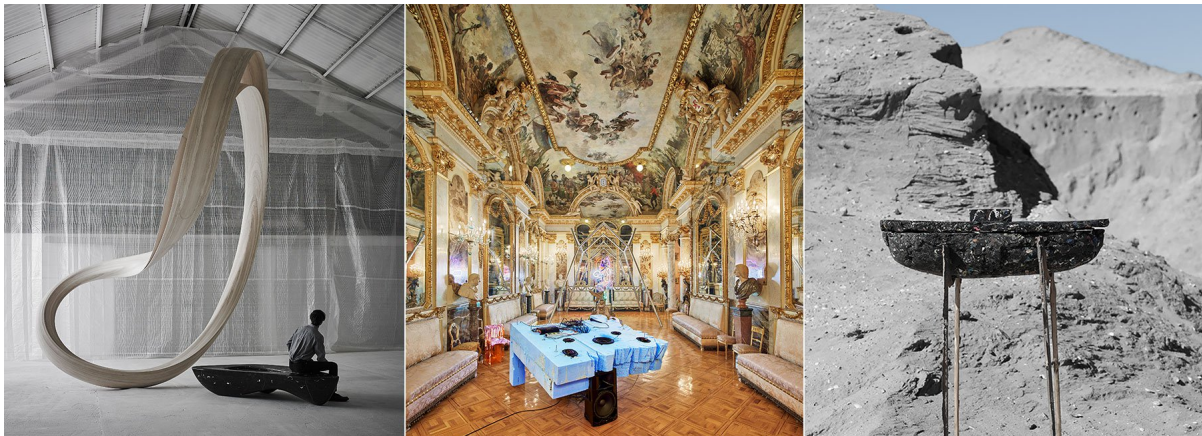


# designboom

## design miami/ basel to host immense-scale installations that probe the future of materiality



from june 11–16, design miami/ basel returns for its fourteenth edition, bringing together forty-one galleries from twelve countries. the 2019 fair marks the first directed by aric chen, who will oversee exhibitions, commissions, and collaborations in both basel and miami beach this year. chen has chosen to develop the fair under a pertinent theme that explores the role of design, materials and making in a post-nature, anthropocene future: **elements: earth**.

*‘it’s not just design’s role in exploring materials, and ways of making, living, consuming and producing that have taken on new urgency as our impact on the planet becomes all too clear,’ chen describes. ‘design and designers also help to articulate the future, and this year we want to highlight what designers are seeing as human activity continues to alter the very nature of earth.’*

Azzarello, Nina. “design miami/ basel to host immense-scale installations that probe the future of materiality,” *designboom*, May 30, 2019.

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friedman benda presents *territories* by andrea branzi

## **friedman benda: territories**

**friedman benda presents andrea branzi's ongoing research into the relationship between humans, societies, and constructed landscapes with 'territories'.** born out of the 'no-stop city' project first conceived in the late 1960s, 'territories' is one of twenty-five works in this series that branzi has produced over the last 40 years. accompanied by his own texts, the presentation for design miami/ basel is the largest grouping ever to be exhibited together.

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**friedman benda** presents *bleached II* by erez nevi pana

## **friedman benda: bleached II**

**israeli designer erez nevi pana's body of work explores the consequences of mineral extraction at the dead sea.** for these new furniture designs presented by **friedman benda**, *bleached II*, nevi pana has submerged aluminum structures encased in luffa into the highly saline water of an industrial evaporation pond at the dead sea works plant. the pieces naturally become encrusted in crystallized salt, offering a re-imagination of possible outcomes of humanity's interference with nature — all the while exploring the convergence of the organic and the ornate.

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