INVERTUAL PROJECT DESCRIPTIONS & QUOTES

**Architects of Identity (Edhv)**

UNHERITAGE

"Nothing is as it was, again and again."

*Architects of Identity (Edhv)* believe that identity is at the core of everything and is all around, visibly and invisibly. With their multidisciplinary approach, they look at how humans celebrate civilization by surrounding themselves with items that they somehow relate to.

Objects that no longer serve any purpose other than being a reflection of things that once were. Often crafted and produced only for the purpose of sitting on a shelve or hanging from a wall as trophies. Made out of precious materials to showcase skill, craft, cultural status quo and underline its value in a twisted way. Keeping objects trapped in time as reminders that we are infinitely moving forward.

**Nina van Bart**

Zooming in, Zooming Out

“A form without a straight edge, beginning, or end is the appropriate representation of a material that can be used infinitely in our surroundings.”

With *Zooming In, Zooming Out,* *Nina van Bart* develops new material variants and strives for a new perception of matter. On the one hand, the sensory experience of touch is stimulated through this collection and on the other hand, spatial and visual effects are added to our surroundings. The multi-element project invites onlookers to engage in both physical and emotional levels.

*3D Rugs*, *Tactile Totems* *for Future Situations* derive from the designer’s findings and proposals which are initially obtained through manual drawings and analogue material experiments; later perfected by digital devices.

The choice of an analogue and manual approach is a well-considered decision and response to the automation prevalent in the current mass-production design landscape. Seeking to counteract any evidence of mechanical rigour, the resulting designs challenge existing techniques and procedures, integrating various technical and architectural aspects such as acoustics, sunlight, shadow, and spaciousness.

**Daniël de Bruin**

Fosfeen

“While the Sun, Moon and Earth are nearly aligned on a straight path, the moon blocks sunlight and a perfect circle appears in the sky.”

The motions of the heavens have always captivated humans, as have solar eclipses. While the Sun, Moon and Earth are nearly aligned on a straight path and the moon blocks sunlight, a perfect circle appears in the sky. Then, suddenly, one becomes aware of the dimensions of the universe.

*Daniël de Bruin* hasexplored the beauty of solar eclipses and their magical attraction. The designer has always had a fascination for natural phenomena but has never seen a solar eclipse in person. With *Fosfeen*, de Bruinvisualises an eclipse by combining extremely bright light and engine oil.

**Raw Color**

Spot Colour

“The circle gets its physicality from the light that delineates its form.”

When design duo *Raw Color* thinks of a perfect circle, it imagines a bright point of light. It is one of the elementary geometric forms that recur in the studio’s work and for which they often associate the physical properties of movement.

*Raw Color* has experimented with light. By casting colours onto painted surfaces, additive and subtractive colour mixtures merge and influence each other. For *Spot Colour*, the duo has employed beamers that project circles—in various sizes and tones—onto steel shapes, painted in fluorescent hues. Vibrant combinations and luminous compositions appear.

**Amandine David**

Cordes

“A perfect circle is immaterial and can only be generated using digital tools. As a craftsperson, I employ these instruments to inform my learning process and perfect my gestures. I can trick digital tools into helping me explore handicraft techniques.”

Confronted by the duality of the handicrafts and machine production, *Amandine David* hasgrappled with the challenge of drafting a perfect circle. If one is able to print out the image of a perfect circle, does an inexact hand drawing still carry value? Why not celebrate imperfection and develop manual skills accordingly?

The designer has sought out to explore the tension between the perfection generated by digital tools and the process of material exploration that is guided by gestures and intuition. The *Cordes* series comprises of 3D-printed structures that provide an armature for hand-woven rope sculptures.

**Floriane Dubreuil**

SHELL

“With time, shifts in tectonic plates, and human activity, the material of Earth’s crust moves

back and forth in no particular pattern. The diagram is not a perfect circle. Rather, only

when Earth’s true shape spontaneously emerges through its surface, can we learn about

innate processes and self-organized matter. This allows us to celebrate nature’s resilience.”

In praise of development, we have extracted and synthesized raw resources with our “grey

matter.” The ground is now taking its turn to digest mass quantities of waste that humans

have left behind. Virgin and artificial resources are merging to demarcate a new geological

era.

Floriane Dubreuil has developed SHELL, a cinerary urn symbolising a new “reset”

collaboration between humanity and the Earth. Disparate materials that share similar

properties, discarded plastic and glass were combined to create the urn’s shell, using a

molten heat technique that allows a natural process of crack repair; known as “autogenous

healing”.

**Willem van Hooff**

CORE

“The earliest application of the circle was a vessel; derived from the bowl shapes humans made as an extension of their own hands and to carry basic necessities. For this reason, a circle is inherently an imperfect form.”

While sculpting a circular form, *Willem van Hooff* was drawn to the realization that one of humanity's most innate objects is the vessel. Vases are essentially primitive forms inspired by the bowl shape one is able to mould in their hands. Though these objects have been fashioned for a clear function—to contain liquids and solids—they have also served as canvases for decorative detail and symbolic expression.

*Core* is a series inspired by prehistoric African construction techniques. Reflecting different styles, the pieces challenge the notion of a perfect circle while still achieving a level of physical balance.

**Christian + Jade**

Gathering Heat

“With warmth at its core, a collective forms. In the shared experience of its heat, we gather in a circle—a symbol of unity”

For design duo Christian + Jade, the circle represents unity and collectivity, as seen in the gathering of humans and animals alike.  What interests the studio most is what causes us to congregate because that is what determines the shape of the circle. Christian + Jade seeks to develop designs that encourage shared experience.

*Gathering Heat*is a source of warmth that speaks to our primal instinct of gathering in a circle. It is a bioethanol fireplace whose shape plays on the dynamic movements of the campfire, historically a signifier of heat and sustained life. In the past, fires would keep us warm and predators at bay. While today, it’s heat remains, drawing us together.

**Daphna Laurens**

Open Disk

"O circle, where would we be without you. As the mother of all radii, arcs, and curves, you give us the ability to create objects that “we the people” can relate to. Your wholeheartedness and endless continuity provide us with inspiration and a sense of inner peace."

According to Wikipedia, The term "circle" may be used interchangeably to refer to either the boundary of the figure or to the whole figure including its interior; in strict technical usage, the circle is only the boundary and the whole figure is called a disk. A disk is said to be closed if it contains the circle that constitutes its boundary, and open if it does

Not.

*Open Disk* by *Daphna Laurens* is literally an illuminated disk. The design can be seen as a celebration or even a glorification of the shape; one that designers owe a lot to. Since no secondary circle encloses the disk, it can be understood as an open entity. This mathematical reality inspired the design duo on a conceptual level, as an expression of openness; the positive impact of good things in life.

**Max Lipsey**

Internal and External Forces

“I am interested in the moment when a circle is confronted by reality, gravity, material, and other "perfect" circles.”

Determined by movement and interaction, the resulting forms appeal to him more than an idea of a circle floating in a gravity-free space.

The *Internal and External Forces* design is made using a springy material that could theoretically form a perfect circle when in a vacuum and if forces were in equilibrium. This seems to be an unlikely situation in our chaotic and dynamic world.

**Carlo Lorenzetti**

Echo Chamber

All the pipes feed into the middle of the body where they reverberate and travel. A circle is created that loops between what is said and heard.“

The *Echo Chamber* is a large ceramic vessel that functions as a tool for closed-loop communication amongst a pair of individuals or just one person. When two visitors enter, they can communicate without seeing each other as pipes connect the ear of one with the mouth of the other, and vice versa.

**Satomi Minoshima**

Inflatable Leather

“The openness of a circle welcomes movement and play.”

The circle invites users into a playful world. Once inside the ring, they can experience comfort, softness, and smoothness. Its rounded shape relates to the body and makes it easy to interact with.

Using rubber inflatables as inner structures for leather furniture, *Satomi Minoshima* replaces the solid geometric inner frames that are commonly used in furniture, with a soft, rounded material. Just like diving into a swimming ring, the Inflatable Leather series invites the human body to interact with them.

The designer is naturally drawn to the circle as she tends to focus on tactility and form. By combining light inner tubes and precious leather, she is able to enhance the qualities of both materials.

**Studio Joachim Morineau**

RISE

 "Is the circle a simple line created by a multitude of connected dots, or could it be a space, an area? Experimenting with our ceramic dripping machine, we redefine the borders of the circle."

The *Rise* collection makes its presence known through thin ceramic textures. Dots are mechanically applied onto the surface of the plates at a certain distance and then covered with a thin layer of porcelain. The structured reliefs are elevated by metal volumes, set at different heights, these “landscape’’ offer the possibility to display and share culinary experience.

The circle served as a starting point for *Studio Joachim-Morineau*. The practice’s custom dripping machine works with a rotating platform controlled by Arduino. The studio is still expertimenting with this movement and played on the machine’s accuracy and inaccuracy. Altogether, this process helped define a new vocabulary for ceramics. As a new ritual, the circle consists of a few lines of code that *Studio Joachim-Morineau* enters before producing new iterations.

**Dorian Renard**

The Beauty of Distortion

“Both the circle and plastic defined the perfection of 1960s design and yet, neither elementhaveever properly interpreted since. Combined with contemporary techniques and new modes of practice, both the circle and plastic can be used to achieve new heights.”

As a designer, *Dorian Renard* is drawn to the physicality, characteristic, and the meaning of different materials. He self determined "all-making" process considers how age-old craft techniques adapt to new composites and alternatives. In particular, the substitution of acrylics for glass has fascinated the designer and driven extensive research into how the plastics are perceived and valued. As a means of trying to counteract the materials negative connotation, he has attempted to relink it with revived handicraft techniques popular today.

With *The Beauty of Distortion* project, the designer sought to blow acrylic as if were glass, a technical and physical challenge he equates to drawing a perfect circle. The arch-like totem combines various results that have been tied off at each end and that form as a sequence of interconnected bubbles.

**Schimmel and Schweikle**

Flat Furniture

“In our work, we seamlessly move back and forth between the digital and the physical world. This circular methodology allows us to apply the freedom experienced in the digital realm to real-life objects."

Schimmel and Schweikle often work at the intersection of the digital and physical world. they often apply a virtual and graphical approach to recontextualizing shapes found in recycled material.

The Flat Furniture project takes its cues from the generic mono-bloc garden chair. Projections of this ubiquitous object helped determine the contour of aluminium sheet profiles which were stacked together to form as a deconstructed interpretation of the original chair. The project play on the complexity of 2D and 3D representation and the deconstruction of the perfect circle trope.

**Baiba Soma**

Expired white

“The circle signifies the combination of unwanted materials and forgotten skills. The craftsperson and industrialist meet in a single object; once discarded but yet again valued.”

The *Expired white* project is inspired by consumer society and throw-away culture.

The designer has sought out to uncover the beauty and potential of the forgotten goods and given discard “white material” a second life. By placing particular importance on the notion of human’s connection to the origin of materials, *Baiba Soma* has created a chandelier that reflects the metaphor of the circle and product lifecycles. The design also plays on the complexity of craft and industrial production.

**Jelle van Twillert**

Hive

"A circle's perfectly round and polished surface is only the beginning. The circle’s unique interior informs it’s identity."

When *Jelle van Twillert* thinks of the circle, he imagines perfectly-rounded shapes and the exterior surfaces that keep them strong. But in reality, nothing is actually perfect. The outside of an object often concealed its interior components that are often far more interesting.

Emulating the formation of a beehive, the *Hive* series *e*mulates this quality. Small chromed pipes—coated in different colours inside—have been bound together in different patterns and arrangements.

When cut-through, each piece reveals that when circular forms are brought together, they can achieve unity.

**Bram Vanderbeke**

Casted Curves

“As a component of the circle, the curve can both create its own circles and spacious forms, achieved at different scales when multiplied.”

Regular bricks are arranged both as methodical and intuitive compositions on the floor of a workspace. This creates negative spaces, which *Bram Vanderbeke* uses as unique moulds for the casting of abstract, architectonic furniture pieces—benches, stools, side tables, and pedestals—that are inspired by the way in which construction workers erect the foundations of a building.

The resulting *Casted Curves* series reflects the rhythm and raw and grainy texture of the brick moulds. The prominent seams echo the freedom of this particular method and introduce a primitivistic aesthetic. As a component of the circle, the curve allows the designer tocreate circles as well as spacious forms, achieved at different scales when multiplied.

**Nel Verbeke**

In praise of shadow – The Alcove

 "My project is an ode, a materialisation of thought, and research into the meaning of circular shapes in architecture and spatial experience."

The habitable space, a microarchitecture, creates a shelter for moments of introspection and contemplation. *Nel Verbeke* has sought out to connect the quality of shadows—space characterised by the absence of light—and the construction of an alcove—an architectural intervention that can appear in various forms. Shehas brought together architectonic shapes with tactile, mud-like surfaces. *In praise of shadow – The Alcove* invites viewers to experience her work and thought process.

**Martens & Visser**

ECHO Mirrors

“We break the perfection of the circle until a new form arises.”

As an undeniable fact, a mirror reflects its surroundings and copies what one wants to see as reality. In contrast, *ECHO Mirrors* transforms reality. Fragmented mirrors display distorted images of what one would expect.

A circle is a strong shape, stronger than others. A friendly but compelling form. *Martens & Visser* often employ this form as the basis for creating something new. By manipulating mirrored surfaces, they are able to break the perfection of the circle until a new form arises.

**Jeroen Wand**

Laminated Table

"I believe the circle is the only geometric form that can be an autonomous object. by nature, It is a strong construction that is closed, probably to remain independent."

Circling back is part of *Jeroen Wand*'s creative process. By retracing and revisiting previous steps, he gains new perspectives on old ideas. To him, this cumulative process feels like walking on the edge imperfect circle, on which he never ends at the same place.

Thie table is a reinterpretation of the designer’s first Laminated Table, presented with Dutch Invertuals in 2012. He pressed together seemingly useless pieces of leftover veneer to form a sturdy whole. While this technique is common within industrial processes, he manually executes it and gives the table it's special shape and strength. This craft-led approach gives him the freedom to arrange the individual veneer parts.

**Hongjie Yang**

Gravitational Ring

“The object includes a mirrored surface derived from a gravitational lensing simulation that allows viewers to visualise how the spacetime of their environment deforms under the effect of an imaginary black hole."

Everything in the universe has mass, and every mass has a gravitational pull. If an object is massive enough, it will bend light as it passes by, acting as a lens. In extreme cases, light deforms to a ring. To see this, the light source, an extremely large mass, such as a black hole, and the observer have to stand in one line.

Inspired by this astronomical phenomenon, *Hongjie Yang* has created *Gravitational Ring*.