

11th April 2014 Sustainability

#1 @500PM

#2 @530PM

#3 @600PM

#4 @630P

#5 @700PM

fan

Dzeko

Me

Martino Gamper

r

# Martino Gamper

Moderator: Gianluigi Ricuperati



8026604055\_51db5fbd58.jpg

size-500 x 333

scale-76.4% x 162.6%

RGB

copyr-<No data from link>

Creation Date: 20/03/14 22:26:30 CET  
Output Date: 11/04/14 19:16:36 CEST  
Modification Date: 11/04/14 18:59:52 CEST  
File Name: \_FOMO\_11Apr11\_MG  
#OnTheFlyMilan

FOMO algorithmic publishing platform  
by Space Caviar. spacecaviar.net





#OnTheFlyMilan



#### Arthur Huang

Arthur Huang is the Co-Founder and Managing Director of MINIWIZ, a Taipei-based company dedicated to upcycling trash to create versatile, high performance, and ultra-low carbon materials suitable for uses ranging from buildings to consumer products. Huang graduated from Cornell University with a BA in Architecture in 2001, and in 2004, he obtained a Master of Architecture degree with a concentration in sustainability development from Harvard GSD. He is listed as one of Perspective Magazine's 40 under 40 for his impact and continuous involvement in sustainable products and building solutions, and is the designer of the Nike Aero-static Dome.

#### Martino Gamper

Martino Gamper is an Italian designer based in London who became internationally regarded through his project 100 Chairs in 100 Days. This group of works was exhibited in 2007 in London, the Milan Triennale in 2009[1] and at YBCA in San Francisco in late 2010. It has also been published by Dent-De-Leone as a book, 100 Chairs in 100 Days and its 100 Ways, recently republished as a pocket book.[2] The 100 Chairs project has been described by Gamper as "3D Drawing", and is typical of Gamper's practice in that it shows disregard for the historic design standards of harmony and symmetry. Gamper has stated "There is no perfect chair"

Sustainability will take the practice of contemporary practitioners and explore the social, political, economic, and environmental aspects of sustainability. What is the impact of designing sustainably? How do we sustain interdependence between process, products and disciplines? These conversations will attempt to understand the life cycle of design, and the flows of work systems.

esquis 2014-04-11 16:28:09 Anna Meroni, Formafantasma, Martino Gamper, Arthur Huang #OnTheFlyMilan <http://t.co/WWoBeXUF54>

esquis 2014-04-11 16:29:10 #OnTheFlyMilan <http://t.co/pk7fv3xO4c>



Bk89U2FIMAE5KUR.jpg  
size-599 x 447  
scale-23.2%  
copyr--<No data from link>



BkzI3VCMAE1u2u.jpg  
size-600 x 800  
scale-23.1%  
copyr--<No data from link>



Bk893wnIMAA\_w4d.jpg  
size-599 x 804  
scale-23.2%  
copyr--<No data from link>

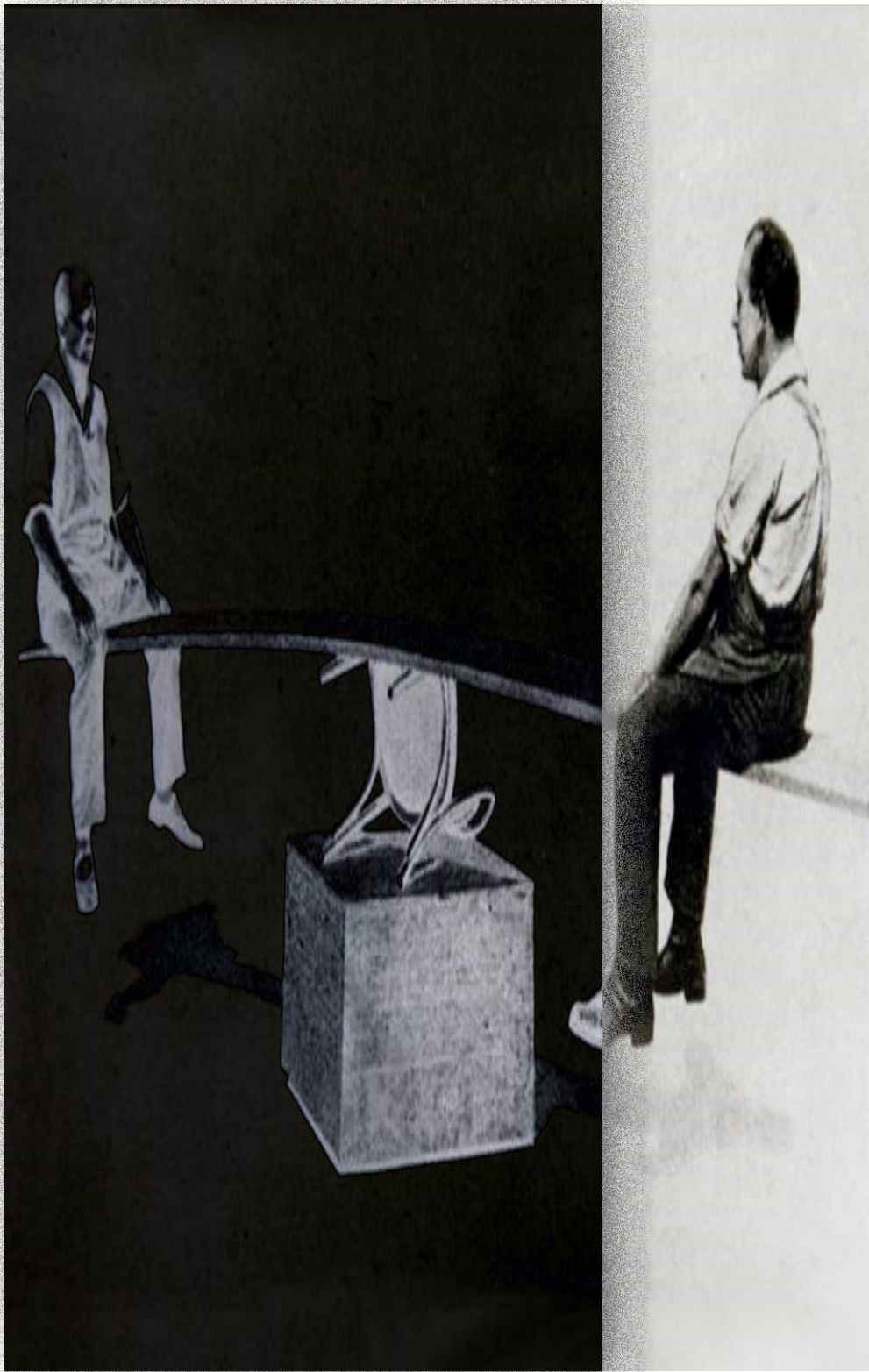


fig. PastedGraphic-3.tiff  
size. 640 x 467  
scale. 57.7% x 125.1%  
RGB  
copyright. <No data from link>



M: Balance between an inspection without compromising what's there. This is a theoretical pillar and not the problem. I'd like to reach out to the idea that every figure is a different part of the conversation and is important. Listen to what we have, a part of the work.

M: The contact we have now is sustainable but because the work has been generated in a specific locality by looking at nature there and how it should behave in that locality we're really surprised by the markings there. The fact is the whole area has got some action. We then look and see what we do in other reality there. We look to see what's happening. It's not professional planning, it takes a lot of energy. What's interesting is that versions of it are like that a lot of it is renewable, but it's tiny compared to the amount of energy. The perception of people trying to find universal efficiencies from that point of view what is the view? We think we're more and more confident in it.

M: Short.

M: Exactly and much more local.

M: It's something that comes out of the slow food attitude?

M: Yes.

M: Materials and design?

M: Yes. I've grown up with a lot of stuff and place. I've had generations that are passionate about their work. Their craft is what's global.

M: Thank you. This is an important issue. So, maybe Frank can comment before I speak about utopia. I'd like to speak to 5 of you. Let's make it to the end of this talk.

M: Thank you, it's a bit of a shame we're all like this. This is a project I've been developing for about 2 years. What you see there is the finished product. It fits the local requirement of sustainability. All the materials that are used like engineered marble are from local quarries outside of Corona. The by products are from local quarries outside of Quarries with large perfect blocks that are mining for these beautiful amazing pieces of stones but are offcuts. It's such that often they used to emulate or mimic. It's really large scale. I think we celebrate.

M: They are very unique. They are intended to be everlasting and not torn or something like that. How much eco? The material in itself is not possible but it's a contribution not just related to the process but also to the duration. If you cannot put energy of any kind towards the thing of making something like efficient consumer economies it's one of the out of quarry great producing areas. Also we're consuming and wasting it. That's what I'm particular about. Can I

esquis 2014-04-11  
16:30:30 #OnTheFlyMilan  
Marco Raino <http://t.co/S27vixKCL1>

formafantasma 2014-04-11 16:31:31 RT @esquis: Anna Meroni, Formafantasma, Martino Gamper, Arthur Huang #OnTheFlyMilan <http://t.co/WWoBeXUF54>

formafantasma 2014-04-11 16:31:41 RT @esquis: Gianluigi Ricuperati, Anna Meroni, Formafantasma, Martino Gamper, Arthur Huang #OnTheFlyMilan <http://t.co/FWVbSvixsg>

have another question about collecting?

M: The talk about design and packing earlier I don't think is useful.

M: Do you think blasting is sustainable?

M: Yes, of course, it's a tradition that's been around as long as there have been active things. That permeates into designs or plasmas that fascinate people for a particular reason. They're well crafted and they share what this planet can offer. These kinds of things show unique qualities of design. They're natural and produced from mining waste.

M: Do we define marble and its common faces as important?

M: Yes.

M: Also is sustainability important? That's why sustainability is suffering sometimes. I also want to talk about the large part of this work made up of transformations. It's beautiful to me. It's a metamorphosis. I like this metamorphosis.

M: Yes, my work is made from reclaimed materials. To me it's not much about sustainability. I'm proud to put my work there and it's fighting it. I think because I'm able to come work and make them like reincarnation.

M: Is this new?

M: It's the elements here.

M: So what is it here?

M: I'd say it's more about the enlightenment.

M: The part, you know. For me it's about the talent, not the compound.

M: No caption.

M: As you say it's relations. A lot of it is layered as to how I want it. Multi-ways. We can have it both ways.

M: Celebrate it and people.

M: You know it's 32. I heard about it. The top bit is kind. M: This is a difficult image. Are you collecting images of chairs? Do you have an iconological obsession?

M: I'm more collecting things with behaviours. I just want to take it onto mine. Looking at languages I don't know how many are English here? I'm an Italian living in London for 15 years discovered 2 years ago I can't be arsed. Sometimes there are projects and certain things. You see a lot of confidence which can be worrying. It's outside of the work and what we do.

M: I appreciate the work in general. One thing is being blind. Also, how much is this design or this company replacing. There are so many things out there and programs that you want. You know, that would feel like collecting. We design a lot for collectors and galleries. How do you feel about designing for large design companies?

M: I realised that to spend these last years I want to spend these last years. Some people last longer but it's quite the opposite. Something about them it's life.

M: It's even more complex than most collectors who obviously create their fortune on marriages. Sometimes both of the viewers have margins which are made to



bbdec7c8c19211e3a3f00002c9db89bc\_8.jpg  
size-640 x 640  
scale-21.7%  
copyr-<No data from link>



Bk40QZNIgAAkv8s.jpg  
size-600 x 800  
scale-23.1%  
copyr-<No data from link>

AlexMullins 2014-04-11 16:33:31 #OnTheFlyMilan  
<http://t.co/skzb8CX6Ov>

Bennnyv 2014-04-11 17:03:17 the future of reporting: semi-automated, "cloud" based, and social - FOMO #OnTheFlyMilan  
<http://t.co/OzvNpY8AYE>



investigate a type of utopia. They are financially in utopia or it's a utopia. That's why there are difficult books. Beautiful books designed by Monet but can you imagine the new taxonomy. A socialist who's imagine things that are being created for the world. You can imagine it's a borealis that's a constant for the imagination. You have a utopia or a utopian.

M: In my opinion it's a utopia but it's not a problem in the sense that a utopia asked for it. Maybe we might not ask that point but it's that way. I think utopia is what it is.

F: Also the behavioural things say it's happiness. it's desire. You can say it's sensible to see things and encourage to stop things happening. We're all smiling. If it's happiness it's what we have. So, I think that we are like something close to this collage. It could be topical otherwise we are a meal and we can be far from our way.

M: A lot of people looked at the scene but they were literally people after or like intelligent parts. This is the important thing. It's the stability, the responsibility.

F: To create with, in a way, a legion, something we can make it through.

M: Or a tomato, it's something we can define. What's most important is the result. It's about utopia.

M: I personally think it's much more an ethic than a utopia. I don't think humans have a capacity to not follow your blood, your DNA. For example if we have a product forever does it last longer than most products? Some products are better. So just imagine you have Zara, you have fashion. They keep moving to deter our countries to die and constantly change fashion every 2 months. That's a lot of wastage. When the product is so cheap they don't have to have a leeway with the product. So, it comes down to the consumer. Totally to the behaviour, it agrees with the behaviour side of the sustainability issue but if you think about it it's hard for us in developed countries. For developing countries thinking and aspiring for marble counters with beautiful lemon sheen with beautiful villas there are not enough resources for them all to have that. The beautiful marble counters. This is gripping. That's what I'm saying. I'm not a utopian but I believe that we can make something already there through frocking. Something already started, improved. The level of things which are deserved, I think there's a huge possibility. As a developed nation like Italy it's about innovation and premium innovative design. You have good products. The bizarre thing is that consumption hasn't even got there in the population; they aspire for that quality and sustainability. There's potential for utopia.

M: I think this something to be heard again.

What is it about?

M: These are the stones that go with the marble

esquis 2014-04-11 16:35:30 Gianluigi Ricuperati, Anna Meroni, Formafantasma #OnTheFlyMilan <http://t.co/fomKl9D>

esquis 2014-04-11 16:39:37 Goodbye folks! #OnTheFlyMilan <http://t.co/Fbga9HOumL>



we were looking at earlier. If you localise production you bring waste materials to second light states that would otherwise be hugely systemic. We need something mortal and indigenous. They're all mixed in a huge industrial printer and big blocks. After doing things they are big stones. We add value to scrap material.



fig. unnamed.jpg  
size. 427 x 569  
scale. 86.5% x 103.5%  
RGB  
copyleft. <No data from link>





Bk8-H3kIYAwrbv.jpg  
size-599 x 804



Bk8-q05IEAA6egS.jpg  
size-599 x 804  
scale-23.2%  
copyr-No data from link>

#OnTheFlyMilan



Bk9FgcMIgAEUZoi.jpg  
size-553 x 440  
scale-25.1%  
copyr-<No data from link>



11th April 2014 Sustainability

#1 @500PM

#2 @530PM

#3 @600PM

#4 @630P

#5 @700PM

fan

Dzeko

Me

no C

Arthur Huang

# Arthur Huang

Moderator: Gianluigi Ricuperati  
**11th April 2014 Sustainability**



ontheflycollectivebeijingfeatherpavilionaninterviewwithdesignerarthurhuang01.jpg

size-1280 x 853

scale-29.8% x 63.7%

RGB

copyr- <No data from link>

#OnTheFlyMilan