

V O L X I

A R K

J O U R N A L

S P A C E S

O B J E C T S

P E O P L E

D E S I G N

M E T A P H O R S

A R C H I T E C T U R A L

A R T A S M E M O I R

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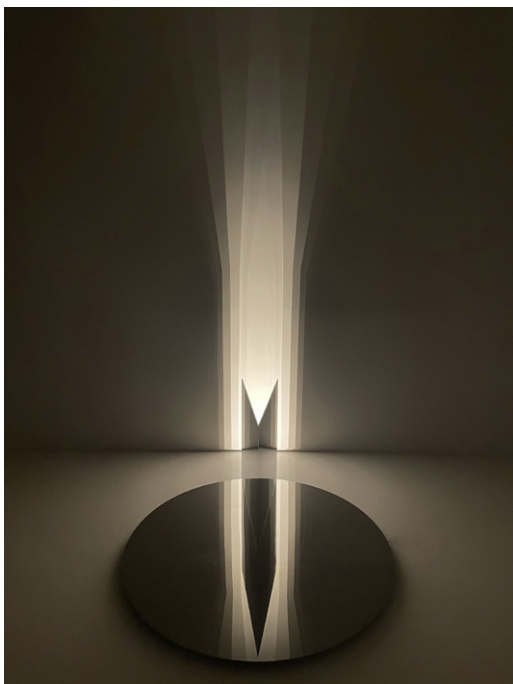
L A T I N A M E R I C A N

R E V E R B E R A T I O N S

C R E A T I V E

C I R C L E S





LET THERE BE LIGHT

A suite of four light sculptures, *Infinity Interval* evolved from Lia Chavez's experience as a performance artist exploring the spiritual and physical significance of light and dark. Fabricated from mirror-polished steel, the free-standing or suspended lamps cast a precise geometric composition of gradated light into space, creating the impression of an architectural portal. LIA CHAVEZ



DAYDREAMER

With her *Two Tone Daybed* for Lisbon-based design gallery and studio Garcé & Dimofski, Charlotte Taylor plays with an archetype, by focusing on intricate joinery and variants in grain, finish and feel. The daybed shows wood in its simplest chunky geometric form. A visualisation artist, the London-based Taylor has converted a digital design practice into built architectural projects and solid objects. GARCÉ & DIMOFSKI



DESIGN LANGUAGE

The *Yoko* family of seats that Inoda+Sveje has designed for Minotti has a Japanese name and Scandinavian lines that mirror the partners: Kyoko Inoda comes from Japan and Nils Sveje from Denmark. "Even if our cultures are so far apart, we are from the two poles in the world where you have minimalism as a very strong ingredient in design language," says Sveje. Inoda studied architectural design in Milan and Sveje graduated from the Royal Danish Academy of Fine Arts, School of Architecture in Copenhagen. Inoda+Sveje was founded in 2000 in Copenhagen and relocated to Italy from 2013. Their artisanal design process follows a naturalistic approach to details; smooth lines, rounded corners and user ergonomics come before the style and shape of the furniture. Like modern Scandinavian and Japanese furniture, it is rich in details but never ornamented. The woodworking expertise characteristic of both Japanese and Nordic craftsmanship is evident in the *Yoko armchair*, *dining little armchair* and *ottoman bench*. The structural joint where the leg meets the armrest at the front and at the back of the wooden frame has become a decorative element. The strong graphic lines of the chairs and the bench are emphasised by the solid ash open-pore wood lacquered with a liquorice colour, or in solid walnut-stained light brown. Sveje points out that the arm of *Yoko armchair* has a lot of shapes on both the top and bottom sides. "I think that everyone sitting here will sooner or later start exploring with their hands and get that quite rich tactile experience." MINOTTI