

in the heart of **Milan**

exhibitions & performances

10<sup>th</sup>  
anniversary

# DESIGN FOR GOOD

MILAN, 17-23 APRIL

5VIE DESIGN WEEK 2023

**5VIE Design Week 2023**  
**Design for Good**  
*17 - 23 April*

general opening hours  
**10.30 - 19.300**

5VIE Day: *19 April*  
extended opening hours  
**10.30 - 22.00**

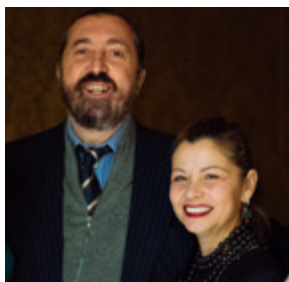
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## Design for Good

*a message from Ernesta Del Cogliano  
and Emanuele Tassarolo  
5VIE co-founders*

This year 5VIE address themes such as spirituality, the connection with nature, the relationship with one's historical roots, the drama of incommunicability and the notion of connection. Faced with the complexities of the present and the challenges of the future, our intention is to emphasise how the strength of design lies in the poetic connection between the aesthetic dimension - in what is beautiful - with that of ethics - in what is good. Through *aisthesis* then, feeling with the senses and with the heart, design becomes a language capable of connecting human beings beyond all borders and diversity and it turns into a tool for constructing values.

We felt the urge to draw attention to the need to rediscover a fundamentally human dimension. To contrast disengagement with total commitment, total dedication to the other, restoring relationships and rediscovering the natural exchange between human beings.

Care (in Italian, *cura*) is a resistant and tenacious word, used in the same sense as twenty-four centuries ago, and compared to other easier or more tenuous words it expresses the capacity for vigilant and constant dedication.

Current events pose contingent challenges and the task of design is not to remain indifferent, translating urgency into opportunity. In a time of rapid

transitions the need to find effective, pragmatic and quick answers can make one lose a real sense of direction. In confronting innovation and sustainability, we believe it is essential for design to take time to re-connect, to produce new, just and good design modes.

"Design for Good" is a play on words: a wish that design is "for real", and above all, that it is oriented towards a common good.

5VIE is not only a design district, but also a cultural producer. The exhibitions we present this year represent moments of reflection on the state of the art of the discipline, in which artists, designers and curators are asked to deepen an aspect of the theme established at the time.

We hope that your visit will also be a journey of discovery and encounter, and that you can feel this sense of connection we try to convey everyday.

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Since 1951, we have brought together leading furniture brands, architects and designers from all over the world for a week of news, networking and business in Stockholm. Welcome to the world's leading meeting place for Scandinavian design.

# A Future for the PAST



Marble stands as a  
FERTILE GROUND  
where the imagination can  
Run FREE

image courtesy of on · entropy



## A Future for the Past

a chat with Maria Cristina Didero, curator

*5VIE: The exhibition A Future For The Past will be presented on the occasion of Milan Design Week 2023 in one of the spaces in Via Cesare Correnti 14. The project is in fact part of a larger exhibition program. To where will it extend and what is its scope?*

MC: The exhibition A Future For The Past is really the first step of a larger program that will be unfolded in May next year on the island of Tinos, Greece.

The Milan presentation is a celebration of the rich heritage of this Cycladic Island and it showcases the distinctive and contemporary approach for design by the sisters Niki and Zoe Moskofoglou of the duo on·entropy, which promotes local craftsmanship and ancient marble working. This exhibition is a preview of a large-scale project that will involve museums, schools, workshops, quarries, and churches from all over the Greek island. However, the goal is to showcase not only the preciousness and craftsmanship of marble working on the island - a practice thousands of years old - but also the essence of the island itself as well as its unique beauty.

Next year, the project will feature exclusive installations, workshops with local artisans and a series of talks, with the intention of raising awareness, promoting and preserving the ancient history of marble in this country.

*5VIE: What are the challenges related to the idea of bringing ancient marble working back into the international creative scene?*

MC: on·entropy studio has always cultivated a great passion for the art of marble carving, and it has made it even its distinctive feature. Marble, with its inherent entropy, stands for the sisters Zoe and Niki Moskofoglou as a fertile ground where the imagination can run wild, while metamorphosis is the key word. Through relentless experimentation, their sculptures evolve into a diachronic harmony that both fits and enriches contemporary imagery. Each work, like a world of its own, speaks about overcoming the limits and proposed a creativity in constant change. The rediscovery of this material - so classic and timeless - reveals a new horizon to the public, giving them the opportunity to perceive its overwhelming contemporaneity and priceless cultural value.

*5VIE: The installation is reminiscent of the sacred space of a temple told through the notion of a cabinet de curiosité, in an immersive and sensory experience of soft lights, shadows and sounds. How will tradition be combined with innovation?*

MC: The exhibition A Future For The Past is an opportunity to present the dichotomy between the millennial tradition of marble and the contemporary



creative innovation approach. Through the work - a large central table created by the designers - this project is able to fuse together two seemingly opposing elements, creating a harmonious and striking combination. In fact, the approach of the Moskofoglou's is based on constant experimentation, combining the search for innovative forms and geometries with the preservation of traditional craftsmanship. In this way, each work is able to explore the potentiality of marble, enhancing its intrinsic qualities, while never losing sight of the cultural heritage it represents, from which it comes and of which it is the bearer.

*5VIE: Marble is a timeless material that takes on an unconventional role within on-entropy's projects. How come the duo selected this material?*

MC: Niki and Zoe's passion for marble is rooted in the sisters' deep relationship with the Greek island of Tinos. From an early age, the two designers spent many summers there, breathing in the air imbued with history and culture, until marble working became their trademark approach to creation. Marble working and the encouragement of artisanal practices have become their signature in the pretty much homogenized universe of our contemporary international design scene.


Theirs is a passion that goes far beyond the mere creation of objects, as it aims to preserve the millennia-old tradition of marble working on this island, promoting its cultural and historical value.

*5VIE: What are the common principles and values that unite A Future For The Past and 5VIE?*

MC: A Future For The Past is a project that fits into 5VIE's calendar as a call that comes from afar and resonates in memory. It is in fact a project about relationships. One among them, beside

the strong memories of a childhood spent on the island, is the one that binds the designers to the two Fortomas brothers, sculptors from Tinos, who created much of their work together with them. This intense exchange, this zealous four-handed work, has led us to a deep attunement, a shared bond that unites us with tradition and pushes us toward the future with a broader vision. Through a dialogue between past and future, we want to explore the relationships that bind us to history, reinterpreting them creatively and projecting them towards a more promising and bright future.

This project is dedicated to one of the two sculptor brothers, Panagiots Fortomas who passed away a month ago.

 *visit the exhibition*

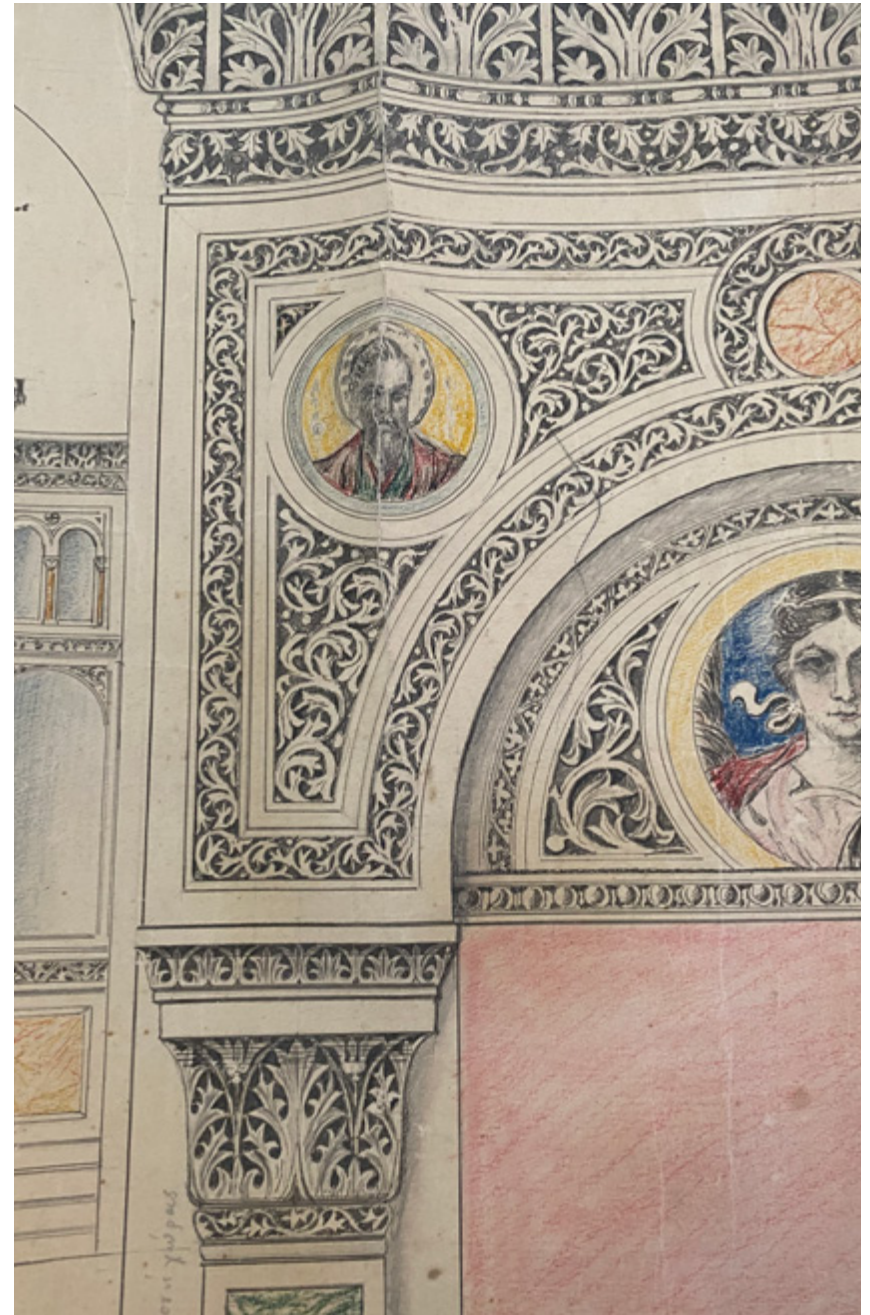
#### **a Future for The Past**

*a project by on•entropy  
curated by Maria Cristina Didero  
produced by 5VIE*

#### **5VIE Headquarters**

Via Cesare Correnti, 14

from 17 to 23 April  
opening hours: 10.30 - 19.30





## Chronic Pain Orchestra

*a chat with Johannes Willi, artist*

**5VIE:** How did Chronic Pain Orchestra come about and what role does design carve out for itself within the project?

**JW:** The second iteration of CPO addresses different performative situations. The starting point for the work is my involvement with people suffering from chronic pain and my observation that pain patients find it difficult to express pain in language. At the Institute for Biomedical Ethics and History of Medicine at the University of Zurich and in the pain clinic at the Swiss Paraplegic Centre in Nottwil, where I took part in therapy sessions with pain patients as a guest artist over a longer period of time, I observed how important non-verbal communication was for the articulation of the patients. The Chronic Pain Orchestra was born from this experience.

**5VIE:** With your work you shape a language of the incommunicable, narrating the condition of suffering.

**JW:** It is a proposal. It stands for itself and needs no one. This independence is exactly what art can offer us.

**5VIE:** How does pain also become art?

**JW:** I don't believe that pain can become art. But I do believe that as living beings we need art to jump over our patterns. Perceiving and learning from each other is what art offers us and also what makes art a vital tool for survival.

**5VIE:** Through a performative act the anthropomorphic sculpture-gongs are "made to speak" through caresses, blows, scratches. How important is the involvement of the audience?

**JW:** At Milan Design Week, the audience becomes an elementary component in the completion of the work. Production processes are reflected in the work, so that the conceptual preconditions of art and the conditions of production become vivid. The moment I share the sovereignty of production with a broad public, we all together contradict the logic of the market and the constraints that go along with it, also in relation to the health system and the way it deals with pain.

**5VIE:** This is your first time in Italy. How important is it for you to participate in 5VIE Design Week 2023?

**JW:** Borders and countries are not important to me. People interest me.

 *visit the exhibition*

**Chronic Pain Orchestra**  
*a project by Johannes Willi*  
*produced by 5VIE*

**5VIE Headquarters**  
Via Cesare Correnti 14

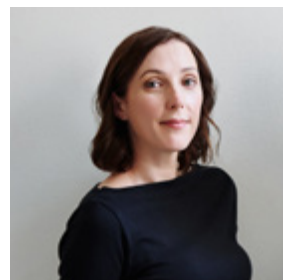
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image: work in progress, courtesy of ibiyane



## Love Letters

*a chat with Anna Carnick, curator*

**5VIE:** What is the meaning of Love Letters and where did the project come from?

AC: Love Letters is an intimate group exhibition featuring new, handcrafted pieces conceived as expressions of gratitude. The autobiographical works—composed in an array of materials and methods—reflect these talented, international designers' unique personal stories, while also honoring persons who've made a significant impact on the makers' world views. In addition to their one-of-a-kind works, each designer has penned an open letter to their inspiration. These texts bring visitors further into the designers' worlds, providing additional context and creating a heightened level of intimacy with the pieces.

I envisioned Love Letters as an opportunity to reflect on the very real impact we can have on one another. Throughout the last few years' tumult, like so many, I've witnessed over and over again the strength that can be found in community and the peace that often comes with gratitude.

At a moment of global upheaval, as our interconnectedness has taken on a new sense of urgency, Love Letters spotlights the roles of kindness, vulnerability, and creativity both in community building and as a form of resistance to divisiveness and fear.

**5VIE:** The works have a strong autobiographical component. What is the relationship between design and the artist's intimate dimension?

Yes! Design can be a powerful tool for storytelling. And the more stories we absorb, the more connected we can become. These objects can be read as poetic artifacts of the human experience. Whether they're honoring artists and designers of the past—as in Xanthe Somers' Love Letter to Women's Work, a large-scale ceramic piece that honors the unrecognized, unsung women makers who paved the way for her own practice—or persons they know intimately—such as Maryam Turkey's lighting, made in homage to her mother, their shared and differing experiences as women living in both Baghdad and New York, and as a statement on women's autonomy—the stories told through these pieces are as rich and varied as their makers.

**5VIE:** Love Letters groups handcrafted pieces designed as an expression of gratitude. How important is the role of kindness but also the role of vulnerability in the creative process?

AC: It's hugely important in this instance. The works are rooted in a place of gratitude and self reflection. The designers are sharing pieces of themselves through these pieces. That vulnerability results in an authenticity that

portrait image by An Rong Xu



resonates when you encounter the work. And I believe that being vulnerable is an act of bravery—as well as a necessary component for real connection.

For example, Martinique-based duo ibiyanε handcrafted a wooden headrest as a symbol of gratitude to their community—to all those who have supported their dreams over the years, and also led by example, as dreamers themselves who actively work to change the world for the better. ibiyanε were inspired by African headrests first made in precolonial times that were conceived as antennae to receive dreams and amplify messages from one's ancestors. They've called the work Ikasa, which is the Batanga word for bridge. And as the designers observe: "You either build walls or bridges between people."

*5VIE: The exhibition brings together rising stars of design internationally. What is the common thread that unites them in the Love Letters project?*


AC: While each of these talented designer's practices is wonderfully distinct, every one has a strong point of view and a penchant for expertly crafting narrative-driven, autobiographical pieces that share a bit of themselves with the world. I find that very beautiful.

*5VIE: What links the Love Letters project with Design For Good, the theme of 5VIE Design Week 2023?*

AC: The two go hand in hand. The Love Letters project presents exceptional design pieces that offer up opportunities to reflect on our interconnectivity. I believe that the more stories we absorb, the more we pause and listen to one another, the stronger we become both individually and collectively. To my mind, that is very much design for good. Further, in parallel with the exhibition, we've also organized a fundraiser for local nonprofit Progetto Arca's wonderful

work supporting displaced and refugee women and children here in Milan. When you donate to the charity, not only do you support their great work—providing housing, mental health services, legal advice, mentorship, and more—you'll also be rewarded with some nice little goodies onsite, such as a special set of postcards so you can write your own love letter to someone important in your life.

It's all about reflecting on impact. The difference we can make in one another's lives should not be underestimated.

 *visit the exhibition*

### **Love Letters**

*with works by*

Agustina Bottoni, Eve De Haan,  
ibiyanε, Ahryun Lee,  
Xanthe Somers, Maryam Turkey  
*curated by Anna Carnick  
of Anava Projects  
produced by 5VIE*

Via Santa Marta, 14

from 17 to 23 April  
opening hours: 10.30 - 19.30



image: studio portrait, courtesy of Ahryun Lee



## Human Mandala

*a chat with Sara Ricciardi, designer*

**5VIE:** *The installation Human Mandala is a celebration of the interconnectedness of human beings. Where does this new artistic experience and your encounter with mandalas come from?*

SR: I have always been fascinated by the great care with which mandalas are meticulously composed, sacred geometries of prayer and care that evoke a well-structured cosmic order. These shapes, elaborated even over months of work, are then destroyed, left to disperse in water so that they can return to the flow. Order and Chaos are the same matrix of life from which we originate. In Ladakh, I observed monks in Tibetan temples composing them with coloured salts and it was really powerful to me. They are forms of connection to the universal motion of which we are all part.

**5VIE:** *After the restrictions imposed by the pandemic, what does it mean to be interconnected today?*

SR: Post pandemic we have certainly implemented our dense digital network of connection and yet we must always remember our analogue structure as well. To be interconnected is to be able to listen to others, to be able to physically distinguish their energies, their frequencies, their magnetic fields. One can also be at a distance and still be deeply connected. Like the mycelium that structures a dense communication network in the earth and keeps

communication between trees and soil alive by composing dense networks of information. How are we? What do we feel? Here in the vast sea of information that we can dive into every day, being with each other in a deep and physical way brings us back to more intimate and primal connections of well-being and of being in this life, of values that fill our bodies.

**5VIE:** *Sound also contributes a contemplative atmosphere to the installation Human Mandala. What unites the visual aspect with the sound aspect?*

SR: All aspects are always united and only reinforce each other, sight helps sound, smell can help hearing and so on. In this installation I decided to work on the intersecting human composition as if following a sacred geometry. The bodies create a fabric of togetherness, a large connected mandala in which nine boxes are arranged circularly creating a rotating sound motion that will make our bodies vibrate with circular harmonic chants. It is a bath of sound that massages the bodies 360 degrees and invites people to feel these ancient mantric frequencies of connection.

**5VIE:** *Human Mandala combines design and well-being in one work. What is the role of spirituality within your creative process?*



SR: I would say more that Human Mandala is an installation that combines graphics and sound to invite people to feel circular together and to reflect on well-being today. Spirituality in my opinion is a very important design factor to deploy. I like it to be nurtured, nourished, inspected, criticised always in the way that one can keep one's concentration and presence alive as active and participating human beings. As people who wish to be conscious and aware.

**5VIE:** *You have had other collaborations with 5VIE. What principles and values do you have in common?*

SR: A deep friendship has bound me to this district for several years, as we have always created relational installations, not so much exhibitions of design pieces but rather the posing of questions to our audience. For people who want to get involved and ask questions, to experience design also as an interactive

scenic form that activates urban and public choral narratives. From No signal Zone to Urban Trader's Revolution there has always been a mutually beneficial understanding of complicity and collaboration.

 *visit the exhibition*

**Human Mandala**  
*a project by Sara Ricciardi  
produced by 5VIE*

**5VIE Headquarters**  
SIAM - Via Santa Marta, 18

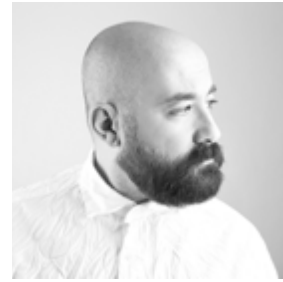
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things we think of as  
immaterial, such as consciousness,  
imagination, soul and mind...



are MATERIAL phenomena  
classified as IMMATERIAL  
because we do not yet know  
their nature...

image by Cleerstudio, courtesy of Richard Yasmine



## Silent Hollows

a chat with Richard Yasmine, designer

*5VIE: What is the inspiration for Silent Hollows?*

RY: As each year our intention through our projects is provoking emotions and highlighting a social matter or raising awareness. This year's concept is dedicated to Nature, Silent Hollows is a tribute to Mother Nature and its relationship with the human internal pandemonium. The perception is translated into a reproduction of the curvy geological external crust of our globe, and converted into poetic functional objects. The concept translates the metaphorical transmutation of alchemy with its multiple stages affecting nature and human being to attain a spiritual enlightenment and supernatural existence. Silent Hollows divulges emotional variations of the self while revealing environmental perturbations within the planet. Through this experiment, I invite the viewer to liberate the soul from its attachment to matter, fall in too deep and dive within.

*5VIE: Through immersive virtual reality, Silent Hollows transports the viewer on a journey through virtual sensations. What does this new narrative design represent?*

RY: In our contemporary days the objective through designing is not only the aesthetics of creativity but mainly the human and the social, since I started

designing it was always my intention to transport the viewer on a journey of emotional sensation through my objects and storytelling.

Today with Silent Hollows and the new narrative design mixing physical objects to immersive VR, represents the necessity for communicating and connecting between the work and the observer.

*5VIE: During 5VIE Design Week, the first collection of NFTs generated from biometric data linked to the artistic experience will be created. What unites real and virtual, physical and immaterial?*

RY: Generating a physical and a real entity doesn't derive from emptiness, things we think of as immaterial, such as consciousness, imagination, soul, and mind... are material phenomena classified as immaterial because we do not yet know their true nature. In my opinion supposing that virtuality suggests none existing is a wrong theory because by claiming it, this implies it existence somewhere in the space or mind, therefore I confirm that creativity originates from immateriality which is translated via handcrafting into physicality. This leads the observer to dig deeper in the subject in front of him in order to agitate his emotions.

portrait image by Bizarre Beirut



*5VIE: How does digital technology help create innovative art formats?*


RY: What we perceive lately in the art scene proves how advanced technology is transforming the art world and the perception of art. Technologies have revolutionized the traditional art scene by allowing people to express their deepest emotions and beliefs through interactive and highly-engaging art, but even if technologies are primordial in our life, it doesn't mean that we should stop working in the classical norms. Digital tools are amazing to extend the impact of the arts on the social platforms, it helps us a lot in pre-production to visualize the final result. However, we should keep focusing on the emotional and dramatic aspect of the work and the personal expression and perception as much as possible...

Lately using AI midjourney in generating my own imaginary scripted concepts made me push the boundaries in selecting even the words that reflect my emotions to see it reproduced in shapes and colors, yet using this virtual tool remains only for inspirational purpose, helping us to widen our artistic vision to create more complex physical concepts.

*5VIE: With Silent Hollows, design becomes a place of experience where artificial dimensions and neuroscience can be experimented with. What links the project to 5VIE?*

RY: In my opinion design and art were and will always remain a platform through which the creator and the viewer are both invited to experience emotions and diverse sensations. They reveal new feelings and manipulate us to open up our mind to new boundaries, to question our inner beliefs about multiple matters and problematic. Silent Hollows is our new installation for this year associated to the artificial intelligence and biometric data experiment by Sebastiano Deva and it is linked directly to the vision of 5VIE and its general theme "Design for Good",

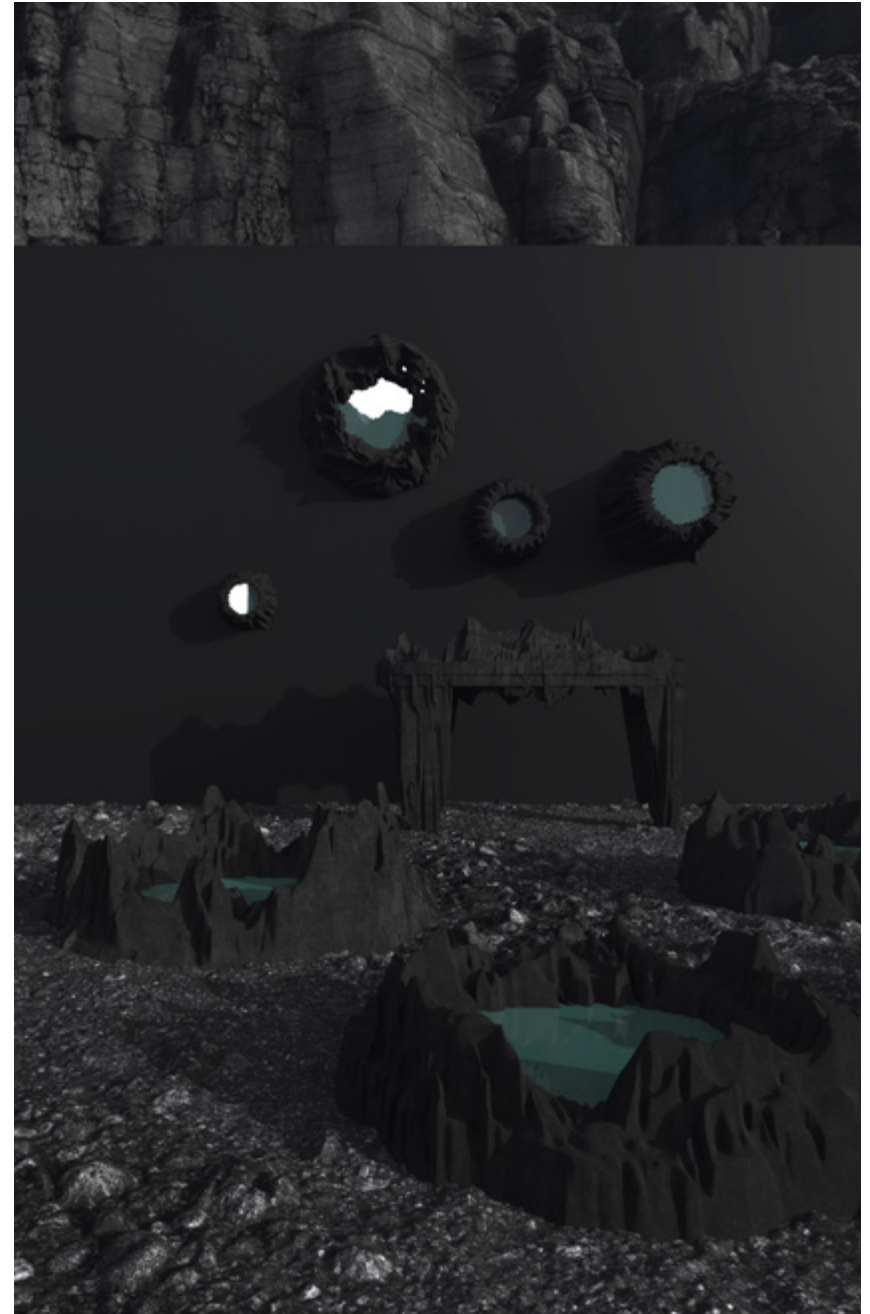
which intends to be an invitation to the viewers to look deeper to art works, look within and explore the interactive experience between themselves their brain and the mind behind the concept. Therefore the reflection through the art pieces is translated into an experimenting tool cultivating deep human connections with the inner soul and spirituality as well as promoting the relationship between us, space and nature, which must be essential for the equilibrium of being.

 *visit the exhibition*

**Silent Hollows**  
a project by Richard Yasmine  
**+ mirrors**  
by Sebastiano Deva  
produced by 5VIE

**5VIE Headquarters**  
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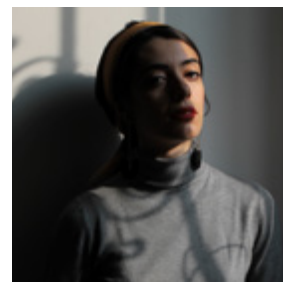






in the fundamental  
act of  
NOURISHING ourselves we  
nourish EACH OTHER with  
mutual being &  
BEING - TOGETHER

image: Coupe de Champagne by Anna Karountzou



## Prendete e Mangiate

a chat with Sara Bologna, curator

*5VIE: How did the idea of Take and Eat come about?*

SB: It was born around a table! It took shape over lunch with Ernesta and Emanuele, the founders of 5VIE. Prendete e Mangiate (*Take it and Eat*) is a title that carries an evangelical echo. It is meant to frame everything - from food, to design, the exhibition, our work, our leisure... life itself - in a context of sacredness. This word carries this meaning: intense respect and presence. Nothing is worthwhile if it is not deeply experienced and deeply shared; when things have this intensity they are on an *extra-ordinary* level. They take us back to a primitive space where perhaps it is easier to belong. By this I mean that it is precisely at the table that we can rediscover similarity beyond difference, in the fundamental act of nourishing ourselves we nourish each other with mutual being and being-together.

*5VIE: The group exhibition unites international craftsmen, artists and designers. What is the common thread?*

SB: I believe it is creativity understood precisely as a fundamental act of expression: this 'primitive space' contains all the generative potential of the human being. With our hands and mind, we are the only species capable of reconfiguring what we already know to surprise us with something new and unexpected.

The pieces on display in this exhibition are very different in terms of languages and approaches. Nevertheless, it is precisely in this plurality of voices that the challenge of dialogue lies. In the certainty of a common matrix: the urge to create. Which to me also always means: donating something of yourself to others.

When you create you are always in a somehow scary position of exposing yourself, to create is to lay yourself bare, and then giving yourself is a true act of courage. Giving, donating, being together. That's the spirit of the exhibition.

It is summed up in the symbol of bread, which inhabits the table as the object of sharing par excellence. It is earth, water, air and fire, it is the love of the one who kneaded it and the primary food of every body, it is mother earth, mother yeast, and we then are all the children of bread. Bread belongs to everyone.

*5VIE: Food is nourishment for the body and the mind. How does design relate to the idea of conviviality?*

SB: Ettore Sottsass once said: objects must become the tools of an existential ritual. So, there is a difference between 'ritual' and 'habit', between the sacred gesture (in its meaning of "intensely present") and the empty gesture. It is precisely on this thin line that design moves.

portrait image by Guido Artioli

The objects featured in the exhibition manage to unhook a habit, an empty repetition, and let us enter into a special dimension of care, of presence, of intensity.

If we then think that 'conviviality' and 'convivio', Italian word for banquet, derive from the Latin cum-vivere, or living together, we realise once again that the deepest essence of things is already enshrined in our language.

The paradigm of living together starts with sharing a meal. I am a word fanatic, I like to search for their meaning from all angles: language is the other uniquely human element, along with creativity, that allows us to share.

Bread, words, creativity that all kneads. The magic that is created when we are able to tell our stories.

*5VIE: In today's complex context, how important is it to 'nurture' dialogue between different cultures?*

SB: Dialogue is always a precious balance of give and take: I open myself to you, I give myself to you, with all the risks entailed in this giving. Yet if we both put ourselves in this predisposition of gifting, we learn that there is nothing to lose. In this sense, the table is really the place for sharing: in exchanging food with words, we lower all our defences and abandon prejudices, something is triggered that puts us all on an equal footing and thus in a position to really share a piece of life.

I think this has to do with the fact that we all need to feed ourselves. This fact somehow levels us, and at the same time it unites us.

When we sit at the table we have the opportunity to rediscover that life is immense and genuine and - ultimately - that man does not live by bread alone. 'Nurturing' dialogue is a literal expression!

### *visit the exhibition*

#### **Prendete e Mangiate**

*a group exhibition with works by:*

1220° ceramics, Adam Knoche, Aina Kari, Aintdsgn, Alexandr Kirkeby, Ana Villegas, Anna Karountzou, Anubha Sood, Astrid Luglio, Beatrice Carolina Gambato, Casa Remedios, Catto Design Studio, Charline Ronzon-Jaricot, Chris Fusaro, Côte Garcia DBO Home, DecorAzione di Angela Florio, Eleit, Haley Bates, Hana Karim, Ilaria Bianchi, Jeremy Sinkus, Kristin Burgham, LAM Ceramica, Miranda Keyes, Studio Kalf, Sun Hee Moon, The Art Flower Maker, Vittorio Passaro, Yaara Rabinovitch

*curated by* Sara Bologna

*produced by* 5VIE

#### **5VIE Headquarters**

SIAM - Via Santa Marta, 18

from 17 to 23 April  
opening hours: 10.30 - 19.30



image: Todo es Irreal by Casa Remedios



image: by Filippo Telaro, courtesy of Carwan Gallery



## OMG – GMO

*a solo exhibition of Robert Stadler*

*a chat with the curator*

Nicolas Bellavance – Lecompte,

*Carwan Gallery founder*

*5VIE: Genetically modified fruits and vegetables are transformed into ironic functional objects. How did the idea for the OMG-GMO project come from?*

NBL: The project has quite a long genesis, it all started in 2019 when I asked Robert Stadler to propose a new project for the gallery drastically different from anything existing on the market. Robert came up with a great proposal about genetically modified fruits and vegetables that could become functional elements to create furniture. I loved the idea and we started to look around to understand what material could translate at the best this concept. We finally approached Bitossi in order to realize all the hand-painted elements of this collection of objects in ceramics. It was the beginning of a two years journey to explore functions, techniques and materials to develop this unique series.

*5VIE: Nature and its products are at the service of design, in an aesthetic-functional overhaul. What is the significance of the objects in the OMG-GMO collection?*

NBL: The history of representing fruitage and other produce in art and design is probably as long as the history of art itself. From ancient vessels shaped as their contents, to fanciful Arcimboldo paintings and Renaissance still lifes featuring cornucopias of food, the relationship between produce and

aesthetics has been very strong and persists to this day. In dialogue with this tradition, Robert Stadler's OMG-GMO highlights the artificiality of the tame fruit and vegetables we cultivate and consume, highlighting the fact that their current form is the result of a very long process of agricultural domestication, selective breeding, and bioengineering. Patiently "designed" over thousands of years, farming products such as tomatoes, bananas, aubergines, and many more have little resemblance to their wild, undomesticated relatives. In more recent years, this engineering has become even more extreme, incorporating genetic modification and sophisticated cultivation techniques that give fruit and vegetables of almost artificial perfection and symmetry — such as square watermelons, straight cucumbers, seedless oranges, calibrated cherries, white strawberries, and more.

*5VIE: Playfulness and design go hand in hand in the OMG-GMO project. Three words to describe the collection?*

NBL: For the OMG-GMO project, Robert Stadler borrows the forms of these engineered fruit and vegetables to create ten ceramic, hand-painted objects that ironically transform the organic into something structural and functional. Conceived as a series of small-scale monuments, these objects both criticise and mock human manipulation of nature: a slice of a Japanese rectangular

portrait image by Delfino Sisto Legnani




seedless watermelon becomes a stool, zucchini bend in a perfect L shape to create a set of shelves, and wheel-like aubergines support a glass coffee table, as a reference to Gae Aulenti's Tavolo con Ruote. Each object transforms a fruit or vegetable in a functional and clever way, with the master ceramicists at Bitossi copying in detail their colour and texture.

*5VIE: What is the role of the designer within contemporary society, where the link between man and nature is radically changing?*

NBL: The whole relationship between nature and design is very interesting in this project. It brings a very important reflection about consumption and optimization of the industry in our society and how it can become a source of design inspiration. Robert has a very precise lecture of architecture and design history with interesting references to Austrian and Italian design. He did this collection in a spirit of irony and humour, yet with a very serious commitment to give the most rigorous functional design, highlighting this very specific link between man and nature...

*5VIE: In general, in what direction is design going and why?*

NBL: Design has so many facets. My idea is that design can improve the quality of life and bring a reflection on the way we consume in general towards more sustainable solutions, but it has to be fun as well...

 *visit the exhibition*

#### **OMG - GMO**

*a project by Robert Stadler  
curated by Nicolas Bellavance Lecompte  
Carwan Gallery Athens & Bitossi Ceramiche*

Via Zenale, 3

from 12 to 23 April  
opening hours: 10.00 - 18.00



image: by Filippo Telaro, courtesy of Carwan Gallery





## Beyond Earth

*a chat with Roham Shamekh, designer*

**5VIE:** *Beyond Earth is a collection inspired by the solar system with paintings on small spherical objects. How did the idea come about?*

**RS:** The idea of the collection Beyond Earth stems from my interest toward solar system and the science of astrology in relation to the movement and rotation between the planets together, and its impact and change on the Earth, on our daily life, on the future and its effects in our present time.

I have been experiencing it in my personal life after getting acquainted with astrology and I got into knowing more about the extraterrestrial atmosphere. I tended to record its impact in my work resume by creating this collection and create this with my own imagination.

**5VIE:** *All the objects in the collection have a spherical shape, from coffee tables to small lamps. What does the spherical shape represent to you?*

**RS:** The objects which are used in this collection are all spherical. In fact, they evoke my mental images of the planets in the solar system in motion. With my mental images and my personal palette each planet in space is depicted by its name.

**5VIE:** *The creative design of Beyond Earth is expressed through the use of different materials. What do you draw inspiration from?*

**RS:** In this collection, the names of spherical planets are used which spin in the galaxy. The material of wood has always played an important role in my pieces and I have always been able to transform my mental illustration into volumes by the help of wood, paint my imagination on those volumes like a painting canvas and cover them with lacquer technique. In this collection, glass and bronze have been used as well. The table top glass and bubble lamps are hand painted, inspired by the sky.

**5VIE:** *How has your design practice changed since you started your work?*

**RS:** There has been many changes since I have started my work in the field of designing. One of the most significant is courage. Let me elaborate it. I've been courageous to apply my own imagination on a sole material during this time; then tried to mix and match with the others simultaneously. Personally, I believe, I have integrated the art of painting and love at the same time. In other words, I have been combining the ideas and chain of events which inspire my soul in life by painting, designing and more importantly presenting my products as artistic but practical pieces as well.

**5VIE:** *The theme of 5VIE Design Week, "Design for good," is an invitation to thinking the design as a vehicle for expanding social relations. What values do you share with your works?*



*Becoming familiar with  
our planets in the solar system  
and the influence of  
astrology on everyday life  
on Earth*

**RS:** My message with this collection is associated with our social connection in this and the familiarity with the planets, solar system, the effect and experience of astrology in everyday life on earth, which can be the movement, changes and displacement of the planets together in this system.

The sun is changing every day and their effects on the social communication and emotions between people limit our daily life and the future. About the future, with the exact date and time and month of our birth, we can live more aware of ourselves, our morals, emotions, and relationships on Earth with the science of

astrology. We can think about the cycle of the planets every second outside the Earth and look at the life beyond the Earth.

 *visit the exhibition*

**Beyond Earth**  
*a project by Roham Shamekh*

Via San Maurizio 22

from 17 to 23 April  
opening hours: 10.30 - 19.30



## From the Silence

a chat with Elisabetta Bianchessi.  
T12 Lab founder

**5VIE:** What is the objective of the exhibition *FROM the SILENCE*?

**EB:** *FROM the SILENCE* as a project, aims at connecting hearing and deaf people through their common experience of silence. Therefore, bodies and gestures activated by designed objects, become themselves tools and pieces of a connecting dialogue.

**5VIE:** With *FROM the SILENCE*, the design object enables the development of other forms of relationships, bringing in the dimension of shared silence. What does it mean to stage a social design project?

**EB:** Our social design, produces and puts in play a community, hence a collective person is created both by objects and by people, as a result of a performative action. In such a community perceptive barriers are abolished and the Otherness becomes the real subject.

**5VIE:** *FROM the SILENCE* combines an exhibition and an art performance. What is the role of design in promoting inclusion and value education?

**EB:** At T12 Lab and Laboratorio Silenzio, creativity equals dialogue. Given a theme, we work together as a creative community, so that the objects result as a peak of a process. It is our modus operandi which produces community, inclusion and inspiration.

**5VIE:** One of the goals of the exhibition is to foster dialogue between hearing and deaf people. How important is it today to encourage and promote relational design?

**EB:** We have always been far from the idea of creating just market oriented products. In our view, design objects are perfect tools in order to create dialogue among different people, making space to new collective desires and needs. New needs generate desires for connecting people through empathy thus building social relationships based upon solidarity, where bodily experiences gain relevance generating shared imagery, and breaking barriers, both physical and mental, that we experience day by day.

**5VIE:** What values and principles unite *FROM the SILENCE* and 5VIE?

**EB:** 5VIE has demonstrated since years a deep interest in our design practices, based on inclusive community generation. We share the same interest in design strategies to overcome racial, cultural, social and age biases. 5VIE made us feel at home, in a district where there is still the will and possibility to make at once design and art.

perceptive barriers  
are Abolished and the  
OTHERNESS becomes  
the REAL Subject



visit the exhibition

### **FROM the SILENCE | DAL SILENZIO**

a project by T12 Lab  
and Laboratorio Silenzio  
in collaboration with  
Fondazione Istituto Buon Pastore

Via San Vittore 29

**opening:** 20 April, from 18.00

**visit the exhibition:**

21-22-23 April, from 12.00 to 19.30

**performances:**

22 - 23 April, from 17.30

starting from Piazza St. Ambrogio

image courtesy of T12 Lab and Laboratorio Silenzio



## L'Appartamento

*a chat with Ippolita Rostagno,  
Artemest founder & creative director*

**5VIE:** L'Appartamento celebrates high craftsmanship through the creative visions of six international interior design studios. What is the goal of the project?

**IR:** The goal of all Artemest projects is to celebrate Italian craftsmanship and design. This year is all about providing ample space for creativity by inviting six interior design studios to reinterpret the environments of a historic Milanese apartment by using the work of selected Artemest artisans. Each room of L'Appartamento will be like a theatrical stage, evoking wonder in anyone who visits!

**5VIE:** The Apartment represents an elegant 1930s mansion located in a historic Milanese building in the heart of the 5VIE district. How will you combine creativity, beauty and craftsmanship?

**IR:** Italy is one of the most extraordinary countries in the world, where beauty blends seamlessly with craftsmanship and creativity, providing an inexhaustible source of inspiration. This perfect trifecta allows for the creation of unique works of art, capable of expression in any form or material, from the most traditional to the most innovative. L'Appartamento embodies the creativity of both interior designers and artisans, beauty in the old world charm of the apartment itself, and craftsmanship which is the value at the heart of Artemest's mission.

**5VIE:** Artemest is a project that pays homage to Italian craftsmanship by creating a network of companies operating in luxury design. What makes Italian craftsmanship so unique in the world?

**IR:** The chief distinction of Italian craftsmanship lies in the conscious preservation of its heritage. The small artisanal workshops remain firmly anchored to their roots while simultaneously striving for new creative horizons. Their strong connection to their culture is in part attributable to the care and attention devoted to generational transitions. In many family-owned companies special production techniques are passed down from father to son along with a strong sense of how their craft is connected to the territory. The raw materials found in each region play a fundamental role, such as marble which is the protagonist of our latest exhibition at the Artemest Galleria in New York.

**5VIE:** What are Artemest's future projects?

Our plans are to match the best-in-class technology of our website with physical galleries in the U.S., the Middle East and beyond. We are excited to open physical spaces where people can experience the beauty of our products firsthand.



The chief distinction of Italian craftsmanship lies in the CONSCIOUS preservation of its HERITAGE

**5VIE:** "Design for Good," the theme of we choose for this year's Design Week, is an invitation to look at design as a tool for creating human connections. What is the common thread that connects 5VIE and Artemest?

**IR:** Artemest has always celebrated the people behind the artisanal pieces we showcase on our website. If we think of "Design for Good" as an occasion where design stimulates encounters and encourages human connections, L'Appartamento in 5VIE fits the bill. L'Appartamento will showcase the interior design sensibilities of six international studios as well as pieces from over 130 Italian companies.

visit the exhibition

**L'Appartamento**  
a project by Artemest

**5VIE Headquarters**  
Via Cesare Correnti 14

from 17 to 23 April  
opening hours: 10.00 - 19.00

image courtesy Artemest



## 5VIE productions

**on-entropy**  
A Future for the Past  
curated by  
**Maria Cristina Didero**

**Love Letters**  
with works by **Agustina Bottoni, Eve De Haan, Ahryun Lee, ibiyane, Xanthe Somers, Maryam Turkey**  
curated by **Anna Carnick** of Anava Projects

**Johannes Willi**  
Chronic Pain Orchestra

**Prendete e Mangiate**  
with works by 1220° ceramics, **Adam Knoche, Aina Kari, Aintdsgn, Alexander Kirkeby, Ana Villegas, Anna Karountzou, Anubha Sood, Astrid Luglio, Beatrice Carolina Gambato, Casa Remedios, Catto Design Studio, Charline Ronzon-Jaricot, Chris Fusaro, Côte Garcia, DBO Home, DecorAzione di Angela Florio, Eleit, Haley Bates, Hana Karim, Ilaria Bianchi, Jeremy Sinkus, Kristin Burgham, LAM Ceramica, Miranda Keyes, Studio Kalf, Sun Hee Moon, The Art Flower Maker, Vittorio Passaro, Yaara Rabinovitch**  
curated by **Sara Bologna**

**Richard Yasmine**  
Silent Hollows +  
#mirrors by **Sebastiano Deva**

**Sara Ricciardi**  
Human Mandala

## Partnerships

**Artemest**  
L'Appartamento

**DOPO?**  
Fuori Contesto, a group exhibition with works by: **Tellurico, Millim Studio, TIP studio, Stefania Ruggiero, Standard 404, Scattered Disk Objects, Simone Fanciullacci, Ilaria Bianchi**

**Design Pride**  
by **Seletti**  
Piazza Castello > Piazza Affari  
*only date April 19*

**Fondazione Cologni dei Mestieri d'Arte**  
Arts&Crafts&Design  
a Palazzo Litta

**T12 Lab and Laboratorio Silenzio**  
in collaboration with **Fondazione Istituto Buon Pastore**  
FROM the SILENCE I DAL SILENZIO

**Robert Stadler**  
OMG-GMO,  
Carwan Gallery Athens & BITOSSI Ceramiche  
curated by **Nicolas Bellavance-Lecompte**

**ill at ease** - design e arte digitale su ruote  
with works by: **Ron Arad, Hermine Bourdin, Khaled El Mays, Diango Hernández, Six N. Five**  
curated by **Luisa Ausenda e Caterina Taurelli Salimbeni**  
*only date in 5VIE April 18*

## the exhibitions

**Accademia di Belle Arti di Brera**  
ON THE EDGE: sul limite della materia, dello spazio e del pensiero

**Accademia Teatro alla Scala**  
a Journey behind the scenes  
*only date April 19*

**Alberto Levi Gallery** presents:  
**Clara Bona**  
Relazioni I Percorsi I Orizzonti  
**Jan Kath**  
Across the Board

**Alessandro Guerriero**  
Noio / 25 tavole con 25 testi

**Annabel Karim Kassab**  
Le Salon d'Annabel

**Anotherview + Nature Squared**  
View 20

**Aonie**  
in collaborazione con  
**Curiosità d'Altri Tempi**  
Sospesi...tra spazio e tempo

**Arakawa & Co.** presents:  
Less, Light, Local  
The NORI Project

**ARCStudio PERLINI** @  
My Fun

**BHUMI Ceramica**  
ARCHETIPI, da Poseidonia a Paestum - ricerca di manufatti contemporanei

**Bitossi Home**  
in collaboration with **Pangea**  
Il Frutto della Passione

**Caiati Old Masters**  
**Massimo Listri** - Fotografie

**Candiani Denim Store**  
Eventi denim sostenibile

**Chiara Capellini**  
per Zuecca Projects  
Dialogo in Silenzio

**Circus Concept Store**

**Constance Guisset**  
Surprise Party!  
a project for  
l'Institut Français Milano

**Davide Groppi**  
Vis à Vis

**Dieciottantanove**  
Elements  
quattro elementi + 1

**Elias Van Orshaegen & Daan de Wit**  
esercizio due

**ETHIMO & MANTERO 1902**  
Blooming Stories

**Fondazione Officine Saffi**  
Unurgent Argilla  
by **Nina Salsotto Cassina**

**Forteshire**  
Dialoghi del Futuro

**Fortu Milano**  
Tadao Bag

**Giopato&Coombes**  
18 POCKETS

**Giovanni Hänninen**  
**Fotografia**  
Landscape and Architecture

**Haute Material**  
Percezioni

**HyperLab**  
SOLOS: due mondi in dialogo

**Irthi Contemporary Crafts Council**  
Recipes for the Future: A Cross-Cultural Alchemy  
curated by **Mr. Lawrence**

**JCPUniverse**  
META-PHYSICAL  
by **Eliseo H. Zubiri**  
creative direction **CTRLZAK**

**Karpeta+ Texturae** showroom  
Camere

**Krazy Art Gallery**  
Ombre Grigie: Rue Battaglia  
incrocia Avenue de Maupassant

**LA-BEL**  
Debut First Collection

**Laboratorio Paravicini**  
SAMARCANDA

**La Nena**  
Reshape your world

**Lapalma for Architects**  
Stay.Work.Meet.Live

**Limodoro - Daniela Repetto**  
**Jewelry - Between the Twigs**  
Wearing the Earth

**Lineapelle**  
Nabucco

**Lo Studio Arredi**  
B-beds 1967, ROU Materiaal, Woodnotes

**Luisa Cevese Riedizioni**  
Lapiega Wire Design  
nuove tracce by **Enrico Girotti**

**Madi**  
ATAVICO

**Madina Visconti**  
La Collezione Edera

**Maison Matisse**  
Esquisses Collection  
in collaboration with  
**Faye Toogood**

**Mallory Kaye**  
Gallery Opening

**Mami Colette Store**  
Cabinet de Curiosités

**Maria Vittoria Paggini**  
Casa Ornella: Dove abita il design

**Marta Never Too Much**  
Rock & Crochet

**Markus Benesch**  
for Curious Boy  
Alpine Rising

**Marzio Rusconi Clerici, Federica Toledo**  
Arcana Lights

**Massimo Rigaglia**  
Etico & Impronta vases

**Matique**  
pop up shop

**minrl**  
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**MOS Design**  
IDENTITÀ TANGIBILI

**Nuova Galleria Morone**  
**Maria Lai**  
Sul filo dell'infinito

**Orientera**  
Piccoli Smalti by  
**Giovanna Ferrero Ventimiglia**

**Osanna Visconti**  
New Atelier

**Ottica San Maurilio**  
JAPAN

**Patrick Tuttofuoco**  
WITHIN WITHOUT  
Spazio Pellini

**PLUS+ Milano**  
RRoar! di **Roberto Rasoni**  
disegni di **Matteo Montorsi**

**Ponzio Aluminium**  
Unici

**Riviera Creative Space**  
LUISA - an installation by  
**Fantamagico**  
curated by **simple flair + Giga Design Studio**

**Roberto De Santi**  
Diavoletta

**Roham Shamekh**  
Beyond Earth

**Sandro Gorra**  
ALICE E L'ACQUA,  
Giraffa "Loser"

**Studio Archilab**  
Fata reflexion + I MUST SLEEP, PLEASE!

**STUDIOIBMILANO**  
Forme del marmo

**Studio PIETRACHIARA**  
Arcadia

**TA-DAAN**  
Reshaping Craftsmanship

**Takeda Katsuya Design**  
Timeless Innovation 2

**Telami**  
Telami for Good

**THE POOL NYC**  
**Lino Tagliapietra.**  
Transparency - Translucence

**The Prism** by  
**Stefano Simontacchi**  
Project Revelation

**UNIMATIC**  
opening new flagship store

**Wait and See**  
Love Light Box  
by **Tatiana Brodatch**



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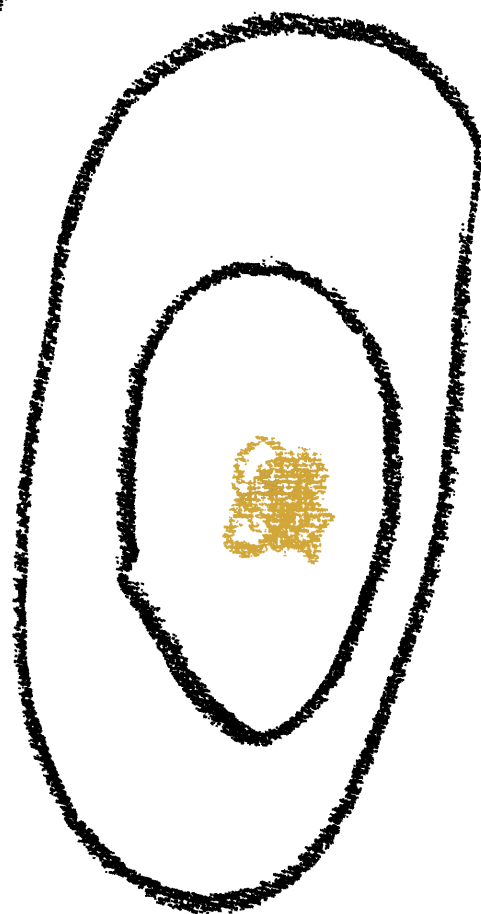
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ONE HAS  
TO GO

CEN  
TRE

TO FIND

THEIR HEART



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