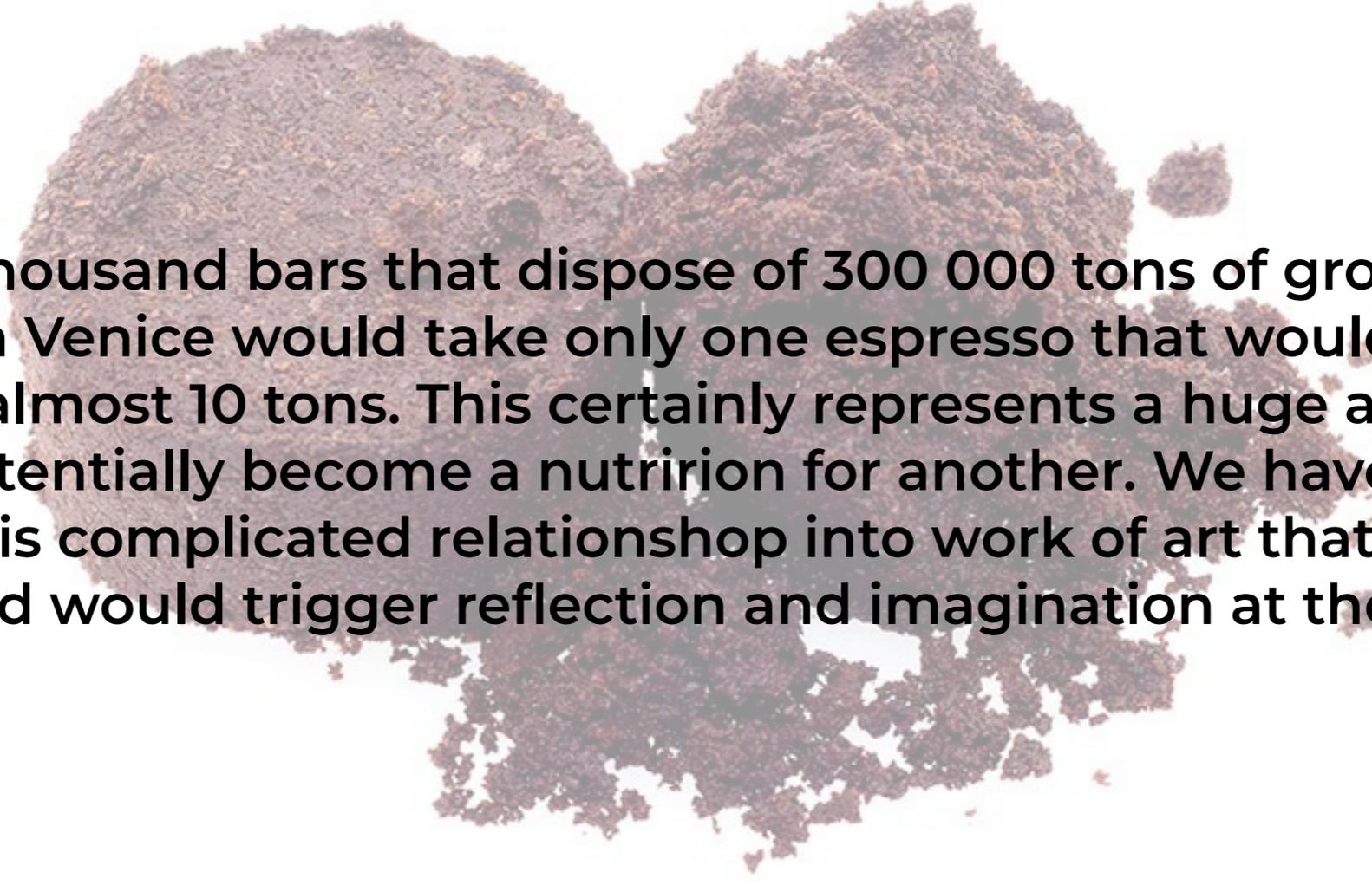


reuse Venice

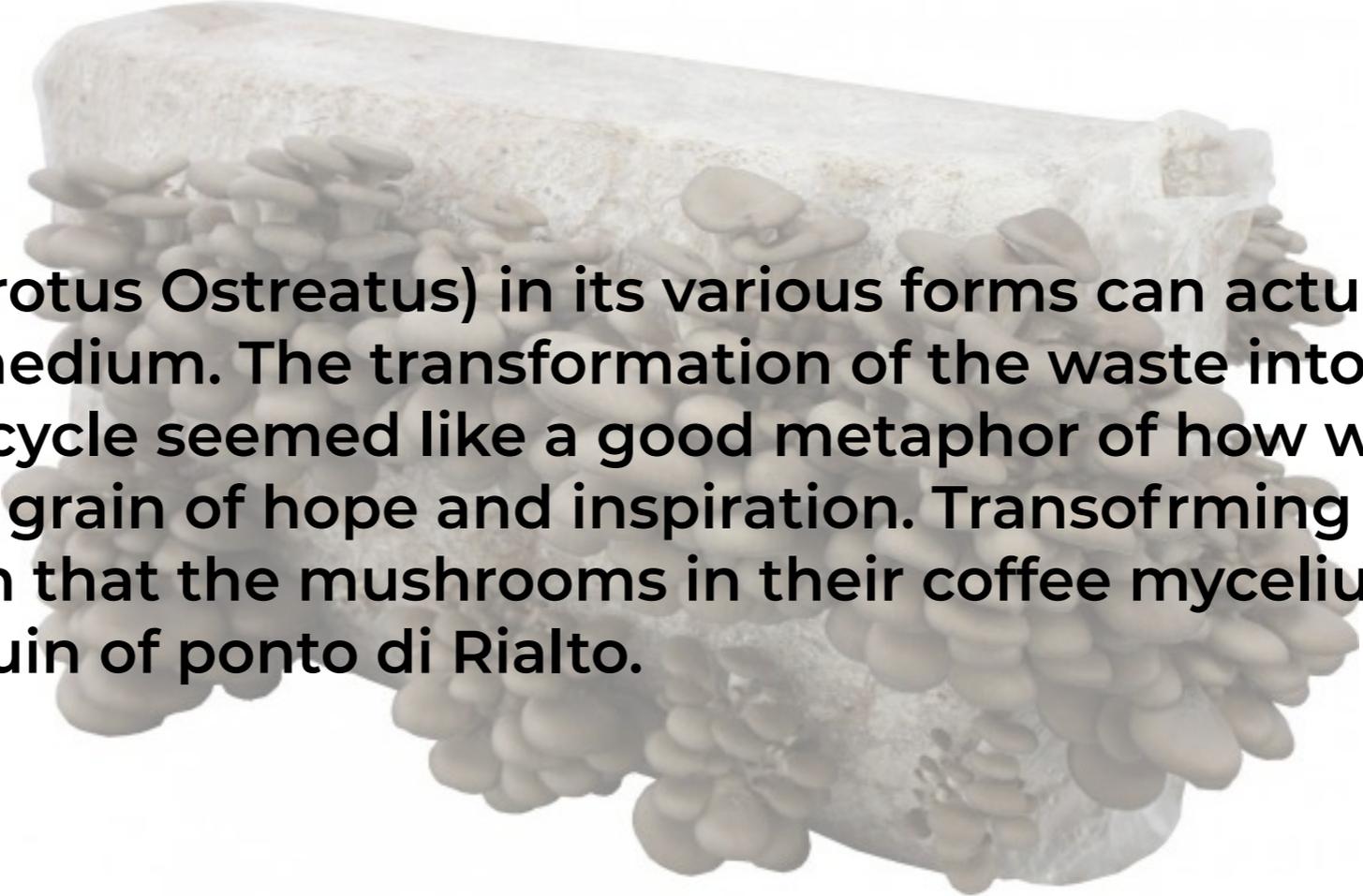
Alberto, Alexandra, Magda, Michal



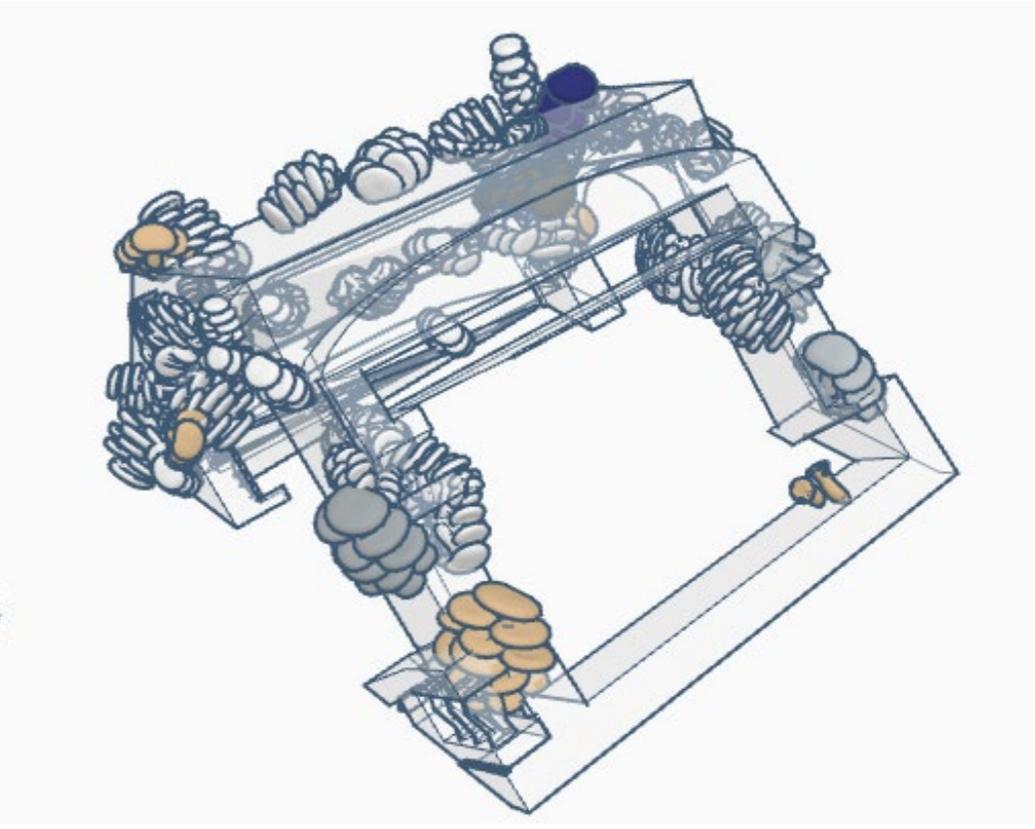
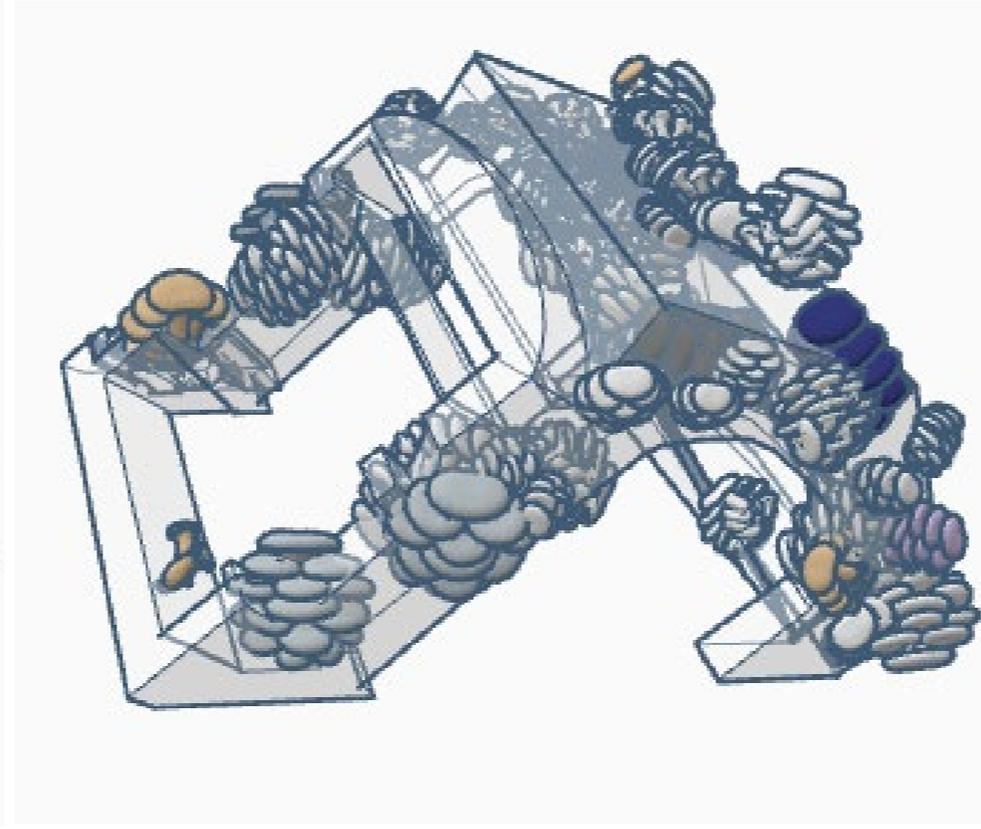
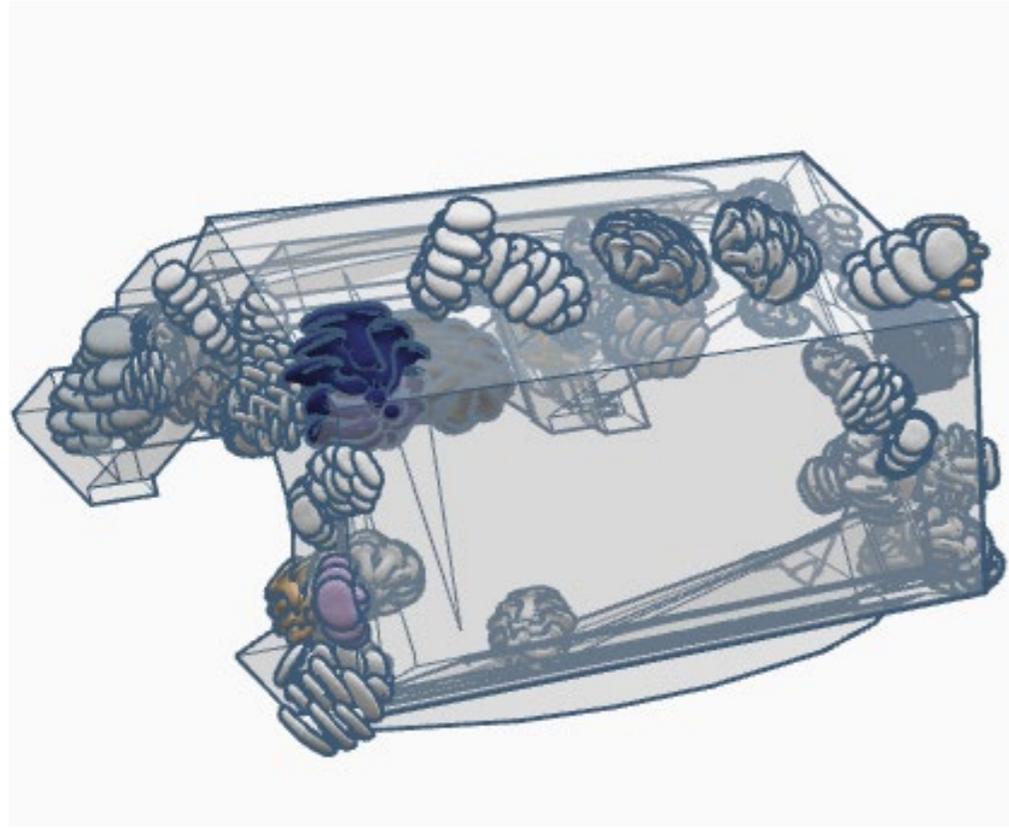
Venice is adored for its remarkable beauty, atmosphere, historical and contemporary cultural scene. Last year alone, 1.4 million tourists visited Venice. In some ways the high amount of visitors actually accelerate the natural process of growth and decay. Proposed sculpture seeks to embody the process of change - growth as well as decay and do so specifically in a context of tourism in Venice and its related environmental impacts.



In Italy there are 110 thousand bars that dispose of 300 000 tons of ground coffee every year. If every tourist in Venice would take only one espresso that would add up to 9800 kilograms of coffee - almost 10 tons. This certainly represents a huge amount of waste. Yet, waste for one may potentially become a nutrition for another. We have been researching ways of translating this complicated relationship into work of art that would be approachable for wide public and would trigger reflection and imagination at the same time.

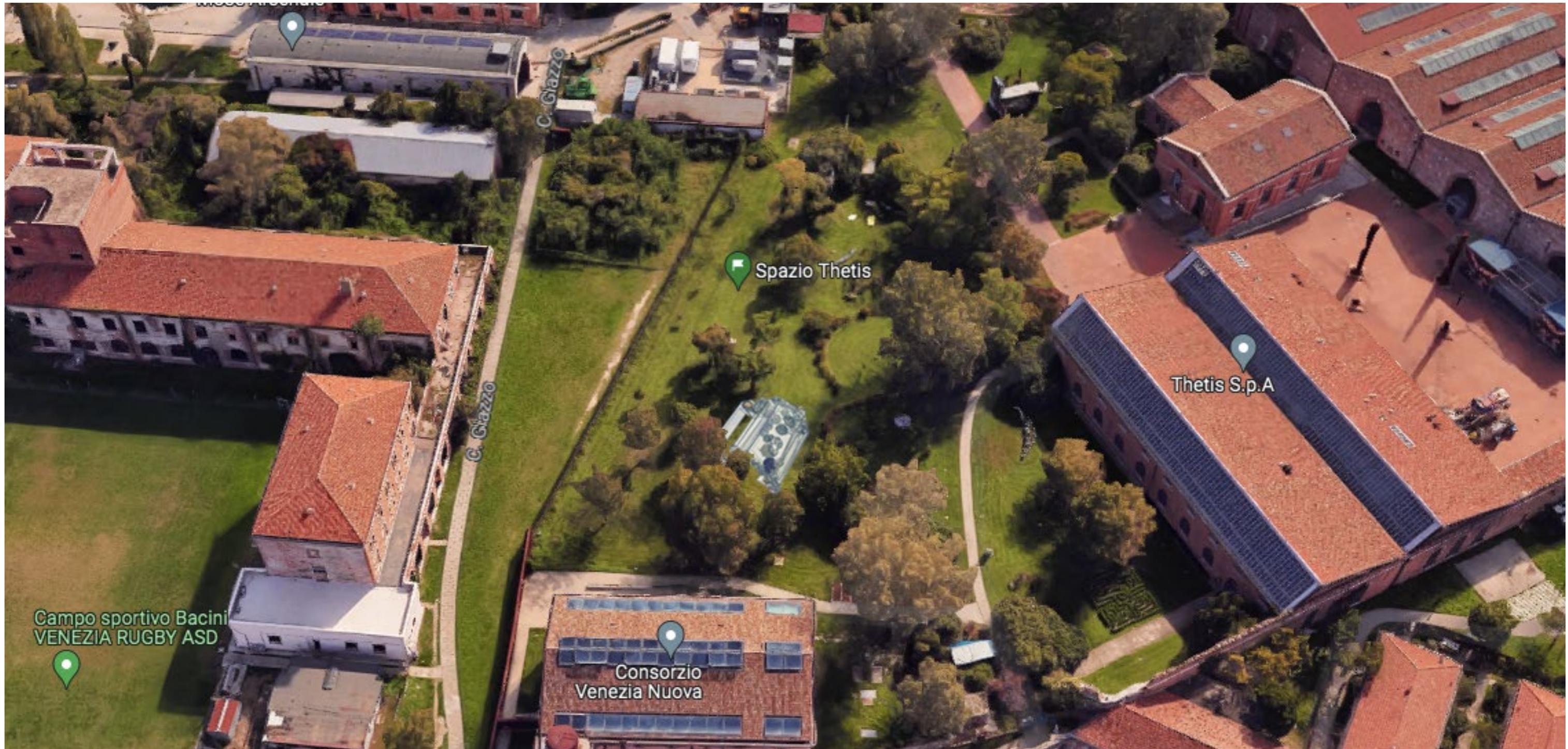


Oyster Mushroom (*Pleurotus Ostreatus*) in its various forms can actually benefit from coffee waste as its growth medium. The transformation of the waste into new life, that has its own growth and decay cycle seemed like a good metaphor of how we may approach environmental topics with a grain of hope and inspiration. Transforming this biological process into artwork we envision that the mushrooms in their coffee mycelium may actually inhabit what would seem as a ruin of ponto di Rialto.





The sculpture references the peak of the famous bridge of Rialto - the landmark of Venice. Rather than the whole bridge though, the artwork only operates with its ruin - the part of its peak arch. It suggests that even if the whole city of Venice may decompose, sink or fall it still will be a host for a new forms of vibrant life. We imagine the sculpture to be shaped from inflatable thermoplastic, filled with coffee mycelium, overgrown with mushrooms, decay to a new unpredictable form and eventually decompose.



C. Glazzo



Spazio Thetis



Thetis S.p.A



Consorzio Venezia Nuova



Campo sportivo Bacini
VENEZIA RUGBY ASD





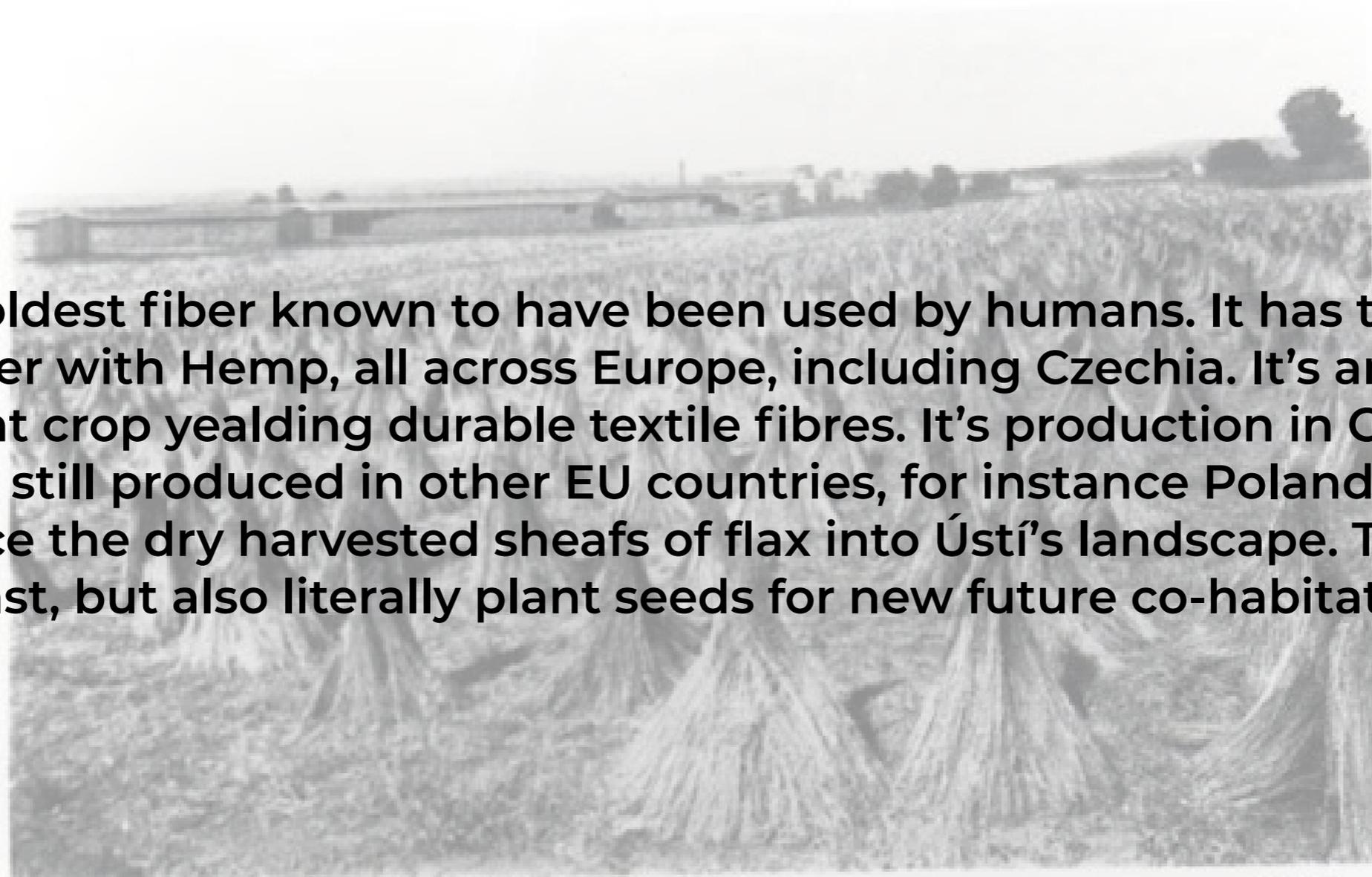
reuse Ústí n. Orlicí

Alberto, Alexandra, Magda, Michal



Ústí's textile history dates centuries back. Major part of town's population were home weavers. By the middle of 19th century, textile production became industrialised and remained its main industry until recent years. At the moment, Ústí's identity is transitioning from industrial to recreational and cultural. With the proposed intervention, we seek to merge the past and the present and to create a solid base for future self-awareness and confidence.

Flax (linen) is the oldest fiber known to have been used by humans. It has traditionally been used, together with Hemp, all across Europe, including Czechia. It's an environmentally friendly, resistant crop yielding durable textile fibres. It's production in Czechia is minimal today, but it is still produced in other EU countries, for instance Poland and France. We want to reintroduce the dry harvested sheafs of flax into Ústí's landscape. This gesture is to remind its of its past, but also literally plant seeds for new future co-habitation.



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To us, dried flax has significant visual and material connotations. It is a body of a dead plant that lends itself to human for textile production. While these sheafs will not be used to produce new fabrics, they nevertheless will act as a memorial to this historical era. Eventually, they will be seasoned by weather, blown away by wind and decomposed. What will remain, however, are the seeds they carry. We envision these to root at various places in Ústí and establish and accompany their inhabitants again in the future years.





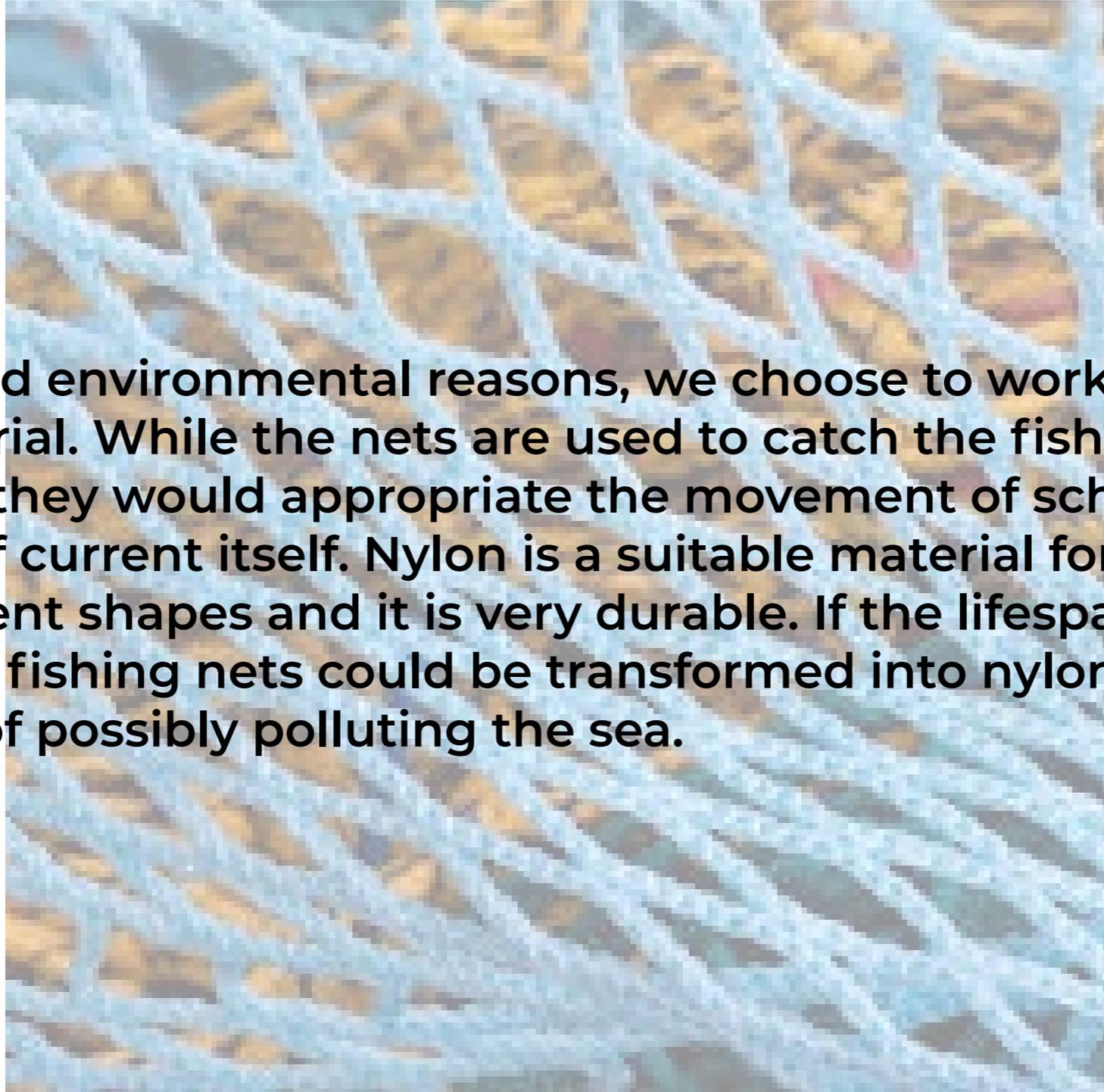


reuse Kópavogur

Alberto, Alexandra, Magda, Michal

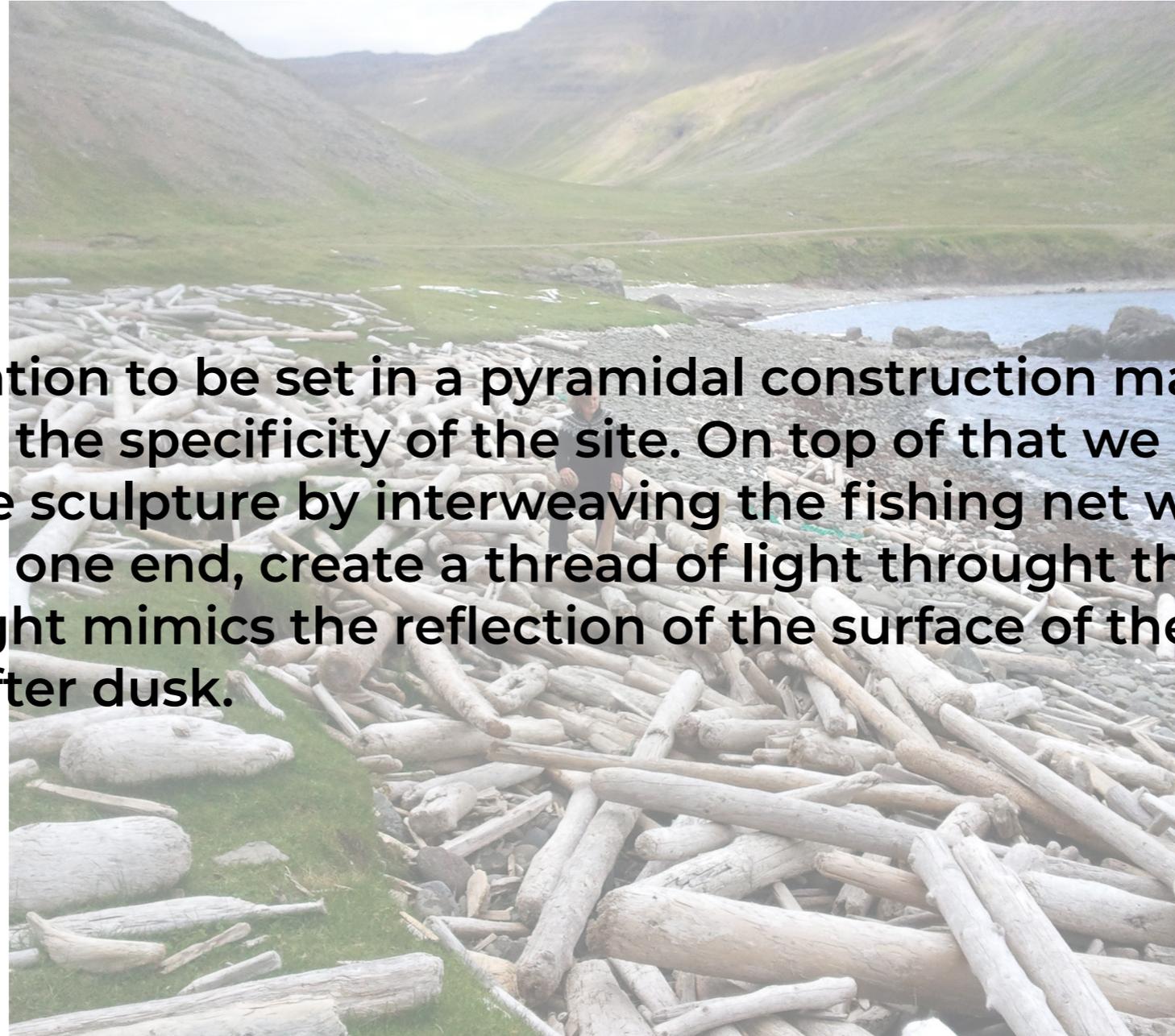


The ocean is for Icelanders both a great provider but also a great divider. Many people's livelihood was and still is dependent on fishing industry. All of the Icelanders though - fishing or not - rely on the invisible work of nature - the Gulf stream. It makes Iceland a liveable and pleasant place by bringing the warm water current to its shores. With this work we'd like to pay tribute to above mentioned non-human entities we as humans rely on daily.



For both conceptual and environmental reasons, we choose to work with discarded fishing nets as a primary material. While the nets are used to catch the fish and bring them to our tables, in this instance they would appropriate the movement of school of fish in the ocean and the flow of the Gulf current itself. Nylon is a suitable material for the artwork as it can be rendered into different shapes and it is very durable. If the lifespan of the sculpture ends in a couple of years the fishing nets could be transformed into nylon threads and become new products instead of possibly polluting the sea.

We envision the installation to be set in a pyramidal construction made out of driftwood. That should accentuate the specificity of the site. On top of that we would like to add an extra visual touch to the sculpture by interweaving the fishing net with optics fiber mesh. These, when underlit at one end, create a thread of light through the length of the fibre. To us, the element of light mimics the reflection of the surface of the ocean and it also gives it a unique look after dusk.







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