

EMBROIDERY IN MINOR

Lora Deneva

Motivation for the Choice of Curator

Eng. Lora Deneva is the author and visual designer of the project “*Embroidery in Minor.*”

The concept, forms, and spatial logic originate from her comprehensive creative, design, and research approach. The project requires a unified aesthetic line, a clear conceptual core, and a precise synthesis between architecture, product design, and a holistic artistic scenographic approach.

Lora Deneva has professional experience in interior and product design, strong skills in composing spatial objects, and consistent practice in creating visual identities. Her in-depth research of traditional Bulgarian graphic motifs (embroidery patterns) and their contemporary translation into architectural structures ensures the visual integrity and authenticity of the project.

As both designer and curator, she guarantees the full integration of the six minor zones into a unified spatial composition—a key element for the successful realization of the Bulgarian pavilion.

Six Minor Tonalities as the Architectural Structure of Bulgarian Identity



“Embroidery in Minor” is a project that translates the musical minor system into a contemporary architectural and visual structure, inspired by Bulgarian embroidery—one of the most significant codes of Bulgarian cultural memory. The project explores the analogy between the minor tonality as an emotional state and embroidery as a graphic language. Both systems are built through tension, repetition, rhythm, symmetry, and deliberate asymmetry. *“Embroidery in Minor”* unfolds this connection across six spatial zones, each interpreting a minor tonality through light, color, form, material, and acoustic sensitivity.

Embroidery in Minor

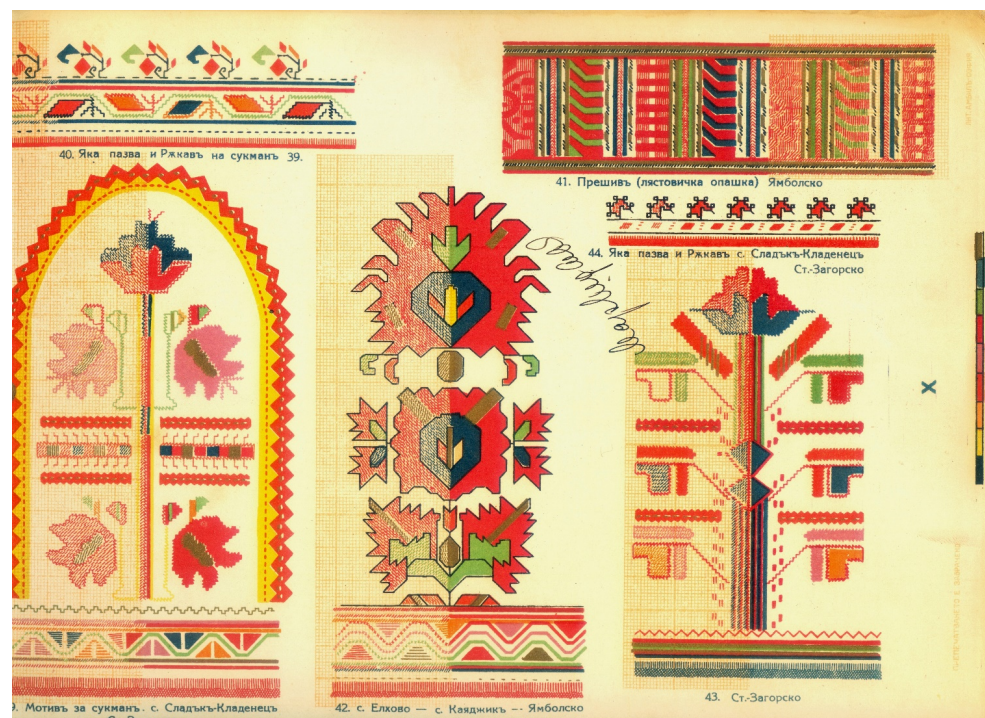
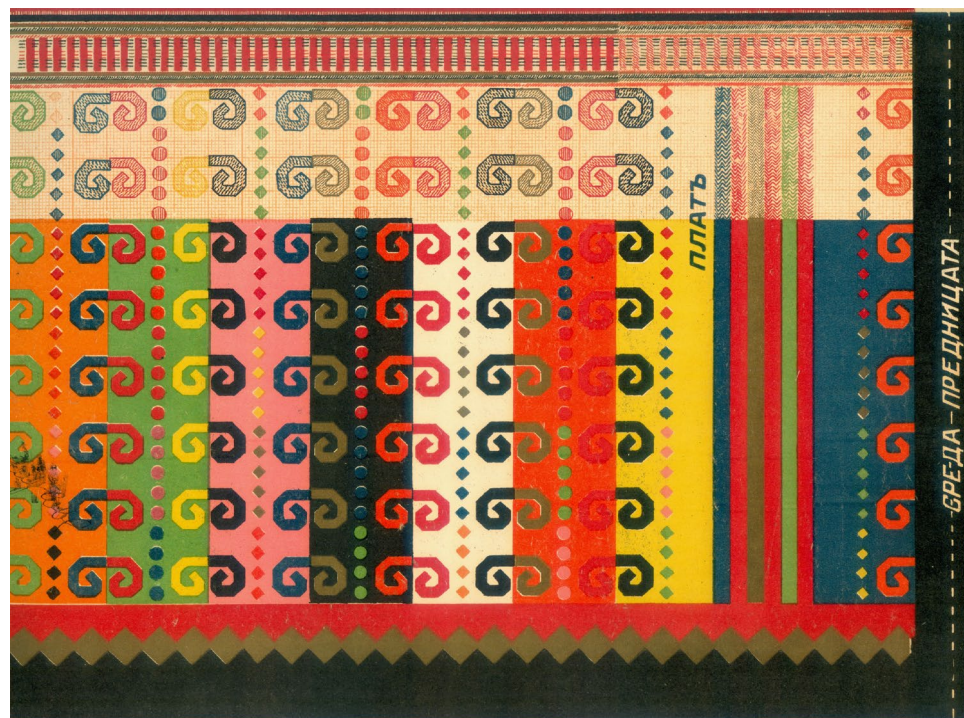
The musical minor tonality has always carried a special depth—spatial, emotional, human. So does the Bulgarian embroidery. Every line, pause, accent, or repetition within it carries tension, rest, and rhythm, much like minor chords. In this project, the two languages—musical and ornamental—meet to create a new architectural narrative.

Embroidery in Minor is a composition of six spaces, each interpreting a single minor tonality. Their sequence follows the logic of a musical score: from the heavy, deep low registers to the high, illuminating tones where catharsis is born. Four of these spaces contain objects inspired by the Bulgarian embroidery—enlarged, extracted from their original context, and transformed into architectural cores. They are not just furniture, but materialized fragments of cultural tribute, translated into contemporary form.

Just as a minor chord moves through tension toward release, the embroidery is built on a balance between rhythm and hidden signs. Each space here is a point of intertwining—a moment where music and ornament meet in quiet harmony. The project employs light, shadow, projections, and materiality to unfold the emotional range of the minor tonalities and translate it through the geometry of Bulgarian tradition.

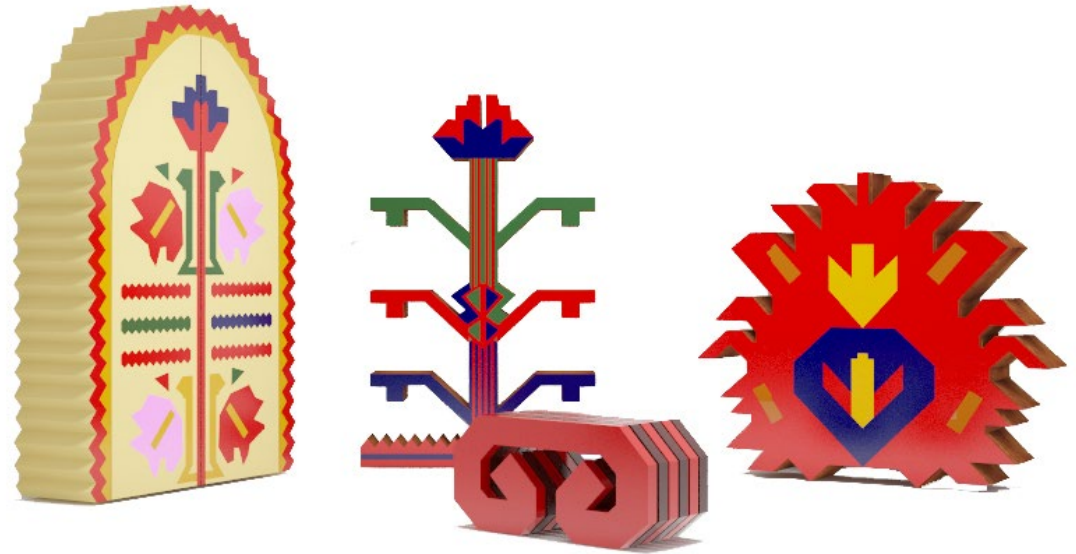
Embroidery in Minor is a contemporary dialogue in tribute—a modern architectural symphony in which Bulgarian embroidery resonates like music, and music weaves itself into the embroidery.

The project is realized through four spatial objects, created based on motifs from traditional Bulgarian embroidery, yet extracted from their ornamental context and transformed into monumental figures within the space. They are positioned in the central part of the hall, while the first and last zones serve as introduction and conclusion. The forms—*The Guardian of Heritage*, *The Tree of Threads*, *The Code*, and *The Sun Seal*—represent contemporary interpretations of key folkloric symbols, reimagined through bold geometry, scale, and plasticity. Through them, embroidery leaves the plane of textile and becomes a spatial language.



List of Works and Rationale for Their Selection

The project includes four spatial objects inspired by motifs from traditional Bulgarian embroidery and integrated within the six minor zones. Each element carries specific symbolism and a functional role, contributing to the overall spatial score.



2. “The Tree of Threads” – Library (A minor)

The object interprets the idea of growth and vertical movement, characteristic of tree-like motifs in traditional embroidery.

As a library, it gathers knowledge and memory, becoming a natural transitional center between the spatial zones.

3. “The Code” – Cabinet (E minor)

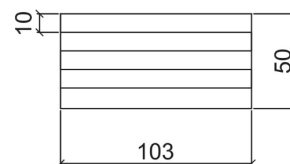
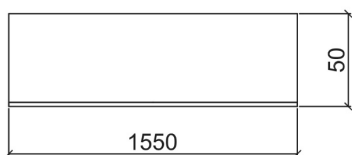
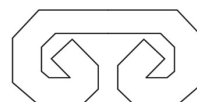
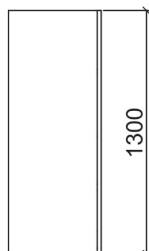
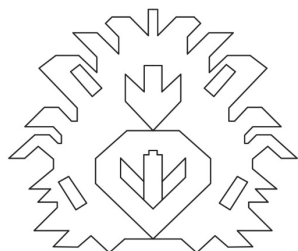
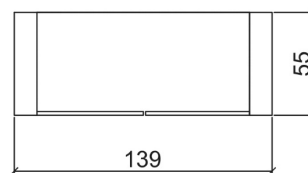
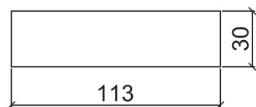
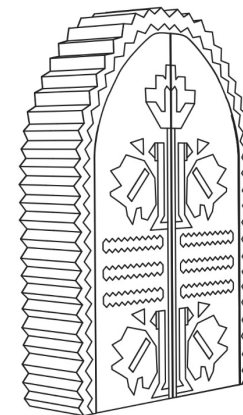
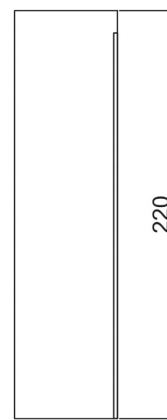
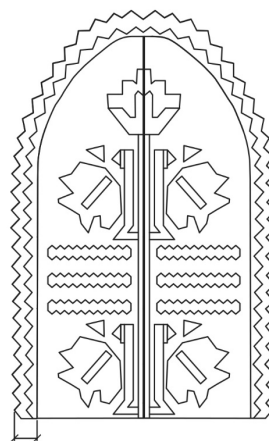
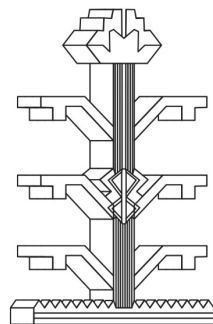
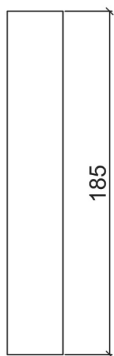
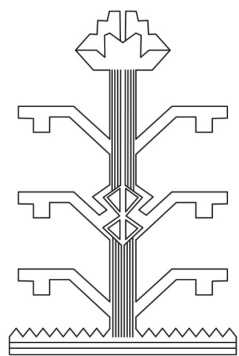
Constructed as a modular geometry, the object recalls the “code” of embroidered signs. Its low scale creates an intimate space in which detail and proximity prevail over form.

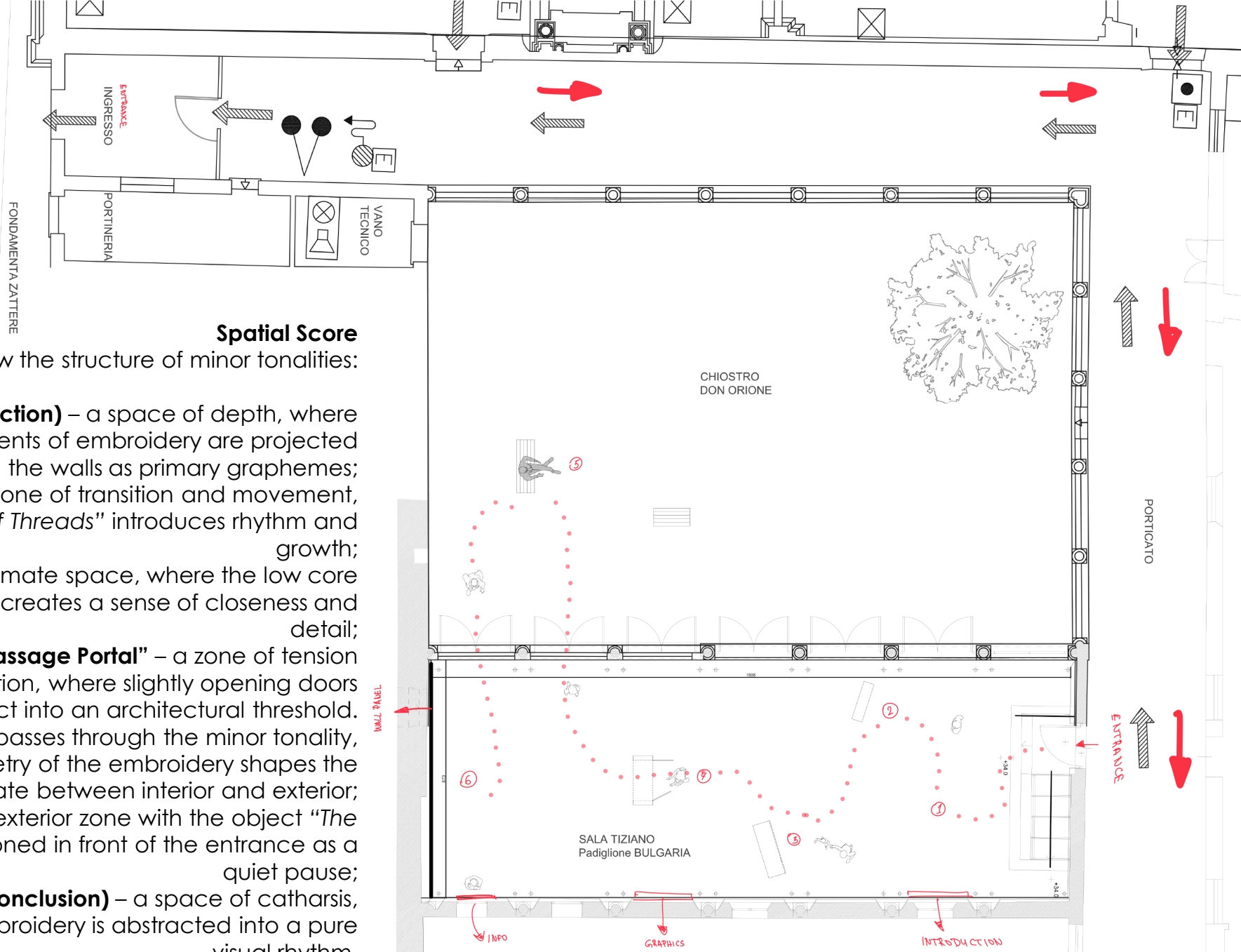
4. “Portal of Passage” – Transformed Wardrobe (B minor)

The threshold element refers to protective motifs found in embroidery and to the concept of the threshold itself. Its arched composition resonates with the architecture of the Tiziano Hall, emphasizing the emotional transition between zones.

5. “The Solar Seal” – Bench (F# minor)

The outdoor object functions as a quiet pause before the entrance. Its form follows the principles of solar embroidery motifs—concentricity, protection, and continuity.





Spatial Score

The six zones follow the structure of minor tonalities:

1.D minor (Introduction) – a space of depth, where enlarged fragments of embroidery are projected onto the walls as primary graphemes;

2.A minor – a zone of transition and movement, where the “Tree of Threads” introduces rhythm and growth;

3.E minor – an intimate space, where the low core “The Code” creates a sense of closeness and detail;

4.B minor – “The Passage Portal” – a zone of tension and transition, where slightly opening doors transform the object into an architectural threshold. The visitor literally passes through the minor tonality, while the geometry of the embroidery shapes the threshold state between interior and exterior;

5.F# minor – an exterior zone with the object “The Sun Seal”, positioned in front of the entrance as a quiet pause;

6.C# minor (Conclusion) – a space of catharsis, where the embroidery is abstracted into a pure visual rhythm.

The space of the *Titian Hall* at Centro Culturale Don Orione Artigianelli provides the natural framework for the project. Its stone walls, the rhythm of the columns, and the repetition of the arches form an architectural score, which *Embroidery in Minor* activates and extends.

The portal-arch, inspired by the logic of embroidery and transformed into the B-minor *Passage Zone*, enters into direct dialogue with the hall's historic arches: the traditional architecture establishes the structure, while the contemporary object interprets it as an emotional and visual threshold. In this way, the transition from one tonality to another becomes both a literal and metaphorical movement through space.

The projection of enlarged embroidery graphemes onto the stone texture amplifies the tension between past and present, while the colored objects define a contrasting contemporary layer.

The project responds to current trends in contemporary visual art through:

- engaging with cultural heritage via a contemporary language;
- interdisciplinarity between sound, movement, and architecture;
- transforming traditional motifs into minimalist spatial structures.

Embroidery in Minor becomes a contemporary weaving of music and ornament, of architecture and emotion, and of Bulgarian cultural memory within the international context of the Venice Biennale.

