Patrick Rampelotto
"supermodified“
25.10. – 24.11.2018
Galerie rauminhalt_harald bichler

Exhibition view „supermodified“ at rauminhalt_harald bichler

For Patrick Rampelotto, design is not only about reinterpreting tradition, but about pimping it up. In his most recent work, he called on the skills of Tibetan carpet weavers and the sketches of Adolf Loos to create pieces that are both simple and ingenious. Their aesthetics stands where post-modernism and post-punk meet. Always aiming at making more with less, Rampelotto has a predilection for mundane materials like duct tape and elementary production techniques like weaving. He never starts from scratch. He rather transfigures remnants of culture by strategically misusing them: he makes a decorative motif out of a didactic sketch, a couch out of a house or a surface out of a repairing tool. Design is then to be understood as a “supermodification” of the most familiar things.

The “Tape chairs, chandeliers, mirror and trolley”
Rampelotto scouted flea markets and brought back chairs, mirrors and luminaries that were later stripped of their external layers. He gave them a new duct tape skin whose wrinkled glossy finish recalls the texture of knife paintings or papier-mâché.

„Lampe“ 2018
Duct tape and metal frame
174 x 74 x 74 cm
Chair 2018
Duct tape and metal frame
142 x 59 x 97 cm

Chairs 2018
Duct tape and metal

Chairs, 2018
Duct tape and metal frame

Chadelier, 2018
Duct tape and metal frame
55 x 55 x 80 cm

Stool, 2018
Duct tape and metal frame
47 x 32 x 32 cm

Mirror, 2018
Duct tape and metal frame
43,5 x 51 x 31 cm

„Molecule“ chandelier, 2018
Metal
90 x 66 x 66 cm

„Grip“ chandelier, 2018
Metal
125 x 102 x 12 cm

„Grip“ and „Molecule“ chandeliers
In his ongoing trophy lamps series, Rampelotto dismantles discarded trophy pieces and reassembles them, abstracting them from their original symbolical use.

„Skech“ chair, 2011
Expanded polypropylene foam, metal base
38,5 x 38,5 x 79 cm

„Amigo“ mask, 2016
metal
20 x 22 x 8 cm

“Micro Macro“ carpet
Himalayan sheep wool, hand-knotted in Nepal
241 x 174 cm

The “Micro Macro” carpet
The motif of this carpet depicts the interlaced threads of the traditional Tibetan pile rug as if seen through a magnifying glass. The weaver’s know-how is translated into an ornament. If this carpet is magic, it is because it reveals its innermost trick.

„Dolfi“ Knee-swimmer, 2016
Quinze & Milan Foam
115 x 88 x 77 cm

„Josephine“ couch
Quinze & Milan Foam
182 x 98 x 77 cm

Outdoor furniture pieces
This series combines minimalist abstraction with extravagance and re-enacts ironically the aesthetics of the modern movement. The seat affectionately named “Dolfi” is a nod to the classic “Knee-Swimmer” of Adolf Loos. What most people don’t know, is that Loos’ seat was already an interpretation of the “New Shaped Easy Chair” by Hampton & Sons London. Rampelotto puts his own “re-designing” practice in line with Loos, but exaggerates it as he simplifies his already simplified lines.

The “Josephine” bench is a miniature reproduction of a building that Loos sketched for Josephine Baker. Mixing the architectural with the domestic scales, this piece calls for a redefinition of what “reduction” actually means in contemporary design.

„Hypothetical furniture“,
2017
steel frames

“Hypothetical furniture”
These frames occupy the volume of a furniture piece devoid of any prosaic function. They model space and incite perspective confusion.

Patrick Rampelotto

(*1978, Sterzing/Vipiteno, Italy)

graduated at the Vienna University of Applied Arts under the tuition of Borek Sipek and Ross Lovegrove.

He founded his own studio “Ideas of Patrick Rampelotto” in 2009 and the collective gallery “Spazio Pulpo” in 2016.

His work has been exhibited in institutions such as the Museum of Applied Arts of Vienna, the Imperial Furniture Collection of Vienna, MUMOK, Prag National Museum and the Hamburg Museum of Art and Design, as well as produced in mass for Interio and Quinze & Milan.

He lives and works in Vienna.

(Text: Catherine Lemieuxt)

rauminhalt_harald bichler

Harald Bichler founded gallery ‚rauminhalt' in 2003 in Vienna. Unique to Austria, the gallery offers a platform for new design approaches at the interface between design and art.

Regular solo and group shows highlight creative positioning of current contemporary designers and artists. In focus are possibilities arising by blurring the lines between disciplines and initiating a shift of particular perspectives.

On show are, amongst others, pieces by Gilbert Bretterbauer (AT), Celia-Hannes (FR/AT), Sébastien de Ganay (FR), Konrad Friedel (AT), Bernhard Hausegger (AT), Hubmann-Vass (AT), Patrick Rampelotto (IT), Steven Banken (NL), Rene Siebum (NL), Sebastian Menschhorn (AT), Alexandra Pruscha (AT) and Torsten Neeland (GB).

Gallery rauminhalt focuses on high end collector's pieces, design editions, contemporary multifunctional sculpture, prototypes and select vintage furniture. Under the label edition_rauminhalt designers produce exclusive editions for the gallery, excelling in form, materials and perfect workmanship.

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