



Design by Time

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

Augur-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
Front Design, Sweden
Glithero, United Kingdom/the Netherlands
Humans since 1982, Sweden
Hella Jongerius, the Netherlands/Germany
Mathieu Lehanneur, France
Mischer ' Traxler, Austria
Jacob Olmedo, United States
Random International, United Kingdom/Germany
Studio for Industrial Design, Germany
Bartholomäus Traubeck, Germany
Jólan van der Wiel, the Netherlands

Organizers Pratt Institute, Brooklyn, New York

Curators c², 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
approx 33 objects

Space 3-4000 square feet, adjustable

Publication a fully-illustrated catalog with designers' bios and curatorial essay will be published.

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Augur-Loizeau

founded 2000

James Augur

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

Jimmy Loizeau

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



Afterlife, 2009

Devices with batteries and texts

Bauble, 9 volt battery

Torch, C battery

Vibrator, 2 AA batteries

Toothbrush, 2 AA batteries

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 1983, Driebergen, the Netherlands; lives in Utrecht



Overgrown, 2016
crystals, 14kt gold-plated brass, aluminum, antique
chandelier - 29.5 x 15.7 inches (75 h x 40 cm)
diameter
candelabras - 17.7 x 13.8 inches (45 h x 35 cm)
diameter



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. [sic] 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>

Atelier Mark Sturkenboom



Watching Time Fly By, 2012

glass, 14kt gold plated brass, plastics, 500 Euro bill

7.8 x 5.9 x 5.9 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



REAL TIME clock, 2009

object, video

84.6 x 28.7 x 21.6 inches

The Real Time series are 12-hour films of performances indicating the time. With Real Time, Baas combines theatre, art, film and design in a series of new clock designs.

Real Time was launched in April 2009 at the Salone Del Mobile in Milan, Italy with the Sweepers, Analog Digital and Grandfather clocks. Since then, Real Time has expanded from films and grandfather clocks, to an iphone app and special commissions, such as the Schiphol clock, launched in July 2016.

<http://maartenbaas.com/real-time/grandfather-clocks/>

Maarten Baas

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



REAL TIME, The Sweepers' clock, 2009
video

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

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

Maarten Baas



Smoke Chandelier, 2002
burned wood, epoxy finish
25.6 diameter x 21.7 inches (65 X 55 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 XXXX, XXXXX; lives in xxxxxxxx



Fabrics, 2018

[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 visualises 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

born in 1975, xxx, the Netherlands; lives in Paris, France



Lathe V Red, 2008

bronze, silk embroidered upholstery

39.4 h x 38.2 l x 23.2w inches (100 x 97 x 5cm)

limited edition of 8 + 4 AP

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

Hussein Chalayan

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



The Tangent Flows, 1993

fabric, dirt

Setting himself apart from his contemporaries instantly, Chalayan's 1993 graduate collection was entitled 'The Tangent Flows' and featured clothing which he had buried alongside iron filings and left to decompose before digging them up and sending them down the runway.

<http://stylejourno.blogspot.com/2013/06/hussein-chalayan.html>

Edhv

studio founded 2005, Eindhoven, the Netherlands

Daan Melis (publisher)

born in 1969, xxxxx,xxxx; lives in xxxxxx

Remco van de Craats (designer)

born in 19xx, Sint-Oederode, the Netherlands; 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 set up 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 it 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.

Edhv



Time Writers, 2016
ancient wood, mixed media

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 six hundred years, the wood comes to life again.

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

Front Design

studio founded 2004, Stockholm, Sweden

Anna Lindgren

born in 19xx, xxxx; lives in xxxxx

Katja Pettersson

born in 19xx, xxxx; lives in xxxxx

Sofia Lagerkvist

born in 19xx; lives in xxxxx

Charlotte von der Lancken

born in 19xx; lives in xxxxx



Blow Away Vase for Moooi [two]

porcelain

12.6 x 10.2 inches (32cm 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 time.

Front Design



Sketch Furniture Performance Design

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

polyamide resin and video

29.25 x 18.25 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 materialise free hand 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 materialised 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, xxxxx; lives in London

Sarah van Gameren

born in 1981, xxxx, the Netherlands



Blueware tiles, 2011

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 colour 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 ultra violet 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

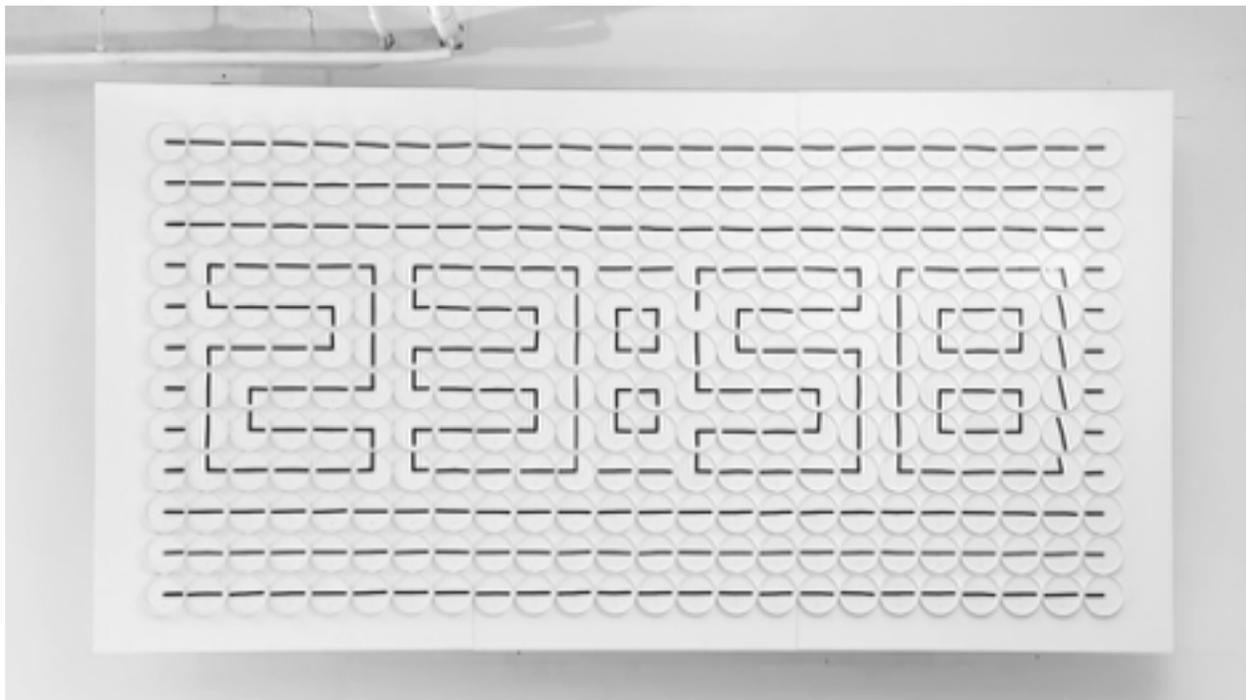
studio founded 2010, Sweden

Bastian Bischoff

born in 1982, xxx Germany; lives in xxxx

Per Emanuelsson

born in 1982, Sweden; lives in xxxx



CLOCK PROTOTYPE, A MILLION TIMES, 288 H, 2013

aluminum, electric components, powder-coated clock hands, screen-printed dials

Courtesy of Victory Hunt Designart Dealer

<https://vimeo.com/60491636>

This is a Clock prototype....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 or rotating clock hands.

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

Hella Jongerius

born in 1963, De Meern, Utrecht, the Netherlands; lives in Berlin, Germany



Breathing Color - The Color Catches, 2017

Cardboard, paint by kt.COLOR

23 2/5 x 23 2/5 x 25 2/4 inches (60 x 60 x 65 cm)

Where designers have struggled continually to achieve color that is fixed, does fade in light and over time, Hella Jongerius, in this newest collection, strives to achieve color that intentionally shifts in response to light and time.

Mathieu Lehanneur

born in 1974, Rocheforte, France; lives in Paris



L'age du monde

Coree 700, 2013, marble, h 27.5 x l 29.5 x w 29.5 inches (70x 75 x 75 cm)

Iran, 2009, black enameled clay, h 16.9 x d 16.9 inches (43 x 43 cm)

Russia 430, 2009, marble, h 16.9 x l 19.7 x x 19.7 inches (43 x 50 x 50 cm)

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 UN. 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, 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; lives in Vienna



isochrone, 2016

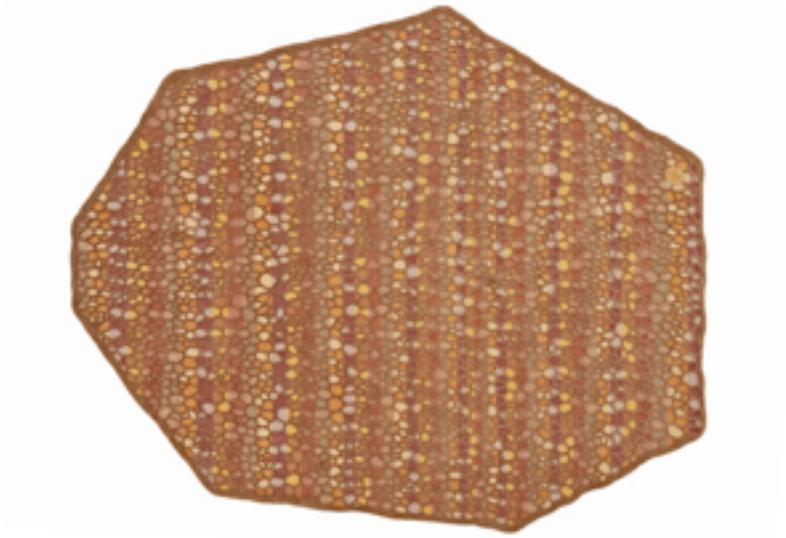
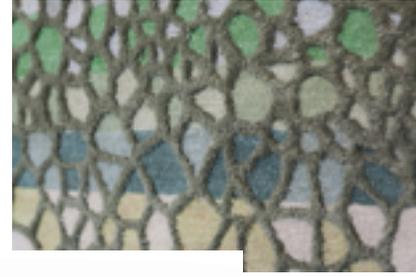
steel and composite stool with video documentation

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 colourful 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 of, are unveiled.

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

Mischer ' Traxler



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

'Day-by-day' ... is a system for hand knotted rugs which is designed to visualize human labour 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 labour 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 which is filled day by day with a pair of colours. 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 and by doing so, each piece becomes as unique as its maker while at the same time unveiling the exact amount 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

Mischer ' Traxler



The Idea of a Tree, 2008 onward

'The idea of a tree' is an autonomous production process which 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 settles down. After sunset, the finished object can be 'harvested'. It slowly grows the object, by pulling threads through a colouring device, a glue basin and finally winding them around a mould. 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

Jacobo Olmedo

born in xxx, xxxx; lives in New York



And the World Will be as One, 2016-17

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 act 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/>

Random International

studio founded 2005

Florian Ortkrass

born in 1975, Rheda-Wiedenbruck, Germany; lives in London, United Kingdom

Hannes Koch

born in 1975, Hamburg, Germany; lives in Berlin, Germany



Study of Time, I, 2011

corian black pane, copper, LEDs

24 h x 59.4 l x 4.7 d inches

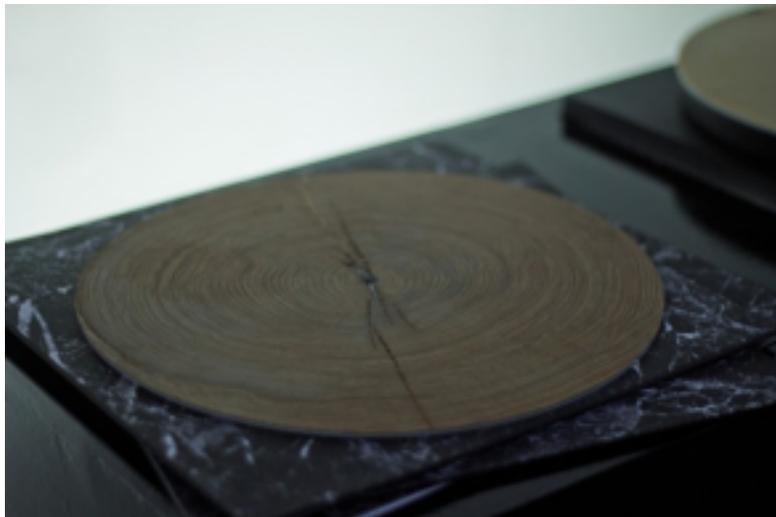
<http://random-international.com/work/so/>

The piece is a wall installation that procures a complex optical vision, an impression of volume stretched like the canvas architectures of Frei Otto, an illusion that contradicts the components. The flat surface is, in fact, sown with a weave punctuated by vertical light masts that precisely criss-cross the space and define a territory that comes to life through a programmed logic. Using a clever algorithm, Random International sends out pulses of light that dynamise the surface and reveals an analogical reading of numbers. The light radiation confuses the reading; the onlooker feels a paradoxical sensation of the alchemy of the infinite light and the irreparable scanning of time and loses all points of reference. The object, that has the paradoxical objective of representing time, hours, minutes, seconds, uses an immaterial syntax to question the real. Study of time / I takes light, its presence and absence, as a medium for the representation of time.

Carpenter's Workshop

Bartholomäus Traubeck

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



A tree's year rings are analysed 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 which 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/>

Studio for Industrial Design

studio founded 2007, Hannover, Germany

Patrick Frey



Gregor scarf-calendar, 2013

knitted wool

59 x 7.9 inches (150 x 20 cm)

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=iIYY0NmHMiU>

Jólan van der Wiel

collaborative design practice founded 2011, Amsterdam, the Netherlands
born in XXXX, xxxxx; lives in Amsterdam



Gravity Collection

Tropic Console, 2017; 31.5 x 59 x 19.7 inches (80 x 150 x 50 cm)

Gravity Candle Holder, black, 2012; 9.8 x 13.4 x 13.4 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/>

Hussein Chalayan

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



The Tangent Flows, 1993
fabric, dirt

Setting himself apart from his contemporaries instantly, Chalayan's 1993 graduate collection was entitled 'The Tangent Flows' and featured clothing which he had buried alongside iron filings and left to decompose before digging them up and sending them down the runway.

<http://stylejourno.blogspot.com/2013/06/hussein-chalayan.html>