BOCCI 2020

BOCCI

Bocci was founded in 2005 in a red barn surrounded by hay fields on the periphery of Vancouver. The company launched with one piece and has since grown an eclectic portfolio of work focused mostly on the medium of light as it interacts with various artifacts produced through invented fabrication methods. All Bocci pieces are developed, engineered, and fabricated in-house through an infrastructure that provides full control over concept, technique, quality, and scale.

Bocci is based in Vancouver and Berlin, operating as a co-operative community that strives for a healthy, flexible, and stable network united by the goal of creating and delivering extraordinary objects.

Creative Director Omer Arbel explores the intrinsic mechanical, physical, and chemical qualities of materials as fundamental departure points for making work. His interdisciplinary practice spans architecture, industrial design, materials research, sculpture, invention, and high craft manufacturing. Arbel's work has been exhibited at the Victoria and Albert Museum, Spazio Rossana Orlandi, Monte Clark Gallery, Mallett, and the Barbican, among others.

The stem system allows for floor, ceiling or columnar installation. Columnar installation available as a a spring-loaded floor to ceiling application. Floor version can be plugged into a wall outlet for maximum flexibility. All versions include integral dimming system. Available in black or brass finish with a variety of pendant options. A variety of Bocci pendants can be used with the system.

Shown with the 28 series pendants. 28 series are available in 90 different colour ways making every fixture unique in form and composition.

2019

Stem

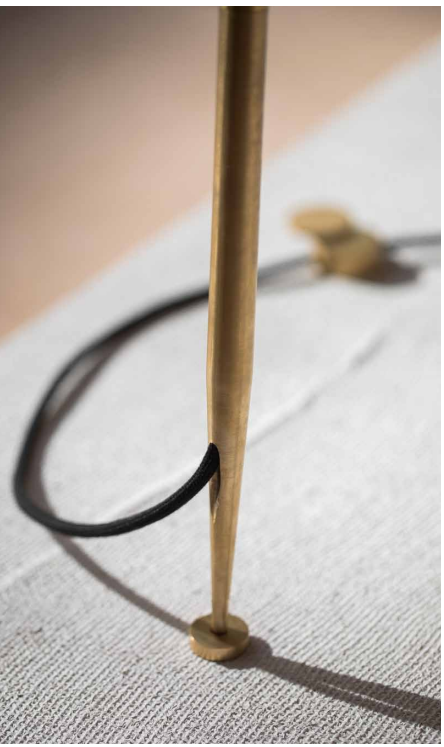
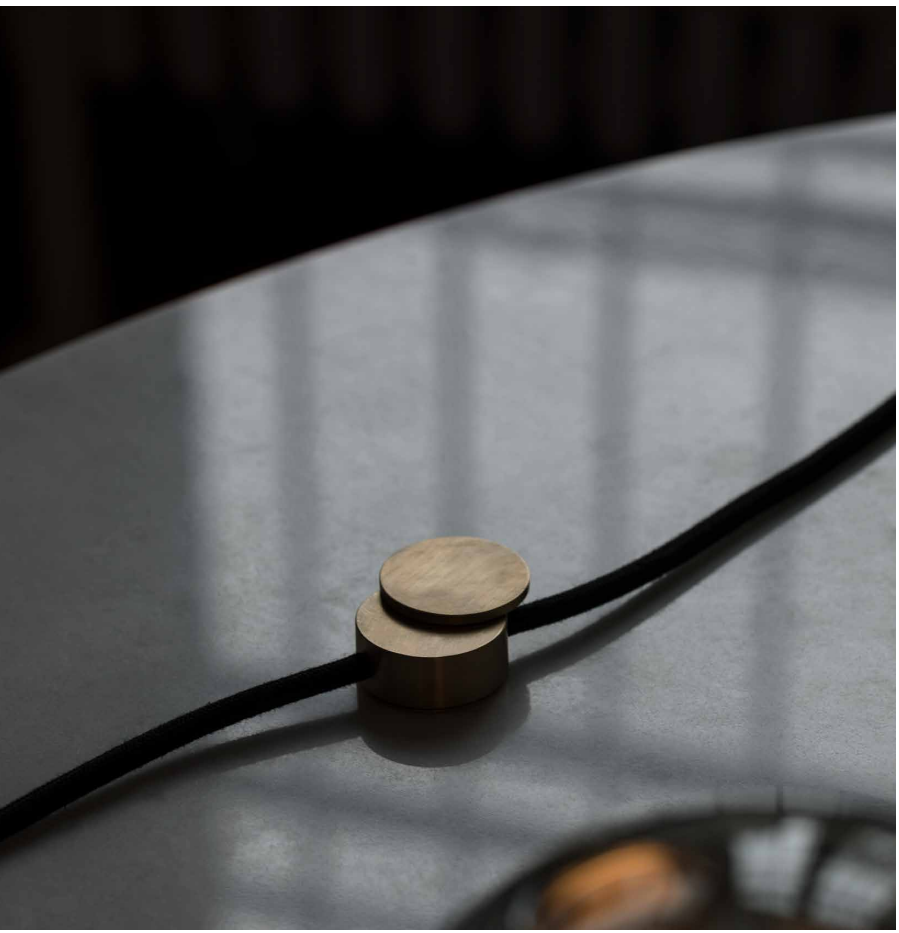


Table Light

A variety of Bocci pendants can be used with the table light hardware, which includes an integral dimming system housed within a sleek brass cylinder. The black fabric cord is semi-rigid and may be sculpted to add form. The brass stand has a small hole on the underside, allowing it to be hung on a wall if desired.

2019



74 is a new LED spotlighting system designed as an alternative to conventional track lighting. The spotlights are housed inside articulated mirrored spheres that are affixed with a magnet, allowing maximum control over the emitted cone of light. Low voltage electricity passes through delicate coaxial cables freely composed in three-dimensional space, with the adjustable spheres located at certain intersections.

2019

74

73V is an expansion of the technique used to create Bocci's popular 73 series. The new pendant features a novel oblong shape and gradient colour range. 73V results from blowing molten glass into a folded, heat-resistant ceramic fabric. The resulting shape has a formal and textural expression intuitively associated with fabric, which becomes permanent as it cools. A light source is positioned at the top of each pendant, accentuating the volumetric perception of the piece as well as the gradation of colour.

2019

73V

38V is a variant of the original 38 series where a large glass sphere is blown with a multitude of haphazard interior cavities, which intersect and collide in unpredictable ways. 38V is smaller, lighter and suspended with coaxial cables. The interior cavities can be filled with plants or left empty.

2019

38V

57 white opaline is a variation of Bocci's 57 series, re-imagined in a custom-made opaline hue. Small clear glass bubbles are applied to the exterior of a larger opaline glass shape. The amorphous form is then submerged in molten white glass, concealing the true shape from view until the piece is illuminated. When lit, an interior landscape of shapes is revealed and the infinitely variable polythermic matrix of each pendant can be understood. A flexible suspension system brings movement and flow on an architectural scale, allowing for transformative design outcomes.

2019

57

A steel armature system in a soft-touch matte black finish allows pre-composed branches to be easily connected to a series of hubs during installation. A variety of Bocci pendants can be used with the armature.

Shown with the 28 series pendants. 28 series are available in 90 different colour ways making every fixture unique in form and composition.

2019

Armature

87 forms as a matrix of hot glass is stretched and folded back onto itself numerous times as it cools. In each iteration, air is trapped between the folds and stretched along the grain of the loop, creating numerous micro filaments which give the piece a pearlescent optical quality. A light source is introduced at one end of the loop casting light through the micro filaments and registering a gentle gradient.

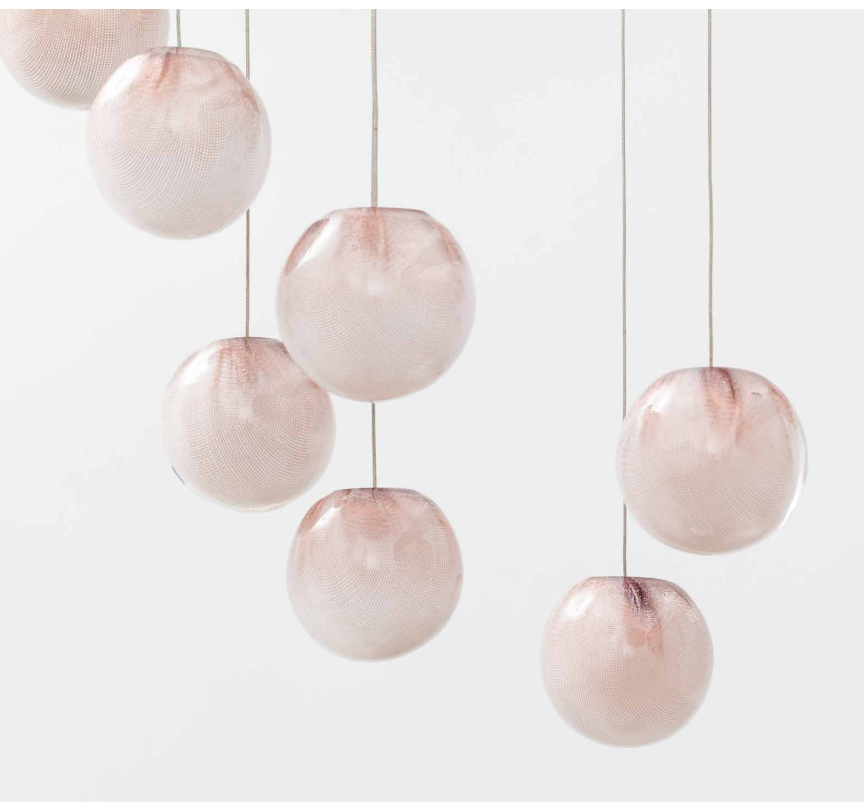
2017

87

84 begins with a white glass bubble captured inside a fine copper mesh, which is then plunged into hot clear glass. Air is blown into the matrix to gently push the white glass through the mesh, creating a delicate pillowed form that is suspended inside the thick outer layer of clear glass. Sometimes the copper mesh basket folds and crinkles, adding specificity to each piece. Undulations in the exterior shape are a natural consequence of the fabrication process and different in each iteration of the procedure, optically accentuating the gentle white pillowing below. A light source is introduced into the piece, casting a warm, coppery hue.

2017

84



76 results from introducing a vacuum into a strata composed of hot white and clear glass with copper mesh between; the vacuum causes the white layer to pull away through the embedded mesh, leaving numerous tendrils of white glass suspended within an interstitial space as it goes.

2017

76

73 results from blowing liquid glass into a folded and highly heat-resistant ceramic fabric vessel. The resulting shape has the form and texture intuitively associated with fabric, but with the optics and tactility of glass. A light source is positioned to fill the resulting volume with diffused light, encouraging a volumetric reading.

2015

73

57 results from a fabrication process whereby air voids of different sizes and configurations are composed within a larger mass of dark grey glass. These air pockets are invisible when the piece is unlit, and come alive to reveal an interior universe when 57 is illuminated. By virtue of the method of making, each 57 is completely unique. A flexible suspension system enables pendants to be nestled in close-knit groups or loosely composed in a wider field, allowing each piece to be perceived individually.

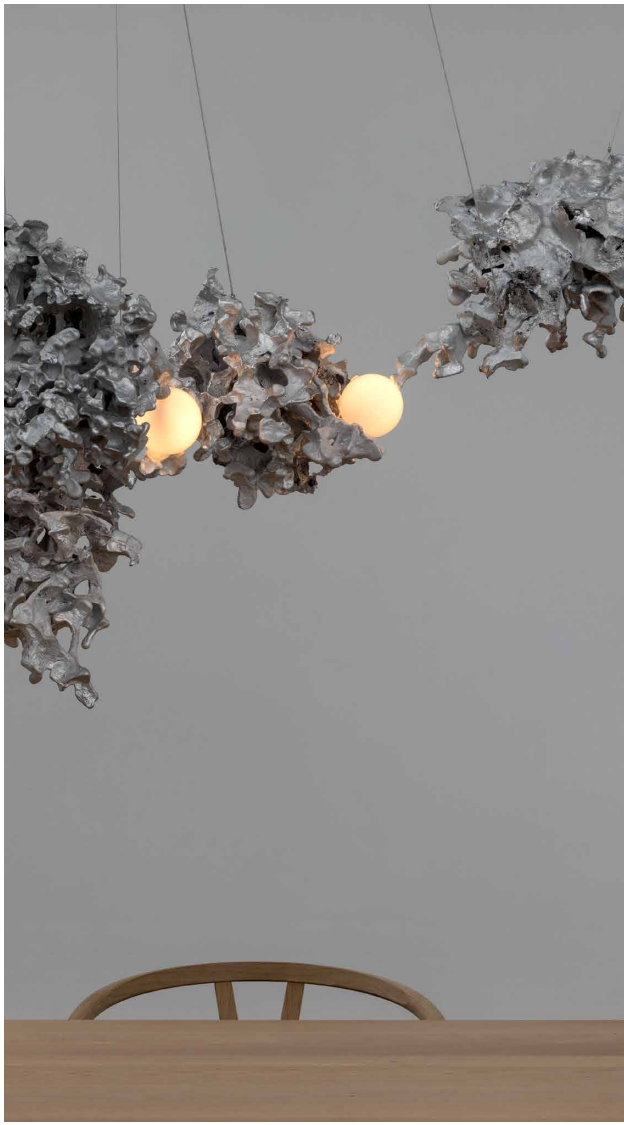
57

2013

Each 44 results from a free pour of molten aluminum into a large canister filled with rock-like modules of resin-impregnated sand, a waste product of conventional sand casting. Low voltage electricity is transmitted through the castings, allowing a light source to be suspended between them without using cables.

2016

44



38 pushes the fabrication technique originally developed for 28, which involves the creation of controlled implosions, to its technical and material limits. A large glass sphere is blown with a multitude of haphazard interior cavities, which intersect and collide with each other. Several of these satellite cavities are deep enough to hold earth and succulent or cacti plantings, while others house lighting elements.

2013

38

28 results from a blown glass fabrication process which alternates both the temperature (selectively hot and cold) and the direction of air flow (intermittently in and out). The technique yields a slightly distorted sphere with an interior landscape of satellite shapes resulting from a series of controlled implosions, including an opaque milk glass diffuser that houses the lamp.

2009

28

21 results from a fabrication process in which thin porcelain sheets are draped over an inverted diffuser made of sandblasted borosilicate glass with a light source. The thin porcelain skin is allowed to dress the borosilicate core in whatever form occurs naturally in each iteration of the procedure.

2007

21

16 is formed by sequentially pouring three separate puddles of molten glass of varying opacity and colour over a horizontal plane. Each layer responds to the indeterminate shape of the previous pour to create a layered whole. Two of these pieces are then attached to house an internal light source.

Available as a suspension with soft-touch matte black armature or as a tree in bead blasted steel, which can be installed indoor or outdoor.

2015

16

14 results from pouring glass into a hemispherical mold. As the glass cools, a meniscus shape forms on the open face of the piece. Two of these pieces are joined to form an articulated sphere, with the two meniscus voids in the middle yielding a certain optical quality. A cylindrical void passes through both hemispheres and houses a light source.

2005

14

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