

“Personal Scale”

Temporary Design Exhibition

7.06.2021 – 23.07.2021

ENGLISH

In the exhibition “Personal Scale”, the concept of sustainability is examined from the author’s personal design perspective. The scope of industrial design is reduced to individual practice, which allows quick and unrestricted experiments in response to the current requirements the designer’s work, an established relationship with objects and materials.

Industry is enshrining certain trends. They are becoming a matter of course and can hinder an objective and individual view of sustainability issues. Both recycled and natural material can work in one

context and contradict itself in another. The author’s design provides an opportunity to know and understand things better, by delving into production processes and seeing oneself in the reflections of material culture.

The practices that have been presented function as reflections of specific or barely perceptible problems, indirect references that question various sustainability solutions and hopefully encouraging the emergence of an individual critical position. Conceptuality, which is the intellectual component of the value of an object, makes an object long-lasting and self-valuable, and therefore more sustainable.

In the exhibition, the scale of the problem field is reduced from the industrial to the personal level, from speaking globally to an individual message. A wide range of design perspectives and practices reveal the opportunity to discuss sustainability from a variety of angles, to distance oneself from any objective truths or rules. And it doesn’t matter at all whether the object is handmade or industrially produced, newly made or recycled, natural or synthetic, unique or cleverly mass-produced. Sustainability lies not only in the material or production process, but also in the personal relationship with the object.

Participants of the exhibition: Oskar Zieta (PL), Pepe Heykoop (NL), Kiki and Joost (NL), Sander Wassink (NL) and Olivier van Herpt (NL), Lennart Lauren (NL), Plasticiet (NL), Corradino Garofalo (IT), Joan Vellvé Rafecas (SP), Destroyers/Builders (BE), Agnė Kučerenkaitė (LT), Pierre Castignola (FR), Sarmite Polakova (LV), Charlotte Jonckheer (BE), Sho Ota (JP), Messgewand (FR), Kodai Iwamoto (JP), Martynas Kazimierėnas (LT), and Kotryna Butautytė (LT).

Curators of the exhibition: Vytautas Gečas and Marija Puipaitė.
Graphic design: Taktika Studio.

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	KODAI IWAMOTO
1	PVC HANDBLOWING PROJECT 5 PC. 31 (H) X 16 (DIA) CM, PVC PIPE, 2018

In “PVC Handblowing Project”, Japanese designer Kodai Iwamoto uses glass–blowing techniques to remodel plastic pipes into vases. Tokyo–based Iwamoto began his Plastic Blowing project with the desire to transform a mass–produced material into a piece of art. He combines the “old–fashioned” manufacturing process of glass–blowing with cheap, readily available PVC pipes that are typically used in plumbing.

Kodai Iwamoto (b. 1991, Japan) studied product design at Kobe Design University in Japan. While studying for a bachelor’s degree there, he joined a DESIGN SOIL, and when his studies at Kobe were completed, he moved to Lausanne in Switzerland, where he lived for 2 years, gaining practical skills at a master course in École cantonale d’art de Lausanne.

	LENNART LAUREN
2	PAPERTHIN ARCHITECTURE (TABLE) 75 (H) X 157 (W) X 61 (D) CM, 0.6MM & 0.8MM STAINLESS STEEL, 2018/2021. EDITION OF 9 + 1 AP
3	PAPERTHIN ARCHITECTURE (BENCH) 46 (H) X 95 (W) X 35 (D) CM, 0.6MM & 0.8MM STAINLESS STEEL, 2017/2018. EDITION OF 20 + 2 AP
4	PAPERTHIN ARCHITECTURE (STOOL) 46 (H) X 38 (W) X 35 (D) CM, 0.6MM & 0.8MM STAINLESS STEEL, 2018/2021. EDITION OF 20 + 2 AP

“We think the beauty of a material transformation should always provoke a new sense of admiration with respect to the known”— Lennart Lauren. “Paperthin Architecture” series of architectural objects, that should be relevant in terms of daily use, enabled us to rediscover the value of the actual material and its related process. The objects breathe the essence of the classic tin can whilst illuminating the characteristics of a paper–thin material. Lennart Lauren is a design studio founded by the Leerdam Brothers and based in the city of Deventer (Netherlands). Their work could be defined as an interaction between industrial production methods and experimental material constructions. The studio’s design signature creations push the boundaries of theexisting, resulting in clever detailing with a clear function. The studio is mainly focused on self–initiated product design and commissioned projects.

	OSKAR ZIETA
5	TAFLA O MIRROR 24 (H) X 79 (W) CM, INOX, 2021
6	CHIPPENSTEEL 0.5 RAW CHAIR 79 (H) X 62 (W) X 40 (D), STEEL, 2021
7	PLOPP STOOL STANDART 50 (H) X 35 (DIA) CM, INOX, 2021

TAFLA O series is characterized by smooth, optically light shapes inspired by liquid droplets and thanks to its unique form, combines the world of design, art and technology. This is how we imagine the future world: light, durable structures of customized applications produced on demand out of one–of–a–kind parts, yet efficiently. CHIPPENSTEEL — Chippensteel 0.5 is a fine example of blending FiDU (an innovative method of changing bits to atoms) process and craftsmanship. The 2D form is cut from metal sheet and goes through welding and inflating, becoming three–dimensional functional chair. The finishing touch by designer and craftsman gives it a final beauty.

Dr Oskar Zieta (b. 1975, Poland) — architect, founder and CEO of Zieta Prozessdesign. His designs have carved their way into numerous prestigious collections including Centre Pompidou in Paris, the Pinakothek der Moderne in Munich, Zurich Design Museum and the Baden State Museum in Karlsruhe. His main goal is to deliver uniqueness and customization in design and constructions

while keeping the production, transport and warehousing innovative and efficient.

	SHO OTA
8	#2 FROM SURFACED SERIES 35 (H) X 26 (W) X 45 (D) CM, COLORED BEECH WOOD, 2019. EDITION OF 8

Sho Ota’s research focuses on the forms and textures that surround us. His “Surfaced” collection reveals the structures beneath industrial surfaces. For example, the collection’s coat rack shows the structure of wood to the viewers, while also turning a common piece of furniture into a functional sculpture. The final form appears throughout the creation process, and is also enhanced by the wood, as its appearance and texture can vary, making each piece unique.

Sho Ota (b. 1984, Japan) is a designer based in Eindhoven, The Netherlands. After graduating from Design Academy Eindhoven with an MA of Contextual Design in 2018, he started his own design studio there. Before coming to the Netherlands, he had been working as a designer and prototype maker at a wooden furniture manufacturing company in Japan.

	OLIVIER VAN HERPT & SANDER WASSINK
9	ADAPTIVE MANUFACTURING 3 PC. 45 (H) X 30 (W) X 30 (D) CM, 3D PRINTED CERAMIC, 2014.

“Adaptive Manufacturing” is a collaborative project by Sander Wassink and Olivier van Herpt which began in 2014. An essential part of their concept is to highlight the production process. Adaptive Manufacturing explores the question of how technological production has replaced the craftsman and thus removed all traces of human and local influence.

Sander Wassink (b. 1984, The Netherlands) is an artist and designer. Since 2009, his studio has been based in Sectie–C in Eindhoven, a creative workspace for a community of artists and designers. Wassink’s work focuses on the meaning of the creative process, rather than the actual design of products. In contrast, Olivier van Herpt (b. 1989, The Netherlands) pry apart the machine, expanding this unit for standardised production into a platform for creative exploration. Tinkering with digital fabrication technologies, the industrial design graduate of the Design Academy Eindhoven constructs methods and means of production that meld together seemingly divergent worlds.

	DESTROYERS / BUILDERS
10	WINDOWS OF BO BARDI — TULIPWOOD (SIDE TABLE) 45 (H) X 32 (W) X 21 (D) CM, TULIPWOOD, DEEP RED LACQUERED WOOD, 2019.
11	WINDOWS OF BO BARDI — BUTTER (SIDE TABLE) 45 (H) X 32 (W) X 21 (D) CM, WOOD DUST COMPOSITE & WOOD, 2020.

One of the most impressive buildings SESC Pompéia (Sao Paulo), by Italian–Brazilian brutalist architect Lina Bo Bardi, was the origin of the side tables “windows of bo bardi”. As an investigation in shapes, the windows of this building have organic shapes, a diverse rhythm of openings in the concrete building, reflected in the side tables of destroyers/builders. They are the positive shapes of the negative window openings.

Dutch designer Linde Freya Tangelder (b. 1987, Netherlands) based in Belgium creates furniture pieces that combine architectural references with surprising materials. An interaction between the furniture pieces exists in an overarching inspiration. They are found in architectural elements, materials or building techniques. Linde Freya Tangelder, founder of the studio Destroyers and Builders, strives for sensory relevance and cultural value in detail and larger scale.

	JOAN VELLVE RAFECAS
12	LEAF N° 2 (WALL LAMP) 100 (H) X 40 (W) X 25 (D) CM, BAMBOO, WOOD, ROPE, 2021.
13	OBJECT: N° III (TABLE LAMP) 100 (H) X 16 (W) X 14 (D) CM, BAMBOO, CONCRETE, 2014.

Joan Vellvé Rafecas looks at establishing connections between the diverse practices of the design field. Based on a research method development presents outcomes as products, interventions, furniture or strategies. Joan looks for transparency and understanding of the material and production processes as starting points to generate unexpected but simple outcomes.

Joan Vellvé Rafecas (b. 1987, Spain) is a creative practitioner born in Barcelona. Trained in technical engineering and product design, his practice evolved towards social organizations and strategy by design. He enjoys navigating design between humanities and organizations, social consciousness and products, systems and nature to bring forward complex projects.

	CORRADINO GAROFALO
14	PARTENOPEA (TOWER SHELF) 210 (H) X 42 (W) X 42 (H), NEAPOLITAN YELLOW TUFF, 2021. EDITION 9 + 1 AP
15	PARTENOPEA (COFFEE TABLE) 42 (H) X 42 (W) X 42 (H), NEAPOLITAN YELLOW TUFF, 2021. EDITION 9 + 1 AP

The “Partenopea” is inspired by the city of Naples which has always maintained a direct and constant relationship with its hollow underground. An intricate network of tunnels and cisterns carved out in the Neapolitan Yellow Tuff (a 50 km3) dense rock equivalent ignimbrite dated approximately 15.000 years, providing water to every house on the gulf since the Greek era. If on one hand, “the caves” of Naples do not have the charm of natural cavities, on the other hand, they are suggestive of the aura of the grandiose void created by many thousands of men, generations of quarrymen for over twenty centuries. Those spacious caves represent the “negative” of the building above, where the void of material removed at great depth is identifiable with the solid construction of the same rock up there, in the sunlight.

Corradino Garofalo (b. 1986, Italy) is a designer currently living and working in the Netherlands. With a background in industrial design, his practice focuses on creating analogies between material behaviour and the behaviour of the individual within society.

	CHARLOTTE JONCKHEER
16	GLYPHE, AN ALTERED LANDSCAPE 140 (H) X 180 (W) CM, LINEN, 2021. EDITION 8 + 2 AP

This is a rug inspired by the desert landscape, made entirely from linen yarns and manufactured by hand in Latvia. The colors, extracted from the original scenery, are chosen to evoke an earthy sensation and contrast with the black and embossed graphical shapes; clear drawings against a floating background. The original scenery was reinterpreted in a graphical arrangement by extracting the colored shapes and placing them into a new constellation. Black shapes float around the main image and can be perceived as free–standing characters and not as the shadows of the main image, to which they actually belong.

Charlotte Jonckheer (b. 1988, Belgium) is a graduate from the Design Academy Eindhoven and holds a fashion degree from the Royal Academy of Fine Arts Ghent. Her design investigation starts from questioning the interaction of a person and his living environment. She looks at human behavior to make investigations in movements which shape her designs.

	SARMITE POLAKOVA
17	PINESKINS RUG 118 (DIA) CM, SOFTENED AND EBONISED PINE BARK, WOOL, FELT, LATEX PRINT, 2021.

“PineSkins” is a versatile, leather–like material made of inner bark of pine trees, a by–product of the tree cutting industry. Ranging from earthy brown to pink and to deep terracotta colours with a scent of wood, PineSkins carries a unique appearance that feels familiar yet unseen.

Sarmite Polakova (b. 1987, Latvia) is a designer living and working between Amsterdam and Frankfurt. In 2015, she graduated from the Design Academy Eindhoven where she developed a special interest in raw materials and research. Her body of work is mostly focused around transforming unassuming, natural materials into a new purpose through a series of design objects based on extensive theoretical and practical research. The design objects become the main carriers of the narrative.

	PEPE HEYKOOPE
18	SKIN COLLECTION (TRIPLE MIRROR) 40 X 70 CM, LEATHER REMNANTS, FOUND OBJECTS, 2016.
19	SKIN COLLECTION (BLACK OFFICE CHAIR) 40 (H) X 45 (W) X 70 (D) CM, LEATHER REMNANTS, FOUND OBJECTS, 2014.

The objects in the Skin Collection by Pepe Heykoop were created by recombining bits and pieces of orphaned furniture and giving them a new jacket or a new skin, made of left–over leather. Together, these objects form a strangely organic family, almost creature–like with their long limbs and their soft, patchwork surfaces. And even when they’re on their own, the whole is much more than its parts.

Pepe Heykoop (b. 1984, The Netherlands) studied at the Design Academy Eindhoven, graduated in 2008. Studio Pepe Heykoop was founded in 2009, while his collaboration with Tiny Miracles started in 2010.

	MESSGEWAND
20	REKS MAKINA 180 (H) X 92 (W) X 72 (D), WOOD, RESIN, FABRIC, PLASTIC, 2020.
21	DIV’AUDIO 125 (H) X 119 (W) X 62 (D) CM, WOOD, METAL, EPOXY CLAY, PLASTIC, 2020.

22	BUBBLE DJOUNG 75 (H) X 60 (W) X 60 (D) CM, WOOD, METAL, EPOXY CLAY, PLASTIC, 2020.
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The intuitive and raw collage is the main element of their practice. Connected to an empirical production process, so far, it is their favourite and most powerful way to produce their pieces. It really fits their desires of over materiality and obsessive decoration, allowing them to mix mediums, popular aesthetics and domestic codes. Romain Coppin (b. 1991, France) and Alexis Bondoux (b. 1991, France) are two freelance designers, who regularly work together under the name of Messgewand. They are a collaborative practice based between Lyon (FR) and Amsterdam (NL). The two designers met eleven years ago, while studying at applied–arts school in Nevers (FR), where they bonded over a shared skepticism regarding the product–driven nature of their design education.

	KIKI VAN EIJK
23	TOTEM 95 (H) X 20 (W) X 48 (D) CM, MIRRORED GLASS, STONEWARE AND EARTHENWARE, 2021.

Ceramic Totems define the relationship between hands and clay is the basis of the ceramic art form. The totems are literally expression of dedication to that form of art. Investing time, passion and love. Altars of imagination.

	JOOST VAN BLEISWIJK
24	SKETCHED CABINET 165 (H) X 143 (W) X 38 (D) CM, COATED STEEL, 2021.

Knowledge and passion for abstract expressionist paintings, led the designer to a series of large, painted 3D sculptures based on sketches of powerful objects. Kiki van Eijk (b. 1978, Netherlands) and Joost van Bleiswijk (b. 1976, Netherlands) live and work near Eindhoven. Working as independent designers as well as collaboratively, they represent a new generation of Dutch designers. Together, and individually, using a mix of contemporary and traditional Dutch influences, they create playful designs and products that have gained them international recognition.

	MARTYNAS KAZIMIERÉNAS
25	SHIPPINGSHADE 36 (H) X 40 (W) X 40 (D) CM, ALUMINIUM, POSTAL STICKERS, LED LAMPS, 2021.

The lamp has been designed specifically to be accepted by the general rules of postal shipping companies. The outer layer of the lamp would resemble a cardboard shipping box – so that the lamp itself would be the packaging and the lamp shade at the same time. By traveling unpacked and looking like a shipping box it would somehow use imitation or camouflage technique as a motif.

Martynas Kazimierėnas (b. 1982, Lithuania) is an object designer and artistic director of the March Design Studio in Vilnius, Lithuania. He studied Design at the Vilnius Academy of Arts, later continuing his studies at Design Academy Eindhoven. Kazimierėnas is interested in the functions of objects which he uses as a starting point to design experiences for their users.

	KOTRYNA BUTAUTYTĖ
26	ROUGH DRAFT ARMCHAIR 70 (H) X70 (W) X 80 (D) CM, PLASTIC, 2020
27	FRANK TABLE 75 (H) X 60 (W) X 71 (D) CM, MDP BOARD, ZINC, SOLDER, 2021. EDITION OF 8.

“Once the thought to design an armchair reaches the brain, a vision explodes. A vision so ephemeral that it demands enormous concentration to be recreated. The armchair in the vision does not have a design yet, but only the characteristic properties and functions. It possesses a form that is difficult for the brain to perceive, pasted all over with surrounding thoughts, and mental waste. It is like a transcription of a still undigested idea into a material body. The table was designed like a jigsaw puzzle made of small scraps of metal. The joints become part of the design, not its flaws. Nothing is hidden here. Scars, folds, wrinkles, a free hand cutting the silhouette that moves the way you want it to.” — Kotryna Butautytė

Kotryna Butautytė (b. 1992, Lithuania) graduated from the Vilnius Academy of Arts in Design Studies. She lives in Vilnius, where she engages in artistic pursuits. The artist takes a deep interest in circumstances that are independent of the designer in the process of design creation while creating domestic objects for performing daily functions.

	AGNĖ KUČERENKAITĖ
28	LUTETIA 200 (W) X 140 (D) CM, LINEN, 2021

Rug collection “Juno” is part of the “Ignorance is Bliss” project. Rugs are coloured using upcycled textile dyes that originate from botanical and metal waste and by–products. Commercial textile dyeing causes a significant amount of environmental and health issues due to the chemicals used in the process whereas natural dyeing is rarely employed on an industrial scale.

Agnė Kučerenkaitė (1987, Lithuania) is a Lithuanian designer based in Eindhoven. Working with raw materials, transforming them into valuable products and systems, seeking interaction between design, society, industry and environment.

	PLASTICIET
29	MOTHER OF PEARL CHAIR 74.5 (H) X 48 (W) X 54.5 (D) CM RECYCLED POLYCARBONATE, 2020, EDITION OF 10.
30	MOTHER OF PEARL CABINET 83.5 (H) X 140 (W) X 37 (D) CM, RECYCLED POLYCARBONATE, 2020, EDITION OF 10.

In “Mother of Pearl”, the goal is to re–think how we perceive plastic as a material for the new age. Plasticiet is essentially a constructive and decorative sheet material, used mainly in (interior) architecture and furniture design. Inspired by the rough features and patterns of marble and granite, it can create something that is beautiful and durable, and that represents the way we should perceive plastics: as an incredible and precious material.

The motto of Dutch designer duo Marten van Middelkoop (b. 1995, Netherlands) and Joost Dingemans (b. 1993, netherlands) PLASTIC IS THE NEW GOLD! Instead of wasting it, Plasticiet can turn it in something beautiful. They have found a way to process large volumes of plastic waste, and transform it into a sustainable material again. With a visual language inspired by the primal beauty of natural stone, we create building blocks that can be used for a wide range of applications.

	PIERRE CASTIGNOLA
31	COPYTOPIA CHANDELIER 80 (H) X 101 (W) X 98 (D) CM, POLYPROPYLENE, ALUMINIUM RIVETS AND ELECTRIC COMPONENTS, 2021
32	TIMES FOUR ARMCHAIR 91 (H) X 81 (W) 65 (D) CM, POLYPROPYLENE AND ALUMINIUM RIVETS, 2021

In “Copytopia”, Pierre Castignola questions the benefits of the patent as part of the intellectual property system using one of the most recognizable objects of our time, the plastic garden armchair. While nobody knows who originally created the ubiquitous design, numerous remakes of it are currently patented. Castignola has reassembled sections of one armchair into a new object, exploring the ambiguous relationship between patent law and the freedom to create.

Eindhoven–based designer Pierre Castignola (b. 1995, France) graduated Cum Laude from the Design Academy in 2018. He aims to have a conceptual background in his work while focusing on a surprising, intriguing and surrealist outcome. His conceptual focus belongs in the perception of the world, with a strong fascination for semiotics and symbols inspiring radical and critical design.