



ATELIER ARETI



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ATELIER ARETI

In Ancient Greek, “areti / arete” (ἀρετή) signifies excellence, virtue, and goodness, encompassing the idea of a person or thing fulfilling its potential or function well.

“Areti” can be applied to various aspects of life, from moral virtues to physical skills or the excellence of a tool. It implies a conscious effort to strive for excellence in all areas of life, embracing competence and purpose.

In this sense Areti represents the best version, the highest state a thing or being can achieve to be.

*

‘We strive to create a body of work that exudes these values and that adds beauty, joy and inspiration to those surrounding it.’



Atelier Areti is an interdisciplinary design studio established by Austrian-French sisters Gwendolyn and Guillane Kerschbaumer.

Gwendolyn and Guillane's background is in the visual arts - drawing and sculpture, architecture and design.

Experience in different art disciplines allows for an approach to each with the perspective and understanding of the others.

The classical focus of sculpture is the object; that of design is the object and its use. The focus of architecture is much wider and more complex, but one core focus is the spatial context and spatial dynamics.

Thus setting aside all the complexities of program etc., one can say that whereas sculpture and design tend to focus on the object, architecture tends to focus on space.

Sculpture and design, being by their very nature rather about small and medium sized objects (relative to the human body), allow for a higher resolution of details. Jewelry being an extreme example - on a very small area, a design can be implemented with high precision. One may aim to design and achieve in making an object of extreme perfection.

On the other end, urban design or architecture focus on a much larger scale - literally and conceptually speaking.

Gwendolyn and Guillane's work reflects this interest in both the object and space, exploring and existing between the sculptural quality of the object and its spatial dynamic.



Across all disciplines, and beyond this interest in sculpture and space, a deep seated drive and attraction to the experience and creation of beauty permeates their work.

Beauty as something that can be shared by people across different cultures, generations and backgrounds speaks to the very fundamental nature of the experience of beauty within the human soul.

★

‘We strive to develop something new and beautiful through our work. We are driven by curiosity and the desire to explore works that touch us on a deeper, direct emotional level as well engage us in a more conscious conceptual way.

These artistic ambitions need to be realized and developed in the actual material form: the material realization gives the design its place in our daily life.

We aim to create pieces that remain relevant through their beauty, function and quality.’



Areti is both a design studio and a manufacturing atelier.

This allows for a close translation of the design concept to the material implementation.

Historically, artists and architects have been closely involved in the making of their pieces and projects, and Areti sees itself in this tradition of designing as well as creating the material work.

The workshop is located in the Sauerland region, the historical heart of the lighting industry in Germany.

The designs need experienced craftsmen to perform delicate welding or polishing work by hand, as well as complex machined pieces made by state of the art automated technology.

The atelier is equipped with sophisticated machines allowing for a variety of customizations and bespoke pieces in addition to the core collection.

Most components are custom pieces made in house. For certain processes for which more complex equipment is needed, such as galvanization or extrusions, collaborations with local workshops are made possible due to the dense network of such specialized industries in the area.

Areti also works with a number of specialists in the areas of LED technology, electrical components, glass (both mouth blown and flat hand made) most located close by as well.

The stone pieces are made in Italy mainly using local stones; the wooden pieces are made in Slovenia using wood from nearby forests. Areti has close personal ties to both countries and works with family owned workshops.



VOLUME I
2008 - 2018

Volume I encompasses our work in lighting design during the first decade of Areti, 2008 - 2018.

We started with one design - the *Kirchschlag* pendants, made of egg shaped, engraved crystal glass.

The initial years were marked by simple geometric shapes such as globes, cones and lines, and black and white colors. During this period we developed designs such as the *Mimosa* pendant, inspired by a mimosa tree in our parent's garden.

Other representative designs from this period are the simple *Cone* wall light as well as the *Two Spheres* pendant with its off center and mobile horizontal tube which allows it to be oriented in different directions.

We had been using brass since the beginning in lighting elements but started to explore this beautiful material in more depth in 2010.

Brass is an important metal in the high end lighting industry. It allows for meticulous details when working the material such as welding, milling, polishing. Beyond this technical advantage, brass is simply a beautiful material because of its color and patina. We thus started working with brass in various forms: cast brass, polished brass sheets, solid milled brass, brass structures joined with precision in delicate intersections.

Cast brass was used in the *Marguerite* and the *Calyx* pendants for example.

With the design of the *Disc and Sphere* and *Plate and Sphere* collection in 2010, the elements of polished brass plates and white, matt glass globes became one of our most recognized designs.

Brushed brass plates played a prominent role in lights such as the *Row* or *Plates* series.

Throughout the years, we continued working with brass and simple geometries combined with white globes.

The *Circle Rhombus Triangle* and the *Girlande* series is such an example of metal frames with globes, a concept we had first worked with in the *Circle* pendant in 2009, thus reconnecting with one of our earliest designs.



ALOUETTE



MIMOSA



CONE





VERTICAL



SUN

STEPS



BONHOMME

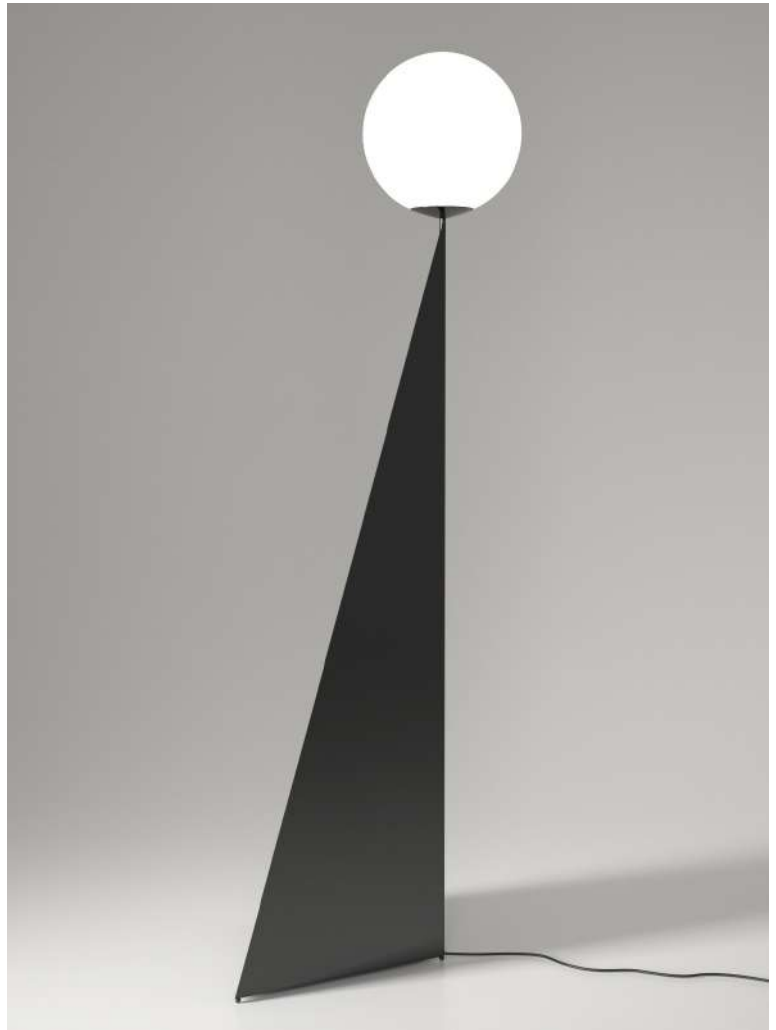




PLATE AND SPHERE



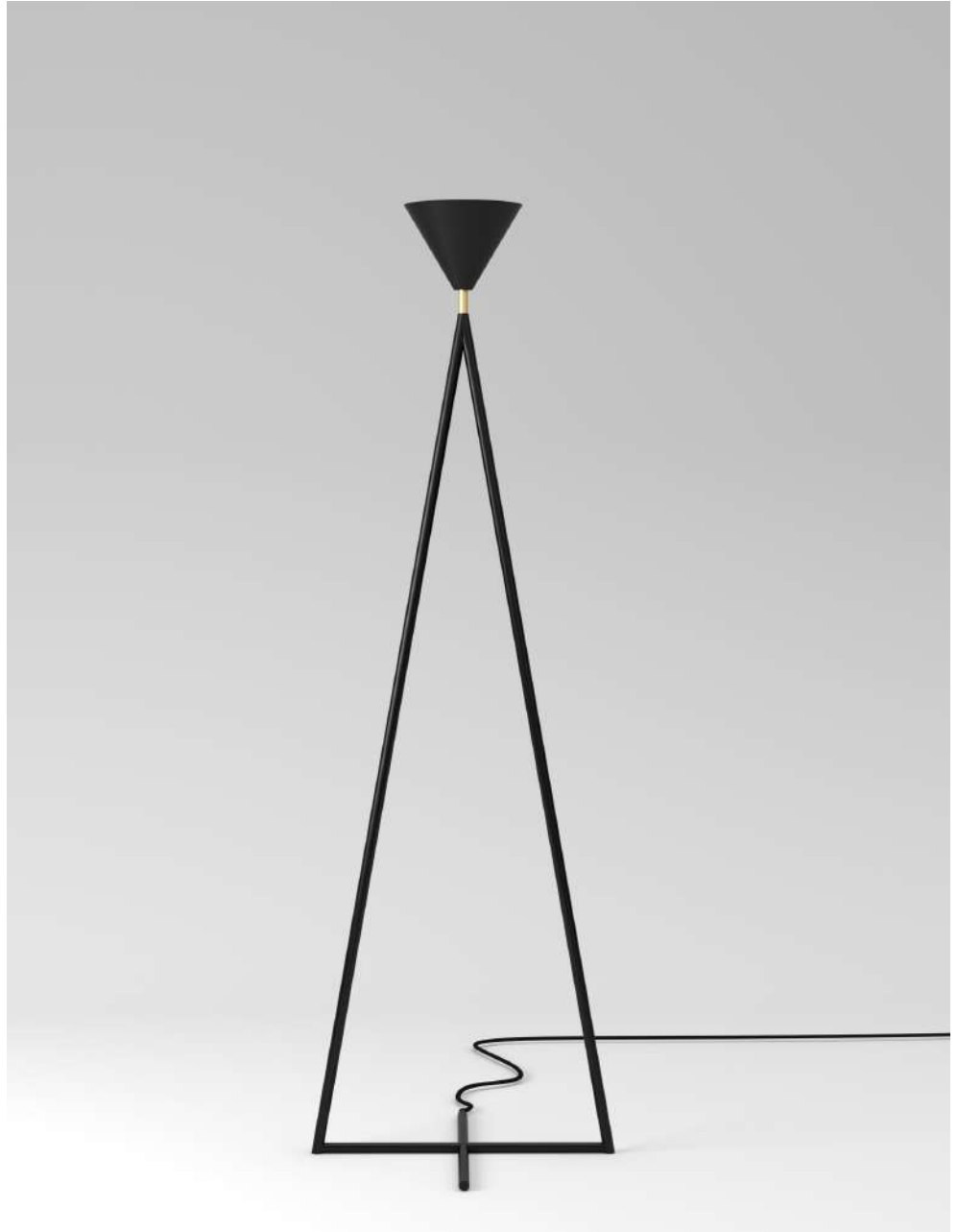




ONE GLOBE

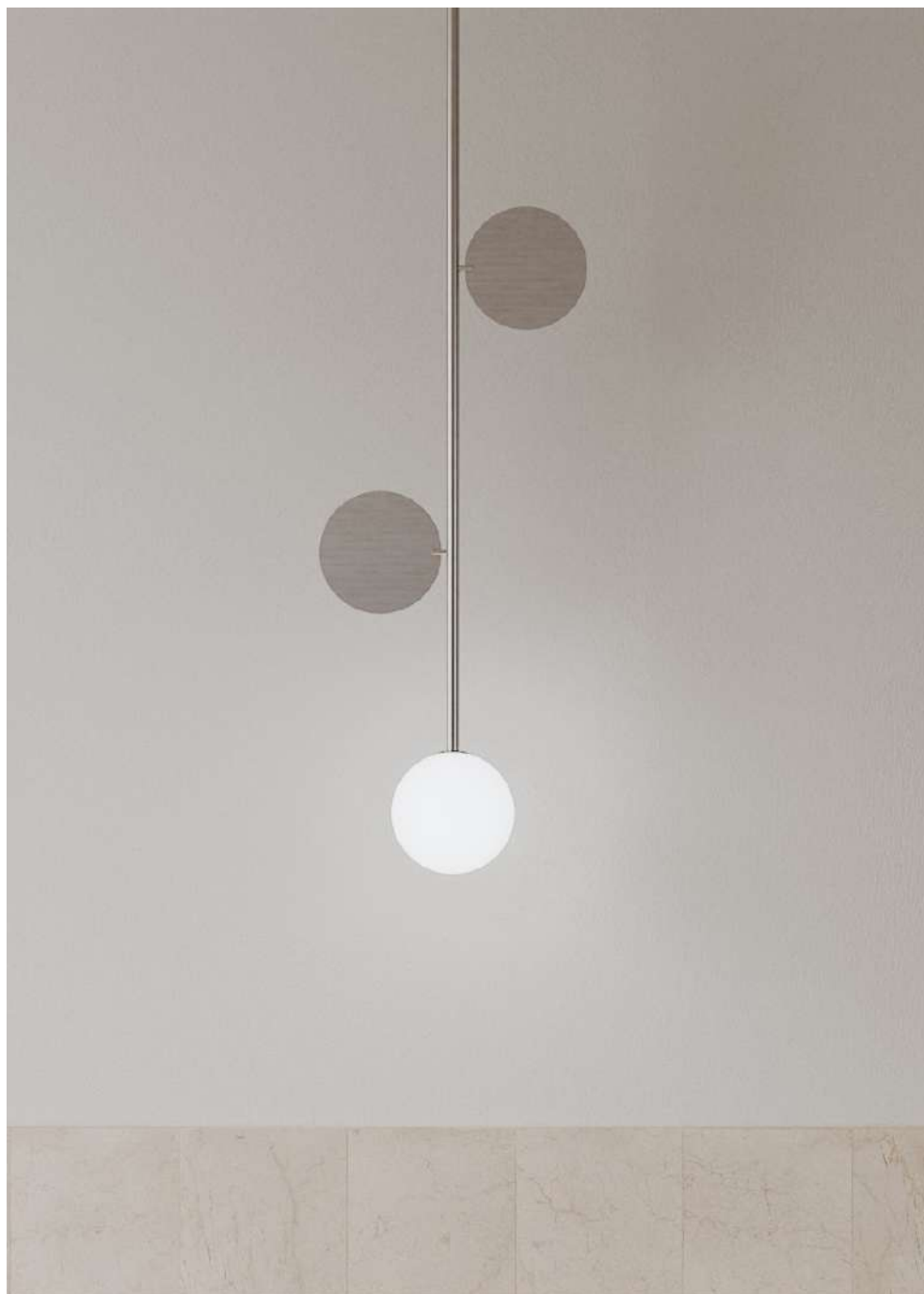


ONE CONE



PLANT





ROW ROUNDED AND ROW





DISC AND SPHERE





TRIANGLE CIRCLE





COLUMN



DESIGN IN EVERYDAY LIFE

With our work, we want to bring something beautiful, intriguing and meaningful into our world.

In the hierarchy of needs, design and art don't seem to be among the most fundamental needs.

Yet, from the earliest human cultures we know that humans have been creating art and have been giving shape to everyday tools and objects, beyond the most necessary form.

There seems to be a deep rooted need and desire for creating and shaping the objects and spaces we inhabit.

From past artifacts, we know that not only is this behavior seen in all cultures, but also in cultures where life was very harsh.

Despite or maybe to some degree also because of the harshness of existence, the creation of instances of an imagined more ideal world are omnipresent.

We want to surround ourselves with beauty and images of idealism. We try to do so through the environment we create, through the objects we surround ourselves with.

They portray a world we aspire to create and live in.

Design is also a cultural richness we share and pass on to next generations. They can build upon a complex foundation created in their past and build a new world upon this body of work.



TRIANGLE





GIRLANDE



VOLUME II 2018 - 2020

Volume II encompasses our work between 2018 and 2020, which marks the beginning of the second decade of Atelier Areti.

We expanded our involvement in the manufacturing area of our atelier in Germany. The growing team allowed us to take on more projects and to further develop parts of each project in-house.

At the same time, LED technology had been advancing rapidly and had opened a range of new design possibilities.

Whereas in the past we were limited to light sources in the form of bulbs of one type or another, we now could illuminate new shapes - flat surfaces, lines, tubes, very small but intense light points.

As with many new technologies, developments in LED, allow for a new design language to emerge.

Between our growing design and manufacturing team and the advances in LED technology, our design output in the years 2019 and 2020 was unusually high. Many designs we had been working on for years, but not brought to the last stage of product launch. In 2019 we took this final step.

Volume II as a result has a vast number of designs, many of which explore the possibilities of built in LED technology.

Lights such as the *Arrow*, *Side Triangle*, *Sticks*, *Tubes* play with illuminated tubes.

The *Line*, *Disc* and *Globe* series is based on illuminated discs.

The *Shape* and *Flat Shape* series further explore flat simple geometries such as the circle, square and triangle.

Illuminated triangles are used in the *Epic Triangle*, *Triangle with Triangles*, *Lines and Triangle*.

In the *Insideout* series, the light illuminates and exits translucent plexiglass shapes.

The *Rotation* series introduces thick tubes that rotate against each other. It is a very solid stoic series that contrasts with many of the more filigree lights.

The *Birch* and *Sliver* series are based on illuminated cuts in the metal surface. The dichotomy between classic shapes such as cones and tubes and a novel transformation, creates seemingly classic, yet unique lights.

We also revisited our *Disc and Sphere / Plate and Sphere* collections. This is one of our most known series dating back to the early years of Atelier Areti. We explored the possibilities of novel 'discs' by transforming the initial perfect round flat reflective original one. This led to the glass collection and to an array of metal discs with new geometries.

Finally, though we have been exploring new possibilities and shapes, we have also continued to work with one of our classic elements, white globes, in several series.

The *Motive* series explores rounded and organic filigree shapes that hold globes at the tip of each curve.

The *Lever*, *Perspective* and *Double Square* collections are further examples. In each we interpret the element of the globe anew.

In the *Lever* the globes are attached at the end of a mobile lever and can be brought into various positions of symmetry or asymmetry.

In the *Perspective* series, 4 different sized globes are arranged in such a way that they mimic a perspective view.

In the *Double Square*, equal sized globes are attached in a regular manner to a simple square frame. Several frames can be arranged at various heights to create a larger and dynamic pendant ensemble.



LINE, GLOBES AND DISCS

SLIVER U SHAPE





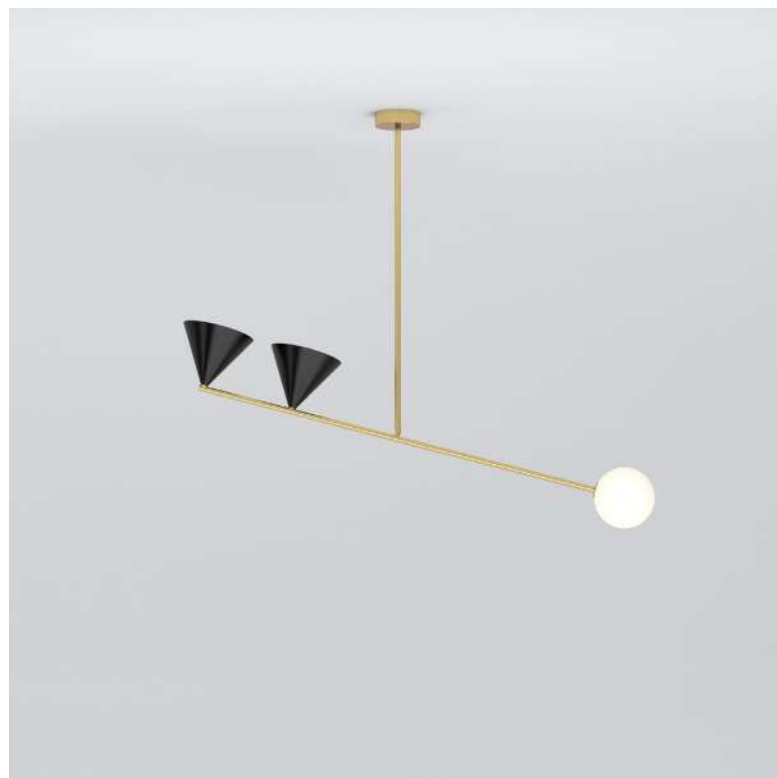
FLAT CIRCLE TRIANGLE

LINE, GLOBES
AND DISCS



LINES
AND TRIANGLES

BALANCING
VARIATIONS







MOTIVE



BEAUTY AND DESIGN

We are driven by the desire to create something new, beautiful and meaningful through our work.

This does not mean it has to be beautiful in the absolute classical sense. But it does tend to align with some of the characteristics of classical notions of beauty such as balance, elegance, simplicity. We are less drawn to exploring other / opposite notions within art, such as the grotesque, the ugly, the naive, the accidental.

Our longing to seek beauty within our work is initially intuitive, and in a second degree analytical.

We want to explore works that touch us on a deeper, direct emotional level as well engage us in a more conscious conceptual way.

How exactly we explore this element of beauty and thus how it manifests itself depends on each piece.

It may lie predominantly in the sculptural aspect of an object, or in the way an object interacts with the space around it, or it may be the manner in which the emerging light interacts with the space.

Some works are more romantic and playful and others more stoic and solemn. Some are easier to engage with and more accessible at first sight than others.

Our work expresses our interest and curiosity, but it feels relevant mainly because it allows us to share our experiences with others. While some people are more sensitive to the artistic realm, being moved by beauty and attracted to beauty to some degree is universal.

Even in the animal kingdom, on an instinctual level, the sensibility for beauty exists. Not only mammals, even insects show the ability to perceive the symmetry of a pattern, the shininess or color of a surface, as for example in the wings of a butterfly. This is a feature that dates far back and has played an important role in evolution until today.

While our understanding of beauty of course goes beyond instinct and is much more complex, the fact that it is so fundamental also explains why it is an experience we universally desire and share.

Experiencing something beautiful stimulates the receptors of joy in our brain. Experiencing beauty is a rewarding experience.

It is thus something most of us intuitively seek, there is a deep rooted desire for experiencing beauty and because we have this in common, it means that this is also something important that can be communicated between us.

That beauty is thus a means of communication, allows us to engage with others. If our work would not touch anyone else, if we were the only ones to find it of interest, it would be a very lonely experience.

The fact that there is a response to our work, that others are touched by it, that they see in it something we have been trying to explore, makes our work not just an artistic, but a social and deeply human experience.





BIRCH

ROTATION

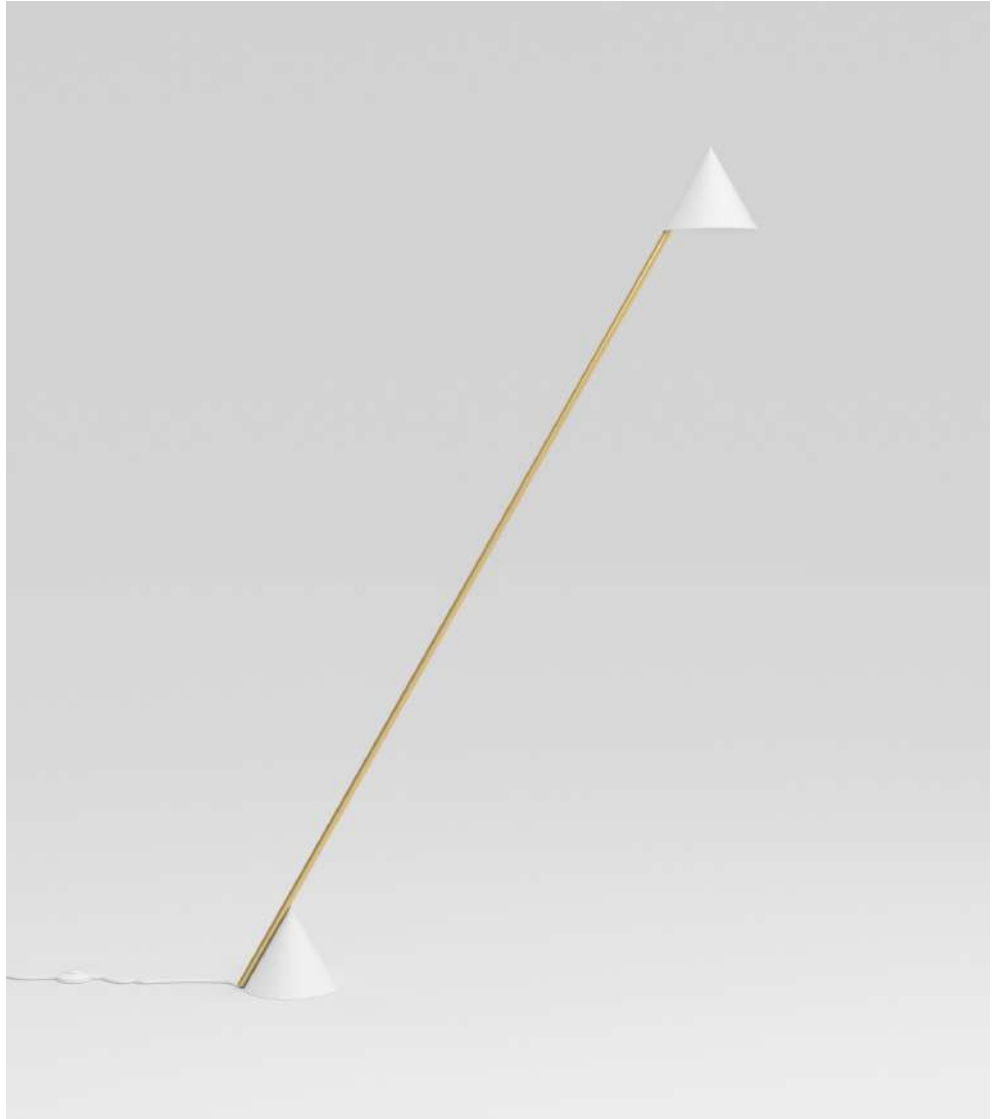


LINE DISC AND SPHERE



ROTATION





HAT

OYSTER AND PERSPECTIVE



CONE WITH GLOBES

DISC AND SPHERE SEMI COLOUR



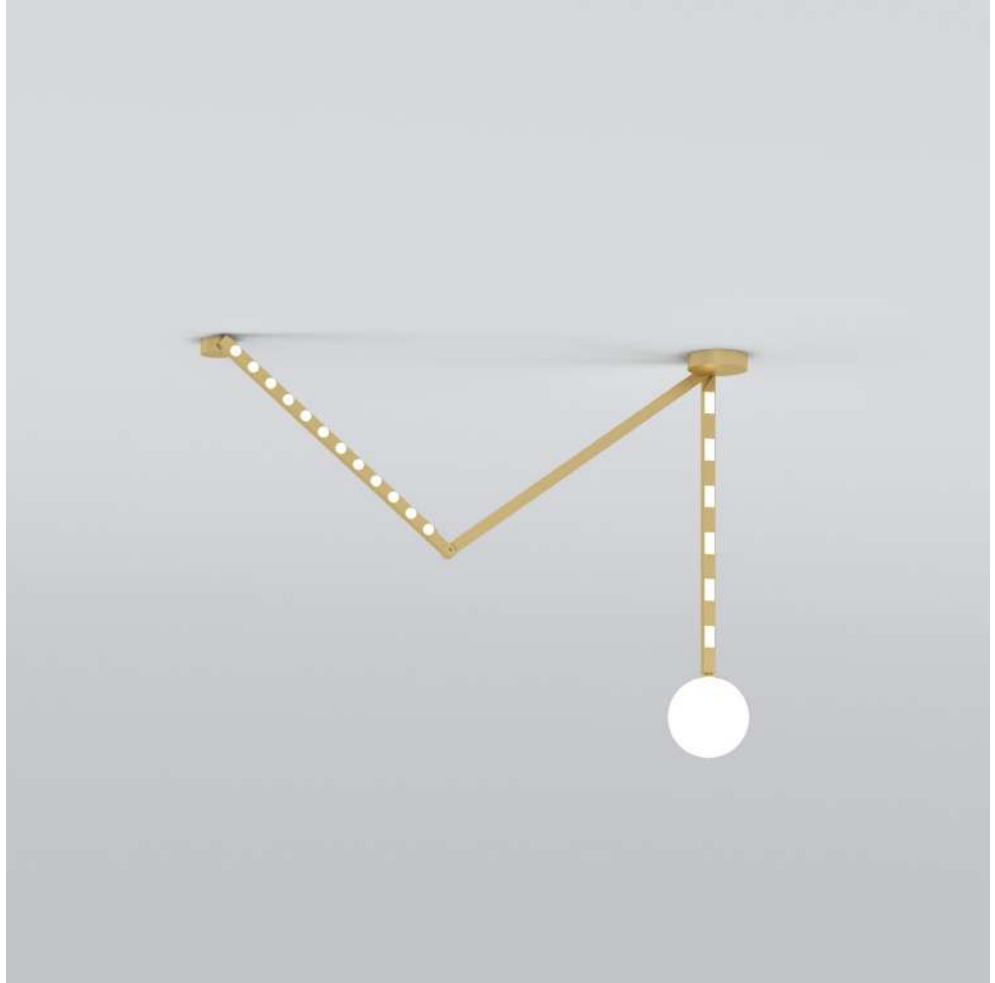


DREIECKSROTATION

TUBES







LINETYPE





STICKS

PERSPECTIVE VARIATIONS



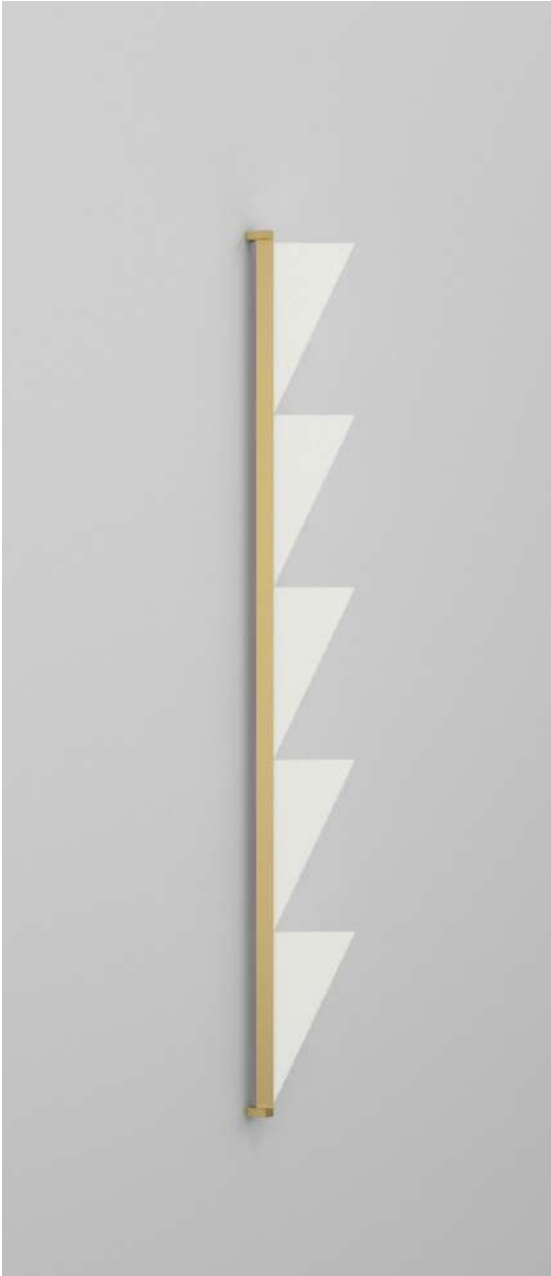




OCTOPUS AND INSIDE OUT



LEVER

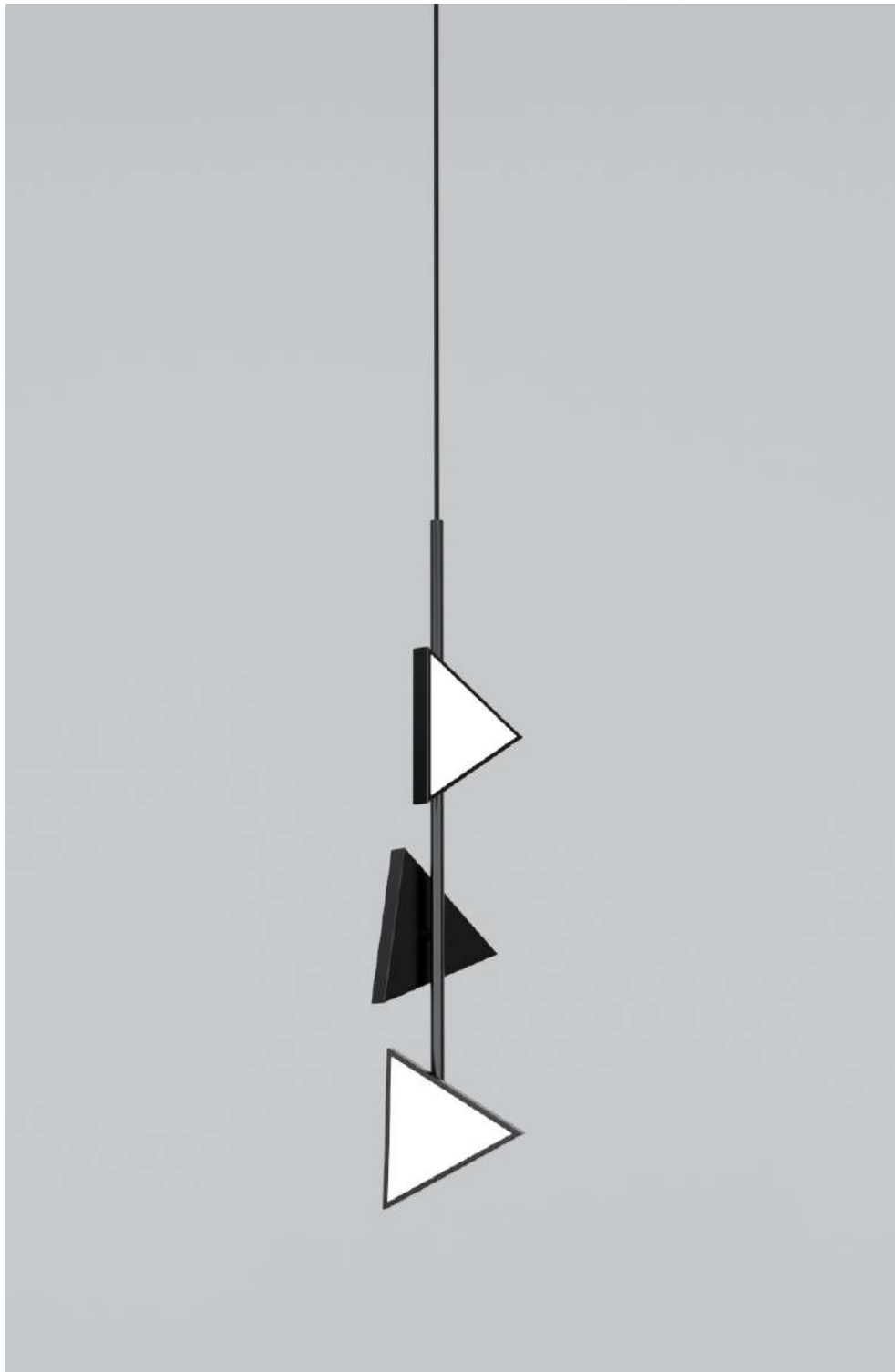


INSIDE OUT





HARLEQUIN



LINES AND TRIANGLE





DISC AND SPHERE GLASS







ELEMENTS

The Elements collection was conceived within the framework of a rigorous design exercise. The task we imposed on ourselves was to reinterpret the simple light composition of base + arm + illuminating element and find innovation within this restrictive frame.

Our aim was to take one of these 3 elements - (1) the base (2) the arm (3) the illuminating element, and to transform it such that it would give this simple archetype a new identity.

We wanted our intervention to be simple, yet powerful. In the archetype, the base is usually a round pill box, the arm is usually a tube, and the illuminating element is either a globe, a cone or a strip.

The second defining concept of the Elements series is to use color as an additional dimension to further express the novelty of each simple composition. It is the first time that we have used color across all series of one collection.

The simplicity of the composition allowed for color to play a clarifying role. Adding color to a design can either strengthen or weaken the design. Adding color to an already complex shape might weaken the overall composition.

In the Elements series however, the strength of the composition is based on the new relationship between 3 simple elements and in this context color serves to highlight this theme.

An example is the *Array* series - the base remains a simple round pillbox, the 'arm' remains a simple round tube, but the illuminating element is neither a globe, cone or strip as expected in the archetype, but a number of small tubes arranged along the main tube.

The *Tube with Globes and Cones* series again the elements of the base, arm and globe remain - but the composition differs from that of the archetype with the globe placed on the side of the tube rather than on the top.

In the *Tube and Globe* series, we are attaching an illuminated rotating tube to the classic 'arm' element.

PROFILES







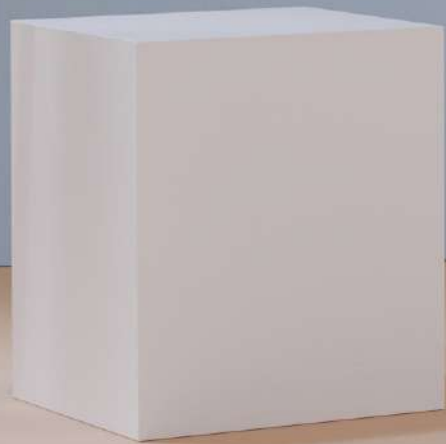


OUTLINES



TUBE AND RECTANGLE





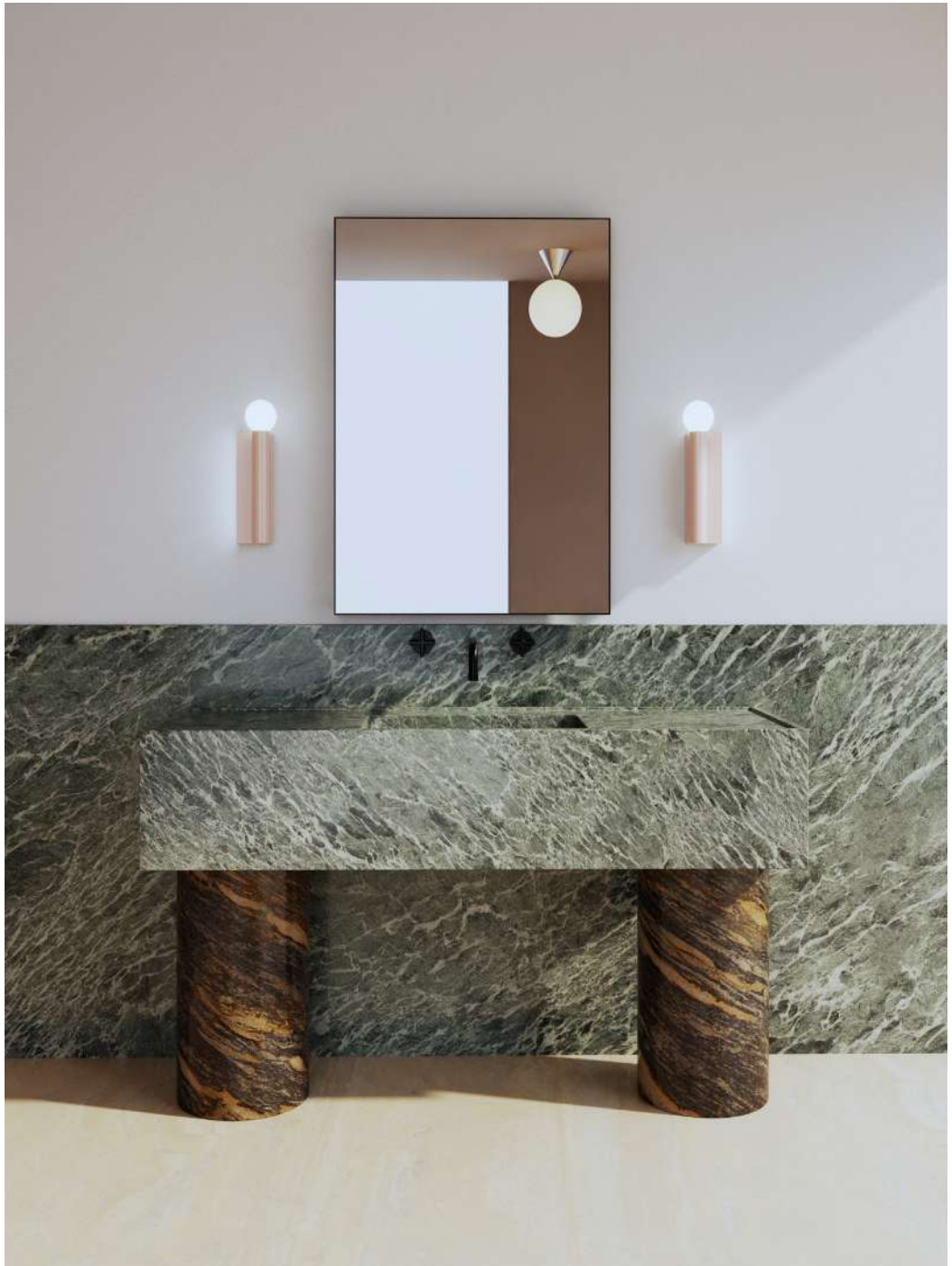




TUBE WITH GLOBES AND CONES







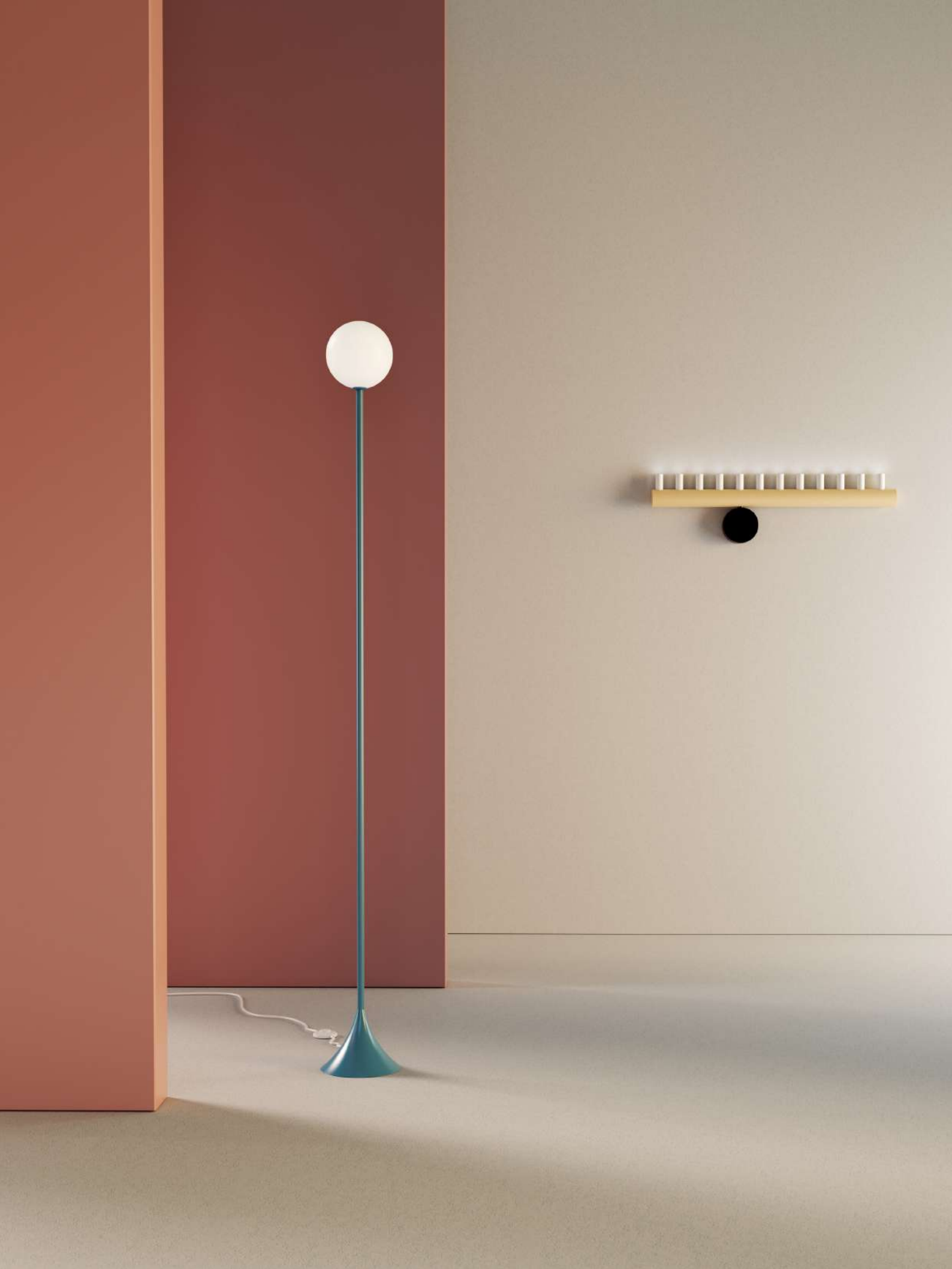
OFF CENTRE





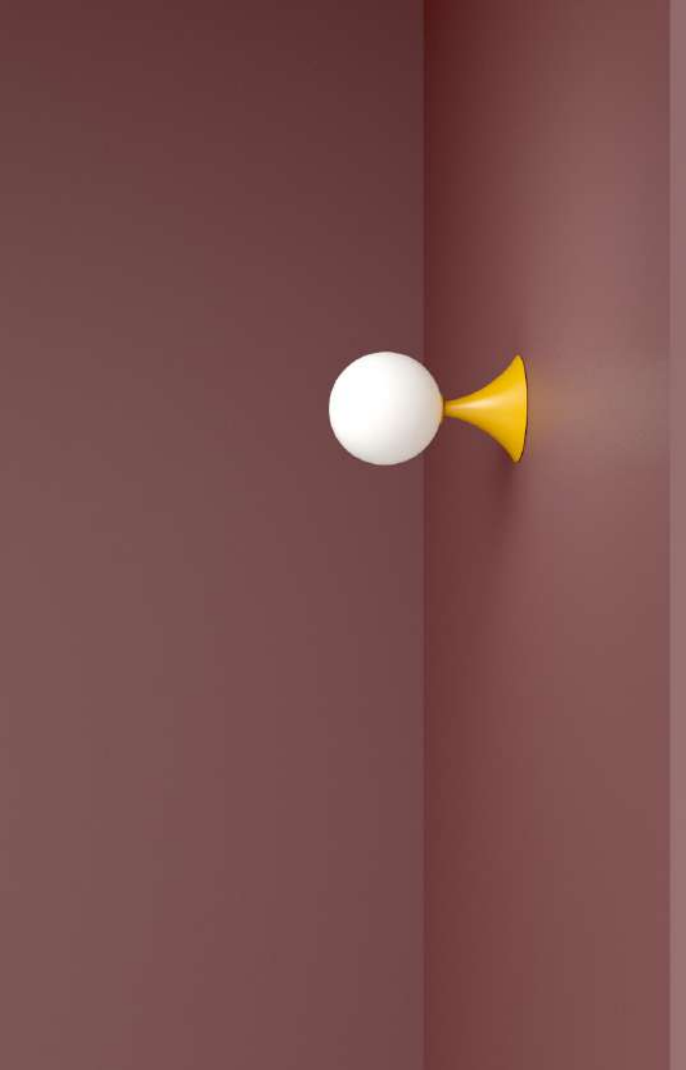
ARRAY







ASYMPTOTE



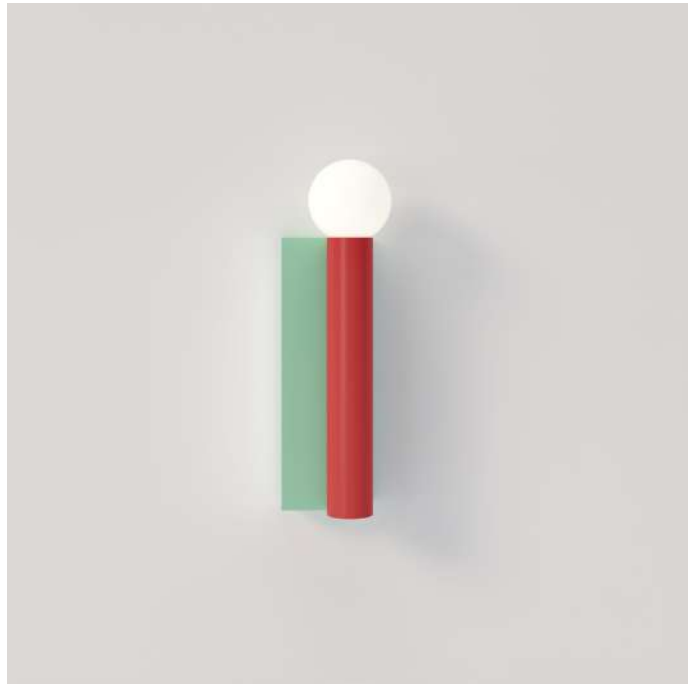
PARALLEL TUBES







TUBE AND RECTANGLE







TUBE AND TRIANGLE







TUBE AND GLOBE





REFLECTION

The pieces in this collection were developed over several years, sometimes with longer breaks in between. As a body of work, Reflection is thus more eclectic than the recent Elements collection, which was, to some degree, developed in parallel.

Elements is the result of a specific design brief, developed and imposed on ourselves. It is centered around the strict framework of the archetypal light consisting of a base, stem and illuminating element. This rigorous brief allowed for an in depth exploration and innovation of specific elements within each light and extensive analysis of color concepts.

Reflection on the other hand, was developed more freely, as independent projects or ideas, and to some degree also as an intentional counterpoint to the restraints of Elements.

We enjoyed the conscious focus Elements provided; at the same time, we are also drawn to a more unconscious and lyrical approach, which we explored in the pieces comprising Reflection.

Imposing limits thus not only led to Elements, but also developed in us a newfound curiosity in working with a more figurative and decorative language.

While Elements focused on specific color concepts, in Reflection brass and silver, with various degrees of reflectiveness, sometimes paired with one color, play a central role.

In the 2019 text *Hormé*, we outlined one of our central design concepts, that of heterogeneity of moods. Objects create specific moods and we believe that spaces are enriched by objects creating a multiplicity of auras.

While each object and its aura must be carefully designed to be perfect in its own character, the combination of different such objects results in a deeper, more complex and more engaging surrounding.



The work presented in Reflection is the result of this thought and design process.

The *Fan* light is an expressive and imposing light, its wide span crosses the space with strong, defined lines. It is figurative and abstract at the same time thus creating an air of both familiarity and estrangement.

The *Line of Trees*, *Landscape* and *Leaves* are figurative works which evoke pieces of nature.

Line of Trees draws on architectural models, depicting a promenade lined by trees.

Landscape is reminiscent of soft hills glowing at dawn.

Leaves is very figurative with its brass leaves, yet at the same time controlled through the strict arrangement along a circular path.

The topic of symmetry and the archaic is further explored in lights such as the *Salzburg* wall lights, the *Six Tubes* ceiling light or the *Tulip* family.

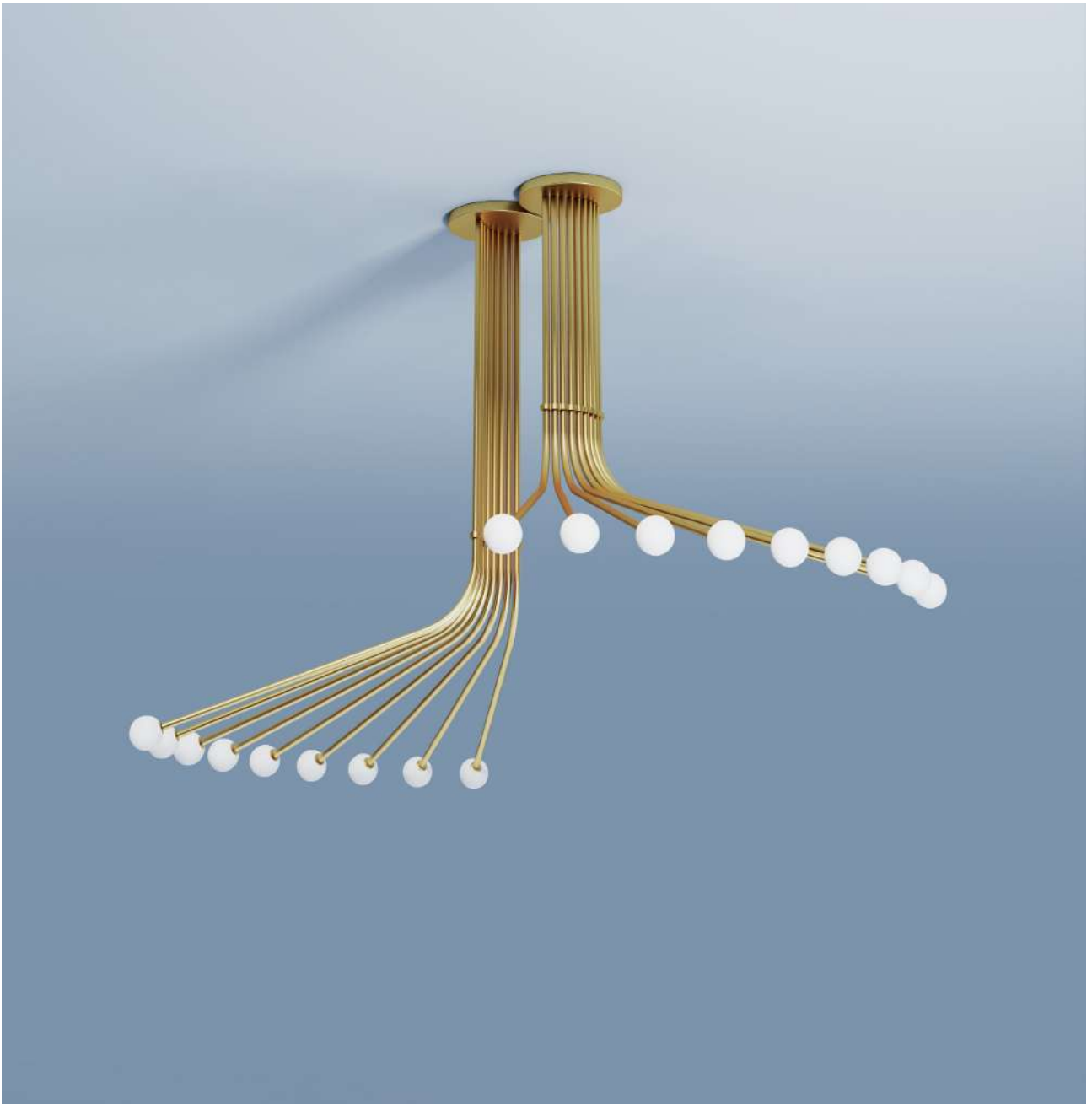
Six Tubes, similar to the *Leaves* lights, is organized through vertical elements arranged in a circular shape.

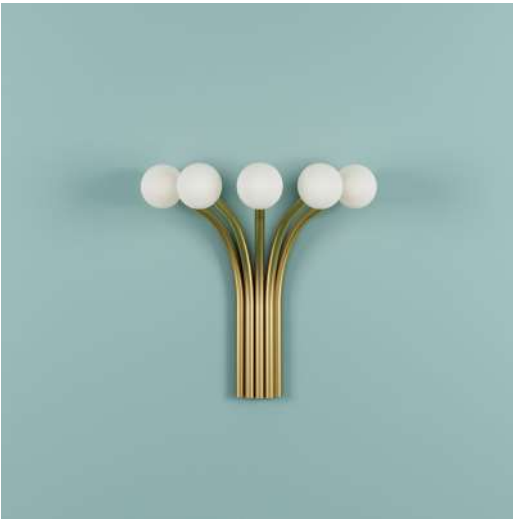
The *Salzburg* wall lights are symmetric along a central line, giving a certain importance to the object it frames.

The *Tulip* family is based on the simple and archaic shape of an arch. It exists as a single element, or in a group of three, five or nine arches. The multiple arches are placed in a symmetrical arrangement.

The *Swan*, *Spiral*, *Dawn* and *Curves* is a series of lights designed by Alberto Gaiotto. Nature is interpreted in a playful, light manner in these pieces.

FAN









FAN



SIX TUBES





TULIP



TULIP









CYLINDER





CAST





LEAVES

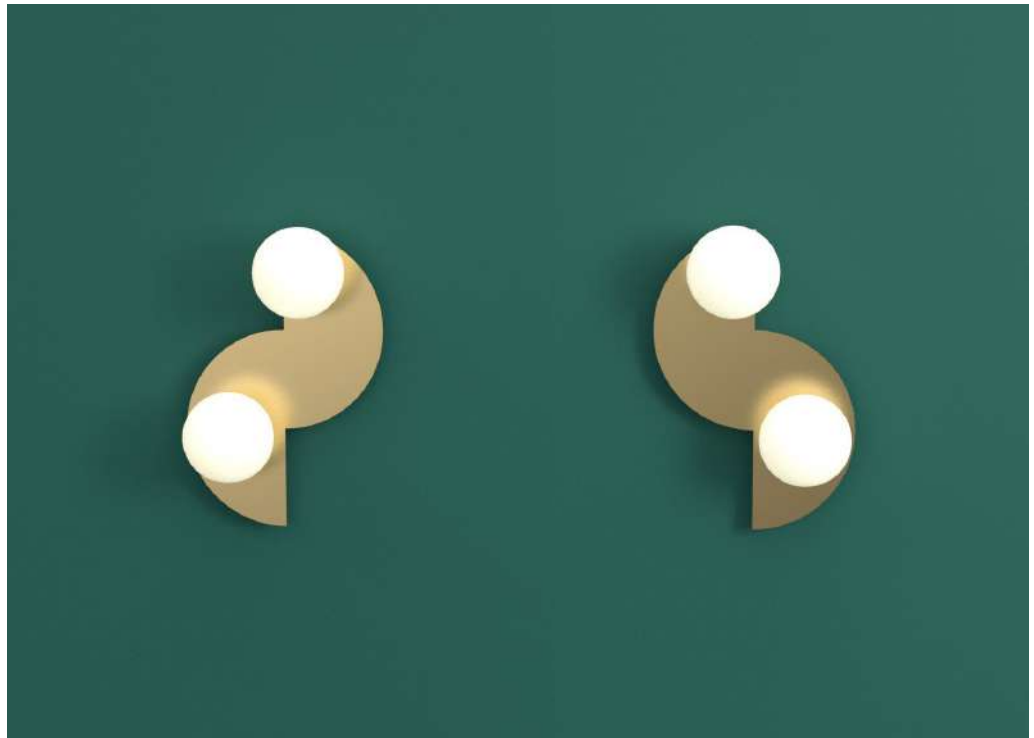


AXIS VARIATION

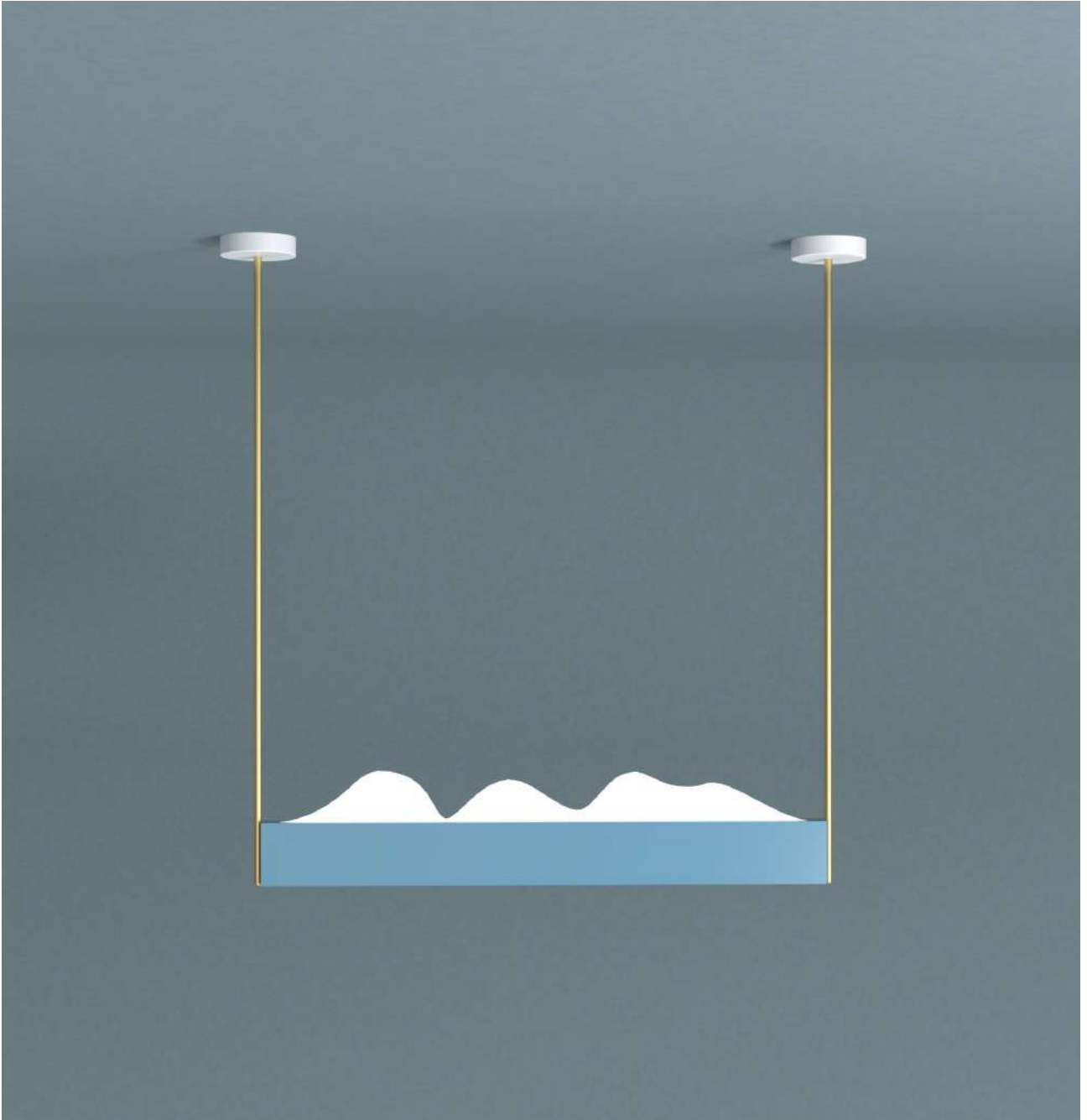


PION





PROFILE VARIATION



LANDSCAPE

HYAZINTE





BOW



HETEROGENEITY / HORMÉ

In ancient Greece the word ‘ hormé ‘ described the concept of a divinely inspired / inflicted impulse: (δαίμονια) ορμή (daimonia) hormé > divinely inspired/inflicted impulse (δαίμονια = divinely inflicted; ορμή = impulse, emotion)

In ancient Greek culture, there existed a multitude of major and lesser gods, representing not only virtues, but also vices and every other important human trait.

It was thought that when a person experiences a certain mood, it is because a god has laid a veil of his / her temperament over this person. The human is overcome by this mood, has been engulfed by it.

We found this concept poetic and intriguing; we are all familiar with feeling overcome by a certain mood. Often this happens unconsciously and it is not always clear what has contributed to these emotions.

Through our designs, consciously and unconsciously, we also explore moods and emotions. The spaces, shapes, play with light and shadow, are all relevant only to the degree that they are perceived by someone, that they touch someone, that they are able to provoke a sincere reaction.

We go through a variety of moods throughout a day, a week, a season, a year, a lifetime. We sometimes feel courageous and adventurous and sometimes vulnerable and hesitant, we may feel lighthearted and playful and other times stoic.

Our built environment is able both to express and contribute to such atmospheres. We might sometimes seek a comforting and cozy space, and other times a minimal and bare one.

Throughout our work we have been drawn to exploring this multiplicity. We think our built environment should be able to reflect the complex moods and emotions we experience and seek. By placing certain pieces of lighting or furniture within a space, one can add layers of complexity.

Thus some pieces are abstract and have an aura of mystery and elusiveness. Some have warm brass colors and round shapes evoking an aura of femininity and warmth. Others have cool silver surfaces and straight lines and angles; they appear more restrained and technical.

Some are more figurative and symbolic, platonic yet familiar at the same time. Yet others are reminiscent of landscapes, with dreamlike flowing contours. Some are stoic and solid, adding an aura of strength and eternity while others are delicate and filigrane, inserting a mood of temporality and fragility.

Each piece creates an aura that it transfers to the space; by placing two or three pieces within a space, the different moods begin to interact thus creating the complexity and variety that we believe enriches us because it speaks to the breadth of emotions we are capable of and experience throughout our life.



PLIE





SPIRAL



design Alberto Gaiotto

SWAN



design Alberto Gaiotto

CURVES



design Alberto Gaiotto

FURNITURE + THE OBJECT IN SPACE

Our background lies in several visual arts fields – drawing and sculpture, architecture and design.

Our work reflects this interest in both the object and space, exploring and existing between the sculptural quality of the object and its spatial dynamic.

The field of product design tends to focus on the product, usually but not always an object, and our interaction with it. The discipline of architecture explores a multitude of questions relating to the built environment – but space is a central one.

When we design a light or furniture piece, we look at both the quality of the piece as an object, and how this object interacts with the space around it.

Depending on the piece, this spatial dynamic might be more or less significant. Our tables and low tables are good examples of how an object may shape the space around it.

Most rooms and spaces tend to be rectangular, with parallel walls and right angles. Much of the furniture people use is also rectangular. Couches, tables, chairs often have a rectangular footprint – even if edges are rounded – the abstract shape remains rectangular – 4 corners with right angles. This leads to interstitial spaces – the gap between the couch and the couch tables, the gap between the couch and the wall or table + chairs and wall being rectangular as well.

To break this rigid spatial arrangement of parallel lines and rectangular rooms, objects and interstitial spaces, we introduced objects with different geometries. The parallelogram table, the trapeze table or the circle with a cut table all create dynamic interstitial spaces. Interstitial spaces that are smaller on one side and more generous on another, spaces that create more variety and liveliness.

The low table series made of simple geometric shapes such as squares, triangles and circles as well as simple shapes made through addition or subtraction allows for dynamic and unique shapes to be created. The tables may be put together in a puzzle like fashion or placed apart.

The shape of the tables contrasts with the rectangular form of most seats, thereby creating a pleasant formal tension.





SOLID

TRAPEZ



OFF TABLE

SOLID







SYMMETRY

SEGMENTS



SEGMENTS















X AND PLUS

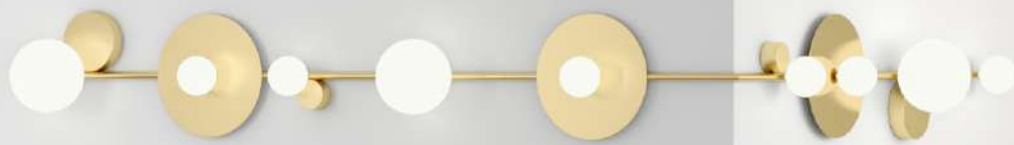




HALF PIPE



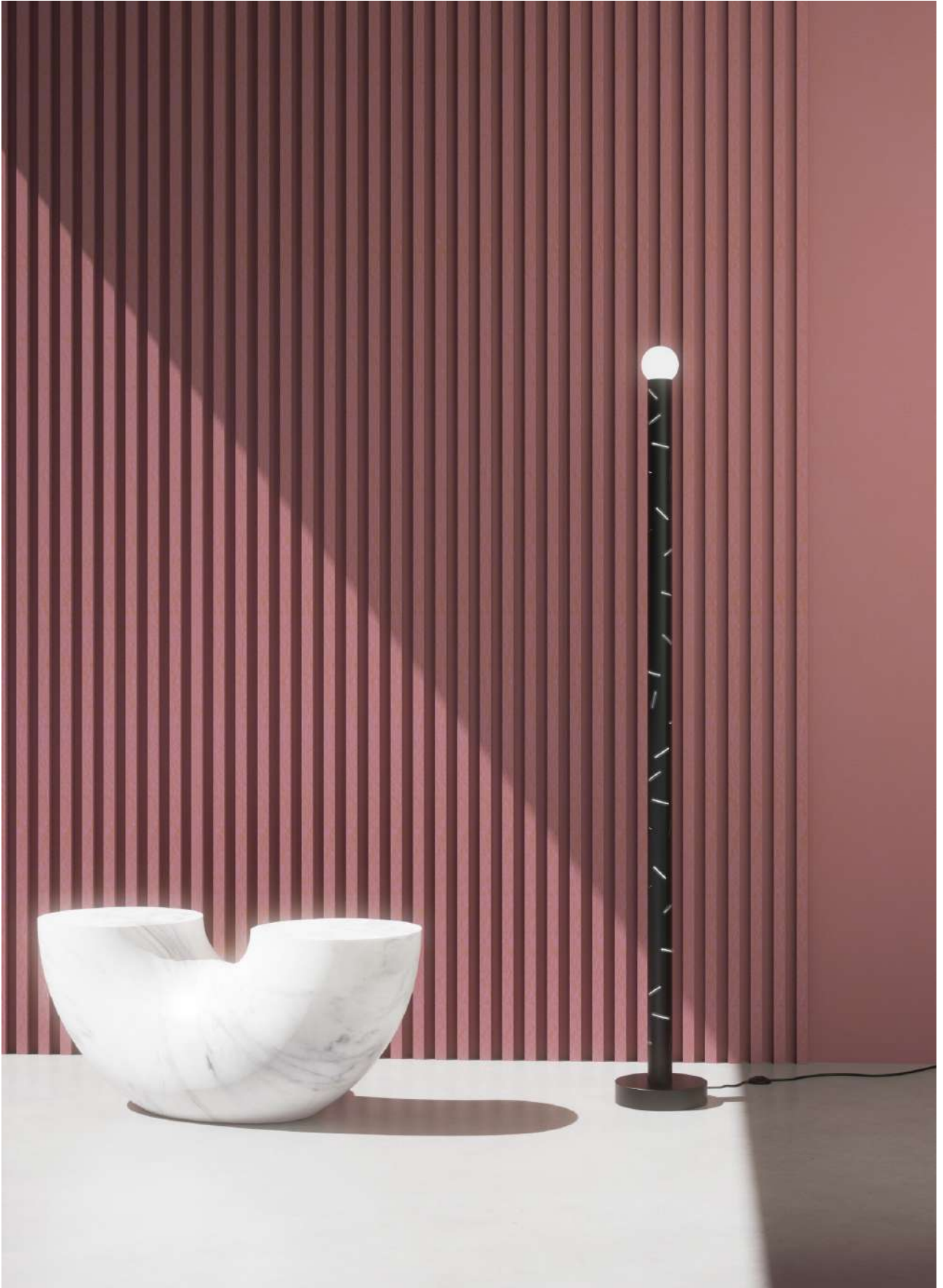
BENT







HALF TORUS





MANUFACTURING When designing, one faces certain types of challenges. These relate to the quality of the design – how innovative, strong, beautiful and practical it is.

Creating a design that is both novel and good is difficult.

The design however, does not exist as a good product until it can be manufactured equally well. Until then it exists as an idea.

Eventually, after many years of practice, an experienced designer will know a lot about manufacturing processes, enabling him to take into account, during the design process, what is feasible, technically, financially and manufacturing wise.

This is both a blessing and the opposite. It is a blessing because the entire process from design to finished product is much smoother, with a lot less frustration and uncertainty than when one designs with less manufacturing experience.

For example, there are maximum length and minimum width for milling pieces, so that they remain stable during the milling process. When milling tubes, the machine can only work on a certain length before the tube starts to vibrate and compromise the milling quality. This limits the length of milled single segments and thus for example the height of floor lights based on such pieces.

Drivers that fit our specific LEDs in terms of input voltage, output voltage, wattage, dimming specifications, etc. have certain dimensions. They need to fit into the wall plates of our wall lights or ceiling roses. This will have a considerable influence on the overall design, especially in smaller lights.

When welding metals they distort, thus this distortion has to be taken into account and rectified. This may sound obvious, but becomes significant when trying to weld surfaces that are curved in several directions, such as in our T- series.



The above mentioned examples are just a small fraction of all the constraints that exist when trying to manufacture a design. Understanding and knowing these constraints allows designs to consider them during the design process and avoid designs that will go beyond these constraints.

One might think this can only be an advantage. However, a designer with less manufacturing experience is more naive, and thus will draw ideas, without being held back by the knowledge of manufacturing limitations.

There are quite a few designs which would not be part of our collection, had we known more about certain manufacturing intricacies.

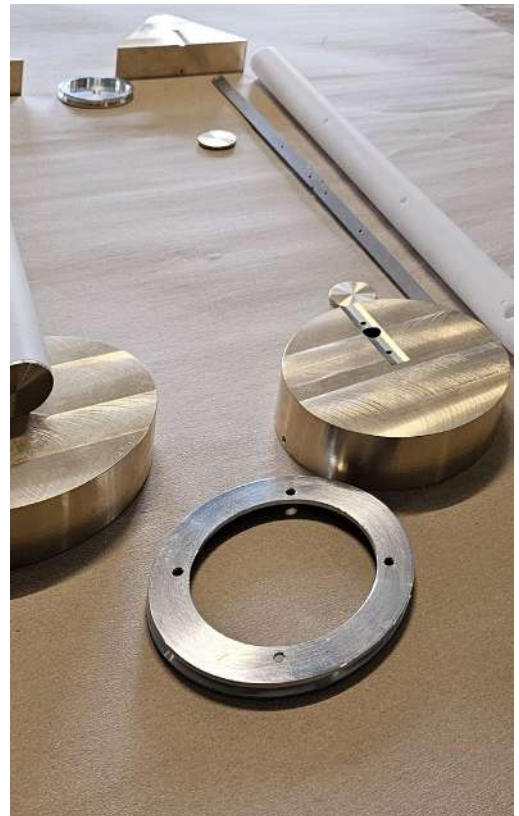
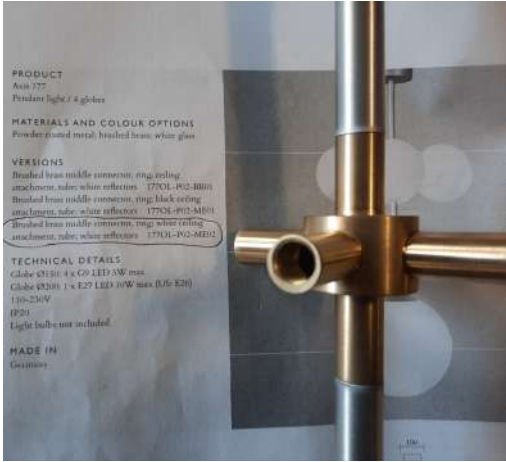
One must not fall into the trap of becoming so fixated on technical details, that this obsession leads to a blindsided view. It is easy to want to become an expert in manufacturing processes. The technical challenges offer a kind of comfort because eventually one may become a master. These challenges are different from design challenges which are more uncertain.

Design challenges are less controllable, success relies, next to hard work, also on less tangible things such as creativity and inspiration.

In order to grow as a designer and design studio, one must continuously grow one's knowledge of the technical and manufacturing side, yet allow oneself enough liberty when designing, to decide that new solutions might be possible to limits previously considered insurmountable.

One needs to keep a balance between pragmatism and challenge. It is a challenge that pushes boundaries and innovation. Thus on the line of pragmatism to challenge we position ourselves closer to challenge.

At the same time manufacturing is also something that is continuously evolving. While some techniques vanish because they are too labor intensive, dangerous or environmentally questionable, others emerge due to new technology. These changes influence the realm within which products develop as well.



Designers through their designs also choose a certain manufacturing framework.

We choose to develop a relatively large number of new and different designs regularly. We do so, because design is at the core of what we do, it is what motivates us and gives us energy to see through all the other necessary elements of developing a product.

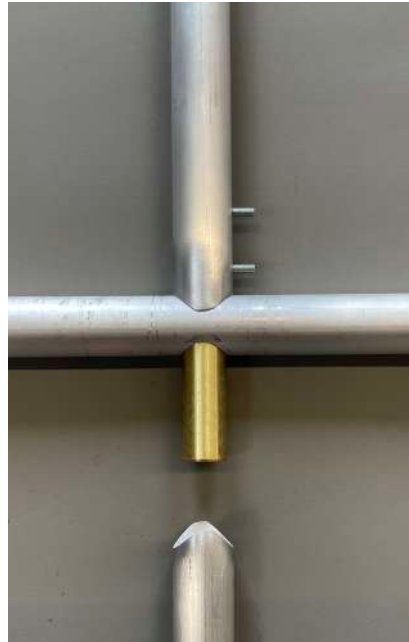
Our large portfolio of different designs mean most of our products are made to order. This means that our manufacturing needs are challenging: we need a sophisticated and vast equipment park to machine a large number of diverse parts. We need craftsmen that can master many different challenging techniques such as welding tubes into difficult angles or polishing large surfaces. We also need to work with many different specialized companies for processes we cannot do inhouse. Thus we need a vast number of different manufacturing and artisanal processes - yet at the same time, we need to be able to manufacture different items in single or small numbers each day.

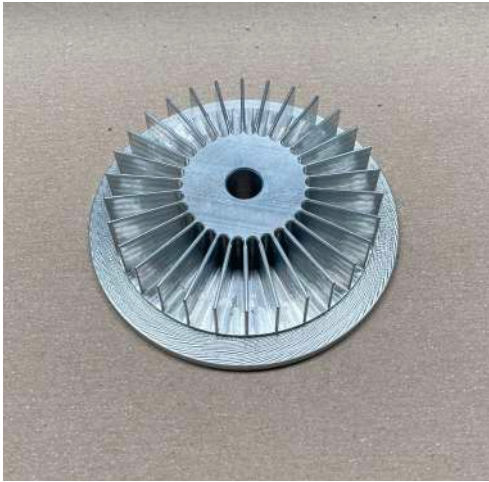
This means only a specific set up will work for us, and we need to be located in an area specialized in the lighting industry.

Finally, the manufacturing process is not glamorous. There is grease, dirt, hard work often requiring brute strength or for delicate work, a very steady hand and a lot of patience. The beauty of the final piece is not revealed until the final steps of surface finishing and assembly take place.

Knowing how many steps it takes, it is thus a real joy every time to see the finished product.



















**GWENDOLYN
KERSCHBAUMER**

Gwendolyn was born in Innsbruck, Austria and is Austrian / French.
She grew up in Austria and Germany.

She received a Bachelor in Visual Arts with a concentration in sculpture from Duke University, NC.

She received her Master in Architecture (MArch I) from Harvard University, GSD.

She received a Master in Advanced Architectural Studies in sustainable building from the ETH (Federal Institute of Technology Zürich).

Among others, Gwendolyn gained work experience at the architectural offices of Peter Eisenman Architects New York, Bruner Cott Cambridge, Kleihues und Kleihues Berlin, MVRDV Rotterdam and Wiel Arets Architects Amsterdam.

Gwendolyn was head of research at 'laba' / EPFL for 3 years, where she researched contemporary developments in the fields of architecture, urban design and planning with a focus on sustainability.

**GUILLANE
KERSCHBAUMER**

Guillane was born in Innsbruck, Austria and is Austrian / French.
She grew up in Austria and Germany.

She completed a visual art program in Paris.

She studied Art History and Archaeology at the Sorbonne in Paris, receiving a DEUG.

She went on to study Product Design at Central Saint Martins where she graduated in 2006.

Guillane worked for several years as an interior designer in London before founding Atelier Areti with Gwendolyn.

