

ALGAZAL
//CO

ALGAZAL//CO Design Practice
Object, Space, City, Organisation
2017 – 2026

About us	
Design at every scale	03
Object	04
Space	05
City	06
Organisation	07
Selected work	
The Light Machine	08
A graduation runway built only from light	
City of Seasons	13
Four seasons, one object, no budget	
MISCI – Azulejo Brasileiro	18
The tile nobody looks at, turned into architecture	
In de Steigers	22
A scaffold that becomes a pier, a route and a table of light	
O Vêu	27
A veil placed where the city offers no context	
Studio Wear	30
Clothing made by the studio, for the studio	

Design from the object to the city

ALGAZAL//CO is a design practice founded in 2017, working at every scale: object, space, city and organisation. With global companies on long programmes, with small businesses on one decisive project, and with artists and institutions that have something to say in public.

The scale changes; the attention does not. Every digital project is made with Frame, the digital studio.

Rock in Rio	L'Oréal	Microsoft
BMW	Rolex	IWG
Itaú Unibanco	Ford	Johnnie Walker
Diageo	Enel	Samsung
SP-Arte	Paris Fashion Week	and more

Products, lighting, wearables. Objects made to be used, given and kept, from kit-built lamps made of offcuts to the studio's own clothing.

- Product design
- Lighting
- Wearables and merchandise
- Prototyping
- Limited editions

Object

Interiors, retail, scenography. Spaces that change a brand, a show or a building for exactly as long as they are needed, and leave nothing behind.

- Scenography and set design
- Runways and fashion shows
- Brand experiences and pop-ups
- Retail and interiors
- Temporary architecture

Space

Interventions and public space. Work placed where the city offers no context, and proposals that give empty buildings back to their neighbourhoods.

- Urban interventions
- Public art
- Adaptive reuse and retrofit
- Proposals for municipalities

City

Branding and systems. Identities, methods and the systems that let a company carry design into the way it works. Digital work is made with Frame, the digital studio.

- Brand strategy and identity
- Design systems
- Method and process, with Orbital
- Digital products, with Frame

Organisation

LM

The Light Machine

A graduation runway built only from light

A scenography for the FAAP Moda graduation show, given by the studio to the graduating class. A graduation runway is not one collection: it is twenty, walking down the same floor on the same night. So the question was how to give every student a stage that belongs to their work, without building twenty sets. The answer is one fixed grid of LED bars, reprogrammed for every collection.

Client	Scale	Type	Year
FAAP Moda	Space	Runway · Scenography · Light	2026

ALGAZAL//CO / FAAP Moda





FAAP
MODA



FAAP MODA

THE LIGHT MACHINE

ONE STRUCTURE.
INFINITE EXPRESSIONS.

A single installation of suspended LED bars, vertical and horizontal, designed by ALGAZAL//CO as a gift to the FAAP Moda graduating class.

Every bar stays in exactly the same place from the first look to the last. Only the light changes: colour, rhythm, which bars are lit.

A flexible, safe and low-impact set that gives freedom to the students and highlights the diversity of their work.

SAME STRUCTURE
DIFFERENT ATMOSPHERES
STUDENT-LED CREATIVITY
A PLATFORM, NOT A LIMITATION



Each collection gets its own light programme: only the horizontals, only the verticals, all red, a pulse, a sequence that follows the model. At the end, every bar comes on at once and the whole class walks together under the full grid.

20

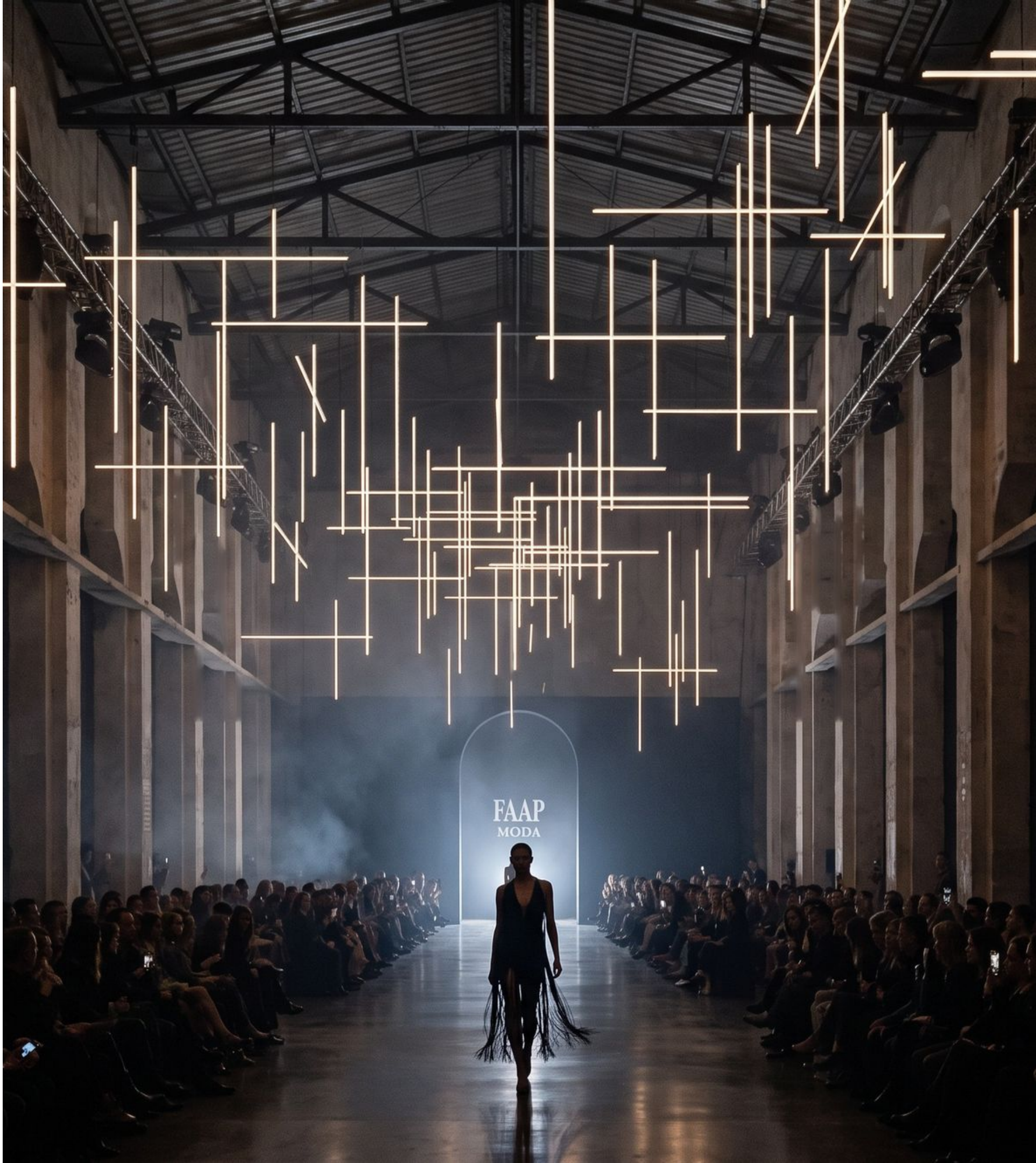
Collections, each with its own light programme

1

Fixed structure that never moves

0

Set changes between shows





City of Seasons

Four seasons, one object, no budget

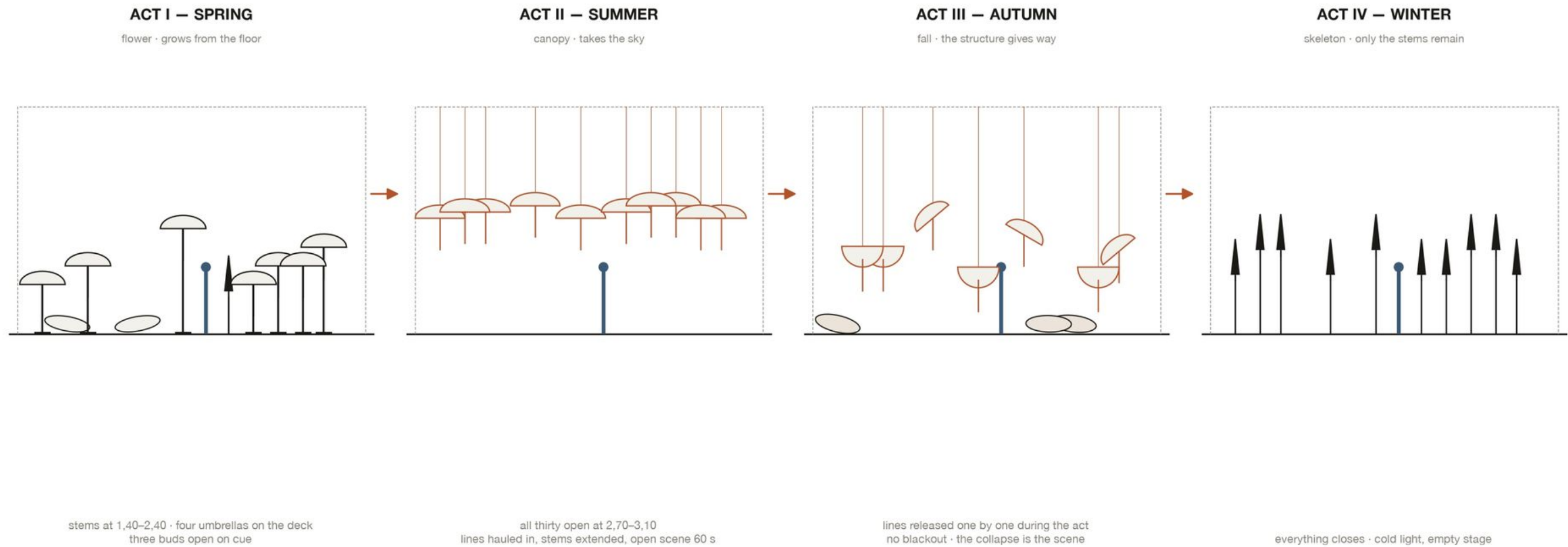
Companhia Independente came with a play in four acts, one for each season, and no budget for a set. Four seasons usually mean four sets. We could afford none of that, so the question changed: what is the cheapest object that can still carry a whole show? The answer was the umbrella: around thirty of them, identical, on stage from the first scene to the last.

Client	Scale	Type	Year	Place
Companhia Independente	Space	Theatre · Scenography	2025	Lisbon









One set, four states

The same thirty umbrellas in every act · nothing enters, nothing leaves · Summer turns into Autumn in front of the audience, with no blackout

not to scale · dimensions in metres · verify against the venue's technical rider

The set grows from the ground, fills the sky, falls, and leaves its structure behind. Eighteen umbrellas hang from rope lines worked by hand, with no motors; twelve stand on telescopic stems the cast opens and closes.

~30

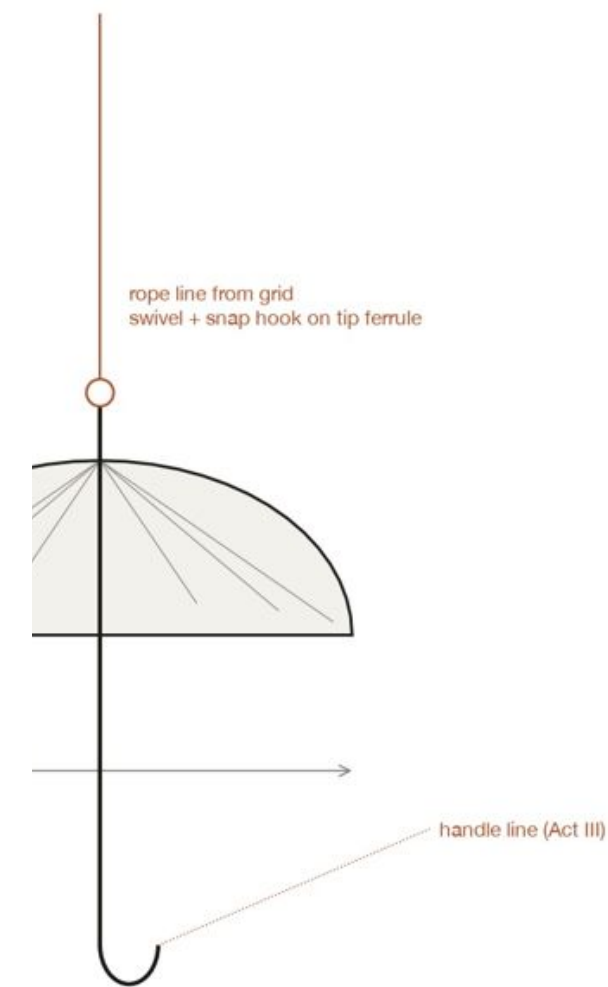
Identical umbrellas, bought off the shelf

4

Acts, one physical rule

0

Pieces built in a workshop



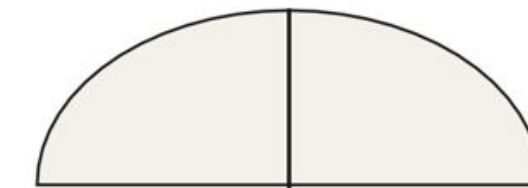
OWN (F01-F18)

side out • tilted • closed
set from the pin rail

ribs, fibreglass frame, off-white unbleached cotton canopy, black shaft as identical and interchangeable · 4 spares on the prop table

B · STEM (T01-T12)

opened and closed by hand, on stage, by the cast



telescopic steel stem Ø 25/20
1,40 to 3,00, pin lock every 0,20
black matt

base 400 x 400, 20 kg steel plate
felt underside

C · FIVE STATES



closed, u

open, flo

tilted on

inside ou

closed, h

vo mountings

the only fabrication is the stem base and the rigging swivel

indicative scale 1:20 · c



MISCI – Azulejo Brasileiro

The tile nobody looks at, turned into architecture

A runway scenography study for MISCI. The starting point is the cheap, glossy commercial tile that covers the walls of bakeries, butchers and bars all over Brazil. A single monolith clad in that tile crosses the room. The grid starts perfect and then goes wrong: tiles rotate, leave the grid and disappear, until the geometry comes apart.

For	Scale	Type	Year	Status
MISCI	Space	Runway · Scenography	2026	Concept study





MISCI – Azulejo Brasileiro





Not the Portuguese azulejo: no blue and white, no ornament. The industrial tile is cheap, washable and everywhere, so familiar it is rarely seen as a designed object at all. The distance between that material and a MISCI collection is where the project lives.

2.70 × 4 m

One monolith crossing the hall

15 × 15 cm

The industrial tile, repeated

IS

In de Steigers

A scaffold that becomes a pier, a route and a table of light

A low-cost retrofit for an empty 1888 church on a dike in Amsterdam-Noord. A building that drops stones on the pavement has to be scaffolded anyway. The proposal starts from that cost: the same hired system, arranged so that it protects the church, opens it to the neighbourhood and leaves by boat the way it came.

Client	Scale	Type	Year	Place
Self-initiated proposal	City	Retrofit · Temporary architecture	2026	Amsterdam



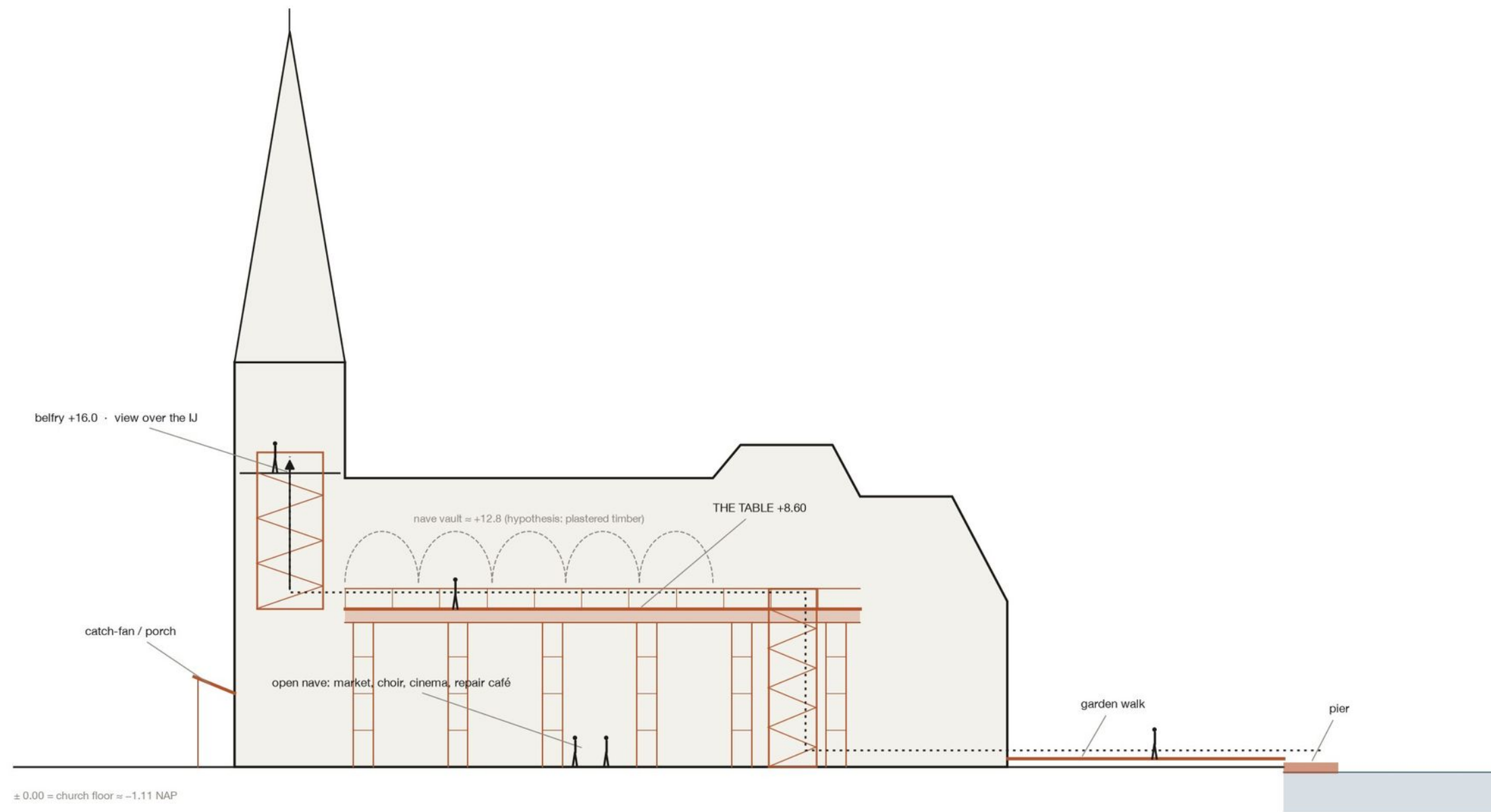




IN DE STEIGERS

Sint Augustinuskerk · Nieuwendammerdijk 227, Amsterdam-Noord · retrofit proposal 2026

03



Long section · from the pier to the belfry

Walk from the water, climb to the table 4 m under the vault, cross the nave just under the vault, and come out in the belfry above the IJ.

indicative scale 1:200 · metres · footprint and roof height from BAG / 3D BAG; interior is a hypothesis

In Dutch, steiger means scaffold and also jetty. The scaffold arrives by boat through the back garden, and the place where it lands stays as a public landing on the water. Everything is standard hired material, and the church is handed back dry, safe and known to the neighbourhood.

+8.60 m

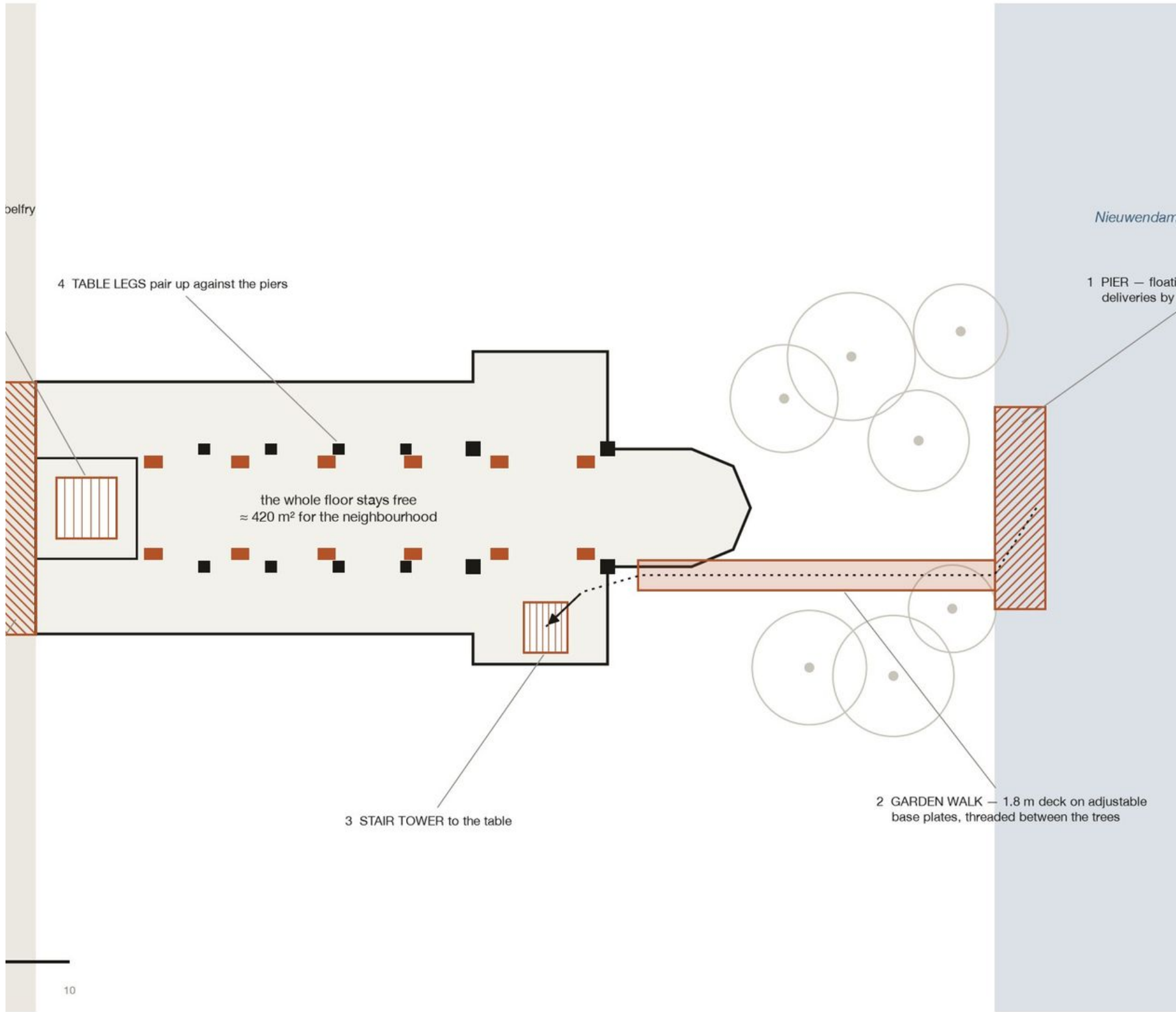
A table over the nave, close to the vault

6.6 × 28 m

Of deck, lit from beneath

0

Trucks on the dike street



water to the nave

pier – garden walk – choir door – open nave. No truck on the dike street.



O Véo

A veil placed where the city offers no context

The Veil of Maya is an old idea: what we take for the world is a surface, and the surface can be torn. O Véo takes the metaphor literally and puts it in the street, where the city offers the least context possible, so that its presence alone produces the estrangement. Nothing announces it. You come across it.

Client	Scale	Type	Year	Status
Self-initiated	City	Public art · Installation	2027	In negotiation · open to partners









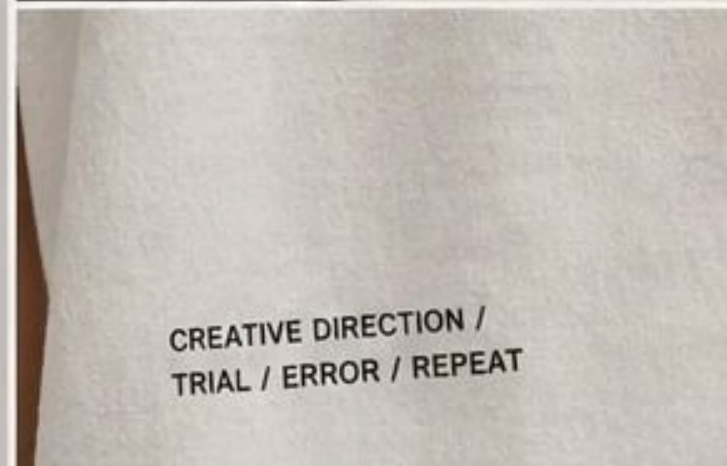
Studio Wear

Clothing made by the studio, for the studio

A numbered series of T-shirts and a cap. Each T-shirt takes one idea about how ALGAZAL//CO works and gives it a shirt: white, oversized, black print, a number and a caption at the chest, the statement on the back. The cap is the one piece in colour, red, and carries only the signature.

Client	Scale	Type	Year
Self-initiated	Object	Apparel · Graphic design · Typography	2026





THE
CITY
IS MY
CHILD

02 /
DESATURATED CREATOR
ALGZL//CO

CEO OF THE

Supa

ALGZL//CO

The pieces share one system. The number always comes first, followed by a slash; the small type is set like a label; ALGZL//CO signs every piece. What changes between editions is how loudly each one speaks.

3

Numbered T-shirts, one idea each

1

Red cap that carries only the signature

Thank You

Let's build what comes next

