
2018-19



REIMAGINE DECORATIVE ARTS



RESIDENCY

Reimagine Decorative Arts Residency is born out of the collaboration between Passa Ao Futuro and Fundação Ricardo Espírito Santo Silva.

A residency that connects national and international established designers in collaborative structures with the highly skilled FRESS craftsmen and technicians, in order to reinterpret traditional manufacture techniques into contemporary pieces through the methodologies of research and the exchange of knowledge.

This has been an immersive and passionate effort from all involved to reinterpret and innovate the knowledge and skill of Portuguese Decorative Arts.



EMMANUEL BABLED

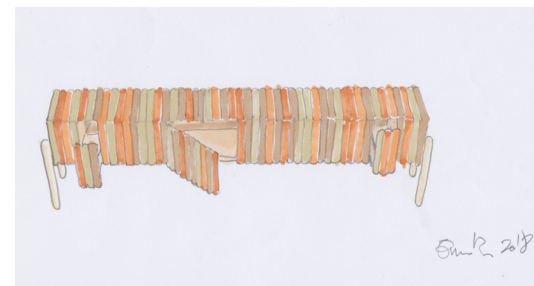
BEVERLY



Handcrafted from different woods, including brown smoked oak, walnut, zebrano and palisander, this organic chest features a hand-carved unique surface design and suggests a mystery to be solved. The chest has no front or back, no openings or visible handles, no planed surfaces: an invitation to discover and experience its shape. The mystery unravels to include two further hidden storage compartments. The polished copper plates on the sides create the illusion of spaciousness, depth and infinity. Four fine legs made of copper give this cabinet a fresh and sleek look.

RESEARCH

Through visiting the FRESS workshops, the mixture of different capacities was a starting point for the design process. Emmanuel wanted to create a piece that involved different workshops and materials. Focusing on the icon of the cabinetmaker's history of devising hidden drawers and secret mechanisms while also calling on the art of Trompe-l'œil used in the renaissance, the reflective metal in Beverly hides the hidden segment of the piece within the reflection



in order to give birth to the materialized idea. The beauty of doing this design came from the sake of this exchange.

Babled and his team worked back and forth with the team at FRESS. They delved into the drawing. Together with Babled's idea and their capacity they were able to solve the piece. It was a welcomed engagement.

PEDRO DORIA AND DAVID CRUZ

With: Carlos Ferreira, Luis Figueiredo, Luis Gomes, Luciano Silveira, Cristina Santos, Orlando Tavares

Production coordination: Jorge Fonte



PROCESS/EXPERIENCE WORKING

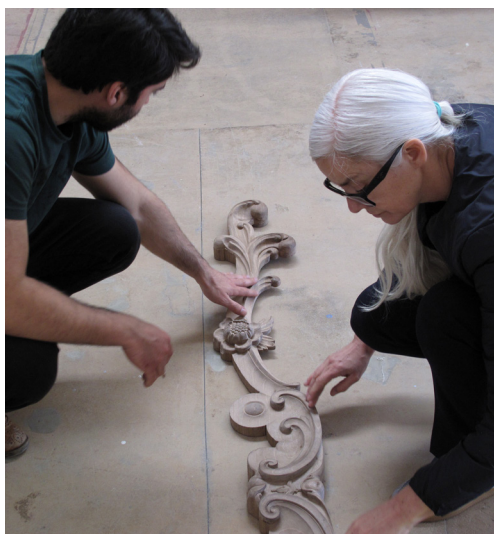
Babled presented the idea of a simple orthogonal form with no visible openings, no handles and no hinges. The idea was to solve this vision of hiding all accessories through the collaboration. This was possible because the designer and craftsmen worked together in sync through hand, knowledge and vision

MOEREL MARRE

LA GRAÇA



A hung sculpture in space as an identity beyond the function. La Graca was Inspired by the enormous wooden carved candle-holder in the Graca church in Lisbon. Taking a single detail of the immaculately carved candelabra to celebrate the master carving technique and craftsmanship, while at the same time addressing religion and the repression of old hierarchy of politics with contemporary minimalism. Shining a light on the beautiful craft illuminating and highlighting from within by simple subtle lighting, marrying old techniques with new LED technologies



RESEARCH

The research was done in Lisbon, in the Decorative Arts Museum, the FRESS workshops and the Graca Church. Marre sat in the church for many hours absorbing the ambience and presence of the work in its environment and seeing how this work is still relevant today, over two centuries later. Photographing, tracing and augmenting elements from her research to come up with the framework for the final design.

PROCESS/EXPERIENCE WORKING

It was important to work by hand throughout the design process. Marre spent her residency in the Foundation drawing for a month on top of these collaged images of existing pieces.



Working side by side with Miguel exchanging the drawing and building the details together from her research and his experience working in the language of the era this piece is based on as well as his deep knowledge of the material.

This enabled her as a designer to work with him to shift the traditional symmetry and the composition of elements in a way that takes it into our time while at the same time fully expressing this excellent craftsmanship.

MIGUEL ALONSO

With: Pedro Dória, Luciano Sequeira, António Almeida, Cristina Santos, Orlando Tavares

Production coordination: Jorge Fonte



MOEREL MARRE

LA GARDIENNE

Leather carved table lamp. The idea was to merge old and new traditions, using the ancient technique of leather carving, marrying decorative patterns with a more minimalist overall design. Using leather as a structural material itself. Celebrating the inherent beauty of this raw material and low-tech highly skilled craftsmanship, reflecting her convictions that contemporary high-tech inventions /techniques are not necessary to be innovative.



The form was derived from some of her ceramic lamps 'la Monja. A tribute to the universal cone shape, based on the symbols of protective entities for human kind seen in nuns, priests, druids, healers, pyramids and the duality therein. Marrying minimalism with baroque exuberance, which are both universal elements. Merging this traditional language with her personal world, the birds are her Diamond Gould birds that fly free in her studio and some of the carvings in the front depict her family crest dating back to the 1500s.

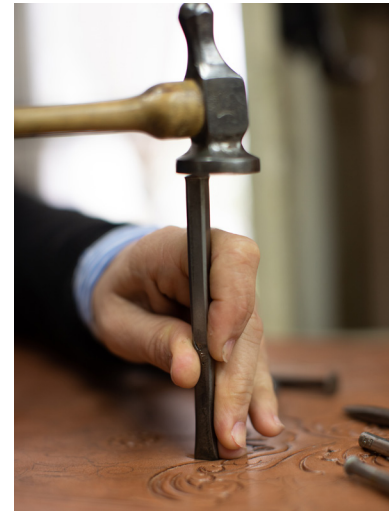
RESEARCH

Marre researched the FRESS archives of drawings, museum pieces and samples in the workshop.



PROCESS/EXPERIENCE WORKING

Through this research she made a preliminary drawing, then working with Beatrice who offered different solutions for the detailing, the volumes, textures and staining that she knows from her 25 years of experience with these techniques and materials. Marre also worked together with the team in the metal shop to find solutions for the mounting.



BEATRIZ CANHA

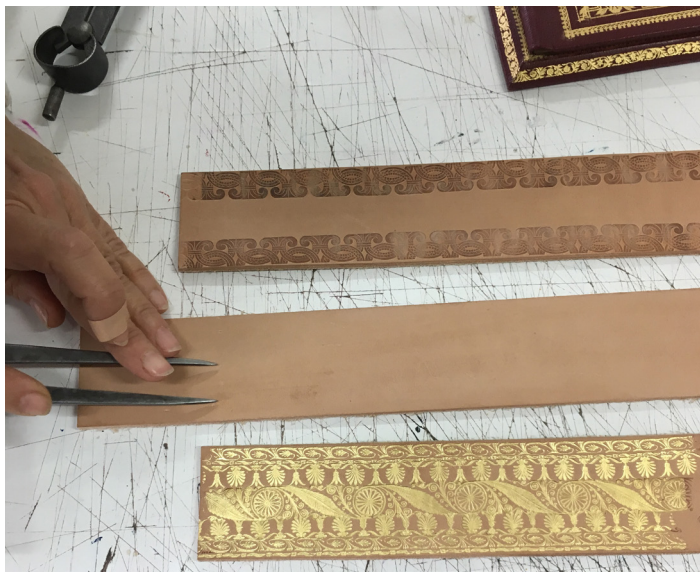
With: António Almeida, Ivo Ferreira and Clara Sales

Production coordination Jorge Fonte



SOUSA SANTOS MARCO

CAMA DE ÓPIO- OPIUM BED



The Opium Bed is an elegy for contemplation. As a representation of a bed, with no apparent comfort, the smooth curve of the surface provides the necessary ergonomics for a “contemplative” bed. With or without the use of artificial stimuli, in the



Calling upon the engraving techniques of the Ricardo Espírito Santo Foundation, this bed will be different in each order. Based on the exploitation of the various engraving techniques and imprints available in the FRESS estate. Each engraving illustrates a new plastic “intervention” reflecting a new “dream” or “journey” making each bed unique.

Opium’s bed we forget our bodies and “paradise” feeds on our spirituality.

Made of a metal lacquered iron frame and hand pressed bolted leather interlaced strips.



TERESA ROMÃO AND BEATRIZ CANHA

With: Hugo Cardoso, Luís Gomes, Porfírio Pereira

Production coordination: Jorge Fonte



SOUSA SANTOS MARCO

CADEIRA D'AREIA



A standard chair for the sea side, a reinvention of a classic with a contemporary approach. It is not collapsible but it is pliable.



RESEARCH

Around the old drawings of leather pressed seatings traditionally made by artisan. Marco and Beatriz explored different style drawings, from a family canon or brand to decorative signs of flowers and animals.

The contrast between the decorative drawings with a contemporary frame has proven to be stronger and effective.

PROCESS/EXPERIENCE WORKING

The work with Beatriz, gave Marco the input that he needed to switch from a geometric and graphic signs approach to a more organic one.

Talking and finding the traditional and organic samples was made by both him and Beatriz and the final result is indeed a team project.



BEATRIZ CANHA

Production coordination: Jorge Fonte

SAM BARON

FEUILLADE



The collection is made of 3 pieces, a wall mounted lamp, a floor lamp (existing also in a ceiling version) and a mirror.

All of them are based on a contrast between minimal structure and ornamentation, having as mere reference the lanterns made by the latoaria workshop. Sam re-processed the same recipe as the traditional lanterns in a very contemporary way and with a subtle interaction with the light source. From a simple volume these traditional light(ing) objects become impressive, thanks to the different typologies and quantity of leaves that are applied on them.

RESEARCH

The richness and diversity of the different beautiful drawings and templates of the leaves in the FRESS collection were used as patterns to create shadows while the light objects were lit.

Even the mirror which is in and of itself a way to reflect and multiply the light has the same strategy, and is assuming even more its decorative status, thanks to the generous bouquet of vegetal ornaments that seems to grow almost invading its structure.

Gold leaf is then applied on the entire piece to give uniformity to both structure and ornament, giving them a strong presence in the home where they will be placed.



This final touch is also assumed as a way to highlight and enrich a humble material such as cut metal sheets that without the human care and attention would never get such “almost-glamorous” state.



PROCESS/EXPERIENCE WORKING

After visiting the workshop, having the pleasure to discover the archive, molds and some samples. Sam re-envisioned this technique in a family of pieces. This kind of project is about finding the right words and methodologies to assure a true communication around the project. Through common understanding of process and goals, Sam and the craftsmen found solutions to give birth to a series of pieces that pleases and at the same time challenges the technical side and the drawing/design.

**ANTÓNIO ALMEIDA
AND CLARA SALES**

With: Paula Braz, Ivo Ferreira
Production coordination: Jorge Fonte



BIOS

EMMANUEL BABLED

Emmanuel Babled studied Industrial Design at the European Institute of Design in Milan. He has been an invited professor and has developed workshops at Domus Academy in Milan and the Design Academy of Eindhoven. Since 2016, Emmanuel Babled is based with his studio in Lisbon, Portugal. His design approach is based on observing materials and techniques in their authentic surroundings and gaining a feeling for places and social condition. Combining his design with craft skills, knowledge and tradition, his work is driven by a creative process using and integrating new technologies. Since 1995 he developed a wide range of projects, limited editions and unique pieces, designed for prestigious manufacturers like Baccarat, Bulgari, Covo, Kundalini, Magis, Rosenthal, Venini and Vistosi. His design pieces are presented in numerous private collections and Museums worldwide such as MoMa (NewYork), The Design Museum (London), MUDE (Lisboa), Gallery Yves Gastou (Paris) and Twenty First Gallery (New York).

MARRE MOEREL

Marre Moerel is an internationally acclaimed designer, who has worked for established companies such as Cappellini (IT), Celda (ES), Covo (IT), Offecct (SE), Ozone (JP) or WilsonArt Int. (USA). Her work has featured in many design exhibitions (V&A + Design Museum, London, Superstudio Pui, Milan, + NY, Milan, Tokyo and Stockholm Int. Furniture Design Fairs), and has been published extensively (Habitare, Interni, Blue Print, Elle Decor; Spoon, International Design Yearbook).

She studied furniture design at the Royal College of Art in London. From 1993 till 2002 she lived and worked as a freelance designer in New York, where she also taught at Parsons School of Design. Besides this, she organized and curated annual design exhibitions, both in the New York and Milan, to promote new and experimental work from up-and-coming designers from around the world (G7, hall 01'02'03). In 2003, to expand her horizons and in search for new inspiration, Moerel moved to Madrid where she's established her own business.

Marre Moerel Design Studio, is set up as both Design Office and Store. From here she distributes her own line of ceramics – mainly lighting and tableware – and continues to work on commissions and self-initiated projects.

MARCO SOUSA SANTOS

Marco Sousa Santos is a Lisbon based Designer who has been working across several fields of Design and Design management. Since 1995, as the founder and director of Proto design and Experimenta Design, he has promoted several projects and Design collections with national and foreign authors, contributing to the new “Vision” on Design culture in Portugal. As a Designer, Marco Sousa Santos is firmly rooted amongst a generation of Designers who have built a strong international reputation for contemporary Portuguese Design. His projects and products have been displayed and exhibited in institutions of reference, such as the V&A in London, MOMA store in New York, the triennale of Milan and the salon du Meuble in Paris, featured alongside some of the world's most prestigious Designers. Marco Sousa Santos is also professor of industrial Design at the faculty of fine arts in Lisbon. He locates his Studio in the Portuguese capital and from here, he works with many portuguese producers with whom he has established dynamic partnerships for his new-born BRANCA label.

SAM BARON

Born in France, Sam Baron has a degree in Design from the Fine Arts School of Saint Etienne and a post-graduate degree from the National Decorative Arts School of Paris.

Baron loves to reinterpret traditional methods of construction, raising questions about the utility of today's material productions. He creates products, exhibition and interior design projects, giving life to cross-over works mixing art and design.

He is an independent designer and consultant for international companies such as Louis Vuitton, La Redoute, Vista Alegre and the French liquor brand Hennessy. He has been consultant as Design director for Fabrica, the international communication research center based in Italy, during a decade.

In 2009 Baron received the “Grand Prix de la Creation de la Ville de Paris” in the design category and in 2010 Philippe Starck selected him as one of the ten important designers of the next decade. Recently sam has been awarded with the special PAD paris fair prize. Sam Baron currently lives and works between Portugal and France where he recently took part of the think tank platform Thinkers&Doers.

PARTNERSHIP

PASSA AO FUTURO

VISION

To cultivate an interface of ideas, techniques and skills between the historical past and the sustainable future, through facilitating collaboration and innovation with artisans and designers in the production of utilitarian designs on the global and local levels.

MISSION

Passa ao Futuro's mission is to preserve, promote and activate the Portuguese artisan sector through a series of initiatives, utilizing design thinking. Allowing for and supporting a socially, economically and environmentally sustainable, responsible design process, business model and future.

Passa Ao Futuro is a research based non-profit documenting to preserve and promote the intangible cultural heritage of Portuguese artisans and craftspeople. Activating this network through a series of collaborative and

educational initiatives. Supporting the sustainability of the crafts through positive social and environmental impact programming rooted in design and systems thinking.

Passa Ao Futuro was founded by Astrid Rovisco Suzano and Fatima Azzahra Durkee in 2016 and is made up of an international interdisciplinary team working in collaboration with partners such as UNESCO Cátedra for the preservation of

Intangible Heritage, FRESS: Fundação Ricardo do Espírito Santo Silva, The Portuguese National Museums of Ethnology and Popular Art, CEARTE - Vocational Training Center for Crafts, Projecto TASA Ancestral Techniques-Current Solutions, SPIRA, Patrimonial Revitalization Agency and The Michelangelo Foundation for Creativity and Craftsmanship.

FUNDAÇÃO RICARDO ESPIRITO SANTO SILVA

The Ricardo do Espírito Santo Silva Foundation was founded in 1953 as the result of the donation of the Azurara Palace and a decorative arts museum collection by Ricardo do Espírito Santo Silva.

Its mission is the safeguarding, promotion, dissemination and transmission of the art of know-how in the decorative arts and related crafts, through workshops, education, conservation and restoration and the Museum.

The specialised and creative workmanship of their workshops forms part of the Portuguese century-old intangible heritage which is gradually disappearing but which the Foundation keeps alive and has been wisely transmitting over the years. Making FRESS a national reference.

The FRESS workshops are thus, on the one hand a real living museum, where masters and students ensure the continuity of traditional techniques and knowledge of raw materials. On the other hand it is a space for intergenerational apprenticeship that allows for a dialogue with artists and designers with a vision to a new and necessary approach to contemporaneity.

THANK YOU

We would like to thank Fundação Ricardo Espirito Santo Silva first of all for the tremendous work they are doing to keep the decorative arts of Portugal alive and well. And second, for believing in this project and giving us the opportunity for this first residency.

We would like to specifically thank Dra. Conceição Amaral and Dra. Vanessa Salgado for all the meetings, coordination and constant support in the initiation and evolution of this collaboration.

Thank you Jorge Fonte for the coordination of all production, this would not have been possible without you.

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Thank you Jenna Duffy and Abel Costa for your time, photos and film.

Our deep gratitude to the following designers and the craftsmen for their visions, time, care and continued perseverance to find solutions and push the boundaries to create these pieces.

It has been a pleasure to work with each of you and we look forward to the future to come!

António Almeida
Beatriz Canha
Carlos Ferreira
Clara Sales
Cristina Santos
David Cruz
Emmanuel Babled
Hugo Cardoso
Ivo Ferreira
Luciano Sequeira
Luís Figueiredo
Luís Gomes

Marco Sousa Santos
Marre Moerel
Miguel Alonso
Orlando Tavares
Paula Braz
Pedro Dória
Porfírio Pereira
Sam Baron
Teresa Romão

And last but not least thank you Audrey Schayes of Code Frisko for designing this booklet.

Fatima and Astrid.

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