



Design by Time

9.13.18

Design by Time explores how the notion of the dynamic passage of time can be embodied within design objects. Examples come from many sectors of the design world: textiles, carpets, vessels, lighting fixtures, fashion, clocks, and furniture, for example. Some designers embrace natural and mechanical processes. Some translate durational activities into visual forms, such as music and drawing. **Design by Time** is the first exhibition to identify and bring together works from known and emerging designers whose interest is in expressing the passage of time, a visual expression of life, through the design of objects.

Designers invited

Auger-Loizeau, United Kingdom
Atelier Mark Sturkenboom, the Netherlands
Maarten Baas, the Netherlands
BeatWoven, United Kingdom
Sebastian Brajkovic, the Netherlands/France
Hussein Chalayan, Cyprus/United Kingdom
Edhv, the Netherlands
Patrick Frey, Germany
Front Design, Sweden
Glithero, United Kingdom/the Netherlands
Humans since 1982, Sweden
Marlène Huissoud, France/United Kingdom
William Lamson, United States
Mathieu Lehanneur, France
mischer'traxler, Austria
Jacob Olmedo, United States
Diana Scherer, the Netherlands
Sebastian Cox Workshop, United Kingdom
Bartholomäus Traubeck, Austria
Nicole Wermers, Germany/United Kingdom
Jólan van der Wiel, the Netherlands
Ryan Mario Yasin, Iceland/United Kingdom

Organizers	Pratt Institute, Brooklyn, New York
Curators	c ² , a curatorial partnership between Ginger Gregg Duggan and Judith Hoos Fox, develops exhibitions of international, cross-media contemporary art and design that explore current issues in culture.
Contents	textiles, carpets, ceramics, lighting fixtures, fashion, clocks, furniture, video approximately 36 objects
Space	3,000-4,000 square feet, adjustable
Publication	a fully illustrated catalog with designers' bios and curatorial essay

Exhibition tour	Pratt Manhattan Gallery Pratt Institute, New York	February 21 - April 13, 2019
	Knoxville Museum of Art Tennessee	May 3 - August 4, 2019
	College of Wooster Art Museum Ohio	September 13 - November 8, 2019
	Gregg Museum of Art and Design North Carolina State University Raleigh	January 23 - May 17, 2020
	Columbia Museum Columbia, South Carolina	Summer 2020
	San Francisco Museum of Craft and Design California	November 14, 2020 - March 14, 2021

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 Judy Fox judy@curatorsquared.com 617.640.4037

Auger-Loizeau

founded 2000

James Auger

born in Derby, United Kingdom, 1970; lives in Madeira, Portugal

Jimmy Loizeau

born in St. Asaph, Wales, 1968; lives in London, United Kingdom

TIME PERFORMED



Afterlife, 2009

Afterlife, 2009

four devices with batteries and texts:

Bauble, 9-volt battery

3 1/8 inches (8cm) diameter

Torch, C battery

7 3/4 x 2 inches (20 x 5cm) diameter

Vibrator, two AA batteries

5 7/8 x 1 1/4 inches (15 x 3cm) diameter

Toothbrush, two AA batteries

7 3/4 x 1 3/4 inches (20 x 4cm) diameter

Under normal circumstances after death, the human body would be assimilated back into this natural system.

The Afterlife device intervenes during this process to harness the chemical potential and convert it into usable electrical energy via a microbial fuel cell — a device that uses an electrochemical reaction to generate electricity from organic matter.

This electricity is contained within a familiar dry cell battery.

The afterlife battery can be used to run a range of memorial products chosen to suit the needs of the individual. Utilization of the battery in a meaningful product offers both psychological and emotional benefit. Where to put the battery is an extremely personal and emotive choice. A torch provides a poignant output for the battery, light already being associated with security and comfort. The person's energy once converted into a beam of light can continue for eternity. One might choose to rarely use the product, preserving the potential energy for special moments such as birthdays or anniversaries.

<http://www.auger-loizeau.com/projects/afterlife>

Atelier Mark Sturkenboom

studio founded 2013, Utrecht, the Netherlands
born in Driebergen, the Netherlands, 1983; lives in Utrecht

TIME AS CREATOR



Overgrown, 2016

crystals, 14kt gold-plated brass, aluminum antique chandelier
29 1/2 x 15 3/4 inches diameter (75 x 40 cm)

This world is cluttered with stuff, how would the world look like a few thousand years from now? The Arks ask the question what would be worth saving if this world would flood right now. Overgrown is a series of chandeliers and candlesticks that appear to be relics from that desolate flooded world. Atelier Mark Sturkenboom designed a fluid, based on minerals, which allows objects to grow crystals over a period of time. We reclaimed antique French chandeliers and candelabra and created the perfect conditions to set a hyper-evolution in motion where every object grows out to be a unique piece.

<http://www.marksturkenboom.com/Works/overgrown-2>



Watching Time Fly By, 2012
glass, 14kt gold-plated brass, plastics, 500 euro note
7 3/4 x 5 7/8 x 5 7/8 inches (20 x 15 x 15cm)

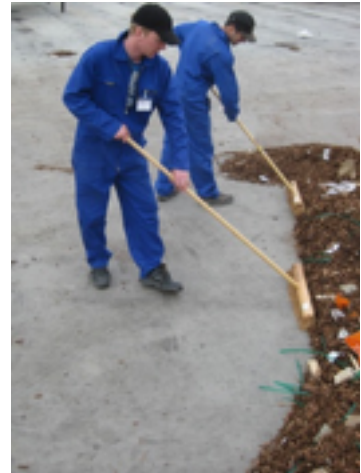
Watching time fly by illustrates a new way of experiencing time. This table-clock doesn't show you what time is but allows one to see the passing of time. In the glass shell there is a fly, made out of a 500 euro bill, that flies exactly one round each minute.

<http://www.marksturkenboom.com/Works/watching-time-fly-by>

Maarten Baas

born in 1978, Arnsberg, Germany; lives in 's-Hertogenbosch, the Netherlands

TIME PERFORMED



REAL TIME, The Sweepers clock, 2009
video

The Sweepers clock features two handymen sweeping trash for 12 hours, indicating the time as they go.

<http://maartenbaas.com/real-time/digital/>



Smoke Chandelier, 2002
burned wood, epoxy finish
21 3/4 x 25 3/4 diameter inches (55 x 65 cm)

In his renowned Smoke series, which is partly responsible for launching his international fame, Maarten Baas actually burned found objects, presenting survivors, as it were, the remains of times past, always beginning with historically resonant forms.

BeatWoven

Nadia-Anne Ricketts

born in London, United Kingdom, XXXX; lives in London

TIME PERFORMED



Fabrics, 2018

two lengths of fabric: David Bowie and classical

[BeatWoven] uses its skillfully coded audio technology as an instrument to translate and reveal the geometric patterns created by the beats and sounds in music. Simply by playing songs and sounds it visualizes and orchestrates pattern formations that fuse harmoniously with textiles, particularly with the traditional craft technique of weaving. Through innovation, woven pattern and form is reinvented, fabric aesthetic is challenged and music, fashion and lifestyle are linked. Each couture fabric creates a conversational art piece ready to contribute to an interior landscape of curiosity and emotional connection.

<http://www.beatwoven.co.uk/philosophy-1/>

Performed music, a durational medium, becomes a physical expression of the passage of time in the form of textiles.

Sebastian Brajkovic

TIME VISUALIZED

born in Amsterdam, the Netherlands, 1975; lives in Amsterdam and Zurich, Switzerland



Lathe V Red, 2008

bronze, silk embroidered upholstery

39 3/8 x 23 1/4 x 38 1/4 inches (100 x 97 x 5 cm)

limited edition of 8 + 4 AP

Sebastian Brajkovic's inventive furniture appears stretched by time, moving from historic into contemporary forms.

Hussein Chalayan

born in Nicosia, Cyprus, 1970; lives in London, United Kingdom

TIME AS CREATOR



Temporary Interference, Spring/Summer 1995

fabric, dirt

Hussein Chalayan's Spring/Summer 1995 collection ... was his second commercial collection. It contributed to establishing Chalayan not only as a fashion designer but also as a philosopher and artist for whom clothes are a medium for provoking questions and symbolizing complex notions about human ambition. With this collection, Chalayan explores man's ill-fated attempts to elevate himself to the status of the divine. Helium-filled balloons pull full-length slip-dresses upward toward the heavens, and oxidized, buried cloth signifies the fall back down to Earth.

Barbara Brownie, *KEY COLLECTIONS: Hussein Chalayan, Spring/Summer 1995*, 2016

Edhv

TIME AS CREATOR

studio founded 2005, Eindhoven, the Netherlands

Remco van de Craats

born in Sint-Oedenrode, the Netherlands, 1973; lives in Eindhoven, the Netherlands



Morphodynamic, 2015

clay, water, machine operating in gallery or workshops

Morphodynamic is a little mobile ceramic tile factory that embodies the marriage between nature and technology. A day of play at a sandy beach turned out to be a great source of inspiration. We became aware of a beautiful natural process called morphodynamics. It's an interaction and adjustment of seafloor topography that shapes the wrinkles in the sand through changing tides. These natural dynamics are at the foundation of many processes that formed this very planet and are rooted in complex laws of physics; the beauty of their seemingly unpredictable behavior is what keeps us mesmerized.

With this project we investigated the possibilities of mechanizing these organic flows in order to find new aesthetics. We combined ceramic clay with a touch of technology to trick its flow into creating beautiful natural shapes. The setup is like a small tile factory. The ceramic clay flows through a set of tubes past a computer that plays a set of algorithms. Switching between flowing and drying. Leaving behind a thin layer of clay after every run. After the program is done the clay tablets are baked in an oven, turning them into ceramic objects. No tile is ever the same, each one has its own unique flow pattern.

<http://www.edhv.nl/portfolio/morphodynamics/>

Tides, and the action of waves, timekeepers themselves, create these tiles, each unique.



Time Writers, 2016
ancient wood, mixed media
23 3/8 x 16 1/2 x 7 1/2 inches (59.4 x 42 x 19 cm)

These little creatures are living sculptures. They make drawings because the wood reacts to changing temperature and humidity. This project was part of the Dutch Invertuals exhibition during the Dutch Design Week. After being underground and sealed off from air and erosion for more than 600 years, the wood comes to life again.

<https://www.edhv.nl/portfolio/time-writers/>

Patrick Frey

studio founded 2007, Hannover, Germany

born in Seoul, Korea, 1973; lives in Hannover, Germany

TIME PERFORMED



Gregor scarf-calendar, 2013

knitted wool

59 x 7 7/8 inches (150 x 20 cm) variable

This vertical knit calendar may be a contemporary representation of Macbeth's lament:

Methought I heard a voice cry 'Sleep no more!
Macbeth does murder sleep' the innocent sleep,
Sleep that knits up the ravell'd sleeve of care,
The death of each day's life, sore labour's bath,
Balm of hurt minds, great nature's second course,
Chief nourisher in life's feast,— Act 2 Scene II

The banner is to be unraveled through the year. The passage of time is marked by the growing tangle of yarn on the floor.

<https://www.youtube.com/watch?v=ilYY0NmHMiU>

Front Design

studio founded 2004, Stockholm, Sweden

Anna Lindgren

born in Stockholm, Sweden; lives in Stockholm

Katja Pettersson

born in Karlstad, Sweden; lives in Stockholm

Sofia Lagerkvist

born in Eskilstuna, Sweden; lives in Stockholm

Charlotte von der Lancken

born in Stockholm, Sweden; lives in Stockholm

TIME VISUALIZED



Blow Away Vase [two], 2008

porcelain

12 x 10 1/4 inches (35 x 26 cm)

Front digitized a Royal Delft vase and added some parameters to the material in the 3D software. It was then exposed to a simulated gust of wind.

<http://www.designfront.org/category.php?id=64&product=175>

Here is an elegant image of the idea $E=mc^2$, that movement and energy equate with time.

Front Design

TIME PERFORMED



Chair from Sketch Furniture Performance Design

Prototype for Materialized Sketch of a Chair with a Rectangular Back, 2005

polyamide resin and video

29 1/4 x 18 1/4 x 20 inches (74.1 x 46.5 x 50.3 cm)

Is it possible to let a first sketch become an object, to design directly onto space? The four Front members have developed a method to materialize freehand sketches. They make it possible by using a unique method where two advanced techniques are combined. Pen strokes made in the air are recorded with Motion Capture and become 3D digital files; these are then materialized through Rapid Prototyping into real pieces of furniture.

<http://www.frontdesign.se/sketch-furniture-performance-design-project>

Drawn in real time, their defining gestural is directly translated into object in this remarkable concept that makes time and the creative act visible.

Glithero

studio founded 2008, London, United Kingdom

Tim Simpson

born in 1982, Swinden, United Kingdom; lives in London

Sarah van Gameren

born in 1981, Utrecht, the Netherlands, lives in London

TIME AS CREATOR



Blueware tiles, 2011

78 3/4 x 137 3/4 inches (200 x 350 cm)

ceramics with cyanotypes, urban weeds

Blueware is a collection of ceramics with cyanotypes, a process of capturing direct impressions of botanical specimens on earthenware, using photosensitive chemicals. From one of the earliest principles of photography, to the historic affinity between ceramics and the color blue, it is a project built upon the inventions of their Anglo-Dutch predecessors, shattered into small fragments, and kaleidoscopically rearranged.

Weeds of inner London borough pavements are pressed, dried, and then delicately composed on the surface of the vase or tiles. Working with light-sensitive chemicals, the objects are then exposed under ultraviolet light, which develops a photogram of the specimen in intense Prussian blue. What remains is a crisp white silhouette of the specimen, creating an intricate impression of the subject from root to tip.

<http://www.glithero.com/blueware-vases>

Humans since 1982

studio founded 2010, Sweden

Bastian Bischoff

born in 1982, Kirchberg an der Iller Germany; lives in Stockholm, Sweden

Per Emanuelsson

born in 1982, Stockholm, Sweden; lives in Stockholm

TIME VISUALIZED



A million Times 80 Copper, 2017

copper, aluminum clock hands, electronics

51 1/4 x 40 7/8 x 2 inches (130 x 104 x 5 cm)

1/10

After exploring the use of time as a typographic font in earlier projects, Emanuelsson and Bischoff ... collaborated with electrical engineer David Cox to create A million Times. Using 288 analog clocks, A million times questions the typography used to determine time by depicting a digital readout using analog clocks, which then disappears into an undulating wave of rotating clock hands.

<https://collection.cooperhewitt.org/objects/69155335/>

Marlène Huissoud

born in Haute Savoie, France, 1990;
lives in London, United Kingdom and Paris, France

TIME AS CREATOR



Cocoon Cabinet #1, 2017

silkworm cocoons, honeybee bio resin
51 1/4 x 30 1/2 x 13 inches (130 x 80 x 33 cm)

COCOONS is looking at new ways of using silkworm's cocoons without killing the worm generally killed in the silk production. The silkworm is one of the most iconic insect experiencing a morphosis during his entire evolution. He is born as a worm but then morph in a butterfly arrived at maturation. Within the silk industry most of the Bombyx Mori are killed in order to extract the silk from the cocoon, what if we let the worm become a butterfly? How can we use this material differently and celebrate the morphosis of the insects? The piece has been made by an accumulation of thousands of silkworm's cocoons and are then varnished with a thin layer of a natural honeybee bio resin.

<http://www.marlene-huissoud.com/cocoons-i-2017/>

William Lamson

born in 1977, Arlington, Virginia; lives in Brooklyn, New York

TIME AS CREATOR



An Invisible Universe, 2017

salt, glass

16-inch diameter (40.6 cm) (two globes)

The term "invisible universe" refers to all that exists outside of observable space. Each individual light is an independent part of this larger, expanding whole, which will never be seen in its entirety. As individual spheres are distributed to different locations, the work creates an imperfect model of an expanding universe. This is an ongoing, long-term project initiated in 2017 and which continues as an open-ended series.

http://www.ulteriorgallery.com/joseph-morris_william-lamson

Mathieu Lehanneur

born in 1974, Rochefort-sur-Mer, France; lives in Paris

TIME VISUALIZED



L'age du monde (Arabie Saoudite), 2014

16 7/8 x 16 7/8 inches diameter (43 x 43 cm)

edition of six

This body of work of black enameled clay jars arises from the three-dimensional population pyramid of different countries. Past, present, and future evidence of the fate of world populations, these handmade containers owe their almost primitive and yet decorative shape to demographic data provided by the U.N. Major events in different countries, like wars or baby booms, can be interpreted and touched. On a global scale, economic or health development as well as the unstable equilibrium between populations of retired and young people are apparent. In this instance, the designer does not design, he witnesses.

Carpenters Workshop Gallery publication

mischer'traxler

studio founded 2009, Vienna, Austria

Katharina Mischer

born in 1982, Sankt Pölten, Austria; lives in Vienna

Thomas Traxler

born in 1981, Linz, Austria; lives in Vienna

TIME VISUALIZED



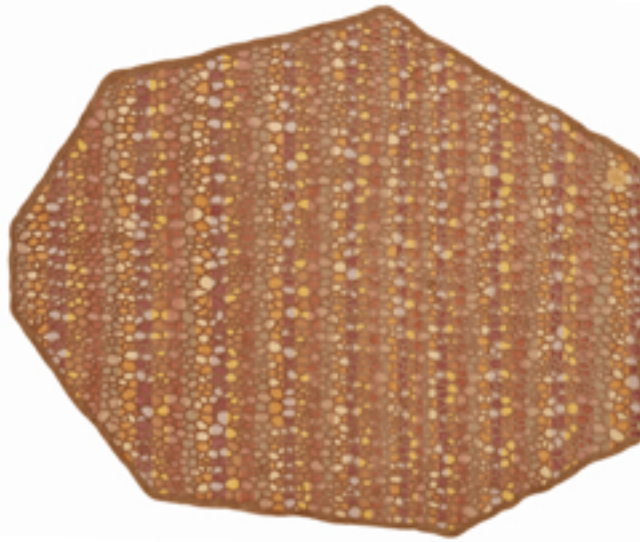
isochrone, 2016

steel and composite stool with video documentation

Studio Mischer'Traxler was invited by Schloß Hollenegg for Design to stay in this special castle for a week and develop a site-specific design project to the theme of SLOW. The resulting installation is called "isochrone."

Isochrone tries to capture time and pace within a process and an object. It is a constant movement representing time and continuity, to be observed in a calm, meditative manner. A multilayered tabletop, representing the various layers of Schloss Hollenegg's history, is made by carefully piling colorful strata, each hand-made out of pigments, glue, sawdust, and paper, onto each other. Once dried, the finished tabletop is placed underneath a big pendulum. Slow and constant, the pendulum swings circularly back and forth, abrading a section of the tabletop. Through the monotonous, steady and continuous movement, a bowl is formed on the tabletop, and the layers of which the surface is made, are unveiled.

http://www.mischertraxler.com/projects_isochrone.html



Day-by-day, 2014-15
naturally dyed wool rug
dimensions variable

'Day-by-day' ... is a system for hand knotted rugs which is designed to visualize human labor and the working time ... to produce one carpet. The resulting rugs are always unique pieces, since the pattern incorporates the working rhythm of the makers into the final design. Depending on the size and the "resolution" of a carpet, it takes several weeks to several months to produce a hand-knotted rug. This amount of labor is often underestimated and unnoticed. The rug project "day by day" makes this labour visible and values it by incorporating it into the design.

A polygon shaped carpet [uses] a cell structure pattern as a basic grid that is filled day by day with a pair of colors. Every working day, the worker is using two different colours to fill the pattern. This generates a coloured stripe, an abstract record of one working day. Day by day the carpet fills up with more stripes for each day. Some stripes will be thinner and some will be thicker, depending on the rug's shape, the working hours, and also the daily condition of the worker — a working diary, manifested in the rug. Each working day is translated into the pattern of the rug so each piece becomes as unique as its maker while at the same time unveiling the exact number of working days per carpet.

To underline this, the carpet carries a label with the name, age, and gender of the worker(s) and the start and finishing date.

http://mischertraxler.com/projects_day_by_day.html



The Idea of a Tree, 2008 onward

lampshades [two]

11 3/4 - 23 3/4 x 15 3/4 x 10 1/4 inches (30-60 x 40 x 26 cm)

bench

15 x 17 3/4 -39 3/8 x 15 inches (40 x 45-100 x 40 cm)

"The idea of a tree" is an autonomous production process that combines natural input with a mechanical process. It is driven by solar energy and translates the intensity of the sun through a mechanical apparatus into one object a day. The outcome reflects the various sunshine conditions that occur during this day. Like a tree, the object becomes a three-dimensional recording of its process and time of creation.

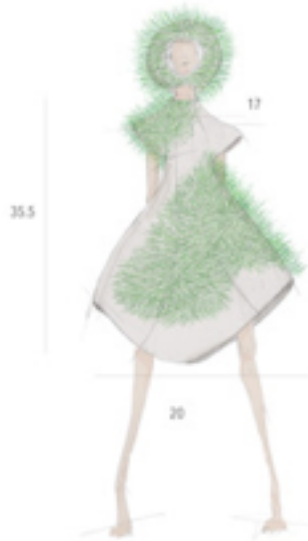
The machine "Recorder One" starts producing when the sun rises and stops when the sun sets. After sunset, the finished object can be "harvested." It slowly grows the object, by pulling threads through a coloring device, a glue basin, and finally winding them around a mold. The length/height of the resulting object depends on the sun hours of the day.

http://www.mischertraxler.com/projects_the_idea_of_a_tree_recorder_one.html

Jacob Olmedo

TIME AS CREATOR

born in 1994, Sheboygan, Wisconsin; lives in Long Island City, Queens, New York



And the World Will Be as One, 2018

wheatgrass, wax, fabric

We are currently in a new era, combating mass species extinction and climate change. This thesis explores the political and social implications of the environment through the eyes of a bee while also exploring the meaning and practice of guerrilla gardening. With the last intention to bring humans and the natural world together as one, this thesis is expressions of growth, change, activation, and participation. The first act is three wearable garments that conceptually serve as environmental armor made of a hydroponic textile that speaks closer to the natural world and humans coming together as one.

<https://www.jacobolmedo.com/and-the-world-will-be-as-one/>

Diana Scherer

born in Lauingen, Germany, 1972; lives in Amsterdam, the Netherlands

TIME AS CREATOR



Root Bound #2, Exercises in Rootsystem Domestication, 2018

Dress for Victoria and Albert exhibition *Fashioned from Nature, 2018*

roots

Winner of Vitra Design Museum's 2016-17 New Material Award, Diana Scherer pushes Charles Darwin's observations about the intelligence of root systems to create carpets and garments that are grown into patterns and shapes.

Sebastian Cox Workshop

studio founded 2010 London, United Kingdom

Sebastian Cox

Born in Charing, Kent, United Kingdom, 1986; lives in London

TIME AS CREATOR



Mycelium + Timber, 2017

mushroom mycelium, willow wood pulp

7 7/8 x 13 3/4 inches (20 x 35 cm)

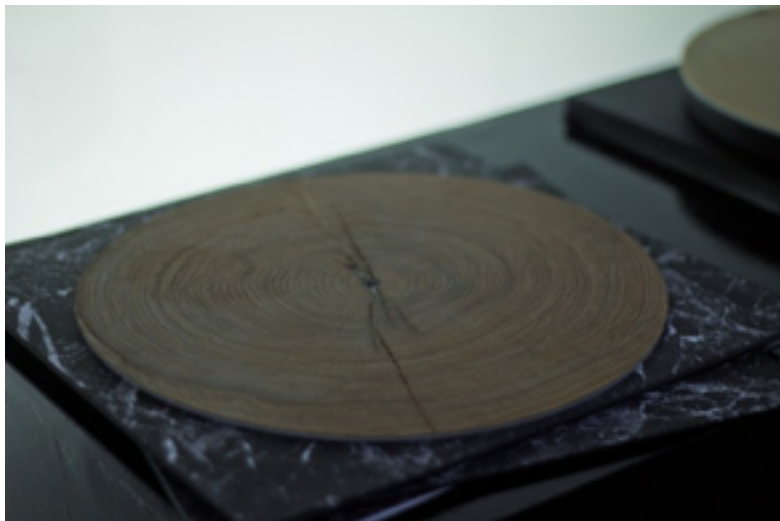
9 3/4 x 6 7/8 inches (25 x 17.5 cm)

Discarded willow scraps from Cox's design workshop are melded with a kind of fungus called fomes fomentarius, which is nourished by willow, to form structural material suitable for furniture. The partnering of light, anathema to fungus, with that very material speaks of the inter-related processes of growth and decay.

Bartholomäus Traubeck

TIME AS CREATOR/TIME PERFORMED

born in Munich, Germany, 1987; lives in Vienna, Austria



A tree's year rings are analyzed for their strength, thickness, and rate of growth. This data serves as basis for a generative process that outputs piano music. It is mapped to a scale that is again defined by the overall appearance of the wood (ranging from dark to light and from strong texture to light texture). The foundation for the music is certainly found in the defined ruleset of programming and hardware setup, but the data acquired from every tree interprets this ruleset very differently.

<http://traubeck.com/years/>

Nicole Wermers

born in Emsdetten, Germany, 1971,; lives in London, United Kingdom

TIME VISUALIZED



Shell Ashtray, 2018

Steel, shells, sand, cigarettes

This multi-tiered sculpture by artist Nicole Wermers expresses the passage of time and the deleterious journey from the intact shell on the lowest tier, harbor of life for some creatures, to the top tier of fine sand, extinguisher or messenger of death, the cigarette, a dark commentary.

Jólan van der Wiel

studio founded 2011, Amsterdam, the Netherlands
born in Arnhem, the Netherlands, 1984; lives in Amsterdam

TIME AS CREATOR



Gravity Collection

Tropic Console, 2017

31 1/2 x 59 x 19 3/4 inches (80 x 150 x 50 cm)

Gravity Candle Holder, black, 2012

9 3/4 x 13 3/8 x 13 3/8 inches (25 x 34 x 34 cm)



Confronting gravity's determinism over everyday life, Jólan van der Wiel set out to manipulate this natural phenomenon by exploiting its own power: magnetism. Van der Wiel developed a machine that uses the shape-shifting ability of magnetism to create objects and furniture. ... The opposing magnetic fields in the machine have largely determined the final shape of the products from the same collection.

<http://jolanvanderwiel.com/themes/gravity/>

Ryan Mario Yasin

born in Reykjavik, Iceland, 1993; lives in London, United Kingdom

TIME PERFORMED



Petit Pli, 2017-18

textile

measurements variable

[two sets-one extended; one not]

Ryan Mario Yasin, engineer and designer, has developed children's clothing from pleated fabrics that expand so that the same garment can be worn by a child from 4 months until 3 years old. So many economies are achieved in this inventive approach.