

P&L

Above, Between, Below

A fragmentary glimpse, the layers of a carpet

A collection of carpets by
Paritzki & Liani

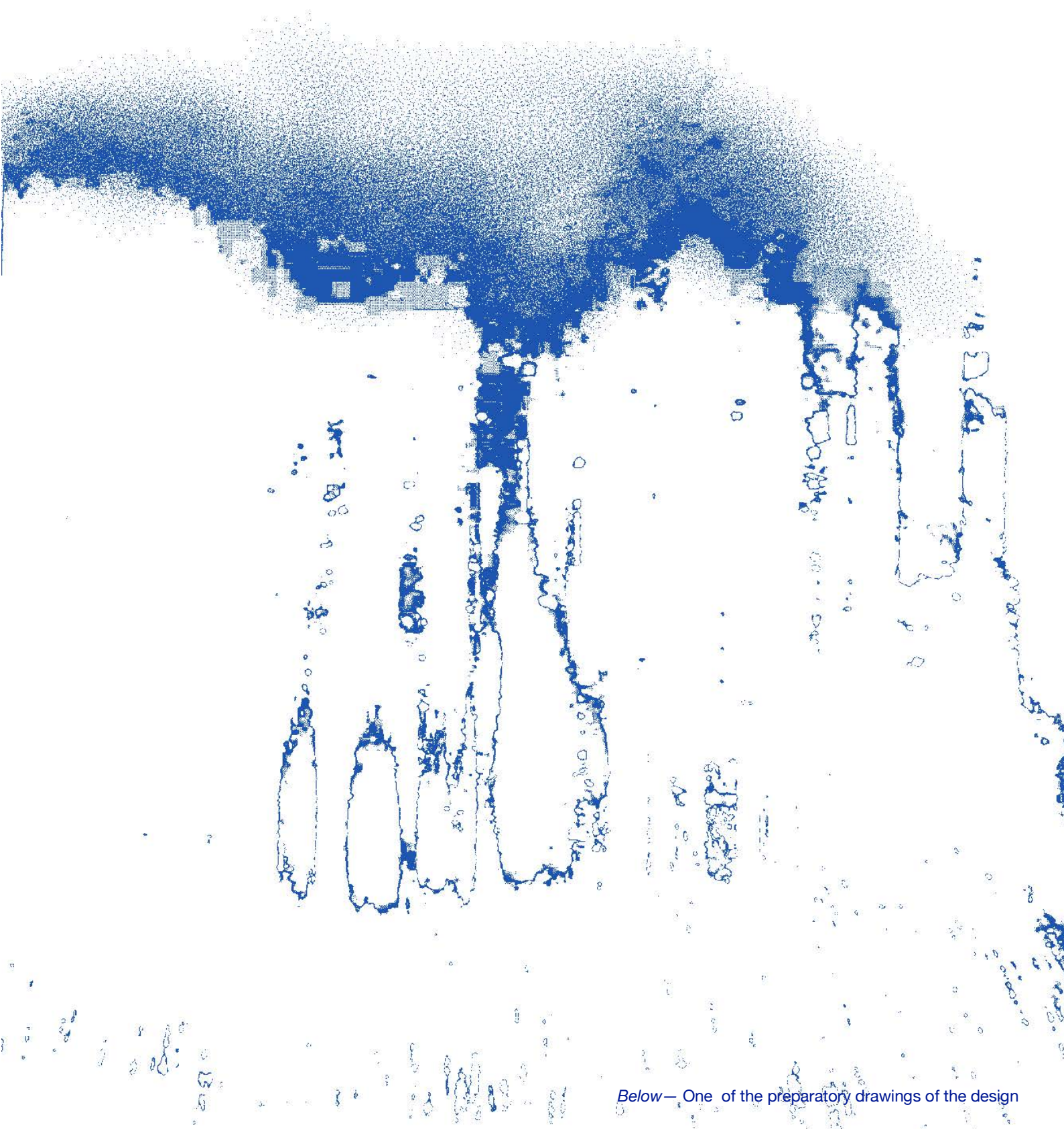
For
Golran

Golran Flagship Store
Via Pontaccio 8/10
20121 Milan — Italy

Opening:
— 18 September 2024
From 6.30 pm to 8 pm

7 pm
Paola Liani, Itai Paritzki, Manuel Orazi
and Paolo Rosselli in conversation

The carpets and preparatory drawings
of the Above, Between, Below collection
will remain on display until 12 December 2024.



Below— One of the preparatory drawings of the design

Above, Between, Below three words to define, elaborates and narrates the first collection of carpets designed by Paritzki & Liani — the design branch of P&L Architects, the international architecture firm based in Tel Aviv and on the island of Ischia, founded by Paola Liani and Itai Paritzki — for Golran.

On the occasion of the presentation of the collection at the Golran Flagship Store in Milan on 18 September 2024, Paola Liani, Itai Paritzki, Manuel Orazi and Paolo Rosselli will talk about architecture, carpets and visual representation.

Since its foundation in 2001, P&L has designed a series of buildings, disparate but sharing a common conception of the role of architecture.

Above, Between, Below is no exception.

Conceived as an architectonic project, the theme of the carpet collection is the infinite nomadism of Eurasian culture. Accepting that there is no dichotomy between eastern and western cultures — indeed, a continuous rhizomatic cultural root spreads through a single territory lapped by the two oceans, the Atlantic and the Pacific — *Above, Between, Below* reflects on the nature, morphology, colours and layers of the urban characters of Tel Aviv. Burning sunlight and the cinematic backdrop of the city — where life, masses and structures become blurred — represent the inner spectrum of a visual geography.

In P&L's own words:

"The city by day is burnt and over-exposed with the harsh light of the sun illuminating everything with equal indifference, from glass facades to walls of peeling plaster, the day is static even with the burdened chaos of motion. The colours that strongly emerge bridge between the winter and summer months.

The night allows the lifting of this emphatic veil. In the atrophy of vision, other senses are elevated to pursue the products of our immediate vicinity.

We discover a visual heterogeneity between the plastic elements of light and dark, and simultaneously understand its somatic effect."

Focusing on the perception of these landscape niches and their elements of *brassage*, P&L's artistic research has succeeded in translating the mapping of cut-up fragments of different landscapes, framed from various points of view and captured by Paola Liani's photographic lens, into a primary architecture. In line with the thinking of the Italian

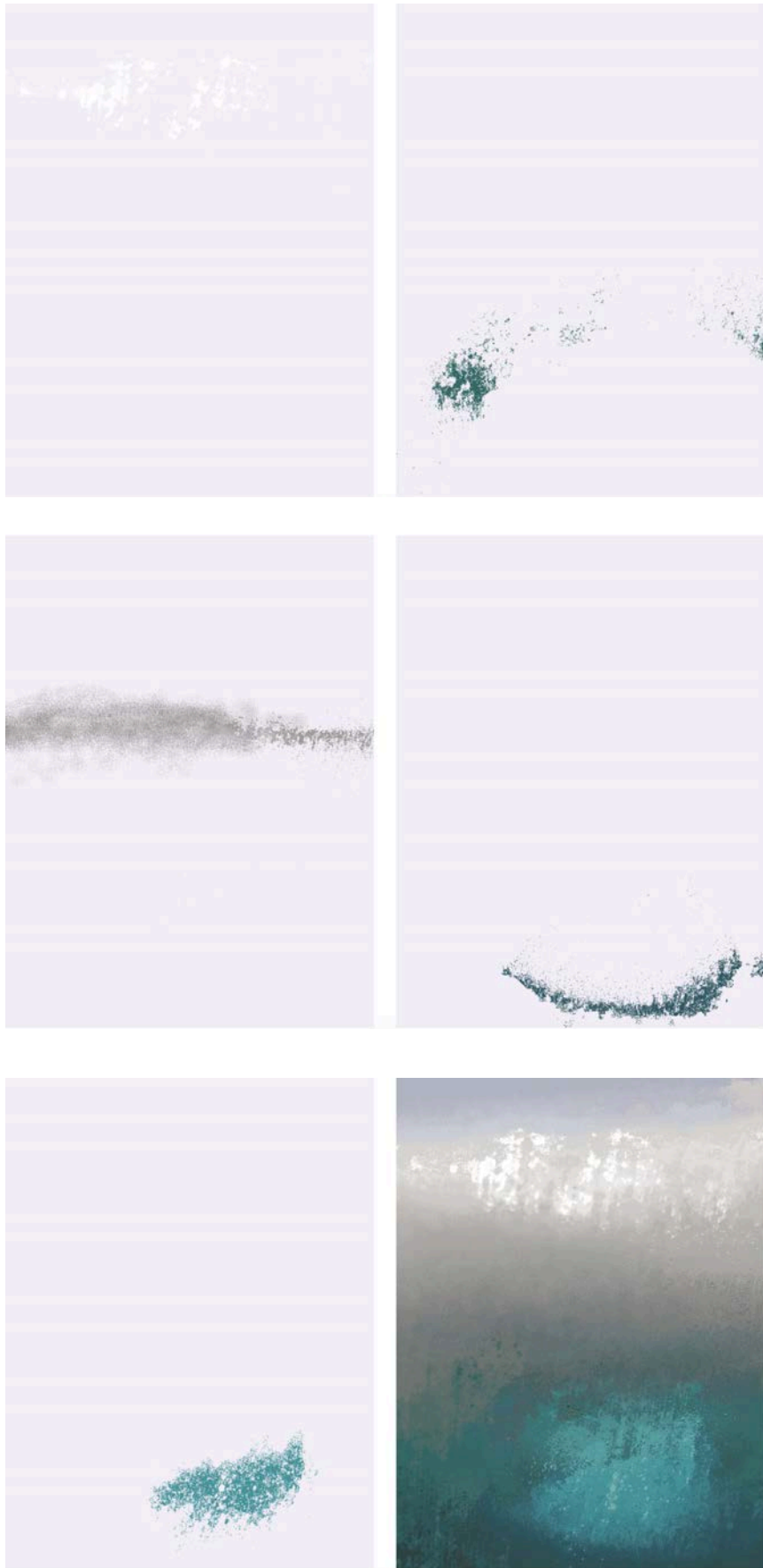
historian Sergio Bettini (1905-1986)¹, the carpet is not an object but a place: it is the home of the one who has no home, the primary architecture.

A rigorous approach to architecture has led the firm to an equally meticulous engagement with design. More than 108 drawings — as a sort of fragmentation of the carpets themselves — were produced to illustrate the design concept. Every single layer of textile, every single knot, every single shade of colour has been precisely reproduced on paper to guide the production process in attaining extreme perfection.

At an event part way between a minimalistic design showcase and a refined art exhibition, three carpets of the collection *Above, Between, Below* and life-size design drawings will be on display at Golran Flagship Store in Milan from 18 September until 12 December 2024.

On opening day, Paola Liani, Itai Paritzki, Manuel Orazi and Paolo Rosselli will talk about architecture, carpets and visual representation.

¹ “The space of the oriental carpet is not represented by the designs and colors that compose it: it is the carpet itself. It is therefore that one enters it, and that one can compare it not to a work of painting, as would seem obvious, but to a work of architecture: precisely because even in our architecture space is not represented, but is the work itself: we do not contemplate it outside of us, like the landscape in a painting, but we live and breathe within it.”
Excerpt from the book, Sergio Bettini, *Poetica del tappeto orientale*, 1962-63, in Id., *Tempo e forma. Scritti 1935-1977*, curated by Andrea Cavalletti, Quodlibet 1996, 2020.



Above — six of the preparatory drawings of the design

The Collection

The collection consists of three carpets —Above, Between, Below — available in the following colours:

Above: carpet available in 2 colour variations: green or orange/light blue;

Between: carpet available in 2 colour variations: green or blue;

Below: carpet available in 4 colour variations: black, copper, rose, yellow.

Layers and knots

Each carpet is the outcome of many drawings.

When layered, these fragments give life to a new palimpsest, dense and heavy, obtained with the combined knotting of 65% silk and 35 % fine wool (percentages vary, depending on the layers and the type of knots, between different colours and materials).

There are around 140,800 knots per square metre.

Percentages of silk and wool vary, especially when combining colours to create the right brightness and an infinite number of planes.

Colours and light

The dyeing of the yarns (silk and wool) is conducted by hand to obtain the different shades of colour and the many layers that make up each carpet.

In *Above*, *Between*, *Below* the colours and material surfaces come to life through the properties of expansion and depth just as, in a fading plane, silk emphasises the light through significant visual variations between colours.

Furthermore, the hues selected reflect the dualistic symbolism of the traditional repertoire of light and darkness. Each element is a *nomadic Dasein* with its own determinate being.

Form and time

The workmanship, texture and weaving have been pushed to the extreme, but not the shape. The "classic" form enables the focus to be placed on the composition of silk and wool threads in their raw state, like fragments of abandoned lands or poorly mixed cement, long remembered for their imperfections rather than for their delicate and cold precision.

Each carpet comes in two sizes: 350 x 250 cm and 400 x 300 cm.

Each carpet takes eight months to produce.

From Nepal with love

This work is the result of the attention, precision and love of a large group of women and men who dedicate eight months of their lives to creating these dreams of the Orient that is the Occident and the Occident that is the Orient.

Carpets details

Above

2024

silk and wool

99 colors 49 layers 350 x 250 cm

1.232.000 knots

Between

2024

silk and wool

78 colors 39 layers 350 x 250 cm

1.232.000 knots

Below

2024

silk and wool

40 colors 20 layers 400 x 300 cm

1.680.000 knots

P&L — Paritzki & Liani

Paritzki & Liani Architects is an international architecture firm based in Tel Aviv and on the island of Ischia, founded by Paola Liani and Itai Paritzki.

Surrounding circumstances: Paola Liani and Itai Paritzki experiment with architectural forms that expand and develop perceptive possibilities for the viewer, following logics that belong to nature and its mutations. For these reasons their spatial research is conducted in the layered and complex relations between architecture and its context: everything counts in the topography of a place, in the contemplated curves and angles of a path, visitor and space are united in a common dimension.

Materiality and memory: Paritzki & Liani Architects is interested in a process they define as textile model, which can decode the multiple territorial strata and their consistencies within the singular nature of a site. This process generates an elaborate spatial system, which is capable of dealing with actions and movements rather than forms and functions involving structural flexibility able to change the programmes to the users.

Accuracy and shapes: Construction techniques that are able to elaborate the range of forces in the fabrication of a space are the starting points for new spatial definitions, both in terms of geometry and morphogenesis. The return to simple forms — not as a retreat into the vacuum of self-referentiality - and the use of diagrams expressing parametric systems, are both instruments intended to develop a project designed for its future inhabitants.

paritzki-liani.com



Paola Liani and Itai Paritzki

Golran 1898

Golran's history is a harmonious blend of travel, culture, and tradition: it is the story of a family that, generation after generation, has handed down the venerable and invaluable art of producing superior-quality carpets made entirely by hand. Their nomadic journey began in 1898 in Mashhad, Persia, with Hajizadeh Golran. By 1968, his son Elyas had taken the business to Milan and it continues today in the four corners of Earth due to the expansion undertaken by Nemat and Ruben, who first boosted the research and trade networks and intensified collaborations with international designers and artists. Eliahu, Elia, Nathan, and Benjamin – the fourth generation now at the helm of the brand – are carrying on the family legacy handed down by their grandfather Elyas and their fathers, Nemat and Ruben, in addition to the teachings of the great master hand-knotters of Persia, Turkey, and India, a tradition that has been handed down and treasured, and is now part of the company's identity. This precious cultural background sustains a priceless heritage of memory and artisanal creativity, kept up to date by a tireless push for technological evolution and a contemporary aesthetic, thanks also to Piero Lissoni's art direction, beginning in 2021. The results feature decorative objects distinguished by a timeless sophistication, with an aesthetic and functional value, often straddling the worlds of design and art. By expressing the authentic flavour of traditional collections with the creative input of collaborations with internationally-renowned designers, Golran has become the benchmark for the entire sector. In its dual role as manufacturer and publisher, following a conceptual line that ranges between traditional craftwork, luxury, and contemporary design, the company has become the poster child for the new aesthetics of the art of carpet making.

golran.com

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