

industriels ; combinaisons presque sans limites ; modifications à l'infini ; personnalité et production de masse réconciliées. Evidemment, tout se charge ici de la grande tâche idéologique qui traverse le design depuis presque deux cents ans. Avant de décider de la pertinence des procédés mis en œuvre, de l'importance qu'il peut effectivement prendre (répond-il à des besoins authentiques ou seulement figurés ?), de conclure éventuellement de la sincérité du projet, il faudra lui laisser le temps de s'installer. Pour décider aussi si ces contributeurs n'ont finalement pas un seul goût de prétexte ou de faux nez, histoire de rendre le projet conforme à son idée de rassemblement de personnalités vraiment distinctes, tandis qu'il ne s'agit que d'un nouvel Etat Starck, un totalitarisme protéiforme, à visées généreuses, aux outils plastiques et au vocabulaire éprouvés : un dernier grand coup. Et nous y reviendrons.

**IRIDESCENCES :** au rang des phénomènes concrets plutôt marquants, est-ce au moment où la flaque d'huile automobile, celle de l'essence débordante, va s'inscrire au rang de souvenir lointain ? Y trouver une référence à l'insecte, à un super-héros à venir, à la science de la lunetterie ? Difficile de passer à côté d'un phénomène miroir. Ils sont presque partout et jouent de systèmes électroniques variés, quelquefois sans tain, modifiant la précision de la vision selon la proximité ou l'angle du sujet ; ils sont moirés et irisés, atteignent des tailles nouvelles (voir Fastrez pour Moustache). La couverture or mise en œuvre par Kartell sur un ensemble de pièces classiques et plastiques de la maison parle de la même chose (à cheval entre la résolution chromatique et le miroir). Est-ce un écho du terrain mode proprement dit, celui de nouvelles possibilités techniques, ou un phénomène économique, un appel supérieur de la réflexion peut-être ?

Konstantin Grcic/Artek



Komplot Design/Hay

Ambroise Maggiar/Tog



pioneers Kraftwerk – all the pieces (loung chair, shelves, case, table) equipped with pneumatic cylinders. Dense, the pieces are plastically fascinating for all their impracticality. Meanwhile, the Bouroullec brothers collaborate with Glas Italia, another company specialized in the transparency experiment. Their pieces are composed of right angles, with wooden trimmings to take the edge off their forbidding iciness. Unless that was the point – to inform us of the new state of affairs: how could anyone work at a desk like that for more than ten minutes? These objects have the distinct taste of a coming attraction: a revolutionized future, just around the corner. Images printed in our imagination from premonitory literature and science fiction. So old school, the late 70s and 80s style fits perfectly, and yet in perfect rhythm with our time. Fleeting sensation of the miraculous,

compris qu'ici, on avait enfin dépassé le stade du militantisme ; ce sera partout, remplaçant souvent la laine, sans qu'il soit plus du tout besoin d'en faire l'article pour emporter l'adhésion.

## — WORLD CHAMPIONSHIP

Equating fashion to design is surely flawed if we wish to be truly precise – its seasons, its closeness to the body – we are already aware of. Largely because design now provides rubrics, which are more or less distinguishable among themselves, with diverse options, without a single hegemonic trend that is readily identifiable – what fashion provides. The territory is very satisfied with these new cohabitations and possible contradictions that we might call freedom of choice – materials, designs, colors, prices, and discourses. A certain number of trends, people, and objects give witness to a new year. We will catalogue the year in design beginning with the era, followed by some important details, and finally a few notable people.

**EIGHTIES:** without submitting to an epidemic of pathological proportions, one remarks an entirely interesting parade of 80's influence. For instance, the experiments in glass conducted by the most influential designers are new to this habitat (Stark mastered this technique once, but that was 20 years ago). Konstantin Grcic develops a series of fascinating and cruel pieces for Galerie Kréo: Man Machine, homage to the album by German industrial music

the chance encounter, and the happy accident. That's trouble.

**FIFTIES:** it's been said many times before, but the fifties were a decade hereto unsurpassed. Design paradise; Scandinavian reign, modern chic, you remember it better than if you'd lived it. That being said, so many companies make it their mission to remind us of those glory days. Without exact repetition; notice the power of re-editions; and above all the ongoing 50's influence on contemporary design. Most recently: the Londoners Barber & Osgerby, in their experiment delivered by Vitra this year (style Corbusier/Perriand) or K. Grcic for Artek (imitation Jeanneret). These are among multiple expressions of the Brazilian environment, strange Latin American translation of the Danish dynasty – more whimsical and inaccurately primitive, accommodating spontaneity and a less rigorous personal rapport with existence.

**THE FUTURE:** a project as grandiose as its ambition: that would be Tog. As it is conceived for the future, the nature and outcome of the project remain hypothetical. Tog apparently stands for All Creators Together. New brand, familiar faces; Philippe Starck seems to be running the operation accompanied by his disciples; Ambroise Maggiar, Nicola Rapetti, Jonathan Bui Quang Da, Dai Sugawara. And a few newcomers complete the team for the first collection: Sebastian Bergne, Sam Hecht and Kim Colin (Industrial Facility). The nearly 30 pieces of largely synthetic materials are brightly colored and given to fantasy and playfulness. The furniture, chairs, tables, sofas, and stools figure as the starting point for a new adventure waiting to be written. You are without restrictions. Rather than a manual you get a new set of keys, and freedom. The rapid and precise tuning left up to you: products of the information age. The other goal of the project – to shift a flawed paradigm: exorbitantly priced pieces marketed to a very small audience – we can only echo (as we are without the results this time.) Freer furnishings for imaginative destinations; open source and artisanal combined with industrial processes; unlimited amalgams; personal modifications. Reconciling personal and mass production. Here, Tog is evidently taking up the ideological problem compelling design for the last 200 years. Let's wait and see before drawing any conclusions about the efficiency, relevancy (does it answer real needs?) and sincerity of the project. Time will judge if this gathering of distinct personalities is another Starck-state in disguise, wearing a false nose and mustache. Is Tog a cover for a last big heist: a protean-Starck of

Jean-Baptiste Fastrez/  
Moustache

Studio Job

Noé Duchaufour-  
Lawrance/Bernhardt

Londres, Paris). Il faut pourtant prêter attention à la multiplication, année après année, de citations, d'évocations et de références : une présence de cultures extérieures au continent européen. Elles ne relèvent plus de l'exotisme, au sens péjoratif que celui-ci a pu avoir. Elles prennent le plus souvent des dimensions à caractère décoratif : cette année, des influences indiennes ou issues d'Afrique de l'ouest, d'Amérique latine. Dont on sent bien qu'elles ne désertent pas le terrain, tant l'énergie et la fraîcheur qu'elles ne désertent seront venues utiles aux débats du design. Elles demeurent presque anecdotiques, au point que les compositions (souvent florales), les grands à-plats de couleur, motifs imprimés sur textile de Marimekko, illustrent toujours

flexible plastic tools and changeable vocabulary? To be continued.

**IRIDESCENCES:** among the significant periodic trends, will the puddle of gasoline or an oil spill mark our long-term memory? Inciting associations of insects, a future super-hero, or optical science? It's hard not to notice the mirror trend. They are everywhere, sometimes two-way, enhanced by various electronic systems, modifying the shape of their subject according to proximity and angles. They are watery or iridescent, in new sizes (see Fastrez for Moustache). Kartell's gloss and fabrication of certain classic and plastic home furnishings employs both chromatic and mirror effects. Are these mirrors mirroring fashion itself – its constant reappearance and renewal – or the demands of a new market – is reflection in greater demand?

**POLYETHYLENE MOLDS:** recycled water bottles that become fabric-like, tactile, and moldable. A profusion of chairs and signs of a particularly dense felt material reveal themselves to be PET. Spreading everywhere and replacing wool, it's no longer revolutionary. No need to rally support.

## TEINTES LOCALES

Pour cerner le propos : le design demeure cette

année une pratique européenne, Etats-Unis inclus. Tout le reste est exception. Parce que ses grands marchés sont encore européens ; et les grandes écoles, européennes aussi. Tout comme ses producteurs les plus importants (voir plus loin les chiffres de participation des professionnels au Salon international de Milan) et ses lieux de célébration (Cologne, Stockholm,



# TACCHINI

Patrick Norguet



Claesson Koivisto Rune



Claesson Koivisto Rune



Claesson Koivisto Rune



Gordon Guillaumier



Gianfranco Frattini



Gordon Guillaumier



Noé Duchaufour-Lawrance



# MARUNI

Naoto Fukasawa



Jasper Morrison



Naoto Fukasawa



# ALKI



Jean-Louis Iratzoki



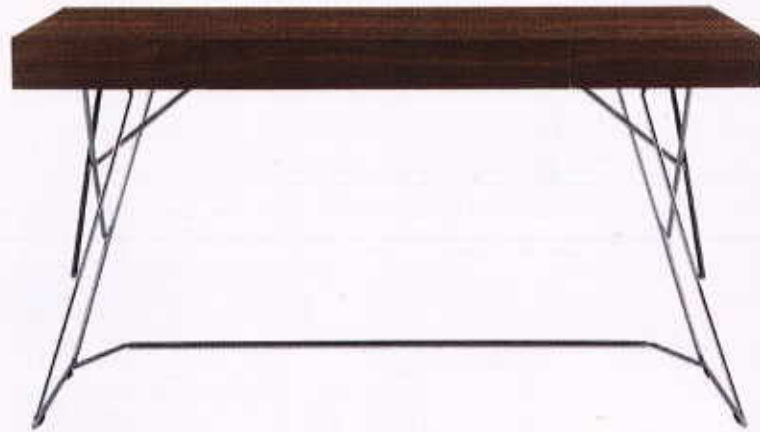


ZANOTTA

Emilio Nanni



Ludovica & Roberto Palomba



Frank Rettenbacher



Ludovica & Roberto Palomba



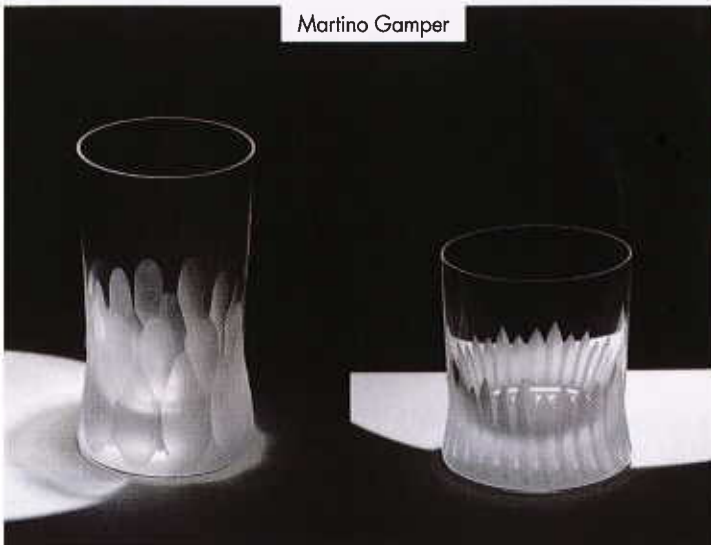
Noä Duchaufour Lawrance



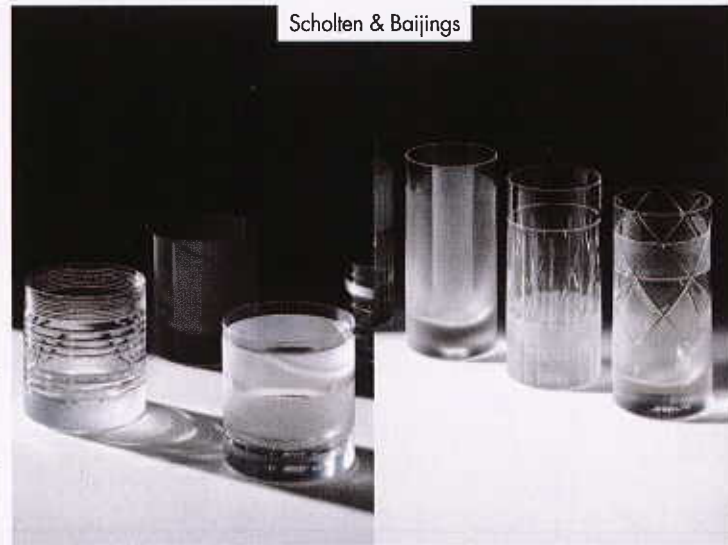
Kensaku Oshiro

J.HILL'S STANDARD

Martino Gamper



Scholten & Baijings



PORRO

Front



Piero Lissoni



Piero Lissoni



FERMOB

Frédéric Sofía



Pagnon & Pelhaître



Pascal Mourgue



Harald Guggenbichler



Terence Conran



Frédéric Sofía





**TUMAR**



Lorenzo Damiani

Donata Paruccini

Benazir Iskender

Benazir Iskender

Giulio Iacchetti

**VALESECCHI**

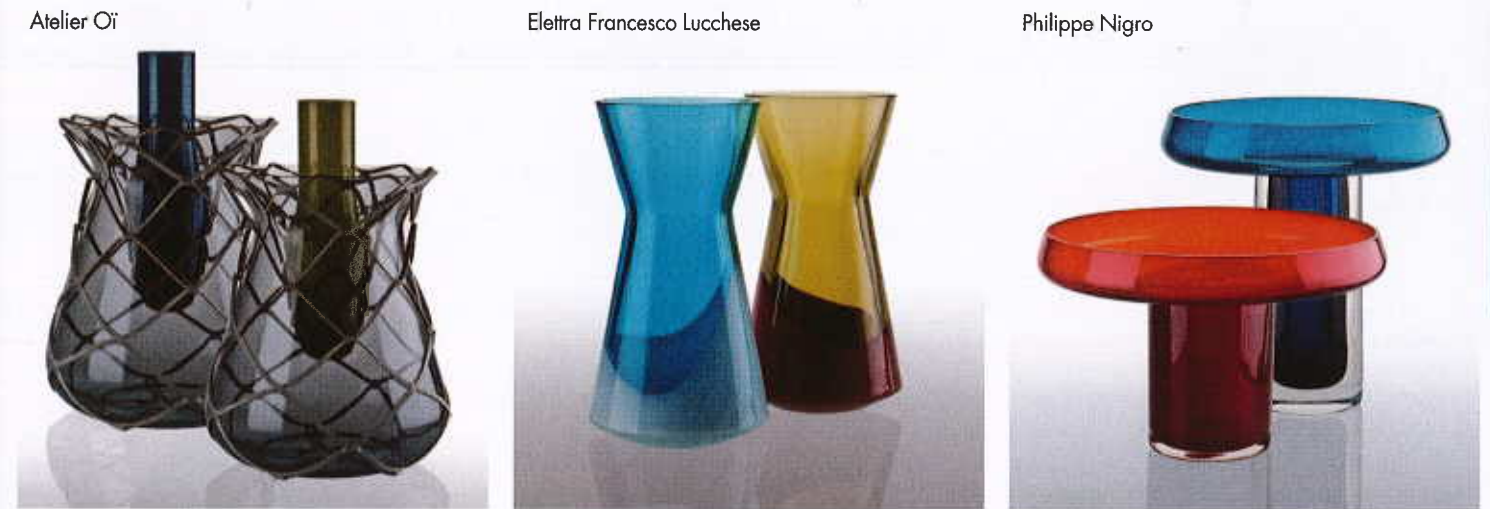


Giorgio Bonaguro

Marco Acerbis

Laudani + Romanelli

**VENINI**



Atelier Oï

Elettra Francesco Lucchese

Philippe Nigro

**CRASSEVIG**



Sami Kallio

**BERNHARDT**



Noé Duchaufour-Lawrance

Ross Lovegrove