

CATERINA TIOLI

p o r t f o l i o

www.caterinatioli.com
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index

About	5
Material	7
Rinse Off	8
Encounters	12
Ex Forma	18
Space	23
Linea Maixei	24
Between the sea and the land	28
Between the land	32
Culture of sharing	36
Graphic	41
Weaving colors	42
About Coffee	46
Counter Colonial Aesthetic	52
Dead White Men's Clothes	58
Designing landscapes	62
Photography	67



About

Caterina Tioli is an Italian designer currently based in Eindhoven. She recently graduated from Design Academy Eindhoven in the department Public Private.

Her anthropological approach puts humans at the centre of her design practice.

She is fascinated by the culture, traditions and identities that bind a place together. The way that each element is connected to a story that can be investigated and discovered.

The discoveries she makes allows her to work with techniques and materials that are underestimated nowadays. Their re-use can recreate a forgotten harmony of the past between man and nature.

Research is essential to her process, in particular studying and learning from people and experts.

Seeing as the objects of the past have such different personal stories, there is so much that can be learnt from people related to the topic.

Sometimes the discovery of the research leads to a materialisation, but often the research itself can be the final product.

Caterina is usually driven through her projects by emotional, empathic and personal interests. However, her way of working and process always follows a clear and rational methodology.

Material

Rinse Off

An application of starch on roving wool

2019

The Netherlands is the world leader in the potato industry in terms of potato production, potato exports, and potato processing.

Potatoes fields occupy almost one-fourth of the country's arable land, providing over 500 different varieties of potatoes, which differ in water content and starch level.

Starch production varies from food industry to material industry. In the textile industry starch has been used as a 'temporary' stiffener for centuries, mainly to ease the weaving process of fragile yarns such as wool.

This process, called sizing, uses starch on 'twisted' threads consequently reducing some qualities of the raw material itself.

Being inspired by the industrial process of textile production, 'Rinse off' focuses on maximising the potential of starch by applying it directly on untwisted wool. What starch does is creating a protective layer around the fibers, allowing you to work with them. Once the weaving is finished, the starch is washed away and the fibers are able to open up.

At the end of the production the fibers are still loose. The wool is not felted or twisted, it's not compacted. The isolation is high, and the material is light.

Full collection: <https://www.caterinatioli.com/rinseoff2019>
<https://www.caterinatioli.com/rinseoff2020>





PROCESS



Encounters

2017

"The more our taste is simple, the more it is universal; the most common repugnations fall on composite meals. Have you ever seen someone dislike water or bread? Here it is the trail of nature, here it is then also our rule. We keep of the boy his primitive taste as much as possible; its nourishment must be common and simple."

Jean-Jacques Rousseau, Emilio

"Encounters" begins by focusing on the lifetime frame of materials and the meaning that they bring with them.

On one hand cotton, used for fabrics, defined as durable; on the other hand bread, meant to be consumed, ephemeral.

In this project bread is seen as a living thing: its process is just as linear and clear as our process of living. It becomes alive in our hands, it grows between the lines of the textile, and it dies in the process of cooking.

And it's in this process of living that bread and cotton come together and we as humans are invited to collect, reunite around a table and eat from the same bowl, from the same bread, slowly taking piece by piece out of the net.





PROCESS



FINAL

Ex forma

2018

Tufting is known as a 2D technique. As a marker, the gun is used to fill up those spaces between the lines. Just as a drawing. But what if we could transform this technique into something 3D?

By reflecting on this question, we started looking at the process of tufting.

At the end of the work, latex is applied to fix the threads on the canvas, we gave it a twist: instead, we applied a layer of concrete to shape the work.

From canvas to 3D, in this project tufting takes shape.

*in collaboration with Bram de Vos
with support of Textiel Museum Tilburg*





PROCESS



FINAL

Space

Linea Maixei

Walking a story

2019

Dry stone walls are an ancient human artefacts of hostile territories, which ease the arability of land. It is a long lost building tradition consisting in the constructions of stones bonded together by the soil, typically from the mountainous areas around the Mediterranean sea.

It is considered a counterbalanced relationship between man and nature, dry stone walls are in need of constant maintenance due to changed conditions of land use, they are in advanced state of abandonment and degradation.

It is especially visible in the Parco delle Cinque Terre, a locality in the north of Italy, which is distinguished by its steep mountains in contact with the sea, considered an ideal area for landscape manipulation.

Nowadays, the surrounding areas are populated by communities which experienced the change of the territory over time; witnessing how nature has reclaimed what man modified, an act of re-appropriation.

Linea Maixei is a research that reveals the hidden stories of a landscape from different perspectives, with the aim of preserving the land and its beautiful and peculiar characteristics.

The research focuses on the experience of one path through the eye and the knowledge of six different locals.

in collaboration with Matteo Viviano

Publication: [h https://issuu.com/caterinatioli/docs/linea_maixei_-_research_book](https://issuu.com/caterinatioli/docs/linea_maixei_-_research_book)

Interviews: <https://www.caterinatioli.com/lineamaixei>





The study of traditions and techniques such as dry stone wall and terracing are topic of analysis and researches since the beginning of the 18th century.

“Linea Maixei” has collected many arguments about those topics within the contemporary perspective.

The dry stone wall has been defined harmonious artifice from a wise man, associated with Parisian boulevards for their heaviness on the landscape or to memories of an unreachable past.

What appears is about the perspective we look at things. Our eye is educated by our experiences and those make us see differently the context we are absorbed in.

The professional knowledge and life experiences of the six local characters interviewed in Linea Maixei showed six different way of reading the same landscape.

Between the sea and the land

A story about the cycle of time

2018

The construction of identity was not a question that could be solved in a short time; it required the passing of many sunsets, of many harvests, of many generations. Long periods that individuals, in their limited life cycle, could not perceive for what they were.

Today it is very different. We have lost the sense of the usefulness of life cycles, seasons and generations. We are aware that collective identity, built over long periods, no longer exists. It has changed connotation.

It doesn't settle down in a static space where men bind to the same places for generations. Its construction takes place in very different ways, in terribly short times, compared to those of the past.

The identity built over long periods was expressed in the tangible forms of the artifacts with which men had made habitable a natural world, otherwise inhospitable. In the vision of one moment, we grasp the "identity" of a world whose construction has often lasted more than a thousand years."

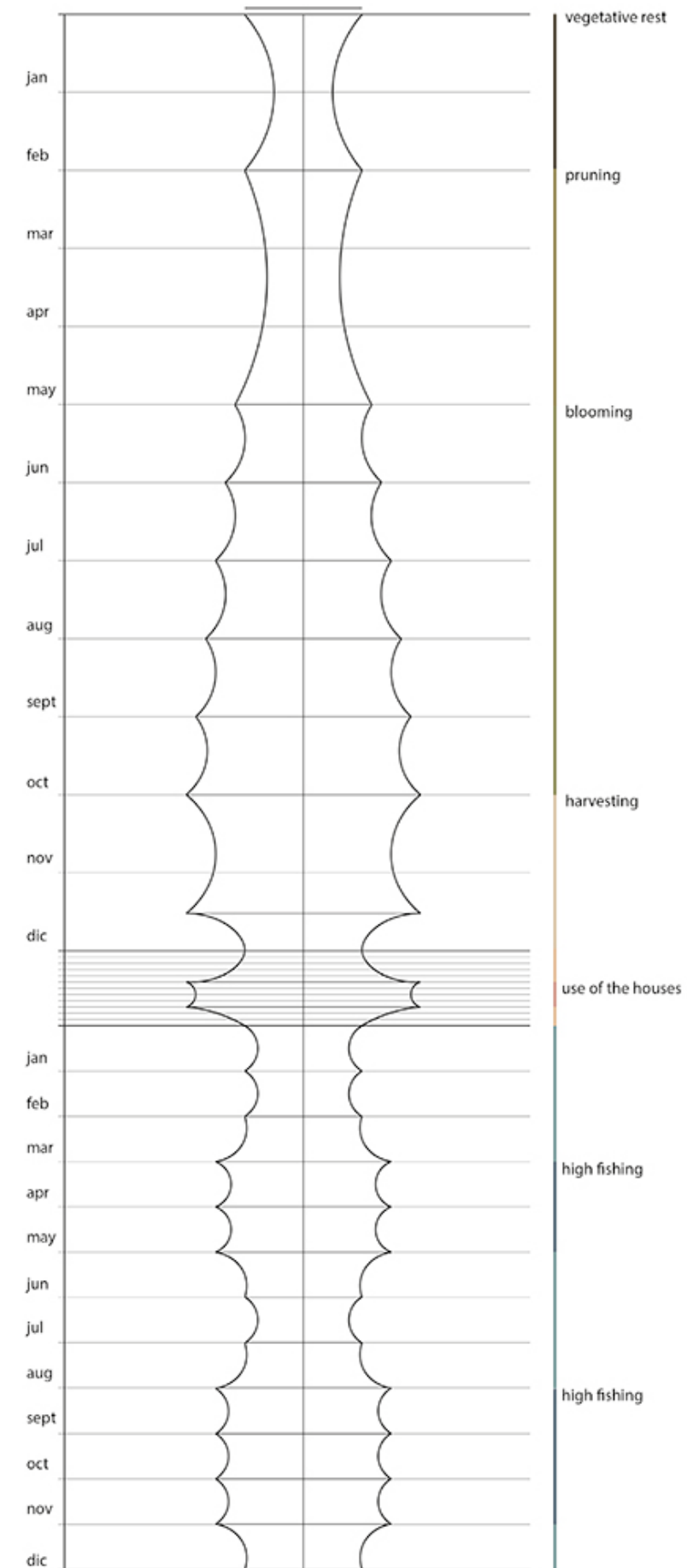
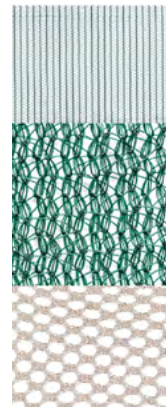
Mariolina Besio, Genova, February 8th 2004

"Between the land and the sea" is a study focusing on the identity of a place established by the activities of men in a territory, where sea and land coexist.

Two ancient traditions, agriculture and fishing, that deeply connect the inhabitant not only with his territory but also with the time and season of this place.

By looking at traditional tools and patterns, the outcome becomes a tangible calendar that reveals the forgotten cycle of nature.





FINAL

Between the land

A research about borders

2018

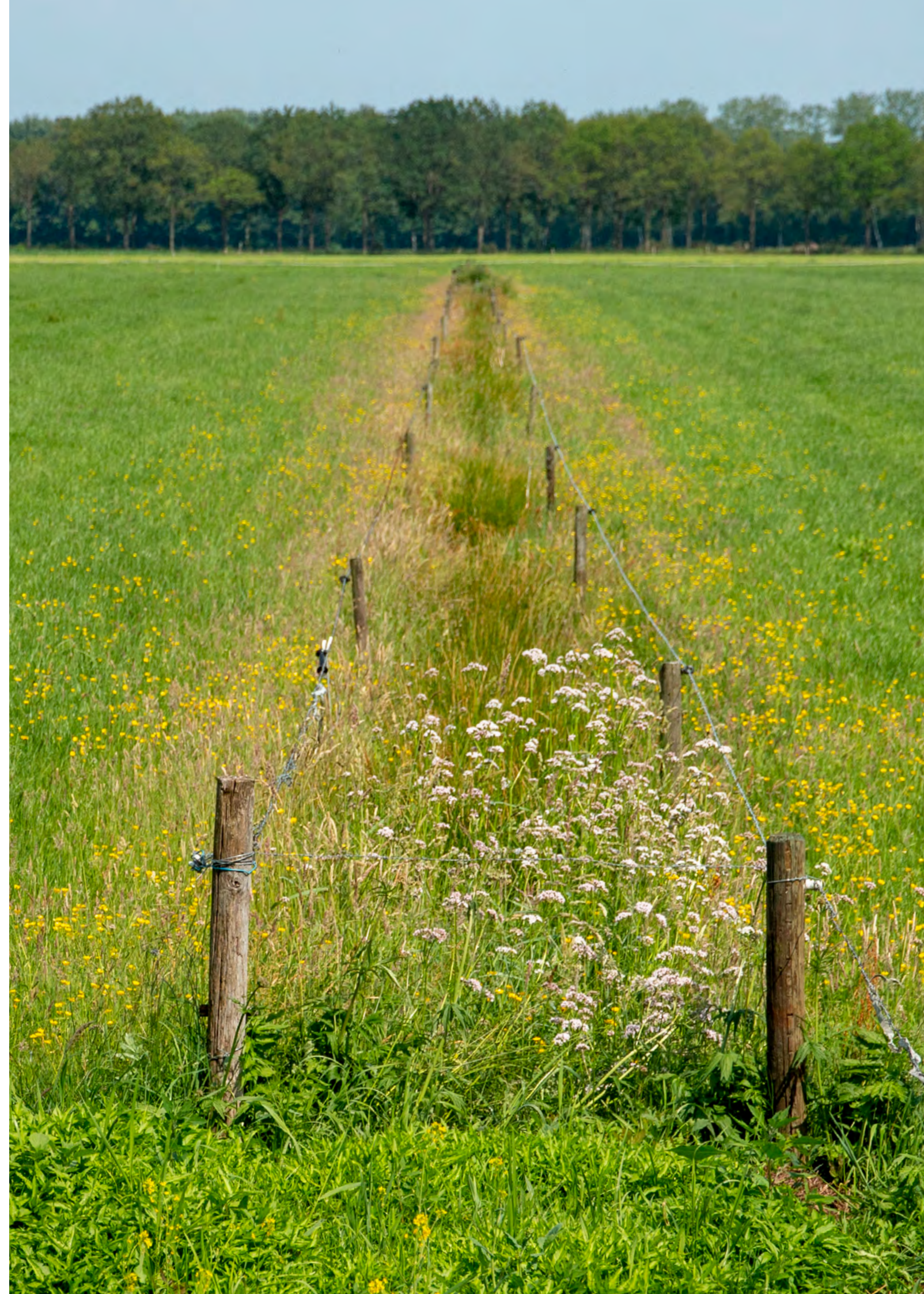
The origin of the word “fence” comes in the fourteen Century with the word fens, a short term for defense, protection.

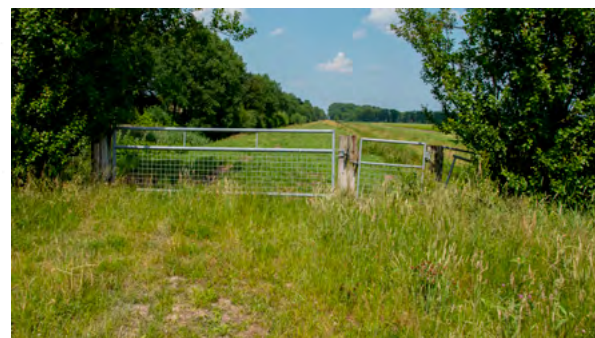
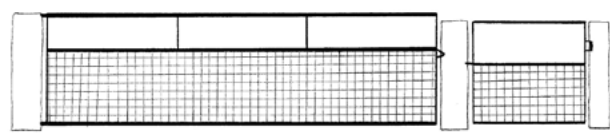
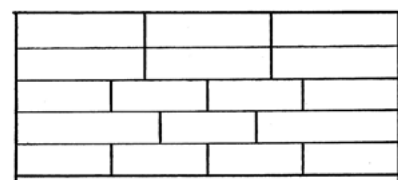
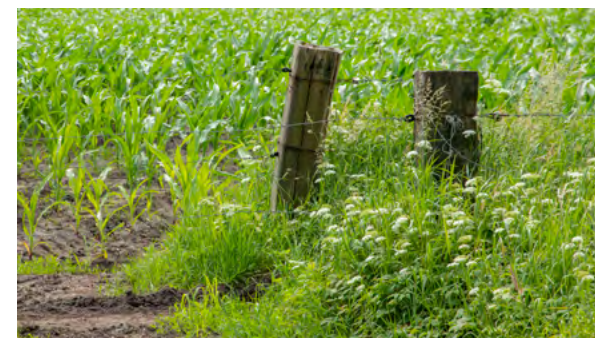
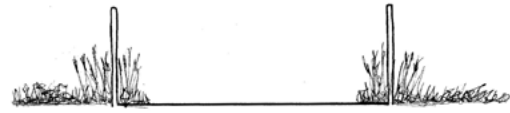
The history of civilization is closely tied with the history of fences. It emerged from the notions of agriculture, family and property. Fences helped institutionalize the collective recognition of private property as a visual and open declaration of intention, a commitment to the land.

But were fences used to access to land or to mark the land? As the dictionary states, and on first impressions, it is a structure serving as a barrier but when is an opaque sort of wall it works as signage. We make an interpretation rather than physical contact with it; we know we should not trespass it and we know that this portion of terrain belongs to someone. It has a symbolic meaning.

A fence is not just a boundary. It doesn't only divide but connect spaces, it's a reminder that two spaces are standing next to each other; it directs movement and enhances the appearance of a space .

Starting from a collection of tools, used by the makers of the landscape, this book is a study about fences used in the lands and how they describe the landscape of Drenthe, a region in the north of the Netherlands.





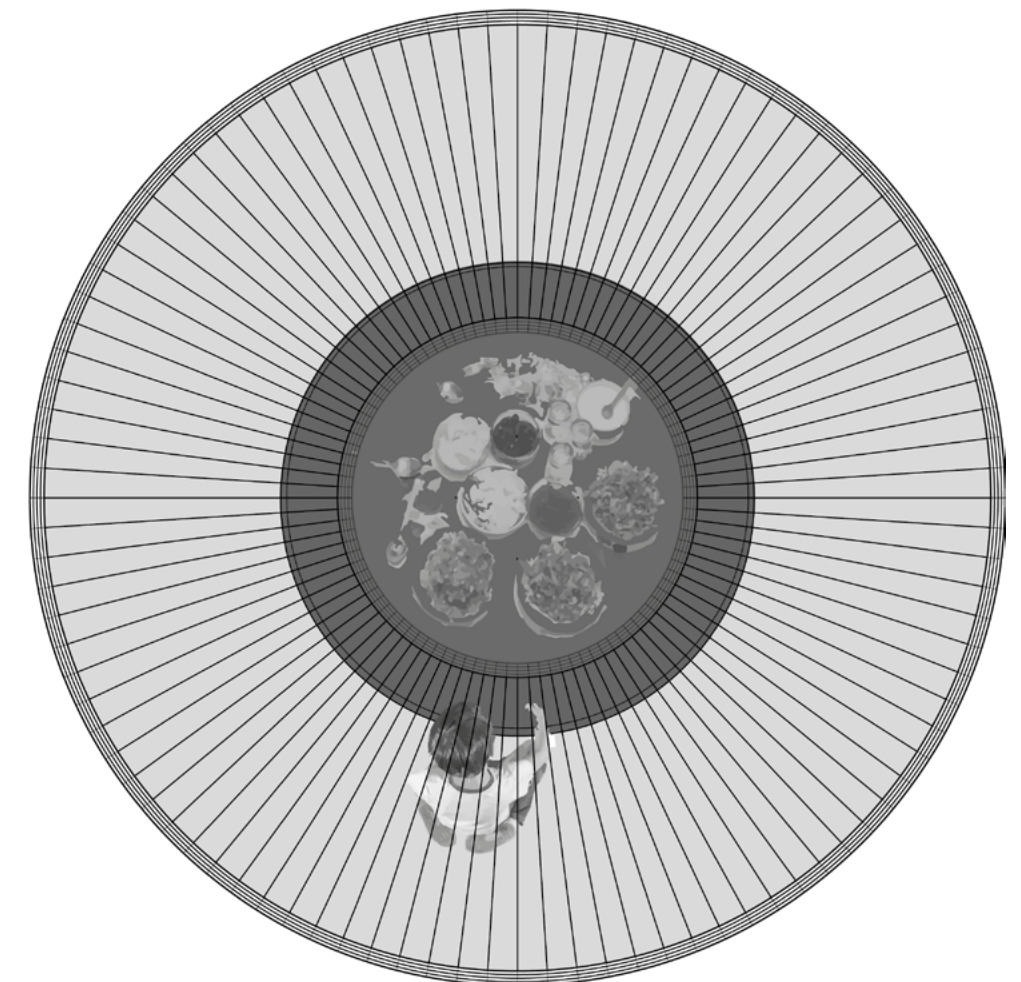
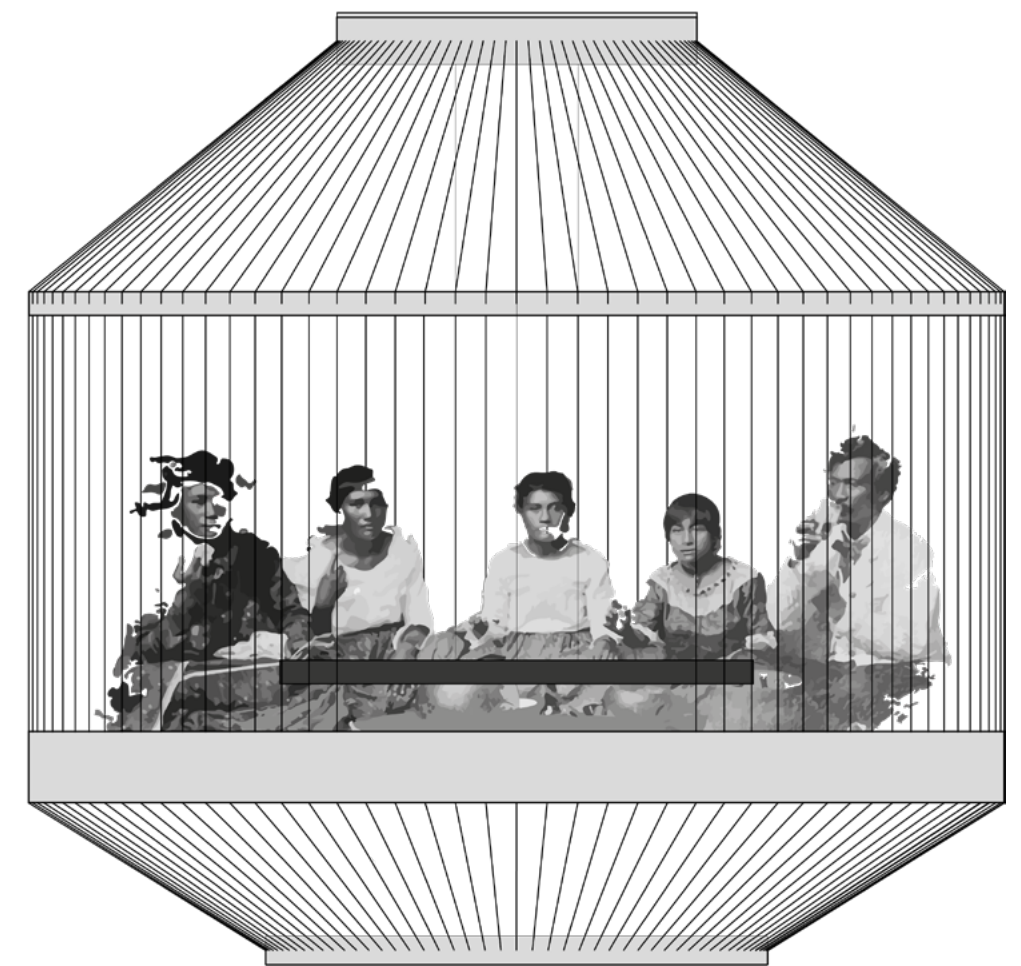
Culture of sharing

2018

Bamboo steamers are made according to an ancient technique, where nothing is glued and thin layers of wood create a concentric structure that keep everything tied.

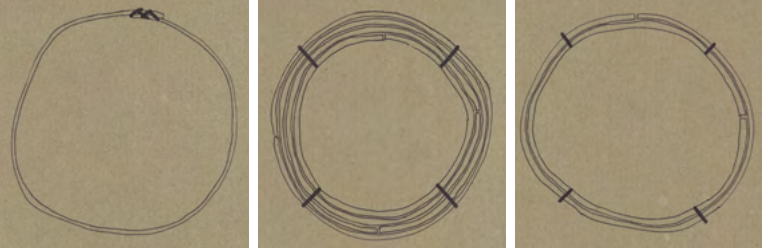
Fascinated by this, I started to research and experiment playing with the idea of layering, and what can be placed in between.

In the final idea, the same technique is used to facilitate a tradition: in Chinese culture meals are consumed around a circular table that rotates and make possible the act of sharing food.

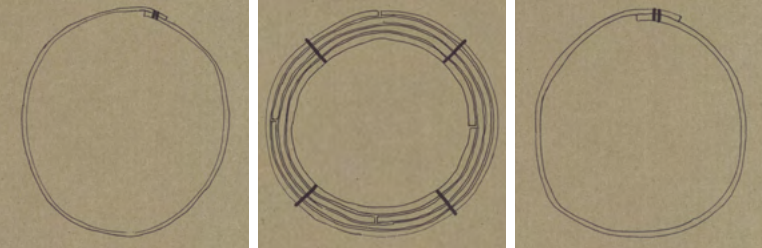


Study of the structure of a bamboo steamer

TOP PART



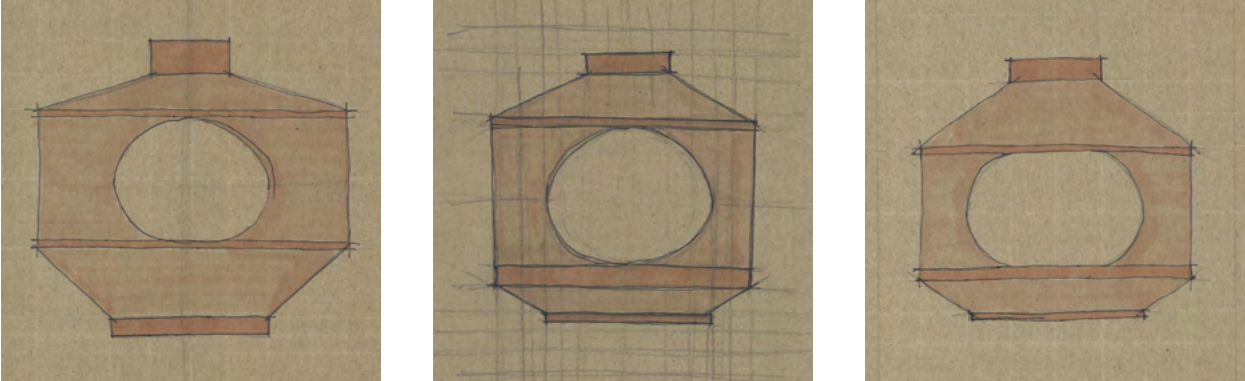
BOTTOM PART



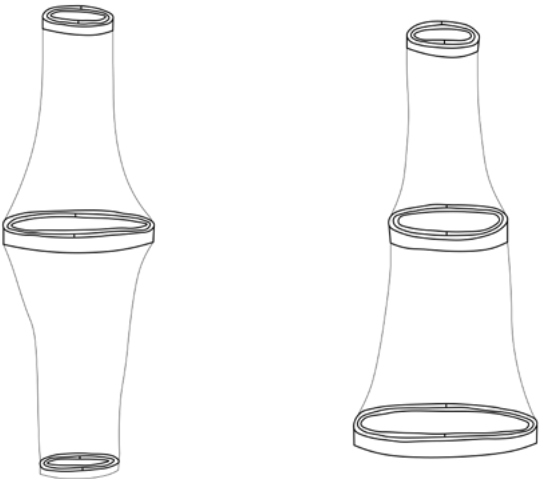
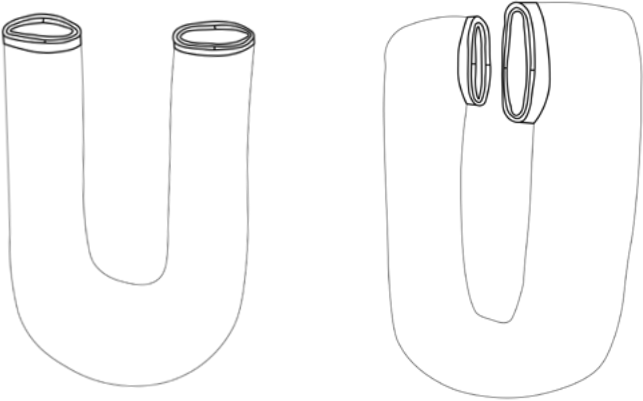
MODELS



FINAL IDEA



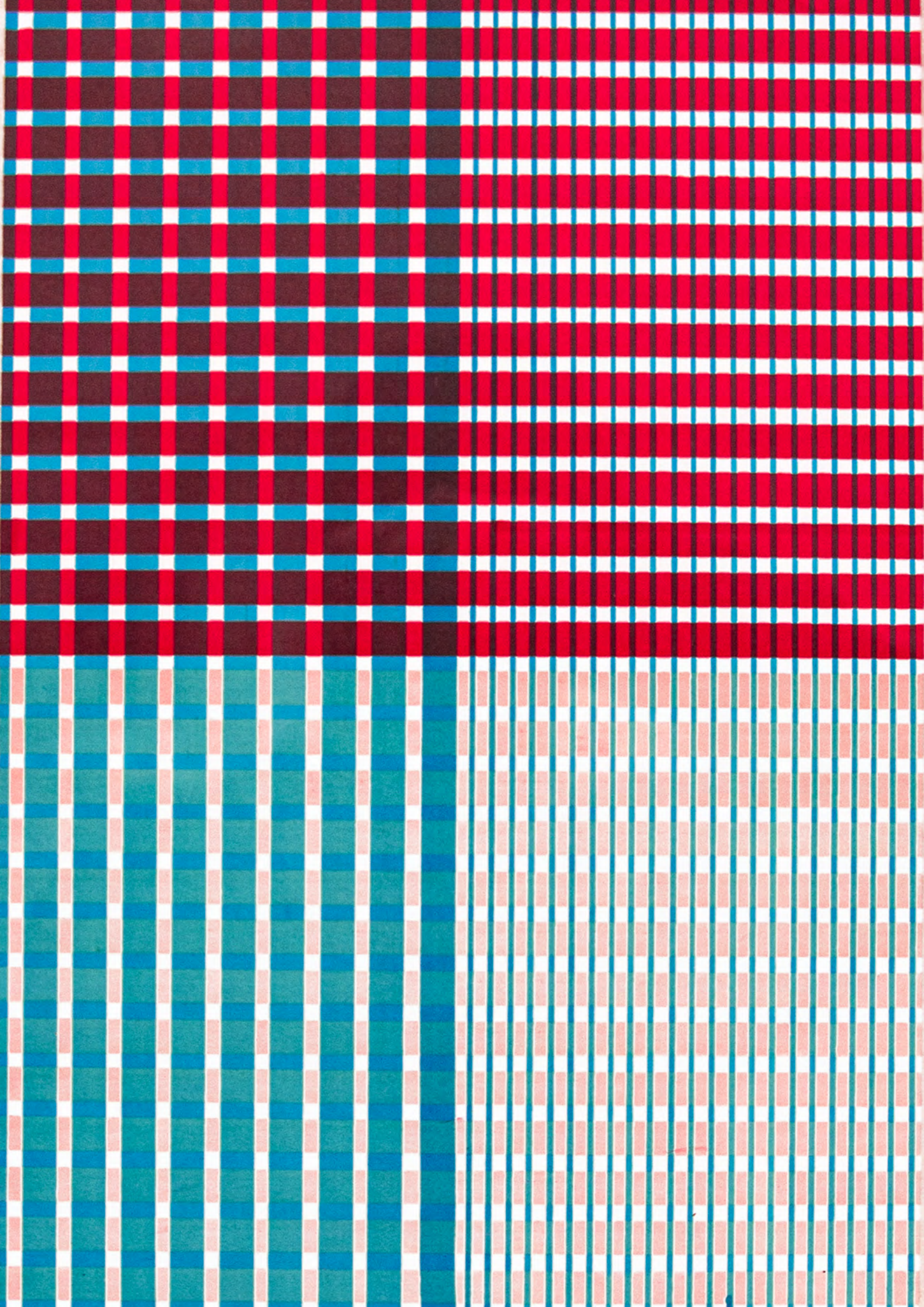
Study of possible structures using the same construction

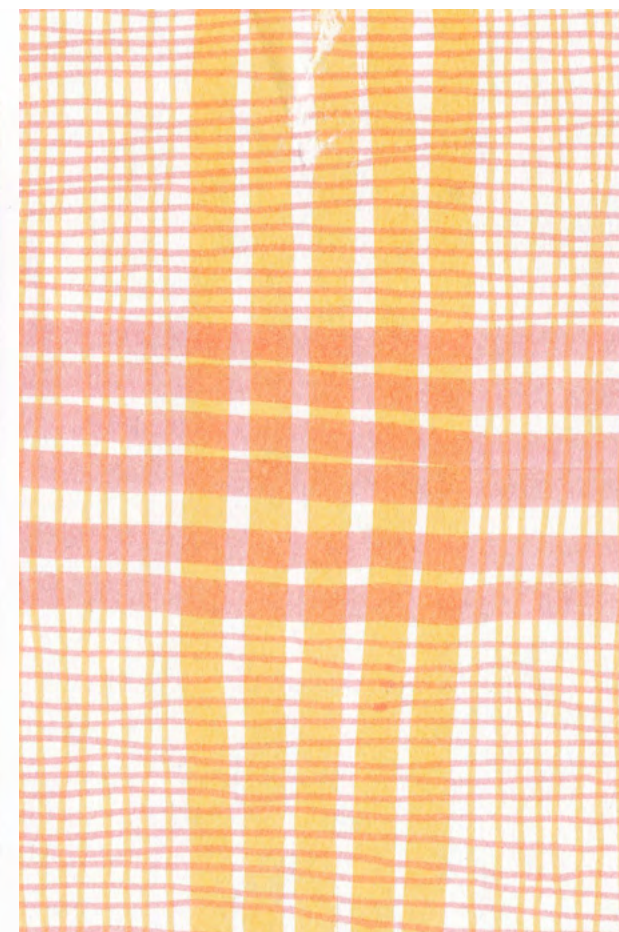
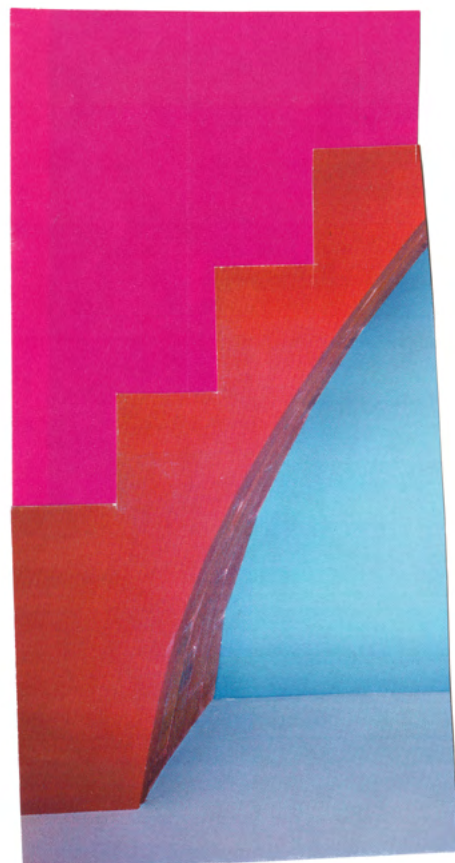
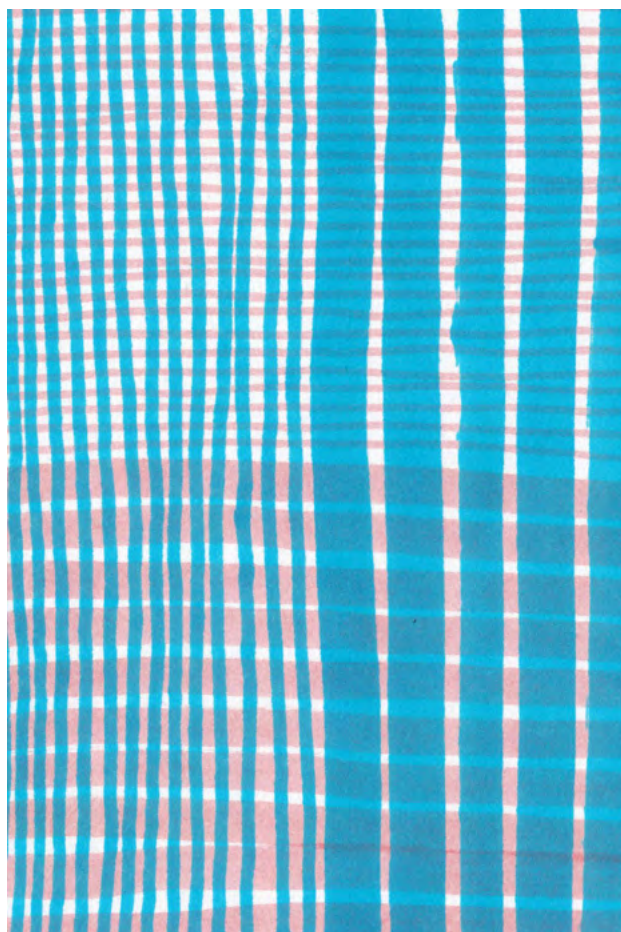


Graphic

Weaving Colors

2020





About coffee

Illycaffè contest

2020

The main concept of the graphic design to realize for this competition is: one illycaffè decorated can which represents sustainability.

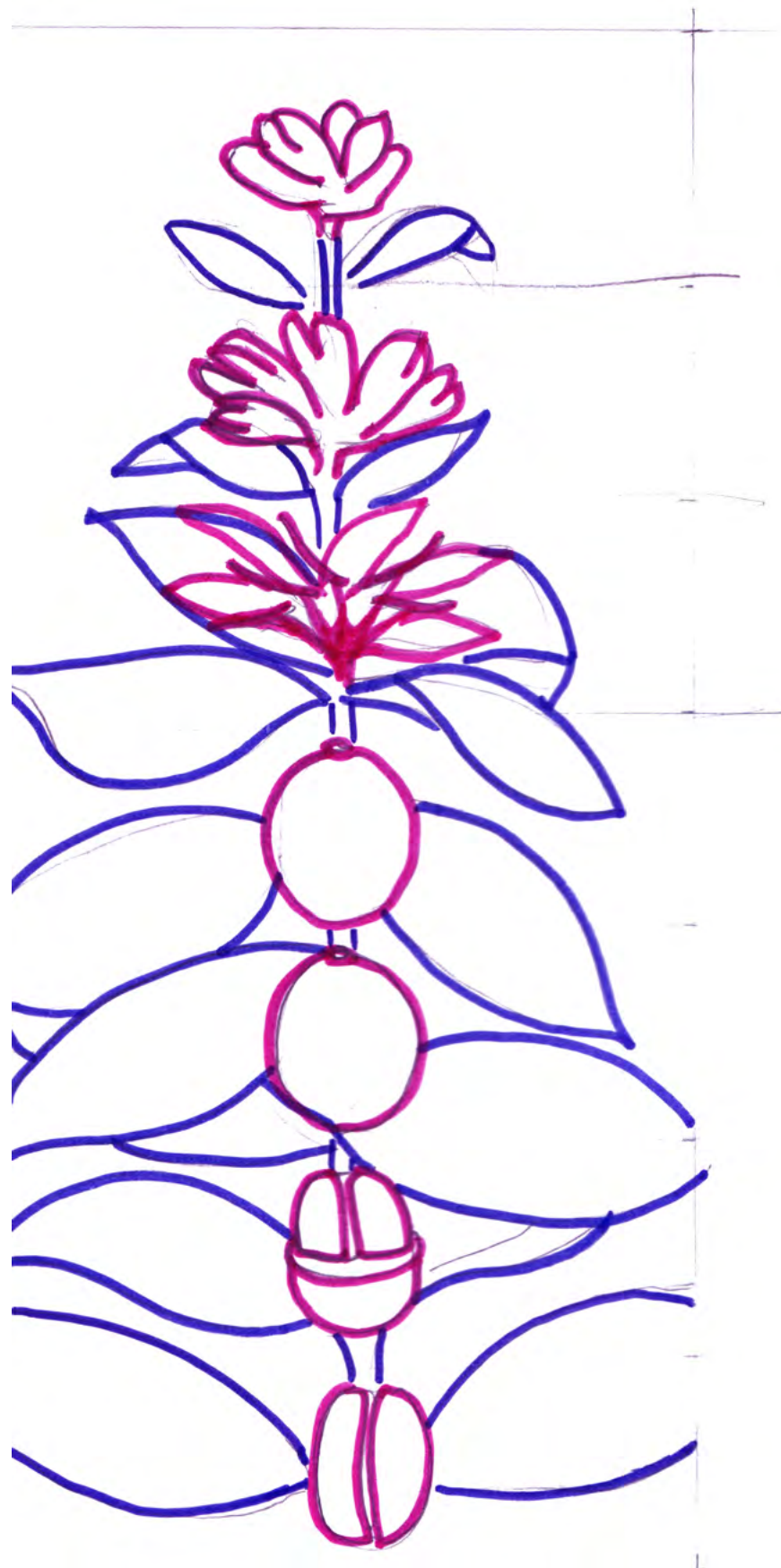
Starting point of the first graphic work was a research into the production of coffee.

In today's society, we no longer ask ourselves what is the path of the production of the food we consume. We are used to receive the final product, but never assist the full chain of production.

Through a study into botanical illustration related to coffee plant, flower and seed, my graphical representation aims to draw the attention of the consumer on the production system of the food consumed.

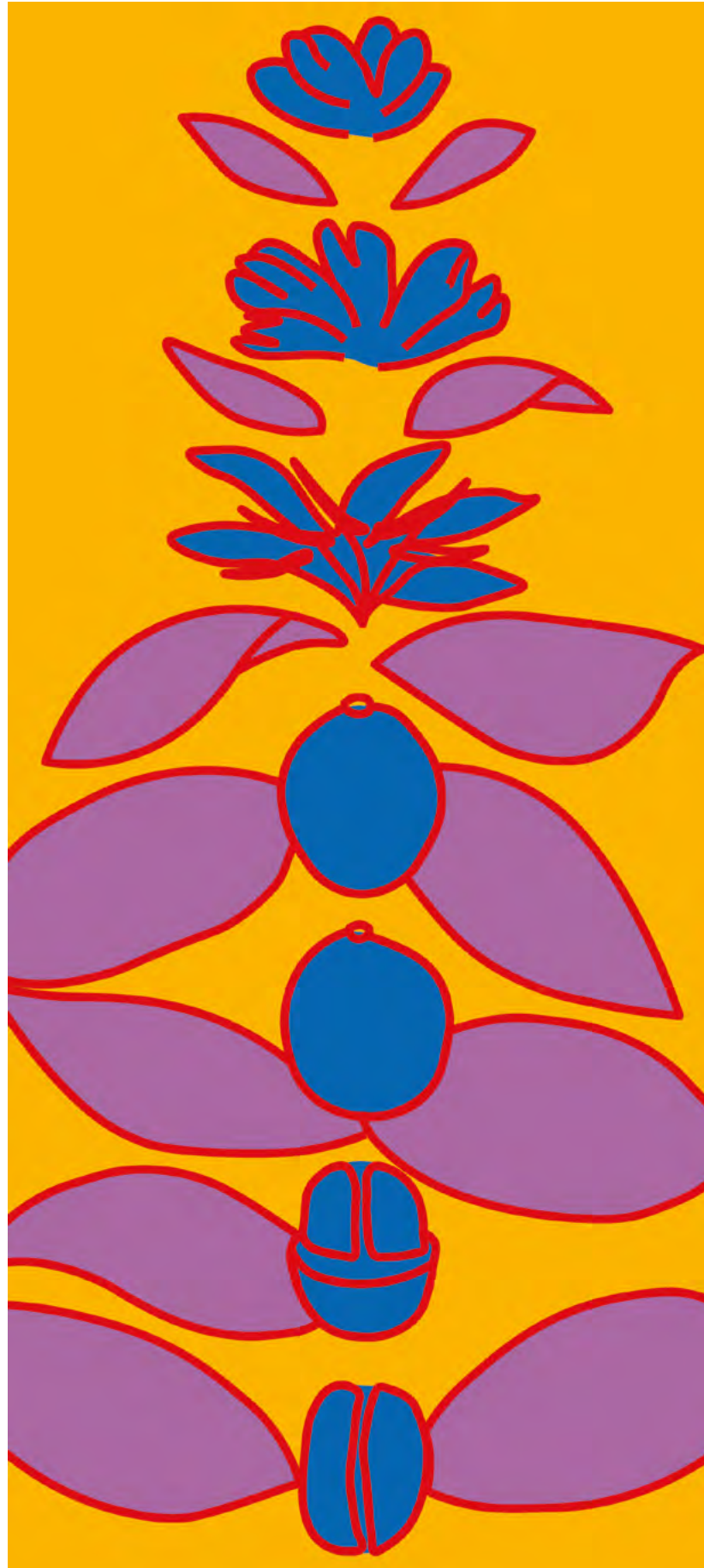
In the final drawing, we see a harmonious development that goes from the coffee bean, through the plant, to the flower. This represents a continuous reproduction cycle, fundamental for the balance of nature in support of sustainability.





BEAN BLAN INSIDE FRUIT FRUIT RED CRUIT GREEN FLOWER HALF FLOWER SMALL FLOWER





FINAL IDEA



Counter Colonial Aesthetic

Internship at Marginal Studio

2018

“Counter Colonial Aesthetics presents the work of Marginal Studio in the city of Palermo, an inquiry into the potential of migrations to reframe contemporary design function and visions. As the first release of a long-term engagement, culminating with a workshop space in the Zisa neighborhood, Marginal Studio and CRESM are presenting multiple material research developed in collaboration with a wide network of artisans, social workers, and migrants. Each one addresses an aspect of the phenomenon of global migrations in relation to colonialism and local knowledge.”

During my internship at Marginal Studio I focused on a series of graphic work as part of the on going project Counnter Colonial Aesthetic.

About: <https://www.marginalstudio.com/communication/counter-colonial-aesthetics>



GRAPHIC WORKS

Communication of events + website



22 Sept - 4 Nov 2018
OPEN STUDIO
Counter Colonial Aesthetic
starts today!

22 - 23 Sep 2018
WORKSHOP
with Elena Campa

29 Sep 2018
VERNISSAGE + DINNER

8-12 Oct 2018
WORKSHOP
with Eugenia Morpurgo

17 Oct 2018
MANIFESTA 12 Education Hub

27-28 Oct 2018
WORKSHOP
with Yeelen Tavilla

**COUNTER
COLONIAL
AESTHETIC**

*VIA GAETANO LA LOGGIA 5 PALERMO
PADIGLIONE 33 // CRESM*

more info on www.countercolonial.com



TEXTILES WAX PRINT

A collaboration with The Future Continuous



Dyeing samples



Dead white men's clothes

2017

Each consumer in the western countries takes part in the industrial system of clothes. Taking, using, giving. We buy it, we wear it, we get rid of it. Sometimes we trash it away or we donate it in big containers, thinking that our clothes will be helpful for someone else.

What actually happens to the clothes we donate?

Starting my research by focusing on this last part of the chain, I discovered that 10% of the clothes we donate are actually sold. Most of them are dumped into developing countries. The majority of clothes waste is shipped to Africa.

They call them “dead white man's clothes”, because it is unthinkable to throw away clothes that can still be used.

By looking on how they combine African fabrics with western clothes, I asked myself:

how can I revive this clothes? How can I give them a second life?

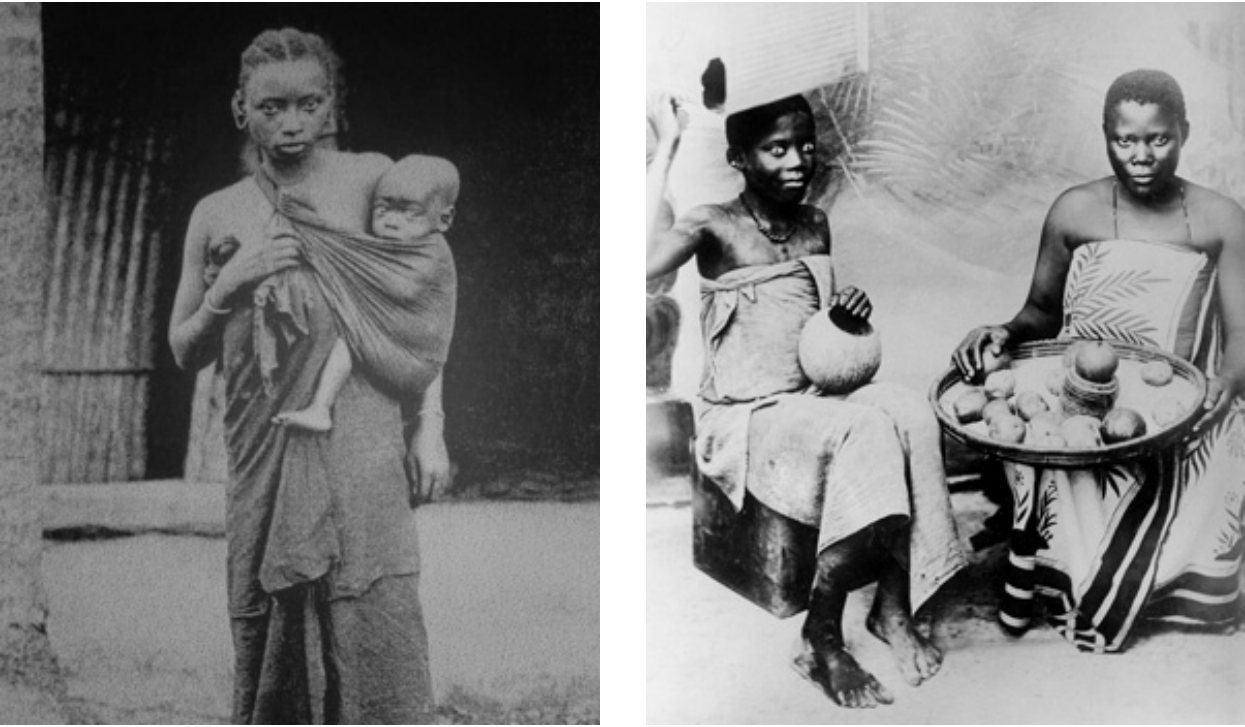
I started to look at dyeing as a process to bring clothes back to life, and to bring them back together.

Each garment has its own original colour and pattern, which makes it difficult to combine them together. But if dyed in the same tint (hue), they become easily part of the same family.



EMBELLISHING THE SLAVE GARMENT

Female slaves in Zanzibar dyed their clothes black to make them more feminine in accordance with Islamic sensibilities.



TRADITIONAL SWAHILI WOMAN'S SLAVE GARMENT

They created physical manifestations of their Swahili identity in their kanga clothing and managed to assert the legitimacy of the identity. In contemporary Swahili society, women continue to use kanga to challenge social, religious, and political ideals within their society.

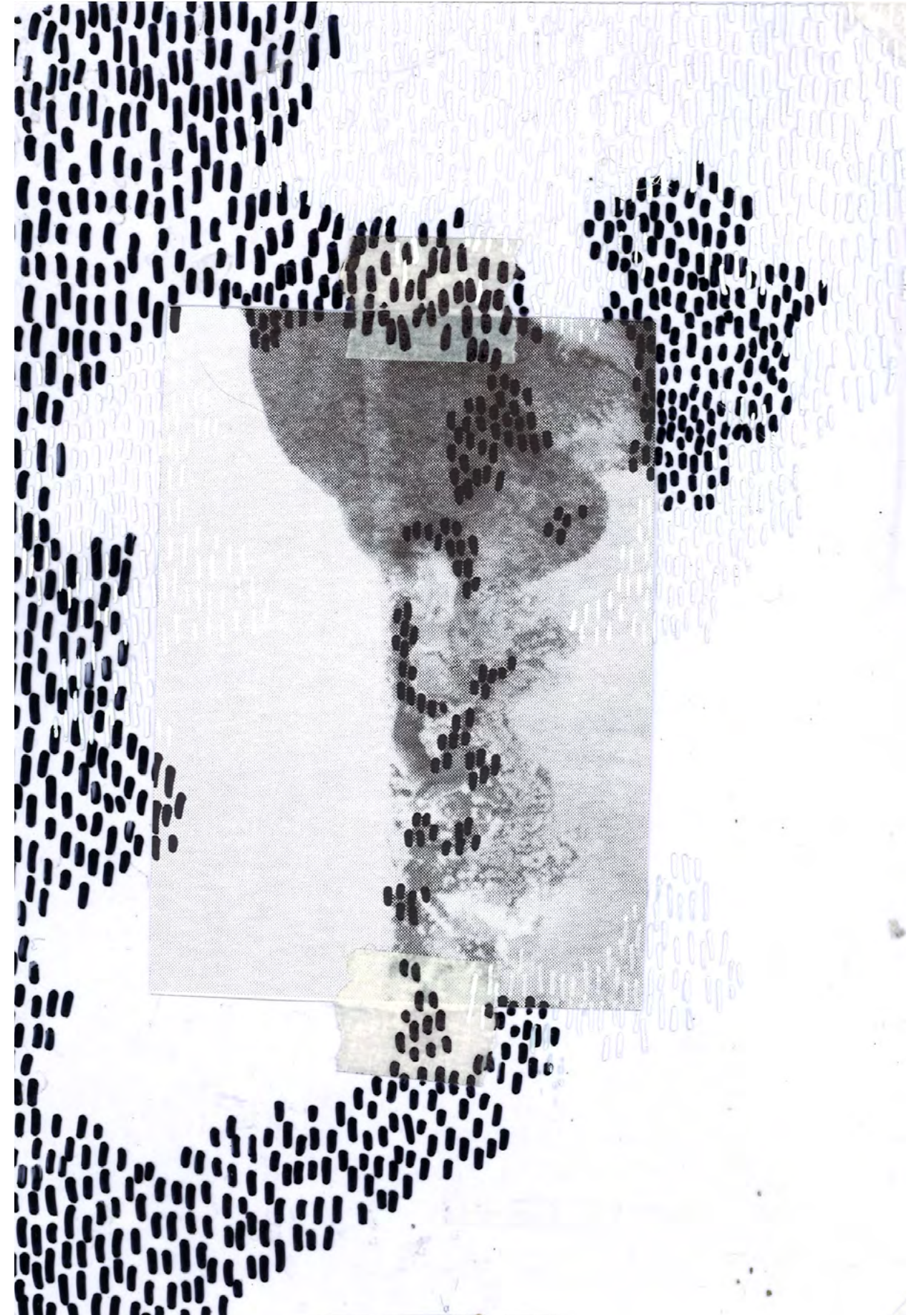
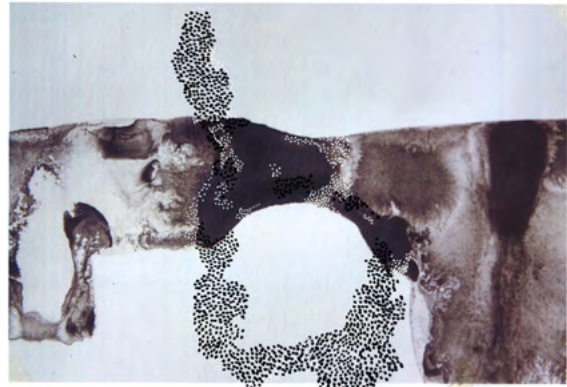
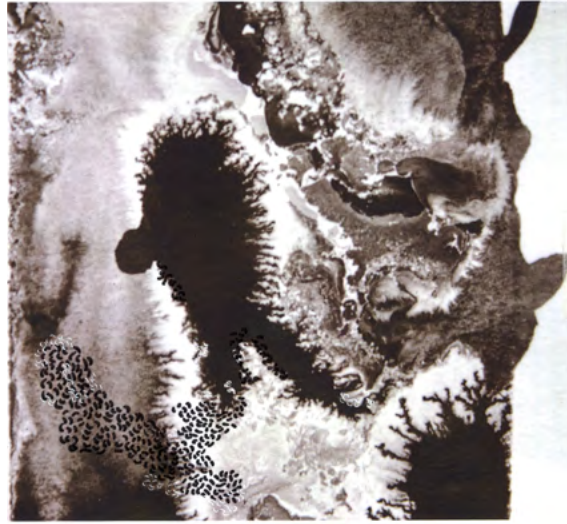


Designing landscapes

2017

From something just as simple as water and ink, landscapes appears.
This images show a world which belongs to me, they describe who I am, what is around me, where I belong.





Photography

