



(IN)VISIBLE DESIGN

a project by Logotel

(IN)VISIBLE DESIGN | 100 STORIES FROM THE FUTURE AND BEYOND

Bio and projects

Cora Bellotto + Laura Malinverni - Berg - Fernanda Bertini Viegas + Martin Wattenberg - Marc Bretillot + David Edwards - Eyal Burstein - Oscar Diaz + Yuri Suzuki - Pierre Favresse - Alicia Framis - Amanda Ghassaei - Ai Hasegawa - Anna Haupt + Terese Alstin - Jannis Huelsen - Jinhyun Jeon - Gabriele Meldaiyte - Nicolas Nova with Katie Miyake, Nancy Kwon and Walton Chiu - Pieter-Jan Pieters - Veronica Ranner - Matt Richardson - Superflux - Thomas Thwaites - Varathit Uthaisri - Andrea Valle - Alissa Van Asseldonk - Imme Van Der Haak - Dane Whitehurst - Dominic Wilcox

CORA BELLOTTO + LAURA MALINVERNI

<http://www.lauramalinverni.org/>

Cora Bellotto graduated in 2011 at the Fashion & Textile Design program of NABA, in Milan, and recently obtained a Master in Fashion Design at the Domus Academy.

Laura Malinverni is an artist and researcher working at the intersection of art and emerging technologies. She is a PhD student in Communication Technologies, and she holds a Master in Cognitive Sciences and a bachelor degree in Fine Arts. She is currently working in the field of learning and gaming technologies. She has been living in Barcelona since 2008. Her works have been featured in many festivals and expositions internationally.

GUSHO – REACTIVE PROTECTIVE DRESS

Through a study of the effects of electromagnetic pollution on living beings Gusho – the Reactive Protective Dress - aims to visualize the presence of electromagnetic radiation while providing an adaptive, shielding system.

Gusho is a reactive clothing, a sort of extension of our nervous system: when it detects a spike in electromagnetic radiations, the clothing triggers a mechanic reaction and deploys a shielding fabric that transforms it into a protective shelter. By using the material and communicative power of fashion, Gusho elicits a reflection on the impact of technologies and, by making the invisible visible, it tells us a story about the environment we all live in.

BERG

<http://berglondon.com/>

BERG (founded 2005) is a product and design consultancy, working hands-on with companies to research and develop their technologies and strategy, primarily by finding opportunities in networks and physical things. BERG also makes its own products and services using its platform for connected products, BERG Cloud (www.bergcloud.com).

LITTLE PRINTER

Little Printer is a small, friendly wireless printer. It's like having your own printing press, newspaper and a dog to fetch it for you, all in your front room.

It scours the Web on the owner's behalf, assembling their interests into delightful, personalised miniature newspapers, printed only two inches across. If you're a publisher, developer or website owner, the Little Printer publishing platform enables you to easily reach Little Printer owners in a direct, engaging way. Announced in late 2011, the first units shipped in 2012. Little Printer is available to order from www.bergcloud.com.

FERNARDA BERTINI VIEGAS + MARTIN WATTENBERG

<http://hint.fm/>

Fernanda Viégas and Martin Wattenberg work at the intersection of art, design, and computer science. They lead Google's visualization research group in Cambridge, Massachusetts. The two have collaborated for a decade, and are known for creating the ground-breaking public visualization platform Many Eyes and founding the visualization studio Flowing Media.

WIND MAP

An invisible, ancient source of energy surrounds us - energy that powered the first explorations of the world, and that may



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be a key to the future. Wind Map shows the delicate tracery of wind flowing over the US. The map is a near-realtime web site, conveying the force of the wind through motion and texture. As an artwork that reflects the real-world, its emotional meaning changes from day to day. On calm days it can be a soothing meditation on the environment; during hurricanes it can become ominous and frightening.

MARC BRETILLOT + DAVID EDWARDS

<http://www.marcbretillot.com/> + <http://www.davidideas.com/>

Marc Bretillot is a french culinary designer. He graduated from École Boule; passionate about cuisine, he questions our relation to the action of eating and works on new shapes and solutions for cooking objects and tools, keeping in mind the respect of culinary honesty and emotions.

David Edwards, a creator (Andrea, AeroShot, Le Whaf, Cellbag...), writer, and educator, teaches at Harvard University and is the founder of Le Laboratoire in Paris, France. His work is at the core of a network of art and science labs in Europe, USA and Africa (ArtScience Labs).

LE WHAF

Le Whaf gives you a poetic, delicious and low-calorie way to enjoy your favorite liquid recipe or drink (such as cocktails, fruit juices, liquors...)- by sipping it as a cloud of flavors. Through this exclusive tasting experience, Le Whaf offers you the possibility to once again discover every single flavor of a cocktail.

EYAL BURSTEIN

<http://eyalburstein.com>

Eyal Burstein (born 1977 in Tel Aviv) is an Israeli, currently Berlin-based product designer. Eyal attended the London College of Printing between 2001–2004 and the Royal College of Art in London from 2004-2006. In 2007 Burstein founded Beta Tank, a conceptual product design studio in Berlin that uses design objects for social commentary. In 2008 he exhibited at the Design And The Elastic Mind Exhibition at the MoMA in New York, which was curated by Paola Antonelli. In 2010 Beta Tank was awarded Designer of The Future award by Design Miami during the Art Basel. In April 2011 Eyal published his first book called Taxing Art, an illustrated essay that discusses the way the tax system differentiates between art and design and thus inhibits creativity. The book was published by Gestalten.

EYE CANDY

Eye Candy is a project inspired by a BBC segment on how blind people can see with the help of thier tongue. Beta Tank took an interest in how this could also affect the lives of sighted people. The use of physical sketches has since left a trail of engaging prototypes (Eye Candy, Mind Chair Polyprop, the working Mind Chair). Currently in the MoMA's permanent collection, Eye Candy Can Ltd. is a spoof company set up to offer the different flavoured Eye Candies available to order. As part of the campaign, blogs and magazines were involved in order to spread the word. Although it was not apparent from the start, slowly the question of innovation in consumer products came up: as orders came in through the website, Beta Tank approached the maker of the technology and while it is unclear whether the product will be made, this has proved that a bottom-up approach in product design and manufacturing is a possibility. Between August 2008 and April 2009, 68,000 unique visitors from 15 different countries visited Eye Candy Can Ltd. with orders reaching 100,000 lollipops. Eye Candy is based on available technology which makes the production of it an entirely realistic option.

OSCAR DIAZ + YURI SUZUKI

<http://www.oscar-diaz.net>

Oscar Diaz is a product designer based in London. He works in a wide range of projects from limited editions to mass produced products. Yuri Suzuki is a sound artist, designer and electronic musician who produces work that explores the realms of sound through exquisitely designed pieces.



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REC & PLAY

REC & PLAY consists of two pens, one that allows recording sound on a line and the other playing it back. The REC pen, draws and record sound on a line at the same time. It contains special ferromagnetic ink, made with the same component used for old cassette tapes, a recording head and a microphone. The PLAY pen allows retrieving the sound and playing it back. It contains a reading head and a speaker. When the tape reading head is moved along the line the previously recoded sound can be heard.

PIERRE FAVRESSE

<http://www.pierrefavresse.com>

Pierre Favresse was born in Brittany in 1979 but soon moved to Paris with his family. He studied cabinet-making at the prestigious Ecole Boulle before enrolling in the Ecole Nationale Supérieure for Decorative Arts, specializing in Design. Following his studies, Pierre began to work with designer Mathieu Lehanneur and became studio director, before founding his own studio in 2010. Pierre's creations are characterized by their simplicity and balance which marry craftsmanship and state-of-the-art technology. Through design, Pierre plays with many of today's everyday questions around the use of new materials and innovative functionality, while maintaining a strong focus on social and environmental concerns, through reduced manufacturing costs or eco-friendly methods and materials.

Pierre continues to strengthen and develop relationships with international manufacturers across Europe (Cinna, Petite Friture, Specimen Edition, Super-ette). In November 2011 he was made new Head of Design for Habitat.

HYNÉ

Windmills and solar panels produce clean energy. But we can not yet store it in a clean way. The project Hyné is a real answer to this missing link, capturing green energy from outside and storing it as hydrogen directly into the house. Designed for domestic use, Hyné is capable of providing electricity enough for four people living in a space of 100m²; at the same time, it is also capable of supplying domestic hot water through a second circuit. It allows 24 hours of continuous use, followed by 6 hours of recharging of its 30 m² solar panels, or equivalent energy source. By connecting the device to a source of water, an electrolytic process creates a molecular division (hydrogen / oxygen), enabling the storing of electrical energy. Hyné is designed with transparency that allows not only to follow this innovative process, but also to make the user a key player in its own production and energy management. Hyné, an amazing object that gently recalls an industrial landscape, opens the doors to the use of green energy in everyday life with ease, integrating both functionality and aesthetic into our lives, and combining science and design for a better future: innovative, clean, responsible and sustainable.

Hyné is made in collaboration with the scientist Christophe Turpin, CNRS researcher, a specialist in fuel cell.

ALICIA FRAMIS

www.aliciaframis.com

Alicia Framis (1967 Barcelona, ES) is a multi-disciplinary artist whose work blends architecture, design, fashion and performance. Her work focuses on different aspects of human existence within contemporary urban society. Alicia often starts out from actual social dilemmas and develops them into fictional settings. Collaborating with artists from other work fields she then develops platforms for interaction. Alicia Framis studied at the Barcelona University and the École de Beaux Arts in Paris. She also completed her masters at the Institut d'Hautes Etudes, Paris, and at the Rijksakademie van beeldende kunsten, Amsterdam. Her upcoming solo exhibitions will be at Museum of Modern Art Arnhem, Netherlands (2013), Galerie im Taxispalais Innsbruck, Austria (2013), Centre for Contemporary Art Brugge, Belgium (2014).

WHERE DID THE FUTURE GO? (UTAH, 2011)

For this video Alicia travelled to the Mars Desert Research Station in Utah, USA. The station is located in the middle of the desert and concentrates mostly on preparing astronauts for their exploration of space. In addition to this, it also tests habitat design features and related tools. Alicia spent her time living with five astronauts under stimulated conditions of space travel and living. The film is a collection of moments during these days, recorded either at sunrise or sunset. It consists of a sequence of moments of the astronauts at work (training, walking, testing) as well as of a woman walking with a white billboard that says "Where did the future go?". At the same time, a lost astronaut dressed in a Russian space suit is walking with the same sentence at the exact same surroundings. The film points out the importance of the moment we are living in but also firmly highlights



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the uncertainty of the future. With this work Alicia indicates the importance of innovation, creation, failure and success. As the lost characters keep walking and walking, we also have to remind ourselves whether if we have found our future yet and what that might look like.

AMANDA GHASSAEI

www.amandaghassaei.com

Amanda Ghassaei graduated from Pomona College in Claremont, CA with a BA in Physics and Minor in Chemistry in 2011. Her research experience includes topics in nanotechnology, solar cells, and electrochemical and optical sensors. She's interested in developing physical interfaces for the manipulation of digital media. Amanda is currently working at instructables.com in San Francisco, CA.

3D PRINTED RECORD

In order to explore the current limits of 3D printing technology, Amanda has created a technique for converting digital audio files into 3D-printable, 33rpm records and printed a few prototypes that play on ordinary turntables. Though the audio quality is low - the records have a sampling rate of 11kHz (a quarter of typical mp3 audio) and 5-6 bit resolution (less than one thousandth of typical 16 bit resolution) - the audio output is still easily recognizable. These records were printed on an Objet Connex500 resin printer to a precision of 600dpi with 16 micron z-axis resolution. The 3D modeling in this project was far too complex for traditional drafting-style CAD techniques, so Amanda wrote a program to do this conversion automatically. It works by importing raw audio data, performing some calculations to generate the geometry of a 12" record, and eventually exporting this geometry straight to a 3D printable file format.

AI HASEGAWA

www.aihasegawa.info

Ai Hasegawa uses art and design to present a solution to the challenges encountered in our daily lives. At the same time, the solution itself questions our perception of living in this world. She graduated with an MA in Interactions Design at The Royal College of Art in 2012.

I WANNA DELIVER A SHARK...

This project approaches the problem of human reproduction in an age of over-population and environmental crisis. With potential food shortages and a population of nearly nine billion people, would a new mother consider incubating and giving birth to an endangered species such as a shark, tuna or dolphin? This project introduces a new argument for giving birth to our food to satisfy our demands for nutrition and childbirth and discusses some of the technical details of how that might be possible.

ANNA HAUPT + TERESE ALSTIN

www.hovding.com

Anna Haupt and Terese Alstin are industrial designers and founders of the Swedish company and invention Hövding - the invisible bicycle helmet.

Located in Malmö (Sweden), the company was founded in 2005 and has grown into a team of 15 employees.

INVISIBLE BICYCLE HELMET

Hövding is an invisible bicycle helmet, designed as a stylish collar worn around the neck while cycling. The collar contains an airbag that is visible only if an accident occurs. The airbag is shaped like a hood, surrounding and protecting the cyclist's head. The inflation is triggered by sensors that register the abnormal movements of the cyclist in an accident. Sales began in November 2011 and Hövding is now available to buy in stores in Sweden, Norway, Denmark, Germany, Austria, Netherlands, Belgium and Switzerland as well as from the company's website, www.hovding.com.



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JANNIS HUELSEN

www.jannishuelsen.com

Jannis Huelsen studied product design at the University of Art in Braunschweig (Germany) and the free University of Bolzano (Italy) and gained work experience in the Netherlands, before he moved to Berlin. He currently works in the fields of material research, conception and interaction-based design and interior projects.

XYLINUM “MANUFACTURED BY MICROORGANISMS”

Xylinum is a research project that poses the question: what could future materials and production processes be like? The title Xylinum is the name of a bacterium which produces an artificial cellulose material. This bacterium consumes sugar and builds a cellulose fibre structure around any given form. Since the process takes place in a nutrition liquid, the wet material can be dried later on, resulting in a durable and 100 % biodegradable material. The properties of this material can be adjusted by changing the genetic code of the organisms. In collaboration with the company Jenpolymers, a technique was developed to create a “skin” around a wooden stool frame, forming the coating and seating surface.

JINHYUN JEON

www.jjhyun.com

Jinhyun Jeon is a South Korean designer based in Eindhoven, Netherlands. Jeon held interest in joint perception and integrated this idea into products during her Masters course at Design Academy Eindhoven. In 2012, she graduated with her thesis on synesthetic sensorial stimuli. She identifies herself as a designer, exploring sensorial perceptions and intuitive behaviors to enrich emotional experiences.

TABLEWARE AS SENSORIAL STIMULI

An everyday event, “taste” is created as a combination of more than five senses. Tasty formulas with the 5 elements – temperature, color, texture, volume/weight, and form – are applied to design proposal. If we can stretch the borders of what tableware can do via exploring “synesthesia”, the eating experience can be enriched in multi-cross-wiring ways. The tableware we use for eating should not just be a tool for placing food in our mouth, but it should become extensions of our body, challenging our senses even in the moment when the food is still on its way to being consumed.

GABRIELE MELDAIKYTE

www.gabrielemeldaikyte.com

Gabriele Meldaikyte is Product designer based in London. Currently, she is studying an MA in Design Products at Royal College of Art, London. With experience in diverse design fields, she maintains a healthy balance between functionality and visual impact in her work. Gabriele has exhibited internationally and has won several design Awards in Moscow, Shanghai and Milan.

MULTI-TOUCH GESTURES

There are five multi-touch gestures forming the language we use between our fingers and iPhone screens. This is the way we communicate, navigate and give commands to our iPhones. Nowadays, finger gestures like tap / scroll / flick / swipe / pinch are considered to be “signatures” of the Apple iPhone. Gabriele believes that in ten years or so these gestures will completely change. Therefore, her aim is to perpetuate them so they become accessible for future generations. She has translated this interface language of communication into 3D objects which mimic every multi-touch gesture. Her project is an interactive experience, where visitors can play, learn and be part of the exhibition.

NICOLAS NOVA with KATIE MIYAKE, NANCY KWON, WALTON CHIU

<http://nearfuturelaboratory.com/about/nicolas-nova/>

Nicolas Nova is both Professor at HEAD-Genève (Geneva University of Arts and Design) and consultant/researcher at the Near Future Laboratory. He is interested in applying ethnography to design research in the context of digital technologies.

Katie Miyake, Nancy Kwon and Walton Chiu are currently MFA candidates at the Graduate Media Design Program at Art Center



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College of Design in Pasadena (California).

CURIOS RITUALS: GESTURAL INTERACTION IN THE DIGITAL EVERYDAY

Gestural Interaction in the Digital Everyday is a design research project conducted during a summer residency in the Media Design Practices studio at Art Center College of Design (Pasadena) in July-August 2012. This project aimed at exploring gestures, postures and digital rituals that typically emerged with the use of digital technologies (computers, mobile phones, sensors, robots, etc.) These practices can be seen as the results of a co-construction between technical/physical constraints, contextual variables, designers intents and people's understanding. We can see them as an intriguing focus of interest to envision the future of material culture. "Curious Rituals" consists in a documentation of existing gestures and a design fiction movie that speculates about their evolution.

PIETER-JAN PIETERS

www.pieterjanpieters.com

Pieter-Jan Pieters graduated cum laude from the Design Academy Eindhoven in 2011, and his projects are widely awarded. In 2012 Pieters founded OWOW, theomnipresentworldofwizkids, a studio focused on innovation, design, technology, engineering and fun. OWOW is about being as "free and untamed as a child in a grownup and mature world".

SOUNDSCAPE

We are increasingly listening to computerized sounds. The digital standard ignores the unique nature of a person creating and influencing acoustic sounds himself, Pieter-Jan Pieters says. With Soundscape he intends to make us rediscover how we can play with sounds. "Sound is influenced by material, space, or pressure. It will always take on the timbre of the space the sound is sent across, and every material has its own sound." This glass cocoon, with two corks acting as a microphone and speaker, allows us to hear how this works. When it is empty, the effect is of a ringing tone; when it is filled with feathers, the sound is dampened, and water gives yet another experience. The cocoon thus produces a series of unique sounds that are a far cry from the prefabricated sounds from a computer.

VERONICA RANNER

<http://vroniranner.bplaced.net/>

Veronica Ranner is a designer and researcher, mediating at the intersection of design, society and emerging technologies. Recently, she joined the Royal College of Art's Creative Exchange Knowledge Hub as PhD candidate. She also holds a degree in Industrial Design (Pforzheim University) and a Master in Design Interactions (Royal College of Art).

BIOPHILIA ORGAN CRAFTING

If genetically modified silk could weave the scaffold for your donor heart instead of a machine – what would you prefer? The silkworm *Bombyx Mori* has been domesticated for more than 5000 years. Since the silkworms' genes were decoded in 2008, it could be altered to weave biodegradable scaffolds for organs, tissues, biosensors and even products instead of their cocoons - from "hardware" to novel "wetware". As cardiovascular diseases are rising globally to the number one causes of deaths, we are now facing an increasing scarcity of donor hearts. The silk scaffolds could be seeded with cells from the patient, offering individually grown organs without rejection.

MATT RICHARDSON

www.mattrichardson.com

As an electronic artist, Matt Richardson works with networking, information display, and electromechanics. Matt is a contributing editor for MAKE Magazine, covering creative uses of technology within the maker community. He is currently a master's candidate at New York University's Interactive Telecommunications Program and owns a technology consultancy, Awesome Button Studios.



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THE DESCRIPTIVE CAMERA

The Descriptive Camera works a lot like a regular camera: point it at subject and press the shutter button to capture the scene. However, instead of producing an image, this prototype uses crowd sourcing to output a text description of the scene.

SUPERFLUX

<http://www.superflux.in/>

Superflux is a London based multidisciplinary studio in the business of humanising technology and its implications. The Studio operates both as a client-facing consultancy and as a more open-ended research Lab, working at the intersection of emerging technologies and everyday life. The team invents stories, scenarios, products and experiences that imbue our everyday lives with a sense of the magical, and provoke thought and reflection around the near future. Although the Studio works on a wide range of projects from the wildly speculative to the immediately applicable, the focus is always on humanising technology and its implications. Some of its recent work includes designing neural prosthetic experiences for the blind, prototyping artificial pollinators and building devices that bring quantum computing to young people. Clients include Sony, Forum for the Future, Imagination Prince's Foundation, The Government of UAE, EPSRC, European Commission, The Futures Company, Microsoft Research Cambridge, Design Council, Mattel Toys and Nokia.

THE SYN BIO TAROT READING

The Synbio Tarot Reading is a project by Superflux, originally created for a workshop on "Mutations in Synthetic Biology" held at the Science Gallery in Dublin, as part of the EU funded StudioLab project, in 2012. The tarot card reading helped designers and scientists work together to create scenarios that explored the social, economic and political implications of synthetic biology. By substituting synthetic biology for any other emerging technology, Superflux hopes that the cards will have a broader use for anyone interested in imaginative and engaging workshop materials.

THOMAS THWAITES

www.thomasthwaites.com

Thomas Thwaites is a designer (of a more speculative sort), interested in technology, science and futures research, as well as communicating complex subjects in engaging ways. He graduated from the Royal College of Art Design Interactions MA in 2009, and have since undertaken a number of commissioned projects, including work on social trends, futures forecasting, biotechnology, the history and philosophy of science and bicycles.

UNLIKELY OBJECTS: PRODUCTS OF A COUNTERFACTUAL HISTORY OF SCIENCE

Scientific knowledge has played a key role in shaping our material world, and especially with regard to genetics, our social, political and spiritual lives also. But how dependant is scientific knowledge on historical accident and chance? Could we have a different, and not necessarily less valid, version of scientific truth if history had played out slightly differently – if certain observations had been made or missed, if individual scientists had been more or less successful, if different accidents had occurred? Or, does the scientific method act to eliminate the effects of historical chance, and our present state of knowledge is somehow necessarily true? Unlikely Objects explores these questions through a "Choose Your Own" history of genetics, and the presentation of some more, or less, likely objects from imagined alternative histories of genetics.

VARATHIT UTHAISRI

<http://www.varathit.com/>

TU (Varathit Uthaisri), originally from Bangkok, Thailand. After years in graphic design and animation, he moved to New York City in search for the igniting inspiration. At Parsons, The New School for Design, and he discovered the passion for technology. And now, he became a resident filmmaker/director at Google Creative Lab NYC.

SURFACE

Surface is an experimental film, exploring the emotional journey from an underground urban perspective. This "urban symphony" transforms human actions and street objects into beats that harmoniously set up a grand audio and visual composi-



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tion. The film also emphasizes the notion of live footprints as the abstract representation of human identity.

ANDREA VALLE

<http://www.fonurgia.unito.it/wp>

Andrea Valle is an active composer, performer and sound artist. A selection of some of his most recent works include “Arsenale delle apparizioni” (Nephogram, 2011), and “Acta GeoGraphica (Ripples Records, 2012); the music for Marcel-li Antúnez Roca’s performance “Pseudo” (Festival El Grec, Barcellona, 2012); the installations “Machina logotelica” (Making together, Milano Design Week 2012), and “Organo fonatorio” (Passengers, Infart Festival Bassano, 2012).

SCRIPTA VOLANT

Scripta volant. A writing surface, a place usually associated with permanence, it is made sensitive thanks to a touch-triggered microphone. In this way, the variable pressure exerted by the user while writing generates an audio signal that, once properly amplified through a speaker, reveals its mechanic nature by stirring up a medium that is volatile by definition: feathers. The weight of writing thus changes: what matters now is no longer the result, the act of preserving words potentially forever, but the act itself, that is writing and transforming time through movements.

ALISSA VAN ASSELDONK

www.alissavanasseldonk.nl

Alissa van Asseldonk (1988), Design Academy Eindhoven graduate, works with a questioning attitude and a huge amount of imagination on projects originating from her own fascination but clearly grounded within society. As an inventor of ways for others to discover, her work reflects our world and her perception of it.

EXTINCT MEMORIES

An ode to an extinct typeface, showing the process of a memory popping up in our brain. A preserved thought, slightly arising through - at first sight - a chaos of threads, displaying the system of all the connections in the archive called our brain.

IMME VAN DER HAAK

<http://www.immevanderhaak.nl>

Imme van der Haak is born and raised in Arnhem, Netherlands. Imme went on to graduate in 2012 from Artez, the academy of arts in the same city. Following this, she moved to London to begin studying a master in Product Design at London’s reputable Royal College of Art where she graduated in 2012.

BEYOND THE BODY - A PERCEPTION OF APPEARANCE AND IDENTITY

Imme’s work focuses on altering the human form by affecting its figure with just one simple intervention. Photos of the human body are printed onto translucent silk which will create the possibility of physically layering different body’s ages, generations and identities. In a dance performance, the moving body manipulates the fabric so the body and the silk become one, distorting our perception or revealing a completely new physical form. The movement then brings this to life. Beyond the body brings into being an ambiguous image that intrigues, astonishes or sometimes even disturbs.

DANE WHITEHURST

www.danewhitehurst.com

Dane Whitehurst is an artist and designer living in Central London. His work is derived from human stories and from the narratives that develop as a result of people’s interaction with physical objects. He is interested in the subsequent roles these objects play as props in people’s lives and in uncovering ways in which people connect with their environment through objects, on a deeper, emotional level.



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HOROCULARS

The world is in a constant state of flux. Cities expand and contract like the tide. Day in day out, we are witnesses to the resultant changes on the landscape, but we often forget or have no way to properly observe them. A sense of nostalgia is often attached to certain places that have become the backdrop to people's lives. However the unrelenting momentum of urban development often leaves little behind to bookmark the cherished and slowly fading memories. Horoculars provide a means to revisit this hidden past. One lens is a normal binocular, the other a historical slide viewer. By viewing both at the same time it is possible to overlay images of the past and present in order to chart the memories and evolution of place.

DOMINIC WILCOX

www.dominicwilcox.com

Dominic Wilcox is a British designer who creates unique and innovative objects, drawings and installations. After studying a degree in Visual Communication at Edinburgh College of Art, followed by a period of time living in Japan, Dominic later undertook an MA at the Royal College of Art in London. Since 2002, Dominic has worked on his own projects as well as major art and design commissions for organisations such as Nike, Vipp and Esquire. Among his worldwide exhibited and published projects are: "Speed Creating", thirty prototypes realized in thirty days with a maximum budget of 10 £, "Comfortably Oblivious", exhibited for "The Sitting Man and Unrequited Handshake" at Phillips de Pury London, and his blog "Variations on Normal".

NO PLACE LIKE HOME

No Place Like Home shoes guide the wearer to whatever destination in the world they wish. Firstly, the required destination is plotted onto an on-screen map and uploaded to the shoes via a USB cable. Then the wearer unplugs the USB cable and puts on the shoes. The heels are clicked together three times to start up the GPS module that is embedded in the left shoe. The circle of LED lights on the left shoe point in the direction of the destination and the row of LED lights on the right shoe give a progress bar of distance traveled.

The idea for the shoes was inspired by the film *The Wizard of Oz* in which Dorothy clicks her ruby red shoes together to be magically transported back home to Kansas.

Dominic Wilcox's No Place like Home shoes were commissioned by Global Footprint, a project to celebrate the long heritage of shoe making in Northamptonshire, England.

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