



← Saksi evokes the threshold of awakening in sometimes dark, nature-themed pieces like *Hanging Loose*, part of the small Reveille series, depicting a bat, and hanging in the Amsterdam Forest.

↑ Part of Marimekko's Spring 2015 Home Collection, *Mindscape*, Saksi's prints of sea anemones (*Merivuokko*) and sea grass (*Meriheinä*) evoke the underwater world he enjoys while scuba diving.

summer and a complete lack of sunlight in the winter," says the designer, whose three-piece Reveille collection (2015) followed *Hypnopompic* and includes a tapestry titled *Nightless Nights*. Themes include morning, spring, and awakenings. "Using contrasts in color, shape, and material creates an [intense atmosphere] and unexpected results."

Whereas *Hypnopompic* was inspired by the darkness before dawn, and Reveille by awakenings, Saksi's recent *Woolgathering* pieces (2016) are about daydreams. Like the other works, they were manufactured on a Jacquard loom at the TextielMuseum in Tilburg. Saksi prefers jacquard weaving, because it enables him to create myriad types of bindings and syntheses of color, while bringing together materials with diverse properties. In a single work, he may combine eight to ten yarns, sometimes twisted multiple times, and, in busy areas of the pattern, he may request that the engineers use a loose binding so that the yarns don't pull taut and flat across the warp, but spill out of the image plane, transforming his 2-D designs into complex, three-dimensional objects.

Taking an artful commercial detour from his more personal work, Saksi created his first patterns for Finnish textile manufacturer

Marimekko as part of the brand's Spring 2015 home and fashion collections. His *Merivuokko* (sea anemone) and *Meriheinä* (sea grass) prints, influenced by the rhythm, colors, and atmosphere of the seafloor as he has experienced it while scuba diving, are featured on fabric, home textiles, and tableware. Saksi believes that nature looms large in Nordic design, and that narratives inspired by, and images of, nature, along with the harsh climate, may have shaped a no-nonsense approach to design, inspired a reverence for natural forms, encouraged the use of wood and other organic materials, and influenced the development of a "Nordic" visual language that is "pure, clean, and humble."

Recently, one of Saksi's tapestries was included in the 2016 beauty-themed triennial at the Cooper Hewitt, Smithsonian Design Museum in New York. "Beauty always has a fracture, an error or a crack [in it]," Saksi was quoted as saying, and that is what makes it interesting. Indeed, Saksi's work makes a virtue of the fraught nature of human experience. By exploring the creatures and landscapes of our night terrors and our daydreams, Saksi seems to be weaving a story about just those blemishes—our fractures, our cracks, our errors—and about our beauty.