concentration of facilities and organizations dedicated to culture. The historic centre is only populated by approx. 60.000 inhabitants, but it sustains: 45 museums and seven theatres, 14 foundations with the objectives to promote and develop culture; two 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; places of worship for many religions, but Venice is also home to a large atheist association, and it is also the city of La Biennale di Venezia. All of this makes Venice an excellent place to study the sociological and ethnological development of the European society in general. It is the ideal place to come to understand who we are and how we are seen.

VENICE DESIGN 2017

Over time, the field of modern design took several different shapes, finding its origin in the industrial revolution and following the road of economical and cultural evolutions. In reality, the multiform of design reveals an ongoing and inherent reflection about its definition. The traditional way of thinking about design is somehow being deconstructed. Exploration and engagement are the words which illustrate its evolution through time. Design is a powerful tool which is aimed at each human being and is able to take any kind of shape to transmit a sensation. Coming from a long modern tradition, design is an incredible playground where usage, comfort, function and communication are created and often combined to offer *An Experience*.

The diverse perspectives of design are challenged by traditional limits and new ideas, they propose to reshape again and again our surrounding, our way of living in this world. The 'experience makers' are creating shapes, we are dialoguing with them, we are educated by them. This is the power of design.

On one hand, designers in line with a traditional vision on design are attached to usage and function. Paying close attention to new technologies, economical issues and ecological concerns, they research and answer to a certain need of social behavior. On the other hand, others use the act

of designing as a communicative tool. Here design would be an object as well as a concept, an idea, it is no longer a matter of usage but a matter of vector. The creation, regardless of its shape – in the broadest sense of object, material, image or performance –, gains its value from being the holder of an idea. These designers challenge and push back the boundaries by reconsidering their processes and approaches.

In every part of the world, the meaning of the act of designing is being questioned and contemporary design is navigating through tradition and fantasy, function and communication, use and emotion.

Here, in the largest design exhibition of Venice at the European Cultural Centre, in the very heart of Venice facing the Grand Canal, the second edition of VENICE DESIGN intends to show a glimpse of the approaches of today's international designers and is a witness as well as a proof of the current design scene. Design creators of various cultural backgrounds, ages and stages in their career are invited to present their concepts and approaches. The European Cultural Centre becomes the place where design perspectives confront themselves and VENICE DESIGN takes the shape of an international platform for design investigations, contemporary mutations and innovative creative attitudes.

Inspiring and fascinating, each creation in Palazzo Michiel is here to raise curiosity and interest towards the role of design in our daily life, dreams and expectations. Each design represents a keen research to be ultimately accomplished by the creation of an item; this may be a unique piece of furniture, a both beautiful and functional object, a light system, a piece of jewellery, an illustration or a hybrid between all of these.

While the European Cultural Centre becomes the platform to host an international vision on design, VENICE DESIGN also intends to show its visitors the design scene in Venice. A city map has been created proposing to discover independent designers who all live and work 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, sometimes in plain sight, sometimes tucked away in a very narrow street. These local designers are in addition highlighted in this catalogue, aiming to keep in sight the creativity and craftsmanship which is sometimes right in front of us.

Designers

Atelier OPA

Venice is a city of water, then the place where East meets West. Atelier OPA would like to share the beauty, wonder and importance of water with everyone. Three designed rings are available: a butterfly, a spider and a cherry blossom. While enjoying the refined and fluttering shape of water, you will lose track of time. Visitors can put on Fountain Ring, take pictures and share the unique moment. A hashtag is #fountainring.

In the kitchen, we can see that tap water creates a thin and transparent membrane when it strikes the surface of the spoon. In 1994, a water artist, Yuki Sugihara was enchanted by this sudden discovery. With an architect Toshihiko Suzuki and a designer Munetaka Ishikawa, she built water domes 8 meters in diameter that could cover people as temporary installations in Japan. The water dome projects created a sensation. However, in view of the need to conserve energy, save water and adopt sustainable designs, luxury fountains are out-of-date. Therefore we decided to develop small but beautiful fountains. When washing your hands, drawing a bath or playing in the pool, Fountain Ring makes a personal fountain.

In 2015, rapid prototyping technology helped us with finalizing the details. The final 3D model is printed in wax. Then, the wax model is cast in silver and polished by a Japanese artisan. Now Fountain rings are available with metal plating: rhodium, gold, rose gold, gray and black. In addition, fastening a jewel to the center of the surface is an option. A diamond, blue diamond or ruby indicates the point to hit water. Fountain Ring has selected as an engagement, birthday and special gift for someone special on our website.

There is a difference between the west and the east. In western countries, rising water is a symbol of wealth and power. In the D'este Villa Gardens in Italy and the Palace of Versailles in Paris, we can see high water spouts and great sculptures. Jet d'eau in Geneva and Fountains of Bellagio at Las Vegas became tourist attractions. On the other hand in Japan, we had not particular fountains but waterfalls in the traditional gardens. Moreover Japanese have designed kinetic fountain tools such as Shishiodoshi, a sound-making system made of bamboo, and Suikinkutsu, a music device that makes sounds when water drips. Always water descends from a place of higher elevation to a lower location. In the installation at VENICE DESIGN 2017, we chose the middle. We use circulation pump as a western technology, then pour water from pipes as Japanese way of presenting water.

Once we knew these rings, even when not playing with water, the ring's shape will remind us of the water membrane's shape. This idea came from Zen's philosophy. In Kyoto, Japan, there are many dry gardens in Karesansui style such as the one in Ryoan-ji temple. There, the rocks and pebbles are used to represent water instead of an actual river. Unique shapes evoke the image of water even without its actual presence. Fountain ring reminds us of the presence of water in a modern, charming and sustainable way.

Spider ring, 2017. Courtesy of Atelier OPA.



Eckhard Beger | ArteNemus

Eckhard Beger always had strong interest in music, photography, design and aviation. After graduating with a M.Sc. in engineering (ETHZ) and an MBA (INSEAD) and a career in the high-end watch industry, he decided in 2011 to return to his early interests and dedicate himself to the design of contemporary art furniture. In 2014, he founded ArteNemus Contemporary Art Furniture in Geneva, Switzerland, with the aim to design, manufacture and promote his creations. Two years later, he was invited to participate in exhibitions at the Poldi Pezzoli museum in Milan and at the VENICE DESIGN 2016 exhibition, in the context of the 15th Architecture Biennale. Eckhard Beger designs his pieces following a four-step process.

The creative process begins with an abstract conceptual idea, inspired by the macroscopic and microscopic realms, nature and architecture. In the case of the exhibited table, the idea was to create a design based on the shape of spiral galaxies. Hence, its name: GalaxiA.

The conceptual idea is then transposed into sketches. Various drafts are developed and the most promising one is selected.

In a third step, the design is refined through an iterative process with a special focus on proportions and curvatures. Eckhard thereby draws his inspiration from the understated aesthetics of the Bauhaus style, whilst at the same time exploring the potential of curves and organic shapes. At this stage, Eckhard's engineering background comes to good use, as it is essential to find the right balance between the aesthetics of the design and its structural integrity.

Finally, the last step is devoted to the surface finish, which is an integral part of the objects' design and completes its aesthetics. A matt black anodized surface was chosen for GalaxiA as a reference to the universe.

Throughout his work, Eckhard Beger has been blending modernity with tradition. He uses a wide selection of materials such as 3D-veneer and aluminum, as well as wood, wood veneers and glass. Design and manufacturing thinking are integrated during the whole conceptual and development process. Advanced manufacturing technologies are used alongside with century old traditional craftsmanship. 3D-veneer technology, high frequency wood-molding or 5-axis CNC-machining come into play when crafting the structures while marquetry or anodizing are resorted to for the finishings.

GalaxiA, 2017, aluminium and glass, Ø 120 x H 76 cm.

© & Courtesy of the artist.



Gisela Bentes Simas

Original Practical Design Limited

I have always been passionate about wood, a very strong element in Brazil. Wood fascinates me. When you cut the tree, the wood is alive. And it never loses its beauty or usefulness. It never loses its roots, its history. So my attachment to wood is that. A piece, though cut, is still alive. And this is how we have to be. Life cuts us, prunes us but we need to keep ourselves alive. Like wood.

I would say my differential is that. I use the utility, the usefulness of a piece to fuel our senses. Normally, objects just want to be useful. Sometimes practical. Often beautiful. Through a material of the highest quality, manufactured with the latest technology, the soul of OPD, we invite the user to touch, to experiment, to know the piece.

I'd like to think that my pieces are like people: you only know them well after living with them for a while. Over the months - and touching is fundamental - the table will reveal itself to you.

At a first glance, the DADA table takes us back to the 1950s. With a strong connection to the Scandinavian design, traits that have inspired me since the beginning of my career. DADA has straight lines, simple shapes and neutral colours; a design that brings brightness and clarity into the environment in response to the great periods of cold and darkness that these countries face during Northern European winter.

The Scandinavians believe that everything that is part of everyday life must be both handsome and functional. Thus, praising for practicality. Nordic design relies on the concept that less is more: straight lines and simple shapes. Wood, a material widely used in this region, is a fundamental part of this design. The wood heats up and has soul. The

name DADA refers to my sister Daniela's nickname, a person who is a source of inspiration and an example of dedication to work.

I started as a fashion designer in the 80s. Later in 1997, already married with two children, I changed direction to interior design, took a degree in Interior Design and set up in a large house in Petrópolis, Rio de Janeiro. That's when I started sourcing wood from demolition sites, the mahogany camps, the Riga pine woods as well as recycling from old houses in Petrópolis, Rio de Janeiro.

In 2009, I moved to London and I studied Product Design and joinery furniture at Central Saint Martins. The development of my career is closely linked to my pleasure in transforming, in adding something into people's lives, making them better. The lives, not the people, of course. With sensitivity, I would like to try, more and more, to inspire young people. Every exchange is positive. That's what drives me forward in my career. I need to have a brand that inspires, that makes people think in addition to day to day rushing, stresses. Think with their souls. Now it's an important changing moment for me. Because when you mature you realize the potential you have to change people's lives.

VENICE DESIGN is a celebration of culture and design from all over the globe. It's a reference to all sort of creative minds who flock here in search of inspiration and instigation. It goes without saying that it's an immense honour and privilege to be part of it.

Dada coffee Table, 2015, L 170 x W 60 x H 30 cm. Courtesy of Vanguard Concept, Paços de Ferreira/© photo Elon Design.



Jonathan Browning

The context for everything I have designed and produced for Jonathan Browning Studios over the last 14 years is a return to and a commitment to quality. The entire purpose of creating this studio was to push back against the constant lowering of standards and cheapening of materials in the world of lighting. While unparalleled advancements have occurred in the realm of technology over the last few decades, one can only conclude that quality and design standards in lighting have done nothing but decline over this same period. Lighting has become a commodity— something to produce more cheaply and market more efficiently — to greater masses.

The purpose of JB Studios has been from its inception to create products which stand at the opposite end of this spectrum. Our manufacturing methods hark back to those of both the 18th and 19th centuries. Much of our line, and indeed everything I designed during our first 7 years, is cast in bronze from the premier foundry in the United States.

The casting process is identical to that used in the 18th century. Investment casting involves carving by hand a wood original sculpture, taking a mold of that, creating a wax model from this, surrounding the wax in investment plaster, melting out the wax, pouring molten bronze into this plaster mold, and finally breaking open this plaster to reveal the bronze sculpture. And only then can the bronze be cut, machined and polished to create the light fixture.

While it is easy to see why companies avoid this ancient technique when manufacturing lighting it is equally obvious what beauty can only be attained by employing this method.

The only other manufacturing methods I use to create my fixtures are the machining of brass, the blowing of glass, the casting and machining of lead crystal, and the carving and firing of porcelain. With the exception of two fixtures we use no steel and do no welding. All parts are handmade and start off as blocks of brass, ingots of bronze, cubes of lead crystal, and vats of liquid porcelain.

SHIELD SCONCES: The Shield itself is cast from bronze using the Investment Cast Process in a foundry in Monterey, California which mostly produces large public sculptures. The glass lens is borosilicate glass.

MONTALEMBERT SCONCES: The lead crystal starts off as a block of crystal. This is placed on the lathe and an artist turns this block into the shape you see here. Each shade is thereby unique. What makes this sconce exceptional is that the crystal shade and the wiring tube never meet.

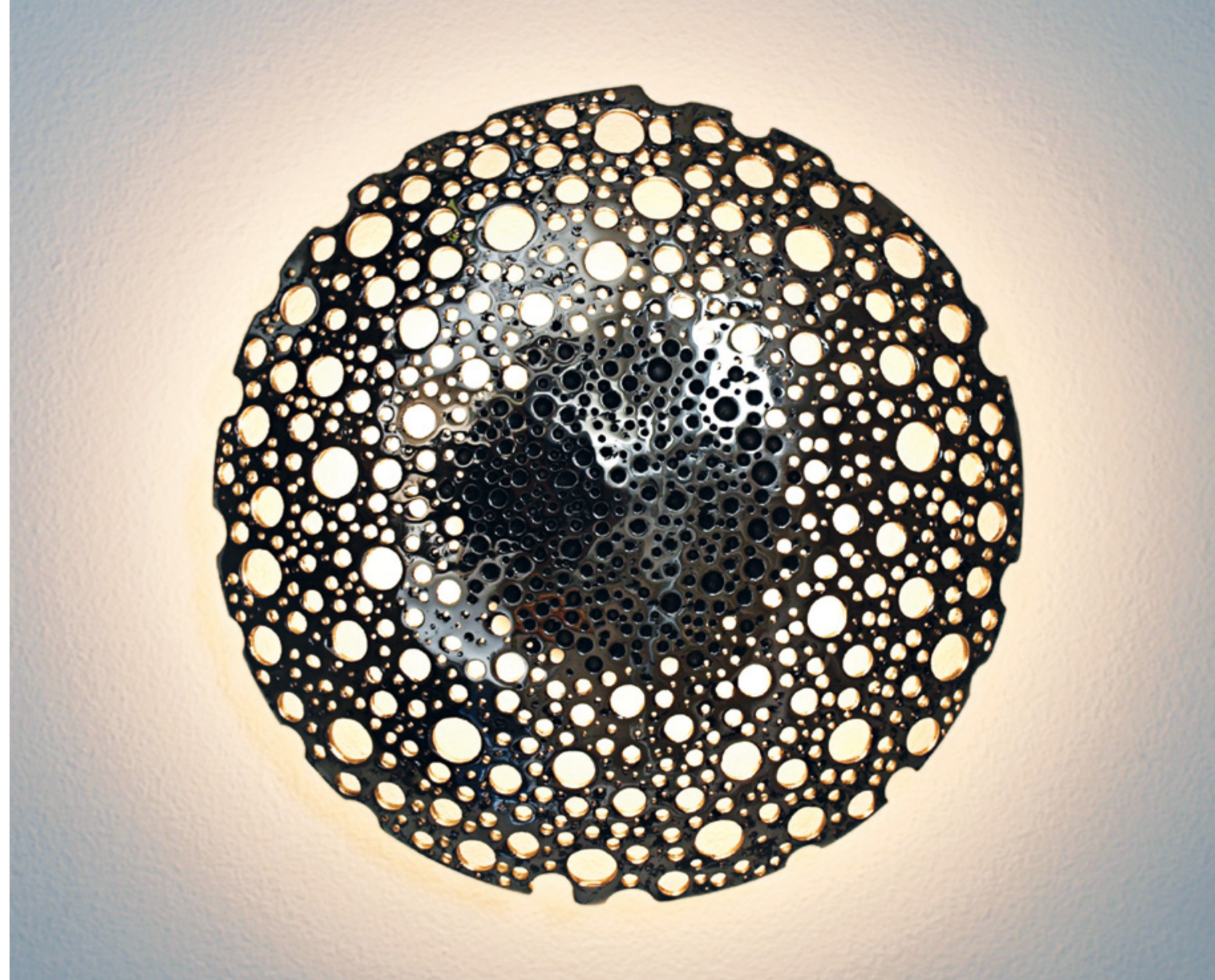
ROCHILLON CHANDELIER AND TORCHIERES: My most technically challenging collection, the lead crystal panels which make up this line start off as plates and cubes of raw lead crystal. This material is sawn and sanded and turned on a lathe to achieve the shape and faceting pattern you see in its final form. Because every step is done by hand and by eye, no two panels are identical.

Rochillon Circular Chandelier, 2016.

Montalembert Wall Sconce, 2016. Shield Sconce, 2014.

© photo David Bishop.





Studio Heike Buchfelder

Javelin, a modular lighting system, emphasises the illuminated line in space by following the beams of two spotlights.

When creating *Javelin*, I was enthusiastic about the challenge of designing a lamp which combines the spotlight character of the new LED technology with an aesthetic element emphasising the immaterial light flow.

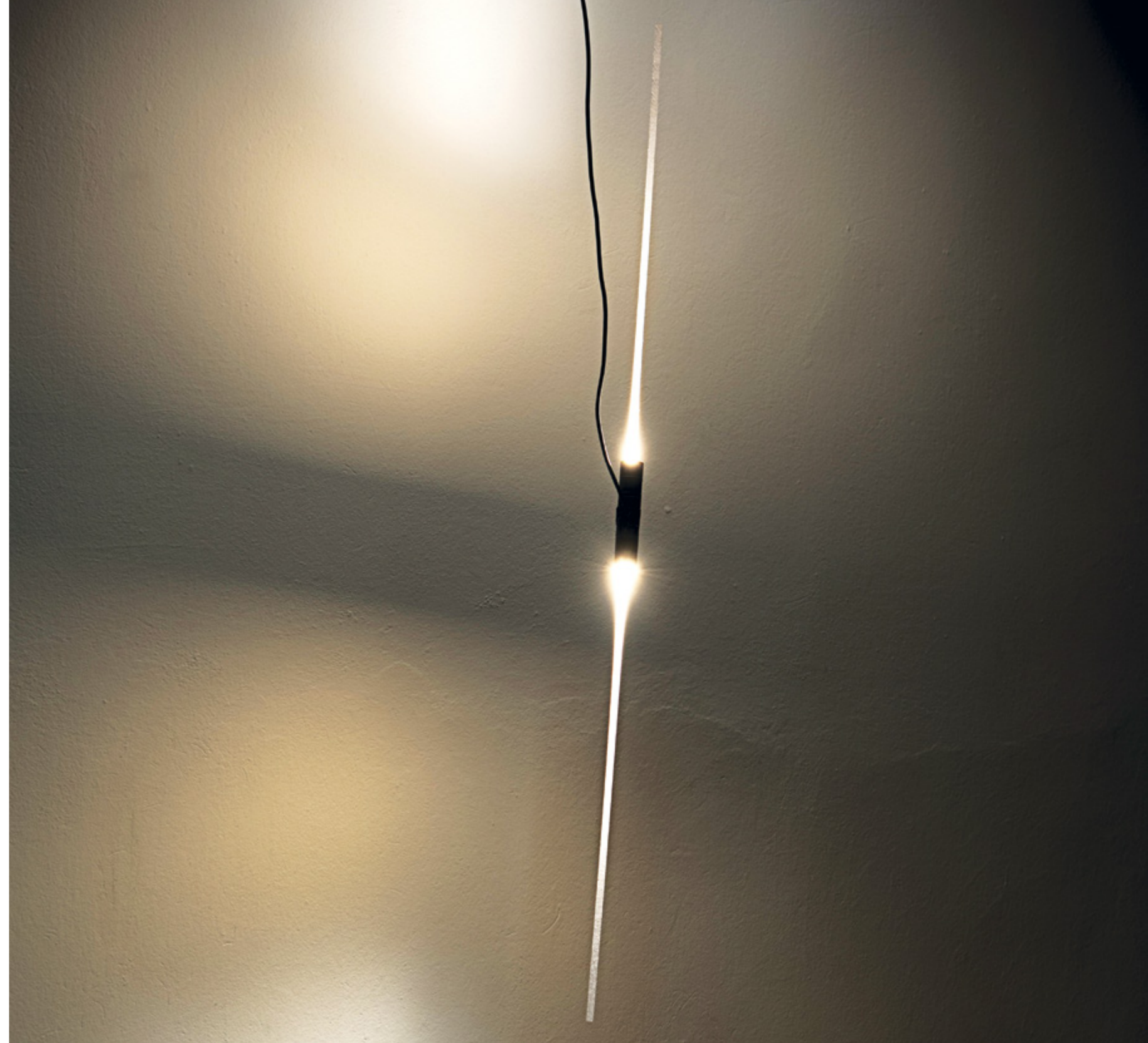
What fascinated me about the formation of the lacy light lines was the ability to change a viewer's perception of the space. I focus here on the immateriality of the light flow.

This is in contrast to my previous work for my label "pluma cubic", where I used opulent goose and rooster feathers to create strong atmospheric expression through the material. Using this modular lighting, different constellations within a variety of spaces can be created as installations.

The metal tube at the centre of the baton hides the LEDs that throw two light beams along the baton's surface in two directions, structuring the surrounding space by the light on the surfaces of the room.



Javelin Prototype Papermodel, 2016. © photo Jan PER Sonntag.



The Cabinet

Hong Kong is a colourful place with all different things happening around this tiny city. Born and grew up in this wonderful place let us to be praised with all the dynamic surrounding us. This serie of illustrations captured the moment of energy, the seconds of being alive. We hope to introduce the bright side of Hong Kong and to bring a little humour to everyone.

THE CABINET is a design studio founded by Malou Ko since 2005. Based in Hong Kong, we provide various aspects in design, from product to graphic; from system to modeling.

We specialised in executing creative ideas into actual solutions. We believe that every impressive design has attention to details and exquisite finishing. Other than that, effective research and analyses can also bring accurate findings in exacting unique outcomes.

We always seek for new and exciting opportunities. We welcome any new ideas development, creative design briefs, cross partnership projects and as well as design consulting from any industry and nature. By approaching to different range of clients, we learn form various aspect and share their expertise to improve in other industry.

Mahjong gathering, 2017, digital printing with lenticular printing, 110 x 70 cm, edition of one. All rights reserved.



Studio Pierre Cardin

“My furniture is sculpture. I like to work as a sculptor; it’s my life, my passion, my happiness and my joy. The reason of my work”

– Pierre Cardin.

Studio Pierre Cardin, early 70’s. Fascinated by the shapes and futuristic lines that make him famous, Haute Couture’s designer Pierre Cardin created a series of futuristic and elegant sculptures, that combine both a decorative and a practical function, placing him as an extraordinary precursor of forms and ideas.

“I think as a sculptor, I create a form. It is a process where what matters is to create a line that was not there before. And now it is here to stay”.

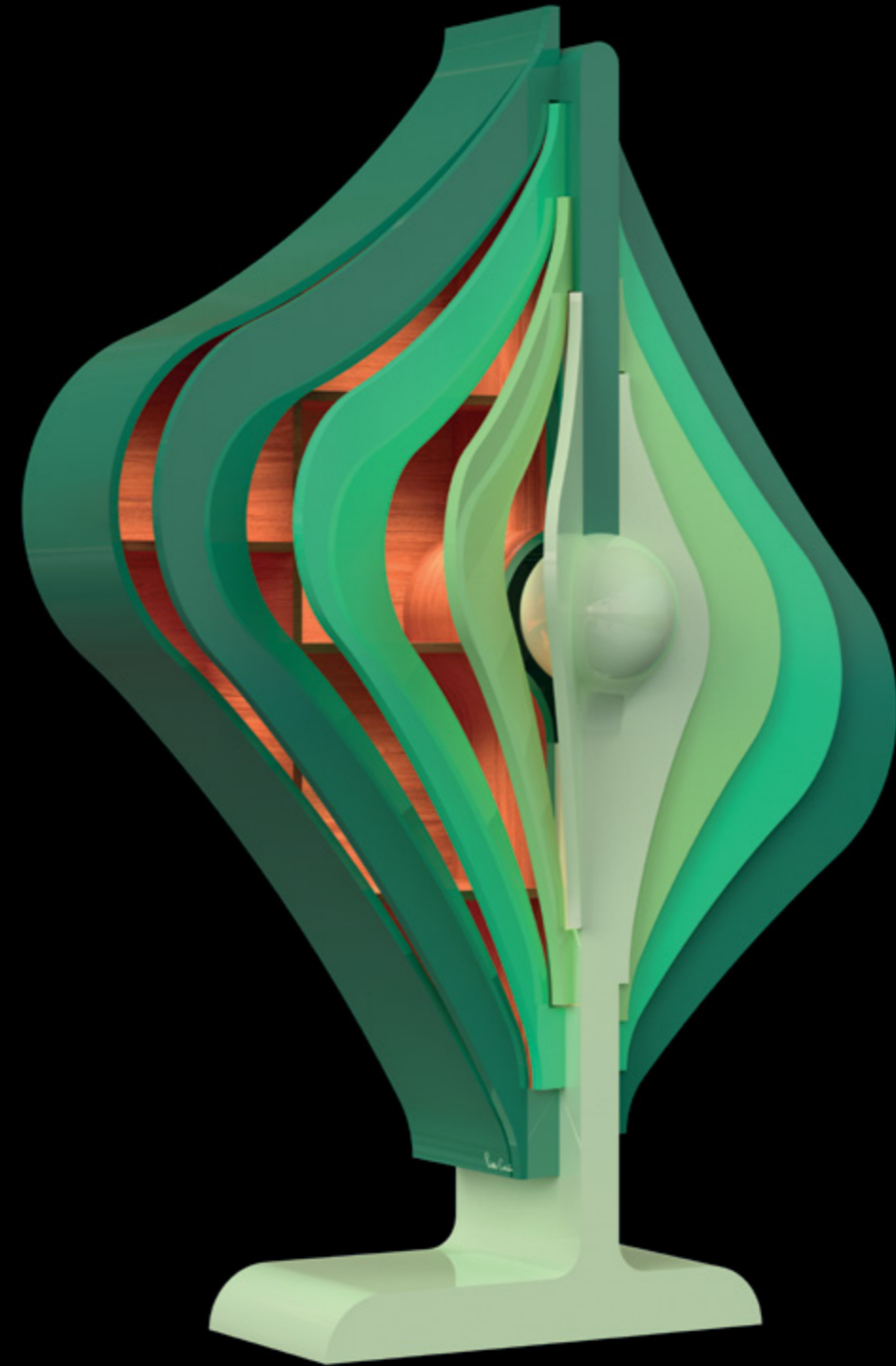
The result is the collection “Sculptures Utilitaires”, furniture designs in which the sculptor of fashion translated his geometric shapes, symmetrical cuts, and curves, into interiors. “The circle is the symbol of eternity. I love the circle. The moon, the sun, the earth are pure creations, boundless, without beginning and end.” From this path new futuristic shapes arose combining the arts of traditional lacquer and wood cabinet making with geometry. This innovative intuition became the structural and aesthetic component of Cardin’s designs. Moon lamps and space functional furniture such as cabinets, drawers, and shelves, have been designed from multiple perspectives; their functionality almost hidden beneath the flowing lacquered surfaces. Each of Pierre Cardin’s work are meant to emanate deep sensuality, a carnal aspect, for lacquer is like a skin everyone wants to touch. The volumes are dressed with color, the design with light. *“I love to design in the absolute without restrictions.”* As a dress is designed to be seen from all angles, so Pierre Cardin’s furnitures are designed to be admired from all perspectives.

“It’s silly to place a piece of furniture against a wall. If my furniture is «recto verso», it’s because it can be viewed from all angles. From behind to its front”. From 1999, the collection has developed in Venice under the artistic hand of designer Rodrigo Basilicati where new forms of inspiration arose together with Studio Pierre Cardin. Flowers, leaves, animals... New sculptures reflect the lines and forms of Nature, the true inspiration, with its perfect shapes and bright colors featured with precious materials such as wood, plexiglass, steel and lacquer materials. Boa Chair and Orchidée Cabinet are two iconic examples of these late works. BOA has a unique structure that enables the piece to support weight, thanks to the object’s well-disguised variable longitudinal cross-section. Its slender, sculpted and finely crafted form results in a fully-moulded piece with no corners or edges.

ORCHIDEE CABINET is a creation inspired by the idea of a sphere thrown into a pond, forming natural curved waves around it that are distorted by random protuberances. The contours of the exterior of the piece contrast with the squared form of the interior – a bookshelf supported by a central stalk. An innovative opening system was adopted that divides the cabinet in-to radial sections hinged to the central vertical axis. These open in rapid succession using a camshaft designed by Studio Pierre Cardin for this purpose. The mechanism can be activated automatically with a remote control or by gently touching the central sphere.

Orchidée cabinet, 2017, lacquered wood, W 200 x D 40 x H 150 cm.

Courtesy of Archive Pierre Cardin.



Luca Casini

How difficult it is to understand the incredible reality of our existence! We are immersed in a universe of the “indefinitely” small and the “indefinitely” large, in time and space outside and inside ourselves: matter, atoms, vibrations, energy, light, void, life, thought, spirit and so on. Then there’s the real and the virtual, the production of a parallel multiverse generated by and for the enjoyment of our imagination; not to mention the relativity of the whole.

These are matters we can place alongside the many other questions that mankind has always pondered and that continue, in the light of ongoing scientific discoveries and the incredible speed at which knowledge evolves, to generate new lines of inquiry. Like many others I imagine, I too am amazed and intrigued by the mystery of our existence and the breadth of the context in which we find ourselves. Increasingly often my day-to-day life intersects with these aspects and reality is thus relativized and appears to me in a flash as really very special. I realize that the real miracle is already in full swing.

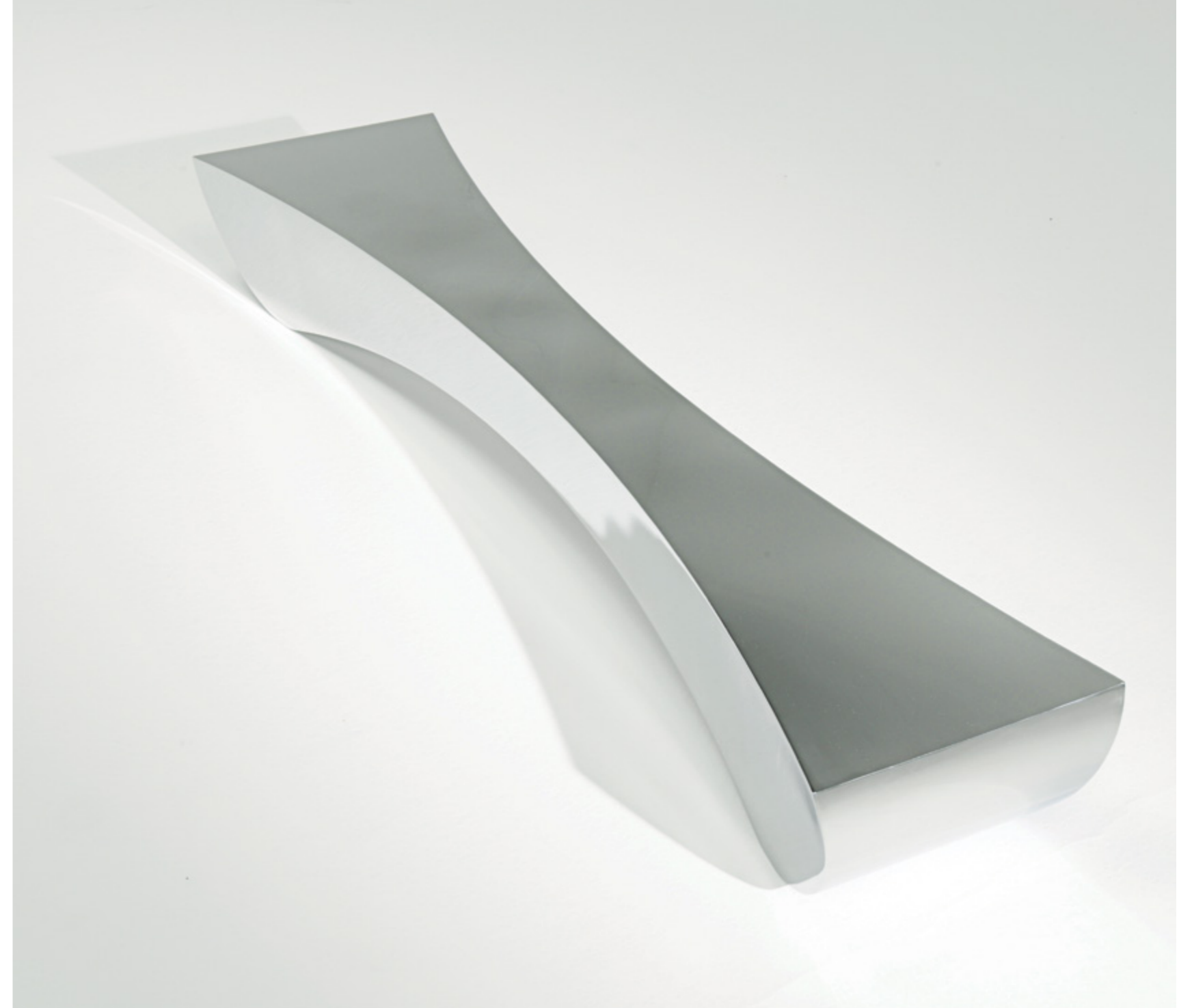
In 2009 I designed a small collection of pieces, with numbered production runs limited to a few specimens a year. They developed forms inspired by these very themes (it was also a particularly delightful interlude in my work, a purely creative activity I hope to resume as soon as possible). “Static Dynamism” addresses the profundity of time, “Cells Genesis” and “Tank Motion” are on existence and materiality, “Fulcrum” and “V table” on gravity and equilibrium, “Space Carving” on time and space. Their forms are very different but profoundly related to one another. SPACE CARVING, produced in 140 cm and 180 cm versions

(the latter displayed here), is a volume in mirror-finish stainless steel, a body reflecting its surroundings; it also reprises an important aspect of my “Mirror Bowl” project on spatial expansion and equilibrium, which I designed for Dupont™ Corian® some years ago. What a shape! For Space Carving I observed an hourglass: it has a sinusoidal profile, a symbol of energy and vibration, and a shape in which “space” is reduced, as if compressed and deformed to influence the flow and speed of matter (sand) and time perception under the action of gravity. So we are talking about space, time, matter and mass, energy, speed and gravity. It’s just an object, just a shape, and it still keeps me thinking!

I now believe that behind the creation of those works, in addition to a desire to amaze by freeing the appeal of certain forms more or less rationalized by certain interesting cerebral filters of ours, there was my desire to share the need to find more time to devote to this reawakening of awareness, a hymn to the wonder and vitality generated at each step towards the rediscovery of the proximity of the deep and surprising “real truths” hidden within our reality. Not exactly a manifesto of our inevitable ignorance but a sort of call to action against our torpor, which often induces us to accept a life based on needs and values that are wrong or ill-calibrated and that limit our field of vision.

Space Carving, 2009, stainless steel, W 180 x D 43 x H 25,4 cm.

Courtesy of Luca Casini Editions.



Alessandro Ciffo

The synchronicity of two events is behind the creation of the MURANO 5.0 collection: first, I discovered a new type of silicone that is very transparent and has an excellent consistency. Second, I visited a glass factory in Murano and met some of the best glass blowers working today.

I was drawn in by the gestures of the *maestro vetraio*, by the skill, knowhow and history behind them. I began to think about how I could use my newly discovered material and my working techniques to capture those gestures. Inspired by the great *vetrai* of the 20th century, I began to create pieces that mirrored their work. I found that the pieces that came out best were the ones that created the illusion of being in blown glass while retaining silicone's typical freshness.

I kept on experimenting, trying out new techniques and creating a collection that was all my own, a combination, a "contamination" of past with present that looks towards the shape of the future.

The MURANO 5.0 collection is a reflection on what I could do if I worked with glass and what a *maestro vetraio* could do if he worked with silicone. In these pieces I have applied the gestures created to work with a fragile material and applied them to a material that is resistant and flexible. But it's more than just a reflection on material.

The fourth industrial revolution, number 4.0 where robots will replace manual laborers, is here. Hand work, the type of work that is used for both art and craft, the type of work that has for centuries kept our hands, hearts and brains busy and in tune with our times, will disappear.

The MURANO 5.0 collection is a way to look beyond, to change our outlook by short-circuiting knowhow with

innovation. Instead of changing the production method, change the material, just like I've used silicone in the place of glass. This is *Homo Faber*, Man the Maker's revolution: go beyond academic prejudices and connect across time. Take the knowledge of centuries and apply it to new experiments with the most modern, high performance materials. Create new beauty, the kind that robots to come can only hope to recreate.

Murano 5.0 CRISTAL VASE, 2017, silicone and fusion casting, Ø 23 x H 30 cm. © photo Damiano Andreotti.



Studio DaniBuonvino

Daniela Buonvino

I would like to design an interactive living performance which will inspire and enchant the visitors. Experience and interaction are two important aspects of our time. Our interactions make us feel alive and connected in spite of all the chaos in our world full of inputs and distractions. The installation will react to thunder, water, and natural sound, than to music... The environment will change colours and we will go deep into our primordial fears, driven by our instinct... The experience is based on simple elements which are universally recognised: sound and light, sight and hearing. The core is to touch our reptilian brain. I'm looking for the roots of the feeling, the basic feelings we all experience in life: fear, happiness, hunger, joy... Light and sound are pure, able to rouse our spontaneous memory and our instinct.

About the artist:

I am an Italian Industrial Designer, based in Amsterdam since 2009. In 2015, I finished my master in Industrial Design, at the Royal Academy of Art (KABK) in Den Haag.

Fascinated by metamorphoses and behaviours, my work swings between light design and interactive art.

I create my own environmentally friendly lamps, upcycling plastic beer barrels which are used in pubs for tap beer. The UpCycle is a sustainable philosophy which underlines the different possibilities of reusing all the "stuff" we use every day: packaging, disposable objects, bottles, boxes, etc. BULBkeg is my first collection of lamps:

"BULBkeg came to life a couple of years ago, on a summer night. While wandering in the centre of Amsterdam, Daniela bumped into some waste left on the sidewalk. The shine of a perfectly spherical object grabbed her attention. It seemed

like a giant light bulb, but it actually was an empty beer keg. Because of her ethical and professional interest in upcycling waste material, she found a way to collect the used kegs, and started turning them into her first vision: the light bulb. As a result, different kinds of hand-crafted lamps have since been designed. She called them BULBkeg, which is the Italian name for a bulb combined with keg. The bulb may be used for both lights and plants. The shape name and shape of the bulb made her think of another possible use for the keg: a spherical pot for plants, which may be used as an effective mini-greenhouse, that protects outdoor plants during the winter.

BULBkeg is not only a decorative item. It is also a multi-functional and sustainable product with a strong creative potential that Daniela wants to keep on exploring." (Text By Francesca Galmacci) After one year of experiments and several expositions, I began looking for different craft methods to give a personality to my products. In 2015, I started to collaborate with Peter Lovink, a programmer and electronic engineer from the Netherlands, and Walter Luppino, a light designer and electronic engineer one from the Netherlands and One from Thanks to this collaboration, technology meets art in an organic and ecofriendly way: power LEDs, sensors, and motherboards are all hidden inside our unique manufactured lamps.

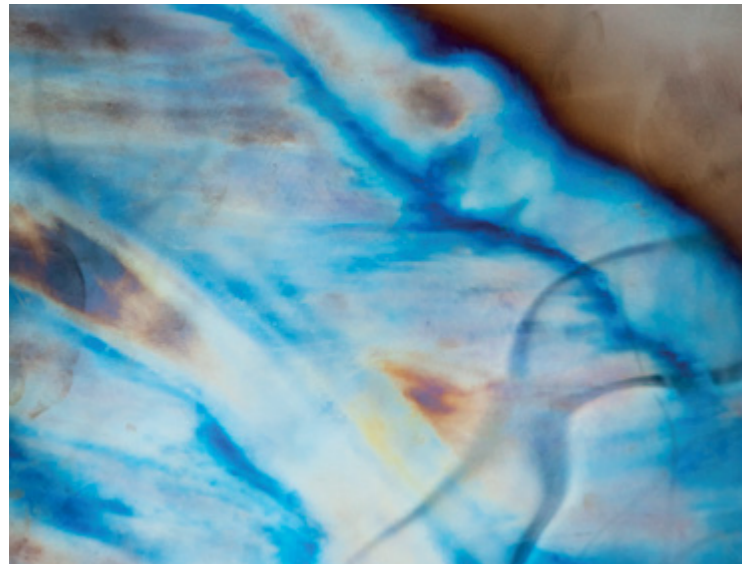
The installation interacts with the visitors and creates both a surprising and memorable experience.

GlasSkin, 2015. © Daniela Buonvino.



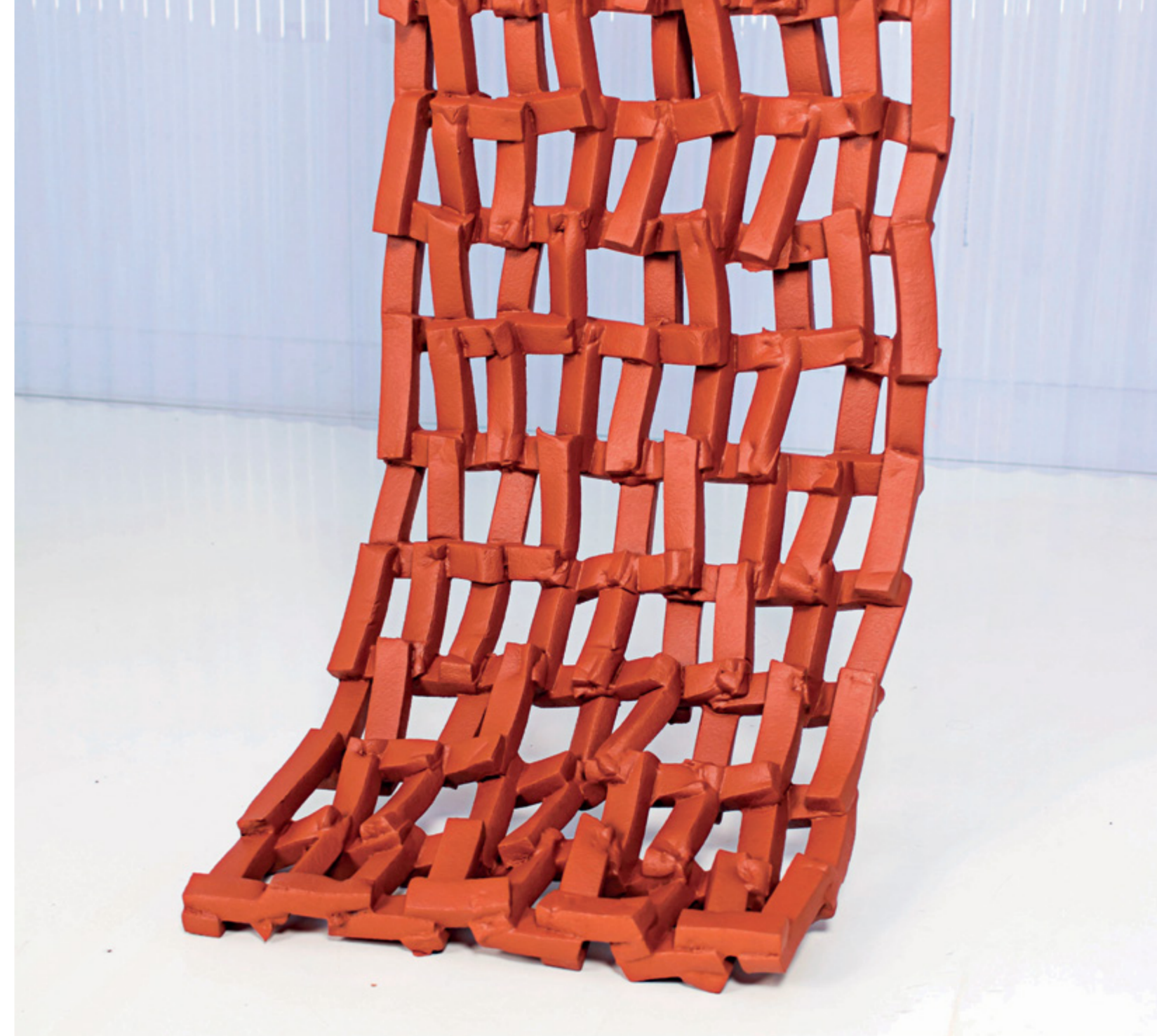
Anton Hendrik Denys

Building on the material research Anton Hendrik did for his graduation project *SelfReflect*, while studying at the renowned Design Academy in Eindhoven, Anton Hendrik takes on the stool as we know it and rethinks it. Starting out from a simple cubistic shape, and making all sorts of variations on that initial shape - de- forming and adapting it in a very architectural way. Maintaining the recognizable character of the original shape at all times. In the end both the formal and material experiments come together, leading to a collection of three stools. By using the material he created, originally for a new way of mirror making, Denys creates objects that can exist on their own, without defining their function in the room.



Sometimes the suggestion of privacy is enough. This is what Anton Hendrik explores in *Foam Fences*. By combining open and closed structures, this series of screens help define an interior without blocking any light or diminishing the sense of space. Thick foam strips overlap each other, creating patterns with a sense of depth. Covering the foam is a coating with a hard, almost metallic look that contrasts with the softness of the frame. The user is invited to come closer and investigate this visual contradiction, triggering him to interact with the scene on the other side.

SelfReflect - A Stool Experiment, 2017. © photo Anouk Van Kalmthout.
Foam Fences, 2016. Courtesy Design Academy Eindhoven/© photo Vera De Pont.



DEUTSU

Ulrich Bähring & Björn Bertheau

The design of this coffee table “Bergsee” (Eng. Mountain lake) is inspired by Alpine landscape that abstracts a mountain lake framed by mountains landscape. The slim and perfectly curved shape of the wooden table is precisely carved, which represents the mountains and its forest and greenery. The elegant ascending lines form “mountain tops” at the bounding 4 corners. The wood is tangible through its oiled surface. The mountain lake, which represents by the horizontal functional part of the table, is made of a French lava stone in turquoise colored glaze. The turquoise glazed lava stone contrasts perfectly with the surface of the oak wood. This coffee table combines two high-quality materials to form a distinctive landscape-inspired contemporary furniture that is suitable for a very long-term use. The table matches with various contemporary sofa types and adds a significant color spot to the interior.

Our philosophy, as well as our ambition and challenge is to design furniture that should not only be aesthetic and functional but also durable, profound, and timeless. Additionally, the “Bergsee” is not only an object that does its function, but it would also let the observer reflect about his/her own remembrance and perception of mountain landscapes. The physical hike in the mountains let us reflect about our existence and its limitations. In contrast, the mountain landscape and the mountain lake stand symbolically for permanence and long lasting existence with their almost unlimited space within time. The “Bergsee” coffee table is one of the designs in our “Tera” furniture collection. The whole collection is influenced by the combination of experiences and feelings of the European culture and the Japanese culture, with its delightful sense for minimalistic design.

The experiences and feelings of cultures, architectures, textures, surrounding nature, and landscape in general are the main stimulation for our furniture and objects. All design should fulfill our important quote *“To handover valuable furniture to the next generations”*.

The aesthetic of our work is influenced by the Japan culture and architecture, as one of the cofounders had lived and worked in Japan for 7 years. In this respect, it is also not surprising that the two architects and designers are guided by a credo *“We make and deliver architecture and design for people, so they want to live in it and with it. Even in smaller apartments, the quality of the furniture and objects lets us enjoy and feels the interior space more intensely”*.

The combination of being an artisan and a trained architect in one person is the starting point where we develop our ideas and proof them by creating and executing them with our own hands.

The DEUTSU studio founded in 2012 in Munich - Germany. It is a mixture of an architecture office, showroom, and prototype workshop.

Coffee table “Bergsee” (Mountain lake), 2015, solid wood, glazed lava stone, L 100 x W 100 x H 43 cm. © DEUTSU GmbH.



Ekaterina Elizarova

Ever dreamt of adopting an alien? Here is your chance - a friendly living being from another planet that can create an unearthly vibe in your boudoir. Well, there are only twelve of this kind on Earth...

Ekaterina Elizarova designed Alien 3.0 to be both a functional item and object d'art. It functions as a boudoir table with three flexible mirrors that can follow the sun on its way across the sky - just like flower-buds do. The three-way mirror bears an unmistakable resemblance to big alien eyes which, coupled with four thin legs, make the whole table look like a guest from another planet. While this metaphor perfectly embodies surprise, humor and fun in interior product design, classic materials such as wood, metal, mirrors and high-gloss varnish, contrast colors, and traditional technology altogether make Alien 3.0 a timeless piece of art. The original table was first displayed and acquired by a private collector at the 2014 Tajan auction in Paris. It's a limited edition item - there are only 12 copies present.

Ekaterina Elizarova is Russian interior and industrial designer, Best Designer of a Year by Elle Decoration Awards 2015, recipient of Red Dot, A'Design and many other national and international awards. As she graduated from the Ural State Academy of Architecture and Arts (Russia), and from the University of Huddersfield (UK), her own unique design style emerged from the combination of Russian and British design influences.



ALIEN 3.0 boudoir table, lacquered wood, metal and beveled mirror, W 140 x D 40 x H 135 cm, limited edition. All rights reserved.



Vedran Erceg

At a time when the art of handcrafting faces extinction, table Aree occurs as its antipode. We could easily describe it as the result of the search for forgotten funds between design and craftsmanship. Associated professions in this work attempt to bring the best of themselves: spiritualized imagination and virtuoso hands.

The conceptual basis is the archetype of the table in the classic and stable form, wherein the unobtrusive interventions in the transition from the sharp and solid into round create an emotional symbiosis that simultaneously evokes seriousness and balance juxtaposed with softness and fluidity of forms. The emotional experience of competing forms are further explicated with the selection of contrasting materials all while creating the user's perception of the product's experiential hybrid that incorporates the warmth and security of home, as well as professionally cool, minimalist aesthetic in which these elements work harmoniously as a whole, making the product stand out on the visual and emotional level.

Made from high-quality materials, the locally available oak plated with durable solid-surface material, this table exudes a combination of modern expression and modernistic mid-twentieth century charm. Because of the ambivalent nature of this furniture, it is a natural fit in different spaces. The two main configurations, a desk with drawers and a dining table, has the benefit of providing a growing range of options.

Both versions share common features in terms of design and material selection; distinguished by dimensions and elegantly suspended drawer of the desk. Seamless

solid-surface material coating simplifies maintenance by gentle tapping of sandpaper. Produced in small batches in mind so it can be customized for each individual customer.



Aree table, 2013, dark stained ash and white artificial stone, L 150 x W 80 x H 75 cm. © & Courtesy of the artist.



Wael Farran Studio

“From the infiniteness of pre-creation arose three possibilities of creation. Through the limitless space, it chose to find expression in the form of time, energy, and gravity. These three fundamentals trapped this timeless, limitless space into a time-bound, limited creation. Of these three, time – the relentless time – elates and bludgeons, nurtures and gnashes, rises and falls. Time gives respite to no one. A worm or a bird, the hunted or the hunter, the ruled or the ruler, the slave or the emperor, beautiful bodies and wondrous palaces, prime of fame and angst of shame – everything goes back to nothingness, to dust and ashes.”

– Sadhguru

As human beings, we happen in time. As souls, we grow in time. We are the product of time. Through time, we experience, we feel, we learn, we register, we become, we are.

Time is the most significant dimension of creation. It is not a mere human concept, as most people believe. If there was no time, there would be no beginning and no end. If there was no beginning and no end, there would be no creation.

As we move in time, we create ourselves. We learn by success, we master by failure, we are touched by beauty, we are hurt by impairment, we are humbled by magnitude, discouraged by triviality, animated by kindness, dulled by idleness. Layer over the other, we grow and become a functional individual... or not.

Because our true self gets distorted. Because we forget the true essence of life. Because we are distracted by the razzle dazzle of life, the glitter and shine of an infected actuality, the gleam of a doctored reality we thrive to achieve.

Understanding this, the ancient sages, seers, and yogis looked at time with enormous attention. Our idea of time is essentially based on the way we are connected with the immediate creation around us – the planet and the solar system. According to the Surya Siddhanta, an ancient Indian astronomical work, the sunlight moves at a speed of 2,202 yojanas in 0.5 nimisha. One yojana is nine miles. 2,202 yojanas amount to 19,818 miles. One nimisha is equal to $16/75$ of a second. Half a nimisha amounts to $8/75$ of a second, which is 0.106666 seconds. A speed of 19,818 miles in 0.106666 seconds equals 185,793 miles per second. This is approximately in line with the modern calculations, according to which the speed of light is 186,282 miles per second. It took years and many resources for modern science to get to this number while a few thousand years ago, few sages got this number by simple observation of how the human system and the solar system function together.

Distortion is a wake up call, an invitation to embrace space and time to exist in harmony within ourselves and our planet. We start with a solid base, one that is the essence of who we are, but then as time passes, our existence is shifted and takes another route, an accepted one, yet haunted by a malaise, because it is not ours, because it is not in sync with our space and time. Only if we ride the time, we will live an extraordinary life, which is what a human being and the human brain are designed for.

Distortion, 2016, brass, acid white veneer and steel Arabic calligraphy, L 120 x W 44 x H 92 cm. © photo Wael Khoury.



HeartearthH Production

Marie-Louise Hellgren

Everything is connected - nothing is separate.

HeartearthH Production is a creative studio founded by the Swedish designer and visionary Marie-Louise Hellgren. She is a pioneer in the forefront of the Upcycling movement. The redesigned furniture and products of HeartearthH Production are made from discarded material.

Marie-Louise has an unbending will to create and transform materials into useful objects, without exhausting the resources of the Earth. She is focusing on upcycling, sustainability and common sense, designing practical products for our everyday life. Travelling around the world to uninhabited places as well as growing up close to nature in Sweden, has enabled Marie-Louise Hellgren to engage with the Heart of the Earth at a deeper level. She transmits this profound connection to all her projects to inspire awareness and to raise respect for nature. Her conviction is that designers today must take responsibility for the misuse of resources, energy and our growing piles of junk.

The installation at VENICE DESIGN is a manifestation of philosophy of the studio and created to connect to all senses in an intuitive language. She is using wood waste to redesign the upcycled stool Lilla Snåland. The wood waste comes from the production of the iconic chair Lilla Åland at Stolab, a well renowned furniture manufacturer with a long tradition of working with wood. The carpenters use the best kind of heart wood of birch for their furniture production. For each chair two triangular shaped pieces of prime timber is cut away from the seat. These bits have previously been used as fuel for heating the plant. 30.000 triangular pieces are now transformed into seats of the stool, which is made up out of 14 pieces.

When visiting the plant, Marie-Louise saw the wooden pieces from Lilla Åland and became very enthusiastic. She could immediately recognize the underlying potential of this waste material. Every seat is different as it is all made from waste, its gives each stool a unique character. The triangles and the design have a spiral shape inspired by sacred geometry and the Fibonacci code, which is found everywhere in nature - the emptiness and stillness at the center, the heart, of life. The stools are placed on a unique flooring made from waste wood. Marie-Louise Hellgren uses natural dyes from plants for the colors of the flooring and the stools, creating a geometric pattern with the triangles.

Marie- Louise Hellgren's motto is: "Listen to your Heart, listen to the Earth, fill yourself with what you hear and it will lead to actions that heal both you and the planet."

The short film shown in connection to the installation is by: motion designer and artist Sara Wallin.

Lilla Snåland, 2017, waste wood. © photo Charlotte Gawell.



Hervet Manufacturier

Cédric & Nicolas Hervet

HERVET-MANUFACTURIER is a French furniture design company owned by cousins, Nicolas and Cédric Hervet. Nicolas has received repeated honors in woodworking, marquetry and sculpture, and worked with several furniture companies for a few years before starting his own and designing for individuals, hotels and luxury stores. Cédric graduated from French art school “École Boulle” in Paris and works with Daft Punk as their creative director. He also worked on the Academy Award-winning short film “Logorama” as a visual artist.

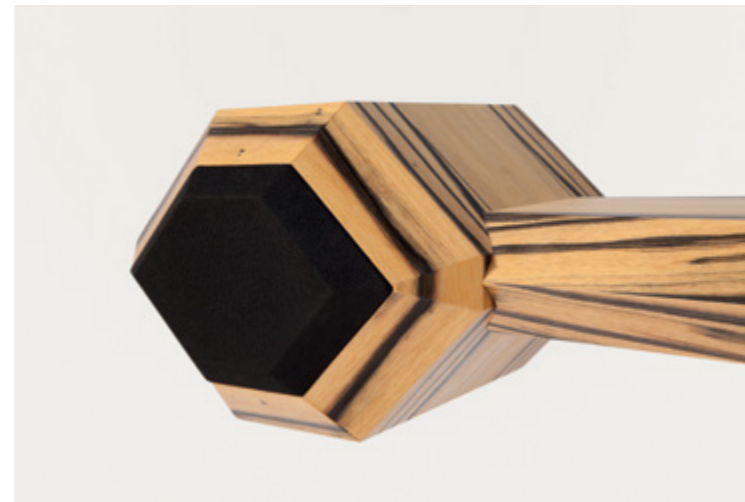
Nicolas and Cédric's passion for quality and design brought them together for several years, working on various prototypes and models, mixing traditional techniques with new materials and modern design. In 2014, they formed HERVET-MANUFACTURIER with this ideal in mind. All the furniture out of our workshops were initially created for us, based on our personal tastes.

Our designs are inspired by the boldness and geometry of modern architecture, but unlike most modern furniture, we use only the age-old techniques and traditions of making hand-crafted luxury furniture. All our pieces are made locally in France using the highest quality woods, metals, glass and leather from around the world. We produce only in small quantities to ensure the highest standards for each and every piece we make. The Satellite is one of our emblematic pieces

THE SATELLITE
Eminent take-off...

A real invitation in the intergalactic journey, this audio piece

of furniture will give a new dimension to your inside. Satellite ® shelters in its heart and to its wings a Bose system ® Soundtouch ® designed for the performance. It will make a rich and clear sound travel. Admire and listen The Satellite is ended in white ebony and sheathed by felt-tip of black wool with a stand leg in massive stainless steel.



The Satellite, wooden audio furniture, white ebony, stainless steel legs, bose sound system, L 205 x W 50 x H 76 cm.
All rights reserved.

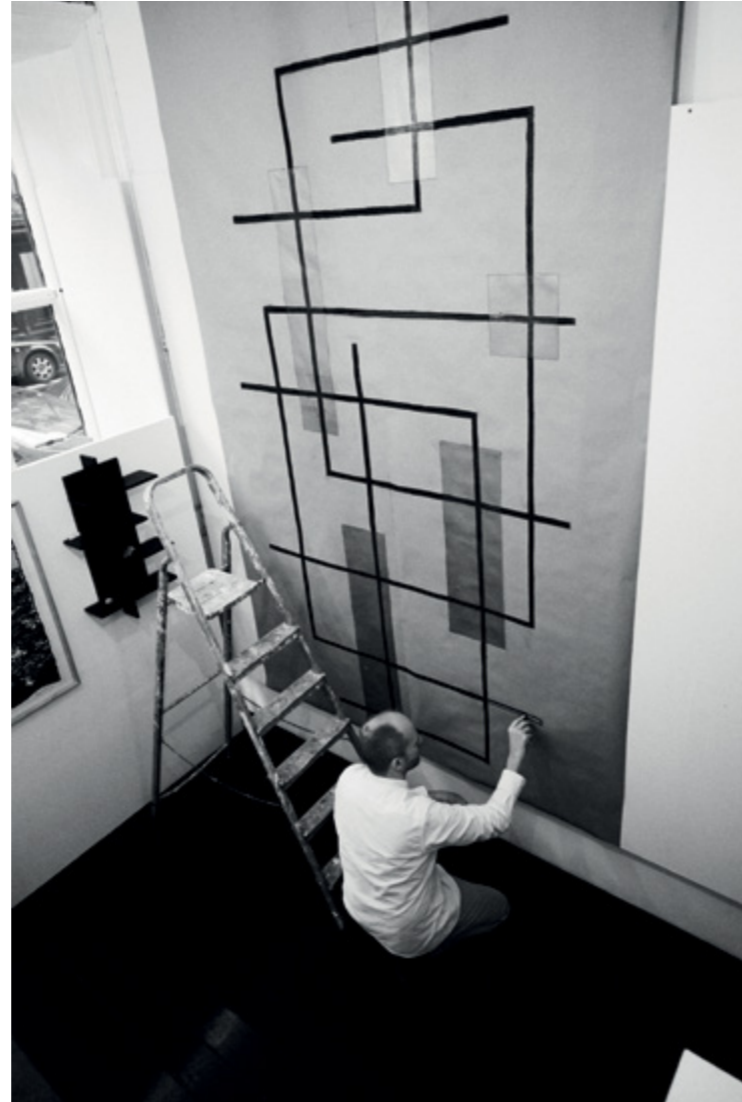


Steen Higham

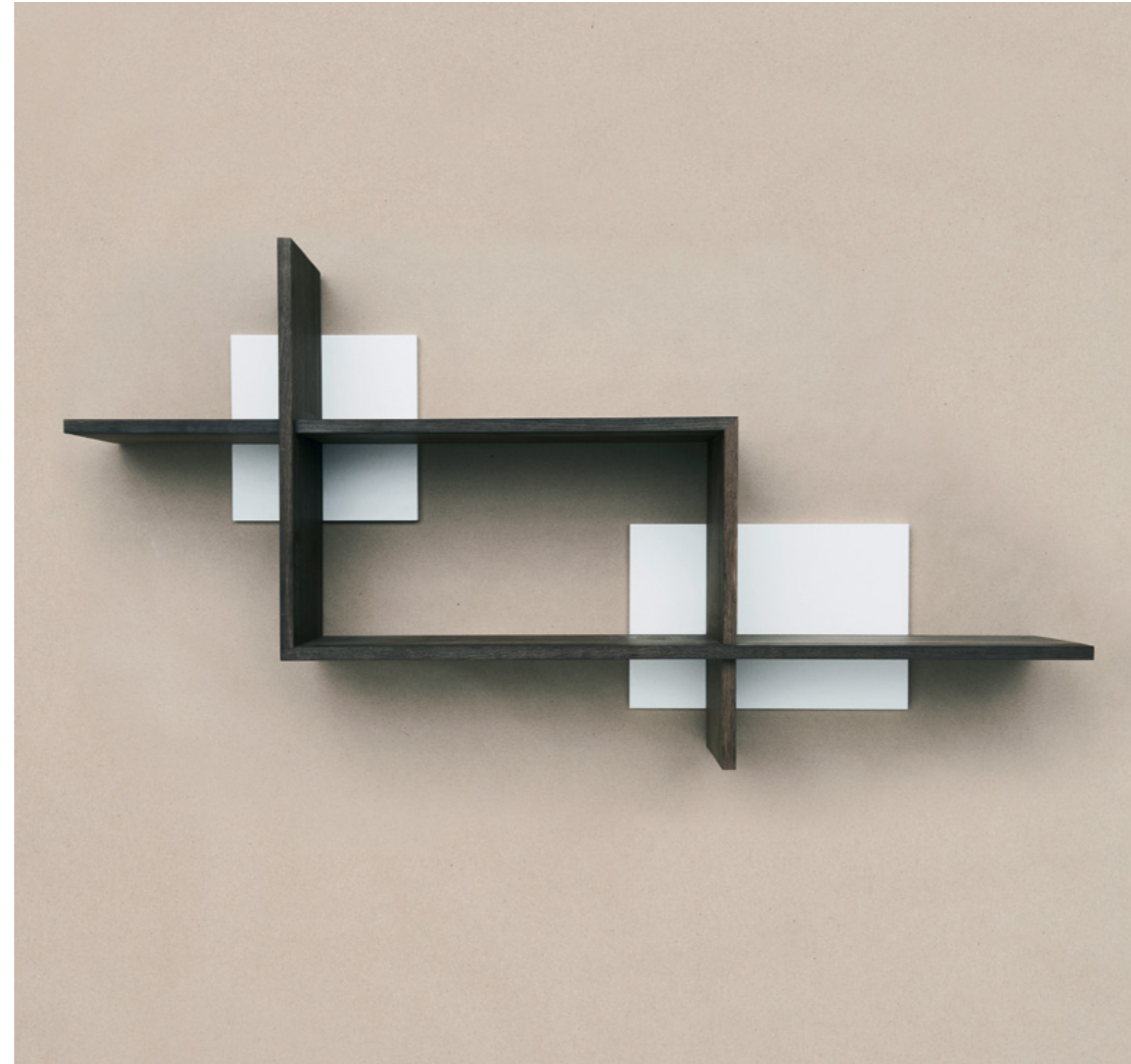
“My work with abstract functional objects recognizes the unity that underlies diversity. The figures, varying in shape and size, complement each other and create a harmonious whole”.

The objects for this exhibition are made from sustainable tropical wood of the highlands of Central America. The wood originates from a very inaccessible mountain area in Honduras and therefore rare and seldom used.

Using these beautiful species of woods create local economy and help saving the forests. The project is made in cooperation with the Honduras cooperative Coatlahl and the Danish environmental organization Forests Of The World.



Reportage on Aix Objects, Steen Higham work in progress. Steen Higham, Aix Objects Type O6 A, white and smoked oak, H 61 x W 120 x D 27 cm. © photo Emil Monty Freddie.



Florentijn Hofman

An encounter with one of Hofman's extraordinary sculptures invites us to stand still for a moment and to look; to really look and to take a picture if you like.

Hofman: 'My sculptures cause an uproar, astonishment and put a smile on your face. They give people a break from their daily routines. Passers-by stop in front of them, get off their bicycle and enter into conversation with other spectators. People are making contact with each other again. That is the effect of my sculptures in the public domain.'

Rubberduck-kaohsiung. Courtesy of Studio Florentijn Hofman, Arnhem.



Asher Israelow

THE WAYFINDER

A lens for dreamers. Rooted in the history of sea navigation and space exploration, this astrolabe depicts the night sky by day, or the constellations beyond each night. With an accurate projection of the stars dialed into time and location, the scope envisions the sky from anywhere on Earth and at any point in history. A wayfinder for time travelers.

THE SERENADE TABLE

Originally commissioned by Lincoln Center, this table draws on the aspirations of Modernism with a classical mid-century aesthetic. Solid brass inlay outlines the night sky, depicting a specific star chart to map its location in the cosmos. Each map is different, hiding the history of a moment in time. The stories inlaid are rarely shared, like treasured memories buried within the table.

ASHER ISRAELOW

Asher Israelow was born in New York City and graduated from the Rhode Island School of Design with degrees in fine art and architecture. He currently works in the Brooklyn Navy Yard, designing buildings and building furniture. Drawing on his training as an architect and a love of lore, Asher designs work for the modern explorer. Asher's studio is a workshop specializing in unique and handcrafted objects. The studio produces original products and custom designs for the discerning collector, with an affinity for heritage techniques and heirloom quality. Each piece narrates the story of its materials, creating innovative and precise designs with a timeless aesthetic.



Serenade Table, 2013, stained ash, blackened and brass inlay, D 91 x H 35 cm. Courtesy of FAIR Gallery, New York City/© photo Kevin O'Donnell.



Jarken

Basically we would like to address human behaviour through reactions and actions. The idea is to convey and engage with audience that we should care about each other's feeling more and do less, whatever that it may harm each other's heart. The heart is one of the most important organs in the human body, continuously pumping blood around our body through blood vessels. Imagine our body is naturally designs the rib cage to protect our own heart but have you ever felt your own heart beating with pain? Your heart beat fast or your felt like some knife stabs into your chest, especially when you hear the terrible news causes by mankind around the world. There is always a cruel side in all of us.

The terms "heartache" is more than mere metaphors: it describes the experience of both physical and emotional pain. When we are experiencing an emotional stress, it induces sensations in our chest, muscle tightness, increased heart rate, abnormal stomach activity and shortness of breath. In fact, emotional pain involves the same brain regions as physical pain, where the two are inextricably connected. Recent studies show that even experiencing emotional pain on behalf of another person another word, empathy, can influence our pain perception.

The rusty iron plate used in the sculpture came from the oxidization process, the continuous work from the overlooked material that were left unused the project called 'freezing the moment', it is hard to control the effect of the mark, shape or even the thickness of the rustiness on an iron. The oxidization material has it's own characteristic, same as various human's feeling i.e., sadness, warmth, disrespect, cheerfulness and all that react in our society. We

engage the audience by laying paths for them to choose what they wish to do to their own hearts (and ours). At the end it's about how can we can freeze our heartache feeling.

Studio Jarken (Sasivimol Sinthawanarong, design principal; Sirikhwanthiwat Preesam, design associate; Nuttapong Sangseethong, interior designer; Charinee Kamlungdech, visual designer), *Freezing the hearts*, 2017. © photo Sirikhwanthiwat Preesam & Charinee Kamlungdech.





Merve Kahraman

Merve Kahraman studied Interior Design at the Istituto Europeo di Design (Milan/Italy) before moving to London to study MA Product Design in Central Saint Martins College of Art and Design (London/UK).

Her decision to specialize in industrial design stems from her desire to include furniture and products as an integral part of her designs for spaces. In her works, she explores the relationship between her products and their users. Developing a personal bond either through the means of reoccurring cycles or lending the object as an extension to one's personality. Sustainable design, that redefines character, executed through masterful craftsmanship is what the designer is constantly striving for.

At VENICE DESIGN 2017, Merve Kahraman will exhibit 3 of her most notable designs. Each piece has a different story behind it and shows its *Existence* in space. *Hemlock* table creates surprise with its undefinable shape and texture, *Malicious* bar stool brings out our fear and hesitation along with curiosity. *Iris* chair aims to boost endorphin hormones with its rainbowlike shape and colors.

Iris Chair, 2016, kvadrat fabric and polished brass finish, W 52 x D 57 x H 98 cm. Courtesy of the artist/© photo Emre Dorter.



Pao Hui Kao

Tiny power, undefeated.

“One of the most painful things I know,” says Pao-Hui Kao, “is having to doubt what you’ve always deeply believed in”. Questioning your beliefs is difficult, but Kao has found it necessary and ultimately fruitful. Choosing as a metaphor to illustrate her conviction, Kao has investigated what happens when you take a different approach to things you take for granted.

Water is considered a danger to paper. However, when it absorbs water, the paper’s inner structure is reinforced. The water interferes with and rearranges the flat net of paper fibers. It turns an ordinary piece of paper into a material with extraordinary capabilities and a unique aesthetic. Pao-Hui Kao wants us to reflect on the transformative power of this approach. If an old enemy – water – can transform a weak sheet of paper into a strong material, fit for construction, just think what could happen to our preconceived ideas in the real world...



Paper and water, 2016, dividing wall and stools. Courtesy of the artist/© photo Femke Rijerman.



Studio KBB

Kathrine Barbro Bendixen

Kathrine's design process usually begins with a material research. Her experiments inspire her to create new forms and to develop new processes. The idea of using natural materials, with a focus on sustainability, has become a passion of hers.

The material signifies the personality and the story of the product, and her relation to it. She works within the space between art and design, and often uses artistic forms to create functional design. She therefore considers herself as much an artist, as she does a designer.

During Kathrine's project, *Inside-Out*, the primary focus has been on intestines and their properties. She began with experimenting with different intestines; lamb, pig and cow, in order to discover their properties. During her research, she discovered that cow intestines are used limitedly in gastronomy, and are therefore discarded or used to extract glue. The development of the use of the cow intestines, inspired Kathrine to discover a new purpose for the material.

A cow intestine is up to 50 metres long, and there are several different parts of the intestines. Kathrine has chosen to work with a specific part of the intestine, because it shows the natural curl perfectly. During her research, she discovered that blowing up and drying the intestines, created a transparent and pearl sheen look, and they curled up by themselves. The colour of the intestines has not been compromised, it is displayed with its natural colours.

The material is porous and thereby the air vanishes over time. She has therefore chosen a natural coating with materials extracted from the cow and thereby extending the lifetime of the intestines. The product is a recreation of the

notion of intestines curled together, bound up by twirled intestines, spun after an ancient technique. The aesthetic result is a significant contrast to the tabooed subject of an intestine, to many an often repulsive notion.

Kathrine has chosen to show the intestines with a light source, to exaggerate the details of the material and to create an x-ray vision; a look into the stomach of the cow. The man-made LED tube is creating a contrast to the animal-made tube.

For this specific exhibition at Palazzo Michiel, Kathrine shows her product in the form of clouds, with changing lights, which portrays a breathing organism, staying true to the nature of the material and its short-lived time.

Inside Out, 2016, cow intestines and neon, H. 60cm. © & Courtesy of the artist.



Kinetura

Xaveer Claerhout & Barbara Van Biervliet

Since the creation of Kinetura in 2008, Xaveer Claerhout, architect and master in History of Art and Barbara Van Biervliet, engineer and architect, have progressively advanced their research within the field of design and architecture. As believers of the modernist principle 'Form Follows Function' their interest is mainly focused on the notion of multi-functionality by means of adaptive and transformative artefacts. Their works express themselves as a new generation of light vectors. Objects that were conceived by their predecessors as mere supports for light, now seem to disappear and dissolve thanks to a resolutely architectural approach. Lighting fixtures seem swallowed by the walls, luminaires are integrated into mobile totems, the primary function is being transcended by a slow vibrato that haloes the space with a new dimension. This results in a peaceful and soothing atmosphere, giving rhythm through an almost imperceptible movement of which the dynamics are a vector for light and serenity, merging space and time.

The works by Kinetura attract us in an irresistible way. Within the many qualities and requirements that compose them, one feels a certain tenderness and intimacy. At the same time one intuitively understands that somehow an architectural revolution is taking place.

To obtain a densification of functionalities, they have chosen a mode of progressive flexible transformation, by creating a process of slow metamorphism, operating like a respiration. Their very personal approach of an evolutive, metamorphic and sensible design is praised all over the world for giving a privileged access to a harmonious world where shape poeticizes the necessity of function.

It is the conviction of Xaveer Claerhout and Barbara Van Biervliet that the future of architecture and design will be -at least partially- interactive and flexible. Flexible in the literal sense of the word: surfaces bending to transform from a passive status into an active modus. They call this transformation of form depending on the use, METAMORPHISM.

The Kinetura concept is adding a new dynamic dimension to common static design and architecture. By making use of the flexible characteristics of specific materials combined with motion-based technologies, objects transform in a silent and nearly imperceptible way into a contrasting shape with a completely different functionality and expression.

As if an extra dimension were involved... Metamorphism is a geological term referring to slow changes in rocks, due to external pressure and heat. Of course the name 'Metamorphism' also relates to the Metamorphoses of Ovid. Kinetura's Metamorphism respects the 'Form Follows Function' approach, but is extended with an extra dynamic and organic dimension. Kinetura doesn't seek minimalism, neither decoration, nor representation in a mimetic way of organic forms. Even motion itself is not an objective, only a means. The dialectic of space versus time, matter versus light, closed versus open, rigid versus flexible, hide versus reveal, male versus female, objectivity versus emotion creates a poetic dimension in this approach: oppositions as innate properties of one.

New York, 2008, L 22 x W 22 x H 100, 5 cm. Courtesy of Kinetura/

© photo David van Gessel.



Sang Yoon Kim

Listen Communication

From the inspiration of making Korean traditional *Kimchi* dumpling (*Mandu*) I created a sofa and a tea table for VENICE DESIGN. I expressed the process of making dumplings into my works, for example; after kneading dough, roll out the shape of dough and shape it in circles. I used this natural form of paste from the process of making dumpling dough. Then I made a wood tray which is included a small plate, the tray and the plate were designed to be separated from the original tea table by users. Moreover the shape of dumpling has itself a stability and a comfort form; it contains aesthetic elements which look like embracing warmly something. With this characteristic shape, I designed a sofa where people could take a rest with a comfortable feeling.

Sofa and Tea Table, Mandu Collections, 2017, table L 55 x W 45 x H 43 cm, wood; sofa L 90 x W 65 x H 95 cm, fabric, shoelace and urethane vinyl. Courtesy of the artist/© photo Jae Yoon Kim.



Ari Korolainen

Cubic is a combination of furniture and lighting. There are two LED lights inside the plastic arm rest pieces, which transform the armchair to a source of soft light. The chair has a steady metal frame with metal net details, and leather upholstery. The arm rests have a place for a drink and small wooden parts for your hands. The handles make it easy for even elderly persons to rise up from the chair.

Cubic is suitable for both domestic and public use. Placed either alone as the centerpiece of a room, or several chairs in a group, the illumination creates a unique atmosphere. You do not necessarily need a separate light by the armchair when reading a book in it.



Cubic, 2016, metal frame, leather opal plastic and LED light, L 75 x W 75 x H 75 cm. © photo Teemu Töyrylä.



Gerard Kuipers

Do you feel like it is time to find an oasis of calm in this hectic world? Shouldn't we try to be more mindful in our interactions? We might feel more grounded, allowing our breath to course through our entire body. We take full responsibility for all our thoughts and are no longer thrown around by new and old emotions.

Slowly but surely, we get in touch with the core of our being, and break into a peaceful smile. Once we've arrived at this state, we see this table, with the heavy black stone, through different eyes. Perhaps we notice how the stone, full of confidence, submits to the metal frame.

We see that its four legs unite and combine their strength to support the massive marble block without hesitation. We also note that it is precisely the excessive weight of the stone that lends the required stability to the legs. An almost tender partnership develops between steel and stone, while at the same time, steel and stone fully retain their individual identities.

A new figure presents itself. The fog clears, and a shape becomes sharper. A rugged cube of solid marble rests on tall, slender rods. Or rather: the block is captured in a steel frame with fine screw bolts pushing against the stone from all sides, so that it is precisely fixed in an exact position.

"For its own good", we soon understand. But at first, we don't know anything. We only see this mysterious shape. Its meaning eludes us. How can this block even exist? Its texture attests to centuries of evolution, but at the same time, the cube has an unlikely geometrical shape. This is not how it appears in nature. Slowly we accept that it will not easily give up its secrets. We must search for them ourselves, using all our power of observation and reasoning.

Whether we find the solution ourselves or have it explained to us, doesn't matter that much. That "Aha-Erlebnis" will touch something inside us either way: the notion that we all have undiscovered treasures hidden deep within ourselves.

– February 2017, Belgium

Black Altar, 2015, marble and steel, H 89 x W 176 x D 42 cm, 573 pounds. © photo Tim Van De Velde. *Black Shrine*, 2017, marble and steel, H 170 x W 54 x D 48, 352 pounds. © photo Stijn Van Hulle.





Jouni Leino

Your wall, your rules!

Nelio shelving units create a piece of art on your wall. Compose your set for your like and need. Assembling is easy and the result is a unique chain of units. Materials are matt lacquered oak and paint. Nelio shelves are available in four colours and made by Puulon in Finland.

Nelio, 2016. Courtesy of Puulon, Kuhmoinen.



Studio Lieven

It is light that creates the space for our perception. Without it space is unknown and abstract. Light makes its boundaries visible and its openness desirable. Movement in space creates time or at least our understanding of it. We perceive time through motion and our intuition tells us that moving things are alive. The answer to the question why do we live is the same as the answer to the question what makes us move.

The inMOOV lamp is based on my invention of an “invertible circle” that captures endlessness as a circle in motion. As it has no end and no beginning, the circle is the ancient symbol of infinity.

The idea of the invertible circle is applied to my work as a flat disc, divided into triangles. This disc can invert itself inside out in an endless circular movement. From this basic construction I have created many objects and shapes. One of them is the exhibited inMOOV lamp.

The inMOOV lamp is a lighting object that folds itself in and out around the outline of a circle. Movements found in nature such as flowers opening or jellyfish swimming inspired the movement of the lamp.

Through changes in the position of the lampshade it is possible to regulate the intensity and the direction of the light. The fully opened lamp creates a soft light directed to the ceiling. The folded lamp creates a warmer and more focused light that illuminates the space underneath it.

The main interest of my work at Studio Lieven is in re-imagining nature and re-constructing it through human perceptual vehicles, like geometry and science. To understand nature scientifically humans need to construct a system of symbols that both divides and explains its complexity.

Dividing nature and its phenomenon into bits and pieces and re-assembling them into everyday objects that are understandable, usable and relatable is the process of my work.

inMOOV, 2016, metal or carbon and LED, H 70 x D 93 cm. © photo Simon Vollmeyer.



Lolo Palazzo

Laurence van Seventer and Jean-Pierre Henzen

I decided to work with recycled metal since a lot of beautiful materials are turned to waste at the end of their original life-cycle and I find it exciting to give them a new life. I collect my materials such as bicycle chains but also car parts and other refuse trawling through steel and car demolition companies, metal factories, bicycle repair shops and storages throughout the country.

The world is moving towards using materials more consciously since our natural resources are limited. People have to be responsible for our planet and for our quality of life.

I buy a minimum amount of steel, just for the basic construction of my objects. The little waste I have returns to the container where I find my materials for new designs, the scrap container of a motorbike company just around the corner.

My biggest challenge is to design elegant objects from raw materials, like for instance the chandeliers of bicycle chains inspired on the classical chandeliers. These lighting objects can light a space with beautiful patterns on the walls, ceiling and even on the floor, depending how long the chandelier will be.

Getting entangled in the endless possibilities of using bicycle chains in chandeliers, I expanded my repertoire of production to mirrors and other objects. My designs are growing in an organic way, I work intuitively and passionately and one can never predict the final outcome of my compositions. This also has to do with the limitations of the materials I work with.

Most of my work is balancing on the edge of both art and design, pure aesthetics and functionality but more presence to form and emotion.

During the exhibition I will present a chandelier 'RAINOF-CHAIN' made of 4 circles of recycled bicycle chains together with a combination of a side table and an antler, 'JOGAKBO', inspired by Korean Jogakbo because of all the little pieces of different metals and colors. These are also mainly waste materials, just the horns were left and connected by a piece of wood. 'JOGAKBO' is partly made of recycled sheet metal and 6mm leftover pieces of massive round steel and some old and new pieces of sheet metal, brass, copper and bronze.

Rain Of Chain, 2015, recycled bicycle chains, H 74 x D 47 cm, 33 pounds. © photo Katja Rupp.





Carlo Malerba

CARMAdeSIGN

VILLAGE CHAIRS®

Le sedie raccontano

An utopian novel in a visionary system

The 7 + 2 “VillageChairs” collection is inspired by archetypes present in the collective memory. Each chair with its own design refers to an architecture, all together they form a Utopian village described through well-known landmarks such as the church, the building, the factory, the theater, the skyscraper, the station, the museum. They represent, individually or together, the urban landscape and the beauty of the connected social relations. Carlo Malerba, highlights the dichotomy between structure and poetry, that characterizes the design experience. The contemporary production, oriented toward a functional-technical approach is interpreted in poetry through objects that can tell a story, objects which can encircle and stimulating reflections on everyday life.



Village Chairs Collection, 2016-2017. © photo Paolo Ranzani. Village Chairs “Condominio” in Venice, 2016-2017. © photo Marco Tacchini.



Isaac Monté

Our world is changing in a fast and significant way. Progress has been measured by increased speed and efficiency - faster, better, stronger. This has caused a shift in our perception of time. In our fast paced society time seems to fly, time has become a luxury product, time has become a currency. In reality time has been passing at the same speed for ages. Nature can be seen as the opponent of today's society. Natural processes are the proof of time.

As a product designer I have been experimenting to reinterpret what I consider one of the most beautiful wonders of nature, stalagmites and stalactites. Due to an extensive literature research and a wide variety of experiments, I have developed a technique which allows me to create objects solely out of crystals.

I have been working with minerals to grow stalagmites and to conduct their shape and colour. By dissolving minerals in heated water, it is possible to create an oversaturated solution. During the cooling process these minerals transform into crystals. During the process of mineral screening I have developed a formulation which allows the formation of appropriate size and shape crystals, which remain stable and do not crumble or fall apart over a long period of time.

As designer I can influence the shape and the size of the product during the formation of the crystal and the growth of the crystals. I want to show the fusion between technology and the beauty of nature. I believe in incorporating the forces and beauty of nature in future design.

For VENICE DESIGN I will present a series of iconic design objects covered in crystal. Covering the existing object with crystals changes its function. It elevates the object

and transforms it from a functional product to an art piece. It can be compared to amber, a precious stone where insects and leaves can be found preserved. These fossils are of high value for the history of evolution. This series can be seen as an ode to the iconic design objects and it is a way to preserve these important icons for the future. The series consist of five iconic design objects; Aalto Vase (Alvar Aalto) for Iittala, Juicy Salif (Philippe Starck) for Alessi, 9093 Kettle (Michael Graves) for Alessi, EM77 Vacuum Jug (Erik Magnussen) for Stelton, Dombo (Richard Hutten) for Gispén.

Special thanks to Alessi (IT), Gispén (NL), Iittala (FI), Stelton (DK), Kookpunt (NL), Creative Industries Fund NL, Richard Hutten and Spazio Nobile gallery Brussels.

Richard Hutten, Dombo, ed. Gispén, Crystallized Icons Collection, 2017, crystallized minerals, H 14 x W 14 x L 32 cm. Courtesy of the artist.



MS&WOOD

Ado Avdagić

How do we approach the time that we live in? How to correlate that time with the space? How to approach a human in these correlations, how to approach ourselves? In this age of the spectacle, great deal of information and interpretation of space in mere functionality - a response to these questions is no more, if ever, was easy. However, it is a question which must find the answer, as it pertains to human and human should be the only measure of value.

Initial impulse for designing a chair and an oval table from Primum collection is an attempt to search for the answers to these questions. Following this path, the name of the collection was derived - Primum (lat. first, as soon as possible, for the first time) - as a reminder that in any attempt to redefining present (and thus our future) as soon as possible should be returned to the basic concepts of human happiness and needs. The possibility of identification with the space and time is one of the basic human needs and one of the conditions of human happiness. I wanted to create furniture with the help of innovative technology (with the help of time) utilizing the potential to convert every space into an anthropological place, as Marc Augé suggested in his book 'Non-Places Introduction to an Anthropology of Super modernity', space in which anyone can enter their story, feel the security and warmth.

Primum collection with its subtle form seeks to call in for close companionship, pleasant conversation and laughter over coffee or a glass of good wine, because my furniture - just then - gets its true material form.

Primum Collection, 2016. © photo Eldin Hasanagic.



Nendo

Quodes

It is an honor to exhibit Collar Bookcases, designed by Nendo, during VENICE DESIGN 2017.

As observer of these bookcases you might see its slender appearance and beautiful proportions from a distance. But, from nearby the subtle Collar edge becomes visible, the unexpected 2nd layer in the design. This edge is inspired by the rounded Collar of a traditional Japanese shirt. The 'Collar' edge shows the skill of the designer. Discovering it gives *people their small "!" moment*, this is what Nendo is aiming for... These bookcases have a central place in an architectural cabinet program consisting of several Collar 'building blocks'. Cabinets with doors, drawers, small, bigger, to be placed on the floor or mounted to the wall. All with the possibility to be placed stand alone or as beautiful graphical compositions. With tranquil colors or with more outspoken combinations.

The Collar cabinets are part of the collection of Dutch furniture label Quodes, founded in 2006. The Quodes collection consists of tables, chairs and storage units such as bookshelves and sideboards. All produced in Europe.

Quodes offers contemporary and authentic pieces with a timeless quality designed for the private home, office environment and hospitality spaces. All items are potentially 'lifetime companions' and thus, personal in style and sustainable in production. With Quodes designs you can turn any space in an attractive and inspiring place.

In every piece, we strive for the perfect balance between craftsmanship and intelligent manufacturing. As a result, you can often choose your own colours, model variation or material option.

The collection is created by a small selection of leading designers from different backgrounds and countries, such as Edward Barber & Jay Osgerby (London), Marcel Wanders (Amsterdam), Alfredo Häberli (Zürich), Nendo (Tokyo) and Sylvain Willenz (Brussels). Each of them has a strong individual signature that is reflected in their design for Quodes.

We are proud that several pieces from the Quodes collection have been exhibited in museums, published in art books or magazines and awarded internationally.

Collar Bookcases, 2017, 40 x H 160 x 32 cm, traffic white and basalt grey. © & Courtesy of Quodes, Aerdenhout.



Barbara Prinčič

Three motifs comprise my design philosophy: design for all, innovative design, design for the environment. With each of my designs, I try to incorporate all of these motifs. I became acquainted with environmental issues in design during my post-graduate studies in Holland in the early nineties. Although at that time nobody really knew exactly what eco-design meant, I realized immediately that this emerging field was going to provide the main orientation of my career.

My most recent project, a little mushroom-shaped wooden house called Shroomko, is a direct response to environmental pollution caused by discarded plastics. It is designed as a playful architectural piece for children. Hidden corners captivate small children, and the Shroomko House offers a safe place where children can play. The image of the mushroom is taken from the world of children's illustrated books. It also fits into nature. The product's design merits are safety, user and environmental-friendliness, semantics, ergonomics, the economic use of material, and simple assembly according to DIY principles. The Shroomko House was designed with the primary purpose of being used in private gardens. Later, it became clear that it could function elsewhere, in public parks, for example, and kindergarten playgrounds. The product is designed to be sustainable and to have a long life span as an alternative to the usually short life span of children's plastic houses that break down after three or four years of use, and create a huge quantity of plastic waste. Only 7% of plastics are recycled globally, while the remainder ends up in landfills and the oceans.

In contrast, the Shroomko House is made of wood, which is a renewable and sustainable resource. Wood ages with

dignity. It is attractive even when covered with the patina of age. The Shroomko House fits into nature and is not unsightly when children are not playing with it. So even if the house is not passed onto other families with small children, it can serve other purposes and remain aesthetic. The roof is made from recycled rubber, and thus makes use of secondary raw materials. The construction is modular and self-supporting, being fixed at the top with five hidden screws. An outer housing consists of 13 vertical and removable solid wood panels attached to the main construction. As a result, the Shroomko House is easily assembled and disassembled, which also corresponds to the requirements of eco-design. In case of damage, parts can be easily replaced which is advantageous in terms of the product's expected lifespan, a feature that is part of the main concept of the product. The Shroomko House is the first in a line of products with the brand name Gardi.

Today children are born into the digital world. The Shroomko House is diametrically opposed to this. It offers children the opportunity to enjoy and play in the real world, the natural world.

Shroomko House, 2016. © photo Žak Prinčič.



Revology

Creators of beautiful objects at the intersection of technology, creativity and sustainability. We are a young Franco/New Zealand design studio crafting beautiful innovative objects from linen composites and bio-based resins.

Our commitment is not to release one-off products that are already out-dated when they reach the market, but to design timeless objects, integrating high level sustainable materials and technologies, with beautiful design.

The company is founded on seven core values: nature, slow design, materials, innovation, beauty, heritage and legacy. Our first object, *design #1*, integrates all of these elements. It is inspired by our natural environment, conceived and developed via slow design principals using sustainable materials and a touch of innovation to transform beautiful linen composites into the bistrot chair of the 21st Century. It is a little clin d'oeil to our design heritage in memory of all the great coffees and meals we've shared with friends while sitting on our timeless bentwood chair collection. Our vision is to design objects that have a soul, tell a story, and that will last for generations.

We are not here to change the world. We don't believe any one person has the power to do so, but we can all change how we behave to leave a positive imprint on our planet. Our hope in this journey is that we can also inspire others along the way to feel our passion for this world and the legacy we leave for future generations. Here's to making sustainable mainstream, revolting against the disposable and giving back to nature.

P.S. Thought we would leave you with some interesting facts about LINEN COMPOSITES and its principle raw material FLAX to get you thinking:

- Linen composite is five times stronger than wood.
- They are even lighter and have greater acoustic and vibration dampening properties than carbon fibre.
- Every year, the growing of flax in Europe results in the capture of 250,000 tons of Co2.
- The only irrigation needed to grow flax falls from the sky.
- A rotation crop, flax needs very little nitrogen and has a naturally positive effect on soil, improving the quality of the following crop by 20 to 30%.
- Flax was the first ever plant made into a textile by man 38,000 years ago.
- Zero waste - every single part of the flax plant is used.

Studio Revology (Alex Guichard, Monique Kelly, Philippe Guichard, Arna Craig, John-Jo Ritson), Design #1, 2016, Matukituki Valley, New Zealand, natural composite flax fibre and transparent bio-based resins. © photo Pedro Piemental.



Jenny Ritzenhoff

We, as humans, have devised languages and defined units of measurement like time, length, mass etc. We defined these languages and units to make the world more quantifiable, understandable and to simplify communication. We needed to simplify trade, production, business and the exchange of knowledge to create the world we wanted and to create the world we live in today. This has brought us globalization with all of its advantages and disadvantages. This also leads to people's minds being 'simplified'. We are taught to live and think in these simplifications and quantifications.

If we do a bike trip or climb a mountain we are easily seduced to only measure the distance we travelled or height we climbed. If we eat something we count the calories. If the sun is shining or snow is falling we look at the thermometer. If a hurricane destroys a city we talk about the money it will cost to rebuild it. But behind the measurable world there is also the individual world of perception. A tour on a bike or mountaineering is not only distance travelled or height climbed. It's also a visual, olfactory and bodily experience.

Eating is a highly sensory experience. Some people may even 'see' or 'feel' colours based on the food they eat. In the summer when the sun is shining, our skin begins to tingle, we see the casted shadows from our surroundings, we may see burnt meadows or dusty streets. In the winter, snowflakes burn our faces and melt on our skin, they swirl in the sky or silently fall to the ground. A hurricane does not only destroy a city, it destroys people's homes and lives. It takes away the memories, history and culture of these people.

Simplification and quantification hides the complexity of what everything is. It makes it easier for us to not notice

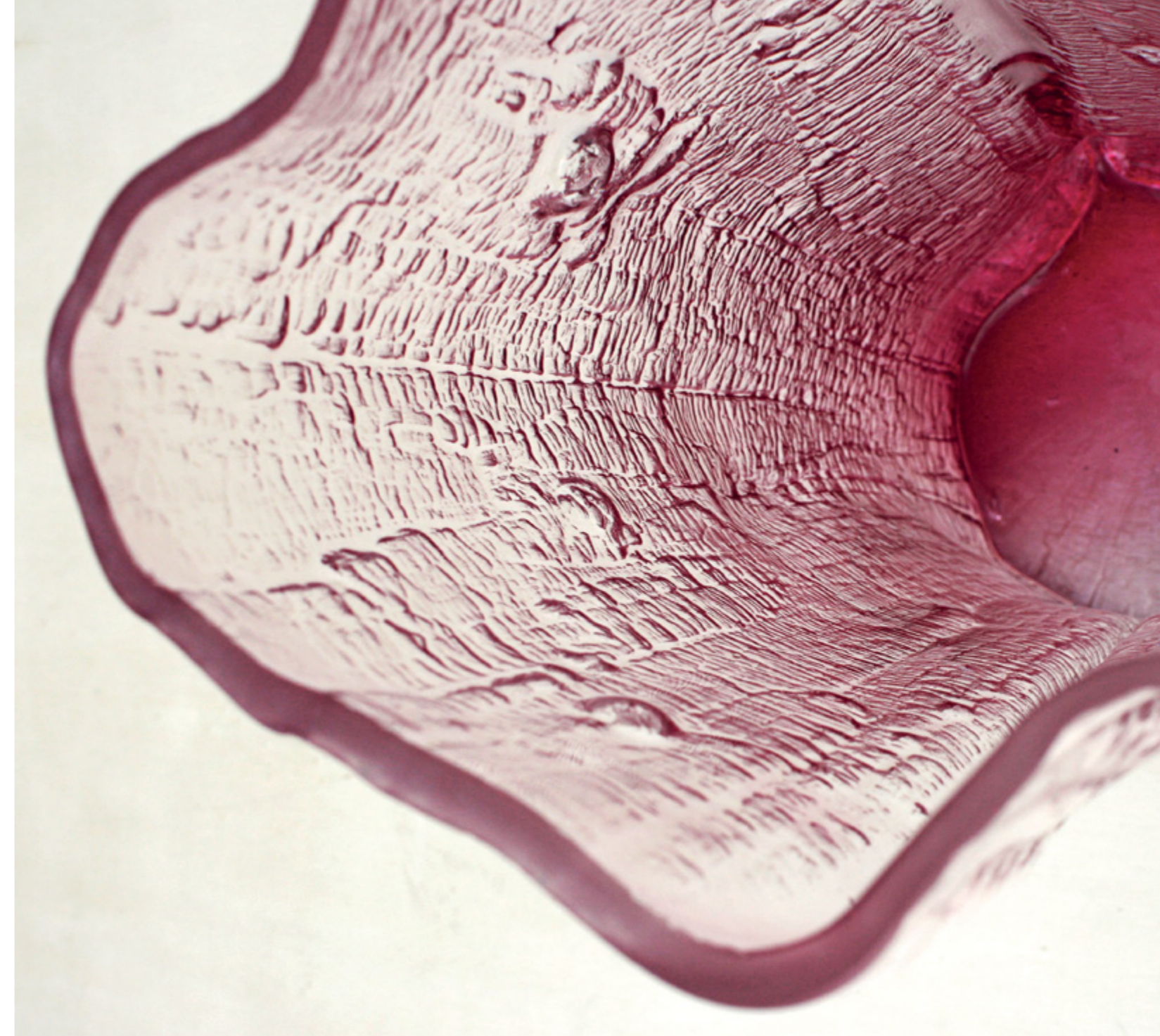
or forget about the 'hidden' qualities of the world surrounding us. I started the TRACES Project by collecting the trunks of dead trees and using them as a mould to blow glass in. The trunks are from trees which either fell in a thunderstorm or were cut down because of illness. I collected a pine and an old cut-down oak tree from Germany and a lime and a birch tree from the Netherlands. The moulds were created by scraping out the core of the trunk, reaching the inner life of the tree.

In the core I found soft parts and rotten parts. I found branches growing through the whole of the trunk and I found the structure of the wood itself.

The blown glass objects are mappings of the inner landscape of these dead trees, giving them a new life in glass.

In the following months and years I will collect trees and trunks from many different places and countries to use as a mould for the glass objects. This collection of objects will resemble trees from different places and different countries, of different age, each tree with its own story and history. All collected in one place.

Traces-P1-fuchsia [detail], 2016, glass, H 32,5 x Ø 13,5 cm. © & Courtesy of the artist.



Tiago Sá da Costa

The sphere is the basic “unit of form” in the universe, from the atomic to the astronomic scale, the gravitational laws of physics make so it is present in all aspects of time and space. In the pursuit of achieving such a form from a 2 dimensional sheet of cork a challenge was set.

Cutting, bending and unfolding flat pieces of agglomerated cork into a 3 dimensional shape to get close to that “unit of form”. Besides this premise there is also the continuous exploration (present throughout my work) of the peculiar and special relation between cork and light. The result of such research is *Cucurbita* lamps, warm globes of cork and light, tinted with earthy colors, and when hung in groups seem almost like an allusion to molecules or celestial bodies.

The *Cucurbita* lamps find new ways to work the cork, pushing the boundaries of the material, which is very sustainable and versatile but not without its limits. In this case two halves fold and interlock around a core of light. Besides in its natural tone, others were tinted with colors as red, yellow, brown and black, only on the outside, giving it a splash of color but keeping the inside natural creating the impression of a harder shell with a soft and fuzzy hot core shining from the inside. The cork, which originally comes from the bark of the cork oak and its natural protection against weather and fire, re-becomes in these pieces, the protective shell of these lights. For this Venice Design exhibition, the lamps were topped off with a bronze cap to accentuate the colors, add weight and play with the contrast between materials. The warm mat organic softness of the cork juxtaposed with the cold shiny mineral hardness of the bronze.

Cork is used since the roman times and is one of the most sustainable materials, and contrary to what a lot of people think its use does not lead to its extinction, just the opposite. It comes from the bark of a tree which can be harvested every 9 years without cutting the tree down or doing permanent any damage to the tree. So if anything the use of cork helps the health of the trees, but mostly it helps to preserve cork tree forest areas (and its ecosystems), which if unnecessary would be cut down and the land used for other purposes. This project is all realized with cork originated from Portugal and has the support of Amorim Cork Composites.

Cucurbitas, 2017, cork and shellac coating. © & Courtesy of the artist.



Ronald Scliar Sasson

Since I first started thinking about art, which happened very early in my life, I had never given any thought of it in some sort of commercial aspect. This relationship was presented to me much later due to necessities of life.

I began to experiment basic materials that I found back in my house, not relating this activity to art, but to some playful process which materialized spontaneously and naturally. Clearly the age and luggage of aesthetic research and the plastic encounters that occurred during this period made me learn how to work with different materials and finishes, but always with the same objectives - playful and self-fulfilling.

My work has roots in industrial processes, because I have never tolerated a bad finish or quality improvisations in order to make art, to design inspirations that have a good finishing.

I do not own nor have I ever had any material or support established as an immutable stone in my work. I give myself the freedom to discuss the relationship with the support. For the very reason that I apply the function and use in my work, the support becomes irrelevant.

Artists in general either give up the greater understanding of their work deepening the core of their creation or they internalize and practically pass invisible by the artistic process until the end. It is up to the outsiders to do the analysis if they want to. As I do not use the art distanced from function, I end up stuck with some points of convergence of people's thoughts from outside the artistic plane. Today I cannot ever imagine working in a different way, I want my work to interact to the touch and contact, function was the best way I could accomplish it. It does not mean that in the

future I might choose a less committed way. I once read that restless people and artists have the right to change their mind as many times as they think it is necessary, and I would like to give myself the same right.

The relationship with Venice is greater than the relationship with other places where I have already exposed. The context of the city converges to an extra volume perception of my work and I hope that this merger occurs in the most gentle and sincere way possible.

Kansai Bench, 2016, woodwork iron and wood, H 43 x W 195 x D 56 cm. © photo Cláudio Fonseca.



Leony van Schalm

The time we have on earth, a brief existence in which we see changes in our own body and beauty which appears to be a relative term. In nature we see something blossom and fade away, each one's unique. The essence of my work lies in this particular world. I would like to capture it in ceramic forms in which the applications are endless.

It started during my study with a small sample of material that eventually developed into a functional product or stay's a prototype. The new material can be used for example a bag or can be used for anything else. I wanted to bring it to the next level. When I entered the full ceramic process, at the fourth year of my study. It helped me further into my development as a designer. Patience, discipline, one step forward, two steps back. Critical reflection, having guts, push boundaries and going across borders. Until the end I can still make adjustments. Again to change anything and to wait for the process. It's my opinion in my work as a designer that you're never done. Looking further and dare to see, by doing so I develop myself continuously. I thereby strive for perfection but then also to the truth within myself. What is it about? What is the meaning of my work? I would like to stand behind my work and express this in the purest form. Making the ceramic process my own, I came close to my identity as a designer, now I can make the translation to make all my ideas into a quality finished product. Nature is a fascinating breeding ground for all kinds of structures and details. I try to capture it on camera and make it to subsequently permanent in ceramic the most of The time.

A few years ago, I was inspired by a work 'The Garden of Earthly Delights' by the Dutch painter Jheronimus Bosch.

A fascinating work about the nakedness of mankind in all its vulnerability, a work that went into its time limits. I developed the "Tableware of Desires" with feminine sensual delicate shapes. But I wanted to show other applications by giving the work a gold layer. I graduated it in a bath and shaving style. Now I want to present the work in a free form and give people the space think about it themselves. The transience of nature in a sensual ceramic form.

"If it can be done on a canvas, it can also be done in ceramic"

Sensual ceramics, 2017, porcelain. All rights reserved.



Orley Shabahang

Orley Shabahang elevates contemporary carpet weaving to the highest form of functional art. While implementing traditional artistic methods, Orley Shabahang designs and customizes its own collection of contemporary Persian carpets—sure to be the antiques of the future.

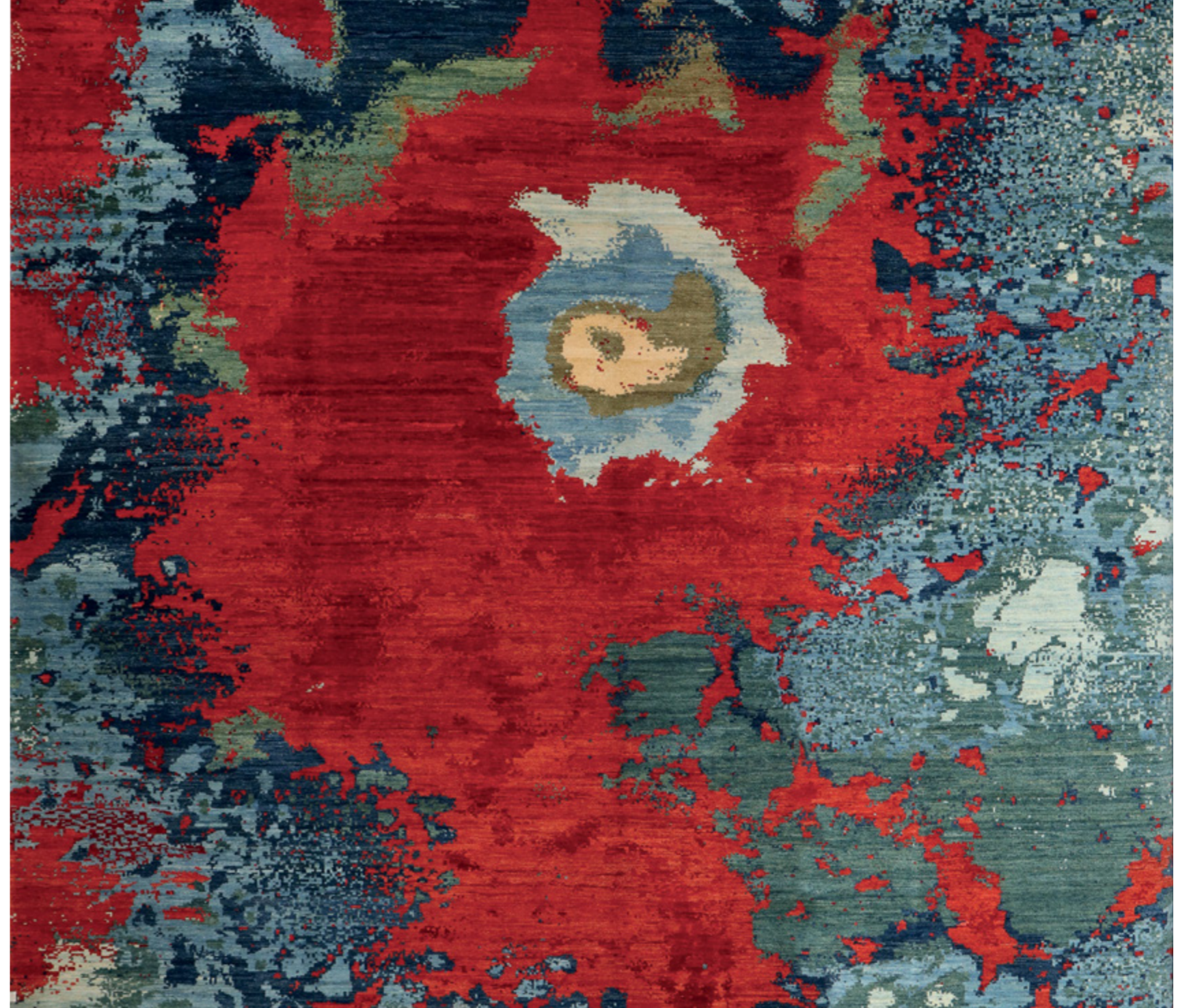
As the pace of the world continues to move ever more quickly, products made with the time and patience to be true works of functional art in their own right are constantly cast aside in favor of whatever can be made faster, cheaper, or easier. Without the artisan quality and the craftsmanship in much of what is being made in this day and age, the products that surround us have lost their soul. Orley Shabahang endeavors to keep alive the true artistry in design that is being lost.

Our designs are the innovation of artist Bahram Shabahang, informed by his background as an architect as well as his family history in carpet weaving, which dates back to the time of the Safavid dynasty. His designs are timeless as a function of our quality; in other words, a carpet that lives well into the next several generations must be designed to stay equally relevant.

Our contemporary carpets are created entirely by hand using entirely natural and organic processes, as they have been since the time of antique carpetweaving. Using the finest-quality wool from sheep that we breed, whose wool is especially high in lanolin, the wool is hand-spun to achieve maximum strength and then dyed using vegetal materials such as walnut skins, saffron, indigo, and pomegranate rinds. Once the dyed wool has been run through a flowing stream, it is baked in the sun for weeks for the wool to set the patina. The wool is woven using the traditional knotting

techniques of the villages where our weavers live. We work house to house in these villages, creating our own cottage industry together with women who pass along these techniques from mother to daughter as an art form, a hobby, and a way of life.

Magma [detail], collection Galaxy, 2016, wool, custom size.
All rights reserved.



Hiroki Takada

Hiroki Takada's desk lamp imagines the Orchid flower.

It is a unique lamp with petals reflecting light. The polycarbonate petal type lamp shade is equipped with a heat sink made of aluminum to cool the LED.

The stem can be freely done by combining a stainless steel mesh and interlock in the main tube. The quantity of light of LED that leaks just enough to the petal is beautiful and just enough. The petal with this decoration and the cooling function is a big feature of the work. It can be bended in any shape you prefer.



Hiroki Takada's Tea Ceremony Chair is inspired by the form of whisk used in the Japanese tea ceremony.

Takada has devised an ingenious system of splitting individual segments of bamboo shafts to fit into the ash wood seat of the chair so that the sitter is literally enclosed in a womb like space approximating the form of the tea whisks.

This design demonstrates his predilection for translating observed forms into objects of function and beauty.



Orchid lamp, 2008, stainless steel mesh, polycarbonate petal, aluminum heatsink and LED, H 75-160 x W 18 cm. *Tea Ceremony Chair*, 2010, japanese ash and bamboo, H 180 x W 120 cm, 253 pounds. All rights reserved.

Leyla Taranto

toz design

To create the *Remains* brooch and necklace collection, I salvaged decorative scrap wood, used to craft custom picture frames, from the floor of an Istanbul frame shop. The waste wood was no different from the wood that had gone into the actual frames and yet that arbitrary separation had condemned some pieces to worthlessness. And for some reason, I could not walk away from those charming orphans of production.

So, without knowing what I would do with them, I took the remains home. I researched my salvage. I experimented in the woodshop with giving the embellished fragments forms and then finished them as their forms seemed to suggest. Originally, the wood had been destined to shelter and display artwork -a painting, a photograph- and to serve as a window looking onto that art. As frames they would have carried on a dialogue with both the artwork and the viewers of that art; now, as brooches and necklaces, they carry on a dialogue with the human body, and even with the bodies surrounding that body.

In creating this collection, I found it gratifying that, through design, I had the opportunity to give these scraps an unanticipated usefulness and to enable the parts to recover a wholeness all their own. In return, the scraps provided me with a material that was simultaneously noble (wood) and worthless (waste) with which to play with the juxtaposition of what is precious and what is not precious, a theme that I have touched on previously in my work. Although I often use traditional materials and techniques, I find it most interesting to explore the nature of “value” by incorporating non-traditional techniques and materials -rubber, nonwo-

ven, packing foam and, in the case of *Remains*, discarded wood -or even using them on their own. In the process, I have found that it is possible to elevate so-called “low” materials through a series of creative choices.

Because I was working with small amounts of production leftovers, some of the finished *Remains* pieces are unique and some are made in only limited editions, their rarity investing something that was once disposable with new value. In the end, however, whatever the starting point of my design -whether concept or form- it is actually the wearer who determines its value. I am filled with joy, nonetheless, at the thought that there could be a moment when the memories that a piece of mine may evoke in its beholder are similar to those that led me to design it.

In space, there are a million paths to choose, in time, a million moments to attend to or neglect. I believe that we construct our existence from these choices: What do we keep? What do we cast away? What do we make of what we have and what remains? Through design, what is left, can begin again.

Remains (brooches), 2016, leftover wood from picture frames.

© photo Serdar Samli.



Jomo Tariku

Time – Space – Existence is Contrast.

Contrast between where I was when I started my Contemporary African Design *journey* 25 years ago and the determination it took to get to this point. Contrast between what my father has taught me transparently by the objects he collected through his travels in Africa versus what I have learned from books and the diverse people I have met in my life. It is seeing and learning the beautiful and wonderful design works of my ancestors throughout Africa and bringing them back to existence through my new chair, table and stool designs. It's a constant struggle between what is rustic and old with the modern and contemporary and still finding beauty by making my own stamp in history by merging all off them.

It's leaving a footprint saying I was here and I played a role in the *timeline* of African Design.

It is creating a space where you fill it with your ideas, sketches and 3D models that get transformed to scaled models and then to full-scale models.

It is contrast exemplified by my current installation between wood and plastic, transparent and solid.

It's the continuous work of refinement, balancing between beauty and ergonomics, art and design.

It's a play with material; color, texture, wood, fabric, plastic, opaque, smooth or rough.

It's discovering the history and remarkable body of work found in African architecture, motifs, iconography, scarifications, body paints, headrests, fashion, diversity, religion, masks, hair braids, baskets, fabric and jewelry.

It's the endless hunger to learn new technologies while I still sharpen my quick sketching skills.

It's balancing between my daily family responsibilities and finding *time* to read, sketch, collaborate, design, and build.

Finally, it is *time* to enjoy the fruit of seeing African Furniture Design, especially designed by various people of Africa occupying the space in mainstream design and staying for eternity.

Birth Chair II, 2016, modular chair with swappable backrest. © photo Gediyon Kifle.



TRUE-TREU

The “Synesthesia: Unexpected Sensations and Stories of Migration” exhibition questions the different facets of the phenomenon of migration from relocation, taking root, and rootlessness, to borders and open frontiers, estrangement, movement within technological and cultural networks, and confronting the other, meanwhile pondering on how it impacts our emotions and changes our perceptions as human beings. A miracle of the creative mind, “synesthesia”, is a symbolic expression of the “emotional conflicts” undergone by those who relocate willingly or by compulsion.

We have been migrating across the globe since our inception. We not only move through a certain space in a single direction, but also advance through the spaces of technological and cultural networks, which are extensions of ourselves. Those that move around force change upon settled life. “If one day we were forced to migrate and were allowed only a single suitcase, what would we choose to take with us?” Taking on an existential approach, Yiğit Yazıcı deals with the state of “being in exile” in his installation *Artist’s Luggage*. Aren’t all the elements, which we integrate into the repertoire that forge our identity, manifestations of who we truly are (or the search for who we truly are) in and of themselves?

While we are beleaguered by numerous roadblocks, seen or unseen, within or without, the longing for the land where we were born and raised, may too, prohibit our emancipation. Are we captives of the borders, which we have created in our memories, as the paradoxical narrative in Aykut Erol’s *Birdcage* installation so subtly suggests?

In a world where we come face-to-face with injustice, marginalization, and assaults that threaten our very being in every possible way, how could the traumas we experience become “visible”? In Can Yalman’s *Silent Scream* installation, our internal silent scream is transformed to take on a three dimensional form through a special algorithm, becoming “audible”.

Argun Dağçınar’s *A Life Vest?* is an objection to a world where people first shut their eyes to the tragedy of refugees, who at the expense of their lives set out on the road/ across the sea, and then respond by raising their fences further. The jewel-encrusted life-vest invites us to empathize with refugees, who have been forced to abandon their lands bringing with them their most “prized” possessions, while at the same time making “visible” their dishevelled thoughts and emotions.

On this journey of migration, set upon willingly or by compulsion, mankind sows centuries-old seeds of knowledge and ideas that it brings along. *Roots* are vital to discovering the reason for our existence. As with Serhan Gürkan’s *Seed* installation, seeds have to take root far from their source, in order to germinate, reproduce, take a new form and to “glow”.

Learning to understand one another, to tune into and communicate with the earth is vital to “healing our emotions”. As Ali Bakova suggests with his *Soundtrack-Pillow* installation, do lullabies, which embody the common tones inherent to each culture, have a healing effect on people? Whether it has occurred in the distant or the recent past, the traces of our displacement are bound to become part of our

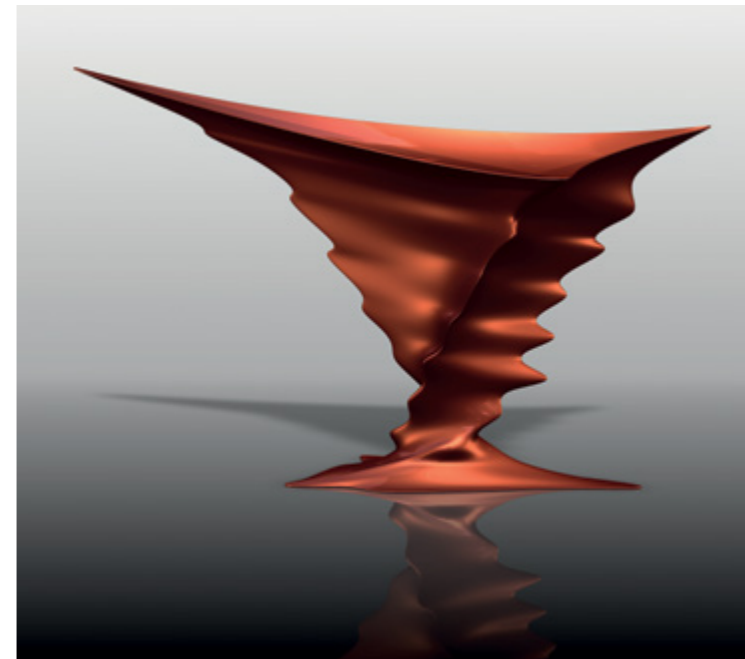
collective memory. Through the *Story-Telling* installation, using new pictograms on Iznik tiles, Neslihan Işık tells a tale which we will relay forward to the future.

As we stand so unilaterally focused on the exclusive capacity of the frontier, are we able to observe where the bounds of identity, memory and life pass? So then, are we capable of distinguishing who it is that the frontier excludes, labels, or leaves behind? Demirden’s *Confrontation* installation flattens the obstacles on the desired path to a peaceful common life, with a boundless world envisagement. It brings what belongs to the earth to the forefront and places those that remain in the memory at the starting point, structured as a plane on which we will look at our own reflection when we wish to remember.

The traumatic experience of migration undergone by people penetrates the viewer through the virtual reality layer, beyond the installations. In Uğur Becer’s video project, two diametrically opposed worlds are concocted through the mixing and interaction of colorful images, that symbolize synesthetic sensations, and of disturbing ambient sounds of terror and outer space. Just as it would be in a synesthetic mind, different sounds are triggered in the mind of the viewer at the sight of each image.

Ali Bakova, *Soundtrack Pillow*, 2017 © photo Muammer Yanmaz. P. 117
Argun Dagcinar, *A Life Vest*, 2017. Demirden Design, *Confrontation*, 2017.
Aykut Erol, *Birdcage*, 2017. Yiğit Yazıcı, *Artists Luggage*, 2017.
Serhan Gurkan, *Seeds*, 2017. © photo Recep Baydemir.
Can Yalman, *Silent Scream*, 2017.





VIA - NO TASTE FOR BAD TASTE

To mark 40 years of dedication and support for design, VIA has created the exhibition 'NO TASTE FOR BAD TASTE' and is taking it on a world tour in collaboration with the Institut français!

Beyond its diversity of schools, what characterises *le* French Design, is its fierce determination to find the perfect balance between heritage and cultural openness, industry and creativity, savoir-faire and audacity, sustainable innovation and a hint of luxury, elegance and panache, without ever falling into vulgarity.

It's a matter of art de vivre, *le* French Design has NO TASTE FOR BAD TASTE.



NO TASTE FOR BAD TASTE © photo Francesco Secchi.



The exhibition is symbolic, showcasing a selection of 40 French Design masterpieces selected by a prestigious think tank of 40 internationally renowned figures, with original scenography by designer Jean-Charles de Castelbajac. A nomadic exhibition showcasing the heart of French Design.

After its official inauguration as part of the Furniture Show, at the Institut français Milano on 5 April 2017, with the support of the Ministry of Culture and Communication, the NO TASTE FOR BAD TASTE exhibition will embark on its journey. It will be presented around the world within the framework of major international design events over a four-year period, from 2017 to 2020. From Asia to North America, by way of the Middle East and Europe, this exhibition will highlight the very best of French Design.

ORIGINAL SCENOGRAPHY DESIGNED BY JEAN-CHARLES DE CASTELBAJAC.

Genre-breaking and always in tune with the Zeitgeist, a designer sets the tone. For this exhibition, VIA has commissioned Jean-Charles de Castelbajac to devise a poetic scenographic concept, emphasising the excellence of French art de vivre.

For NO TASTE FOR BAD TASTE the designer has produced a unique 'mise-en-scene' inspired by the ten values which embody le French Design. Who better than Jean-Charles de Castelbajac to show- case the multidisciplinary creativity at the heart of French culture?

Always possessed of a cross-cutting vision, Castelbajac has never believed in boundaries between fashion, art, architecture and design. Driven by a relentless creative passion, he has immersed himself in every art form and has an unrivalled breadth of experience.

What he brings to le French Design is not just his scenography, but genuine artistic direction. He is involved with the design, the music, the flavour, the graphics and the overall style of this exhibition.

From the beginning of his career, he has broken new ground, becoming the pioneer of a cross-cutting, indeed all-embracing art, deeply rooted in tradition. Art meets fashion, design, architecture and music... His world revolves around unusual encounters and surprising combinations. His creative passion encompasses a sprawling oeuvre with a foundation in pop culture.



Original Scenography Designed By Jean-Charles De Castelbajac.
NO TASTE FOR BAD TASTE © photo Francesco Secchi.



OUR THINK THANK

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CREATORS



Lorenz Bäumer
Jewellery creator



Jean-Charles de Castelbajac
Fashion designer, designer



Denis Darzacq
Photographer



Yann Kersalé
Artist



Gilles Lipovetsky
Philosopher and sociologist



Brigitte Pery
Van Cleef & Arpels



guy Savoy
Chef trois étoiles



Chantal Thomass
Fashion designer



DESIGNERS



matali crasset
Designer



Noé Duchaufour-Lawrance
Designer, interior architect



Lina Ghotmeh
Architect



Gunjan Gupta
Designer



Patrick Jouin
Designer



Mathieu Lehanneur
Designer



Christian Liaigre
Interior architect



Matt Sindall
Designer



Jean-Michel Wilmotte
Architect, urban planner and designer



Pierre Yovanovitch
Interior architect



COMMUNICATION



Sylvie Adigard
Design & lifestyle journalist



Stéphane Gaillard
Publicis Conseil



Chantal Hamaide
Intramuros



Franka Holtmann
Hôtel Le Meurice



Franck Millot
Salon Maison & Objet



Floriane de Saint-Pierre
Floriane de Saint-Pierre et Associés



Carolina Tinoco
Curator



Ariel Wizman
Journalist



INSTITUTIONS



Paola Antonelli
MoMa



Hervé Barbaret
Mobilier National



Olivier Gabet
Musée des Arts Décoratifs



Marva Griffin
Salone Satellite



Dakin Hart
Noguchi Museum



Alain d'Iribarne
CNRS



Francine Lévy
École nationale supérieure Louis-Lumière



René-Jacques Meyer
École Camondo



Max Moulin
Institut français



Cloé Pitiot
Centre Pompidou



Zoë Ryan
The Art Institute of Chicago



Romane Sarfati
Cité de céramique, Sèvres & Limoges



Deyan Sudjic
Design Museum, London



COMPANIES



Christian Blanckaert
Hermès International



Jerry Helling
Bernhardt Design



Amélie du Passage
Petite Friture



Olivier Perruchot
Piaget



Bernard Reybier
Fermob



Michel Roset
Roset Cinna



ART MARKET




Didier Krzentowski
Galerie Kreo



Kamel Mennour
Galerie Kamel Mennours



Patrick Perrin
Pavillon des Arts et du Design

THE VALUES OF  FRENCH DESIGN
40 cult objects embodying 10 essential values

To define French Design, 10 values emerged from the work and discussions of the think tank. They helped to guide the choice of iconic pieces, all of which exemplify some aspect of these values.

They also contributed to the staging of the exhibition, by establishing benchmarks, or simply by helping us to express abstract ideas in words.



ART DE VIVRE

Humanism and hedonism, a distillation of the 'je ne sais quoi' which underpins the charm and spirit of French art de vivre.



PANACHE

French flair, or the judicious and timely use of the imagination, with just a touch of impertinence, to really make an impression.



CULTURAL OPENNESS

Its stylistic breadth, incorporation of international talent and open spirit have all shaped the rich and exceptional character of le French Design.



BALANCE

Balance is not necessarily about stripped-back design or carefully worked lines; it can be found in the overall consistency of an object and its relationship with the surrounding world.



SUSTAINABLE INNOVATION

Without limiting creativity and aesthetics, an environmentally friendly methodology is adopted, involving firm commitment, a mature approach, and adherence to contemporary society's rejection of waste.



ELEGANCE AND A HINT OF LUXURY

Parisian chic, French refinement—heirs to a proud history, deeply embedded in its culture— a style and a way of thinking which have always fascinated the world.



AUDACITY

Thinking outside the box. Permitting oneself certain freedoms, even for functional objects... daring to use original colours and materials... Slightly provocative, entirely seductive!



HERITAGE

Deep roots, cultivated over many centuries, respecting tradition while embracing modernity and new technology.



CREATIVITY AND INDUSTRY

Design forms a bridge between the poetic, artistic world and the more rigorous manufacturing sector. And it is these connections which give French savoir-faire its strength...



SAVOIR-FAIRE

Taking things further than competence and technical proficiency, high-quality know-how is applied to the smallest detail, in pursuit of true excellence.



ART DE VIVRE



Ploum, 2011
Ronan & Erwan Bouroullec
For Ligne Roset
♥ Marva Griffin



Baobab, 2012
Ionna Vautrin
For Moustache
♥ Denis Darzacq



Assiette trois bassins et sa cloche, Tasse surprise et sa soucoupe, 2014
Bruno Moretti
For Bernardaud
♥ Guy Savoy



Les Marches, 2015
Stéphanie Marin et Céleste Boursier-Mougenot
For smarin
♥ Lina Ghotmeh



Lord Light, 2011
Christian Ghion
For Forestier



Serif TV, 2015
Ronan & Erwan Bouroullec
For Samsung



PANACHE



Borghese, 2012
Noé Duchaufour Lawrance
For La Chance
♥ Noé Duchaufour Lawrance



Nuto, 2016
Pierre Charrié et Julien Vermeulen Plumassier
For Galerie MICA
♥ Lorenz Bäumer



Ange, 2008
Jean-Charles de Castelbajac
For Fermob
♥ Stéphane Gaillard





CULTURAL OPENNESS



Slow Chair, 2006
Ronan & Erwan Bouroullec
For Vitra
♥ Max Moulin



Bishop, 1999
India Mahdavi
♥ Gunjan Gupta



Kolorado, 2007
Mark Robson
For Sifas
♥ Ariel Wizman



Sempé W103, 2012
Inga Sempé
For Wästberg
♥ Amélie du Passage



#44 / Arthur, Belgium, 2016
John Thackway
For Tribe by Gautier



BALANCE



Makao, 2008
Thibault Desombre
For Macé
♥ Carolina Tinoco



Vase Oreille, 2013
Julie Richoz
For Cirva
♥ Floriane de Saint Pierre



Simple Bridge, 2011
Jean Nouvel
For Ligne Roset
♥ Chantal Thomass



Jean, 2011
Pierre Favresse
For Super-ette
♥ Jerry Helling



Recto Verso, 2015
Bina Baitel
♥ Didier Krzentowski



Quake, 2012
Antoine Phelouzat
For ENO Studio



SUSTAINABLE INNOVATION



Unpaper Paravent, 2014
Julie Conrad
♥ Brigitte Pery-Eveno



Gold Phantom, 2016
Emmanuel Nardin
For Devialet
♥ Patrick Jouin



Teo de 2 à 3, 1998
matali crasset
For Domeau & Pérès
♥ Christian Blanckaert



S+ARCKBIKE Snow, 2012
Philippe Starck
For Moustache bikes
♥ Matt Sindall



Andrea Indoor Air Purifier, 2009
Mathieu Lehanneur
♥ Franck Millot



ELEGANCE AND A HINT OF LUXURY



Bridge Molitor, 2014
Jean-Philippe Nuel
For Henryot
♥ Bernard Reybier



Inside World, 2014
Noé Duchaufour Lawrance
For Ligne Roset
♥ Kamel Mennour



Maritime, 2009
Christian Liaigre
♥ Yann Kersalé



Vase n°3, 2008
Pierre Charpin
For Sèvres-Cité de la
céramique
♥ Romane Sarfati



ATO, 2015
Patrick Jouin
For Kos lighting
♥ Deyan Sudjic



AUDACITY



Vertigo, 2010
Constance Guisset
For Petite Friture
♥ Olivier Gabet



Ora-Gami, 2009
Ora İto
For Steiner
♥ Olivier Perruchot



Ben Hur, 2010
Jean-Paul Gaultier
For Roche Bobois
♥ Cloé Pitiot



La Chaise, 2015
François Azambourg
For Toulemonde Bochart



Hyper N°04, 2007
Denis Darzacq



HERITAGE



Saturne 44, 2015
Geneviève Dangles et
Christian Defrance
For Burov-Leleu
♥ Alain d'Iribarne



Commode Louis XV 570,
1997
Moissonnier



Fauteuil Longchamp, 2015
Raphael Echevarria
For Echevarria sièges (AMF)



Apollo, 2011 Godefroy de
Virieu et Stefania di Petrillo
For Saint-Louis

40
SHOWPIECES
ARRANGED
BY VALUES

Isabelle Valembras-Dahirel,
design consultant at VIA, has
organised the exhibition's 40
showpieces within 10 tents
representing the 10 values of
French Design.



CREATIVITY AND
INDUSTRY



Palais Royal, 2013
Jean-Michel Wilmotte
For Fermob
♥ Gilles Lipovetsky



T14, 2014
Patrick Norguet
For Tolix
♥ Pierre Yovanovitch



Zik 3, 2015
Philippe Starck
For Parrot
♥ Franka Holtmann



Aio, 2000
Ronan & Erwan Bouroullec
For Habitat
♥ Zoë Ryan



*Lampes Picardie, Monsieur
C, Duo Cot-Cot, Duo de
Choc, Monsieur Sel &
Madame Poivre*, 2015
5.5 Designers
For Iconic Product Collection
♥ Francine Levy



Triku Low, 2013
Samuel Accoceberry
For Alki
♥ Michel Roset



Zermatt Autour de l'eau,
2013
Patrick Jouin
For Puiforca



SAVOIR-FAIRE



Kago, 2013
Studio Jean-Marc Gady
For Perrouin
♥ Dakin Hart



Carré d'assise, 2013
Philippe Nigro
For Hermès
♥ Christian Liaigre



Forêt Illuminée, 2011
Ionna Vautrin
For Super-ette
♥ Paola Antonelli



Suite & Office, 2004
Frédéric Ruyant
For Mobilier National
♥ Hervé Barbaret

INTERIOR DESIGNERS

Anais Gauthier Agency in collaboration with DVVD
Pierre Yovanovitch Interior Design
Jouin Manku Agency
Daphné Serrado Agency
Dominique Perrault Architect
Gaëlle Lauriot-Prévost Designer
Dorothee Meilichzon
Eric Gizard Agency
Studio Jean-Marc Gady
Studio Jean-Philippe Nuel
Christian Liaigre

Maison Malapert
Néonata, Noé Duchaufour-Lawrance
Lina Ghotmeh, Dan Dorell, Tsuyoshi Tane (DGT architects)
Wilmotte & Associés
Jacques Garcia Decoration
Laur Meyrieux Studio
Maison Sarah Lavoine
Philippe Starck
François Champsaur Agency
Bruno Moinard et Claire Bétaille, Agence 4Bi & Associés



Agence Jouin Manku, *Alain Ducasse au Plaza Athénée*, Paris (France), 2014. © Pierre Monetta

Noé Duchaufour-Lawrance, *Néonata*, *Shelter Armchairs for Tacchini and Derby for Zanotta*, Paris (France), 2016. © Vincent Leroux



Vj-M Studio

Valeria and Jorge Montana

This furniture collection explores the border between art and design. It is the result of a collaborative process in which each discipline provides essential concepts to the final artwork. Jorge Montana is an industrial designer and Valeria Montana, a contemporary artist.

The discipline of art provides the concept of the collection and the exploration on shape. The structures used in the surfaces of the “Eriza” pieces were taken from the organic patterns that compose the Universe: from galaxies to cells we see how parts connect creating patterns and bringing life to the form. The marine fauna inspires the legs of the tables, so we can relate to animals like sea urchins, jellyfishes and slugs. Art imitates life. The intention of the Eriza Collection is to take that as a statement and make a reflection about the importance that other forms of life (non-human) have in the construction of our world and how they constitute a fundamental part of our imaginary. There is an implicit preoccupation about the actual (and future) state of our oceans and environment. Our times are difficult times for the non-human life. The space that civilization has been taking is forgetting the marginal natural spaces that have survived. We are nothing without other existences. Our psyche, our culture, is actually made of stories and archetypes of animals. Our subconscious speaks the language of water.

In the context of the exhibition conceptual concern, i.e. Time-Space-Existence, the Eriza collection provides an overview of the influence and importance of life in the design and art creation processes, recognizing how other existences, times and spaces are present in our imaginary and even in our daily life. This all is about remembering that everything is

interconnected, and recognizing the influential character of non-human forms of existence in our construction of identity and the construction of our contemporary world itself.

On the other hand, the discipline of design provides the usability of the product and concerns about the process of fabrication and mass distribution. The Eriza Collection is made with materials that can be arranged and assembled in any part of the world and processes that encourage the local fabrication. It can be reproduced easily with CNC technology and local workforce for the finishes. Shipping costs are never calculated in terms of environment damage. So, if someone is interested in having one piece that person can locally produce the furniture. We stimulate local production and DIY dynamics. With the rise of Fab Labs and Maker Spaces in the cities, this type of approach can be possible, the distribution of the product merges with the fabrication procedure and the artwork/product can be widely accessible.

Eriza coffee table, 2015, wood, MDF, CNC router cut, H 45 x L 116 x W 77 cm. Courtesy of the artists/© photo Oscar Monsalve.



Jesvin Puay-Hwa YEO

Su7 examines different perceived notions and levels of aesthetics, manifested in traditional historical Asian arts and crafts. Of refreshing interest is how value changes surface along with fringes of cultural aesthetics informed by the past, adapting in response to ongoing fluxes between the current and contemporary. The concept of Su7 correlated with the one of the themes of VENICE DESIGN 2017, which explores the use of traditional old techniques in modern days.

Su7 consists of three art-chair designs that reference the rich materials and processes used by two renowned craftsmen of Singapore. Master of traditional lantern maker: Mr Yeo Hung Teo, and Master of rattan making: Mr Goh Kiok Sheng. Mr Yeo and Mr Goh are both Teochew and in their seventies.

Mr Yeo is specialises in designing huge lanterns that have Chinese calligraphy and motifs on them.

He has been making the Chinese lantern for the past 50 years and his unique making process enable the lantern on average last 10-15 years. Mr Goh is one the remaining craftsmen in Singapore who still makes products from bamboo & rattan, such as traditional Chinese wedding baskets, rattan webbing for antique and rattan chairs.

Working with Mr Yeo and Mr Goh, Su7 series is created in a singular process yet each is being unique in its own way. Each chair is made up by eighty-eight layers of special selected fabric or Chinese paper together with a self-make adhesive that needs to be cooked and filtered, as well as treated with a unique coat of water resistant coating that uses 100% natural ingredients. The rationale of eighty-eight is to signify auspiciousness which play a big part in Chinese

culture. The rattan base is a replicate piece of the Singapore popular children chair in the 60s/70s. The bright-colours illustrations are the combine effort of Mr Yeo and the artist. Su7 aims not so much as to innovate, but to prolong the sunset trades of traditional crafts while seeking new business models for artisans in a contemporary design market that desires uniqueness. Su7 also seeks to inspire more designers to explore the integration of design and crafts.

Su7 is supported by Nanyang Technological University, Singapore and Ministry of Education, Singapore.

Su7, 2015, rattan, acrylic, ink, fabric, chinese paper, H 74, 5 x W 70 x L 70 cm. © photo Victor Gui.

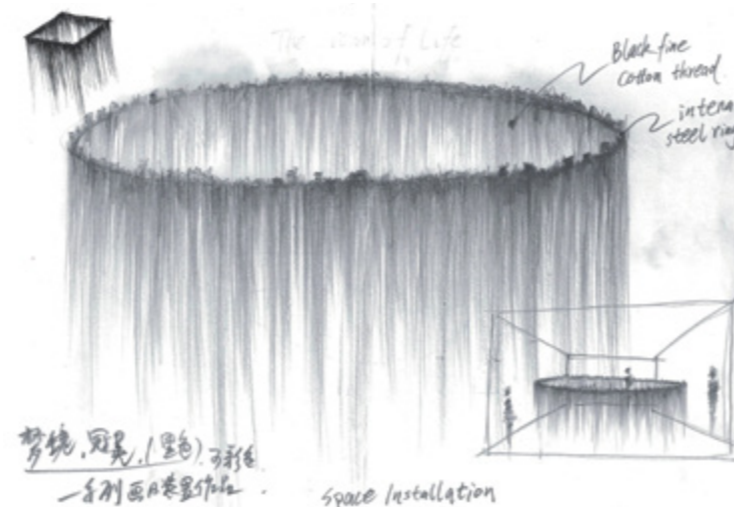


Yi Chen & Muchen Zhang

This work is inspired by a dream of the designer, in which the Holy Spirit with a halo, representing love in Christianity, descends on our world and fills us with gratefulness and love. Holy Spirit is not something to be experienced. Instead, it is a medium, through which a man can experience a new life. Our experience of gratefulness through the Holy Spirit is an embodiment of divine transcendence and immanence, which enables us to both realize and experience the divinity.

The realm of God is boundless and unlimited, like a ring full of tension, expanding wide and far into a space of various dimensions. Centering around the ring is the whole world, visible or not, that stretches endlessly and in which innumerable changes occur. The light from the Holy Spirit, carrying the mercy and grace of the God, is shed down like rain. The holiness, freedom and elegance of the shape, along with the invoked feeling of ethereal poignancy, capture the greatest imagination of the beholders about their faiths and spirits. The color is scarlet by choice due to its strong visual impacts, symbolizing that the Son of God gives his red blood for the redemption of human beings and the reconciliation between God and his creation.

The whole work is a design of spiritual body, a symbol of life, with the theme based on an image that is invisible and intangible yet able to be sensed.



Ring of the Holy Spirit, 2017. All rights reserved.



Carolyn Zeyher

Frau Caze

Sofa Natú was inspired by the sparse, clear and stony parts of Bolivia's and Argentina's landscape where once I spent some time. These impressions have stayed with me ever since and then one day I gave these feelings and images a form and so sofa Natú was born.

Its classic wooden frame echoes the expansive horizons of these high-altitude settings, the leather and textile communicate the stony surfaces seen in the landscape, local architecture, in their small villages and the local building materials they use.

The woven leather bands create a beautiful structure opening up and showing to the eye the very essence of this rural and simple landscape. I kept finding these woven structures in different places over years which seemed to inspire me very deeply. What I love about these woven structures is the openness, the liveliness and the dynamic qualities inherent in this composition because this sofa can be put everywhere, even in the middle of the room as a freestanding centerpiece.

Natú lives from its simplicity and naturalness. The clear construction and design show unabashedly and immediately the composition and the manufacturing of the materials. Its charisma of natural clearness has a calming effect to people who linger around this piece of furniture.

These experiences and impressions that I collected as well as the environmental matter inspired me to work with mainly local materials and local craftsmen known to me in my community thereby transforming the original South American idea and feeling back into my culture creating a new design using the techniques and knowledge typical of the West European culture.



Sofa Natú, 2014, wood, leather and textile, sofa L 182 x H 84 x W 74 cm; stool L 54 x H 36,5 x W 35 cm. © photo Tim Klöcker.



VENICE DESIGN
Made in Venice

Introduction

By Ilaria Marcatelli

As part of the exhibition of international Design at the European Cultural Centre we included a presentation of designers and traditional craftsmen who live and work in Venice. We selected 42 artisans with different specializations but who all have in common the quality in craftsmanship, excellent use of materials and unique design.

Presenting design activities in many different locations in the city is an addition to the exhibition itself, and brings together final products as seen and presented in the Palazzo exhibition space, with the people in Venice who create by hand their own design objects. This gives a better insight in the work that is behind the creation, connecting visitors with the most intimate aspects of design. It is often possible to see not just the product itself, but also understand the creative process behind it and witness its manufacture. The act of design is combining creativity with the functional aspects of the object to be created.

Being able to visit and meet the artisans, adds value to the experience. It is a chance to appreciate and understand the specific history of design objects, all designed with care and attention. Furthermore the focus of this exhibition is often no longer only on the designed object, but includes a broader design language, comprising also the production tools and unique processes that can be seen inside the workshops.

With this edition of the VENICE DESIGN exhibition, we offer a new additional perspective, redefining and expanding the concept of the design exhibition.

This presentation at the European Cultural Centre and in the city of Venice creates an enlarged and more complex design experience. Venice is indeed the perfect setting for this, as it is rich of centuries old traditions and know-how, with several unique and exceptional crafts.

But even if the cultural substratum of this city is extremely fertile, it is also true that at the same time it is suffering from commercial activities and practices characterized by a lack of meaning.

We are facing a reality in which many businesses believe that they have to obey to a consumption taste, which we cannot approve of. It is for this very reason that the concept of craftsmanship becomes ever more valuable and important.

VENICE DESIGN aims to include local designers, which not only survive the constant threats of modern serialized production mechanisms, but also continue to stand out because of their quality. The concept behind the highlighting of Venetian designers as part of our exhibition is not only to give everybody a chance to discover what creativity and skills are needed for good design objects but also to give an interesting possibility to discover the widely unknown qualities of Venice.

The unique context of the historic city of Venice is a stimulus and starting point for quality design, design made in Venice, VENICE DESIGN.



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.

Tipografia 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.



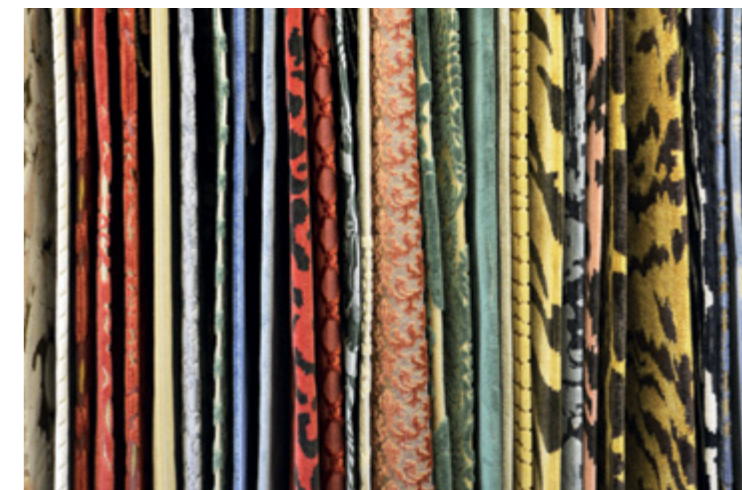
Courtesy of Mario Berta Battiloro.

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.



Courtesy of La Bottega dei Mascareri.



Bottega Orafa ABC

ABC goldsmith, run by Andrea D'Agostino in San Giacomo dell'Orto 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.



Courtesy of Canestrelli.

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.



Courtesy of Archive Pierre Cardin.

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.

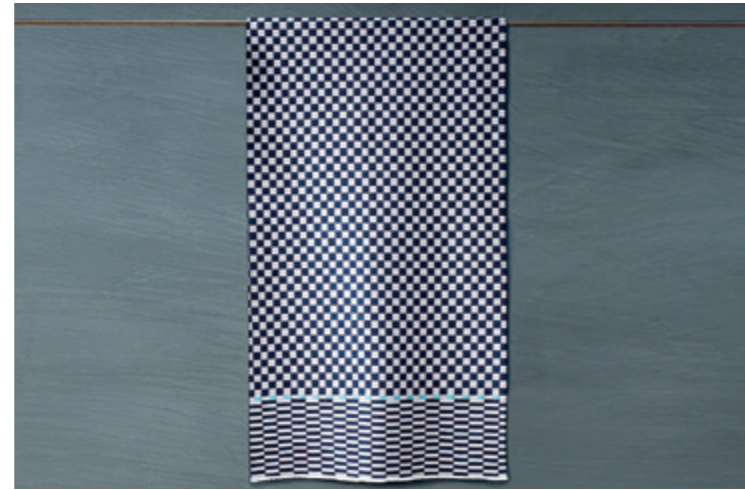
La Bottega dei Mascareri

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.



Courtesy of Chiarastella Cattana.

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 Eshedra 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.

Chiarastella Cattana

Chiarastella Cattana, previously working in Milan in fashion design and production, has been drawn to handmade textiles since her childhood. She established her enterprise in 1997 by collaborating with an original loom factory, producing jacquard textiles.

The range of the products, all made in Italy, find its core in patterns research and revisited proportions where colors interpret the final atmosphere. By using mixed thread as linen, wool and cotton she gives life to colors and texture. She aims to foster a continuous research into traditional weaving skills and brings them to a fresh contemporary vision together with the idea of care and attention for customized production or specialized projects. The first shop opened in Venice in 2002 in a place which once housed a *scola* (a type of guild for craft) where not only the fabrics collection (cushions, table linen, bath towels, blankets and bed sheets) is shown, but also handmade design clothing and Murano glassware.



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.



Courtesy of I Vetri d'arte di Vittorio Costantini

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.



Courtesy of Danghyra.

Courtesy of Marina De Grandis.

Dalla Lidia

On the island of Burano, famous for its local lace handicraft, the boutique Dalla Lidia Merletti d'Arte is distinguished for the quality and refinement of its hand-embroidered lace. The oldest firm in Burano is a family story. In 1930, there were several lace schools in Burano, one of them directed by the great-grandmother of the company's current owner, Davide Bressanello. It now offers the largest lace selection in the world.

Tablecloths, centerpieces, bed sheets, but also ladies clothes, jewellery and even sculptures made of lace; the pieces are definitely collectors' items. The site also hosts a private museum where visitors can learn everything about the creative process and its history, from 1500 until today.

Rare pieces can be admired in the gallery: notably a collection of fans, among which stands out a fine one belonging to Louis XIV, known as the Sun King; or even an embroidered bedspread, made by countess Maria Walewska for Napoleon Bonaparte's son, and a splendid handkerchief for Napoleon's coronation.

Dalla Venezia Angelo

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.

Danghyra

Gifted with a prodigious sense of aesthetics, Dangirute Raceviciute was born in Lithuania and completed her studies as a designer at the very prestigious Central Saint Martins University of Arts, London. Ceramics is her main way of expression in order to experience a wide variety of combinations regarding shapes and colors, the fundamental basis of her style "Danghyra".

In Italy, she found the right place to create surrounded by aesthetics and beauty.

Her boutique opened in 2010 in Dorsoduro and it is as elegant and shiny as the contemporary ceramics it houses. The very refined pieces being glasses, cups, vases or candle holders are 100% handcrafted in Venice. Dangirute uses the finest materials and traditional techniques - precious metals and a three-phase firing process - to design unique and luxurious tableware and decorative objects. Her elegance is comprised in glossy colors, appealing textures and enhanced by the iridescence of 24 karat gold, platinum and copper.

Marina De Grandis

Marina De Grandis' artisanal shop in Cannaregio demonstrates all of her multi-talented and passionate personality for traditions and manual creation.

Focusing mainly on paper and leather since more than 20 years, she started her activity in 1996. Originally an ancient book restorer and bookbinder, she now creates leather bags and other products of her own design. In 2005 Marina de Grandis opened a workshop inside the cloister of Saints Cosmas and Damian in Giudecca. All her bags, wallets and book covers are vegetable tanned, hand-cut and hand stitched, which makes them authentic and one-of-a-kind. Her style is simple, but elegant and comfortable.

Extremely empathic, she enjoys to answer to special requests; visitors will definitely find only unique and genuine Venetian products.



Courtesy of Declare.



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.



Courtesy of Il Forcolaio Matto.

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.

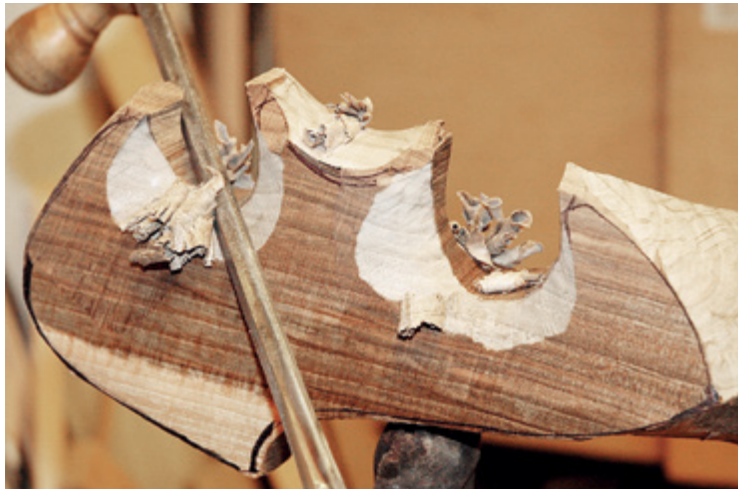


Courtesy of Fortuny.

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.



Courtesy of Franco Furlanetto.



© photo Vanessa Valentini.



Courtesy of Gualti.

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.

Gualti

Gualti opened his little studio for contemporary jewellery and ornaments in 1998. His workshop is a small *Wunderkammer* where unusual creations are arranged as a balancing act in a harmony of colors and forms, sometimes suspended in mid-air as if they were an art installation.

Gualti is a self-taught inventor of decorative shapes for the body. In his jewellery he uses many materials by mixing them through experimental techniques. He has a predilection for transparent and flexible materials such as nylon, acrylic elements, glass spheres and crystal beads. His jewels are seemingly fragile but feather-light and easy to wear. Bracelets, earrings, brooches, collars, headpieces: the entire body is willingly captured, dressed, and transformed by these organic sculpture-jewels which he likes to call "extensions of the soul". But in his creative universe he also loves to manipulate fabrics to create jackets, stoles and scarves with organza, satin, wool and anything else that can be wrapped around the body like a chrysalis cocoon.



Courtesy of Laberintho.



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.

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.



Courtesy of Materialmente.

Materialmente

The very inspired duo of Materialmente chose an appropriate name. Together, Maddalena Venier and Alessandro Salvadori are able to shape any types of materials, as the happy mess of their studio in Giudecca perfectly illustrates. Bronze, silver, glass, wood, metal and even concrete... their means of expression are limitless.

Visiting their small shop in the historic neighborhood of San Marco, it is quickly noticeable that each piece - whether it is jewelry, decorative objects or light fixture - is strongly sculptural and poetic. Their combined visions and creativity result in deep-sea creatures, fantasy landscapes and dangling flowers. The place carries away its visitors into a dream-like universe.

The two artists seek “to promote the intimate exchange that must be born between the object and observer”. Indeed, the magic definitely happens when you realize that their refined jewellery still conveys the roughness of its materiality along with its inherent delicacy. Sensitive boldness.



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 Sillevs “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.



© photo Dario Camponogara.



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.

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!



Courtesy of Murano Glass Fine Art.

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*.



Courtesy of Nicolao Atelier.

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.



Courtesy of Davide Penso.

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.

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

Il Pavone

For 30 years the workshop Il Pavone has been producing its own hand-decorated paper. In their premises located in the neighborhood of Dorsoduro, their craftsmen can be seen at work in the authentic surroundings of an old Venetian *bottega* (shop). Working with skill and patience and with the simple traditional tools of the trade, they use their paper with its exclusive designs to bind or cover a wide selection of exquisite items like notebooks, albums, rubber stamps and boxes. The printing-book binding activity of Il Pavone began in 1983 when the founder, Fabio Pelosin, decided to follow the family tradition and his own personal passion for the ancient techniques of paper decoration. In his first workshop the paper was produced using the marbling technique. On moving to the present workshop the wood-block method of printing was adopted instead. Everything is hand printed according to this tradition and the brilliance of the colors used, plus the originality of the designs many of which are inspired by the architecture of Venice, result in precious items.

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.



Courtesy of Marina e Susanna Sent.

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.



Courtesy of Small caps.

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 Valese

The last artistic foundry still in operation in Venice was started in 1913 by Luigi Valese. 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). Valese'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.



Courtesy of Venetia Studium.

Venetia Studium

Venetia Studium was founded in 1984 in the heart of Venice and immediately absorbed and perfectly personified the elegance and charm of a city halfway between East and West, between ancient and modern world and culture. Venetia Studium's products reflect the colors of the lagoon of Venice, where the company still has its headquarters and all production takes place.

Every product is a mixture of elegance and good taste. Venetia Studium activities range from the production of the FORTUNY® lamps, of which the company holds the world's exclusive rights, to the creation of interior design items, such as cushions or tapestries, as well as of clothing accessories. Venetia Studium and Fortuny are two faces of a single coin, two names coming together in an extraordinary cultural project reviving the elegance of early 20th century tastes in the design of lamps to the creation of interior design items and clothing accessories.



Courtesy of Giovanna Zanella.

Giovanna Zanella

Giovanna Zanella is a born artist; as a girl she would buy herself "clothes and accessories but then transform them by adding [her] personal touch". In the meantime nothing has really changed, except that she is now expressing her limitless creativity and talents through handmade and tailored shoes. And they are definitely fantasy turned into reality.

Trained by the Venetian shoemaker master Ségalin, she is mixing classic centuries-old craftsmanship with her inimitable contemporary touch.

Each shoe is an organic whole: the decoration is not added as an afterthought but is part of the "body" of the shoe resulting in a complete, sculptural work. Her extravagant masterpieces are indeed usually enhanced with touches of nylon, cobra heads, pistils or fringes, "without any taboo" as she likes to say.

Within her magical and colorful workshop, opened in 1995 near the Rialto Bridge, she did not forsake her initial artisan career; the shop also sells bags, hats and clothes of her own design.



Curators



Anaïs Hammoud (* 1989, France), 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 Art Gallery. She has worked as picture editor in *Beaux-Arts Magazine*, Paris and on Paris International Art Fairs (FIAC, Art Paris Art Fair and Paris Photo). Since 2016, organizing exhibitions with the GAA Foundation.



Camille Guibaud (* 1988, France), 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 VENICE DESIGN with the GAA Foundation.



Ilaria Marcatelli (* 1989, Italy), exhibition organizer, architect. M.A. in Project Cultures, Architecture at IUAV. Trained as architect at Joseto Cubilla&Asociados in Asuncion, Paraguay; Paulo Moreira in Porto, Portugal; Emergency Architecture&Human Rights in Copenhagen, Denmark. Collaboration in 2015 with the architectural event Open House Porto, Portugal. Since 2016, organizing exhibitions with the GAA Foundation.



Nina Dorigo (* 1986, the Netherlands), independent curator and exhibition organizer. M.A. Modern and Contemporary Art History at the University of Utrecht, the Netherlands. Organizer of art fairs Art Amsterdam and Art Breda from 2013 to 2016 and worked at Rutger Brandt Gallery, Amsterdam. Curator and organizer of VENICE DESIGN 2017, since 2016 organizing exhibitions with the GAA Foundation.



Valeria Romagnini (* 1987, Italy), independent curator and author. B.A. Cultural Heritage at University of Bari, Italy. M.A. Visual Arts at IUAV University of Venice, Italy. Co-curator of the Norwegian Pavilion 54th Venice Biennale. Organizer of Traces of Centuries & Future Steps, 13th Venice Architecture Biennale. Since 2011, organizing exhibitions and projects with the Global Art Affairs Foundation and the European Cultural Centre.

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