

envisions

in collaboration with Finsa

wood in progress

salone del mobile
17 - 22 April 2018

officine savona
zona tortona
via savona 35
20144 milan
italy

open daily
10.00 - 21.00

press preview
16 April 2018
17.00 - 19.00

designers

Aukje Fleur Janssen
Elvis Wesley
Roos Gomperts
Sanne Schuurman
Simone Post
Thomas Trum

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from process to progress

Shaking up industry's standards for the past two years - with their dazzling displays of experimental design research - the creative collective Envisions has soundly validated the importance of a design's preliminary phases. Ascending from the success of last year's presentation in Milan, Envisions and the Spanish wood manufacturer Finsa vividly pick up where they left off, and carry their enriching collaboration to even greater heights.

As a second chapter to the creative love story, Envisions and Finsa now stand at the outset of creating tangible, industrial progress. The green light has been given to six of the previously created researches, which the designers have distinctively been maturing into a versatile and industry-worthy collection of materials.

These current product developments are presented as a diptych. Continuously taking a stand in not promoting the final product as design's highest good, the exhibition firstly consists of a conceptual and impressionistic application of the previously handcrafted materials - now industrially altered in the factories of Finsa. Upscaled, repeated and carefully composed together, the contextualised play of materials culminate in a spatial spectacle of sensory finesse which is a direct result of Envisions' process-focused formula.

Turning the page, we encounter the other side of the diptych that shows us the current, industrial developments of Envisions' colourful wood samples and Finsa's captivating manufacturing process involved. Together, the two displays formulate the mission and vision of this collaboration clearly - showing that designers can't live without the industry and the industry can't progress without visionary designers. That quality is not a destination, but a direction and - most importantly - a process.

wrapping wood

Aukje Fleur Janssen

With a vivacious sensitivity towards colour and material, Aukje Fleur Janssen enchanted last year's audience with her festive palette of pattern-wrapped Finsa board, created by dressing up their board material in blocks, scraps, and ribbons of brightly coloured and textured paper. Surprisingly, it is actually paper that creates the coloured layer in melamine — impregnated with glue it is thenceforth experienced as a plastic coating. Upon industrially developing her research, Aukje took her samples to the Santiago-based factory and matured the paper assemblage boards to be durable and play proof, using the production process of melamine. Her expressive composition of torn, trimmed and woven paper, positioned onto MDF, is put under the gigantic factory heat press in which it becomes laminated. Still maintaining the layered texture and qualities of the paper, Aukje's boards were a dash of festive industrialisation in the factories of Finsa.

aukjefleurjanssen.com

undertone

Elvis Wesley

Comprised and composed as if coming from the gloomy corners of Elvis Wesley's world (de Boer's eccentric alter ego), the designer's previous project Graved Grids staged a landscape of black, architectural, grid structures - some stained with a lustrous finish of wax. It was this umbral coloration of the blackboard material, Finsa became particularly interested in and found essential to develop further. Diving deeper, the designer transformed the protective performance of wax finishes into a decorative and appealing element of the board. By applying different colours of finishing in an irregular manner, a varicoloured range of black and grey hues appear, carrying a depth that is both durable and alluring.

elviswesley.com

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strips and stripes

Roos Gomperts and Elvis Wesley

Smooth and evenly finished, the material veneer doesn't insinuate it's composition to be built from a number of different wood strips, carefully composed and glued together. Fascinated by this process, Roos Gomperts teamed up with Elvis Wesley to fuse this insight with her previous board research Inter(p)layer, in which she accentuated the concealed layers of MDF by tinkering with paper cut-outs and residual form. In Strips and Stripes, the duo explored the aesthetic potential of veneer by applying it's functional manufacturing steps as decorative elements. Openly highlighting the glueing, cutting and taping stages — while adding their typical, self-drawn finishings — they treat each individual wood strip with playful care. As eclectic and graphic the result may be, they've only changed the perception on the polished material by revealing veneer's true identity — as a lively pattern of strip(e)s.

roosgomperts.com
elviswesley.com

open board

Sanne Schuurman

As a rhythmical composition of wood materials, Sanne Schuurman's open and dynamically textured boards display the versatility of Finsa's material through a sophisticated play of structure and repetition. Working with small elements as well as large building blocks, coming from splitting pieces of Finsa material, the open boards produce an interesting play of colour, material, light, and space. We're given insight in the boards' thickness and sandwich of textures and by angling our point of view, different wood identities are shown - exposing the roughly textured filling of the boards, the coloured melamine layers and different matte colours of MDF. Now with bigger, industrial means, Schuurman shows us a play of zooming in and out, scaling up her open boards from last year allowing it to range from a repetitive industrial pattern, or an autonomous piece of board standing monumentally in the space.

sanneschuurman.com

wannabe wood

Simone Post

Introduced to Finsa's production grounds, Simone Post encountered a world of contrasts in which tree trunks were shredded and transformed into MDF, while advanced machines were producing digital prints, convincingly mimicking wood. In awe by these industrial processes moving towards results in opposite directions, Simone Post based last year's collection of samples on playing with the tension between the natural and artificial, displaying a range of in-carved prints inspired by the natural drawing of woodgrain. Undergoing a sophisticated abstraction, the prints didn't aim for mimicking wood but illustrated a clear reference to their origin. Further researching the possibilities of the CNC machine, she now used different mill sizes and shapes to reveal different layers of the wood-based materials in more simplified versions of her drawings. Returning the focus to the surprising consistency of Finsa's materials, Post unveils the underlying fibre layers, introducing us to a fibrous chipboard filling, a finer MDF and a colourful melamine layer - all in one stroke.

simonepost.nl

fossilised in fibre

Thomas Trum

Extensively used in the housing and furniture industry, MDF remains to be applied in a concealed and constructive manner, hence often left dull-toned. Trum focused his previous research for Finsa on changing this notion by dyeing the buried-deep wood fibres into a variety of colours after which he compressed the colourful strands into solid sheets, resulting in a collection of chromatically textured boards. Instead of elevating

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Finsa's materials by pigmenting the pieces of board, Trum worked the material to its core with his artist-spirited affinity for paint: as petrified pieces of pigment — even adding festive elements fossilised between the fibre. Organic and vivid as his approach was, the artist's research was brought to Finsa's factory. Ingredients were multiplied, after which the 500-meter long, pressure press transformed his handcrafted boards into a large-quantity, industrial material. Or Trum's largest piece of art.

thomastrum.nl

we are envisions

A collective of multi-disciplinary designers, with a shared fascination for experimental research. We aim to overthrow the usual boundaries between finished product and the creative process by showcasing everything but the end product.

With a keen eye for new opportunities within existing production processes we strive to collaborate with companies that are interested in expanding the possibilities of their product and their conventional way of working.

about finsa

Finsa combines innovative tradition in wood processing with a deep respect for the landscape we have grown up in. Finsa was a pioneer in the manufacture of particleboard and MDF on the Iberian Peninsula. It began its industrial activity in 1931, at a sawmill in Portanxil (Ames), which, in 1946, would be named Financiera Maderera S.A. Nowadays Finsa has more than 12 factories, serving in 83 countries worldwide.

Ever since our inception, we have always been aware of the responsibility we take on by using wood as the base element to manufacture and keep on developing our solutions. We learn from it and we incorporate many of its virtues into our organisation: our believe in the need of development was a big motivation to collaborate with the Envisions collective. Our wide product range follows the same philosophy, and is currently present in the daily lives of human beings, forming part of the most cherished environments.

We have never lost sight of our origins and, as we grew, we have always kept in mind the sustainability of our business and our raw material. Technical wood is a closed-cycle material. Together with Envisions we will show that we always do everything to keep on innovating, experimenting and make you aware of the endless possibilities of our material.

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