

Alberto Meda / Tubes, Italy  
Alessandro Ciffo / Must Gallery, Switzerland  
Alexander Zhu, France  
Analogia Project / Camp Design Gallery, Italy  
Andrea Branzi / It's Great Design, France  
Anne Breton, France  
Astrid Luglio, Italy  
Atelier Maximum, France  
Calori&Maillard / Paradiso Terrestre, Italy  
Cara Davide, Italy  
Celia-Hannes, France  
Christoph Steiger, Switzerland  
Cillevengberg, Denmark  
CTRLZAK / JCP, Italy  
David Dubois / A1043, France  
Dean Brown, United Kingdom  
Donald Judd / Atelier Jaspers, Belgium  
Dossofiorito / Zilio A&C, Italy  
Draga&Aurel, Italy  
Duccio Maria Gambi, Italy  
DWA Design Studio, Italy  
Earnest Studio, The Netherlands  
Egevaerk, Denmark  
Elvire Bonduelle / The Impermanent Collection, Belgium  
Genevra Taccola / Camp Design Gallery, Italy  
Giorgia Zanellato / The Gallery, Belgium  
Giuseppe Arezzi, Italy  
Gruppo Sturm / Demosmobilia, Switzerland  
Guy Marshall-Brown / Galleria Salvatore Lanteri, Italy  
Handmade Industrials, The Netherlands  
Johannes Nagel / Officine Saffi, Italy  
Jonas Lutz, The Netherlands  
Kazuhide Takahama&Allen Jones / Paradiso Terrestre, Italy  
Konstantin Grcic / Must Gallery, Switzerland  
Labaye Agathe&Florian Sumi, France  
Lawrence Weiner / Must Gallery, Switzerland  
Leonard Kadid, France  
Marco Mumenthaler / Demosmobilia, Switzerland  
Mario Trimarchi / Alias, Italy

Marion Duclos Mailaender / The Impermanent Collection, Belgium  
Matthias Kaiser, Austria  
Mattia Bonetti / Odiot, France  
Michele De Lucchi / Lithos, Italy  
Morten Espersen / Officine Saffi, Italy  
Morten Stenbaek, Denmark  
Nathan Yong / Gebrüder Thonet Vienna, Italy  
Nendo / Desalto, Italy  
Nicolas Verschaeve, France  
Paolo Gonzato / Cabanamad, Portugal  
Pascal Vangysel / Atelier Jaspers, Belgium  
Perfect Documents, France  
Pierre Charpin / The Wrong Shop, United Kingdom  
Pierre Gonalons, France  
Pietro Russo, Italy  
Sandra Davolio, Denmark  
Signe Emdal, Denmark  
Stories of Italy, Italy  
Studio B Severin, Germany  
Studio La Cube / Camp Design Gallery, Italy  
Thelonious Goupil, France  
Thomas Ballouhey, France



# LAKE COMO DESIGN FAIR

20/23 September 2018  
Teatro Sociale Como

Founder and fair director  
Lorenzo Butti

Founder and fair curator  
Margherita Ratti

Curatorial coordinator  
Aurélie Bataille  
Katia Porro  
Francesca Prandelli

lakecomodesignfair.com

First published 2018 on the occasion of the  
Lake Como Design Fair / first edition.

Art direction by  
Lorenzo Butti

Text by  
Oscar Duboy


Translations by  
Globostudio  
Tarkalys

All rights reserved. No part of this publication may be reproduced,  
stored in a retrieval system or transmitted, in any form or by  
any means, electronic, mechanical, photocopying recording or  
otherwise, without the prior permission of the authors.

## Works by

Achille Perilli, Italy  
Alberto Meda / Tubes, Italy  
Alessandro Ciffo / Must Gallery, Switzerland  
Alexandre Zhu, France  
Analogia Project / Camp Design Gallery, Italy  
Andrea Branzi / It's Great Design, France  
Anne Breton, France  
Antonino Sciortino / CABANAmad, Portugal  
Astrid Luglio, Italy  
Atelier Maximum, France  
Calori&Maillard / Paradiso Terrestre, Italy  
Cara Davide, Italy  
Celia-Hannes, France  
Christoph Steiger, Switzerland  
Cillevengberg, Denmark  
CTRLZAK / JCP, Italy  
David Dubois / A1043, France  
Dean Brown, United Kingdom  
Donald Judd / Atelier Jaspers, Belgium  
Dossiofiorito / Zilio A&C, Italy  
Draga&Aurel, Italy  
Duccio Maria Gambi, Italy  
DWA Design Studio, Italy  
Earnest Studio, The Netherlands  
Elvire Bonduelle / The Impermanent Collection, Belgium  
Ginevra Taccola / Camp Design Gallery, Italy  
Giorgia Zanellato / The Gallery, Belgium  
Giuseppe Arezzi, Italy  
Gruppo Sturm / Demosmobilia, Switzerland  
Guy Marshall-Brown / Galleria Salvatore Lanteri, Italy  
Handmade Industrials, The Netherlands  
Hannes Stephensen / Egeværk, Denmark  
Johannes Nagel / Officine Saffi, Italy  
Jonas Lutz, The Netherlands  
Kazuhide Takahama&Allen Jones / Paradiso Terrestre, Italy  
Konstantin Grcic / Must Gallery, Switzerland  
Labaye Agathe&Florian Sumi, Dragovan, France  
Lawrence Weiner / Must Gallery, Switzerland  
Leonard Kadid, France  
Liliana Ovalle / It's Great Design, France  
Marco Mumenthaler / Demosmobilia, Switzerland  
Marion Duclos Mailaender / The Impermanent Collection, Belgium  
Matthias Kaiser, Austria  
Mattia Bonetti / Odiot, France

Michele De Lucchi / Lithos, Italy  
Morten Espersen / Officine Saffi, Italy  
Morten Stenbaek, Denmark  
Nathan Yong / Gebrüder Thonet Vienna, Italy  
Nendo / Desalto, Italy  
Nicolas Verschaeve, France  
Paolo Gonzato / CABANAmad, Portugal  
Pascal Vangysel / Atelier Jaspers, Belgium  
Perfect Documents, France  
Pierre Charpin / The Wrong Shop, United Kingdom  
Pierre Gonalons, France  
Pietro Russo, Italy  
Sandra Davolio, Denmark  
Signe Emdal, Denmark  
Stories of Italy, Italy  
Studio B Severin, Germany  
Studio La Cube / Camp Design Gallery, Italy  
Thelonious Goupil, France  
Thomas Ballouhey, France  
Ufficio Tecnico / CABANAmad, Portugal

 A project by  
Wonderlake Como

Under the  
patronage of



## LIVING TRADITIONS, Oscar Duboÿ

1958 | Como. In the city center, a duel unfolds across the public square in front of the Teatro Sociale as its exquisite columns scrutinize the geometric features of the Casa del Fascio. In the line of convergence, a strange angular roof can be seen on top of a small building perched in the mountains: harmony is restored. Architect Ico Parisi has just chosen the top floor of this building as his apartment— this will become the centrepiece of avant-garde Italian art and design during the thirty-year-post-war boom. From tiles by Fausto Melotti to ceramics by Lucio Fontana, a sculpture by Bruno Munari to a mosaic by Francesco Somaini, there is a constant dialogue between the interior design and the master of the house<sup>1</sup>. A particular design idea that continues to feed a creative discourse between art, craftsmanship, architecture... or design seen as culture.

2018 | Como. Sixty years later, the Ridotto rooms in the Teatro Sociale host 100 objects for the Lake Como Design Fair, where the tutelary figure Ico Parisi still lingers on in the selection chosen by the curator Margherita Ratti. This new design event poses also as an exercise into a new genre that pushes the boundaries between fair and exhibition to bring together designers, artists, ceramists, gallery owners and publishers through a special

concept: to draw out this design adventure into a path of exploration. The chair, the vase, the screen and the graphic artwork here represent object archetypes, useful but above all points of reference for the past and future. In Vienna in 1891, a knot structure allowed Gebrüder Thonet to realize the Gartenstuhl, or today's chair par excellence. The Danish artist Signe Emdal has transcended the colours of a painting by Astrid Holm and transposed them onto a digital Jacquard design, displayed as a screen. In Germany, Johannes Nagel's ceramics are defined by manual know-how, whereas Birgit Severin's rubber vases are created with a 3D printer.

Different approaches are used, yet not everyone can find something to their appeal. Not for lack of good taste. Indeed, there are natural materials as well as resins and silicones, but there exists no trace of the beloved brass nor marble that once identified the expensive glamour of dear old times— missing here are these reassuring points of reference. Porosity, roughness, asperity, the design featured here is like the mixture of rough sand that covers the work of Thomas Ballouhey. The different projects illustrated here show a paradoxically committed stance. They are part of the search for a new experimental language that focuses on the future rather than aesthetic elegance. Not a manifesto, not a trend, nor a specific agenda, but

simply the importance of highlighting an idea, both heterogenous and coherent that still makes sense today to the culture embodied by Parisi.

Out of necessity, this is an independent idea which blossoms in a workshop, in the back room of a gallery, even in museum corridors, far away from sales rooms and fairs.

Some people mock this autarkic posture or ivory tower syndrome; however this figure of the independent designer, whose formal and practical gestures go hand in hand, did not emerge today. In 1971, when industry imposed a way of production that differentiated the designer from the artist, Bruno Munari chose to hark back to the Renaissance period: "There was a time when this differentiation didn't exist: Giotto painted and built structures, Leonardo painted and invented machines. Painter, architect, inventor or poet, whatever work was done was linked to a singular project. A machine made by Leonardo was not made in the style of the Mona Lisa. Nevertheless, these works have something in common: an objective method, candour in accomplishment, professional integrity, a real craft"<sup>2</sup>. Have the designers of the third millennium invented nothing?

The answer can be found a few pages later: "Any dictionary will tell you that tradition is the handing down from generation to generation of all rules,

customs, inventions amassed during a lifetime. In tradition some rules die and others have their day. Tradition lives when its supply is continuously reinvented. Repeating a tradition from the past doesn't mean working according to the tradition. Traditions are made each day. There are artists who revive dead traditions and others who create tradition every day"<sup>3</sup>. There is no knowing if the 100 objects at the Lake Como Design Fair will remain in design history– that is not the underlying purpose. The objects, however, have a reason to be here under the splendour of the Teatro Sociale, as characters in an ongoing story. Some, like Donald Judd, Kazuhide Takahama or Michele De Lucchi have lead roles, others will perhaps have supporting roles, but all of them tell us something about design in 2018. Tradition reinvents itself.

2019 | Como. Design. Culture. Chissà?

---

<sup>1</sup> GUALDONI Flaminio, *Ico Parisi. La Casa*, Electa, 1999.

<sup>2</sup> MUNARI Bruno, *Artista e designer*, Universale Laterza, 1978 (1971).

<sup>3</sup> *Ibid.*



## LIVING TRADITIONS, Oscar Duboÿ

1958 | Como. Nel centro della città, le eleganti colonne del Teatro Sociale guardano con sospetto i candidi quadrettati della Casa del Fascio, come se stessimo assistendo a un duello in piazza tra neoclassicismo e razionalismo. Sul punto di fuga, un inconsueto tetto spigoloso emerge sopra un piccolo edificio arroccato sulle montagne ; funge da arbitro. L'architetto Ico Parisi ha appena scelto qui, l'ultimo piano, per realizzare il suo appartamento, che diventerà il ricettacolo di tutto ciò che il design e l'arte italiana hanno conosciuto come avanguardia nei Trenta Gloriosi. Si percepisce un dialogo costante tra i mobili del padrone di casa e le piastrelle ideate da Fausto Melotti, le ceramiche di Lucio Fontana, una scultura di Bruno Munari e un mosaico di Francesco Somaini <sup>1</sup>. Una certa idea di design che si nutre di contaminazioni con arte, artigianato, architettura... o il design come cultura.

2018 | Como. Sessant'anni dopo, le sale del Ridotto del Teatro Sociale ospitano 100 pezzi di design e la figura tutelare di Ico Parisi aleggia ancora su questa selezione voluta dalla curatrice Margherita Ratti per la Lake Como Design Fair. È la prima edizione, intesa anche come esercizio di un nuovo genere che va oltre i confini tra fiera e mostra, per unire designers, artisti, ceramisti, galleristi ed editori attorno a una sfida: estendere questa avventura

del design sulla via dell'esplorazione. Qui la sedia, il vaso, il paravento, l'opera grafica rappresentano gli archetipi di un oggetto, certamente utile, ma in primo luogo, veicolo di conoscenze, passate e future. A Vienna nel 1891, la struttura a nodi consentiva già a Gebrüder Thonet di realizzare la Gartenstuhl, ovvero l'odierna sedia per antonomasia. La danese Signe Emdal trascende i colori di un dipinto di Astrid Holm e li trasferisce su un pannello tramite la tessitura jacquard digitale per creare un paravento. Dalla Germania, le ceramiche di Johannes Nagel esprimono la grande capacità del suo lavoro manuale, mentre i vasi in gomma di Birgit Severin sono realizzati con la tecnica della stampante 3D.

La proposta è molto varia eppure no, non ce n'è per tutti i gusti... quanto meno, non per il buon gusto. Sì ai materiali naturali, sì alle resine e ai siliconi, ma nessuna traccia di marmo e ottone per imitare quel glamour d'altri tempi, tanto fantasticato da lisce tendenze alla ricerca di un punto di riferimento rassicurante. Porosità, ruvidità, asperità, il design esposto qui è come quella miscela di sabbia granulata che ricopre il lavoro di Thomas Ballouhey. Se la pluralità di genesi rivendica una posizione paradossale ma convinta, è per favorire meglio la ricerca di un nuovo linguaggio sperimentale rivolto al futuro e non all'eleganza estetica. Non un manifesto, non un movimento e nemmeno

un programma, ma semplicemente l'urgenza di evidenziare un pensiero che sia al tempo stesso eterogeneo e coerente e che dia significato ancora oggi a questa cultura incarnata da Parisi.

Per necessità, questo pensiero è indipendente: fiorisce in studio, dietro le vetrine di una galleria, o anche nei corridoi di un museo, lontano dalle case d'asta e dalle kermesse delle fiere. Postura autarchica, torre d'avorio, penseranno alcuni... questa figura dell'autore a pieno titolo, il cui gesto formale va di pari passo con il gesto pratico, non è certo nata oggi. Nel 1971, quando l'industria impone le sue modalità produttive, segnando una netta distinzione tra artista e designer, Bruno Munari ritorna al Rinascimento: « Un tempo questa distinzione non esisteva: Giotto dipingeva e costruiva architetture, Leonardo dipingeva e inventava macchine. Pittore, architetto, inventore, poeta, erano attività diverse legate da un unico metodo oggettivo di progettazione. Una macchina di Leonardo non è « in stile » con la Gioconda. C'è qualcosa però che lega queste operazioni, un metodo oggettivo, una sincerità progettuale, una onestà professionale, un vero mestiere »<sup>2</sup>. Ma allora i designers del terzo millennio non hanno inventato proprio nulla?

La risposta la troviamo dopo alcune pagine:

« Qualunque dizionario ci dice che la tradizione è la somma delle regole, degli usi, delle innovazioni, raccolte durante la vita dell'uomo e trasmesse di generazione in generazione. Nella tradizione vi sono regole che scadono e regole che nascono. La tradizione è viva quando il suo apporto si rinnova continuamente. Ripetere un momento passato della tradizione non è operare secondo tradizione. La tradizione si fa ogni giorno. Ci sono quindi artisti che ripetono momenti morti della tradizione e artisti che fanno la tradizione ogni giorno »<sup>3</sup>. Nessuno può sapere se i 100 pezzi della Lake Como Design Fair rimarranno nella storia del design e d'altronde questo non è il loro scopo intrinseco. Hanno comunque un motivo per essere qui, tra i fasti del Teatro Sociale, come personaggi di una storia in corso. Alcuni, quali Donald Judd, Kazuhide Takahama o Michele De Lucchi sono già stati protagonisti, altri avranno forse ruoli secondari, ma tutti ci raccontano qualcosa sul design nel 2018. Una tradizione che si rinnova.

2019 | Como. Design. Cultura. Chissà?

---

<sup>1</sup> GUALDONI Flaminio, *Ico Parisi. La Casa*, Electa, 1999.

<sup>2</sup> MUNARI Bruno, *Artista e designer*, Universale Laterza, 1978 (1971).

<sup>3</sup> *Ibid.*



Sala Turca / 16  
vases and containers

Sala Bianca / 56  
seating

Sala Pasta / 86  
screens

Sala Zodiaco / 96  
works on paper

Sala Turca / vases and containers



Foresta, 2018  
Mario Trimarchi /  
Alias, Italy

[alias.design](http://alias.design)

Out of Scale is a collection of objects born of a long research conducted by Mario Trimarchi by cutting across the boundaries between nature, architecture, sculpture and design. From Trimarchi's pen comes enigmatic architectural shapes, that become oneiric reefs, petrified forests, shady bowers. Alias gives concrete form to his sketches, through a study of materials and production techniques.



Crateria Mons, 2018  
Ginevra Taccola /  
Camp Design Gallery, Italy

[campdesigngallery.com](http://campdesigngallery.com)

Ginevra Taccola never tries to follow a precise method but tends to be transported by sensations and intuitions that a material or project gives her. She believes in the value of craftsmanship and in the idea of creating unique pieces by questioning our way of acting, challenging the properties of natural resources. Her research moves through curiosity towards transformation and time that stimulate her to create objects that take space, in an organic way, in our ever-evolving society.



Eclats, 2008  
Mattia Bonetti /  
Odiot, France

odiot.com

Mattia Bonetti's work, at once whimsical and surreal, pushes the boundaries between design and art while employing luxurious materials. Eclats gives way to dynamic bursts, such as shards of glass. Relying on the expertise of Odiot, Mattia Bonetti ventured into new formal experiences, an evocation of natural elements and of physical phenomena.



Ohne titel, 2018  
Johannes Nagel /  
Officine Saffi, Italy

officinesaffi.com

The work of Johannes Nagel expresses a sense of impermanence and opens a dialogue about the concept of a vase itself – what it means, what memories it evokes and the conventions of ceramics as a discipline. His work incorporates every quality of clay: fragility, angularity, flexibility, smoothness in some places and granular in others. Nagel uses only sand casting techniques with no other tools and strictly limits his created forms to the potential of his hands. The artist carves free-handedly his mold creating an imperfect orb then pours liquid porcelain inside. This technique is improvised, direct, informal and intuitive. The artist describes this relationship between the imagined form and the final result “sculptural disharmony”.



Teso, 2017  
Giorgia Zanellato /  
The Gallery, Belgium

thegallerybruxelles.com

This collection of vases is about balance, intersections, instability. Glass is a magical material and this project aims to bring it to life as such. "Sospesi" is a series of nine Murano glass pieces that compose fleeting moments by playing with the use of geometric shapes. The colours change constantly, following the uncertainty of the living material that leaves the spectator yearning to see more. Soft tones dominate, together with crystal, filigree and a contrasting midnight blue. Each piece has transparencies and tensions drawing new effects that change with the light. The result is a light and playful collection that uses the unpredictable material of Murano glass to create a series of ethereal suspended geometries.



KOA 1370, 2018  
Sandra Davolio, Denmark

sandradavolio.dk

"Devotion, passion, humility: three words to define my approach to my work. I fall in love with porcelain when I saw Sir Percival Davids collection in London in the beginning of my studies at the Danish Design School. Since then my fascination for this material has continued to grow. I am motivated by the continuous exploration of new variations of the basic form, the movement and dynamics, the beauty, strength and fragility of the material."



Ashes vases, 2013  
Studio B Severin, Germany

[birgitseverin.com](http://birgitseverin.com)

Flowers and fruit are symbols of beauty, youth and pleasure. Simultaneously, in their decay, they become reminders of life's brevity and the inevitability of death. The expressive power of withering was commonly used to represent the idea of vanitas in art, particularly in Flemish painting. The Ashes series reinterprets this concept for the context of the modern household, acknowledging both beauty and transience of life. The project combines the newest production techniques with handicraft. A novel type of materiality was developed through combining 3D printing with rubber rotation casting, resulting in a rough, matte surface overlaid with a sparkling pattern of jewellike points. The series contains full and unique hand finished vases in different stages of "withering".



Piccolo gesto, Gesto unico, 2011  
Alessandro Ciffo /  
Must Gallery, Switzerland

[mustgallery.com](http://mustgallery.com)

This gigantic gelatinous blob, which Alessandro Ciffo works as a classic sculptor would do with bronze or clay, is a new technological material, but at the same time endowed with its own spirituality. That's why Ciffo likes to treat it with a melting technique or application of various layers using a spatula. Unlike other synthetic materials, silicone does not require molds. It is handcrafted cold, can be modified, colored and scented. It is moist and viscous to the touch. Its adhesive consistency, which represents a limit for certain applications, becomes its strong point, because it allows silicone to record the primitiveness and instinct of manual gesture, loading itself with expressive energy.



Untitled, 2016  
Guy Marshall Brown /  
Galleria Salvatore Lanteri, Italy

instagram: salvatore.lanteri

"In exploring the juncture between painting and sculpture, I'm forming crudely constructed ceramic vessels which have a direct reference to the traditions of functional craft ceramics as a support for painting. Sometimes the work sits in multiples, echoing the form of a diptych or triptych, or even larger numbers, referencing both the mass production that ceramics and craft forms commonly take, and subtly borrowing display methods associated with painting. These works inhabit the context of the post-medium in their employment of some of the more formal tropes of painting, their displacement of the authority of the autonomous object, and in their collapse of the distinction of art and its framing."



Disordine, 2017  
Astrid Luglio, Italy

astridluglio.com

"My interpretation of the word *Disordine* consists of a composition of tableware made out of glass – objects without a defined function that can be re-invented in infinite variations. These free shapes whose union composes a mysterious and symbolic totem amplifies the ritual and emotional value of being at a table."



## Macchia su Macchia, 2018 Stories of Italy

storiesofitaly.com

Traditionally, the macchia is applied in a single phase and it is subsequently coated with a crystal layer. Here, instead, it has been deconstructed and reassembled. By completely removing the crystal, the artworks lose the sparkling effect – a characteristic of the macchia - in favour of an opaque one. The chromatic motifs are created through repeated multiple applications of colourful pigments and flakes: layers on layers, macchie on macchie. The opacity as well as the layers bring to life a soft and dense texture – a drastic departure from the formal canons of the Murano glass tradition– whose optical effect is reminiscent of the vast array of colourful glazes, marbles and pietre dure in vogue throughout ancient Italy, which were at the heart of this project's research.



## Camouflage wayward vase, 2018 Matthias Kaiser, Austria

matthiaskaiser.com

In this variation on the wayward theme, the geometric blueprint of cylinder and spheroid is softened by the textured surface - produced by treating the dark clay with slips, iron ore, sanding and repeated firings – and the gentle notch below the neck's lip.





Tipico ball, 2011  
Alessandro Ciffo /  
Must Gallery, Switzerland

mustgallery.com

This gigantic gelatinous blob, which Alessandro Ciffo works as a classic sculptor would do with bronze or clay, is a new technological material, but at the same time endowed with its own spirituality. That's why Ciffo likes to treat it with a melting technique or application of various layers using a spatula. Unlike other synthetic materials, silicone does not require molds. It is handcrafted cold, can be modified, colored and scented. It is moist and viscous to the touch. Its adhesive consistency, which represents a limit for certain applications, becomes its strong point, because it allows silicone to record the primitiveness and instinct of manual gesture, loading itself with expressive energy.



Papier, 2015  
Andrea Branzi /  
It's Great Design, France

greatdesign.fr

Papiers consists of a series of 10 unique pieces made of paper, which recall vases or containers, however slightly. They are "silent" objects deprived of their functionality- "is there any useful object in the end?", questions Branzi- left free to express something else: poetic? pure contemplation? They are anchored by a paper base, their adverb of existence in an imaginary grammar. The contrast between the employed material (a precious French paper) and the formal result creates a universe of unrecognizable objects, which we wouldn't know how to name.



Kink vase, 2018  
Earnest Studio, The Netherlands

[earnestly.org](http://earnestly.org)

A double-mouthed vase named for the two sharp bends that create its suggestive, humanoid form. Produced in periwinkle blue, rust red and chalk white porcelain.



MLE09, 2017  
Morten Løbner Espersen /  
Officine Saffi, Italy

[officinesaffi.com](http://officinesaffi.com)

"The vase is the object that I have selected. An archetype that I have worked on for more than 20 years, experimenting with diverse forms, from the most functional and modest to the more aesthetic and opulent. Clay is the medium that I have selected because it opens several possibilities— a sculptural and amorphous material of incomparable malleability that takes definite and imperishable form when cooked."



Corolles, 2008  
Mattia Bonetti /  
Odiot, France

[odiot.com](http://odiot.com)

Mattia Bonetti's work, at once whimsical and surreal, pushes the boundaries between design and art while employing luxurious materials. The contours and curves give the Corolles vase a softness and harmonious sensation. Relying on the expertise of Odiot, Mattia Bonetti ventured into new formal experiences, evocation of natural elements and of physical phenomena.



Pergola, 2018  
Mario Trimarchi /  
Alias, Italy

[alias.design](http://alias.design)

Out of Scale is a collection of objects born of a long research conducted by Mario Trimarchi by cutting across the boundaries between nature, architecture, sculpture and design. From Trimarchi's pen comes enigmatic architectural shapes, that become oneiric reefs, petrified forests, shady bowers. Alias gives concrete form to his sketches through a study of materials and production techniques.



Protected vases, 2012-2018  
David Dubois /  
A1043, France

a1043.com

David Dubois's *Protected Vases* are ceramic containers assembled with fabric, thread and adhesive tape. Each piece is protected by a heat shrinkable film.



Tropical Modernism N02, 2018  
Celia-Hannes, France

celiahannes.net

Tropical Modernism is a series of vases that explores the correlation between strict geometrical volumes and the play between light and shadow. These miniature architectures refer to the ancient tradition of architectural vessels from Aztec and Inca cultures which were created for ceremonies.



Bloow, 2018  
Anne Breton, France

[annebreton.com](http://annebreton.com)

"This vase is like a blooming smoke, an explosion of buds at spring. This shape is common to my work, I like to blow physical clouds. It is handbuilt with stoneware, enamelled. It can be seen as an object, also as a sculpture. It is a personal reverie, a fantasy object."



Scogliera, 2018  
Mario Trimarchi /  
Alias, Italy

[alias.design](http://alias.design)

Out of Scale is a collection of objects born of a long research conducted by Mario Trimarchi by cutting across the boundaries between nature, architecture, sculpture and design. From Trimarchi's pen comes enigmatic architectural shapes, that become oneiric reefs, petrified forests, shady bowers. Alias gives concrete form to his sketches through a study of materials and production techniques.



Altabella 23, 2017  
Calori&Maillard /  
Paradiso Terrestre, Italy

[paradisoterrestre.it](http://paradisoterrestre.it)

Altabella 23 is a collection of Murano blow glass vases referring to Carlo Scarpa's architectural design for the Gavina shop in Bologna, Italy. Their form is inspired by the urban cuts so characteristic of the Venetian architect's work. Not only is his distinguished architectural element—the double circle—present in the form of the vases, but also the cobalt blue, ocher, and green tones chosen by Scarpa for the Gavina showroom are witnessed here as well. Murano glass characterizes the artistic glass manufactured in Italy, thus these vases as a tribute to Carlo Scarpa are blown specifically by a Murano master glassblower, Simone Cenedese. The vases are manufactured in a limited edition of ten pieces per color.



Cuoio, 2018  
Antonino Sciortino /  
CABANAmad, Portugal

[cabanamad.com](http://cabanamad.com)

Cuoio is a curvaceous hand made vase in wax treated rusted iron. The work expresses an inspired craftsmanship with a manual knowledge. The treatment in the details makes the work unique and speaks to the passion that characterize each creation of Antonino Sciortino.



## Transit vases, 2016 Dean Brown, UK

mrdeanbrown.co.uk

Inspired by how wine bottles are packaged and transported, the collection of four vases uses the wooden packaging box as an integral part of its design and movability. Made in Italy and exhibited internationally, the logistics of delivery from country to country informed the design concept, becoming an explicit and endearing challenge – designing vases with transport in mind. Fashioned in maple, leather, brass and free blown borosilicate glass, the four objects explore the fusion of a box and a vase – enabling new compositions that introduce a clock and a table top as useful travel companions.



## Cracked slip wayward vase, 2018 Matthias Kaiser, Austria

matthiaskaiser.com

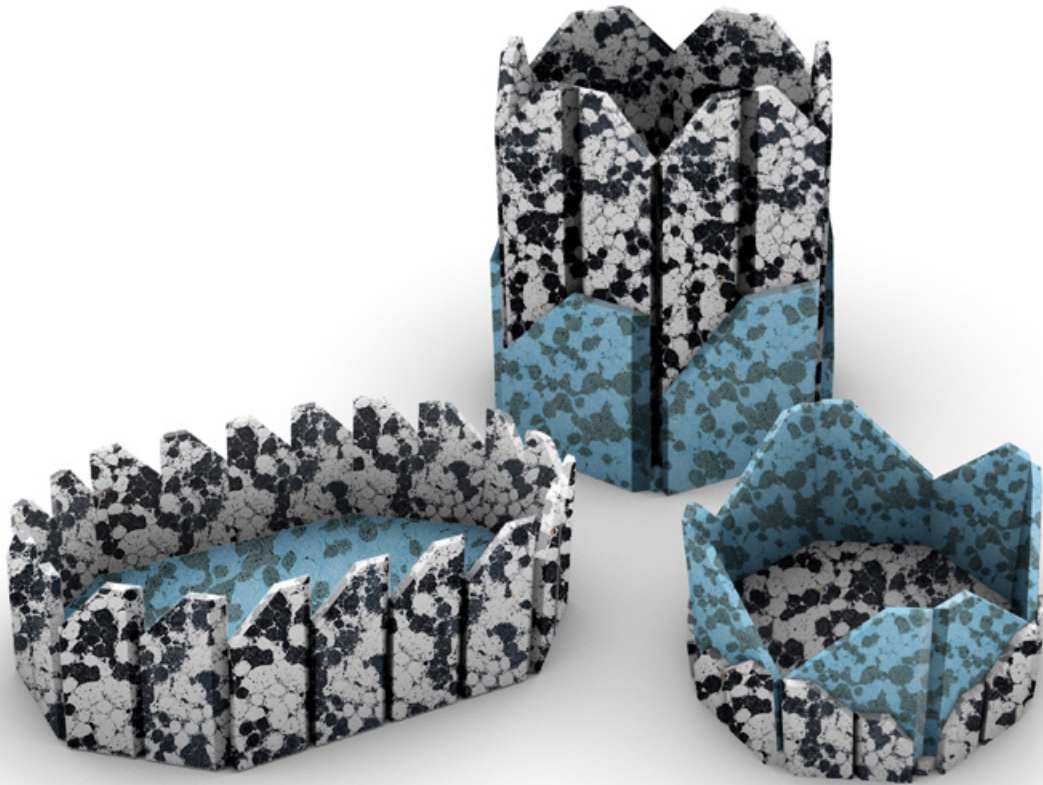
In this variation on the wayward theme, the geometric blueprint of cylinder and spheroid is softened by the textured surface – produced by treating the dark clay with slips, iron ore, sanding and repeated firings – and the gentle notch below the neck's lip.



## Silipot - Lake Edition, 2018 DWA Design Studio, Italy

dw-a.it

Silipot – Lake Edition is a collection made up of three vases, whose design recalls the simplicity of repetition in creating an intricate style. We have at the same time disavowed and embraced Walter Benjamin's *The Work of Art in the Age of Mechanical Reproduction*, focusing on shapes and materials. It's like the harmonic progression: though apparently mass-produced, each piece features its own uniqueness, through which we try to bring the essence of the creative process to surface. This then gives every single piece a significant appeal. The shape of the vases is slightly primitive. As said, it evokes a mathematical calculation, as if the design has always been there, before the object.



## Distorto, 1998 Achille Perilli, Italy

Distorto is a vase born from three years of research after Achille Perilli encountered volcanic clay used in the restoration of a Pompeiian building. The artist explored during this time how this soft but difficult material could generate an image, or a symbol which would only emerge and communicate through the long complex work of linguistic construction. The vase is thus a distorted meeting place for ceramics and clay, as well as a surface on which interweaving signs and symbols, images and figures dizzily form and lose their shape. But why distorted? Because the work is a crooked vase, without a center, always uncertain. The vase is an unbalanced object on which the artist traces signs and forms, pours on color and lets it penetrate the fine slits of the body of the vase. The distorted vase grows and accumulates losing its axis.





Abissi, 2017  
Giorgia Zanellato /  
The Gallery, Belgium

[thegallerybruxelles.com](http://thegallerybruxelles.com)



This collection of vases is about balance, intersections, instability. Glass is a magical material and this project aims to bring it to life as such. "Sospesi" is a series of nine Murano glass pieces that compose fleeting moments by playing with the use of geometric shapes. The colours change constantly, following the uncertainty of the living material that leaves the spectator yearning to see more. Soft tones dominate, together with crystal, filigree and a contrasting midnight blue. Each piece has transparencies and tensions drawing new effects that change with the light. The result is a light and playful collection that uses the unpredictable material of Murano glass to create a series of ethereal suspended geometries.

Vases des Launes, 2018  
Thelonious Goupil, France

[thelonious-goupil.com](http://thelonious-goupil.com)



The *Vases des Launes* are made with the simple principle of rolling a plate of clay around a mold. Thanks to its plasticity, the material allows a wide range of variations in the dimensions and the shapes of the vases. First developed in Selernes, a village in south of France historically specialized in the manufacturing of tiles, the vases are now produced in Villefranche-Sur-Saones, by Ceramiques du Beaujolais.

UT8, 2018  
Ufficio Tecnico /  
CABANAmad, Portugal

[cabanamad.com](http://cabanamad.com)

The vase *Ufficio Tecnico* number 8 was realised by assembling two welded sheets of metal that have been folded several times. It is a unique work with sculptural volumes whose hand-treated surface recalls an industrial atmosphere.



Ohne titel, 2018  
Johannes Nagel /  
Officine Saffi, Italy

[officinesaffi.com](http://officinesaffi.com)

The work of Johannes Nagel expresses a sense of impermanence and opens a dialogue about the concept of a vase itself – what it means, what memories it evokes and the conventions of ceramics as a discipline. His work incorporates every quality of clay: fragility, angularity, flexibility, smoothness in some places and granular in others. Nagel uses only sand casting techniques with no other tools and strictly limits his created forms to the potential of his hands. The artist carves free-handedly his mold creating an imperfect orb then pours liquid porcelain inside. This technique is improvised, direct, informal and intuitive. The artist describes this relationship between the imagined form and the final result “sculptural disharmony”.



KOA 1360, 2017  
Sandra Davolio, Denmark

sandradavolio.dk

"Devotion, passion, humility: three words to define my approach to my work. I fell in love with porcelain when I saw Sir Percival David's collection in London in the beginning of my studies at the Danish Design School. Since then my fascination for this material has continued to grow. I am motivated by the continuous exploration of new variations of the basic form, the movement and dynamics, the beauty, strength and fragility of the material."



Impose Series, 2018  
Handmade Industrials,  
The Netherlands

handmadeindustrials.com

For their latest work, Handmade Industrials researched the qualities of different thermoplastics and industrial applications. The final result is the Impose Series, a collection of unique and colourful objects ranging from vessels to stools, from benches to side tables. While the hollow vessels are produced with a bio-based thermoplastic, the solid, yet lightweight furniture is produced with eps grains. Both materials, like in the industry, are moulded using heat and pressure to obtain their eventual shape. However, instead of using traditional, metal moulds, the design duo takes a different approach. Impose Series is the result of a pioneering production process transforming common materials into a series of unique objects, each with a different character telling a different story.



Isola delle rose, 2018  
Paolo Gonzato /  
CABANAmad, Portugal

[cabanamad.com](http://cabanamad.com)

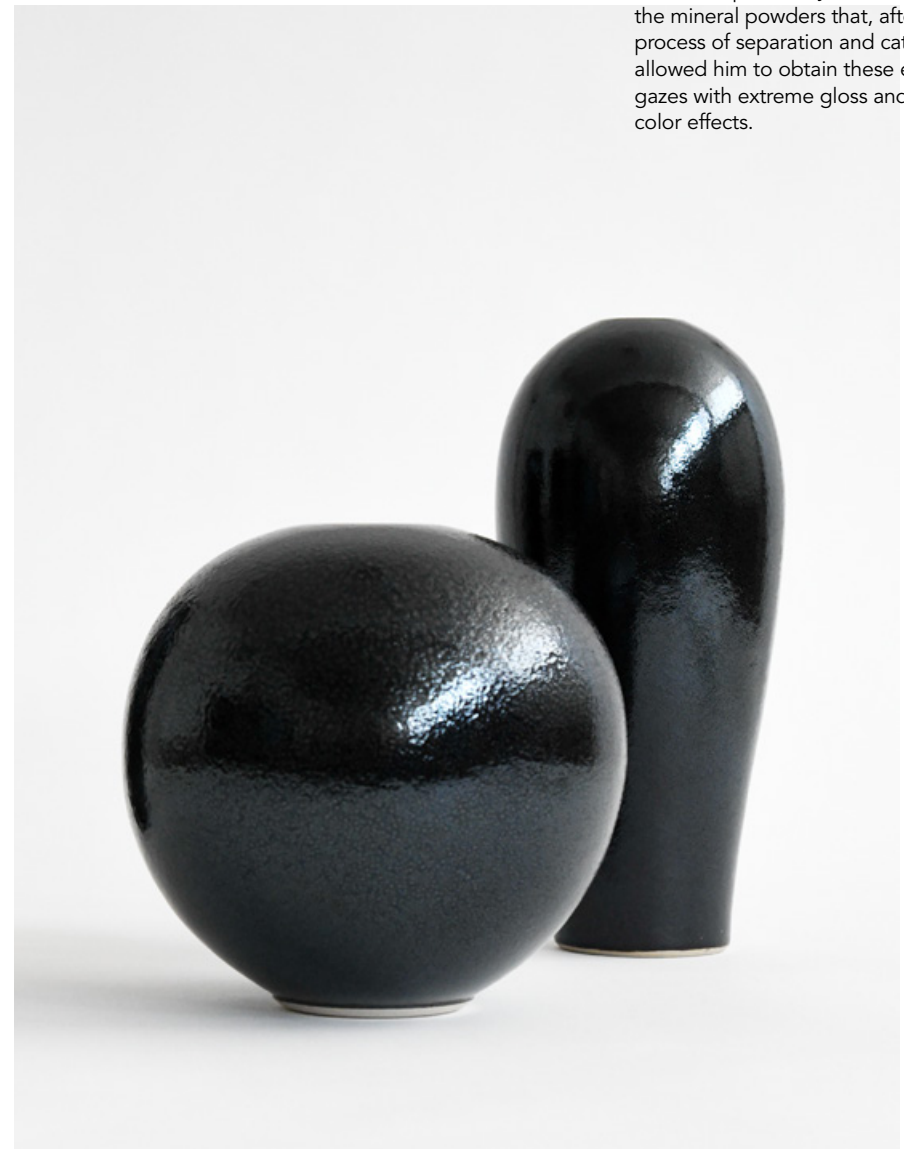
Isola delle rose is a crystallized, earthenware sculptural vase. The clay kneaded with champagne evokes the maritime launch of the architectural structure with the same name from the 1960's by the engineer Giorgio Rosa. The violet crystalline mixed with powdered mother-of-pearl evokes the lines of attention seen in road signs. The handmade voluminous vase is imperfect in both its form and its application of color.



Gallerie, 2014  
Marco Mumenthaler /  
Demosmobilia, Switzerland

[demosmobilia.ch](http://demosmobilia.ch)

For Mumenthaler, a technical scientific approach has been an ongoing reference point for his research. Added to the forms shaped by the hand of the master turner is the thousand year old Chinese enamel cooking technique called Temmoku-, meaning "oil stains", "autumn leaves", "hare hair". During the construction of the Gotthard tunnel (Switzerland), Mumenthaler had an intuition, turning into a speleologist and entering the tunnels to personally seek and collect the mineral powders that, after a long process of separation and cataloging, allowed him to obtain these elegant gazes with extreme gloss and deep color effects.



Glome, 2018  
CTRLZAK /  
JCP, Italy

[jcpuniverse.com](http://jcpuniverse.com)

Cosmic spheres offering glimpses of moments of creation from the JCP Universe. The Glome vases are containers of primordial creation, sculptures in their own right, that can nest natural creations of this world. Mouth blown in the island of Murano these unique glass pieces are suspended in a simple metal wireframe base that completes the object in a balance of elementary forms and light.



Nebbia, 2017  
Giorgia Zanellato /  
The Gallery, Belgium

[thegallerybruxelles.com](http://thegallerybruxelles.com)

This collection of vases is about balance, intersections, instability. Glass is a magical material and this project aims to bring it to life as such. "Sospesi" is a series of nine Murano glass pieces that compose fleeting moments by playing with the use of geometric shapes. The colours change constantly, following the uncertainty of the living material that leaves the spectator yearning to see more. Soft tones dominate, together with crystal, filigree and a contrasting midnight blue. Each piece has transparencies and tensions drawing new effects that change with the light. The result is a light and playful collection that uses the unpredictable material of Murano glass to create a series of ethereal suspended geometries.





Khayelitsha, 2014  
Celia-Hannes, France

[celiahannes.net](http://celiahannes.net)

The Khayelitsha stool is part of a collection of objects developed in a dialogue with microentrepreneurs in Cape Town. Each object is based on frugal craft techniques and simple materials.



BVB 84/85, 2012  
Donald Judd /  
Atelier Jaspers, Belgium

[atelierjaspers.com](http://atelierjaspers.com)

Donald Judd's furniture is some of the most recognizable and significant artist-designed furniture in existence. Originally designed for use in his own homes. The furniture was made by the same techniques and materials used in a larger body of work. There are two kinds of Judd furniture - vintage or not vintage. The piece we are presenting is from 2012 and produced under the direction of Judd Furniture. This chair has been fabricated in California by one of the collaborators Judd worked with in his lifetime. A stamp issued by Judd Furniture is impressed underside of the chair to authenticate the work.



Majordomo, 2016  
Nathan Yong /  
Gebrüder Thonet Vienna, Italy

[gebruederthonetvienna.com](http://gebruederthonetvienna.com)

The creativity of Nathan Yong, a Singapore designer collaborating for the first time with GTV, comes to life in *Majordomo*, a refined multifunctional piece which showcases Yong's personal style, a minimal design with Eastern vibes. Designed for the bedroom, but also suitable in refined contract spaces, *Majordomo*, which translates to 'the Butler', is entirely at your service. It is a coat hanger which doubles as a handy clothes and footwear stand, but not only that: for maximum comfort, one can even sit on it to put shoes on more easily.



Rest Chair (dark edition), 2018  
Cara Davide, Italy

[caradavide.com](http://caradavide.com)

African visual culture, although vast and diverse much like its continent and people, is characterized by a dramatically expressive narrative. Territorio is a collection of functional pieces based on a visual research which explores traditional African sculpture, objects, architecture and costumes. The collection is a composition of a series of formal elements such as thicknesses, proportions, mass, stature and synthetic geometries gathered in the research. The collection draws a parallel between different geographic contexts where the nature of the given surrounding informs the design and development. The Rest Chair is part of the Territorio Collection.





#1- Boris Vian  
La Chaise Musicale, 2015  
Perfect Documents, France

[perfect-documents.com](http://perfect-documents.com)

Thanks to original drawings in Boris Vian's archive that Perfect Documents had the opportunity to consult, as well as numerous anecdotes told by Nicole Bertolt (responsible of the artist's estate), it has been discovered that Vian designed a slightly elevated star-shaped chair allowing more room for his legs when playing the lyreguitar. He then began making the chair using wooden strips and planks of pine wood assembled and held together by nails and hemp rope.



MS9, 2016  
Maarten Stuer /  
Atelier Jaspers, Belgium

[atelierjaspers.com](http://atelierjaspers.com)

Martin Stuer's work is at once sculptural, architectural and functional. For the MS9 stool, the delicate material of ceramic is reworked into an aggressive form evoking brutalist architecture.



Softer than Steel, 2014  
Nendo /  
Desalto, Italy

[desalto.it](http://desalto.it)

A furniture collection designed for Desalto, known for their metal furniture. By adding flipped, bent and wrapped details to metal sheets and rods, the ordinarily hard material gains new functionality and a light, flexible feel, as though the metal has become paper or cloth.



43, 2008  
Konstantin Grcic /  
Must Gallery, Switzerland

[mustgallery.com](http://mustgallery.com)

"Yii" is a collaborative project organized by NTCRI (National Taiwan Craft Research Institute) and TDC (Taiwan Design Center) and led by project creative director Jeff Shi. In Chinese philosophy "yii", meaning change and transformation, is believed to be the underlying law behind nature through the flow of time. Inspired by this understanding the project aims to create a new forum for traditional craft techniques in the contemporary context. The cantilever chair '43 is comprised of forty-three laminated bamboo slats (hence the name) utilizing the structural potential of this fast growing material to create comfort and flexibility.



Pimp my Gio, 2013  
Marion Duclos Mailaender /  
The Impermanent Collection,  
Belgium

[theimpermanentcollection.com](http://theimpermanentcollection.com)

Marion Duclos Mailaender pays an homage to Gio Ponti by renovating his iconic 969 chair—painted with a stone effect, lacquer, and covered with the band ToBe3's flag.



Superfurniture N09, 2018  
Celia-Hannes, France

[celiahannes.net](http://celiahannes.net)

"The bench Superfurniture N09 is an enigmatic as well as archetypal object. We took our inspiration from the clear forms of vernacular rural furniture of the Austrian alpine region, as well as from the Viennese modernist objects of the Wiener Werkstätte—both based on craftsmanship and geometric forms. With Superfurniture N09, we want to bring a gently miniarchitecture object into intimate interior spaces. The bench is part of our Superfurniture collection, which consists of independent furniture and small architectural living units."



Composition C, 2017  
Studio La Cube /  
Camp Design Gallery, Italy

[campdesigngallery.com](http://campdesigngallery.com)



Studio La Cube focuses its core concept on the cube, facing its infinite interpretations. Form becomes a starting point for developing elaborations born from a variation of the cubic form. The cube is the original basis for new design dialogues. Their vision is to maintain a strong link between their context, their space and the materials they work with and research about the perception of their qualities depending on the different applications. The strong interest they have on the research with the materials makes the same nature of their characters to be the main aspect of their creations, being this point even more important to their approach than the artificial use of them. The works they make maintain this nature they look for, and they assume the value of a recontextualization.

Gartenstuhl, 1891  
Gebrüder Thonet /  
Gebrüder Thonet Vienna, Italy

[gebruederthonetvienna.com](http://gebruederthonetvienna.com)

Naturally simple garden chair made with the original knotted structure designed in the late nineteenth century. The result is a high quality, natural, modern and practical look, that is simple to assemble. Careful choice of materials. Available in acacia wood, an ideal material to withstand years of outdoor use.



Axis chair, 1991  
Lawrence Weiner /  
Must Gallery, Switzerland

[mustgallery.com](http://mustgallery.com)

This chair is composed of a front base formed with two bamboo tubes mounted on a bias and inserted into the seat to form the back structure, large copper rings underneath the turquoise laminate rectangular seat, stretched oak backrest in the form of an H decorated with a copper inlay, and brass feet.



Club chair, 2018  
Jonas Lutz, The Netherlands

[jonaslutz.com](http://jonaslutz.com)

"A club chair is a big and boxy chair, commonly upholstered in dark leather. I wanted to make a version of a club chair in all solid wood and really focus on the massiveness of the wood. Each armrest is made from one single piece of solid wood and the seat and back have a milled curve for added comfort."



Pi3, 2018  
Christoph Steiger, Switzerland

gueterstrasse.ch

"In designing a chair, one has to take ergonomics, aesthetics and stability into account. For Pi3, I looked to a very strong geometrical shape; the cylinder, to try something else than the usual square. From there I started carving out the aluminum until I found stability and a pleasing aesthetic form. Then I shaped the cork until I found comfort, and by giving the chair a slight conic shape, smaller at the top, bigger at the bottom, the chair was made stackable and stable. To make sure that Pi3 is durable and practical in all situations, the aluminum has been anodized, which keeps the chair free of scratches, and under the seat, the chair has hinges, so it can get linked together in rows."



Escale.01 stool, 2018  
Nicolas Verschaeve, France

nicolasverschaeve.com

Escale.01 stool has been designed based on the aesthetics and the structural properties of a surfboard. Working in collaboration with local surfers in the French Basque country offered an opportunity to translate their research and materials developed to ride waves into everyday objects. Mixing traditional cabinet making techniques with innovative surf shaping, Escale.01 stools evoke a precious moment of waiting: that moment suspended in time and space when a surfer faces the horizon staring at the least undulation.



## Manic# Armchair, 2012 Giuseppe Arezzi, Italy

giuseppearezzi.com

More than just a land of contrasts, Sicily is a land of history. History not only about people and kings, but also about large families formed on its land. A tradition—our tradition—which looks at the best form of all: the essential. The armchair Manic# comes entirely from our land, designed and made by locals. Composed by hoes, brooms, rolling pins, the wood is not only from our land, but also from our homes. The same tools that our ancestors have used today give a new life to a product of a land that looks to the past as it flies towards the future, firmly in the traditions and unbeaten in inventiveness.



## Deshabillé, 2018 Draga&Aurel, Italy

draga-aurel.com

"Deshabillé is our collection of deconstructed original armchairs from '800. The wood and hemp are the main characteristics of my "naked armchair", which was once covered with upholstery, and now enhanced with the use of recycled linen dyed in tea. I was inspired by Arte Povera for the look of the Embroidery, and by the use of poor fabrics I tried to express their fragility. Sprains and darns function as patterns. The quotes, numbers and letters are allowed to be half-seen, and carried out through the process of printing and cancelling. They represent memories, signs and oblivions. For me, every chair is a delicate journey and opportunity to recover an old story, and bring it here, to these days, by giving it a reason to stay and live again."



OKKO chairs, 2017  
Elvire Bonduelle /  
The Impermanent Collection,  
Belgium

[theimpermanentcollection.com](http://theimpermanentcollection.com)

The series of furniture entitled "OKKO" which includes the pair of chairs presented here is the result of the simple volume of "Drawings Rule". Presented in pairs, the chairs present the words "OK" and "KO", two terms borrowed from the field of combat and war, "OK" being the expression used by GIs to say "zero killed" ("0 killed") on the front, and "KO" are the initials of "Knocked Out" in boxing. These two terms are also simple ways to describe two opposite states in the current language, shortcuts overused but practical.



Mine chair, 2018  
Leonard Kadid, France

[dragaobradovic.com](http://dragaobradovic.com)

The Mine chair is made of stained black solid oak. Manufactured using a cnc milling machine, the geometry of the chair allows optimum milling operations while producing a brutalist architecture. The chair is assembled using mortise and tenon joints and a cross lap joint.





## Sedia Alpina, 1950 Demosmobilia, Switzerland

demosmobilia.ch

This unique piece is from the Swiss residence of the famous German-American filmmaker, Douglas Sirk, who notably realized the unforgettable *Magnificent Obsession*. To decorate his home, the director preferred combining Nordic design with unusual pieces. This chair, made by hand, is a typical example of mountain craftsmanship to which a sculptural formality is added, making it unique and contemporary.



## Studiolo Chairs, 2018 Pierre Gonalons, France

pierregonalonsstudio.com

Taking influence from the curiosity cabinets developed during the Italian Renaissance, Studiolo is inspired by folk-art furniture painted in bright colors, adopting their principles: natural materials, traditional techniques, designed with simplicity and sincerity. Studiolo is a project of wooden furniture confronting the industrial wood to the artisanal wood, the natural wood to the stained wood, the sanded wood to the raw wood, the squared board to the bark, the finished to the unfinished, the shown to the hidden. The backrest is made from 150 year old larch trees from a primary forest in the Alps.



## Whale Chair, 2016 Morten Stenbaek, Denmark

mortenstenbaek.dk

Morten Stenbaek's signature Whale Chair is the merging of contemporary craftsmanship and classical excellence that makes for the ultimate collectible furniture piece. The three legged sculptural Whale chair has been handcrafted with both comfort and style in mind, with its ergonomic carved saddle and slanted back rest. The chair's strong exposed joinery provides an additional decorative characteristic, and it is a witness for the craftsmanship that lays behind the piece. Every single furniture piece is handcrafted in Morten's workshop in Aarhus, Denmark and are made to order for you personally. Morten's furniture is branded and numbered with a serial number and production date as the perfect collectible.



## Puffo, 1970 Gruppo Sturm / Demosmobilia, Switzerland

demosmobilia.ch

Gruppo Sturm was an Italian radical design group based in Turin, Italy working in reaction to functionalism and the International Style between 1966 and 1975. Puffo is one of the first polyurethane pieces of furniture, representing not only new materials and sophisticated technologies of the time, but also the influences of pop art and anti design.



## Gravène, 2018 Atelier Maximum, France

maximum.paris

Atelier Maximum is a furniture manufacturer working exclusively with materials derived from industrial waste. Their pieces are manufactured in series, repurposing the waste regularly generated by their collaborators. Gravène has been conceived in collaboration with A. Schulman, an industry leader in plastics specialized in colored polyethylene. During their production process, approximately 100 kilos of colored plastic residue left in their machinery pollutes the new batch of plastic being fabricated. This is the starting point of Gravène which celebrates those accidental gradient effects. The chair's legs are then constructed from unusable oak scraps produced by NTBois attached with metal scraps from the workshop of a blacksmith.



## Ways Of Altering, 2018 Thomas Ballouhey, France

thomasballouhey.com

Manufacturing leftovers, incomplete components or other scraps create physical collages that are bound together and solidified with an extra layer. A thick layer of resin, glue and sand that is sprayed on with the help of a customised sandblaster and seem to petrify the objects in stone. This skin supports spontaneous constructions, consolidating materials that would otherwise remain separate, worthless fragments. A spontaneity that can be embraced thanks to this tool and technique. A spontaneity that is also expressed in the need to make with what is within immediate reach. To give shape, as rough as it may be, to an idea. Suddenly, anything can become a possible building block.



Le Salon N.3, 2018  
Labaye Agathe, Florian Sumi,  
Dragovan, France

agathelabaye.com  
floriansumi.com

This project originates in Agathe Labaye's desire to gather the formal conceptual approach of Florian Sumi with the leatherwork of Dragovan, to propose a firmly contemporary and functional vision of the sculptural object. The elemental shape of the piece echoes the mechanical limitation of the material and the relationship between leather and wood -living and tamable materials- with steel, the quintessence of a calibrated and reproducible product. The result is a sharp piece of furniture enhancing the importance of gesture. Seating. Seating and watching. Seating and experiencing.



A Touch of Mack, 2016  
Hannes Stephensen /  
Egeværk, Denmark

egevaerk.dk

"A Touch of Mack" is an astounding chair made of Danish ash. Its construction is extremely complicated with a seat and back that seem to be woven, and it features four hind legs. The intricate chair is a formidable result of a beautiful collaborative process where ideas and knowledge about design, construction and craft deliberately have been combined and boundaries of furniture construction have been pushed. Architect Hannes Stephensen's original idea was to create a very intricate chair paying tribute to Scottish architect Charles Rennie Mackintosh who designed renowned pieces of furniture in the UK Arts & Crafts movement.





Paper Wall, 2018  
Pietro Russo, Italy

[pietrorusso.com](http://pietrorusso.com)

This screen embodies the cardinal, archetypal concept of spatiality: separating the private without concealing it, hiding it without enclosing it. Redesigned in a more contemporary manner, this screen summarises the designer's idea of traditional forms moderated by the linearity and rigor of technology. These precious woods expertly crafted by artisan's hands give life to theatrical wings, a delicate synthesis of tradition and innovation.



Folding screen  
(from the Ultramobile series), 1976  
Kazuhide Takahama /  
Paradiso Terrestre, Italy

[paradisoterrestre.it](http://paradisoterrestre.it)

Produced in 1976 by Simon Gavina, this screen was included in the Ultramobile collection and is part of the historical archive of Paradisoterrestre. The screen's structure was designed by the renowned Japanese architect, Kazuhide Takahama, who also designed its unique hinges.



Origami, 2016  
Alberto Meda /  
Tubes, Italy

tubesradiatori.com

Light and free like a butterfly, extending and folding like a folding screen, ORIGAMI is an electric plug&play radiator that liaises with its surroundings. In fact, it offers the possibility of separating two rooms, of preserving privacy, of enhancing the atmosphere of discretion, increasing the feeling of wellbeing.



Etta, 2017  
Dossorfiorito /  
Zilio A&C, Italy

zilioaldo.it

Etta is a wooden room divider composed of a base and of reconfigurable elements. The small bench acts as a seat and as a platform where it is possible to arrange the mobile elements as desired: a little table/shelf, an upholstered backrest, and two grids, one vertical and the other horizontal, specially conceived to support different typologies of houseplants. Playing with the elements arrangement, it's possible to create several configurations fulfilling the needs of various contexts and situations.



## Strings Attached, 2016 Cillevengberg, Denmark

cillevengberg.com

This version of a modern room divider rests on the qualities of the original design, which is to divide a room into more rooms and create a private sphere in a larger room. *Strings Attached* is based on two individual needs and changing from being introvert to being extrovert. The wall itself is build of yarn, hand dyed in 27 colors, which has been weaved around the frame with the colours changing from light to dark. The lighter part starts at the opening as an extrovert seperation from the rest and changes to a darker part, where the space is deeper and seems more introvert.



## Separer, 2018 Duccio Maria Gambi, Italy

ducciomariagambi.com

Separer is a room divider, or better yet, a space occupier. It acts as a violent presence in the living environment, pushing the boundaries of its function as a screen from intimacy to enclosure, violating the protective feeling it is supposed to create. It's intention is not to enrich the domestic space but rather violate it, subtracting living space and creating visual and physical occlusion. In an historical moment where borders get higher and the myth of a global village clash with renewed nationalism, Separer's unaesthetic, anti-decorative mass, acts as a reminder and daily bothersome of unpleasantness and physical presence that aims to give 3 dimensions and a weight to bi-dimensional images and topics.





Astrid's Rose, 2016  
Emdal Studio, Denmark

emdalstudio.com

Taking the painting *Rose sets the Table* (1914) by Danish artist Astrid Holm (1876-1937) as her point of inspiration, Signe Emdal has created a tapestry that translates the roses and vibrant colors from Holm's painting: red, yellow, green and rosy. Focusing on giving the painting a new light. The flower explosion in the tapestry is a way of expressing the theme of emancipation presented in this painting, which is also core to Astrid Holm's own biography. As a female painter and tapestry weaver, Astrid Holm fought for female artists' rights and for the recognition of tapestry weaving as an art form in Denmark. Astrid never really succeeded in getting the recognition she deserved in Denmark. She had her own era against her as a woman living in a world of men. The tapestry *Astrid's Rose* is Signe's tribute to courageous Astrid Holm, her life and her great passion in creating fine art and tapestry weavings.



Where the rain stops, 2015  
Analogia Project /  
Camp Design Gallery, Italy

campdesigngallery.com

The Pantheon, built in the second century A.D., has been studied and witnessed since its conception. A projection of the inner dome appears on this screen: finely decorated on a black surface with lines demarcating the geometries becoming subtle signs of gold as the hole of the Pantheon rips the panels of the screen. The project is a collaborative effort between Analogia Project and Fabscarte, master decorators who created and hand-drew the projection of the dome on the panels of the screen - with the ancient fresco technique of dusting used in the Renaissance. A prospective game deforms the projection of one of the panels, and invites the viewer to search for different vantage points, entering into a dynamic relationship with this work. The result is a drawing deep and valuable, delimited by a brass wire that separates the world of representation from the real one.





Pensando ai poeti Sufi, 2000  
Michele De Lucchi /  
Lithos, Italy

edizionilithos.it

This lithograph shows the two dimensional expression of a series of table lamps entitled *Sufi* designed by Michele De Lucchi in 2000. When reflecting on the series, De Lucchi stated, "In Sufi philosophy, light has the same texture as the spirit. I can only, scarcely, understand that it is so precious, delicate and sublime that it must be treated as the most sacred and transcendent thing that we as men can ever perceive." The lithograph was printed on Magnani paper using a rotary press and then silkscreened.



Strange Baby, 2016  
Anne Breton, France

annebreton.com

The collage *Strange Baby* expresses Breton's transdisciplinary practice and the fluid manner in which she passes from one medium to another. Although two-dimensional in execution, this collage has remnants of her three-dimensional practice expressed in architectural and geometric forms, recalling an abstracted interior space.



Daimonji Hills, 2018  
Pierre Charpin /  
The Wrong Shop, UK

[thewrongshop.co.uk](http://thewrongshop.co.uk)

The Daimonji Hills are a set of four drawings Charpin made in 2012 during his residency in Kyoto, Japan. The city of Kyoto is surrounded and projected by sacred hills referred to as the Daimonji Hills. Charpin's drawings represent this group of hills as a collection of graphic prints. His characteristically refined aesthetic defines the landscape as slab like elevations.



MetalMezzi, 2018  
Duccio Maria Gambi, Italy

[ducciomariagambi.com](http://ducciomariagambi.com)

MetalMezzi is a research project on hard working machines and vehicles that attempts to transfer the fascination for them into pieces of furniture. The series of drawings is the graphic part of the project that considers the playful essence of it and tries to crystallize this aspect in a simple graphic outline that recalls at the same time the original and tridimensional concept. Here the medium tries to translate the same building principles through the use of plastic laminate on engraved wood.



Stones, 2017  
Alexandre Zhu, France

[alexandrezhu.com](http://alexandrezhu.com)

Landscapes, remnants and fragments of memory. The environments represented here are situated between the real and the surreal: the materiality of the objects and their wear suggests a distant human presence. Without reference, the context and territories are erased and the debris extends to a monumentality. The elements deprived of their function are thus immobilized within this liminal space.



La dimensione nascosta, 2011  
Mimmo Totaro, Italy

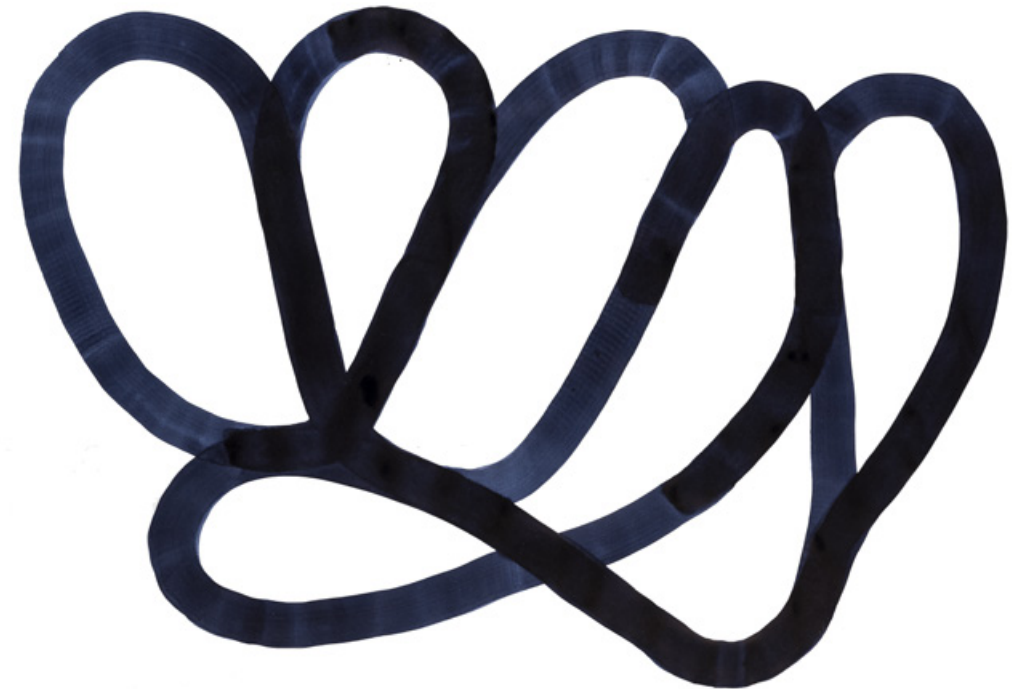
The work of Mimmo Totaro is fueled by an elaboration of geometric forms realised in ongoing research on balance and compositions recalling Abstract and Rationalist art. During production, the search for a perfect technique becomes an essential element of communication.



Arabesque, 2018  
Pierre Charpin /  
The Wrong Shop, UK

[thewrongshop.co.uk](http://thewrongshop.co.uk)

The Arabesque series were painted shortly after Charpin returned to Paris from Japan. Using coloured inks he painted ribbons of colour that undulate and loop into each other, making an endless loop without beginning or end.

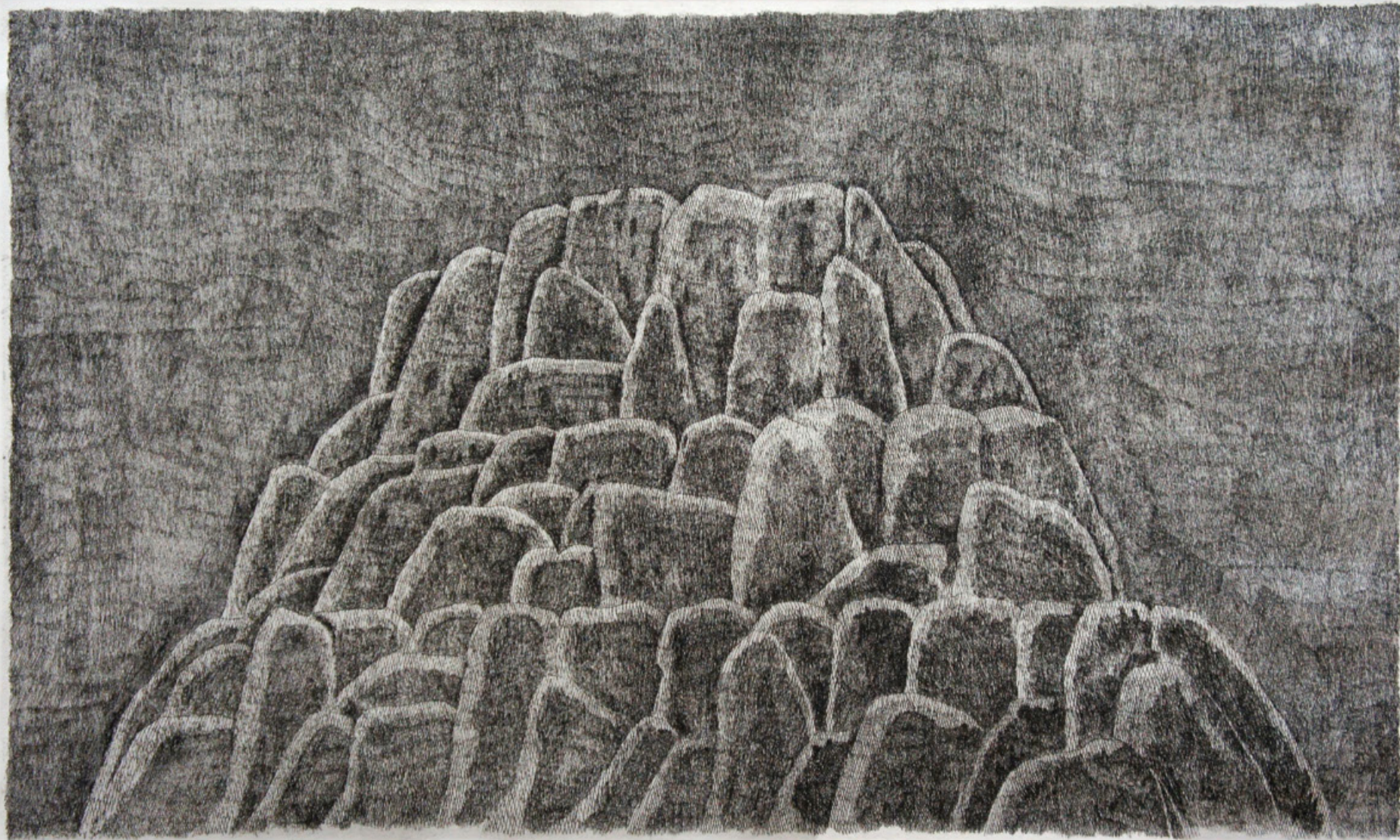


Mountain 4, 2013  
Michele De Lucchi /  
Lithos, Italy

edizionilithos.it

Mountains are made for climbing and descending, but to descend they must first be climbed. Trite though it may seem, when this principle is applied to life, it is anything but trite. This is perhaps why mountains are seen prevalently from below, with the gaze inevitably directed upward, toward the summit, making us feel tiny in proportion to an immense world. Indeed, mountains are the symbol of the grandeur of nature; the mere thought of the brutal cold at the top humiliates any human presumption of power.

But my mountains are small, and hardly frightening. They don't make you dizzy and they aren't cold even on the coldest winter day. They are made of wood, with the grain facing outward so that they seem harder, more solid and resistant. They posed a serious manufacturing challenge for me, to find a way to make them with the simple, archaic tools for working with solid wood, gluing, inlaying and finishing small objects, trying to achieve a natural effect with inescapably geometric forms.



M. De Lucchi

M. De Lucchi

Landmark, 2017  
Alexandre Zhu, France

[alexandrezhu.com](http://alexandrezhu.com)

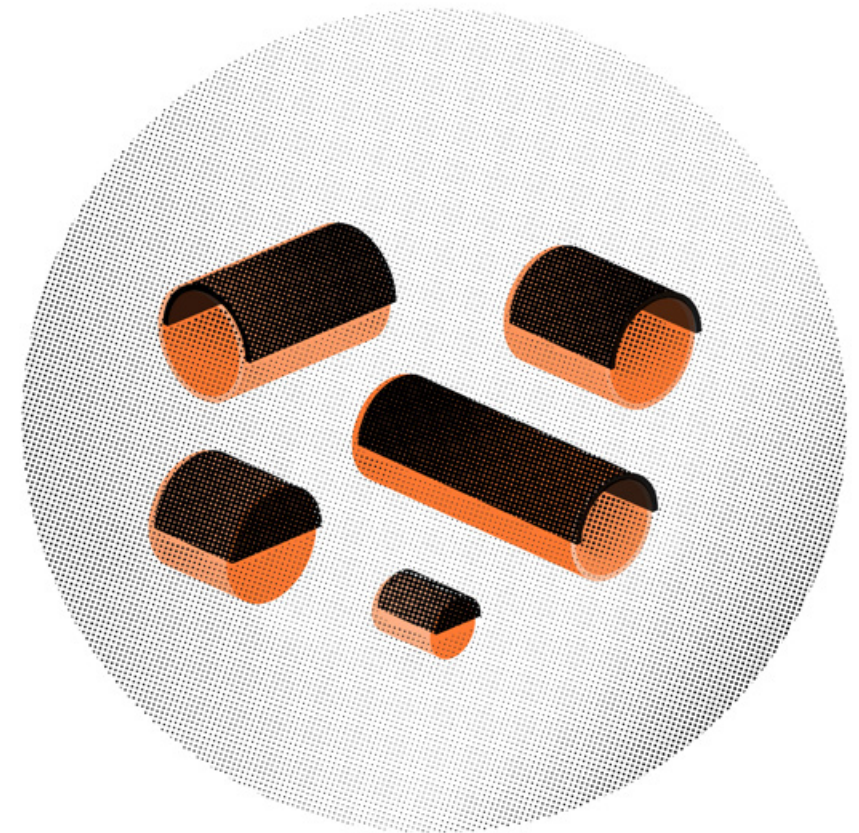
Landscapes, remnants and fragments of memory. The environments represented here are situated between the real and the surreal. The materiality of the objects and their wear suggests a distant human presence. Without reference, the context and territories are erased and the debris extends to a monumentality. The elements deprived of their function are thus immobilized within this liminal space.



Open fires, 2016  
Liliana Ovalle /  
It's Great Design, France

[greatdesign.fr](http://greatdesign.fr)

Open Fires is an exploration by Liliana Ovalle and Colectivo 1050-º around the firing process used in vernacular ceramics in Oaxaca. This work is the graphic expression of a project comprised of various exercises where clay pieces are fired in particular geometric setups created with sand, dung and agave leaves. Each composition acquires black traces of smoke and coal, a permanent imprint of the fire they were exposed to. An initial open fire, traditionally used in the region, hardens the pieces and makes them stable. In the second stage Ovalle worked closely with the artisans creating different setups for individual contained fires to imprint a black smoked finishing. All the materials used in the clay and the firing process are sourced locally by the artisans.

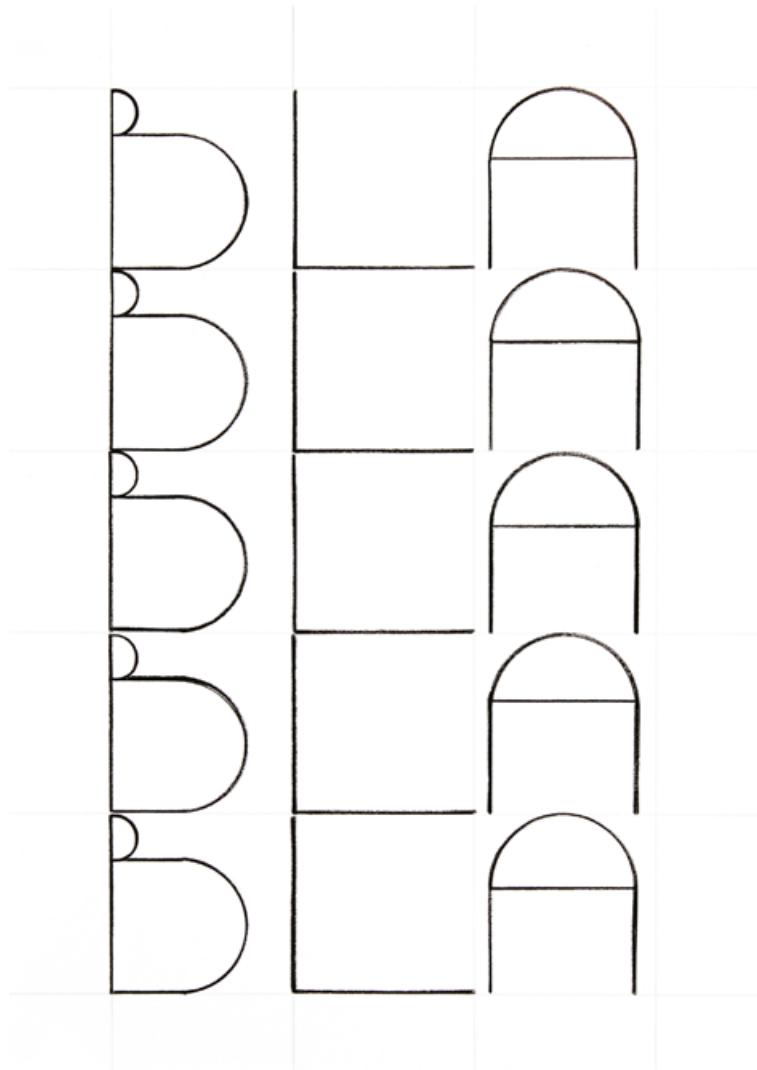




BLA BLA BLA, 2018  
Elvire Bonduelle /  
The Impermanent Collection,  
Belgium

theimpermanentcollection.com

The drawing *Bla Bla Bla* is part of the series of "Drawings to the Rule" by Elvire Bonduelle called "Litanies". We can see pairs of words whose letters are aligned and superimposed in grids. Words repeat themselves as abstract graphic patterns whose elegance is thwarted by some form of simple evidence.



MetalMezzi, 2018  
Duccio Maria Gambi, Italy

ducciomariagambi.com

MetalMezzi is a research project on hard working machines and vehicles that attempts to transfer the fascination for them into pieces of furniture. The precise aesthetic of these machines, where every highly characterized functional part is exactly defined and designed for a specific need, is evoked in a series of pieces that recall this world in their composition and materials, in the underlined hierarchy between the structure and its additions, in the succession between volumes and surfaces. All the pieces stand in a border territory between the under scaled model and a representation. The series of drawings is the graphic part of the project that considers the playful essence of it and tries to crystallize this aspect in a simple graphic outline that recalls at the same time the original and tridimensional concept.

