



gt2P Studio (great things to People)

Partners:

- Tamara Pérez, Architect
- Guillermo Parada, Architect
  - Sebastian Rozas, Architect
  - Victor Imperiale, Architect

Team:

- Sebastian Gonzalez, Architect
- Lucas Helle, Design Engineer

Mail: [socios@gt2p.com](mailto:socios@gt2p.com)

Studio IG: @gt2P

Studio Web: [www.gt2p.com](http://www.gt2p.com)

We are gt2P (great things to People), a Santiago de Chile based collaborative studio creating projects that span public art, architecture, and collectible design, represented by the New York gallery Based, Friedman Benda.

Working across scale and media, our practice is rooted in a unique approach we call "Paracrafting", which integrates art, science, cultural-material context, and contemporary production processes through parametric thinking. By working within this signature frame, we create a network of intersection points that resonate across creative and cultural boundaries. The resulting work speaks in unexpected ways -sometimes playful, sometimes poetic- to the zeitgeist of our time.

To date, our work has been featured in numerous international museum exhibitions, including: The Design Triennale at Cooper Hewitt (2019-2020); Museum of Craft and Design in San Francisco (2019); The Design Museum, London (2017-2018); National Gallery of Victoria, Melbourne (2017); Henan Museum, China (2017); MAXXI Museo Nazionale Delle Arti Del XXI Secolo, Rome (2017); Bellevue Arts Museum (2016); the Museum of Art and Design, New York (2014) among others. Our work is held in permanent collections worldwide, such as the Denver Art Museum, Colorado; the Metropolitan Museum of Art, New York; the National Gallery of Victoria, Melbourne; The Cooper Hewitt Design Museum in New York; Bard Graduate Center in New York; and The London Design Museum.

Our work is represented by Friedman Benda Gallery in New York.

SELECT WORKS:

2022 Public permanent sculpture under DNA in San Diego California (under NDA), currently in the fabrication stage (1 million USD Budget).

2021 "Park of the Arts and Sciences Beauchef" Design and Development, Faculty of Physical Sciences and Mathematics, University of Chile. (Expected completion date 2024)

2021 "Asymptote", Sculptural Facade Design for the Torre Central Building, Design and Development, Faculty of Physical Sciences and Mathematics, University of Chile. (Expected completion date 2024)

2021 "Las Salinas Botanical Park" Design and Development, Competition Winner. Viña del Mar. (expected completion date 2025)

2021 "Hielos de la Patagonia" Design, development, production and installation, 3d mural in Nuevo Pudahuel international passenger terminal.

2020 "Conscious Actions", Design and Development, Miami Design District, Florida, USA.

2020 "Flocking Central Chandelier", Design, development, production and installation of, Mall Plaza Vespucio, Santiago, Chile.

2020 "Kennedy Boulevard pedestrian and car entrance Plaza". Design, development, production and installation of the (Hotel Marriot).

2020 "TPG Building Design and Development", mixed use (Offices, Theater and Restaurant), Design and Development. Talca. (Expected completion date 2022).

2019 Casino Dreams Iquique, Interior Design and Development (expected completion date 2024)

2019 Scultural Ceiling food court Plaza Vespucio Mall. Design, development, manufacture, and supervision

2019 Suple Bounding Form Bench Design and development, London Design Museum, London UK.

2018 Sculptural backlit walls, luminaires and room dividers for Restaurant Carpentier Casino Dreams Monticello. Design, development, production, and installation. Santiago Chile.

2017 Rebuilding Nature, sculptural murals Mall Plaza Los Dominicos. Design, development, production and installation, Santiago , Chile

2017 Catenary Chandellier, Light Sculpture, Mall Plaza Los Dominicos, Design, development, production and installation, Santiago, Chile.

2017 Imaginary Geographies Mural, Nuevo Pudahuel Airport, international arrival, Design, development, production and installation Santiago, Chile.

2014 Trepu, Arte MOP Chilean Government Winner, El Tepual Airport, Design Development and Installation Puerto Montt, Chile

2012 Scultural Ceiling Food Court Costanera Center. Design, development, manufacturing and supervision

2011 Retorno Araucano 3d Wall Mural, Arte MOP Chilean Government Winner. Design Development and Installation. Pino Hachado Customs Building, Chile-Argentina

2009, Vibración Parronal, MOP Art, Design Development, and Supervision Urban Healthcenter N ° 1, Rancagua, Chile.

#### PUBLIC COLLECTIONS:

2021 Conscious Actions, Acquired for the permanent Miami Design District Collection.

2021 Less CPP Parametric Analog Device, Acquired for the permanent collection of the Bard Graduate Center.

2020 Remolten Monolita Chair Acquired for the Permanent Collection of the Cooper Hewitt Design Museum, New York, United States.

2019 Suple Bench, Acquired for the Permanent Collection of the London Design Museum, London, UK.

2018 Less CPP: Lava vs Porcelana, Acquired for the Permanent Collection of the Metropolitan Museum (The Met), New York, United States

2017 Remolten series, Acquired for the Permanent Collection of the Denver Art Museum, Denver, United States

2017 Marmol vs Bronze, Acquired for the Permanent Collection of the Denver Art Museum, Denver, United States

2017 Remolten series, Acquired for the Permanent Collection of the National Gallery of Victoria, Melbourne, Australia.

#### INTERNATIONAL ACKNOWLEDGEMENTS AND AWARDS:

2021 Public Installation of the year Long Listed Dezeen Awards, Conscious Actions at Miami Design District

2021 , The outdoor art installations defining public spaces, Revista Wallpaper, Conscious Actions, Public Installation at Miami Design District

2021 , Archdaily Public Installation of the Year Nominee, Conscious Actions, Public Installation at Miami Design District

2020, Conscious Actions, Winner Miami Design District Competition, Public Installation at Miami Design District

2017, Remolten Beazley Design of the Year Nominee, Design Museum, London, England

2016, BOOMSPDESIGN Designer of the Year, Sao Paulo, Brazil

2016, gt2P Rising Talents Awards, Maison Objet Americas, Miami, USA.

2015, Less CPP Best Design of the Year Nominee, German Design Council, Germany

2014, Less CPP Best Ceramic Piece of the year, Domus Magazine, Milano, Italy

#### NATIONAL ACKNOWLEDGEMENTS AND AWARDS:

2021, Fermin Vivaceta Award for technological innovation in architecture, Colegio de Arquitectos, Santiago Chile.

2019, Dora Riedel Award for experimentation and opening of new fields of action in architecture, Colegio de Arquitectos, Santiago Chile.

2017, National Design Award innovation in design, cnca, Government of Chile, Santiago Chile.

2015, Design Studio of the Year Award, ED magazine ed 2015, Santiago Chile.

2014, National Award for innovation in design, cnca, government of chile, Santiago Chile.

2014, National Award for Innovation in Design, Avonni, Santiago Chile.

2014, Chile Diseño Award, Innovation Category, Santiago Chile.

2013, Trepu, Winner, Chilean Government public art contest. Puerto Montt, Chile

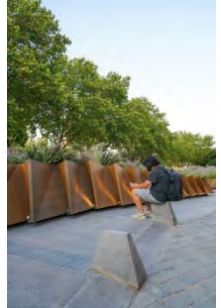
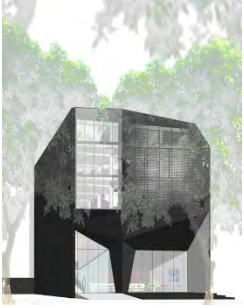
2010, Return Araucano, Winner, Chilean Government public art contest. Puerto Montt, Chile, Frontier Building Chile and Argentina, Pino Hachado, Chile

2009, Parronal Vibration, Winner, Chilean Government public art contest. Puerto Montt, Chile, Health Care Center N ° 1, Rancagua, Chile

CULTURAL FUNDS:

2014 Winner of the National Fondart Contest "Creation and production modality" project "Losing my America and less collection at the MAD museum in New York", 2014.

great  
things  
to People.



*Public Art, Collectible Design and Public Space*

web: <http://gt2p.com/>

Instagram: @gt2P

Since 2009: Paracrafting

## Between Digital Crafting and Physical Parametrics



**Sebastián Rozas,**  
-Cofounder gt2P  
-Architect  
-Project Manager

**Guillermo Parada,**  
-Cofounder gt2P  
-Architect  
-Creative Director

**Tamara Pérez,**  
-Cofounder gt2P  
-Architect  
-Production Manager

**Victor Imperiale,**  
-Partner gt2P  
-Architect  
-Parametric Director

Represented by:

**FRIEDMAN BENDA**

**Public Collection**



DENVER  
**art**  
MUSEUM

Remolten  
Stools



THE  
MET

Less CPP: Catenary  
Pottery Printer  
Lights



DENVER  
**art**  
MUSEUM

Marble vs  
Bronze  
Stools



the  
DESIGN  
MUSEUM

Suple Bench





MIAMI  
DESIGN  
DISTRICT

Conscious Actions  
Swing



COOPER  
HEWITT  
Smithsonian Design Museum

Remolten Monolita  
Chair



NGV

Remolten  
Stool



Bard  
Graduate  
Center

Less CPP  
Device



**Public Art**



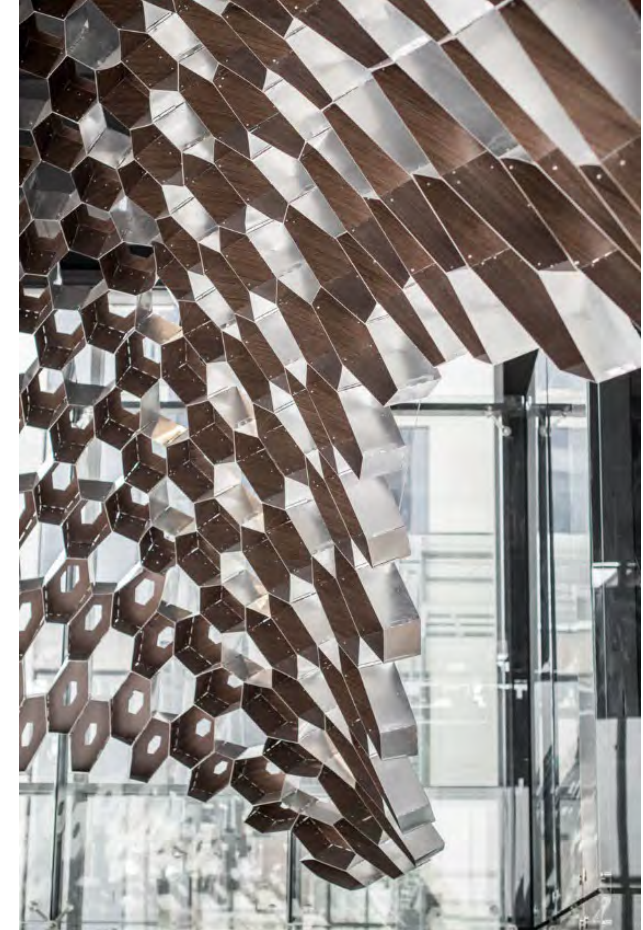
**Imaginary Geographies**  
Sculptural Mural,  
International Arrivals  
SCL Airport  
Santiago de Chile



**Trepu**  
Sculpture,  
El Tepual Airport,  
Puerto Montt, Chile



**Catenary Light**  
Light Sculpture,  
Plaza Dominicos,  
Santiago de Chile



**Hexa SHH**  
Sculptural Pavillion,  
International Arrivals  
SCL Airport,  
Santiago de Chile





**Suple Bench**  
Sculptural Bench,  
London Design  
Museum,  
London, UK

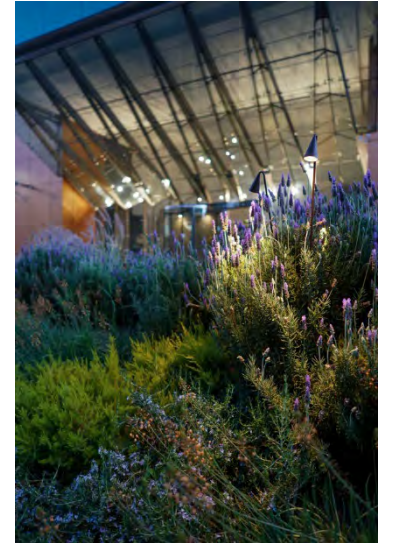




**Conscious Actions**  
Interactive Sculpture  
Miami Design District  
Miami, USA

**Public Space**





**Square access for  
Marriot Santiago Hotel**  
Design Develop,  
production and  
Installation,  
Santiago de Chile



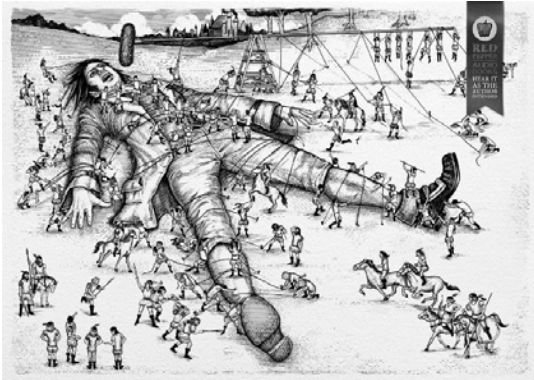
**Las Salinas Park**  
Design and Development,  
Viña del Mar, Chile





**Las Salinas Arts and  
Science Park**  
Design and Development,  
Viña del Mar, Chile

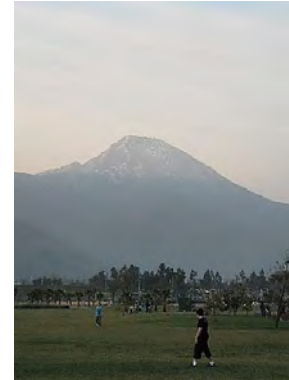
Public Art Under Production



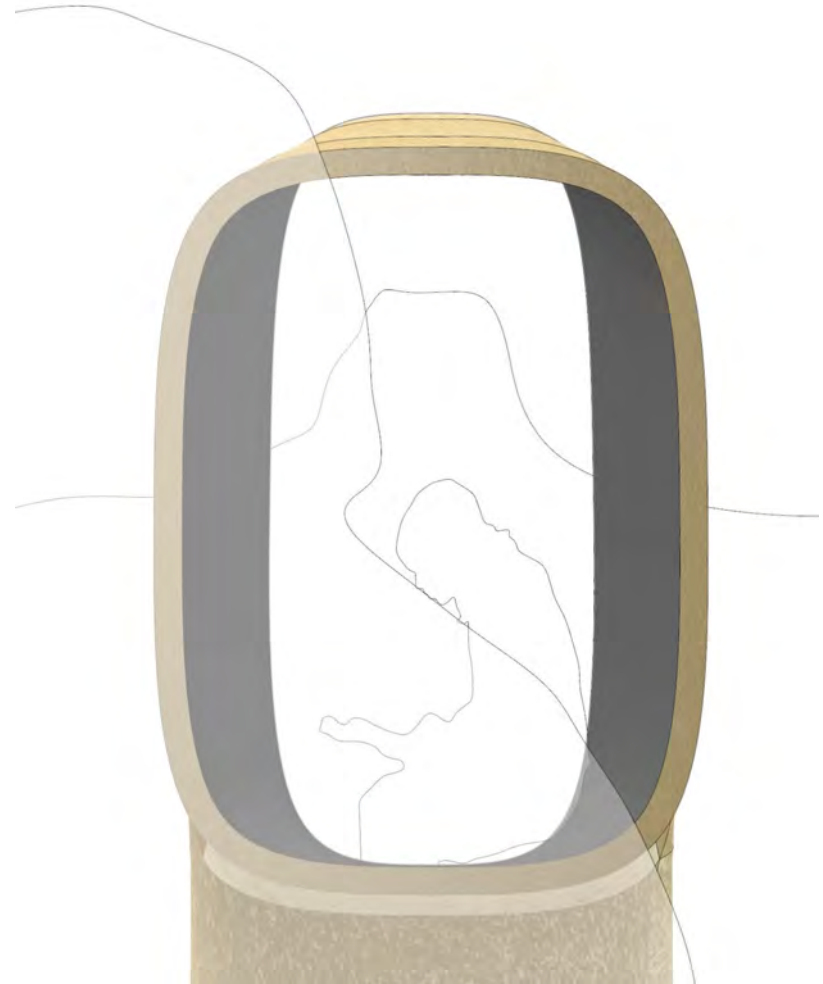
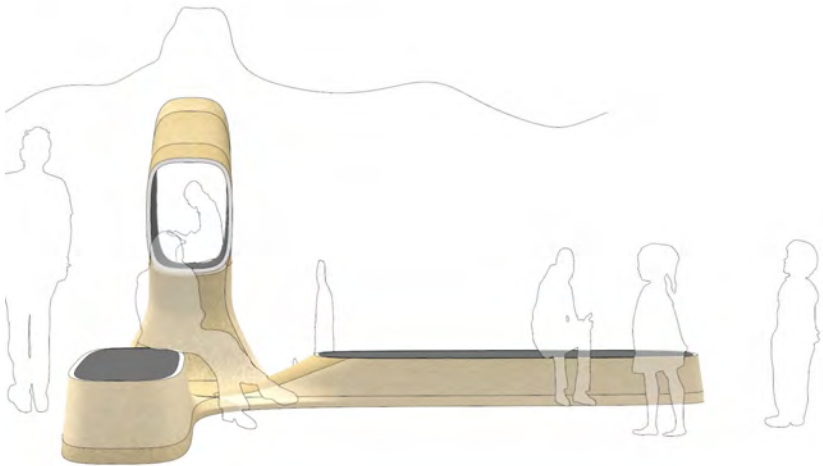
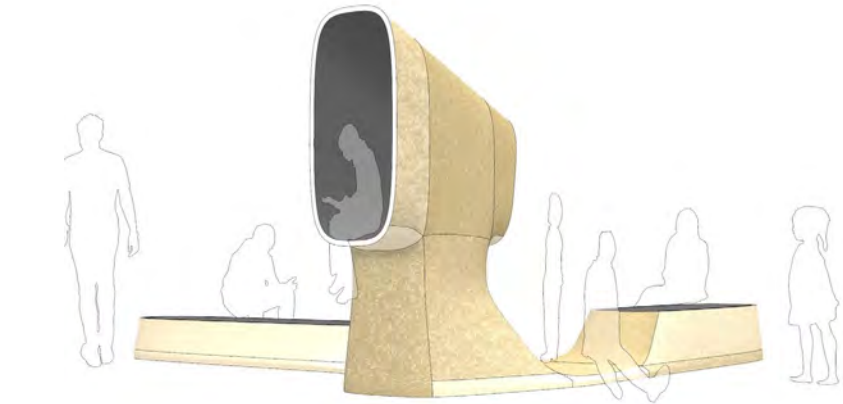
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**Suple Giant Catcher**  
Sculptural Bench,  
Bicentenario Park,  
Santiago de Chile



**Suple Giant Catcher**  
Sculptural Bench,  
Bicentenario Park,  
Santiago de Chile



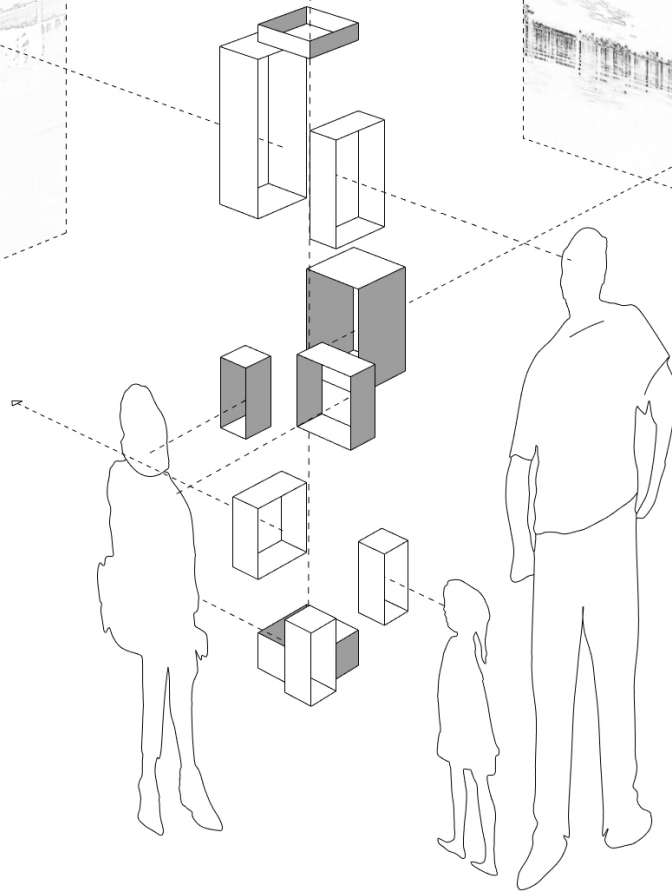
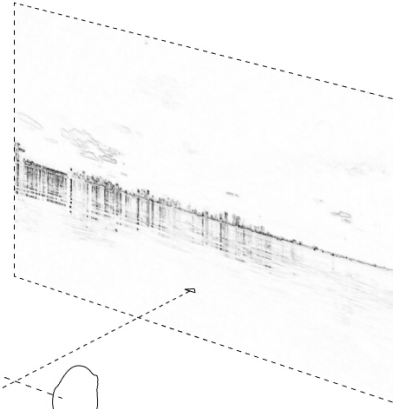
The Skyline and  
Clouds



The Sky



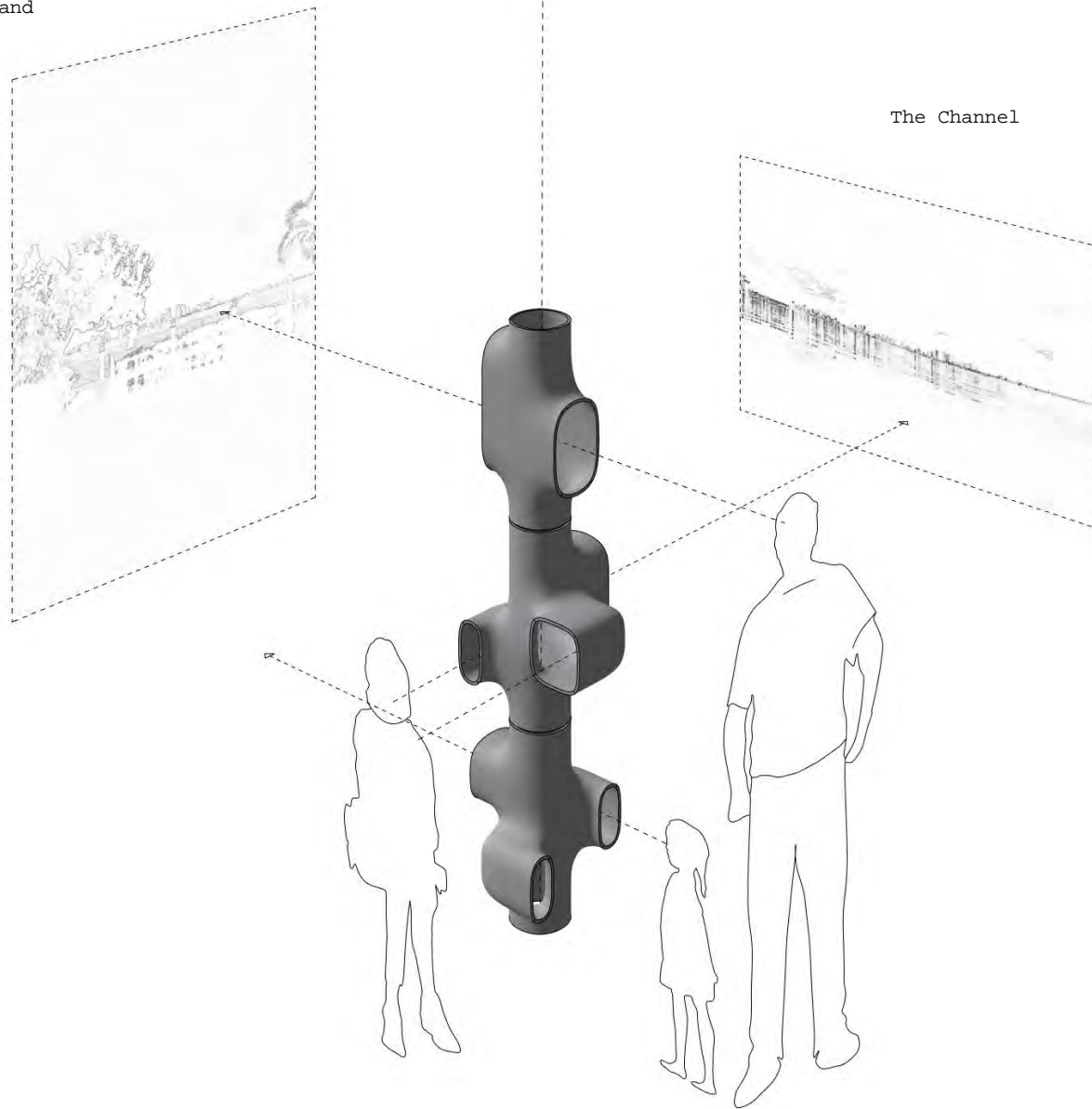
The Channel



The Skyline and  
Clouds

The Sky  
↑

The Channel







**Suple Giant Catcher**  
Antitotem,  
Private  
Miami USA



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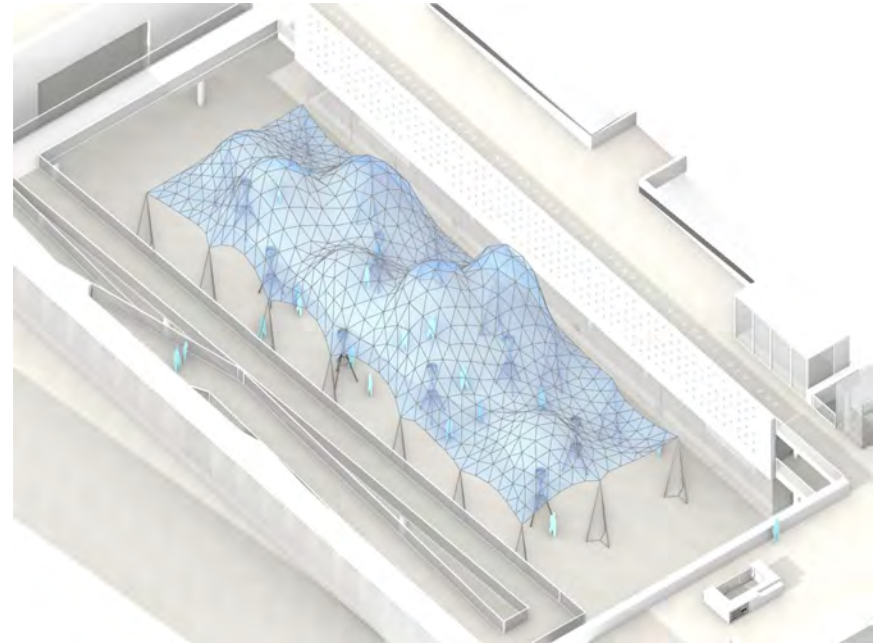
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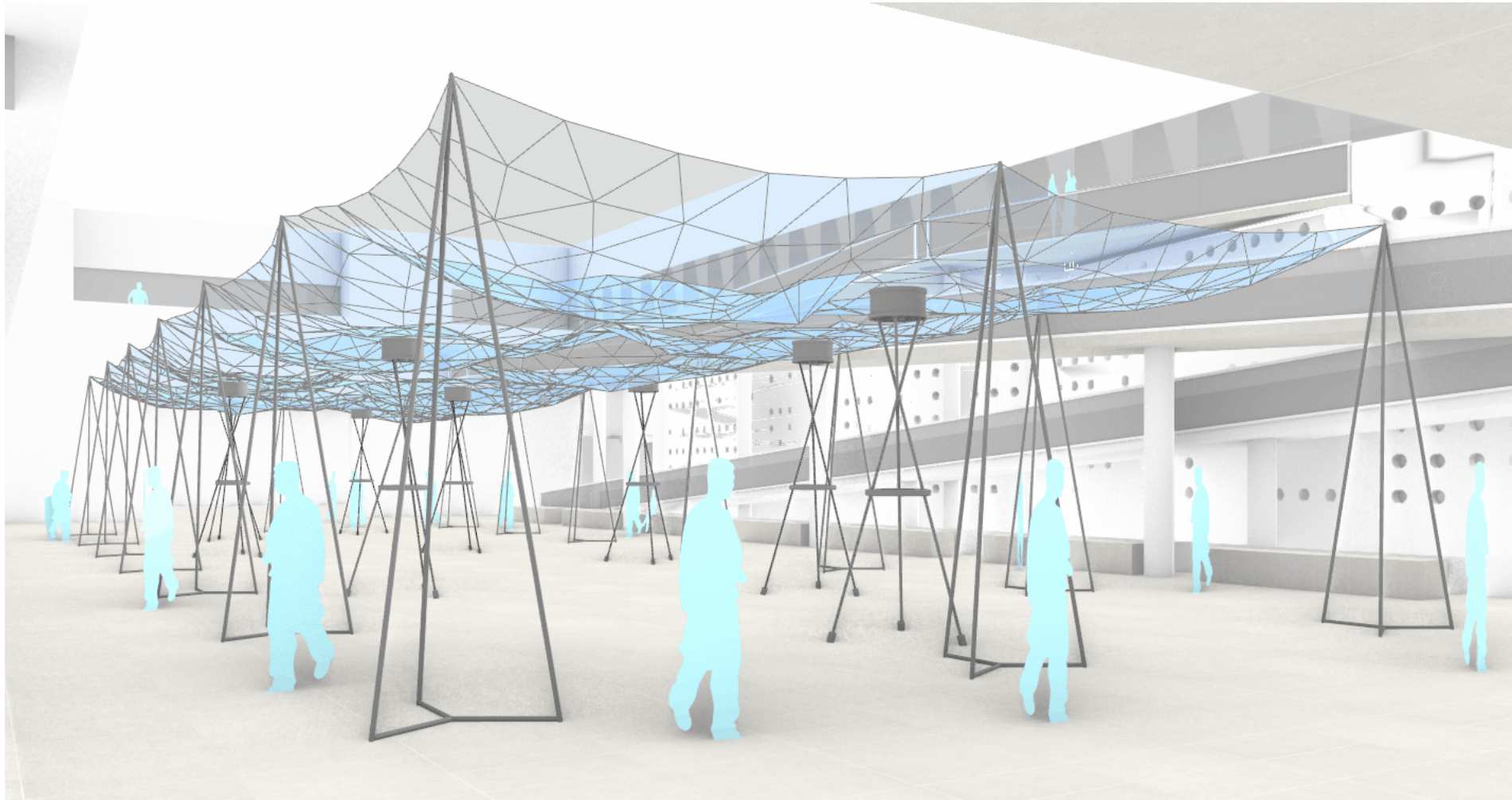


Geografías Imaginarias  
La Fiesta de Los Andes  
Interactive Pavilion,  
Santiago de Chile

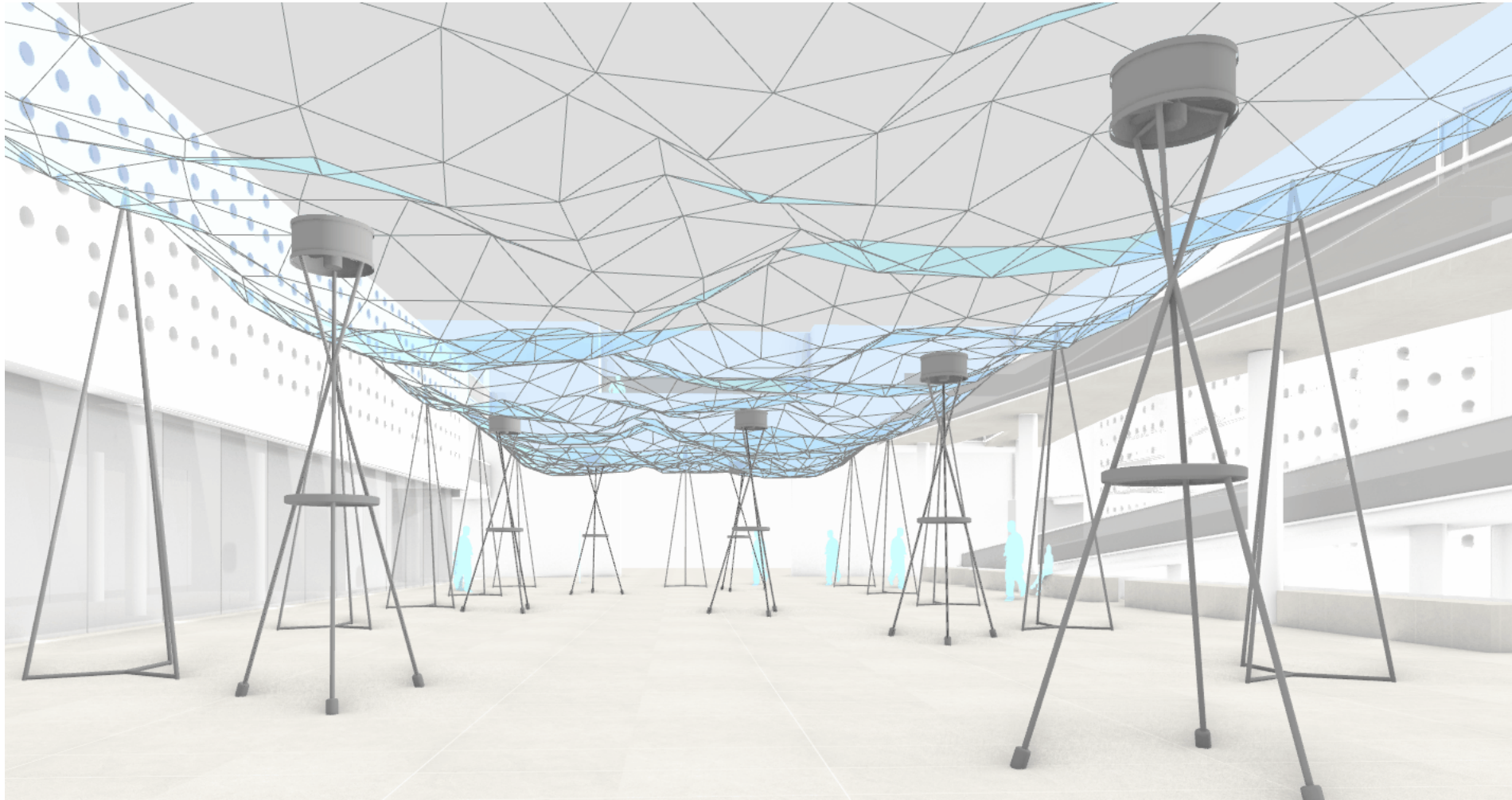


**Geografías Imaginarias**  
**La Fiesta de Los Andes**  
Interactive Pavilion,  
Santiago de Chile





**Geografías Imaginarias**  
**La Fiesta de Los Andes**  
Interactive Pavilion,  
Santiago de Chile



**Geografías Imaginarias**  
**La Fiesta de Los Andes**  
Interactive Pavilion,  
Santiago de Chile



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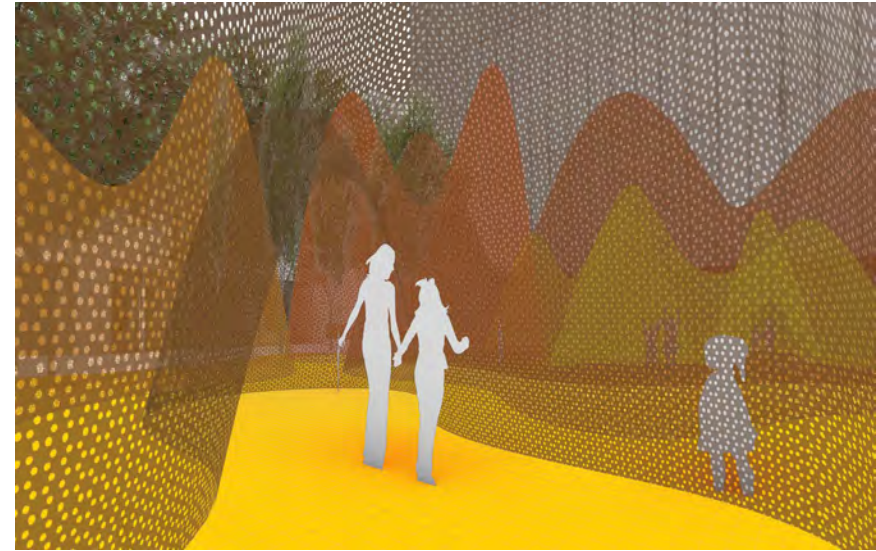


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**Inflatable Landscape**  
Interactive Exhibition,  
High Museum Atlanta, USA





**Inflatable Landscape**  
Interactive Exhibition,  
High Museum Atlanta, USA



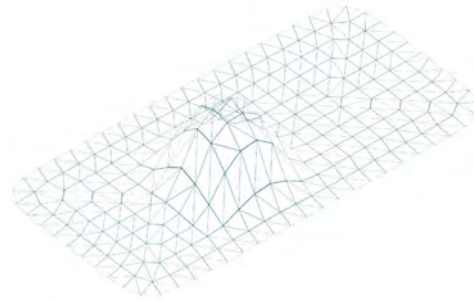
**Inflatable Landscape**  
Interactive Exhibition,  
Atlanta, USA



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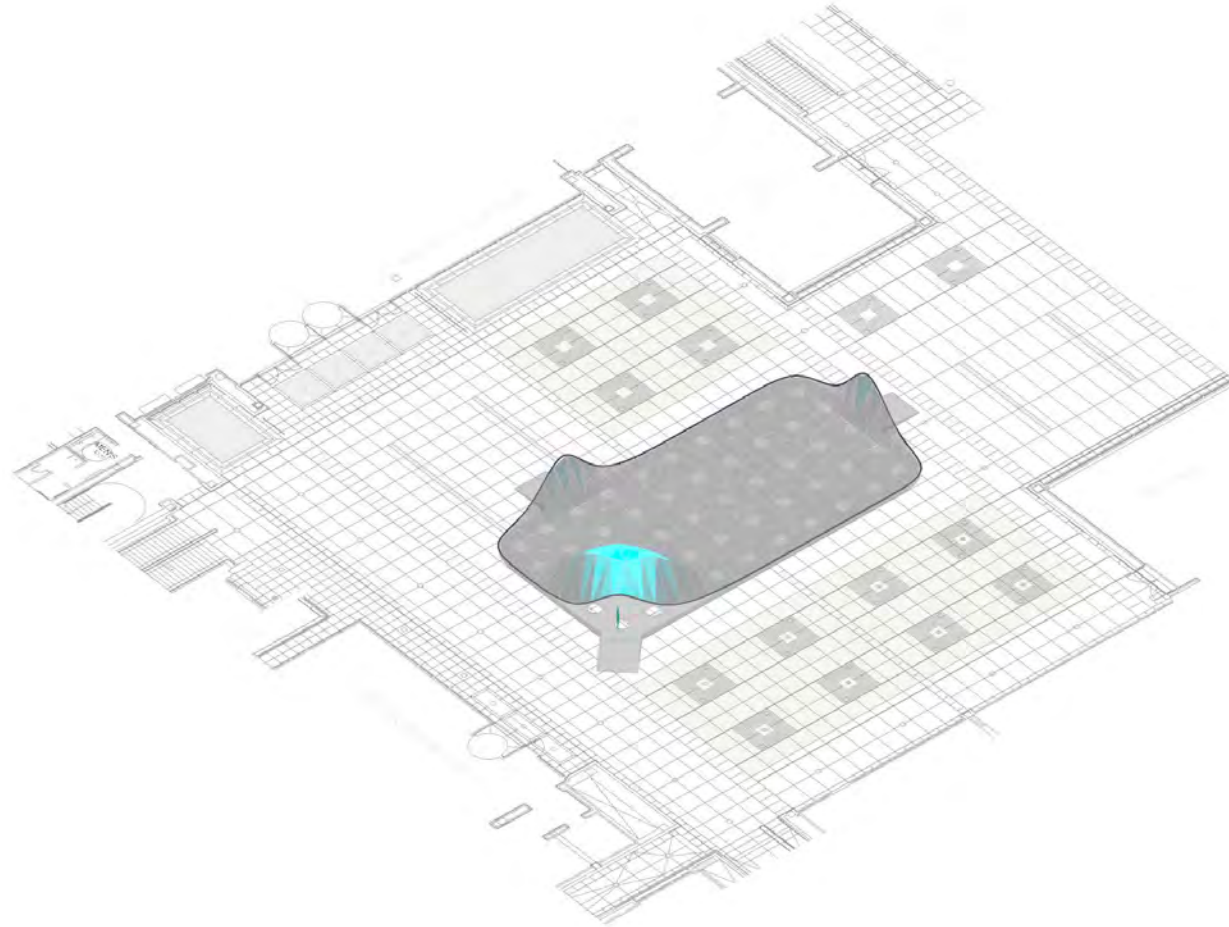


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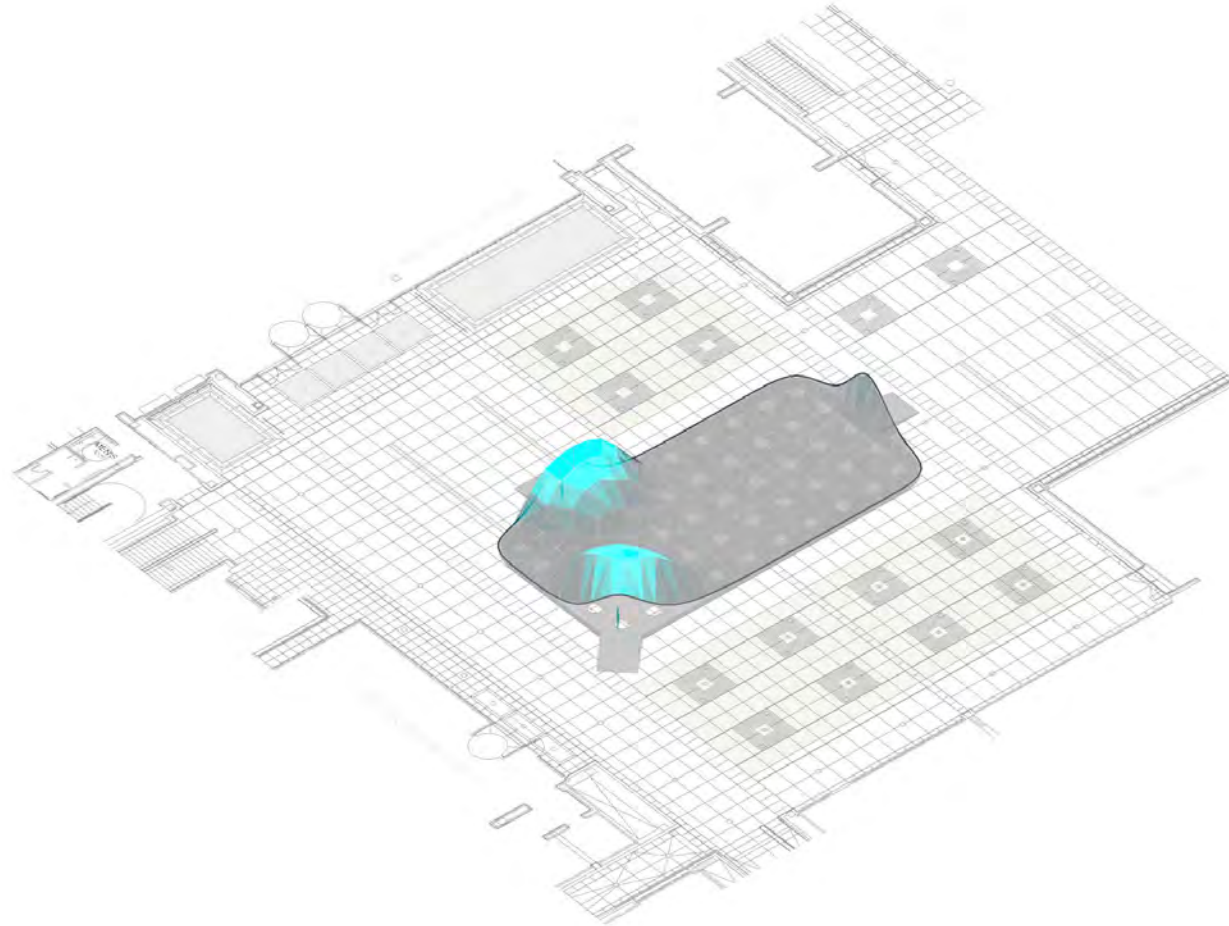


(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA

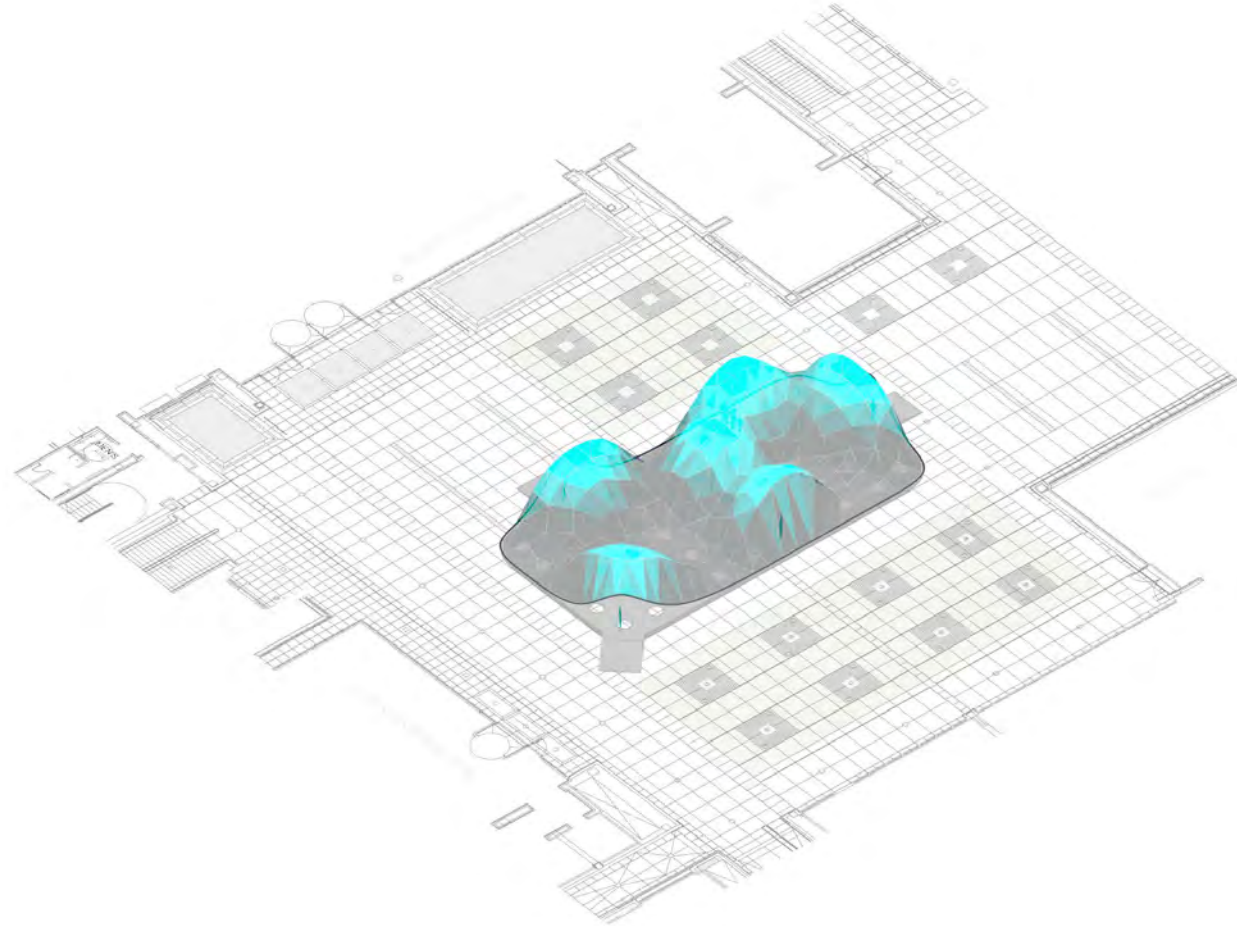




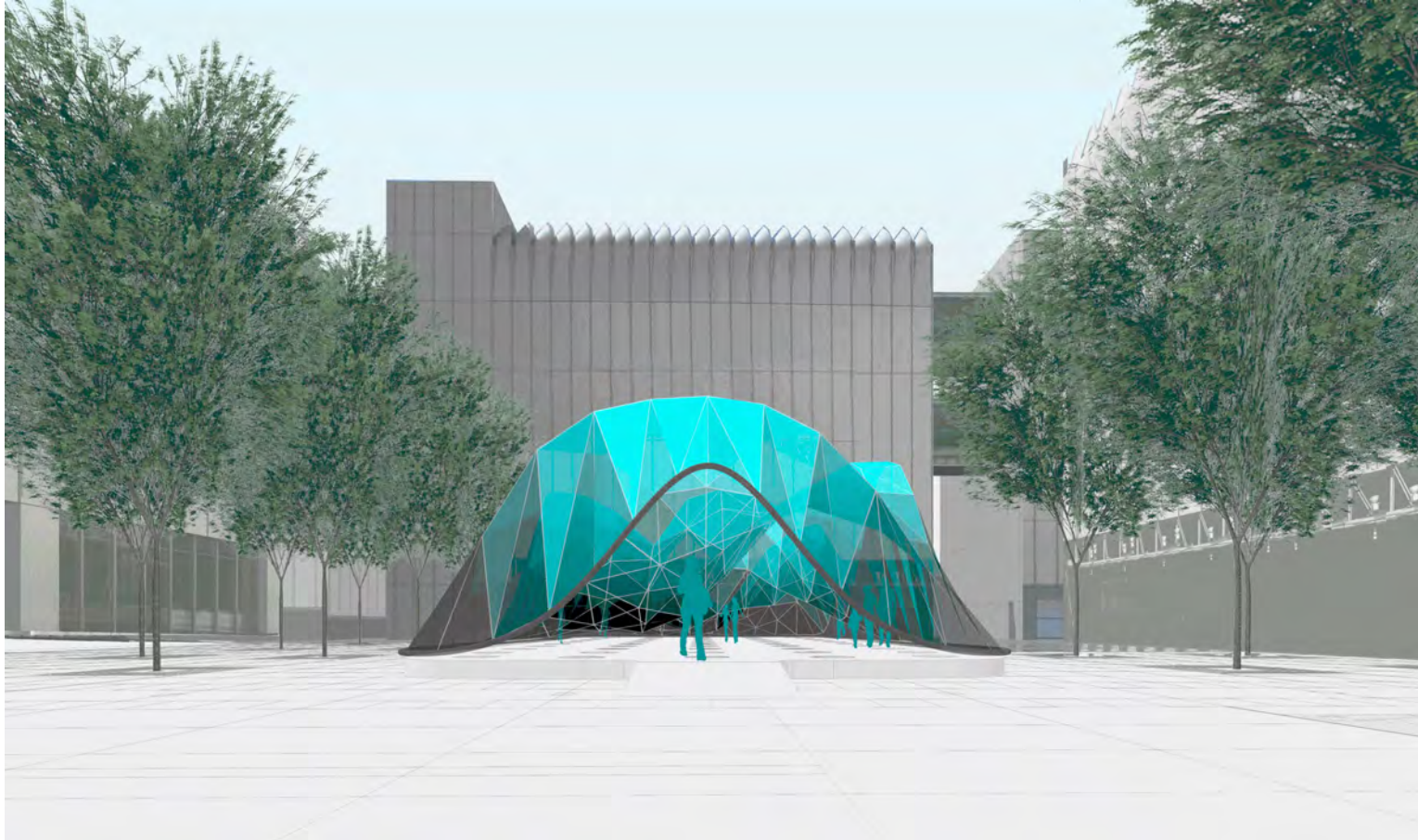
(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA



(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA

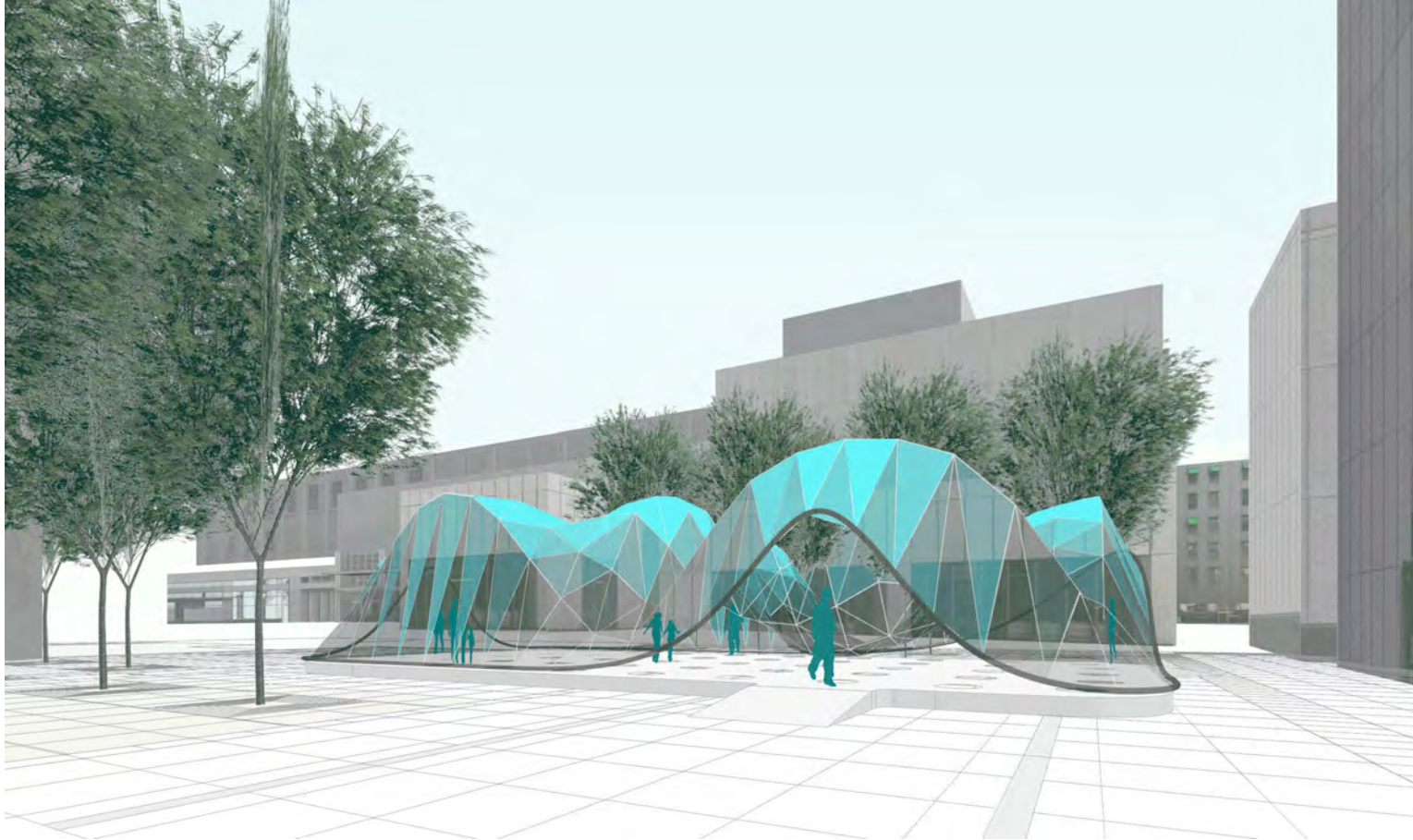


(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA



(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA





(light) transformation  
for a (Deep) change  
Interactive Exhibition,  
High Museum Atlanta, USA



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**Resilience**  
Interactive Exhibition,  
High Museum Atlanta, USA



**Resilience**  
Interactive Exhibition,  
High Museum Atlanta, USA



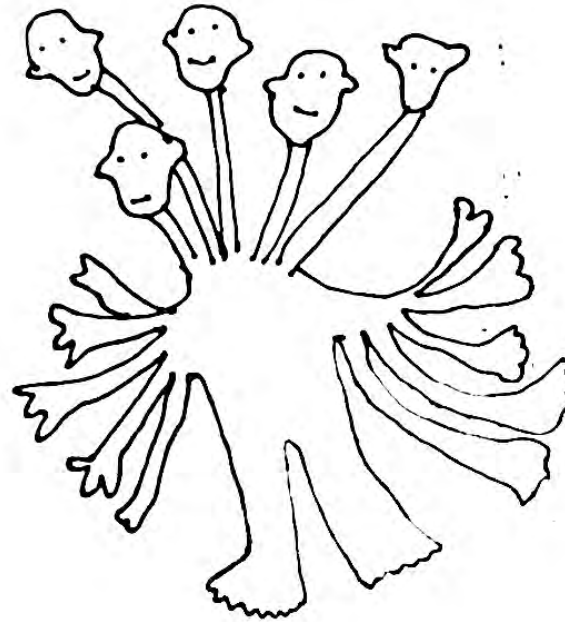
**Resilience**  
Interactive Exhibition,  
High Museum Atlanta, USA





**Resilience**  
Interactive Exhibition,  
High Museum Atlanta, USA

great  
things  
to People.



web: <http://gt2p.com/>

Instagram: @gt2P

**FRIEDMAN BENDA**

**FRIEDMAN BENDA**  
**515 W 26TH STREET**  
**NEW YORK NY 10001**

**gt2P (Great Things To People)**

Present      Live and work in Santiago de Chile

2009      gt2P founded by Guillermo Parada, Tamara Pérez, and Sebastián Rozas

**Partners**

**GUILLERMO PARADA**

2015      Design professor School of Design, Universidad de Chile

2009      MA in Architecture, Pontificia Universidad Católica

2008      Sustainable Architecture and New Technologies, UNIACC

2007      BA in Architecture, UNIACC

1981      Born in Santiago de Chile

**TAMARA PÉREZ**

2015      Design professor School of Design, Universidad de Chile

2008      Sustainable Architecture and New Technologies, UNIACC

2007      BA in Architecture, UNIACC

1981      Born in Santiago de Chile

**SEBASTIÁN ROZAS**

2015      Design professor School of Design, Universidad de Chile

2009      MA in Architecture, Pontificia Universidad Católica

2008      Real State Diploma, Universidad de Chile

2007      BA in Architecture, Universidad de Chile

1981      Born in Santiago de Chile

**VICTOR IMPERIALE**

2015      Professor School of Architecture, Universidad Andres Bello

2011      BA in Architecture, UTFSM

1986 Born in Puerto Varas, Chile

### Select Solo Exhibitions

- 2018 *Manufactured Landscapes*, Friedman Benda, New York, NY
- 2017 *Less CPP Installation*, National Gallery of Victoria, Melbourne, Australia
- 2014 *Losing My America*, Cappellini Showroom, Fuorisalone  
*Less CPP Performance*, L'Arcobaleno Open House, New York, NY  
*Less CPP Installation*, Abierto Mexicano de Diseño
- 2013 *Local Resistance*, Wanted Design, New York, NY  
*Local Resistance*, Galería AFA, Santiago, Chile  
*Local Resistance*, Biennale Interieur Bentura Interieur, Kortrijk, Belgium
- 2012 *Digital Crafting*, Ventura Lambrate, Milano, Italy  
*Digital Crafting*, D3 Design Talents, IMM Cologne, Cologne, Germany  
*Digital Crafting*, 100% futures, 100% design, London, UK
- 2011 *gt2P*, Salone Satellite 2011, Milano, Italy  
*gt2P*, Greenhouse, Stockholm, Sweden
- 2010 *gt2P*, Centro Metropolitano de Diseño, Buenos Aires, Argentina

### Select Group Exhibitions

- 2020 *What Would Have Been*, Friedman Benda, New York, NY
- 2019-2020 *Earth Piece*, Everson Museum of Art, Syracuse, NY
- 2019 *Nature*, Cooper Hewitt Design Triennial, Cooper Hewitt, Smithsonian Design Museum, New York, NY; Cube design museum, Kerkrade, Netherlands
- 2018 *Raw Design*, Museum of Craft and Design, San Francisco, CA
- 2017-2018 Beazley Designs of the Year, The Design Museum, London, UK
- 2017 *Cont{r}act Earth*, First Central China International Ceramics Biennale, Henan Museum, China  
*Creating the Contemporary Chair: The Gordon Moffatt Gift*, National Gallery of Victoria, Melbourne, Australia  
*Local Icons. Urban Landscapes / North-South*, MAXXI Museo Nazionale Delle Arti Del XXI Secolo, Rome, Italy
- 2016 *Atoms + Bytes: Redefining Craft in the Digital Age*, Bellevue Arts Museum,



Bellevue, WA

- 2015 Shhh The Hope Keeper, Galerie Gosserez, Collective Design Fair, New York, NY  
Shhh The Hope Keeper, Galerie Gosserez, PAD Paris, Paris, France
- 2014 *Less CPP, New Territories, Laboratories for Design*, Crafts and Arts, Museum of Art and Design (MAD), New York, NY  
*Losing My America, New Territories, Laboratories for Design*, Crafts and Arts, Museum of Art and Design (MAD), New York, NY  
*Less CPP Installation*, Galeria Rossana Orlandi, Fuori Salone, Milano, Italy  
*Shhh The Hope Keeper*, Galerie Gosserez, PAD London, London, UK  
*Shhh The Hope Keeper*, Galerie Gosserez, Design Days Dubai, Dubai, UAE
- 2013 *Vilu Light, Data Curation*, Seoul National University Museum of Art, Seoul, Korea  
*Vilu Light*, DHPH Show, Galleria Rossana Orlandi, Milano, Italy  
*Tarrugao*, Galleria Rossana Orlandi, Milano, Italy  
Chilean Design Pavilion, Design Junction, London, UK
- 2012 Chilean Design Pavilion, Salone Satellite 2012, Milano, Italy

### Public Collections

Cooper Hewitt, Smithsonian Design Museum, New York, NY  
Denver Art Museum, Denver, CO  
Design Museum, London, UK  
National Gallery of Victoria, Melbourne, Australia  
Metropolitan Museum of Art, New York, NY

### Public Projects

- 2020 *Conscious Actions*, Miami Design District, FL, USA  
2019 *Suple Giant Catcher Bench*, Parque Bicentenario, Santiago, Chile (WIP)  
2019 *Suple Bounding Form Bench*, London Design Museum, London UK  
2017 *Imaginary Geographies Mural*, Nuevo Pudahuel International Airport, Santiago, Chile  
2017 *Ruled Chandellier*, Mall Plaza, Santiago, Chile  
2015 *Flat Hex*, VIP showroom of Hyundai, Santiago, Chile  
2014 *Trepu*, El Tepual Airport, Puerto Montt, Chile  
2013 *Retorno Araucano*, Frontier Building Chile and Argentina, Pino Hachado, Chile  
2012 *Infodema*, Infodema Headquarters, Santiago, Chile  
2010 *Vibración Parronal*, Health Care Center N°1, Rancagua, Chile

### Awards

- 2021 *Conscious Actions*, Dezeen Awards, installation design longlist  
Fermín Vivaceta Rupio Award, Colegio de Arquitectos de Chile  
Las Salinas Park Urban Park Contest, in collaboration with Archiplan Chile and

- Planoamano
- 2020 *Conscious Actions*, Archdaily Public Installation of the Year Award, Miami Design District
- 2017 Product Nominee, Beazley Designs of the Year, The Design Museum, London, UK
- 2016 Designer of the Year, BOOMPDESIGN, Brazil
- 2015 Designer of the Year, ED Magazine, Santiago, Chile
- 2014 Less CPP, Best of Ceramics, Domus Magazine, Milano, Italy  
Less CPP, Design of the Year Nominee, German Design Council, Germany National Award in Design and Innovation: Chilean Seal of Excellence, Chilean Council of Culture and Arts, Chilean Government, Santiago, Chile  
Losing my America, Grants of Culture and Arts, Council of Culture and Arts, Chilean Government, Santiago de Chile
- 2013 National Award in Innovation in Design, Avonni + Chilean Government, Santaigo, Chile  
Young Designer of the Year, Architects and Interiors Magazine, Mumbai, India  
Local Resistance, Grants of Culture and Arts, Council of Culture and Arts, Chilean Government, Santiago, Chile  
*Trepu*, Public Art Competition 1<sup>st</sup> Place, Arte MOP, El Tepual Airport, Los Lagos, Chile
- 2012 Digital Crafting, Grants of Culture and Arts, Council of Culture and Arts, Chilean Government, Santiago, Chile

### **Scientific Research**

- 2014 Methodology for Design, Fabrication and Optimization of Double Curved Surfaces in Plywood Sheets, I+D Corfo, Chilean Government, Universidad de Chile, Santiago de Chile

### **Publication**

- Jane Hall, *Woman Made: Great Women Designers*, Phaidon, 2021, p. 179.  
*GT2P: Manufactured Landscapes*, New York: Friedman Benda, 2018.

### **Select Press**

#### **2021**

- "The world's best outdoor installations: the outdoor art installations defining public spaces," *Wallpaper\**, January 12, 2021.

Sansom, Anna. "Latin American Design," *The Design Edit*, January 7, 2021.

#### **2020**

- Carnick, Anna. "American Design Stories: gt2P," *Design Miami*, December 18, 2020.

Gibson, Eleanor. "Red wings ripple above gt2P's swing-set installation in Miami," *dezeen*, December 4, 2020.

Storey, Nate. "Miami Design District's Ever-Expanding Collection of Public Art Adds a New Piece Just in Time for Art Week," *Surface Magazine*, November 24, 2020.

"Arty Reflections," *Architectural Digest France*, November 2020.

Sudjic, Deyan. "Lava Flow: Melting moments with Chilean design studio GT2P as it takes volcanic rock to new extremes," *Wallpaper\**, October 2020.

## 2019

Hemonet, Marina. "Le meilleur de Design Miami 2019," *Architectural Digest France*, December 2, 2019.

Larsen, Christian. "Losing My America," *TL Magazine*, November 2019.

Le Fort, Clara. "Forces telluriques," *ELLE Decore France*, October 2019.

## 2018

Madlener, Adrian. "Neo Artisans: Technology and tradition unite in the work of Chilean studio GT2P," *Frame*, September/October 2018.

Carlick, Anna. "Digital Crafting: An Interview with Chile's gt2P," *Domus*, August 21, 2018.

"Itinerary," *Surface Magazine*, May/June 2018.

Peluso, Salvatore. "NYCxDesign. Reportage delle 5 migliori mostre," *Domus*, May 30, 2018.

Messina, Rab. "gt2P: How to Sit on a Chilean Volcano," *TL Magazine*, May 23, 2018.

McKeough, Tim. "New York Design Destinations You Can't Miss This Month," *The New York Times*, May 8, 2018.

"Design with Chilean Twist at Friedman Benda, New York," *Blouin Artinfo*, April 13, 2018.

Dardi, Domitilla. "Machines," *Interni*, April 2018.

## 2017

Casotti, Anna. "Bespoke Experience," *POSH*, November 8, 2017.

Bertoli, Rosa. "The Design Museum Reveals the Shortlist for the 2017 Beazley Designs of the Year," *Wallpaper\**, August 16, 2017.

Walsh, Niall Patrick. "This Pottery Printer Explores the Boundary Between Digital and Analog Machines," *ArchDaily*, April, 17 2017.

Duarte, Frederico. "Manufacturing Landscape," *Disegno*, April 2017.

## 2016

Tucker, Emma. "GT2P melts rock from Chilean volcanoes to create Remolten furniture," *dezeen*, November 5, 2016.

Azzarello, Nina. "gt2P develops 'remolten' stool series from Chilean volcanic lava," *designboom*, November 6, 2016.

Silva, Miranda. "Six Up-And-Coming Designers You Should Know About." *Architectural Digest*, May 18, 2016.

Binlot, Ann. "Miami Vice: Maison & Object Americas returns to Miami Beach for a second year." *Wallpaper*, May 12, 2016.

## **2015**

Hagel, Caia. "Design Miami," *Icon*, December 11, 2015

"Friedman Benda (New York) Showed Work by gt2P at Design Miami; Group Also Par of 'Airbnb/ Belong. Here. Now.," *Mapanare*, December 3, 2015.

Fayle, Jane. "Marble and Bronze Merge Seamlessly on GT2P's Coffee Table," *High Snobiety*, December 2, 2015.

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FRIEDMAN BENDA  
515 W 26TH STREET  
NEW YORK NY 10001

# THE DESIGN EDIT

## Latin American Design

With the rich diversity of contemporary studios being recognized internationally, and earlier modernist pieces performing well at auction, Latin America is firmly on the global design map.

January 7, 2021  
By Anna Sansom



Inês Schertel, 'Banco Hera', 2018. COURTESY: Inês Schertel

LATIN AMERICAN DESIGN may have long been overshadowed by that of Europe and North America, but in recent years it has claimed centre stage at art fairs and auctions. The important role of twentieth, mid-century Brazilian Modernists is increasingly recognised by collectors, while contemporary Brazilian designers are enjoying the limelight in international galleries.

Piasa's Brazilian Design sale on December 10th 2020 underscored the growing demand for works that leading modernists José Zanine Caldas, Joaquim Tenreiro, Oscar Niemeyer, Jorge Zalszupin and Sergio Rodrigues created in Brazil from the 1950s to the 1970s. It illustrated the designers' predilection for rounded lines, organic forms and wood as a material.



Sergio Rodrigues, 'Mucki Bench', 1958  
COURTESY: Mercado Moderno

Standouts included pieces that Caldas made from pequi wood in 1977: a large dining-room table fetched €123,500, and a sculptural sofa carved from a tree trunk reached €97,500. Other highlights were Zalszupin's octagonal low table, 'Mésa Petala' (1959-1965), which reached €18,200, as well as Niemeyer's 'Chaise Rio' (1977), a rocking chair that exemplifies the elegant curves and sinuous forms of Niemeyer's renowned architecture, and J. D. Decoracoes's delightful dessert trolley on wheels (circa 1950s) – both of which sold for €16,900.



J.D. Decoracoes (XX), 'Trolley sideboard', circa 1950  
COURTESY: Piasa / PHOTOGRAPH: © Xavier Defaix

Brazilian Modernism emerged as a synthesis of ideas brought over from Europe and their assimilation by Brazil's own designers. A pivotal event was the Modern Art Week in São Paulo in 1922; six years later, the first Modernist house, Casa Modernista, by Ukrainian-born architect Gregori Warchavchik was constructed. Portuguese-born Tenreiro, Polish-born Zalszupin, Italian-born Lina Bo Bardi, and Carlo Hauner and Martin Eisler, who were Italian and Austrian respectively, all immigrated to Brazil, encountered local designers and embraced the use of natural materials, such as wood and caning. The furniture pieces that Tenreiro made for Hotel Cataguases, designed by Niemeyer, exemplify his contribution to Brazilian interior design. Moreover, Niemeyer's architectural design of Brasília, Brazil's federal capital – for which Lúcio Costa was the urban planner – helped shape the modernist vision.





Oscar Niemeyer, 'Chaise Rio', 1977  
COURTESY: Piasa / PHOTOGRAPH: © Xavier Defaix

It would not be until 2005 that some of the pieces first appeared at auction in New York, when Tenreiro's lacquered rosewood 'Chaise Longue' flew past its \$15,000-\$20,000 estimate to \$48,000. According to Florent Jenniard, Sotheby's co-worldwide head of design, within the space of 15 years Brazilian Modernism has attracted collectors worldwide – particularly from Hong Kong, Los Angeles and Paris. "It's a recent market, with furniture and objects from the 1950s and 60s to contemporary design, with much more yet waiting to be discovered," Jenniard says. He cites a three-legged table by Tenreiro that fetched €112,000 at Sotheby's in June, as a record.

An early proponent of Brazilian Modernism is Mercado Moderno, co-founded by Alberto Vicente and Marcelo Vasconcellos in Rio de Janeiro in 2001. Back then, Vicente and Vasconcello owned an antique shop and became interested in the furniture collection of a Brazilian publishing company that had gone bankrupt. "We realised that the level of the pieces was excellent; they were sold in large lots at very low prices as there was little appreciation and understanding of their real value, historical or otherwise," they say. Intuitively, they seized the opportunity to snap up the lots. "We were faced with real treasures – the woodworking craftsmanship especially fascinated us," they add.



Jorge Zalszupin, 'Mesa Pétala' coffee table, 1959 – 1965  
COURTESY: Piasa / PHOTOGRAPH: © Xavier Defaix

Mercado Moderno was founded 16 years after Brazil emerged from the military dictatorship that had ruled the country from 1964-1985. Of the gallery's early days, Vicente and Vasconcello recall, "Initially, Brazilian modernist furniture didn't arouse the interest of collectors – in fact it was despised, donated and considered something of low value." They recount how the economic boom of the years that followed attracted more foreigners to Brazil, which helped to nurture a market.



José Zanine Caldas, 'Sofa de Troncos', 1977  
COURTESY: Piasa / PHOTOGRAPH: © Xavier Defaix

*“In the early 2000s, modernist furniture was despised, donated and considered something of low value ...”*

*“... The economic boom of the years that followed attracted more foreigners to Brazil, which helped to nurture a market”*



José Zanine Caldas, 'Sofa de Troncos', 1977  
(detail)  
COURTESY: Piasa / PHOTOGRAPH: © Xavier Defaix

R & Company in New York has championed Brazilian Modernism since its co-founder Zesty Meyers first became passionate about Niemeyer's architecture, staging Vintage Brazilian Design, the first of several exhibitions, in Geneva, Switzerland, in 2013. In Europe, Nilufar in Milan staged a large solo show dedicated to Bo Bardi during Milan design week in 2018, focussing on the works of Estúdio d'Arte Palma, which Bo Bardi co-founded with Italian architect Giancarlo Piretti. Galerie Chastel-Maréchal in Paris put on a group show on Brazilian Modernists in 2018. And Side Gallery in Barcelona has long been selling works by Brazilian Modernists, as well as by several upcoming Latin American designers.



Mameluca, 'Manimal', 2019  
COURTESY: Mameluca

THE PIONEERING CAMPANA brothers have put Brazilian contemporary design firmly on the global design map over the last few decades. Against the backdrop of the military dictatorship's twilight years, the São Paulo-based duo established their studio in 1984 and founded an institute in 2009 to preserve their legacy and launch social and educational programmes.

Often collaborating with local communities and craftsmen, Estudio Campana's prolific production incorporates assemblage and the imaginative use of everyday, inexpensive materials whilst evoking Brazil's bright colours, street culture and the vernacular of favelas. The exhibition 'Projects 66: Campana/Ingo Maurer' at the Museum of Modern Art in New York in 1999 brought them international recognition. This placed the



innovative lamps of the renowned German lighting designer in juxtaposition with the the Campanas' low-tech pieces, including the 'Vermela Chair' (1993), edited by Edra, which is created from 500 metres of red rope looped abundantly over an aluminium frame.

Vibrant, tactile and humorous, the Campanas are also driven by an ethic of sustainability and the desire to rescue and preserve artisanal technologies. This is seen with the 'Favela' chair (circa 2003) haphazardly made from small, narrow pieces of Brazilian Pinus wood, one of which sold at Sotheby's New York in 2013 for \$10,000. Think, too, of the chairs and sofas made from soft stuffed animals, such as the 'Dolphins and Sharks' (2002) chair, and the 'Sushi' and 'Harumaki' (2002-2014) furniture collections made from carpet-and-rubber rings.



Fernando and Humberto Campana, 'Favela' chair, 2003  
COURTESY: Sotheby's

More recently, their 'Hybridism' exhibition at Friedman Benda in New York in 2017 reflected "on the Amazon devastation, the political situation in Brazil and the rest of the world [and] was a sort of catharsis," Humberto Campana has said. Found sticks and tree bark are cast in bronze into the bases of 'Branches Sofa' (2017) in a meditation on the ecological situation.

The work of the Campanas can be found in the collections of the Centre Pompidou and Musée Des Arts Décoratifs in Paris, the Vitra Design Museum in Weil am Rhein, Germany, and the Museum of Modern Art of São Paulo. The brothers are represented by Firma Casa in São Paulo, Giustini/Stagetti in Rome, Carpenters Workshop Gallery and Friedman Benda, after being initially supported by Moss Gallery, and pieces also appear at auction. Last February at Phillips auction house in London, a KAWS Chair Black, from a collaboration in 2018 with the artist KAWS, sold for £118,750 against an estimate of £70,000 – £90,000.



Fernando and Humberto Campana 'Hybridism' exhibition: 'Pirarucu armchair (Pink)', 2015; 'Ofidia Side Table', 2015

COURTESY: Carpenters Workshop Gallery

"The Campana brothers are pioneers of Brazilian contemporary design and their wide breadth of creative output is unparalleled," Loïc Le Gaillard, co-founder of Carpenters Workshop Gallery, says. "Moving between the boundaries of art and design, their

evocative and humorous work achieves some notably Brazilian characteristics – bright colours, creative chaos and the triumph of simple solutions.”

Equally, Marc Benda from Friedman Benda, remarks: “I would credit the Campanas’ studio for having almost single-handedly rekindled interest in South American design while forcing the world to reconsider the region for its ability to innovate and substantially expand the dialogue.”

NATURAL MATERIALS AND sustainability are common interests shared by several other Brazilian designers today. Hugo França has been sculpting furniture since the 1980s from pequi, oiticica, barauna and ipê fallen woods left behind from the rampant deforestation of the Atlantic Forest in southern Bahia. Seeking a singular harmony between proportions, volume and cuts, França allows himself to be guided by the grains and shapes of the wood itself. “All of the sculptural furniture and sculptures that I create preserve the existing design found in the natural shape or texture of the wood,” França says. “I simply unveil what has already been determined by nature.”



Hugo França, 'Aziza' chair, 2017  
COURTESY: Mercado Moderno



His first “action” was to produce furniture pieces from old canoes made by Pataxos Indians, which were no longer used for fishing. He considers a chaise longue made from the stern and bow of a canoe to be his first significant piece. The removal of trunks followed, França enlisting a team to transport them to a large forestry-waste storage area in his studio. His current challenge is removing a monumental Pequi Vinagreiro tree from the forest – an operation which, despite a special reinforcement being made on the truck, is still incomplete three months later. In the meantime, França is making his largest-ever monumental sculpture from the remains of chainsaw cuts that will be placed at the front of his atelier in Trancoso, Bahia.



Hugo França, 'Mesa Anête', 2015  
COURTESY: Hugo França

Meanwhile, in the south of Brazil, Inês Schertel makes elegant furniture and vases from the wool sheared off the sheep on her husband's farm, her production partly determined by the cycles of nature. With her hands, she felts the raw material of wool and also uses wood, leaves, tree bark and botanical dyes. “I call my process ‘slow design’, not so much because of how long it takes for the pieces to be finished but because of the way I relate to the time that is necessary for each step to be completed,” Schertel explains. Her latest creations, including vases, acoustic panels and stools, are made from Australian merino wool, to which she is drawn for its aesthetic and functional qualities.





Inês Schertel, 'Garatuja's bench, 2019  
COURTESY: Mercado Moderno

The younger generation of designers is adopting a different, more conceptual approach in their work. Vicente and Vasconcello from Mercado Moderno refer to how Mameluca Studio (founded in Rio de Janeiro in 2010) "manages to create pieces with a clear influence of the works by [the artist] Lygia Clark but at the same time absolutely innovative." For instance, for the 'Uiurar' (2014) series of multi-functional furniture, the studio bound and tied pieces of wood using ratchets, drawing inspiration from the mooring method used by Brazilian indigenous tribes.



Mameluca, 'Uiurar', 2014  
COURTESY: Mameluca

ELSEWHERE IN LATIN America, a rich diversity of studios is gaining international acclaim. Among these is the Chilean studio gt2p (Great Things To People). For Design Miami/ Podium earlier this month, gt2p was commissioned to make a temporary, outdoor installation, 'Conscious Actions': a turquoise structure with three swing seats and overhead red wings that rippled with each swing's movement.



gt2P, 'Conscious Actions' swing, 2020  
COURTESY: Friedman Benda & gt2P / PHOTOGRAPH: Kris Tamburello

The installation was designed in response to the curatorial brief by Anava Projects to reflect on the energy consumption of human beings. "The project addresses a global issue and is not related to a Latin American identity, but to formal, material studies by our studio ... in order to create an experience for transmitting a message," Guillermo Parada, gt2p's founder, explains.





Members of gt2P studio  
COURTESY: gt2P / PHOTOGRAPH: © Cristobal Palma

Anna Sansom, "Latin American Design," *The Design Edit*, January 7, 2021.

Research being crucial to gt2p's practice, an earlier project, 'Remolten' (2017), which was exhibited at London's Design Museum in 2018, developed from research into volcanic lava. Lava from four of Chile's 2,000 volcanoes underwent various processes of being granulated, remelted and cooled in order to create stoneware objects. "Although the project was born from research in a particular region of Chile, the knowledge produced there is universal in investigating a raw material found in many parts of the world," Parada says.



gt2P, 'Remolten Monolita' side table, 2020  
COURTESY: gt2P



While gt2p is contributing to Chile's contemporary visual culture, the transdisciplinary Pedro Reyes is a major figure in Mexico. Having trained as an architect before becoming an artist, Reyes proposes playful solutions to societal problems. He has created musical instruments from dismantled weapons seized by the Mexican army from drug cartels and has been commissioned to make an interactive sculpture, 'Leverage', combining a see-saw and a roundabout, for the Fundación Malba in Buenos Aires. Design-wise, Reyes has made a series of furniture, 'Tripod' (2018), from volcanic stone, inspired by Mexican tribal objects and by the fact that most pottery and stone artefacts from Pre-Columbian times had three legs.

Numerous other talents are helping to define Latin America's contemporary design scenes. Count in the Santiago-based Rodrigo Pinto, who makes startling concrete-and-ceramic furniture in unusual forms; Bogota-born, Brooklyn-based Ana Buitrago who sculpts ceramics, such as vases and lamps, that draw inspiration from pre-Columbian objects, and Mexico's Platalea Studio (Lilia Corona and Rodrigo Lobato) who make richly coloured dinnerware and lighting in partnership with local craftsmen.



Ana Buitrago, 'Treble Lamp Dalmatian', 2019  
COURTESY: Ana Buitrago

Regarding the plurality of visions, Benda comments: “The global design dialogue has expanded in scope and ambition over the past couple of decades and Latin American design has allowed for very diverse expressions that are hard to characterise with just a single point of view.”

The exciting breadth of discovery can only become amplified as Latin American designers gain greater international exposure.

Mercado Moderno – playing a prominent role in the global appreciation of Brazilian modern furniture.

Sergio Rodrigues Atelier – master of Brazilian design.

Estudio Campana – founded by Fernando and Humberto Campana, the studio is recognised for its furniture design and intriguing pieces.

Atelier Hugo França – Brazilian artist who produces sculptural furniture from dead trees.

Inês Schertel – slow design.

Studio Mameluca – the studio was launched in 2010 in Rio de Janeiro, Brazil by Nuno FS and Ale Clark.

gt2p – a studio involved in projects of architecture, art and design, established in Santiago, Chile.

Ana Buitrago – artist and designer.

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NEW YORK NY 10001

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## American Design Stories: gt2P

The Chilean studio talks appropriation, building community, and eureka moments

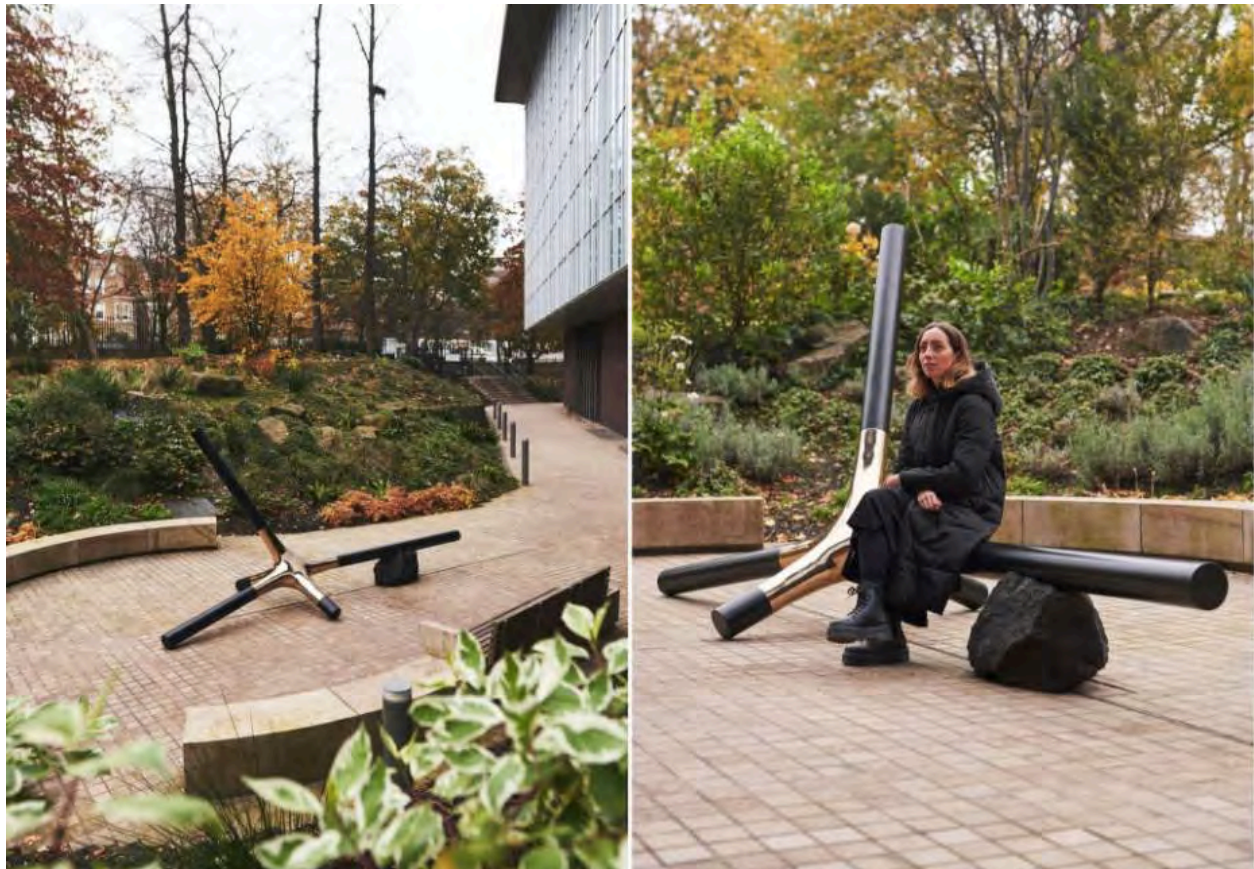
By Anna Carnick  
December 18, 2020



Studio gt2P cofounders Tamara Pérez, Victor Imperiale, Guillermo Parada, and Sebastián Rozas. Photo © Cristobal Palma

In the American Design Stories series, we ask designers from across the Americas to share their insights on American design today, along with three images that represent their vision of American design.

This time around, we connected with gt2P (Great Things to People). This Santiago-based architecture and design studio is known for its experimental paracrafting approach, which explores the poetry of systems, combining parametric thinking with analog fabrication, traditional techniques, and local materials. They find inspiration in everything from the Chilean landscape to children's playgrounds, frequently reflecting on one's role—and responsibilities—within a larger community. We spoke with cofounders Tamara Pérez, Victor Imperiale, Sebastián Rozas, and Guillermo Parada.



"Our Suple bench was acquired by the London Design Museum and installed in the Museum's gardens to be used by visitors. It is named for a Chilean slang word, *suple*—an element that connects—and through its materiality references mass production (stainless steel), mass customization (bronze), and nature (Chilean volcanic rock). It was installed on our 10th anniversary. It was our first international public, permanent installation. The donor of this piece is our friend Juan Yarur; he gifted it in honor of his mother Adriana Torres." *Suple Connecting Form: Manufactured Landscapes Bench (Prototype)*, 2018. Photos © Felix Speller; Courtesy of Friedman Benda

**Anna Carnick:** What makes your American story unique?

**Guillermo Parada:** Our story is about working at the intersection of the global and the local. Specifically, we were trained as architects, and we think globally, using our training in parametric design and 3D fabrication. At the same time, our work is very much informed by living and working here in Chile, incorporating local and material culture.

We recognized early on in our careers that we had a specific landscape, materials, and artisanal communities to work with, and that led to our paracrafting approach, which mixes parametric design within our particular environmental context. For



example, our handmade Remolten series are inspired by and incorporate Chilean volcanic lava as a key material component; the final objects' textures and colors vary depending on the heat of the lava. The point being, our work wouldn't be what it is if we didn't live here in Chile.

**AC:** What does "America" mean to you?

**Sebastián Rozas:** We think it's important to recognize that America is more than the US. I think immediately of the work of Chilean artist Alfredo Jaar, for example, which points to the common but incorrect use of the word to refer to just one part of the region. To us, the meaning of America is a mix of geography and culture, both before and after the "discovery" of America. Our project Losing My America is related to this concept too. It's about finding ways to honor heritage and nurture traditional techniques and communities in a modern context.



A personal gift, stills from Alfredo Jaar's famed video animation, A Logo For America (1987-2014), which was first presented on an electronic billboard in New York City's Times Square. "We met Alfredo Jaar at our first solo show, Manufactured Landscapes, at Friedman Benda in New York. He came to the show and invited us to visit him at his studio nearby. He gifted this to us, and we're very proud to hang it in the studio. And it's signed!" Photo © gt2P

**AC:** What is an example of the best American design?

**Tamara Pérez:** I love the [Campana brothers](#), in particular because they support and integrate their community in a daily way. Through their work, they try to improve their economies and offer a creative opportunity—and creativity offers another kind of health.

**GP:** We also love other designers with similar approaches, who are dedicated to supporting community. Like Chris Schanck in Detroit, who collaborates with his local Bangladeshi community, inviting them to create things. That has given the neighborhood a sense of family.

**TP:** It's about sharing more than objects; you can share your knowledge of how to make things.

**GP:** And sharing knowledge is what makes the biggest impact.

**Victor Imperiale:** These projects expand the community. The best examples are those that help a community thrive in a certain way, through making.

**AC:** And the worst?

**VI:** The worst is the exact opposite. If you don't share your knowledge, and just keep it to yourself.

**GP:** Or cultural appropriation. When someone attempts to utilize an icon rather than, or at the expense of the community. We saw an example of this in Mexico not too long ago. A European designer copied a pattern from a Mexican community, and then used that pattern in a project. Rather than working directly with the community who'd created it, the pattern and the production were taken to Europe. The designer did not truly value or understand the work or the community.

We need to preserve the communities themselves, not simply the icons that they create. It's by supporting the communities, helping them to make, that you release people from poverty. It's not about using a pattern as a tribute. There needs to be more.

**SR:** In some cases, it's as if a designer looks at a culture like a supermarket. He'll go down an aisle, take some cereal or milk, and use it, but won't really understand what it is about or how to best work with it. It all stays at the surface level, trendy. It doesn't mean anything really because it's just copying without any substance. We hate that.

**GP:** And it's not just individuals unfortunately. While working on *Losing My America*, we dug into ways different organizations try to preserve crafts heritage. Similar problems come up; the people who work with those special techniques and produce those items are often actually overlooked.

These issues drive us to think of ways to make things better. For example, we're working on a project called *Made by Chile*, a series of creative centers in artisan communities to cultivate different skills and help local economies. They would preserve and communicate this heritage through making things. These centers could teach techniques to universities, or sell pieces, or develop parallel opportunities such as a restaurant and a hotel for visitors, and so on. The idea is that with one focused place, we can support and integrate those communities into the global market.

**TP:** A key element of the project is incorporating the next generation in the process. Many of the older artisans we speak with don't want the new generation to work in the same ways; they see it as difficult work that is hard to make money from. So the idea is to create a new business model that will allow multiple generations to work and live well together.

**AC:** What's the status of the project?

**GP:** We're raising funds to create a prototype.



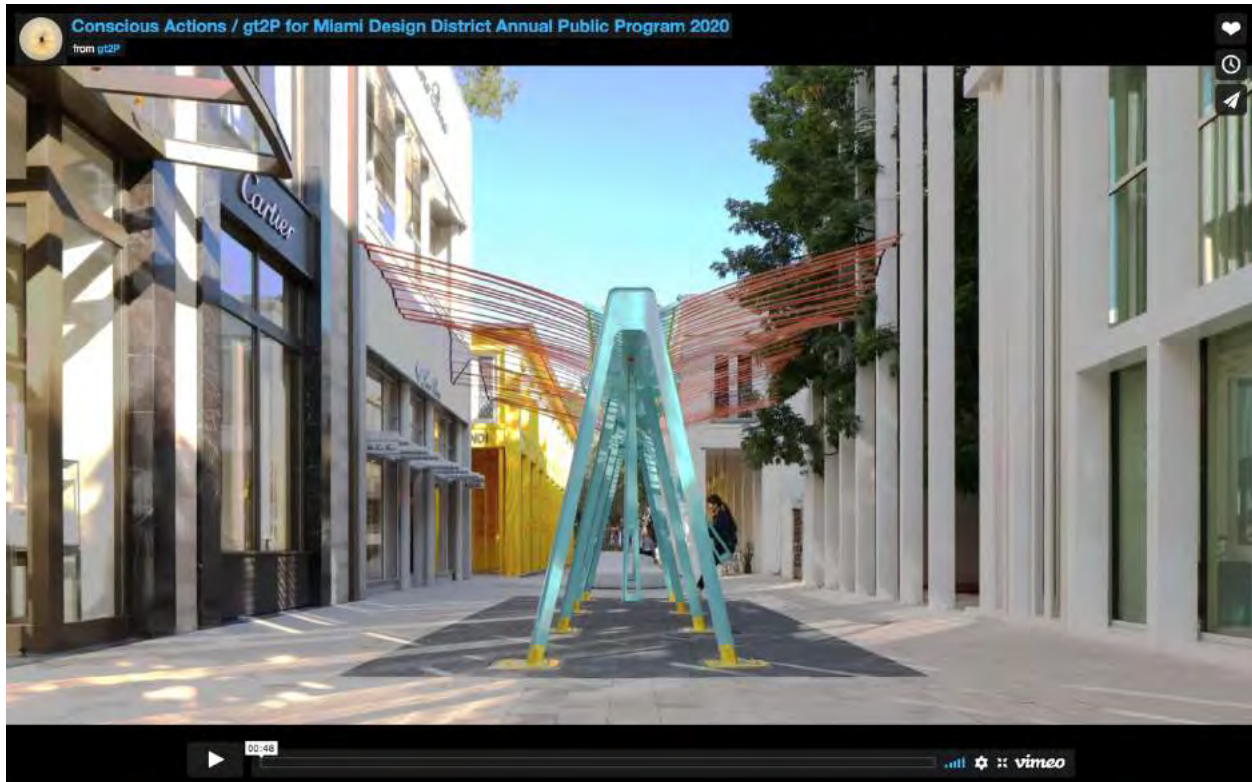
La Marcha Mas Grande de Chile, October 25th 2019. "This picture is about the biggest pacifist protest in history against the Chilean government. In Santiago alone, 1.5 million people protested. Almost exactly one year later, we voted for a new constitution. This picture is also part of our small art collection here; we have the 5th in a limited series of 25." Photo © Guy Wenborne

**AC:** What other urgent topics designers should address today?

**SR:** The lockdown has been a time for reflection obviously, and in Chile it came on top of a social movement. A moment like this makes you review your environment closely and look out for your community in a new way. Nature becomes more of a focus. This pause has encouraged me—well all of us—to think about these topics more.

So we saw it as a big opportunity when we were invited to participate in the Miami Design District's [Annual Commission](#) competition this year. The opportunity to take what we gathered from this moment of reflection and to communicate our feelings and ideas with a wide audience through an interactive object was very inspiring. It felt like the stars aligned.

**GP:** Our installation, Conscious Actions, is a series of playground inspired objects featuring simple action-reaction experiences that remind people that their actions have consequences. We want people to think about the effect they have on the environment and their communities.



**AC:** What gives you the most joy in your work?

**SR:** For us, it's when an idea becomes material for the very first time. For example, when Victor is developing a parametric formula on the computer, and then we go to the metal factory, and we see that it's cut and folded, and everything fits perfectly, it gives us a lot of joy.

I remember the first time that Tamara melted lava over a porcelain base as well. Before then it had just been an idea, but when it actually happened, it was a very important moment. We love these moments.

**VI:** It's like a eureka moment when it all comes together.

**TP:** It's beautiful when what was once just a possibility becomes reality.

**GP:** Yes, and then we're able to push our ideas even further.

**AC:** What are you most proud of in your work to date?

**GP:** We're proud of many achievements, like being represented by Friedman Benda, having our work included in museum collections worldwide, and having done successful public installations like Conscious Actions. Those were all important milestones for us. But the most important achievement—we've discussed on many occasions—is that we have created a family as a studio. It may sound cliché, but it's true. Without that family, it would've been impossible to create the work that has led to these other achievements.



**VI:** We're also proud that we're consistently expanding our family; that feels very good.

**SR:** It's a kind of multiplication action. To reach these "eureka moments," we need a lot of help. So whether that's connecting on the factory floor or meeting other designers when we travel, everywhere we go, we make friends. And that is very important to us. It's something you can't quantify—how many relationships you create over time. The trust that you develop, the friendships, the clients—it's all very important. When a client calls you again and again and again, you begin to feel it's not just about a service, it's about growing together in a way. It's a hard feeling to explain. But it's an important one.

**AC:** Thank you, gt2P! ♦

\*This interview has been edited for clarity and length.

[gt2P \(Great Things to People\)](#) is a Chilean design, architecture, and art studio founded in 2009, representing the collaborative work of Tamara Pérez, Sebastián Rozas, Victor Imperiale, and Guillermo Parada. Coining the term paracrafting, the studio combines parametric thinking with traditional techniques. Their work is in the permanent collections of the Cooper Hewitt and the Metropolitan Museum of Art in New York, The Design Museum London, Denver Art Museum, and National Gallery of Victoria. The collective is represented by Friedman Benda Gallery.

gt2P's work was exhibited at Design Miami/ Podium 2020. The studio won this year's Miami Design District Annual Commission with their [Conscious Actions](#) installation.

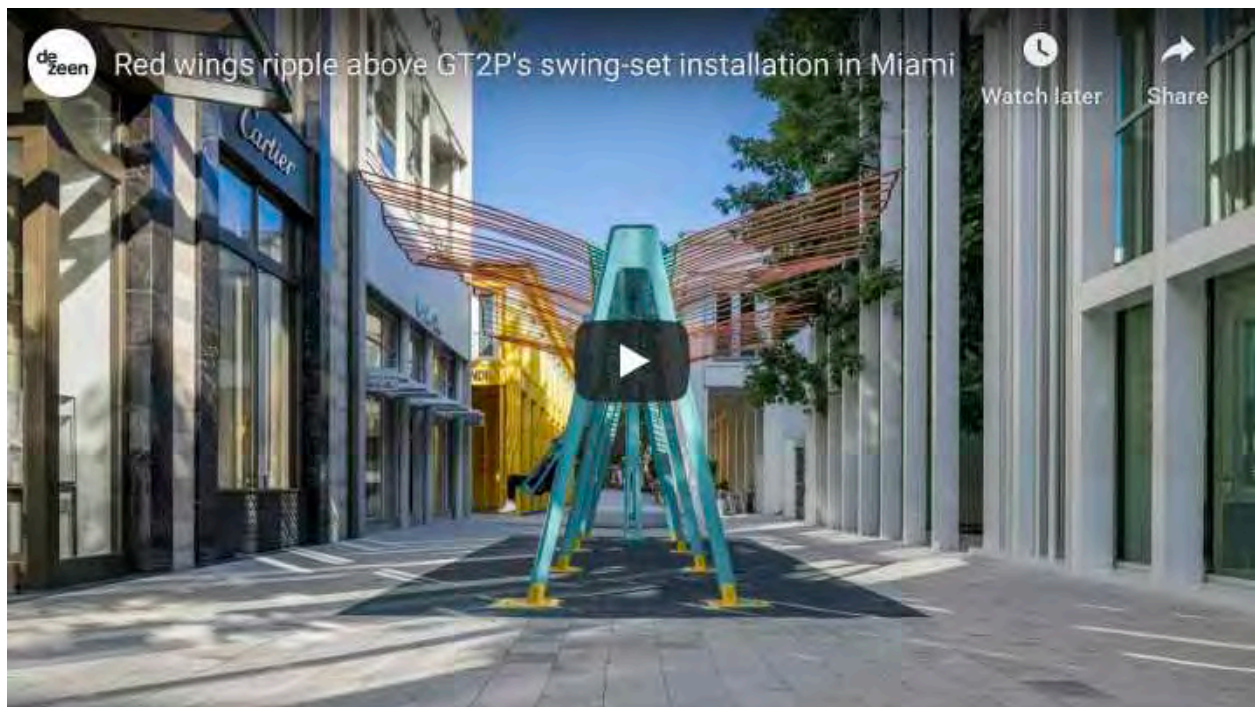
Inspired by the 2020 Design Miami/ Podium theme America(s)—and all the complexities that go along with it, especially in this moment—Anna Carnick and Wava Carpenter of [Anava Projects](#) connected with a selection of outstanding designers with personal ties to the Americas to get their take on "American" design today. Their responses were insightful, inspiring, and diverse: From thoughts on the most pressing issues and challenges facing designers now, to hopes and suggestions for a more equitable future, and reflections on their own American design journeys to date. Each story is accompanied by images provided by the designer that embody what America(s) or American design means to them.

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## Red wings ripple above GT2P's swing-set installation in Miami

By Eleanor Gibson  
December 4, 2020



Red slats create a wave-like movement when people play on swings in this temporary installation, which Chilean studio GT2P designed and developed for Miami Design District.

Conscious Actions was curated by Anava Projects for Miami Design District as part of this year's Design Miami. The intention is that the structure's dual movement is representative of the impact of human actions on the world, according to the studio.



Conscious Actions is installed in Miami Design District

"Our design responds to the Anava Projects – founded by Anna Carnick and Wava Carpenters – curatorial brief that asked our studio to reflect both on the energy that we consume and the energy that we contribute back to the world," [GT2P](#) co-founder Guillermo A Parada told [Dezeen](#).

"In response to that our project... invites users to enjoy the carefree fun of childhood again, while also being reminded of the direct impact every action has on our environment and our communities."



The movement of the swings causes the cover to ripple

Eleanor Gibson, "Red wings ripple above GT2P's swing-set installation in Miami," [Dezeen](#), December 4, 2020.



The swings and the remaining structure is made of powder-coated steel. All the elements were laser-cut and included "little notches" to make assembly easier.

Key elements, such as the columns, beams and suspension system, were all welded together, but GT2P said it will still be possible to disassemble the structure and build it elsewhere.



The green swings are contrasted by the red, wave-like cover



A main challenge of the project was completing the construction amid Covid-19 lockdown restrictions. This meant that Santiago-based GT2P had to work remotely with its construction partners, including Atlanta-based creative design and fabrication company Altblid.

"The project was entirely designed, developed, fabricated and installed by Zoom and Whatsapp," said Parada.

"It was a great challenge that prove that we can work from Chile to the whole world," he added. "All through digital platforms in the middle of these challenging days."



Elastic connects the slats triggering the ripples

Eleanor Gibson, "Red wings ripple above GT2P's swing-set installation in Miami," Dezeen, December 4, 2020.

GT2P, which is short for Great Things to People, has still been unable to see the project since it was built.

"You can't imagine how we feel just seeing all things happen just through videos," said Parada. "We are rewarded with the great comments from the visitors from Instagram, Facebook and other social media like Tiktok – the swing is being used by children and adults."



Yellow springs run along the top of the structure. Photo by Luis Gomez

Conscious Actions opened to the public to coincide with this year's Design Miami, which runs from 27 November to 6 December with both online and in-person events in the Miami Design District. Conscious Actions will remain open until January.

As part of the annual design festival this year, Dezeen teamed up with [Design Miami](#), [Perrier-Jouët](#), [Miami Design District](#) and [Uribe Schwarzkopf](#) to livestream a series of talks.

Called [Dezeen x Design Miami](#), it included conversations between Dezeen's founder and editor-in-chief [Marcus Fairs](#) and Mexican architect [Tatiana Bilbao](#), Austrian design studio [Mischer'Traxler](#) and Miami Design District founder and CEO Craig Robins, which are still [available to watch online](#).

Photography and videos are by [Kris Tamburello](#), unless stated otherwise.



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process known as computer numerical control, or CNC). Opendesk's tabletop and under-mattress storage turn Delaktig into office furniture.

"Trying to produce an iconic piece of furniture is quite old-fashioned," says Dixon. "Design is traditionally about control. This is more of a departure point." But letting go can, paradoxically, be a way of staying in control: bringing outsiders into the design process can spur innovation within big companies, and prevent them from being usurped by disruptors. Not that the digital-manufacturing revolution will unseat the world's biggest furniture retailer anytime soon: small-batch production using CNC-milling or 3D-printing is still much more expensive than traditional mass production.

With Vitra's Hack desk, the metal parts are made in a factory, but the panels can be cut anywhere, so long as you have some chipboard and the right equipment. A local "maker" could download the digital pattern from Vitra's website and hack it on-site to suit the needs of a particular company. As Grcic puts it, "We make the hardware, craftsmen make the software." It's a nice way of looking at it. Hackable furniture is about giving consumers the low prices, efficiency and quality-control of mass production, with a dash of individuality. ■

Anna Baddeley is deputy digital editor of *1843*

## Material values Lava

Smooth or rugged, black or glazed, lava is being used to make everything from bathroom tiles to tables.

Giovanna Dunmall explains why it's hot stuff



### Catching fire

ABOVE LEFT

Lava-coated stools and a side table by GT2P.

ABOVE RIGHT

Charlotte Juillard's mirror

BELOW

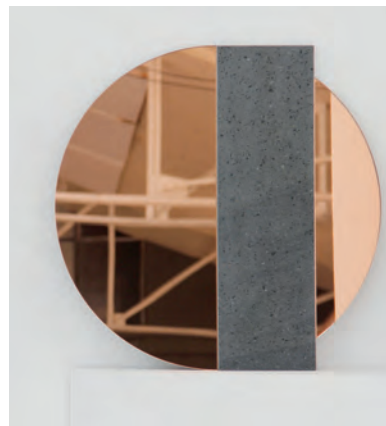
A lava sink and tiles from Made a Mano



It's one of the most temperamental natural materials but also one of the most versatile and resilient. It tolerates all temperatures and can retain heat for hours. So it's no wonder that lava stone is widely used by high-end tile, kitchen and bathroom manufacturers. More surprising is its popularity among designers of furniture and decorative objects.

The reason they like it so much is the variety of textures they can achieve. At one extreme GT2P, a Chilean studio, recently coated a set of porcelain, stoneware and concrete stools with volcanic rock, which they melted and then poured over the pieces to give them a rugged, crater-like appearance. At the other, Charlotte Juillard designed an elegant prototype day bed, side table and mirror made out of lava quarried at Vesuvius and polished smooth. First shown at *Maison & Objet* in 2016, she is currently developing them into a collection with Italian volcanic-stone company Ranieri. Juillard was drawn to the material's grey and black colour, uncommon in contemporary furniture, and also to the stone's calming, tactile properties – "perfect for a day bed", she says.

Among the first companies to explore lava's potential was Made a Mano, a Danish firm. Its CEO and owner, Nanaki Bonfils, encountered it near Mount Etna in Sicily over a decade ago. "It's an ancient material and much of Sicily is built out of it," she says, referring to the countless churches, palazzi, sculptures, pillars and



fountains made out of local volcanic stone. Though lava is quarried in other parts of the world too, including China, India and Korea, Bonfils always uses stone from Etna because, she says, it's the most durable. While many quarries elsewhere take the more easily accessible porous upper layers of stone or produce lava powder which is then blended with basalt, those near Etna cut deeper layers of rock between 300 and 1,000 years old. "That lava is as compact and solid as marble or granite," explains Bonfils, and it can be used in its pure form. It also has a high mineral and metal content, which means it can handle an arduous glazing process. Bonfils fires the stone at 1,500-2,000°C for up to ten days, until the colours fuse with the stone completely. "The longer you cook it, the more indestructible the glaze becomes."

Aside from kitchen worktops, bathrooms and flooring, Bonfils has fashioned window sills, benches, tables, swimming pools and sculptural lamps out of lava. More recently she started using the stone as a building material, and is working on exteriors for architects including Bjarke Ingels and Herzog & de Meuron.

But supplies are running low. "With the increased market for the stone, prices are rising," says Bonfils. Everybody, it seems, is going with the flow. ■

Giovanna Dunmall writes about design for *Wallpaper\** and the *Guardian*