

DAMN^o 49

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The Water File

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Ahoy M&O



THIS YEAR AT THE PARIS FAIR

Maison&Objet celebrated its 20th anniversary in January: the theme was MAKE, and nendo was Designer of the Year. The Japanese design studio (led by Oki Sato) created the CHOCOLATEXTURE LOUNGE, a conceptual space offering nine different shapes of chocolate that all tasted the same. Visitors could relax on nendo furniture – designed for Cappellini, Desalto, Glas Italia, Emeco, Offecct, and Moroso – in a forest-like scenography. “We brought 2000 rods of aluminium painted a chocolate colour, so it feels as if we’re sitting in a room of melting chocolate”, Sato explained.

ANNA SANSOM

In the NATURE MADE section, curator François Bernard spotlighted ‘artyculturists’ – designers that allow nature to play a determining role in a project’s elaboration. By 3D-printing living mycelium (the threadlike elements of fungi) in order to bind agricultural waste, Dutch designer Eric Klarenbeek has made a stool and a chair, the organic forms recalling coral or branches. Artisan jewellers Stéphanie Porsain and Florent Tremolosa have created Cruella, a ring grafted with a tiny plant that requires a daily drop of water and a dose of sunshine. In an interactive exhibit by amana x ARART from Japan, visitors

held specially programmed iPhones in front of large-scale photographs of the Yakushima forest, whence a video of the same scene – in rain or snow – appeared on the mobile device.

By contrast, in HUMAN MADE, Elizabeth Leriche illustrated how designer-makers are appropriating traditional craftsmanship techniques. Eric Landon, potter and co-founder of Tortus Copenhagen ceramics studio, recreated his atelier, making clay pots on location. Other exhibits included British designer Sebastian Cox’s Shake Cabinet composed of hundreds of small pieces of



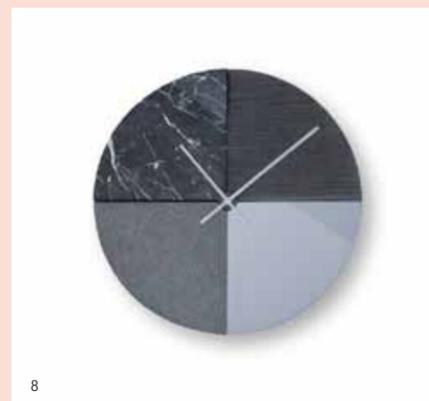
hardwood fetched from a forest, and Louise Gelderblom’s totems and vases produced in the African clay tradition.

TECHNO MADE, by Vincent Grégoire from the NellyRodi agency, featured high-tech objects that impact on daily living, such as the MICA bracelet by Opening Ceremony and Intel, made from 18k gold with a sapphire-glass touchscreen display allowing the wearer to view messages. And in Talents à la Carte, Mexican designer Christian Vivanco, in collaboration with Nido Muebles, displayed Traven, a collection of children’s



furniture consisting of an armchair, a bench/basket, and a toy-holder made of wicker with a felt lining. Cooperativa Panorámica, also from Mexico, presented a collection of objects composed of different materials, including a single tonality range called Mono, with a black wall-clock made from wood, glass, synthetic material, and marble.

A talking point was British artist Damien Hirst’s collection of crystal butterfly panels for Lalique. Hirst has been using butterflies in his artwork since the late 1980s, but this marks his first foray into crystal. Titled Eternal, the collection comprises of three



different panels in 12 colours. Ligne Roset presented a re-edition of the late French designer Pierre Paulin’s sleek, modernist furniture from 1953 and 1960, while CO-EDITION showed a new version of Alain Moatti’s stylish Eiffel Tower chair and Patricia Urquiola’s Luna Cabinet – a circular bookcase with two sliding doors on the lower part that evoke a half-moon. Pursuing new production technologies, Kristalia has brought out oXo, a collection of stackable chairs by aluminium-loving Xavier Lust, with curved edges of perforated-metal. Pedrali also came out with a nice stackable chair, the Babila,



designed by Odo Fioravanti. Meanwhile, Ondarretta’s stand exuded feminine calm, with pale pink furniture pieces such as the BOB high chair and poufs.

At Vitra, which is now expanding its accessories line – called Home Complements, wooden dolls, matchboxes, blankets, and cushions by the late Alexander Girard drew attention, as well as the cute Coat Dots by Hella Jongerius, in the spirit of Eames’s Hang-It-All coat rack. Then at Tom Dixon, it was the snappy copper stapler and Sello-tape dispenser in the Cube collection that caught our eye, while at PCM we liked The Glacier Project – an edition of 200 pale blue and turquoise candles in iceberg-esque forms by Icelandic designer Brynjar Sigurðarson.



The standout at Alessi was the collection of condiment dispensers by Swiss architect Peter Zumthor, in lightly drawn, liquefying shapes that came about thanks to Zumthor sketching a salt cellar in a hotel one morning after feeling dissatisfied with the one at hand. And Ronan and Erwan Bouroullec have extended their Ruutu line of unique blown-glass vases for litala, requiring no fewer than seven craftsmen to blow each piece, in order to obtain the subtle shapes. On the lighting front, Canadian brand Bocci presented a handcrafted, fabric-and-glass pendant lamp called 73. Designed to ‘nestle’ in groups, the 73 was achieved by blowing hot glass inside a vessel of loose fabric, giving the glass a rather magical, floaty textural expression upon cooling. <

Looking ahead, M&O Asia will be taking place in Singapore 10-13 March 2015, and M&O Americas in Miami 12-15 May 2015. maison-objet.com

1. Nendo’s chocalatexture lounge, photo: Anne-Emmanuelle Thion
2. Antonio Lupi’s Suite bathtub
3. PZ04, PZ05, PZ06, PZ07, PZ08, and PZ09, by Peter Zumthor for Alessi
4. A cushion created from a drawing by Alexander Girard, at Vitra
5. The oXo chair designed by Xavier Lust for Kristalia
6. Blanche reading chair designed by Luca Nichetto and manufactured by De La Espada for the Nichetto brand
7. Bocci’s 73 pendant lamps have a cloud-like appearance
8. Mono wall clock by Cooperativa Panorámica
9. The Glacier Project, by Brynjar Sigurðarson for PCM