



Abyssal Urn

Natalia Triantafylli

EDITION
Delvis (Un)Limited

For this series, she employs a dramatic, shadowed palette. Dark clay and lava glazes set against plastic that shimmers as if drawn from the depths. The resulting vessels appear like relics of forgotten rituals, part of an uncanny ecosystem where the handmade and the digital grow into and out of one another.

DETAILS

MORE INFO :

BODY:	PLA Filament - Ziro Dark Bronze with light blue accents. Ceramic Parts - Coarse black clay, copper oxide crater glaze, and runny teal glaze.
SIZE:	L: 25 x W: 25 x H: 45 cm L: 9.84" x W: 9.84" x H: 17.72"
NET WEIGHT:	2 kg, 4.41 lb
YEAR:	2025
PRICE:	Upon request

The Abyssal Collection is part of Natalia Triantafylli's ongoing practice, where she merges hand-built ceramics with 3D-printed counterparts. Her distinct approach treats technology in a hands-on way: rather than relying on digital modeling, she sculpts clay forms by hand, which are then digitized and 3D-printed in PLA before being reunited with ceramic components.



Exhibition:

Dark Times Bright Signs

“Times have been dark” more than once in history, and “the world has been falling apart” for centuries, countless times, generation after generation. Today, though, dystopia feels particularly realistic—certified, experienced electronically in real-time, and reinforced by scientific theories now accessible to all. Apocalyptic thinking not only surrounds us—it has become mainstream. Driven by this condition of hyperawareness, swept by waves of eco-anxiety, saturated by conflict and forced to face a rapidly-evolving reality—a new generation is developing new languages, perhaps forms of reworking, toward new balances, of hope. At the same time, though, the apocalyptic scenarios around us—or rather, upon us—cannot help but permeate our gaze, consciously or otherwise, shaping the creative language of today and the way we parse the world.



BIO DESIGNER:

Natalia Triantafylli is a Greek designer and maker based in London. She holds an MA in Design Products from the Royal College of Art (2021), where she was a Burberry Design Foundation Scholar. Her recent work merges hand-built ceramics with 3D-printed counterparts, creating a dialogue between traditional craftsmanship and technology. Through an ornate and hybrid visual language, she explores revivalism, wonder, and wandering; crafting objects that feel at once ancient and otherworldly. Her work has been exhibited internationally at Milan Design Week, London Design Festival, and Collectible, and has been featured in publications such as AD, Elle Decor, and World of Interiors. She is currently a resident artist at the Sarabande Foundation, established by the late Lee Alexander McQueen.