

CAMP DESIGN  
GALLERY

Presents

Three characters in the second act: The Royal Family  
by Adam Nathaniel Furman

in collaboration with Abet Laminati



Design  
Miami<sup>®</sup> / Basel

**Booth C11**

Hall 1 Süd, Messe Basel  
Switzerland

**/ Preview Day**

Monday, June 10, 2019  
By invitation only/  
Collectors Preview/ 12–6pm  
Vernissage/ 6–8pm

**/ Public Show Days**

Tuesday, June 11 to Sunday, June 16

At the next edition of Design Miami / Basel, from 11 to 16 June 2019, Camp Design Gallery, in collaboration with Abet Laminati, is proud to present the new collection *Three characters in the second act: The Royal Family* created by the English architect Adam Nathaniel Furman on the international collectible design scene.

After the presentation of the collection and exhibition *Four characters in the first act*, curated by Marco Sammiceli in 2017, Camp Design Gallery and Adam Nathaniel Furman started thinking about a new chapter in their collaboration with Abet Laminati. "That was the moment when we started thinking about launching our vision and our project at an international level and Design Miami Basel seemed like an ideal stage for us. An independent gallery, a historic company in the production of decorative plastic laminate and a visionary artist: a perfect trio capable of inspiring a new design perspective ", says Beatrice Bianco of Camp Design Gallery.

The new family of furniture is part of the Curio section, an exhibition platform that invites designers, architects, innovators and gallery owners to present new settings in which traditional objects find a different dimension and renewed expressive forms. *The Royal Family* collection, commissioned by Camp Design Gallery, features three furnishings, with bizarre names and unusual shapes: two large wardrobes, Benevolente and Solidale, and a seat, Gioioso, handmade by skilled craftsmen of the wood and metal that have been able to take care of every little detail in the production of each piece. The dialogue between the designer and the artisans was fundamental to give life to a collection with a high technical content.

"*Three Characters In the Second Act: The Royal Family* is a vision of the home as a court of domestic deviance played out through the ecstatic surfaces of a bourgeois' nightmare. A model 21st Century family of two parents and an insanely spoiled child, the father is the mother, the mother is the father, both the mother and the father are the father and the mother, while the infanta is also the infante but is free to be neither, or both, or something in between. Gioioso, Benevolente, & Solidale, respectively a seat and two cabinet, have no official status, but they are pure royalty in their total rejection of the suffocatingly facile codes of good taste, and they honour their freedom and divinely ordained power in the salacious union of sacred and profane, colour & form, wilfulness and gluttony, the digital and the crafted, the new and the old, and the bad and the naughty, refulgent in patterns of a new kind of regal family's aesthetic liberty.

I have wanted to work with Abet since I was a child, since when I first saw some of the work they did with Alessandro Mendini and Ettore Sottsass, and my little brain could barely take in just how joyous and delicious and inspiring and happy objects that are normally so unnoticeable, can be. Later on in life, while being educated in architecture and design at University, I came to fall in love with the creative possibilities of Laminates. Like clothes, like make-up, like photographs that we carefully compose, like these things that allow us to become something new, more dramatic, to communicate feelings within us that our skin alone cannot share, or just to feel the kind of glamour and confidence that we would never otherwise feel, like these things Laminates when used in this manner can bring inert materials to life, they can dress up the most boring piece of MDF and turn it into a drag diva telling bitchy jokes, or turn a plank of plywood into magic beam of queer chinoiserie that would lift the spirits of even the most miserable of minimalist aesthetic puritans. Laminate, deceptively thin, can bring depth and magic to whichever material it is applied, and turn the most banal of interiors into cabarets of delight; and that is why I am so happy to work with Abet, a company that has consistently recognised this magical aspect of the materials they produce, and I hope I can work with them much more in the future..." - Adam Nathaniel Furman



## Abet Laminati

Founded in the end of the 1950s, Abet Laminati is one of the world's leading manufacturers of decorative laminate. The varied universe of Abet Laminati is formed by an endless number of products with different characteristics, aesthetic peculiarities and functions. The company has always given prominence to the relationship between design and culture. Over the years, Abet Laminati has worked with top designers such as Giorgetto Giugiaro, Ettore Sottsass, Alessandro Mendini, Mario Bellini, Enzo Mari, Joe Colombo, Francois Burkhardt, Paola Navone, Karim Rashid, Konstantin Grcic, Ugo Nespolo, Giulio Iacchetti and many others: thanks to these collaborations Abet Laminati has given its contribute to the development of design. The most important examples are Alchymia and Memphis, born in the end of the Seventies and in the beginning of the Eighties: these cultural operations deeply marked the international design and became a very important instrument for the promotion of the "Made in Italy" all over the world. Over the years Abet Laminati has improved its laminates researching new decors and textures capable of arousing curiosity, awakening emotions, bringing inspiration. The laminate has gained an identity that can always be different: with Abet Laminati the laminates are always in continuous evolution.

In more than 60 years of its history, Abet Laminati has always given such a great importance to business requests and cultural changes and has continued to invest resources in technology and creativity, working on product image in order to offer original and different products, constantly enlarging its Collection.



Adam Nathaniel Furman

Adam was trained in architecture, but his practice has branched out to include a broad range of scales and media. He writes, makes films, designs products, furniture, architecture and interiors, as well as constantly pursuing research through his teaching role at Central St Martins, and the Research Group 'Saturated Space' which he runs at the Architectural Association, exploring colour in Architecture and Urbanism through events, lectures and publications.

He was Designer in Residence at the Design Museum in London for 2013-14, received the Blueprint Award for Design Innovation in 2014, was awarded the highly prestigious UK Rome Prize for Architecture 2014-15, was one of the Architecture Foundation's "New Architects" in 2016, and has just been described by Rowan Moore, architecture critic for the Observer, as one of the four rising stars of 2017.

In all his work Adam explores the relationship between memory, imagination, history and communication at multiple scales, always with a critical eye towards the way in which sensual architectural form, in a dialogue with the past and the future, can communicate complex issues through eloquent and expressive shapes and environments. He has laid out an approach to the relationship between form and the conveyance of complex content, which simultaneously draws on new technologies and mediums, whilst anchoring itself firmly in the wealth of past traditions; a dialogue between progress and positivity, memory and loss, the ephemeral and fashionable and the eternal and immutable, which is vital to the production of designs that accurately reflect our contemporary condition.

## Camp Design Gallery

«Camp is primarily a way to enjoy things, to appreciate them, not to judge them» writes Gillo Dorfles.

Camp Design Gallery, Milan, specializes in collectible contemporary design that aims to investigate material culture, renewing the concept of contemporary design and production beyond the canonical limits of art and design in the name of unique works, exclusive and different.

Founded in 2015 by Beatrice Bianco and Valentina Lucio, the gallery work is based on research, experimentation, and contamination of contemporary codes and languages that results in unique design objects born from the collaboration of international designers and artists. Among the collaborations of Camp: Adam Nathaniel Furman, David Lindeberg, Elena Salmistraro, Paolo Spalluto, Veronica Todisco, Matteo Pellegrino, Ginevra Taccola, Studio La Cube and Paolo Gonzato.

Camp, alongside with the gallery, engages in scouting and guidance for new talent, through a continuous mix of renovation, study and research and an annual program of exhibitions, trade shows and events – Collectible Bruxelles 2018, Design Miami/ Miami Beach 2017 - Operae 2015-2016-2017, Design Days Dubai 2016, Miart 2016.

A new space for design, a place that generates opportunities and synergies to create a constructive cultural network, critical and dynamic, opening up to curatorial projects and partnerships with cultural institutions and art foundations

From 2019 Beatrice Bianco continues the work of research and development of projects with artists and designers for the gallery and for a new design culture.

For more information write to: [info@campdesigngallery.com](mailto:info@campdesigngallery.com)

## Camp Design Gallery

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