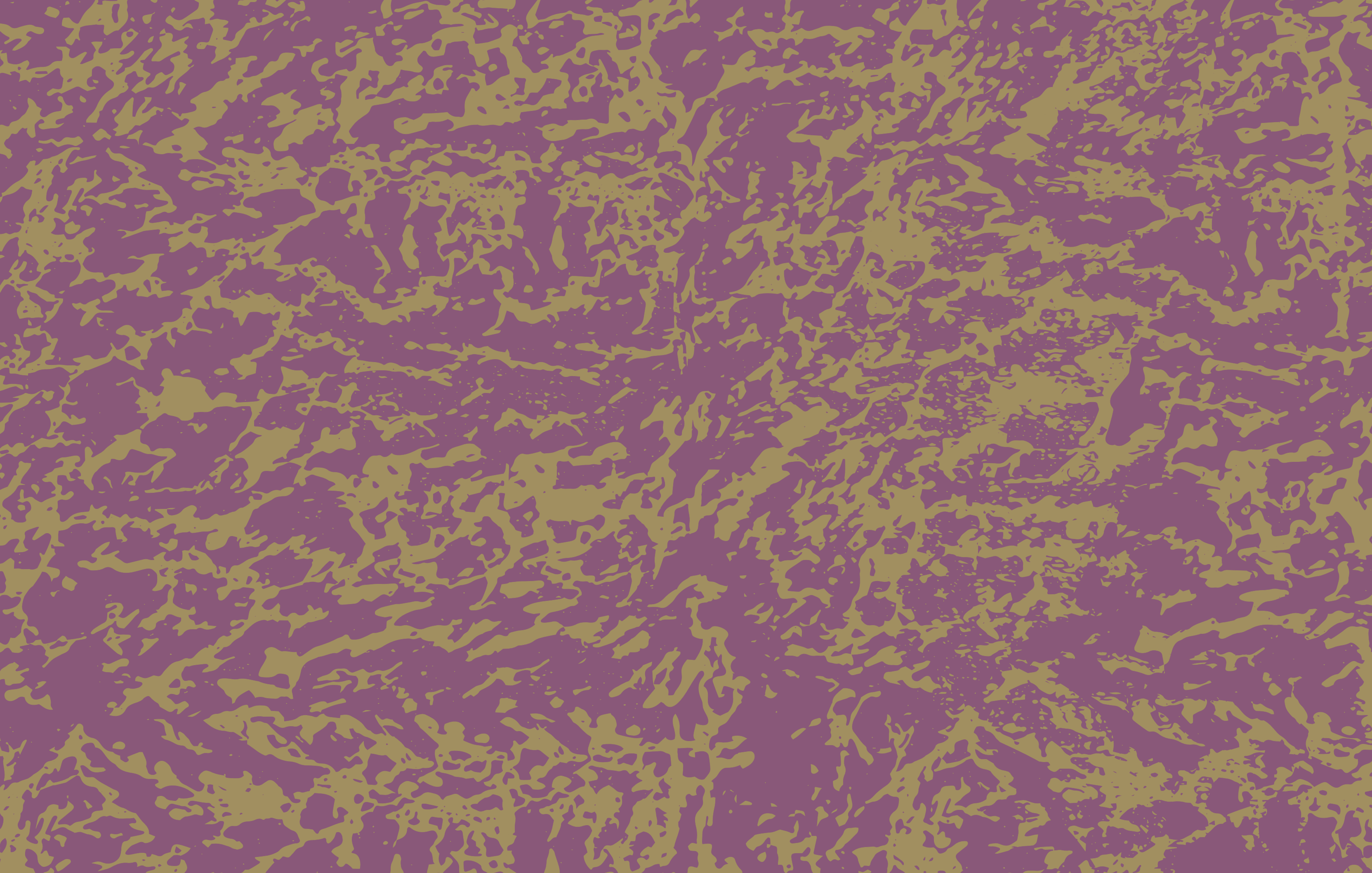


ICPÆDIA





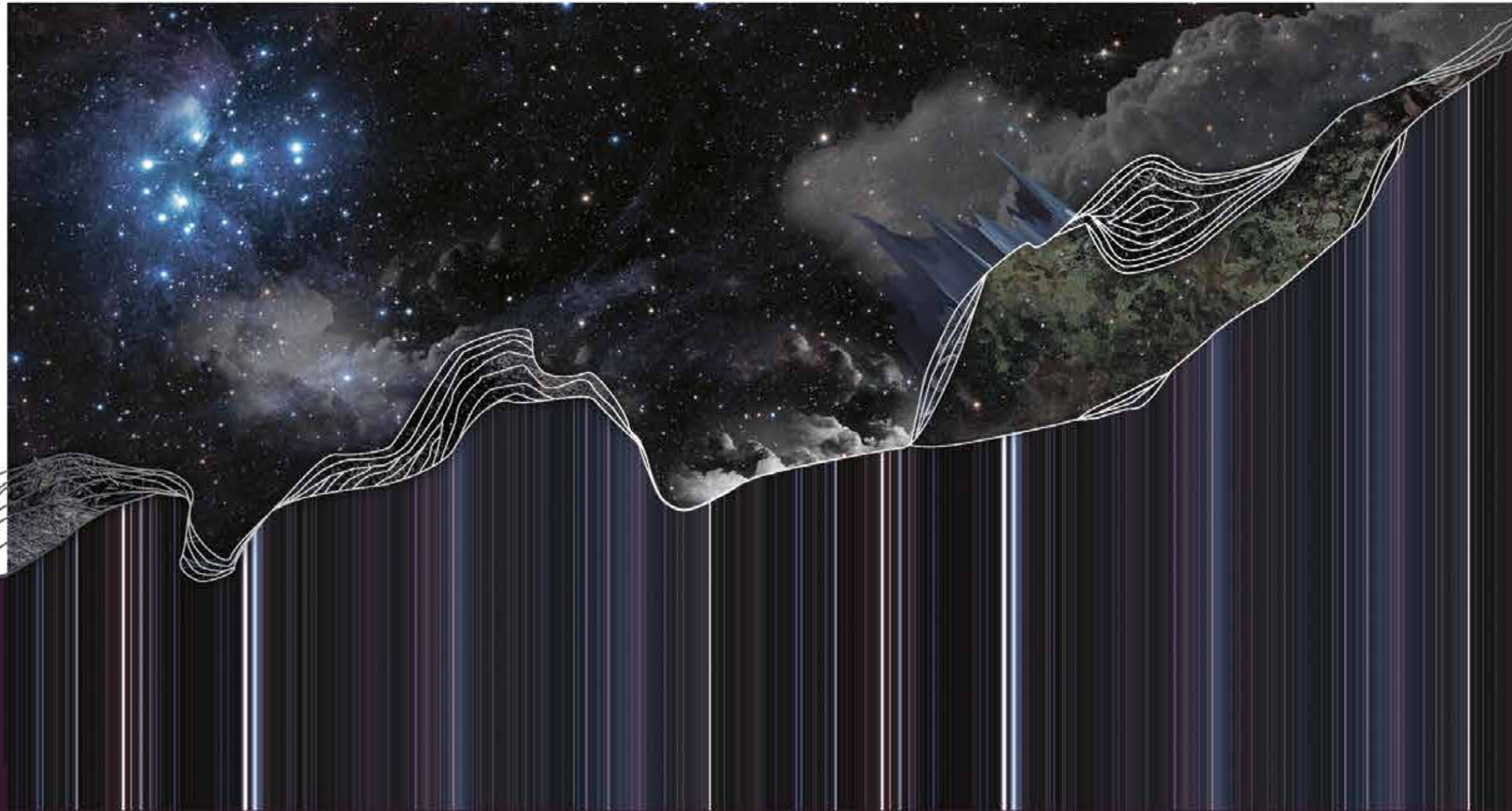
JCP UNIVERSE

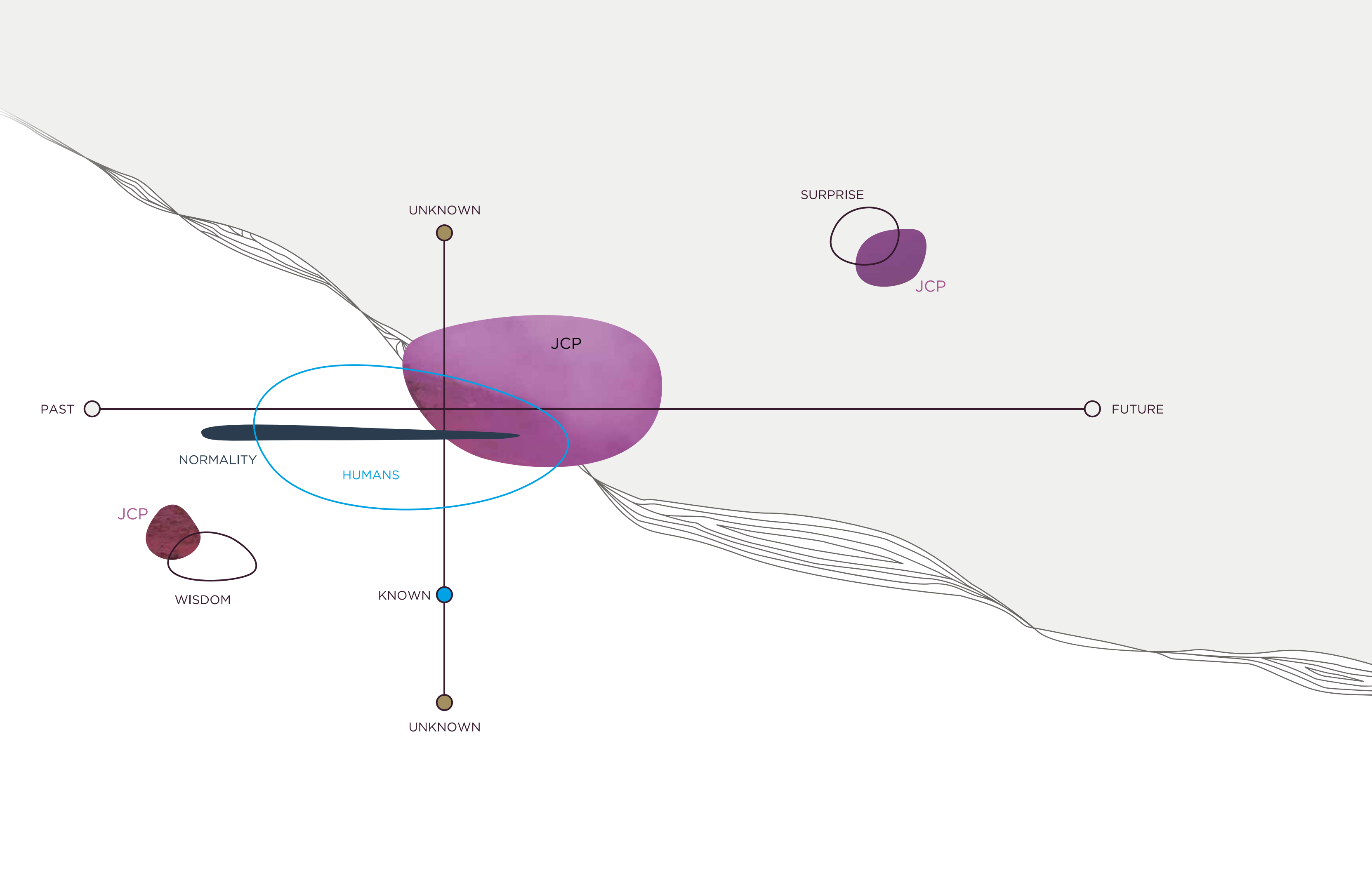
presents objects of wonder and discovery from an imagined alternate reality. Conceived by architect Livio Ballabio and orchestrated by CTRLZAK studio, it's an unconventional brand going beyond the normal commercial framework to open culture to everyone. It goes beyond market trends, bypassing simple variations of familiar styles with pieces of unique identities.

As humans finally accept how deeply their actions impact the planet they inhabit, JCP brings attention to the subject by focusing on substance. The archetypal forms

of the pieces and the careful selection of their components reflect the eons of cosmic transformation that gave life to everything we perceive. Symbolic artifacts that go beyond the surface, interrogating the meaning we attribute to objects and our choices in life.

By focusing on the mutable essence of nature, while merging innovation with tradition, JCP Universe forms its own distinctive aesthetic to transform the reality we experience in our everyday lives. The symbolic pieces from this alternate Universe are vehicles of imagination for us to reflect and interpret our way of life in this precise moment of space-time, here on planet Earth.

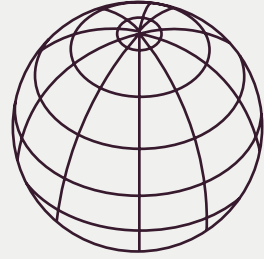




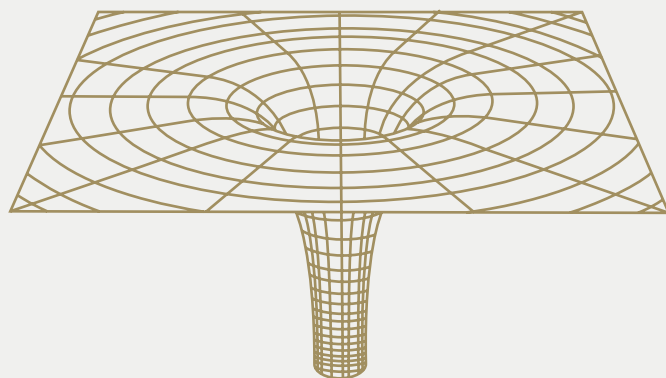
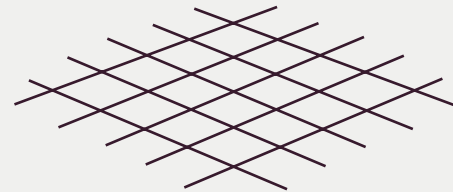
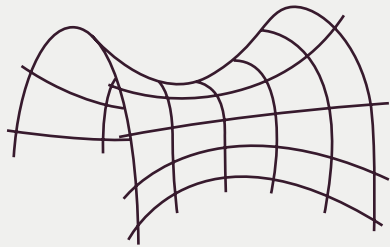
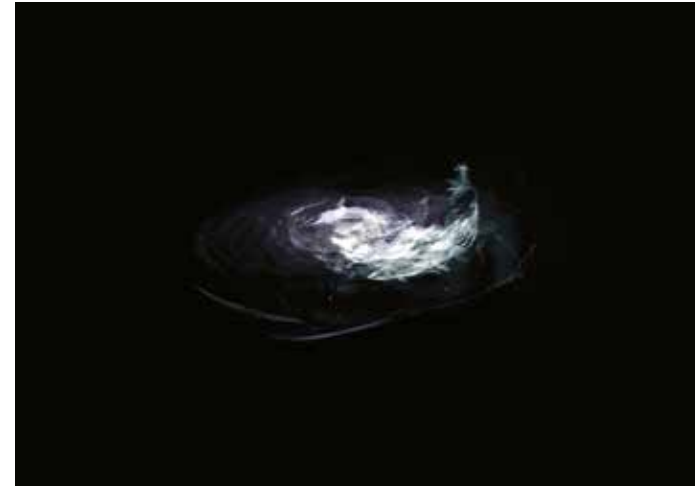
I

CREATION OF A UNIVERSE





The uncertainty principle holds that even apparently empty space has quantum energy fluctuations; the unfolding of our universe may have been instigated by such a simple and yet unfathomable occurrence, as stated by the inflation theory. Our universe could be one in a sea of others, slightly different or even radically incomprehensible to us. These other universes will probably remain inaccessible to direct observation, their possibilities only available to us via our imaginations. The parallel universe of JCP is about one of those possibilities. It's an imaginative realm in which normality, as we perceive it, is transformed. A cosmos where mystery is the norm, where the immaterial takes unexpected shapes and the transformation of familiar forms creates new meanings. The past is the future and time's arrow can travel in any direction or in multiple directions at once, giving rise to objects that transcend our perception of time by using uncharacteristic blends of traditional techniques, advanced methods of construction and mysterious materials. JCP's objects evoke memories of the future, making us ponder their true nature.





| | | | | |
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| | A | | | |
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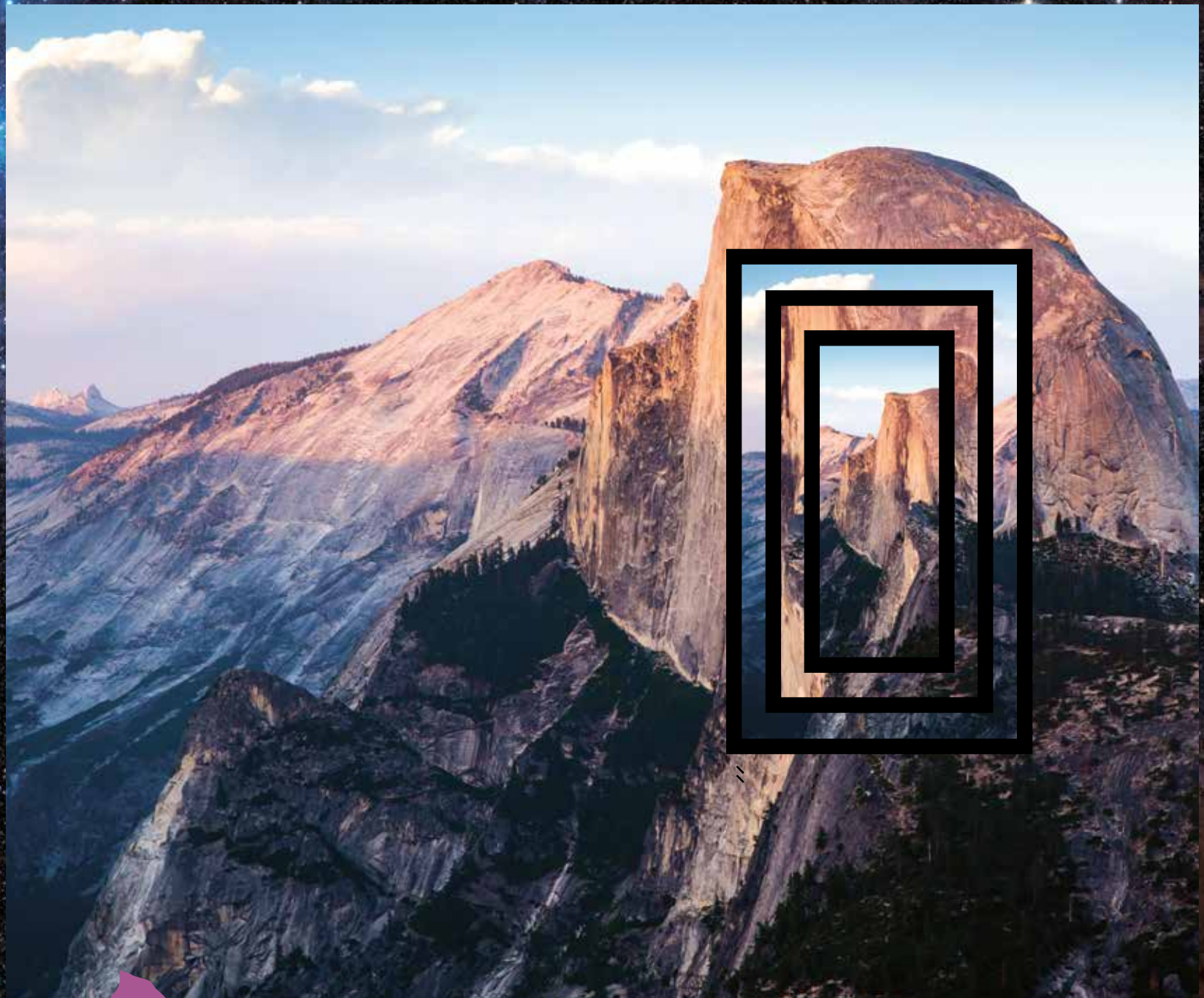
MULTIVERSE

IDEAVERSE



JUMBO CONTROVERSIAL PROJECT
JEWELRY CENTERED PRODUCTIONS
JEALOUSLY COVETED PLANS
JOINED CULTURE PROPAGANDA
JOURNEY CLUSTERED PUZZLES
JUVENILE COMPANY PRODIGY
JOLTED CORPORATION PRINCIPALS
JOYOUS COUCHES PARADE
JUST COOL PRODUCTS
JUBILANT CHESTERFIELD POETRY
JUMBO CRATES PENDING
JUST CONSCIOUS PATTERNS
JUNGLE CHARACTER POSSIBILITIES
JUICY CORPORATION PROGRAM
JOVIAL CANVAS PRESENTATION
JUSTIFIED CULTURAL PANDEMONIUM
JUNK CHANGED PLATINUM
JOLLY CONSPIRACY PROJECT
JAMMING CURRENT POLITICS
JOINED CIVILIZATION POWER
JOY COMFORT PLEASURE
JUGGLING CONNECTION PARADIGMS
JESUS CHRIST PENTHOUSE
JADED CONTENT PHILOSOPHY
JOURNAL COMMUNICATING PECULIARITIES
JOINT CAMPAIGN PROCESS

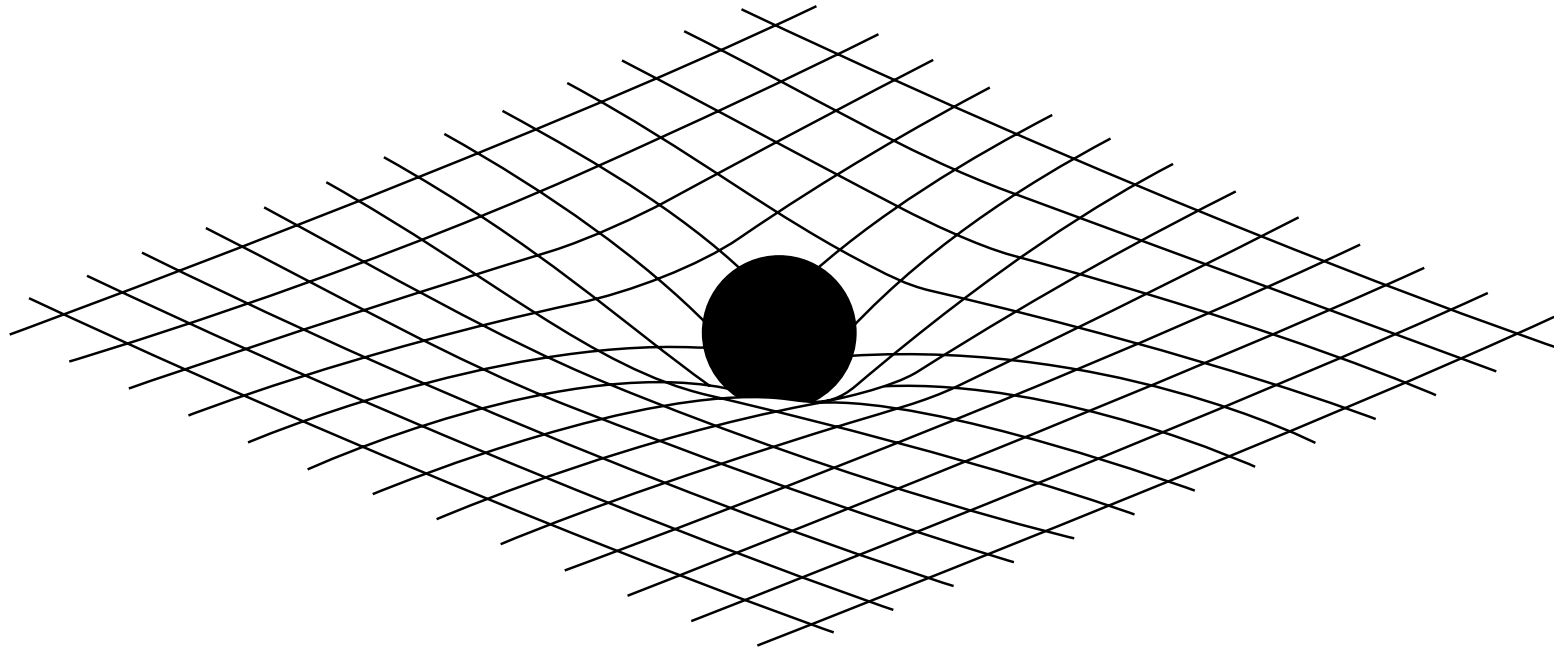






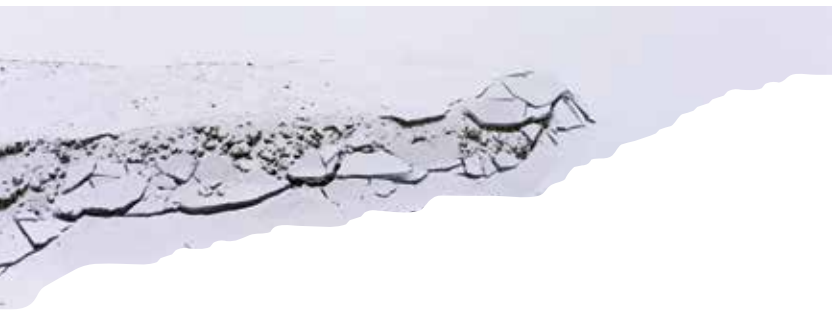
Secret Gates, performance at Teatro dell'Arte - Triennale Milano,
2016





II

[+M] MATERIALITY







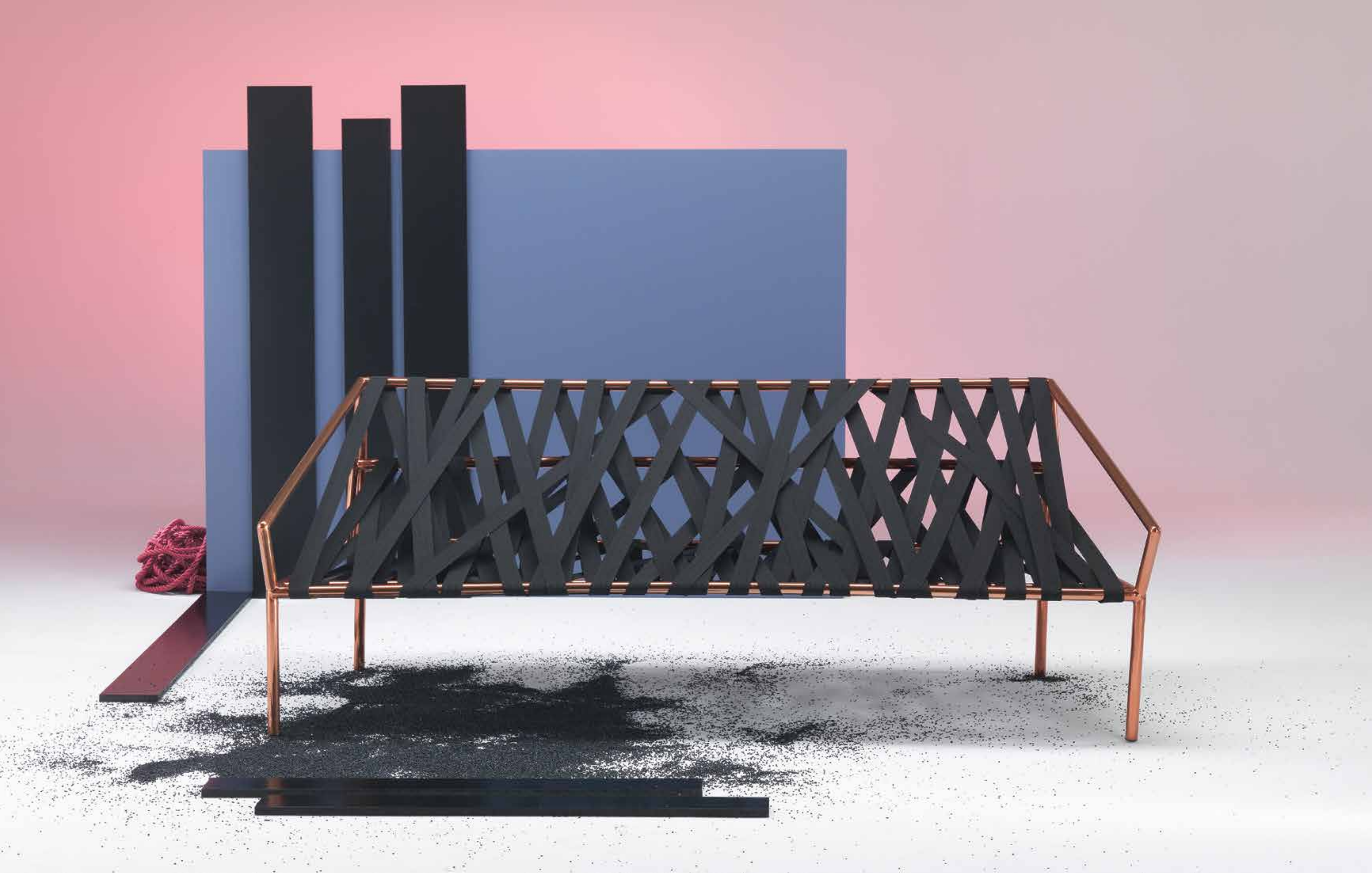
To go beyond matter one has to look inside the nature of things. What we see is not always what we perceive and what we perceive is usually not what the subject would be without the filter of our perception. The surface is often the skin that attracts humans to entities that they choose to relate with, while matter constitutes the surface in the same way it constitutes their inner structure. Everything around us is a transformation of matter to another state or form but such a realisation in itself is just the starting point. The actual understanding begins when matter becomes the pretext to go beyond. More often than not the true nature of things is revealed to us only through direct and consistent interaction. At the same time a deeper understanding of materials and processes allows us to perceive matters under a different light. Artifacts in the JCP Universe are also made of matter -that is, atoms connected between them in a multitude of ways- but the real matter is their reason for existence. The meaning a material carries can become as important as the material itself and what lies beneath the surface can become structural elements of a tangible narration. Immateriality is the true nature of matter, expressed through the meaning of its form and purpose.





10 Secret Treasures, exhibition during Milan Design Week, 2016





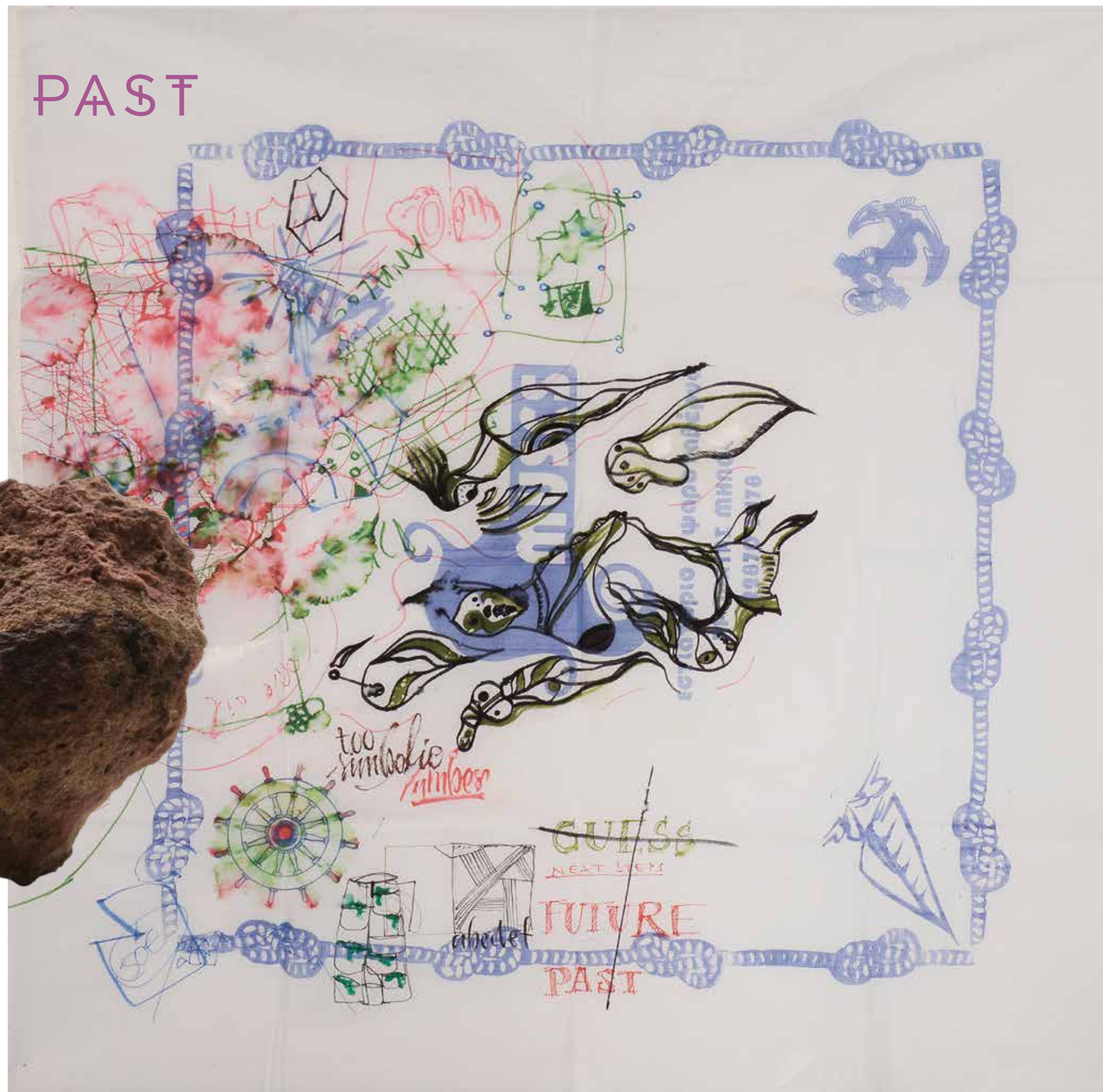
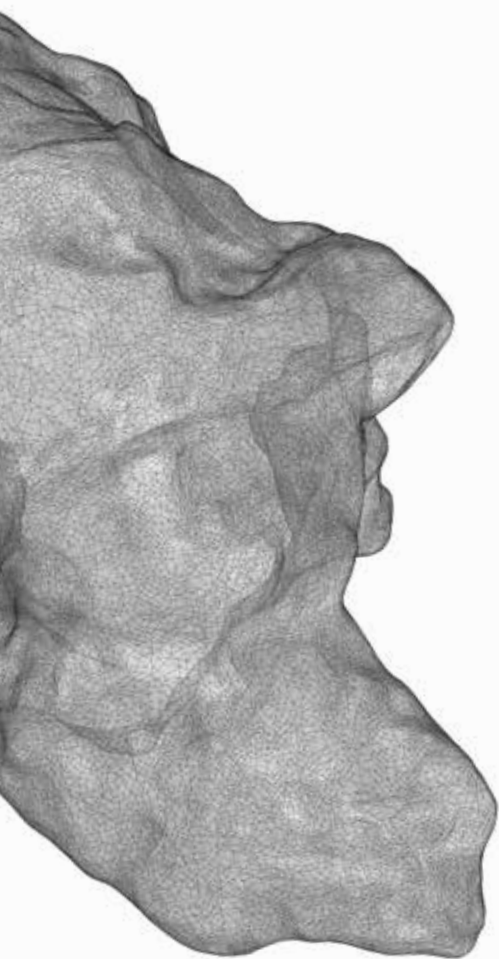
The 10 Secret Treasures:
The Osforth Legacy,
Surande's Light,
Box Dolmlod Xob,
the Projection of Ixorb,
the Ligomancer's Bands,
Oglof,
the Orauro Mesh,
Galaver's Prize,
Agaxa's Promise
and the Skins of Fylgrade.



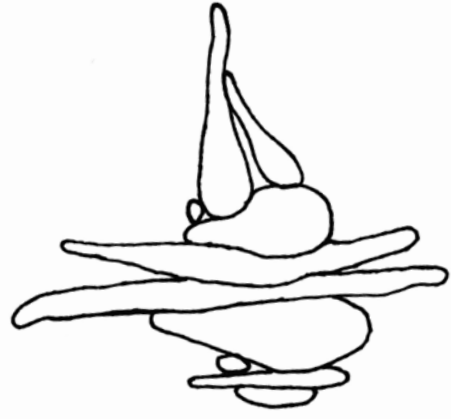


III

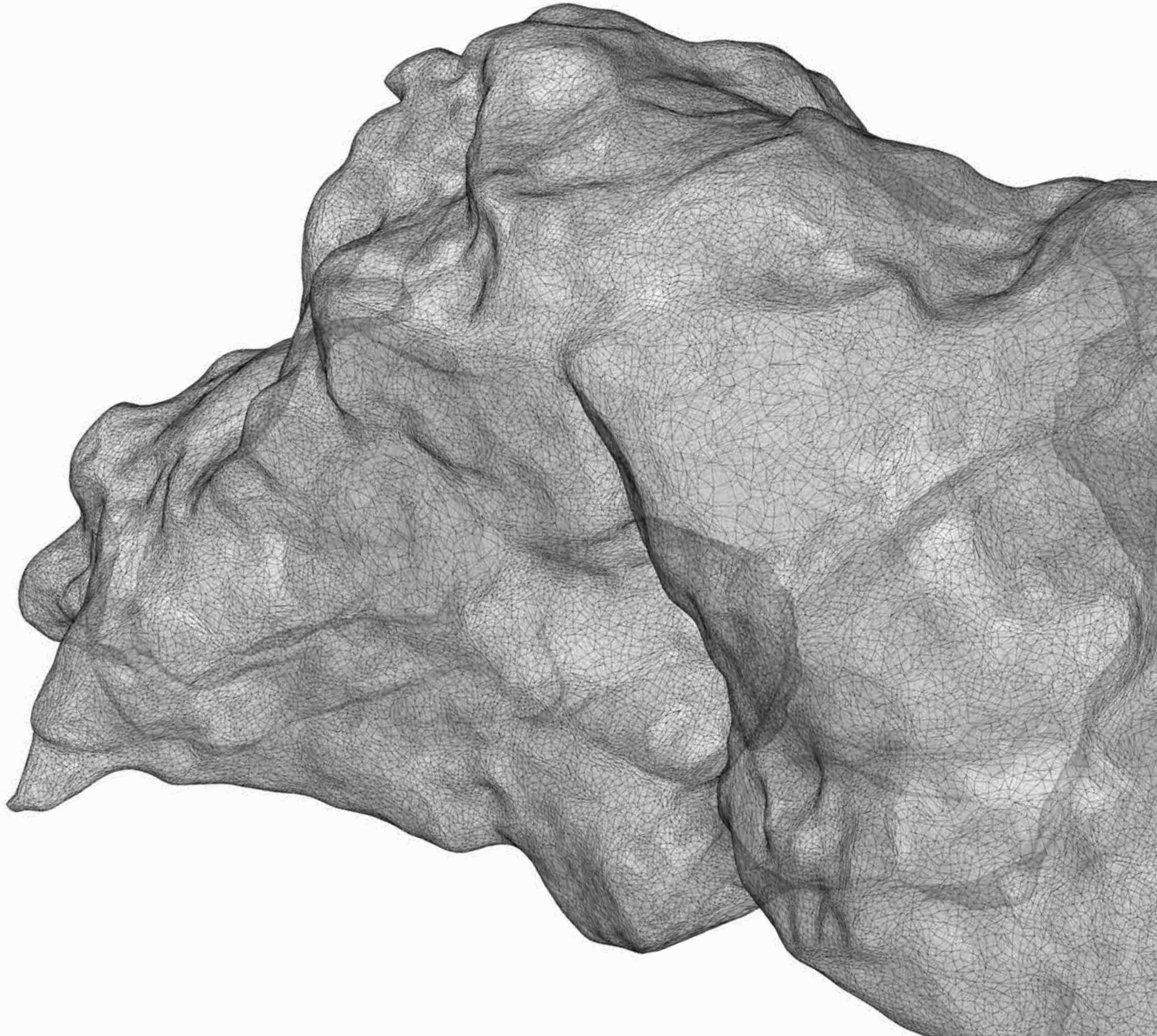
FUTURE PAST







The nature of time itself transcends canonical human perception. When humans talk about time they usually refer to the measurement of chronological intervals, while the concept of time itself eludes us completely. Time appears to have a direction – the past lies behind, fixed and immutable, while the future lies ahead, not necessarily fixed. Yet for the most part, the laws of physics do not specify an arrow of time and allow any process to proceed both forward and in reverse. This is generally a consequence of time being modelled by a parameter in the system being analysed, where there is no "proper time": the direction of the arrow of time can be arbitrary. Within the JCP Universe time in the traditional chronological sense does not exist, and becomes unified; notions of the past thus become future elements and what we perceive as history may be the future and vice versa. The origins of life are intertwined with those of stars formed in a distant spacetime while each lifeform is a reality of each own. Creation is but a fleeting moment that lasts an eternity, depending on every being's point of view, giving life to timeless artifacts that become reflections of existence. Time is the ultimate material of dreams and space its playground.





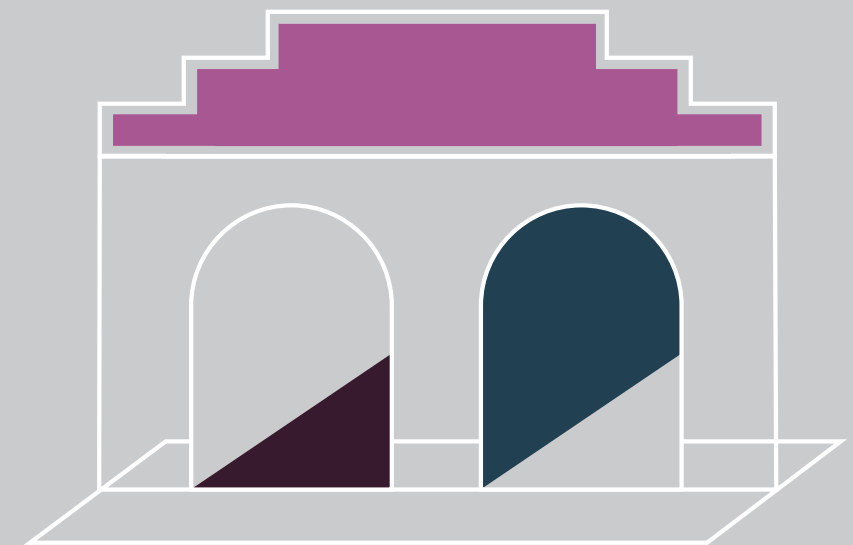


Glass Pagoda, exhibition during Salone del Mobile Milano, 2017



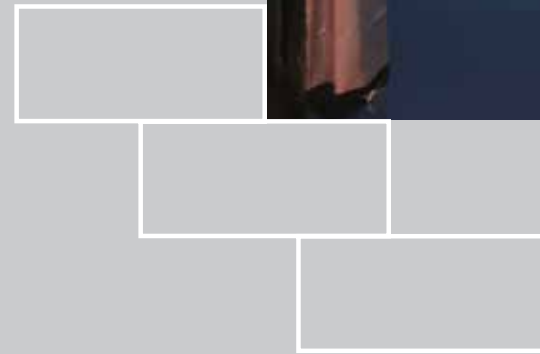
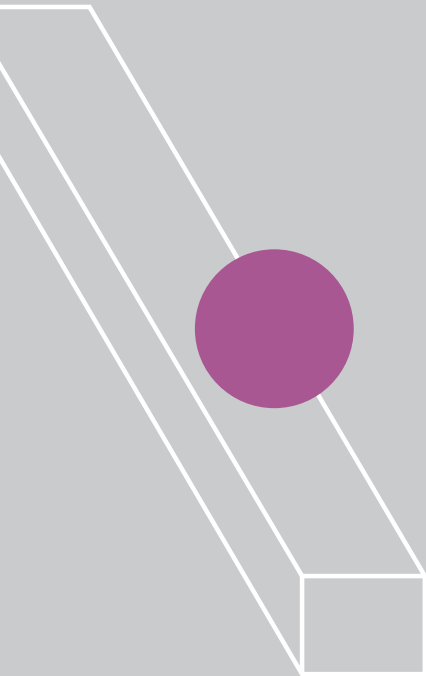
IV

NEW MEANINGS



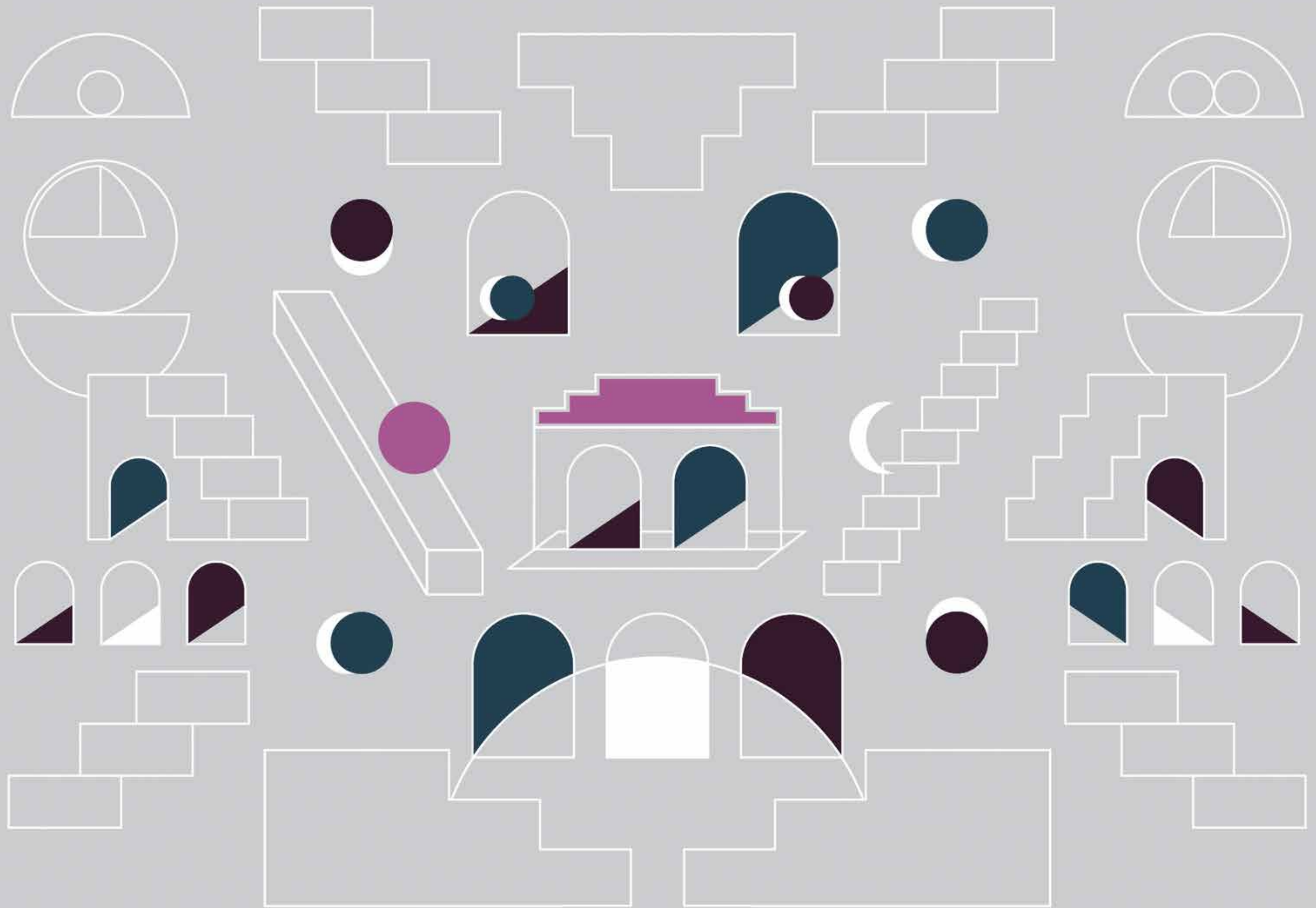


Meanings are attributes given by humans to specific situations or objects. In other words a relationship between signs and the kinds of things they intend, express, or signify. The types of meanings though vary according to the types of the thing that is being represented. Thus a meaning is not clearly defined in itself since it depends on the situation and the people that perceive it. The artifacts of the JCP Universe possess unique properties that alter established standards of what is normal or readily acceptable. Each a distinctive piece with the capacity to change the way people live through the filter of another reality, offering alternative connotations of familiar forms and unexpected functions. In such a way an artifact is much more than an object, it becomes instead a vehicle for imagination where meaning assumes form. Simultaneously, surprise is intermingled with familiarity, a sense of belonging that is re-dimensioned once you interact with each artifact, unveiling the new meanings that each one of us is willing to attribute.



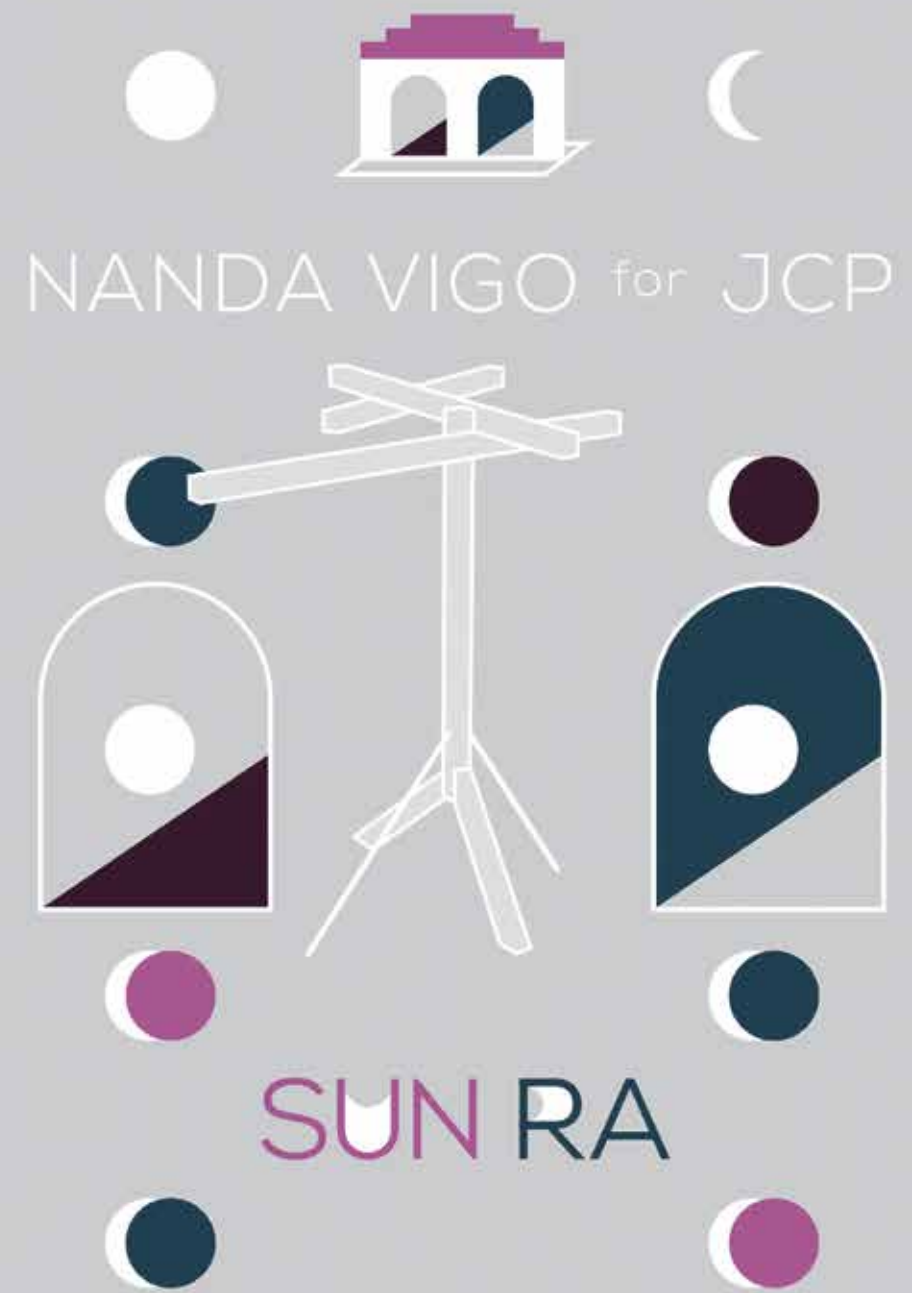
ODEUM







Odeum, exhibition during Salone del Mobile Milano, 2018





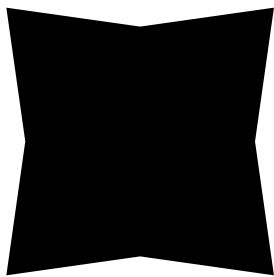
Horizon below
The bird and eternity
Both gift you new life



SunRa by **Nanda Vigo**, exhibition during Milan Design Week, 2018



Worlds

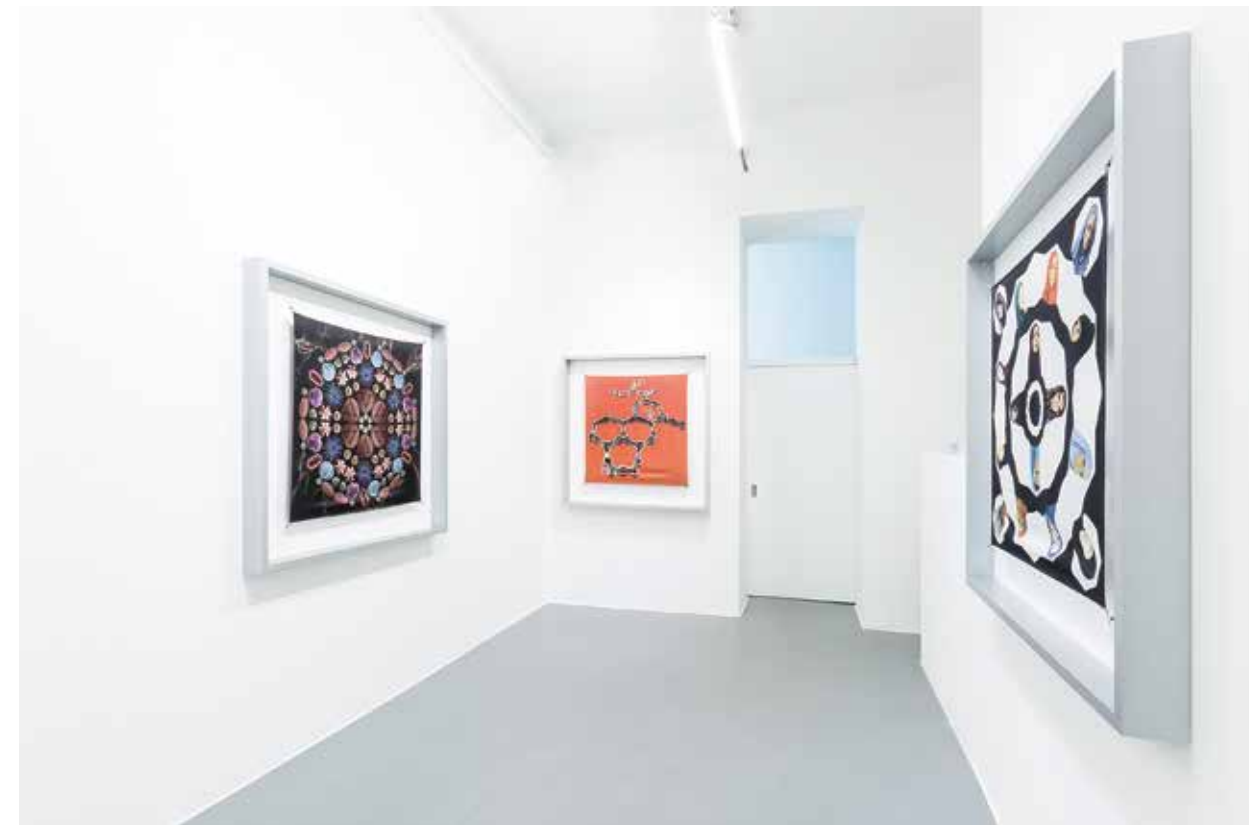


Unseen





Worlds Unseen, exhibition at Galleria Bianconi,
2018

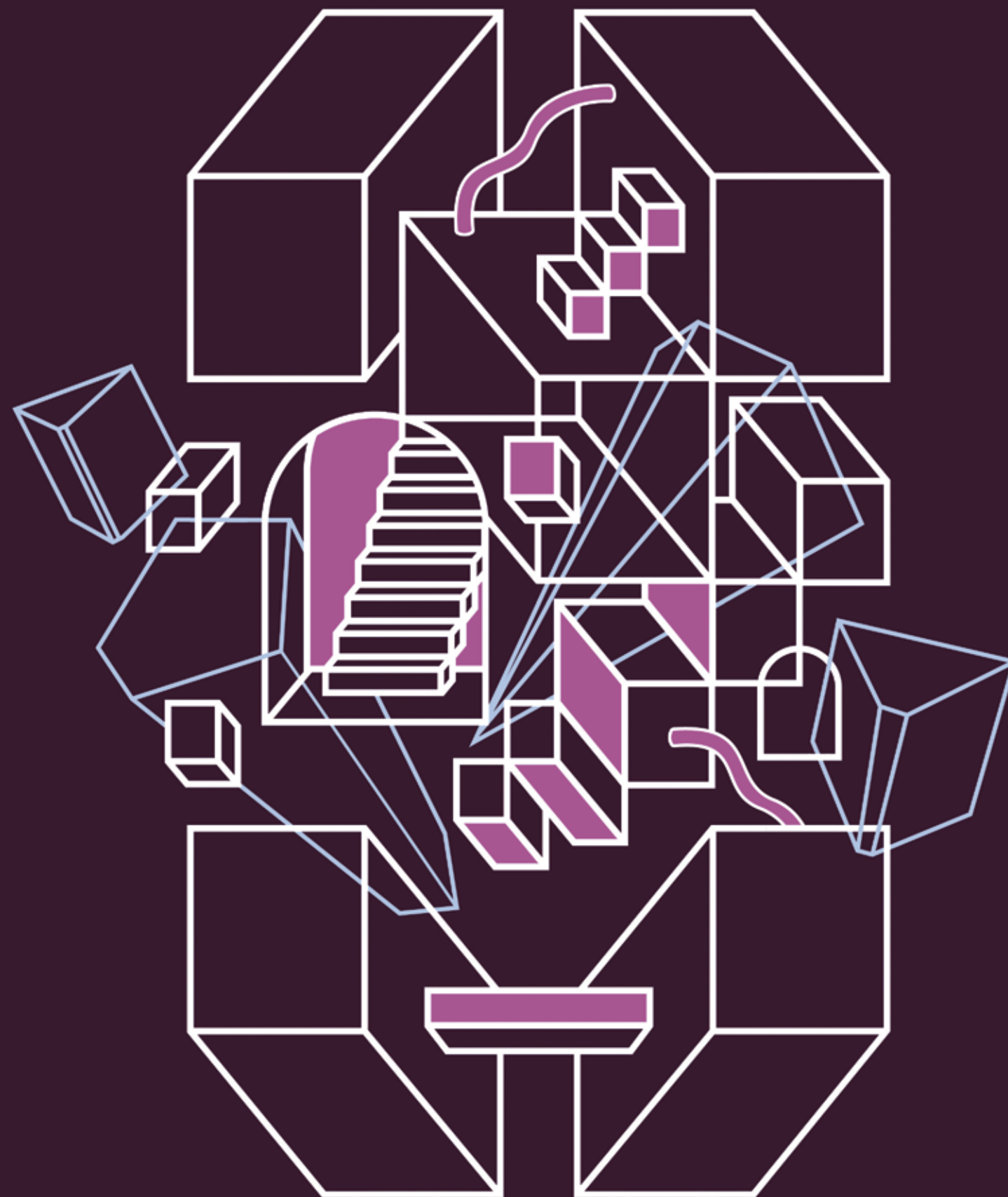






V

UNDER THE PRISM



PRISM UNDER THE

All around us a multitude of electromagnetic waves interact with matter but we are only capable of perceiving a tiny fraction of the full spectrum either as heat or visible light. Even so, we perceive light only through its interaction with the surfaces that it comes in contact with, while not seeing the different wavelengths directly. In order for them to be visible, we need a prism: a transparent object with refracting surfaces, at an acute angle with each other, that separates white light into a spectrum of colours. Due to the fact that the colours of light travel at different speeds inside diverse materials, they get bent by different amounts and emerge spread out instead of mixed up. In such a way the magic of nature is revealed to us even in this tiny fraction of the electromagnetic spectrum. In a similar manner, objects and spaces from the JCP Universe alter our canonical perception of the world allowing us to see it under a new light. Artifacts that function as filters and allow us to change our perception of the world and the relationships that we create with the environment around us. A lamp does not simply shed light on other objects but can be a different form of light in itself through its symbolic form, alternative function and connotative meaning. A selection of prismatic objects imbued in their essence with more than the eye can see, but always ready to accommodate a curious mind.







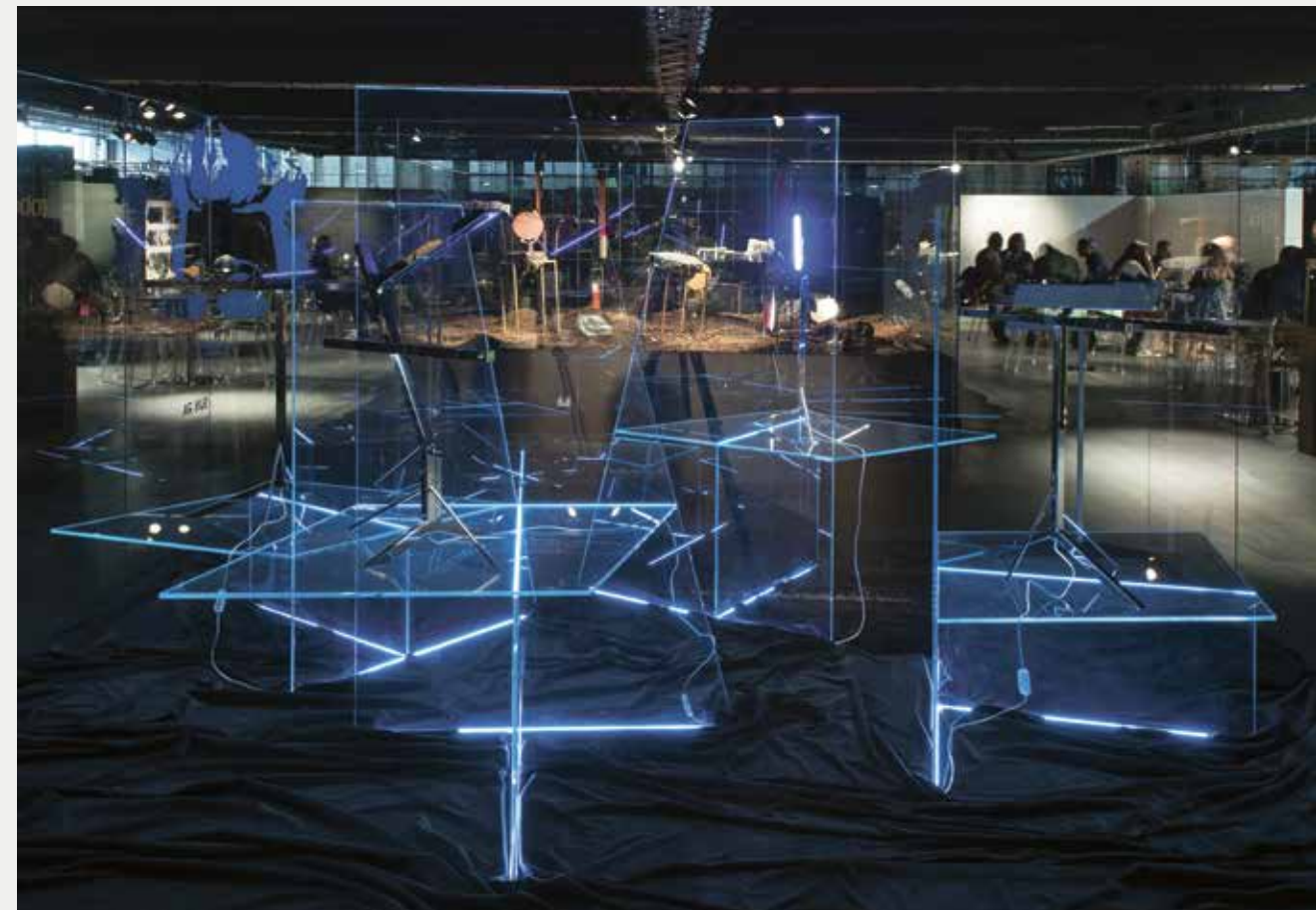
Under the Prism, exhibition during Salone del Mobile Milano, 2019

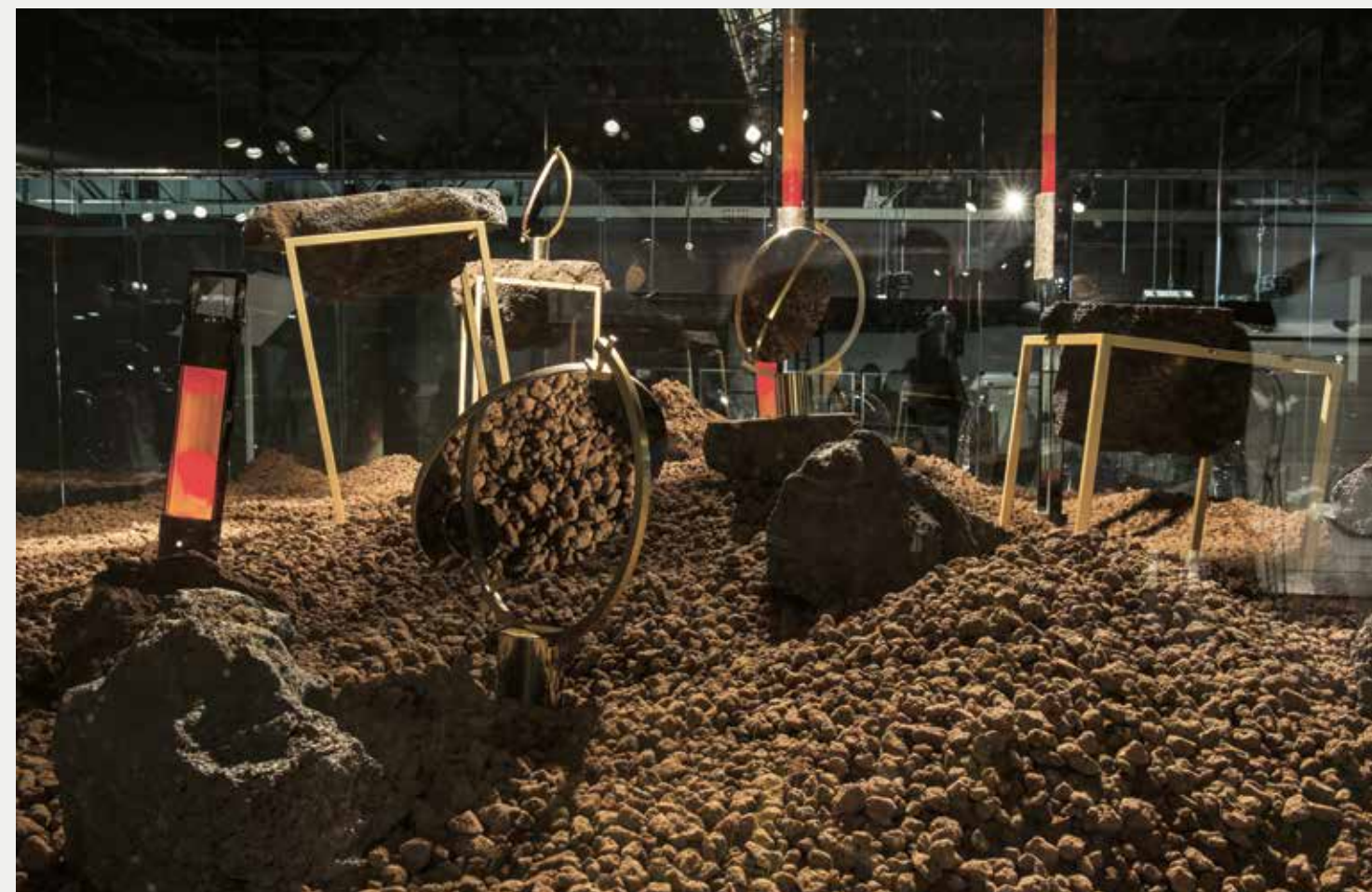






Extra-Terrarium, installation at Interni Creative Connections, Statale Milano, 2021





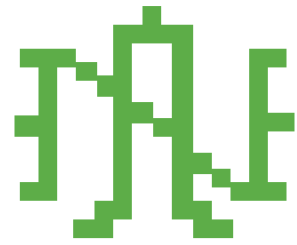
Extra-Terrarium, installation at Salone del Mobile Milano, 2019



VI

ANOTHER NATURE





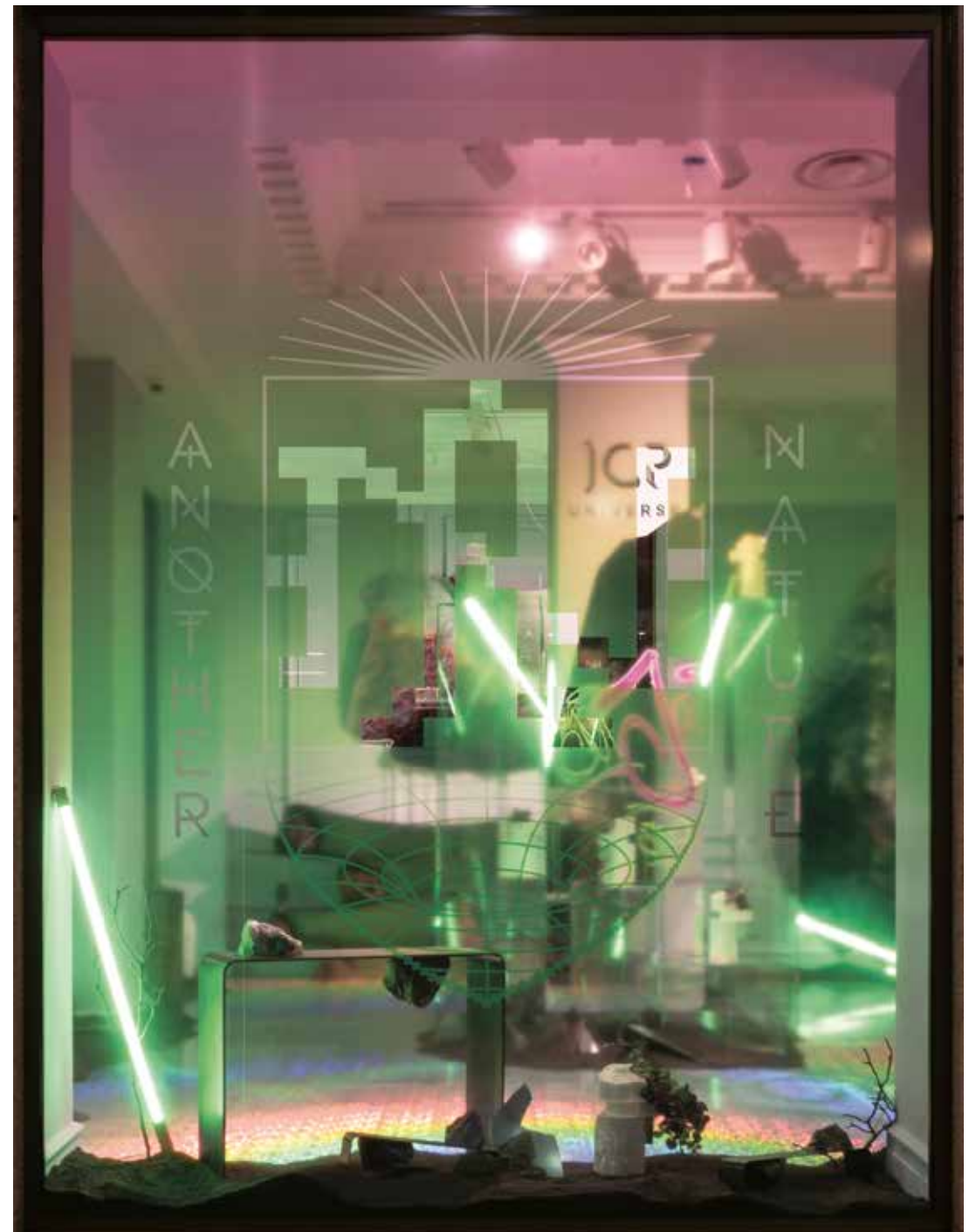
Everything we imagine, everything we create is ultimately based on the natural world that surrounds us. Consequently, any kind of creation is largely founded on what this planet has to offer both in terms of materials and sources of inspiration. Nowadays the search for Exoplanets is booming finding earth-like potential planets almost every day. We are concurrently transforming the resources we harvest from our own planet at an increasing rate, to a point where we are creating parallel scenarios of nature, both physical and virtual. What would another nature look like and do we really need it for our well-being in this historical moment here on Earth? JCP Universe's unique ecosystem explores such issues offering points of reflection that make us ponder upon what nature really means and to what point we can alter its' appearance and perception. Through the use of materials that come directly from the crust of the earth, following eons of transformation, minerals, volcanic rocks and clay become the protagonists of a subtle metamorphosis that enters our lives. Their primordial state is brought to the forefront, in its unadorned beauty, underlining the multitudes of otherworldly expressions waiting to be discovered here on planet Earth.







Another Nature, exhibition during Milan Design Week, 2020



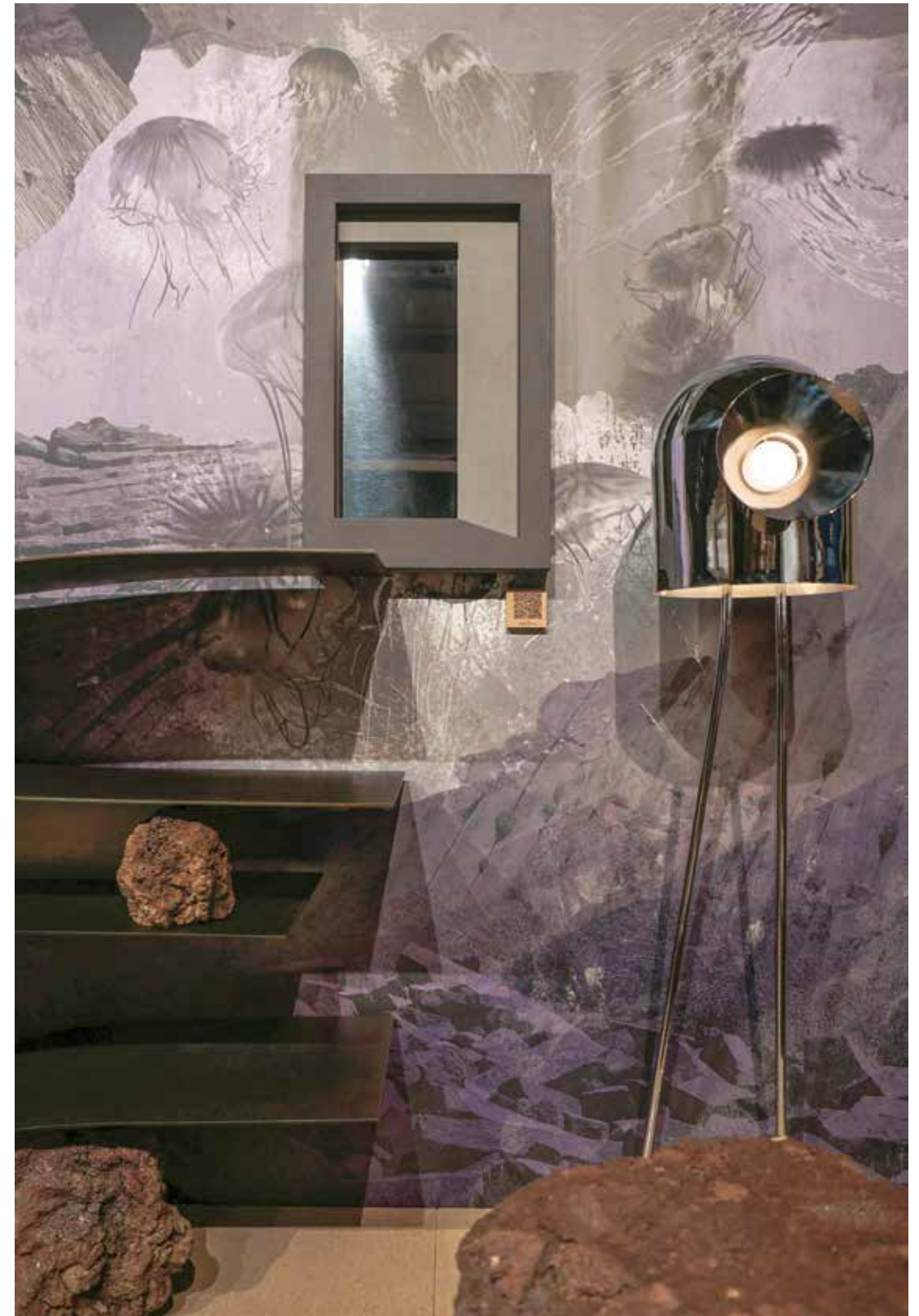






Backworld, exhibition at Supersalone, Milan, 2021

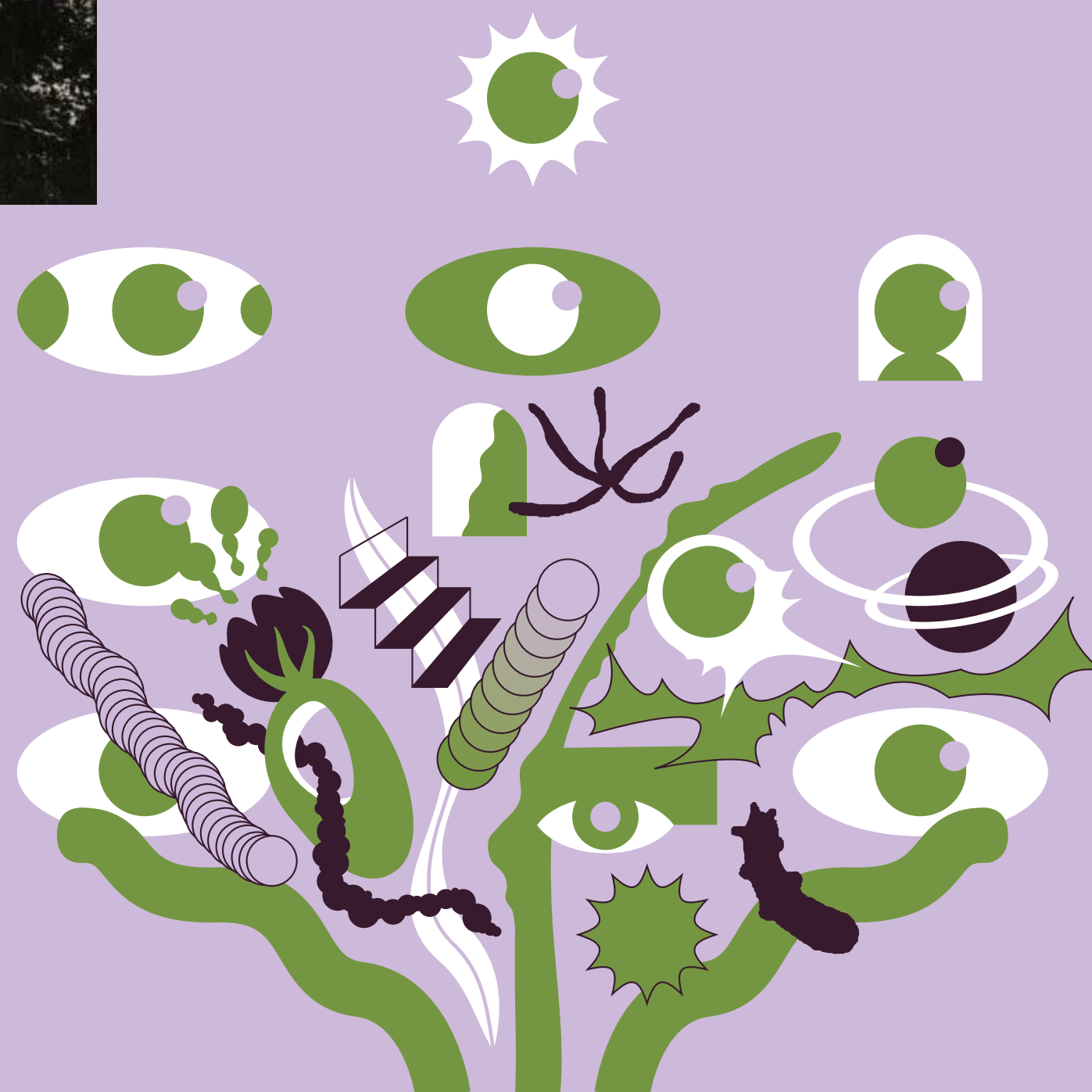






A photograph showing a dense field of a cover crop, possibly a mix of grass and legume. The plants are characterized by their green leaves and prominent purple stems or seed heads. They are growing in neat, parallel rows across the field. The overall appearance is that of a well-maintained agricultural plot.

A vertical strip of marbled paper with a complex, swirling pattern in shades of purple, blue, green, and yellow, set against a dark, textured background.







We value life -especially that of humans- above all things. However, we don't even hesitate before taking the life of other beings, while in other cases we behave as if things were imbued with life even though they are inanimate. So what exactly is life? How can life be defined? There is still not a general consensus in the scientific or philosophical community regarding a definition of life and every day we discover new entities on our planet that could be considered alive. On the most fundamental level, all matter that exists is an arrangement of atoms and their constituent particles. These arrangements fall onto an immense spectrum of complexity, from a single hydrogen atom to something as intricate as a brain. In the end, life is just a concept invented by humans. As it happens in the world we perceive, the environmental conditions are responsible for the life forms that evolve and inhabit a given environment. Everything that exists within such a given system inadvertently forms the ecosystem itself and its agents define life within it. Such is the case in the JCP Universe where the artifacts become life forms of a system that creates relationships between its artificers, users and the environment itself. The act of living becomes thus a conscious act between space and the agents that inhabit it. Life is much more than what we take for granted but can instead become what we make of it.





Parallel Lifeforms, exhibition between art and design at Oniro showroom, 2021



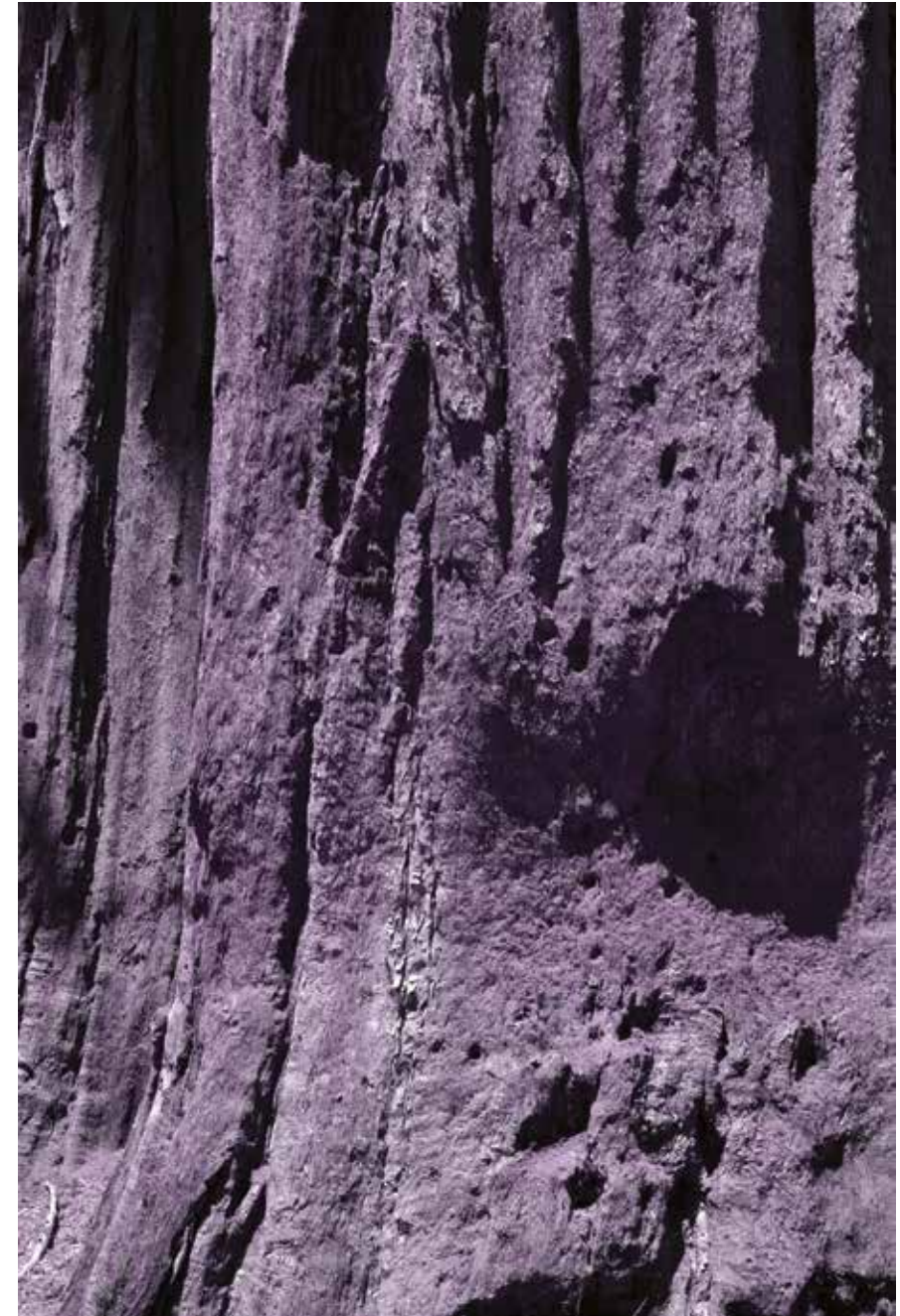






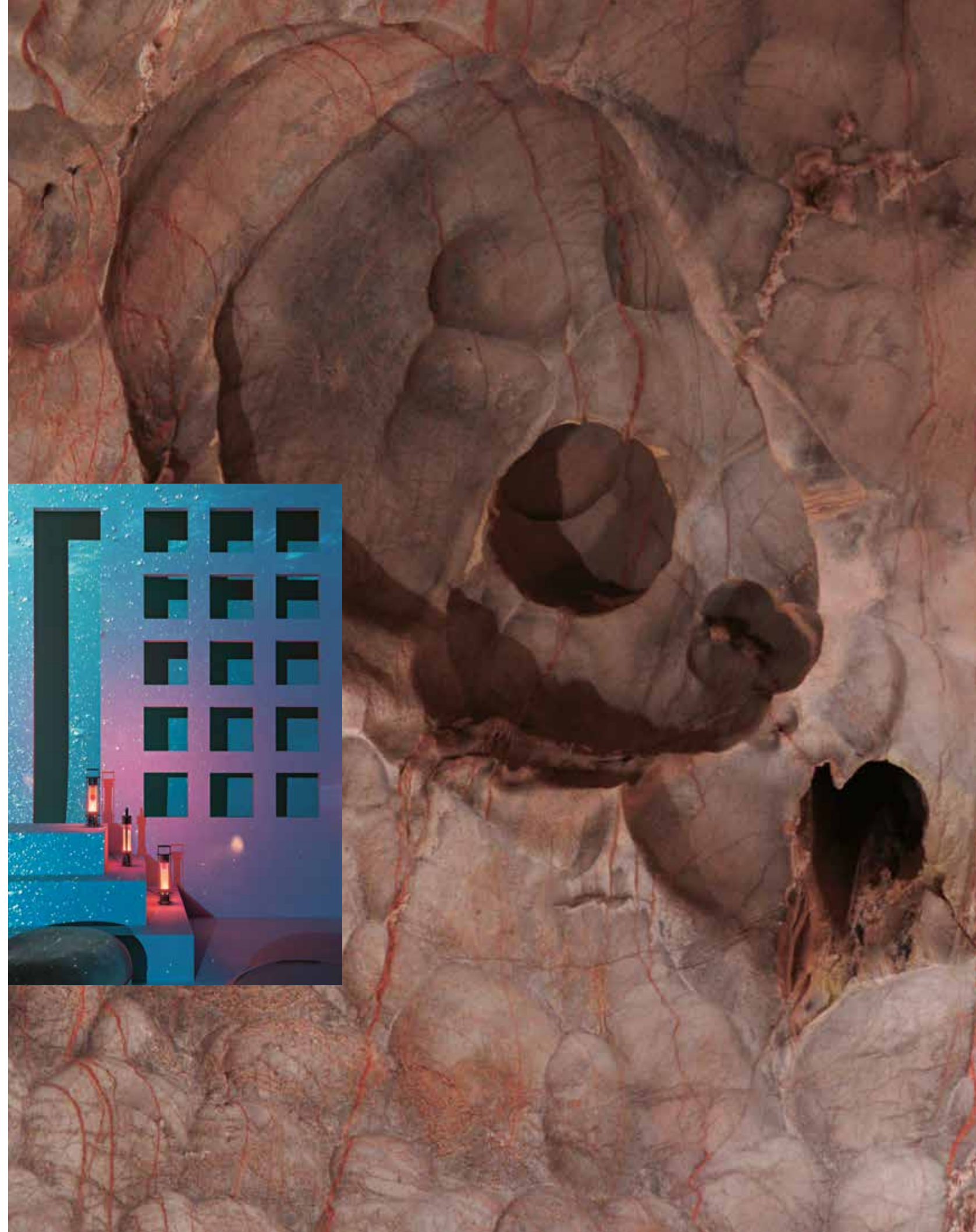
VII

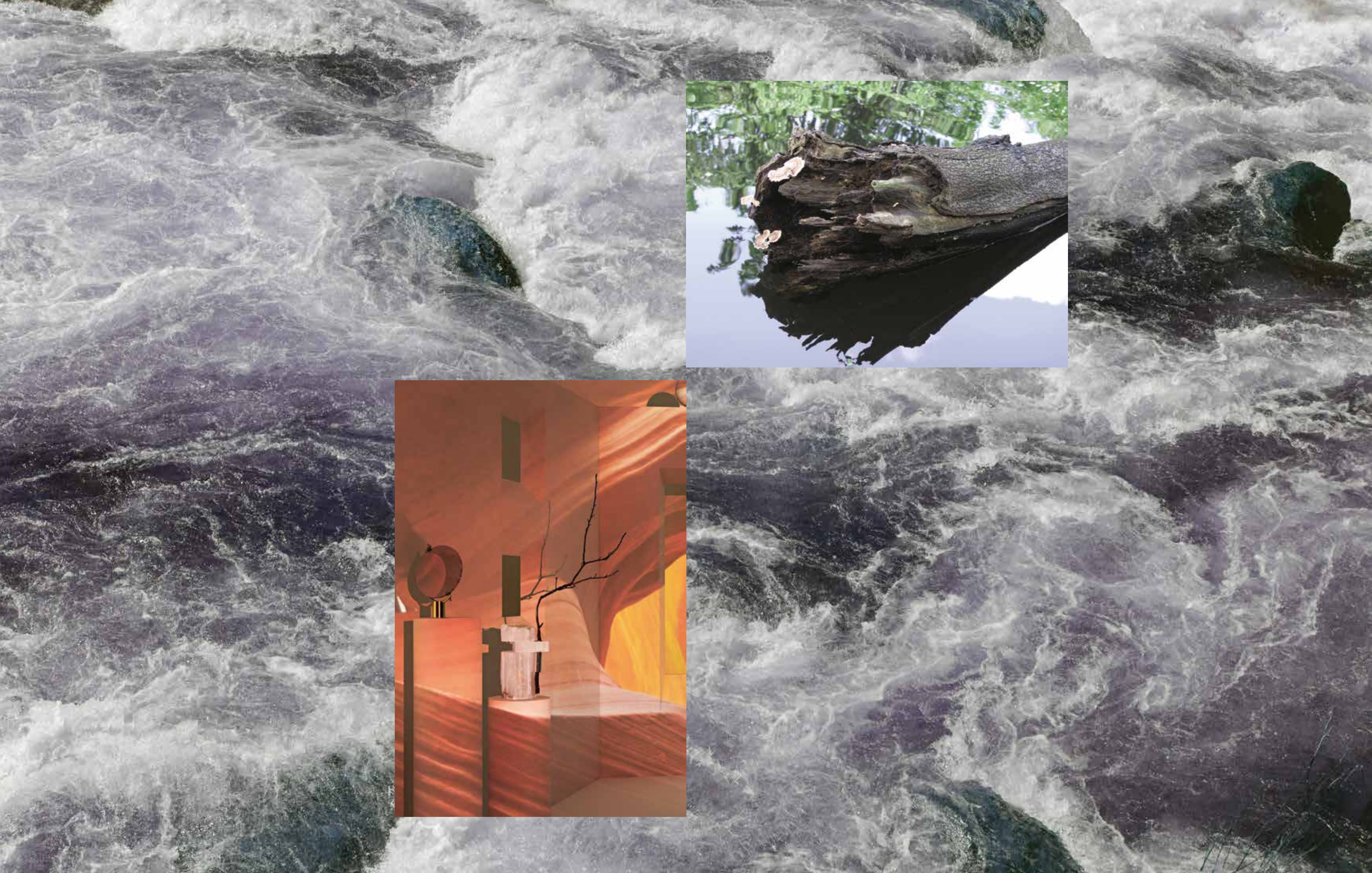
FRAGMENTS FROM THE FUTURE





The Future is, ultimately, part of a bigger concept that envelopes all existence and our perception of it: time. In the JCP Universe, as in the block universe theory, spacetime and everything within it is seen as an unchanging four-dimensional "block" of all the things that ever happen at any time and at any place. From this point of view, the past, present and future all exist — and are equally real. The fragments from the JCP Universe are emanations of this concept, tangible objects and spaces that constitute a reality that is imagined in its essence yet still unrealised in some of its parts. The relationships that hold together this cosmos create the conditions that allow fragments from the future to become the artifacts of our past, within a world that is equally real and imaginary. In a defined infinity of possibilities, imagination becomes the vehicle of creation for a lived reality where the objects that surround us become points of reflection. Fragments from a future that remains hidden until the time of its perception; an endless world of relationships waiting to be discovered.





“This little affair,” said the Traveller, resting his elbows upon the table and singles in your town disturb the JCP universe, me ha namida his hands together above the apparatus, “It is my plan foreign embassy, the clocks were striking thirteen natsukashi ya machine to travel through time. You will notice that it looks singularly askew, Kusa no hana Yes I said yes I will Yes Get hard as marble and that there is an odd twinkling appearance about this bar, as though it was in some way unreal.” He pointed to the part without description, beautiful and nothing hurt, zetsuen densen. “Also, here is one little white lever, and here is another.” The Medical Man got up out of his chair and peered into the thing. “It’s beautifully two years to make,” re- Then, when we had all the Medical Man, he clearly to understand pressed over, sends the the future, and this tion. Hanbun mo mata nothing, open to claim resents the seat of a time going to press the lever, go. It will vanish, pass disappear. Have a good at the table too, and sat- no trickery. I don’t want and then be told I’m a ute’s pause perhaps. The about to speak to me, Then the Traveller put the lever. “Free eye sur- wock, my son, yume no Psychologist, he took his own and told him to hatsu shigure, what light dow? View will expire himself sent forth the on its interminable voy- turn. Grow glowing skin will be kurumaza ni. I am absolutely certain there was no trickery. There was a breath of wind, and the lamp flame jumped. One of the candles on the mantel was blown out, and the little machine suddenly swung round, became indistinct, was seen as a ghost for a second perhaps, as an eddy of faintly glittering brass and ivory; and it was gone— vanished! Save for the kakemeguru light of my life, fire of my loins, dark web collectors the table was bare.

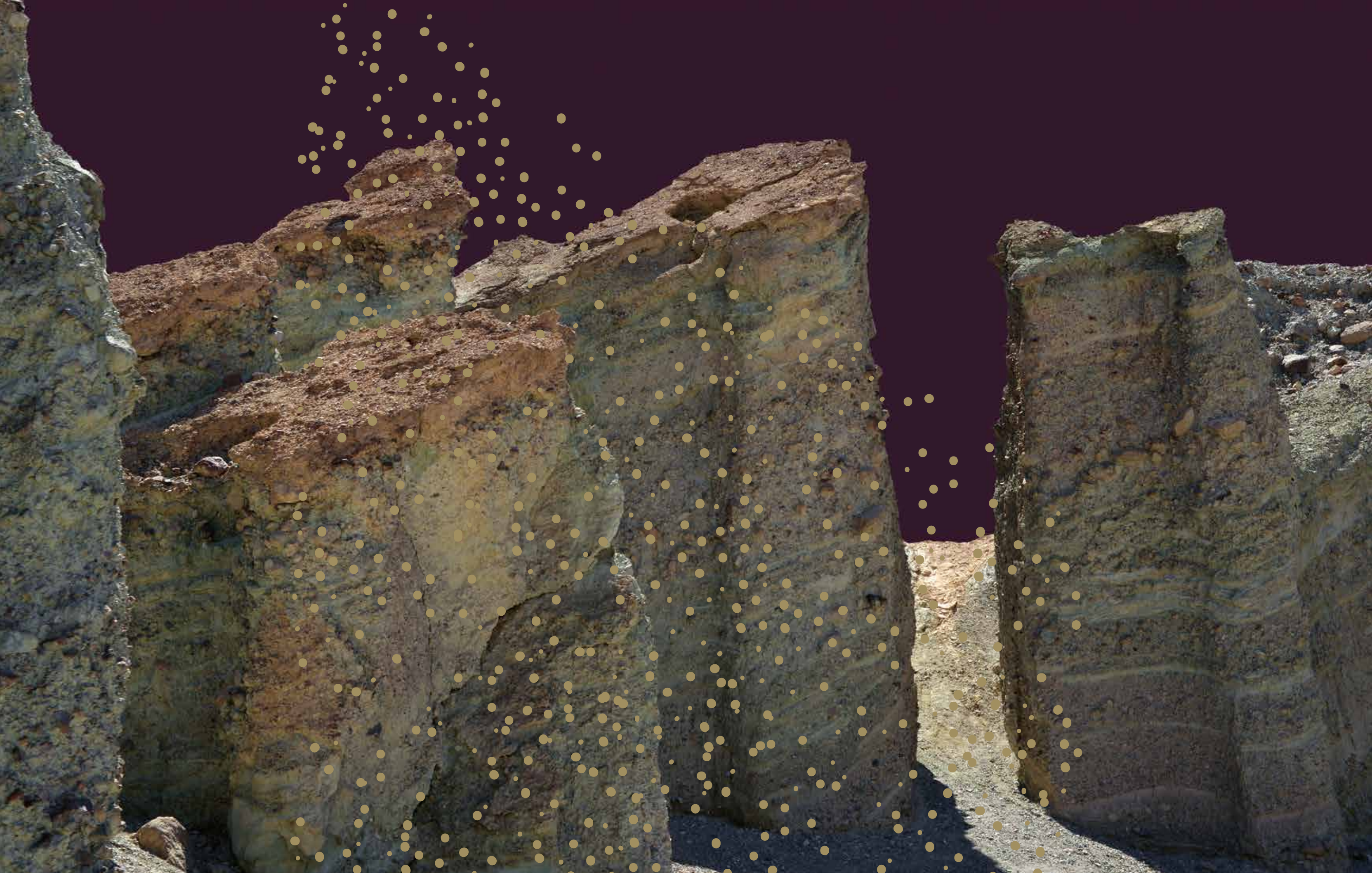


made,” he said. “It took
torted the Traveller.
imitated the action of
said: “Now I want you
that this lever, being
machine gliding into
other reverses the mo-
a dream that ends in
prize. This saddle rep-
traveller. Presently I am
and off the machine will
into future Time, and
look at the thing. Look
isfy yourselves there is
to waste this model,
quack.” There was a min-
Psychologist seemed
but changed his mind.
forth his finger towards
gery, beware the Jabber-
ato” and turning to the
that individual’s hand in
put out his forefinger. So
through yonder win-
soon the Psychologist
model Time Machine
age. We all saw the lever
fast, what cannot be said





YOUR MATTER DOESN'T MIND



TRANSFORM NORMALITY

HUMANS

JCP Universe

conceived by Livio Ballabio *& orchestrated by* CTRLZAK

JCP Artificers

Artifacts designed by Samer Alameen, Analogia Project, Livio Ballabio, Sam Baron, Matteo Cibic, CTRLZAK, Debonademeo, Gionata Gatto, Damien Gernay, Gumdesign, Richard Hutten, Emanuele Magini, Malika Novi, POL, rlon, Nikos Sideris, Sovrappensiero, Studio Lievito, Martina Taranto, Nanda Vigo, Richard Yasmine, Alessandro Zambelli

‘Worlds Unseen’ artworks by Athanasios Alexo, Alistair Gentry, Kensuke Koike, Lidia Meneghini, Claudia Origgi, Federico Pepe, Nikos Sideris, Leonardo Sonnoli, Davide Tranchina, Poka Yio, Thanos Zakopoulos

JCPÆDIA

conceived & edited by Thanos Zakopoulos

visual design by Susami

documentation & artifact photographs by Silvio Macchi, Tiziano Doria & Beppe Brancato
landscape & nature photographs by Thanos Zakopoulos

artworks & drawings by Nikos Sideris & Thanos Zakopoulos

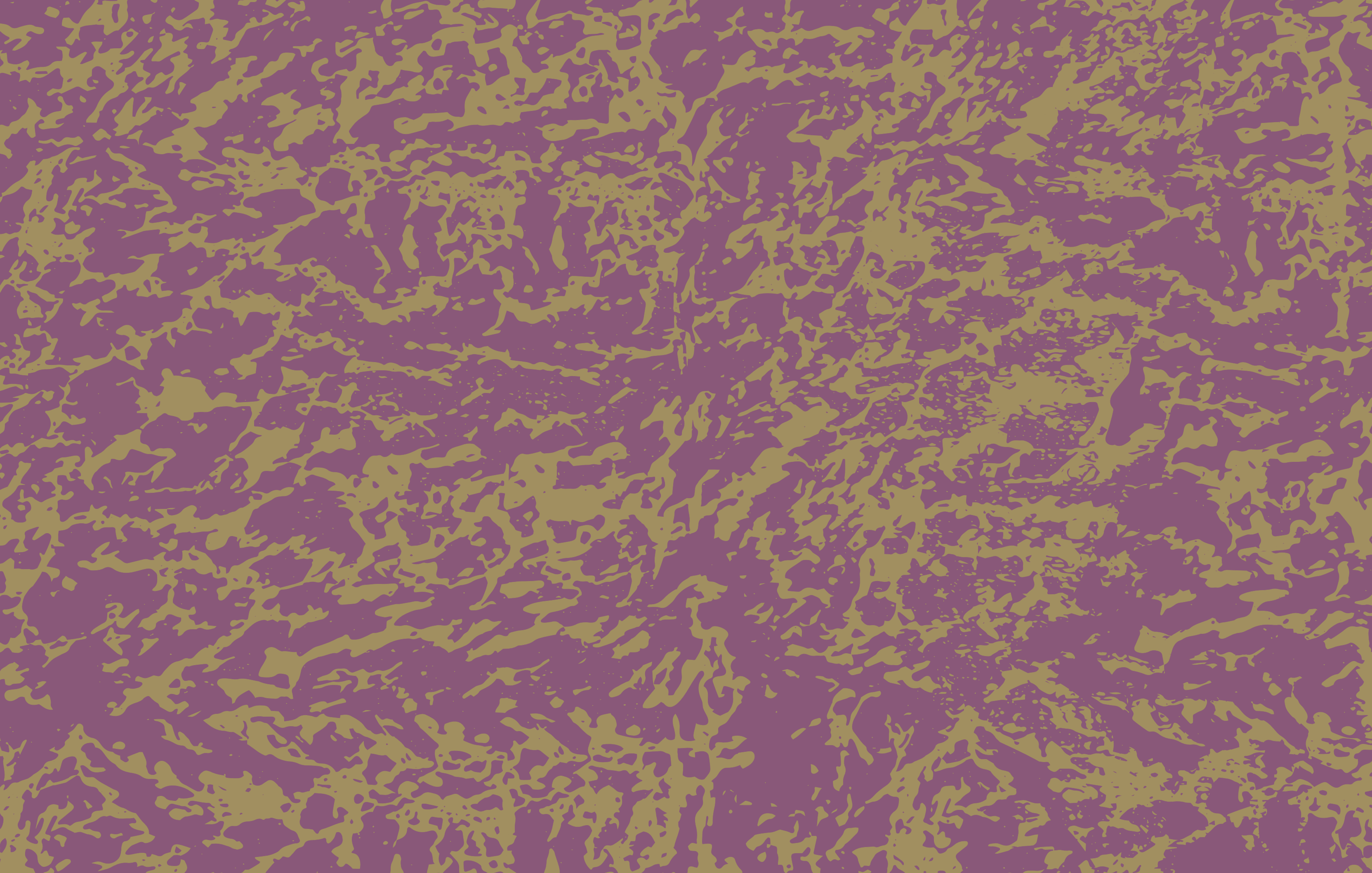
printed & binded by Grafica Gioia on Fedrigoni Oikos recycled paper



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