

*musée des
arts
décoratifs*

*musée
du
design*



PRESS PACK

24 september 2016 - 29 january 2017

houcelife

design collection from the  Centre national des arts plastiques
at the *madd* Bordeaux

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Alessandro Mendini, *Oggetto banale*, 1980, Salon de Gascq - musée des Arts décoratifs et du Design, Cnap

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Maarten Baas, *Floorfan*, 2006, Salon de Gascq - Musée des Arts décoratifs et du Design, Cnap

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press release

24 september 2016 - 29 january 2017

houcelife

A look at the design collection from the Centre national des arts plastiques  (National center for visual arts) at the musée des Arts décoratifs et du Design (museum of Decorative Arts and Design) in Bordeaux

From 24 September 2016 to 29 January 2017, the Musée des Arts décoratifs et du Design in Bordeaux (madd) will host an exhibition displaying more than 300 pieces from the Fonds national d'art contemporain, the National Contemporary Art Collection, and organized by the Centre national des arts plastiques (Cnap). This collection, one of the largest in Europe, contains some of the most significant works of contemporary designers, French and international alike.

This project is an opportunity to display pieces of furniture and other objects the context which was originally theirs: a domestic world. The exhibition will thus be held in two venues, two extraordinary houses. The first one, the Hôtel de Lalande, built in the 18th century, which still has its original wooden panelling and parquet flooring, is listed as a UNESCO heritage jewel and houses the musée des Arts décoratifs et du Design in Bordeaux. The other is a fine example of contemporary and private architecture, emblematic of a modern dwelling which re-invents the relations between exterior and interior, between space and function, and between property and furniture, just a stone's throw from Bordeaux's city centre.

The pieces which will be exhibited have been designed for a specific house, and not to be isolated on a stand. The musée des Arts décoratifs et du Design in Bordeaux displays these items of furniture devised by designers in household-scaled rooms. No sets, but an everyday mise en scène-like presentation, in an old home, in the city, and in a contemporary home in the midst of nature. Two contrasting places, which have nevertheless been built to respond to the same challenge: to accommodate a family in a livable environment. In both cases, two centuries apart, the daily round has been cradled by objects, and the furniture has witnessed the goings-on of life.

Today, these designs have been re-invented. For the duration of the exhibition, these two dwelling-places will become special settings for the contemporary pieces from the Cnap collection. When the selection process started, it became quickly clear that these houses' architecture were strong and imposing. The decisions made by the exhibition's curators have been constructed in response to these specific contexts.

Presenting the Cnap collection in a private residence, where some rooms have kept their function since the building's origins, and in a private home in which the owners currently live, means above all lending a certain density to objects for which, too often, exhibitions only highlight their visual beauty. Once positioned, their functional qualities are easier to grasp for visitors. We will thus see how they create a particular atmosphere, and the extent to which they are the guarantors of the ambience of a space.

In these architectures, where contemporary pieces thus mingle with others, there will be novel encounters, temporarily creating pictures which will be both domestic and unusual.





Marcel Wanders, *Knotted Chair*, 1996, Cabinet des singeries - Musée des Arts décoratifs et du Design, Cnap © photo : madd Bordeaux - Jean-Christophe Garcia

the exhibition : musée des Arts décoratifs et du design in Bordeaux

From 24 September 2016 to 29 January 2017

"Design is never just scenography, a way of materialising a particular idea of the universe, a way of creating a new, imaginary territory, like a screenplay or any kind of atmosphere do. In this post-industrial society which has all the systems of transformation and communication at its disposal, the only territory in which man is still free to intervene is fantasy, the imaginary and narration." Andrea Branzi

TO INHABIT IS TO LIVE

By investing two exceptional houses with equally exceptional furniture, *madd* and Cnap are proposing a new form of exhibition.

Showing the pieces from the Cnap design collection in a domestic universe reveals the power of objects and the influence they have on the atmosphere of domestic places. Introduced in the hôtel de Lalande and the Maison Lemoine, the objects transform the atmosphere of these places.

THE HÔTEL DE LALANDE

The hôtel de Lalande was built at the end of the 18th Century to host the daily life of a Bordeaux family, the Lalandes. Even though it is now a museum, its rooms still recreate the family atmosphere of a private house. This is why its minimal museology is based on the initial function of the rooms. The dining room, the only place destined for meals, was generalised in the homes of the upper class during the 18th Century. In the hôtel de Lalande, this vast room giving onto the main courtyard still retains the column from the original stove. In this era, kitchens were put out of the way for comfort reasons. Today, the kitchen has become the heart of the home, an open room with multiple functions. The dining room of the hôtel de Lalande is therefore endowed during the exhibition with a partly mobile piece of kitchen furniture from Bulthaup with a very contemporary quality. It cohabits with a majestic, unmovable mahogany dresser. As in all family houses, recent objects mix with furniture inherited from a past era to create a new décor.

The dining room leads to the drawing room. This room was the beating heart of the hôtel de Lalande, where one used to invite guests for dancing, playing music, drinking hot chocolate or other exotic drinks. The use of these rooms is today less hierarchical and compartmentalised. Rather than anticipating our actions, architects and designers try to predict possible life scenarios, so as to leave us the freedom to create them. The *Yang* sofa by François Bauchet, installed in the centre of the drawing room, offers this freedom of usage and appropriation. Its surface is entirely modular to adapt to different uses. Open, it can be used by several people. Closed, its four modules joined together allow for reclining, reading newspapers, putting down a tray, playing cards... It is like a little space for living at the heart of the grand drawing room.

The curators of the exhibition played with the social codes of the aristocratic habitat, the ones of this ancient, noble residence. In the 18th Century, the norm was to have a multiplicity of specialised rooms. Thus over the exhibition course, we discover a boudoir. In this small, feminine salon, the presence of an *Antibodi* chaise longue by Patricia Urquiola evokes a moment of relaxation. Books placed on the *R.T.W.* bookshelf by Ron Arad, an open Louis XVI bed linen cupboard, the *Duplex* aquarium by Constance Guisset let us imagine this room in a light and care-free atmosphere.

Upstairs, a comfortable armchair by Inga Sempé is displayed in the Cabinet des singeries now transformed into a wardrobe and dressing room. Its fuchsia fabric echoes the pink silk which dresses the furniture in which various feminine accessories are placed, including the *Narziss* hairbrush by Judith Seng. Opposite the armchair, the evanescent form of the *Kokon* piece of furniture by Jurgen Bey evokes that of the dressing table which could have been found in this room.

After visiting the daffodil yellow room, the bathroom, immense and luxuriously comfortable with its Bouroullec furniture, appears like a reminiscence of an era where one had time... and space.

From one room to another, characteristic atmospheres are created to let us imagine furniture from the Cnap collection as objects used by the occupants of the hôtel de Lalande. A chair exists in itself, but also by the implicit presence that we sense because we know that someone is susceptible to sit there. It is this relation with the real world that is reactivated here. Smells and sounds, conceived for the exhibition, are mixed with the objects to stage the space of the museum. In the former servants quarter's courtyard, a smell of earth after rain and sounds coming from outside accompany the presentation of the *Gardening* bench by Jurgen Bey. These make our minds travel into the garden which could house it and connects us with its first meaning: this bench is constructed and reconstructed over the seasons with recycled vegetables.

Oscillating between dream and reality, the scenarios of the exhibition presented in the entire museum tend to communicate the meaning and the importance of the objects. The ones which are on display in the hôtel de Lalande are of varied eras and provenances and each one among them contributes to the very particular atmosphere which is created today in this space, an emblematic setting for the evolution of lifestyles and aesthetic tastes.

"One should never forget that people have to live with the objects that we design. One has to understand how we can use them to reflect on lifestyles. Design is a reality." Being integrated into two spaces as real and as different as the hôtel de Lalande and the Maison Lemoine, the exhibition echoes this reflection by Jasper Morrison.

the exhibition : maison lemoine

From 24 September to 10 December 2016

Houselife is laid out at the heart of the *Maison à Bordeaux*, a contemporary masterpiece of architecture built by Rem Koolhaas/OMA on the heights of Floriac. Finished in 1997, some years after the All Ava villa in Saint-Cloud, it is among the first works by the architect.

For the first time, an exhibition open to the public will take place in this private residence. Part of the complementary inventory of historical monuments since 2002, those interested will be invited to take part in guided visits departing from *madd*.

Houselife takes place upstairs, in the main room which will be mirrored for the exhibition. Life continues all around it. In this large living room, all the furniture has been removed to make free space. Rem Koolhaas's architecture is generously offered as the most beautiful setting to welcome a choice of objects and furniture from the Cnap's collections. The *Bulle* armchair by Eero Aarnio is suspended in the space, just opposite the oculi drawn on the white plastic curtain by Petra Blaisse, and the hammock by Bless, in front of a bay window, floats among the grasses and trees of the garden. A choice of vases, in glass and metal are displayed on the platform placed on a stand for the occasion. At the centre of this beautiful space without walls, they take their place naturally in this early autumn landscape still flowering from the summer.

The interest of this exhibition was to select around sixty objects whose materials, forms and textures responded to those of the setting which houses them. The confrontation of these objects, sliding or in the air, in metal or glass, and the architecture surrounding them, is full of surprises and allows us to look at them, as at the house, with a new gaze.

The exhibition borrows its title from the film directed by Ila Bêka & Louise Lemoine, *Koolhaas Houselife*. This film, which recently joined the Cnap collection, will be projected at *madd*, during the exhibition. By following the steps of the guardian, Guadalupe Acedo, in her daily tasks and inspections, it reveals with humour and tenderness the charms, quirks and fragilities of the iconic machine-house.





exhibition curators



Constance Rubini

© MADD Bordeaux - V.Pertseva



Juliette Pollet

© Juliette Pollet

After working in the art market, in Britain and France, Constance Rubini joined the Musée des Arts Décoratifs, in Paris, in 1999. She has organised various exhibitions, including *Jean Royère, décorateur à Paris* (1999-2000), *Nobody's Perfect, by Gaetano Pesce* (2002-2003), *Inga Sempé* (2003) and *Dessiner le design* (2009-10), which brought together the great names of international design on the theme of the process of design, both analogue and digital. In 2010, she was chief curator of the Saint Etienne International Biennial of Design, and curator of the exhibition *La Ville Mobile*, whose very positive repercussions led the following year to the publication of a work on the same subject. A design historian, she was, over five years (2005-2010), editor in chief of the design and research journal *Azimuts* published by the Cité du Design, and participated in various collective works and journals. She was also a lecturer at the Ecole des Arts Décoratifs in Paris, assistant professor at Sciences Po Paris in Bruno Latour's Cartography Programme, and teaches today at ECAL in Lausanne. She joined the *Musée des Arts Décoratifs et du Design* in Bordeaux (formerly the Musée des Arts Décoratifs) in January 2013, already at the time organising the Andrea Branzi exhibition project, the first retrospective of this father of design.

Juliette Pollet is a heritage curator, in charge of the design and decorative arts collection at Cnap since 2013. She worked with Li Edelkoort in the conception of *Oracles du design un regard sur la collection design du Cnap*, exhibition – where the trend forecaster was given a carte blanche, presented with and at the Gaîté lyrique in 2015. The same year, she was a curator with the designer duo Studio GGSV for *Zones de confort*, the first instalment of an exhibition triptych coproduced with the Ville de Nancy - Galerie Poirel. She took care of, along with Tony Côme, the direction of *L'idée de Confort: une anthologie, du zazen au tourisme spatial*, a work co-published by Cnap et B42.

Photo credits of the previous pages:

Left: Marcel Wanders, *Knotted Chair*, 1996, Maison Lemoine, Cnap © photo: madd Bordeaux - Jean-Christophe Garcia

Right: Ettore Sottsass, *Murmansk*, 1982, Maison Lemoine, Cnap © photo: madd Bordeaux - Jean-Christophe Garcia

around the exhibition

- **Off Site Exhibition in Pessac**

Maison Frugès – Le Corbusier

- **Museum Thursdays**

From 24 September 2016 to 29 January 2017, madd proposes meetings, conferences and unprecedented visits linked with the exhibition *Houselife*.

- **Off Site Projections and Meetings**

Cycle of projections with guest speakers.

- **Off Site Visit: the home in Bordeaux**

The museum teams up with the Centre of Interpretation of Architecture and Heritage (CIAP) and with the Tourism Office of Bordeaux to propose visits around types of homes in Bordeaux: single-storey houses, 18th Century architecture, 19th Century buildings, art nouveau, art deco et contemporary homes. For adults and children.

- **Book published for the exhibition**

Graphic design: SpMillot.

Photographs: Jean-Christophe Garcia.

- **Booklets to assist with the visit for adults and model booklets for children**

- **Guided Visits for Adults/Families**

Visits of the *Houselife* exhibition at *madd* and, only on reservation with the museum, at the Maison Lemoine.

- **Junior visits / workshops**

For individuals (children aged 6-11), schools on residential trips and school children: customised visits accompanied by an education officer possibly followed by a creative activity.

Programme currently being finalised

The musée des Arts décoratifs et du Design (madd)

The museum is installed in a *hôtel particulier* built in Bordeaux between 1775 and 1779 for the conseiller au parlement Pierre de Raymond de Lalande. This house changed status over time. In 1880 it was bought by the town which installed its police service there and constructed a prison behind it, overlooking the garden. Then, the town established its first Museum of Classical Art in 1924, which was transformed into the Museum of Decorative Arts in 1955. In 1984, the museum was refurbished, becoming an extravagant, aristocratic residence, emblematic of the Bordeaux Enlightenment. The museum's, collections comprising both domestic furniture and naval artefacts, ceramics, glasswork, gold and silver, musical and measuring instruments, tableware and intimate objects, make up a representative panel of the French decorative arts, in particular from Bordeaux, from the 18th and 19th Centuries, and a testimony to the history of Bordeaux, an important trade port in the 18th Century. In 2013, Constance Rubini, then named director of the museum, appealed to the "Haut Conseil des Musées de France" to change the name of the museum to "Musée des Arts Décoratifs et du Design", in order to facilitate the institution's desire to become an important site championing culture and design in France.

In 2014, madd welcomed the first retrospective of Italian designer Andrea Branzi (« Andrea Branzi, Pleased to meet you, 50 years of design »). Presented off-site in the Saint Rémi space, this exhibition received national and international press coverage which acclaimed the decision bring together 50 years of creativity from one of the most celebrated figures in the design world. Equally, madd is committed to supporting youth design. Once a month it hosts an exhibition dedicated to a project by a young design graduate.

These projects are chosen according to the issues which they explore, the perspectives they open up and the transformations they generate in our society. In 2014, the museum inaugurated the exhibition *La Gambiarra*, a graduation project by Basile de Gaulle and Romée de la Bigne at the "Ecole Nationale Supérieure des Arts Décoratifs" (ENSAD) and, in 2015, the experimental project "Civilising Space" by Octave de Gaulle at the "Ecole Nationale Supérieure de Création Industrielle" (ENSCI – Les Ateliers).

Through its initiative "Design Thursdays", madd regularly invites young designers to intervene or to invest in its spaces for presentations or temporary exhibitions (studio BIG-GAME, Sandrine Nugue, and also Fabien Cappello are currently being exhibited at the museum until the 25th July).

For a number of years, madd has developed a programme seeking to forge a dialogue between the decorative arts and design, two creative domains that remain relatively unknown within France, in order to reinforce their appreciation, influence and culture.

The exhibition "Houselife", Cnap's design collection at madd Bordeaux will follow this ideology, and confirm the museum's engagement with the arts.

www.bordeaux.fr

the Centre national des arts plastiques (Cnap)

The Centre national des arts plastiques (Cnap), a public organisation which forms part of the Ministry of Culture and Communication, encourages and supports design in France in each domain of the visual arts, notably painting, performance, sculpture, photography, installations, videos, multimedia, graphic arts and design.

As part of its mission, Cnap pays particular attention to innovation and to what is emerging in contemporary design. It assists artistic research by awarding research grants to artists engaged in experimental work and supports contemporary art professionals (galleries, publishers, restorers, art critics, etc.) financially. It also seeks to inform the public about artists and institutions.

Cnap also manages a national collection, the *Fonds national d'art contemporain*, which it enriches, conserves and loans within France and abroad on a long and short term basis. Today made up of around 100 000 works acquired over more than 220 years from living artists, this collection is representative of the contemporary artistic scene in all its diversity.

The Design and Decorative Arts Collection

The creation, in 1981, of a sector dedicated to decorative arts, industrial design and artistic crafts allowed Cnap to construct a collection of 9 500 pieces from more than 1 600 French and international names. Built around a historic core of a thousand works (Maurice Dufren e, Jean Dunand, Charlotte Perriand) from past national commissions, this collection today counts among the main European collections of contemporary design. Important monographic sets of work make it possible to follow the work of emblematic designers and collectives from the last decades such as Jurgen Bey, Ronan and Erwan Bouroullec, Andrea Branzi, Droog Design, Konstantin Grcic, Alessandro Mendini, Jasper Morrison, Gaetano Pesce, Ettore Sottsass, Martin Szekely, Philippe Starck, Radi Designers and Patricia Urquiola and Iona Vautrin. Cnap regularly commissions works, its recently commissioned artists including Olivier Vadrot as well as Sismo Designers.

Cnap's collection comprises furniture, tableware, lights, textiles, but also jewellery, electronic gadgets, fashion accessories and also "nomadic objects" (USB keys, computers or mobile telephones). The diversity of objects echoes the multiplicity of circuits and modes of production, from the artisanal object to the unique piece, from the prototype to the industrial product. The collection is therefore a reflection of the evolution of the domestic landscape and of our ways of inhabiting the world.

The emergence of new technological and anthropological developments, currently with 3D printing and open source technologies, for example, gives pause for thought on today's acquisitions. The 2010 decision to expand to include the domain of graphic design has significantly enriched the collection, with important sets of work by Pierre di Sciullo, Peter Knapp, Philippe Millot and Fanette Mellier.

The design collection grows every year with acquisitions and commissions, taking into account contemporary trends in the design world. Propositions are submitted by experts from the college of "decorative arts, design and industrial design", a board made up of directors of institutions, design professors, critics, art historians and collectors. The collection seeks to offer a succession of visions and interpretations of current trends, be they social, aesthetic or design. It clarifies the evolution of this particularly field, demonstrating the plurality of contemporary design.

The Fonds national d'art contemporain constitutes a collection without walls, which enriches museums and figures in exhibitions all over the world. We can reference the design exhibitions "Liberty, Equality, Fraternity" at the Wolfsonian Museum, Florida International University in Miami in 2011, "Design Oracles" at the Ga te Lyrique in Paris in 2015 and "Comfort Zones" at the Galerie Poirel Ville in Nancy which ended in April 2016.

This collection is also accessible on the Internet, on www.cnap.fr, www.monmus eudedesign.fr, and on the homepage of French public design collections www.lescollectionsdesign.fr



more than 160 french and international contemporary designers:

Nº

5.5 DESIGNERS (FR, 2003) : Vincent BARANGER (1980), Jean-Sébastien BLANC (1980), Anthony LEBOSSÉ (1981), Claire RENARD (1980)
www.5-5designstudio.com

A

A + A COOREN (FR, 1999) : Aki COOREN (JP, 1974), Arnaud COOREN (FR, 1973)
www.aplusacooren.com

Eero AARNIO (Fi, 1932)
www.eero-aarnio.com , www.adelta.de

Tomàs ALONSO (Esp, 1974)
www.tomas-alonso.com

APPLE (EU, 1976)
www.apple.com/fr

Ron ARAD (Isr, 1951)
www.ronarad.archivestudio.co.uk

François AZAMBOURG (FR, 1963)
www.azambourg.com

B

Maarten BAAS (NL, 1978)
www.maartenbaas.com

François BAUCHET (FR, 1948)
www.francoisbauchet.fr

Martine BEDIN (FR, 1957)
www.martinebedin.com

Yves BÉHAR (CH, 1967)
www.fuseproject.com

Gilles BELLEY (FR, 1974)
www.gillesbelley.fr

Sebastian BERGNE (R-U, 1966)
www.sebastianbergne.com

Jurgen BEY (NL, 1965)
www.studiomakkinkbey.nl
BLESS (ALL, 2002) : Ines KAAG (1970), Desiree HEISS (1971)
www.bless-service.de

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© photo : madd Bordeaux - Jean-Christophe Garcia

Riccardo BLUMER (IT, 1959)
www.blumerandfriends.it

Mario BOTTA (CH, 1943)
www.botta.ch

Ronan & Erwan BOUROULLEC (FR, 1999)
www.bouroullec.com

Andrea BRANZI (IT, 1938)
www.andreabranzi.it

BULTHAUP DESIGN INTÉGRÉ (ALL, 1949)
www.bulthaup.fr

C

Fernando & Humberto CAMPANA (Br, 1953 et 1961)
www.campanas.com.br/en

Achille CASTIGLIONI (IT, 1918)
www.fondazioneachillecastiglioni.it/

Maurizio CATTELAN (IT, 1960)
www.mauriziocattelan.altervista.org/

Marianne CAUVARD (FR, 1987 - 2013)
www.mariannecauvard.fr

Kwok-Hoi CHAN (CN, 1939-1990)

Michel CHARLOT (CH, 1984)
www.michelcharlot.com

Pierre CHARPIN (FR, 1962)
www.pierrecharpin.com

Feddow CLAASSEN (NL, 1970)
www.feddowclaassen.nl

Matali CRASSET (FR, 1965)
www.matalicrasset.com

D

DELO LINDO (FR, 1986) : Fabien CAGANI (1961), Laurent MATRAS (1961)
www.delolindo.com

Tom DIXON (R-U, 1959)
www.tomdixon.net

Florence DOLÉAC (FR, 1968)
www.doleac.net

Hil DRIESSEN (NL, 1963)
www.hildriessen.com

DROOG DESIGN (NL) : Roland BUSCHMANN (1965), Peter van der JAGT (1971), Hella JONGERIUS (1963), Erik Jan KWAKKEL (1965), AUKJE Peters (1971), Arnout VISSER (1962)
www.droogdesign.nl

David DUBOIS (FR, 1971)
www.davidduboisproduct.com/

Sylvain DUBUISSON (FR, 1946)
www.sylvaindubuisson.com/

E

Kiki van EIJK (NL, 1978)
www.kikiworld.nl

EL ULTIMO GRITO (R-U, 1997) : Rosario HURTADO (Esp, 1966), Roberto FEO (R-U 1964)
www.eugstudio.com

ELIUMSTUDIO (FR, 1991) Marc BERTHIER (FR, 1935)
www.marc-berthier.com , www.eliumstudio.com

F

Etienne FERMIGIER (FR, 1932-1973)

Bert FRIJNS (NL, 1953)
www.bertfrijns.com/

FRONT DESIGN (SE, 2003) : Sofia LAGERKVIST (1976), Anna LINDGREN (1977), Katja SÄVSTRÖM (1976),
Charlotte von der LANCKEN (1978)
www.frontdesign.se

G

Olivier GAGNÈRE (FR, 1952)
www.gagnere.net

Laureline GALLIOT (FR, 1986)
www.wedrawproducts.com/

Adrien GARDÈRE (FR, 1972)
www.studiogardere.com

GAROUSTE & BONETTI (1980-2002) : Elisabeth GAROUSTE (FR, 1946), Mattia BONETTI (CH, 1952)

Francisco GOMEZ PAZ (ARG, 1975)
www.gomezpaz.com/

Konstantin GRCIC (ALL, 1965)
www.konstantin-grcic.com

Constance GUISSSET (FR, 1976)
www.constanceguisset.com

Marti GUIXÉ ROCA (Esp, 1964)
www.guixe.com/

Ruth GURVICH (Arg/FR, 1961)
www.ruth.gurvich.free.fr/

H

H5 (FR, 1996) : François ALAUX (1973), Hervé de CRECY (1973), Ludovic HOUPLAIN (1969)
www.h5.fr/

Ton HAAS (NL, 1954)
<http://www.tonhaas.com/>

Ineke HANS (NL, 1966)
www.inekehans.com

Jaime HAYON (Esp, 1974)
www.hayonstudio.com

Sam HECHT (R-U, 1969)
www.industrialfacility.co.uk

Dick van HOFF (NL, 1971)
www.vanhoffontwerpen.nl/index_uk.html

Richard HUTTEN (NL, 1967)
www.richardhutten.com/index2.html
www.richardhutten.com/

I

IDIOTS : Afke GOLSTEIJN (1975), Floris BAKKER (1975) (NL)
www.idiots.nl/index2.html

J

Hella JONGERIUS (NL, 1963)
www.jongeriustlab.com

Donald JUDD (EU, 1928-1994)
www.juddfoundation.org/

K

Chris KABEL (NL, 1975)
www.chriskabel.com

Jan KONINGS (NL, 1966)
www.jankonings.nl/

Axel KUFUS (ALL, 1958)
www.kufus.de

Shiro KURAMATA (JP, 1934-1991)

L

Max LAMB (R-U, 1980)
www.maxlamb.org/

Mathieu LEHANNEUR (FR, 1974)
www.mathieulehanneur.com

Louise LEMOINE (FR, 1981), Ila BĚKA (IT, 1967)
www.living-architectures.com

Michele DE LUCCHI (IT, 1951)
www.amdl.it

M

Enzo MARI (IT, 1932) & Ingo MAURER (ALL, 1932)
www.ingo-maurer.com

Alessandro MENDINI (IT, 1931)
www.ateliermendini.it

Jasper MORRISON (R-U, 1959)
www.jaspermorrison.com/html/index.html

MUJI DESIGN INTÉGRÉ & Naoto FUKASAWA (JP, 1956)
www.naotofukasawa.com
www.muji.eu/

N

Marc NEWSON (Austr, 1963)
www.marc-newson.com

NINTENDO
www.nintendo.co.jp

NORMAL STUDIO (FR, 2006) : Jean-François DINGJIAN (1966) et Eloi CHAFAÏ (1979)
www.normalstudio.fr/

P

Satyendra PAKHALÉ (IN, 1967)
www.satyendra-pakhale.com

Philippe PARRENO (FR, 1964)

Gaetano PESCE (IT, 1939)
www.gaetanopesce.com

Giancarlo PIRETTI (IT, 1940)

Raphaël PLUVINAGE (FR, 1986)
www.pluvinage.eu/ <http://noisyjelly.com/>

Bertjan POT (NL, 1975)
www.bertjanpot.nl

Neil POULTON (R-U, 1963)
www.neilpoulton.com

Q

QUASAR (FR, 1934)
www.quasar-khanh.com/

R

RADI DESIGNERS (1992) : Claudio Colucci (CH, 1965), Florence Doléac (FR, 1968), Laurent Massaloux (FR, 1968), Olivier Sidet (FR, 1965), Robert Stadler (AU, 1966)
www.radidesigners.com/home.html

RAW EDGES (Isr, 2007), Yael MER (1976), Shay ALKALAY (1976)
www.raw-edges.com/

Pucci DE ROSSI (IT, 1947)
www.pucciderossi.com/

Adrien ROVERO (CH, 1981)
www.adrienrovero.com

Frédéric RUYANT (FR, 1961)
www.fredericruyant.com

S

Denis SANTACHIARA (IT, 1951)
www.denisantachiara.it/

Florian SCHMID (ALL, 1984)
www.florian-schmid.com

SCHOLTEN & BAIJINGS (NL, 2000) : Stephan SCHOLTEN (1972), Carole BAIJINGS (1973)
www.scholtenbaijings.com

Augustin SCOTT DE MARTINVILLE (FR, 1980)
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www.ingasempe.fr

Judith SENG (ALL, 1974)
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Bořek ŠÍPEK (Rép. tch, 1949-2016)
www.sipekassociates.com , www.boreksipek.cz, www.studiosipek.com

Ettore SOTTASS (IT, 1917-2007)
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www.philippe-starck.com

Elisa STROZYK (ALL, 1982)
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www.martinszekely.com

T

TIM THOM

Oscar TUSQUETS BLANCA (Esp, 1941)
www.tusquets.com/

U

Patricia URQUIOLA (Esp, 1961)
www.patriciaurquiola.com

V

VALVOMO (Fi, 1993) : Vesa HINKOLA (1970), Markus NEVALAINEN (1970), Rane VASKIVUORI (1967)
www.valvomo.fi/

Maarten VAN SEVEREN (Bel, 1956-2005)
www.maartenvanseveren.be/fr

Ionna VAUTRIN (FR, 1979)
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www.arnoutvisser.com/

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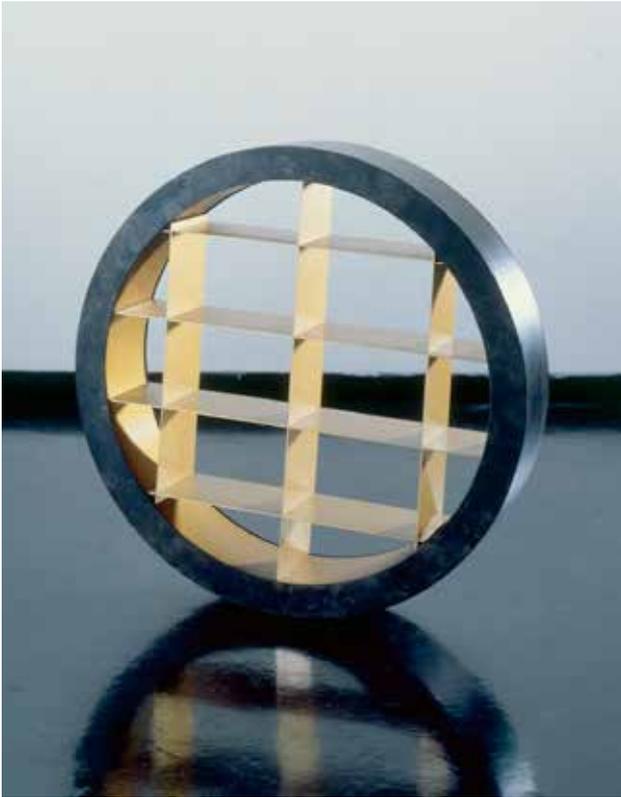
W

Marcel WANDERS (NL, 1963)
www.marcelwanders.com

Herbert Jakob WEINAND (ALL, 1953)

Yohji YAMAMOTO (JP, 1943)
www.yohjiyamamoto.co.jp

more than 300 works exhibited : focus on 21 pieces



RON ARAD

Etagère R.T.W., 1996

Steel patina, liquorice green tinted anodised aluminium, teflon roller and lead ballast, laser-cut metal laminated and attached with sunken screws

Produced by Ron Arad Associates

FNAC 970660

The creation of R.T.W. (*Reinventing the Wheel*) is inscribed in a typological research initiated by Ron Arad in 1993 with the *Bookwork* bookcase whose random form led to a great public and commercial success. In the form of a wheel, the R.T.W. shelving is equipped with a ball bearing so that it can be moved around while the shelves remain horizontal. This mobile shelves therefore proposes a new functional structure which defies the laws of gravity. This bookcase is a perfect illustration of the audacious work that characterises a number of creations by the designer from 1990 onwards, using steel as if it were a supple, plastic material.

Installed in the Porcelain Room that has been converted into a boudoir, its circular form is a response to that of the 18th Century card table top and to those of the *Grappe* rug by the Bouroullec brothers.

photo: © Guido Pedron

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more than 300 works exhibited : focus on 21 pieces



MAARTEN BAAS

***Floorfan Fan*, 2006**

Mass-coloured, hand-modelled green resin over a metallic structure
Produced by Baas & den Herder
FNAC 10-1069

This slender fan refreshes the slightly heavy atmosphere of this dining room created for the exhibition, which evokes Mediterranean landscapes with its views of Naples and its ceramic collections from the South of France.

With its stunning, monumental proportions and the imperfection of its modelling, *Floorfan* seems to come from a fairy tale.

It belongs to the *Clay Furniture* collection, launched by Maarten Baas in 2006. Realised through a singular creative process, each piece of this collection is unique: a metal skeleton is covered with coloured and hand-modelled synthetic clay.

As in the *Smoke* collection (2002), where the pieces were methodically burned by the designer then solidified by resin, the *Clay* collection interrogates the market and heritage value of objects. The frail silhouettes of the furniture of this collection marked the design of the 2000s and reveal the total formal liberty of Maarten Baas's furniture.

photo: © Maarten Van Houten

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more than 300 works exhibited : focus on 21 pieces



FRANÇOIS BAUCHET

Classeur Bookcase, 1989

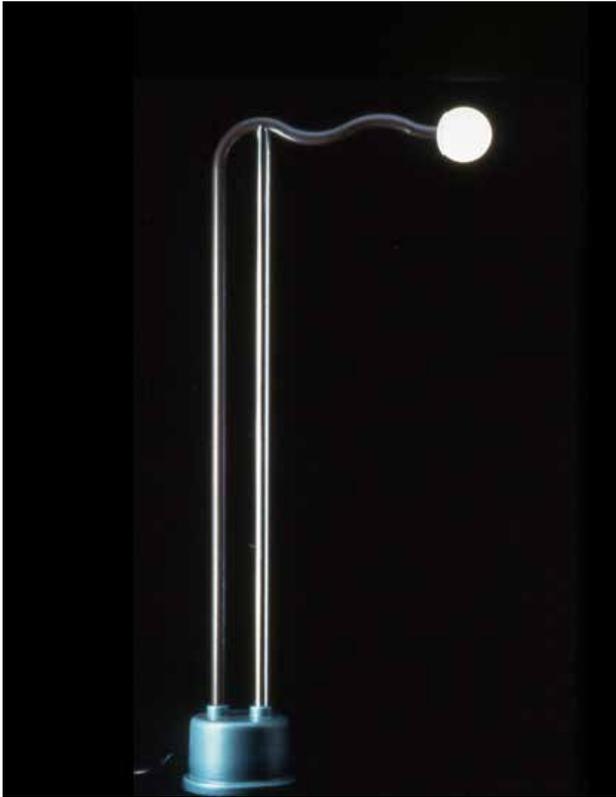
Resin and wood
Produced by Galerie Neotu
FNAC 89820

This little, solid and concentrated, wheel-mounted monolithic container comes close to being a workshop trolley in which all the tools are kept. This piece of furniture, whose design has been ridden of all superfluous details, stands out by the fact that it can be used indifferently front or back, which gives it its own identity. A visual artist by training and a sculptor, François Bauchet conceived this work based on a core of wood covered in fibreglass resin, which gives it a perfectly smooth aspect. This technique was largely used in the middle of the 1990s by Joep Van Lieshout from the Netherlands. Installed here in the bathroom, this mobile piece of furniture plays the role of a cosmetic trolley, which was once that of the chamber maid who accompanied the toilet ritual.

Photo: © Michel-Alain Barjou

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more than 300 works exhibited : focus on 21 pieces



MARTINE BEDIN

Western Lamp, 1982

Cast iron base, steel tubing, opal glass sphere
Produced by Memphis
FNAC 2015-0755

This very surprising piece was realised as a one-off for the second Memphis exhibition in 1982. Its expressive force is emblematic of the way in which the Memphis productions reversed the established design codes to orientate this discipline towards visual communication. The language of these objects is effectively based on meaning and presence and no longer only on its function. Martine Bedin is one of two women from Bordeaux who were part of this group, for which she was also in charge of the production of their pieces. Its long, anthropomorphic silhouette inhabits the child's bedroom in an unexpected and amusing way. The freedom which characterises the pieces of the Memphis group, liberated from all the ideas of good taste, finds a wonderful echo in the universe of childhood. If *Western* was only produced as a one-off, the *Super* lamp, a small, mobile and coloured light similar to a children's game thought up one year earlier by Martine Bedin, was a true production success.

Photo: © Martine Bedin

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more than 300 works exhibited : focus on 21 pieces



JURGEN BEY

Gardening Bench, 1999

Compressed resinous tree bark and resin shavings, wood glue
Self-produced
FNAC 05-396 (1 and 2)

Placed in the former courtyard which linked the servants wing with the main block of the hôtel particulier, this bench is built and rebuilt with the passing of the seasons, in this way it recycles the residues of the garden. This piece of outdoor furniture is perishable and biodegradable because its lifespan depends of the perennial materials from which it is made. Integrated into the national collections and therefore subject to museum conservation norms, this ephemeral piece of furniture has been crystallised to become a heritage object. Jurgen Bey is one of the main representatives of the Dutch, experimental collective movement Droog Design. This piece of furniture is typical of his interest in recycling, science and poetry. It illustrates the way in which he envisages his work as a designer, in the margins of design and interrogating objects, their role and the materials which make them up.

Photo: visuals by the artist

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more than 300 works exhibited : focus on 21 pieces



RONAN ET ERWAN BOUROLLEC

Serif Televisions, 2015

VNB flat screen, electronic components, metal stick stand
24" format with red finish, 32" format with blue finish, 40" format with white ivory finish
Produced by Samsung
2016 Acquisition

The Bouroullec brothers have made this television, developed with Samsung, a real piece of furniture. *Serif* owes its name to the projections which form the endings of certain typefaces, or serifs. The bottom serif serves as a base and stabilises the television, the one at the top as a shelf, possibly for holding small objects. This television integrates with elegance into the domestic space, placed on a piece of furniture such as the 18th Century Bordeaux commode in the child's bedroom (Garance Room) or on the floor, perched on a stand which can be screwed on, in the comfortable study space that has been made in the Salon Cruse Guestier. Behind, a textile covering hides all the technical elements so that the television can be seen from all angles: it no longer needs to be against the wall. A sophisticated digital interface has also been conceived by the designers to avoid a black screen when it is turned off. By activating its curtain mode, an abstract décor instantly replaces the images and sounds, allowing a clock or a photo gallery to simply appear or to listen to music.

Photo: rights reserved

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more than 300 works exhibited : focus on 21 pieces



BULTHAUP DESIGN INTÉGRÉ

System 20, 1997, kitchen elements

Aluminium and stainless steel, aluminium front, stoneware work station, stainless steel piles, enamelled ceramic hob

Produced by Bulthaup Küchen

FNAC 99496 / FNAC 99497 (1 and 2) / FNAC 99509

The German manufacturer Bulthaup has proposed, since the end of the 1970s, kitchen units with simplified lines that demand robust functionalism and offer flexibility of use. The System 20, made of several independent modules which can be freely combined, adapt to all contexts, including transforming the dining room of the Hôtel de Lalande into a stunning open kitchen. The utensils conceived by Enzo Mari, the contemporary black porcelain by Ineke Hans and the baroque *Vesuvio* cafetière by Gaetano Pesce meet, in the display cases, their counterparts from past centuries.

photo: © rights reserved / visuals by Bulthaup Design Intégré

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more than 300 works exhibited : focus on 21 pieces



PIERRE CHARPIN

Slice Seating System, 1998

Structure in wood and foam, Brunati woven wool 100% virgin wool, removable cover
Produced by Cinova
FNAC 01-050 (1 to 7)

Slice takes its point of departure from the familiar curves of a club armchair, subverting and updating this archetypal form by the addition of poufs, to compose a modular seat. The system could theoretically be developed infinitely and gives everyone the freedom to play with the colours. As Pierre Charpin himself says, this playful and modular construction connects *Slice* with an entire history of combinatory systems, "from the ABCD series by Pierre Paulin to the *Additional Living System* by Joe Colombo via the Cubo and Sancarlo armchairs by Achille Castiglioni." First produced by the Italian house Cinova and distributed by Galerie Kreo, *Slice* has been reproduced by Ligne Roset. A visit to the *Houselife* exhibition also allows for the discovery of another production by the designer which maliciously plays with compositions by layers: *Ceram X*, produced by Craft from Limoges, which reveal or hide the erotic character of their enamelled décor according to the way they are positioned.

photo: © Marc Damage

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more than 300 works exhibited : focus on 21 pieces



HIL DRIESSEN

Whitewear Bowl, 2002

White porcelain, cotton core plunged in a bath of ceramic slip and baked in a ceramic oven
Produced by the european ceramic work centre
FNAC 07-387

the experimental work on textiles by hil dreissen led her to try out other materials. with its fragility and delicateness, this piece evokes the process put in place for its fabrication. the textile fibres dipped in ceramic slip disappear during its baking to reveal better their residual traces. this bowl, the only contemporary piece in the large display case of glassware from the 17th and 18th Centuries, results from a reflection on time. it seems to appear from a distant era, as its eroded reliefs suggest.

photo: visuals by the artist

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more than 300 works exhibited : focus on 21 pieces



HELLA JONGERIUS

Long Neck bottles, 2000, Groove Bottle, 2000

Opaque glass, transparent glass, twice baked, adhesive band
Produced by JongeriusLab
FNAC 03-605 / FNAC 03-606 / FNAC 03-607

Since leaving the Design Akademie of Eindhoven in 1993, Hella Jongerius, with creations often marked by humour, has played with aesthetic and functional conventions of daily objects. The *Long Neck* and *Groove* vases duly note an undeniable physical reality: the impossibility of fusing the materials which make their necks and their bodies, as glass and ceramic do not transform at the same temperature. The adhesive band seems, at first, to offer a precarious, careless assembly solution, while revealing a surprising decorative potential. The printed warnings, "fragile" and "handle with care," reinforce the illusion since in reality they dissimulate a solid silicon seal. The *Polder Sofa* or *Embroidered Tablecloths*, among the pieces by the designer presented in the exhibition, also play with the conventions of decorative vocabulary, giving rise in turn to games of visual hide-and-seek and other semantic traps.

photo: © Yves Chenot

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more than 300 works exhibited : focus on 21 pieces



ALESSANDRO MENDINI

Oggetto banale, Cafetière, 1980

Painted steel
Self-produced
FNAC 05-901 (1 and 2)

In 1980, Alessandro Mendini realised for Alchimia, the group founded in 1976 in Milan by Alessandro Guerriero, the collection *Oggetto banale* with Paola Navone, Daniela Puppa and Franco Raggi. This singular figure, who cofounded in 1973 *Global Tools*, an anti-school of design to defend a radical design liberated from industrial constraints, was behind the concept of *Redesign*: a revaluing of the anonymous object by the use of decoration and lively colours. This collection comes from this principle. Interventions intended to be both decorative and critical are realised on the surface of consumer goods. In the exhibition, the modest moka cafetière, spruced up with multi-coloured covering sits next to austere and refined silver coffee pots in the large 18th Century mahogany display cabinet.

photo: © Yves Chenot

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more than 300 works exhibited : focus on 21 pieces



JASPER MORRISON

Plywood Desk, 1985 / 1986

Sycamore veneer, chromed tubing
Produced by Galerie Neotu
FNAC 93809

For the occasion of *Houselife*, the Salon Cruse Guestier becomes an office where the curves of François Bauchet's *Bibliothèque 97* dialogue with those of *Felt Stool* by Hella Jongerius and echo the lines of this rounded desk, produced by Neotu at the end of the 1980s. The Parisian gallery, directed by Pierre Staudenmeyer, is one of the first, in France, to propose to designers and artists to realise productions in limited series. The production of this refined desk, which shows a perfect mastery of the properties of moulded plywood, seals the association of cabinetmaker Francis Cat-Berro with the gallerist. Next to the luxuriant *Plywood*, is another exemplary piece of work by Jasper Morrison, defender of a "supernormal" design, from 2006, inscribed with discretion and effectiveness in daily life: the humble waste-paper basket from the *Progetto Oggetto* collection designed for Cappellini.

photo: © Galerie Neotu

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more than 300 works exhibited : focus on 21 pieces



RAPHAËL PLUVINAGE, MARIANNE CAUVARD

Noisy Jelly, 2012

Box in birch plywood, laser cut, wooden conducting plate glued onto metal conducting plate, PET thermoformed moulds, Arduino system, Mac mini, maxmsp programme; Prototype and working model
Self-produced
FNAC 2014-0393 (1 à 18) / FNAC 2014-0394 (1 à 10)

A scientific et artistic game, *Noisy Jelly* proposes to “give form to its own musical material” in a playful and surprising experience of synaesthesia. The box is presented as a perfect first chemistry set: the player is invited to mix water, colouring and agar-agar, and to pour the preparation into different moulds. Placed on a board, the forms created produce, by simple contact, varied sounds. A number of captors placed on the conducting plate make it possible, in effect, to translate the electricity in the finger into sound modulations. The experience all the more unnerving because a hard to use soft material serves here as a control tool. Low tech and programming converge in this set, which was developed over the course of workshops and installations. It will be reactivated at the Musée des Arts Décoratifs et du Design (*madd*).

Photo: rights reserved / visuals by the artist

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more than 300 works exhibited : focus on 21 pieces



ETTORE SOTTASS

Lapislazuli Teapot, 1987

Blue ceramic
Indian Memory Collection
Produced by Anthologie Quartett
FNAC 991025

Architect and designer, leading radical designer and founding member of *Global Tools*, Ettore Sottsass was the mentor of the Memphis group which proposed, in 1981, a new possible path for design, breaking with the utopia standard to privilege furniture and objects that were more affective and expressive than functional. The *Lapislazuli* teapot with its ice blue colour, associated with a form evoking the pyramids of Egypt as much as a New York building, produces a strong visual image of communication.

It has been reproduced by Anthologie Quartett, a production and distribution company created in 1987 by Rainer Krause and Michael von Jakubowski in Bad Essen in Lower Saxony.

Lapislazuli is presented with the entire *Indian Memory* collection in one of the display cases in the second antechamber, in which traditional crockery is normally displayed.

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more than 300 works exhibited : focus on 21 pieces



JURGEN BEY, JAN KONINGS

Kokon Furniture, 2001

Found furniture, polymer skin
FNAC 05-421

Kokon furniture belongs to a range of furniture conceived by Jurgen Bey from found furniture covered in an immaculate skin of stretched synthetic fibres woven like a spider's web. Phantom and dream like, this piece of furniture, installed in the wardrobe/dressing room on the first floor of the Hôtel de Lalande, echoes the former function of a dressing table. The *Kokon* collection of furniture results, as does the *Knotted Chair* by Marcel Wanders, also present in the *Houselife* exhibition, from the experimental project *Dry Tech*, led under Droog's initiative and aiming to experiment with aesthetic potentials and techniques with new fibres.

photo: visuals from the artist

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more than 300 works exhibited : focus on 21 pieces



MARTIN SZEKELY

L'Armoire, 1997 / 1998

Orange lacquered alucobond
Produced by Galerie Kreo
FNAC 99166

By its very title, a reference to a specific typology, *L'Armoire* claims a demanding outline. Alucobond®, often used to cover a façade, is a material more familiar to architects than designers. The sheet of this layered aluminium and plastic is here cut out, grooved and pierced with the help of a digitally operated milling machine then folded on itself, like a cardboard box. Martin Szekely kept the memory of this technique from a trip to Japan. The designer declares having had the intuition “that you can avoid the mechanics traditionally used for door panels by turning to a material endowed with a supple core, destined for a whole other use.” Not a single element, neither a screw nor a superfluous ornament troubles the economy of the readability of the object, a manifesto piece of “design without design” which its creator has endeavoured to elaborate.

photo: © Galerie Kreo

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more than 300 works exhibited : focus on 21 pieces



OSCAR TUSQUETS BLANCA

Service set *Victoria*, 1991

Porcelain
Produced by Driade
FNAC 991237 (1 to 93)

Victoria Roqué, head chef and wife of the designer, inspired this service set named in her honour and conceived to respond to all the functional imperatives of the table. The forms and the typologies lay claim to their ancestry, only expert eyes would spot the miniscule adjustments – scales, angles, thicknesses – which make the plates and receptacles even more comfortable. The décor is both candid – consisting of a uniform, scarlet band – and subtle, since this decoration, which is found under the edge of each piece, only acts by reverberation. The coloured halo doesn't interfere at all with the presentation of the plate, leaving its content to play the star role.

Bases and splays have been carefully studied to allow this discrete and warm decorative effect. The designer says he was inspired by Louis Poulsen lamps, whose formal sobriety goes hand in hand with a knowledgeable mastery of the effects of diffraction and reflection of a light source.

Photo: © Bruno Scotti

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more than 300 works exhibited : focus on 21 pieces



PATRICIA URQUIOLA

Antibodi Chaise Longue, 2006

Stainless steel frame, felt cover and drapes in virgin wool padded with expanded polyurethane foam
Produced by Moroso
FNAC 2012-269

Antibodi literally invites you to lie down on a bed of petals. The chaise longue, produced by Moroso, is artisanally worked in the manner of a precious origami. Pieces of fabric, lightly filled, are cut out, folded and sewn to compose a floral relief stretched on a steel frame: decoration and structure are here indissociable. The decorative dimension and the dreamlike analogy, both clearly assumed, go hand in hand with sophisticated research into comfort. Patricia Urquiola gives here an exuberant interpretation of the padded armchair and reveals the eclectic and audacious universe which characterises her. In the Porcelain Room, the chaise longue resonates with *Algues* by Ronan and Erwan Bouroullec, which also borrow their motif and structural principle from the vegetable realm.

photo: © Moroso

DropBox: <https://www.dropbox.com/sh/jhm677moiu87hex/AAAHYhx4SLvjOOnEtVZkcqNaa?dl=0>

more than 300 works exhibited : focus on 21 pieces



BLESS

Hammock n°28, Climate Confusion Assistance Fat Knit Hammock, 2007

Cotton threads, mattress filling

Self-produced

2016 Acquisition

Founded in 1997 by stylists and designers Désirée Heiss and Inés Kaag, the design studio Bless creates transdisciplinary objects, between fashion and design.

The mattress filling of this hammock, which recalls that of coats stuffed with duvet – puffer jackets – reinforces its suppleness and gives it an enveloping and protective allure. This woven covering gives it the qualities of a duvet, soft and light. Suspended in front of a bay window in the Maison Lemoine, it seems to float in the landscape.

Two electrical extensions, *bijoux de câble* in fur and in wooden pearls conceived by Bless, are also exposed in the Salon Cruse Guestier of the Hôtel de Lalande.

photo: visuals by the artist

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more than 300 works exhibited : focus on 21 pieces



IONNA VAUTRIN & GUILLAUME DELVIGNE

Collection Textured Vases: Enamelled Vase, Waffled Vase, Woven Vase, Padded Vase, 2007

White porcelain
Produced by Industreal
2016 Acquisition

The *Textured Vases* play with appearances and codes of ornamentation. The surfaces of these vases, sometimes smooth, sometimes embossed, suggest quilting, herringbones or enamel, creating stunning effects of displacement and contagion between porcelain and textiles. In 2015, a consequential range of pieces by Ionna Vautrin joined the Cnap collection. You will also find in the visit to the *Houselife* exhibition the *Binic* lamp, produced by Foscarini, or black ceramic vases from the collection *ô* from Moustache; emblematic characters from this family with expressive forms which makes up the universe of this designer.

photo: © Moroso

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more than 300 works exhibited : focus on 21 pieces



MARCEL WANDERS

Knotted Chair Dressing Table, 1996

Structure in knitted carbon fibres and epoxy resin
Produced by Cappellini
FNAC 981017

This light and spidery dressing table, like a net suspended in air, blends techniques of industrial production with artisanal knowhow. Built up from a network of knotted carbon fibre threads impregnated with epoxy resin, this chair was designed in the context of the experimental project *Dry Tech*, in 1996, an initiative of the Dutch company Droog in collaboration with the University of Technology in Delft. The participating designers were invited to experiment with aesthetic potentials and techniques with new fibres.

This chair, designed like a macramé, offers an original and surprising structure which visually evokes the comfort of a hammock by also offers the rigidity of a traditional seat. Presented in the Salon Cruse Guestier, it forms an quirky couple with the imposing *fauteuil à la reine* armchair, emblematic of rich bourgeois Bordeaux furniture.

Conceived in 1996, *Knotted Chair* was produced by Cappellini until 2011.

photo: © Bruno Scotti

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