

# intramuros

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The first edition of the London Design Biennial took place from the 7<sup>th</sup>-27<sup>th</sup> September, and ran simultaneously with the London Design Festival, 100% Design and the London Design Fair completing an already very full programme of activities around design.

**The London Design Biennial: truly international event**

Somerset House, thirty-seven countries, on the model of the Venice Biennial, strived to respond to the theme "Utopia by Design" and thereby celebrating the 500th anniversary of the publication of Thomas More's work. The different nations presented addressed the problems of migration, pollution, and even famine. Edward Barber and Jay Osgerby, who represented the UK, treated the subject of climatic disturbances via their vast kinetic installation, 14 metres high, titled "Forecast". Combining a weather vane, wind gauge and barometer, "Forecast" also acted as a compass highlighting the period of turbulent weather currently experienced in the UK. Quoting

John Malkovich, "Utopia means elsewhere", Konstantin Grcic, curator of the German pavilion, explored the notion of utopia from a subjective standpoint. Around a great fireplace, the public was invited to let themselves be carried away to an imaginary place. "In-between: The Utopia of the Neutral" makes reference to the reputation for functional neutrality of the Swiss. Among the six propositions, that of Adrien Rovero emphasised the importance of observation in the quest for utopia. His subtle proposition, produced with the help of the optical lenses firm Schott SA, was at once functional and poetic. After seven years of major renovation works, Sir John Soane's Museum presented "Below

Stairs", a show designed for Régence kitchens, newly opened to the public and located in the basement level of this Georgian house. Interested in the central role of the kitchen table, Edward Barber and Jay Osgerby created a special edition of the "Tobi Ishi" table, that boasts 50 coats of olive green laquer. The "Port Black" vase for Venini, specially edited in black, was present also, and entered into dialogue with those by Martino Gamper – "Duotone", "Off-cut Lino", and "Vasenamel" – designed from materials found on site. Jasper Morrison came up with a contemplative installation that questioned the aesthetic qualities of everyday objects by placing pieces of glass from his personal collection in a limited edition of "Object Frame". Finally, Paul Cockshedge created "Soane's Light", an all-enveloping installation

that reproduces the brightness of the Mediterranean sun.

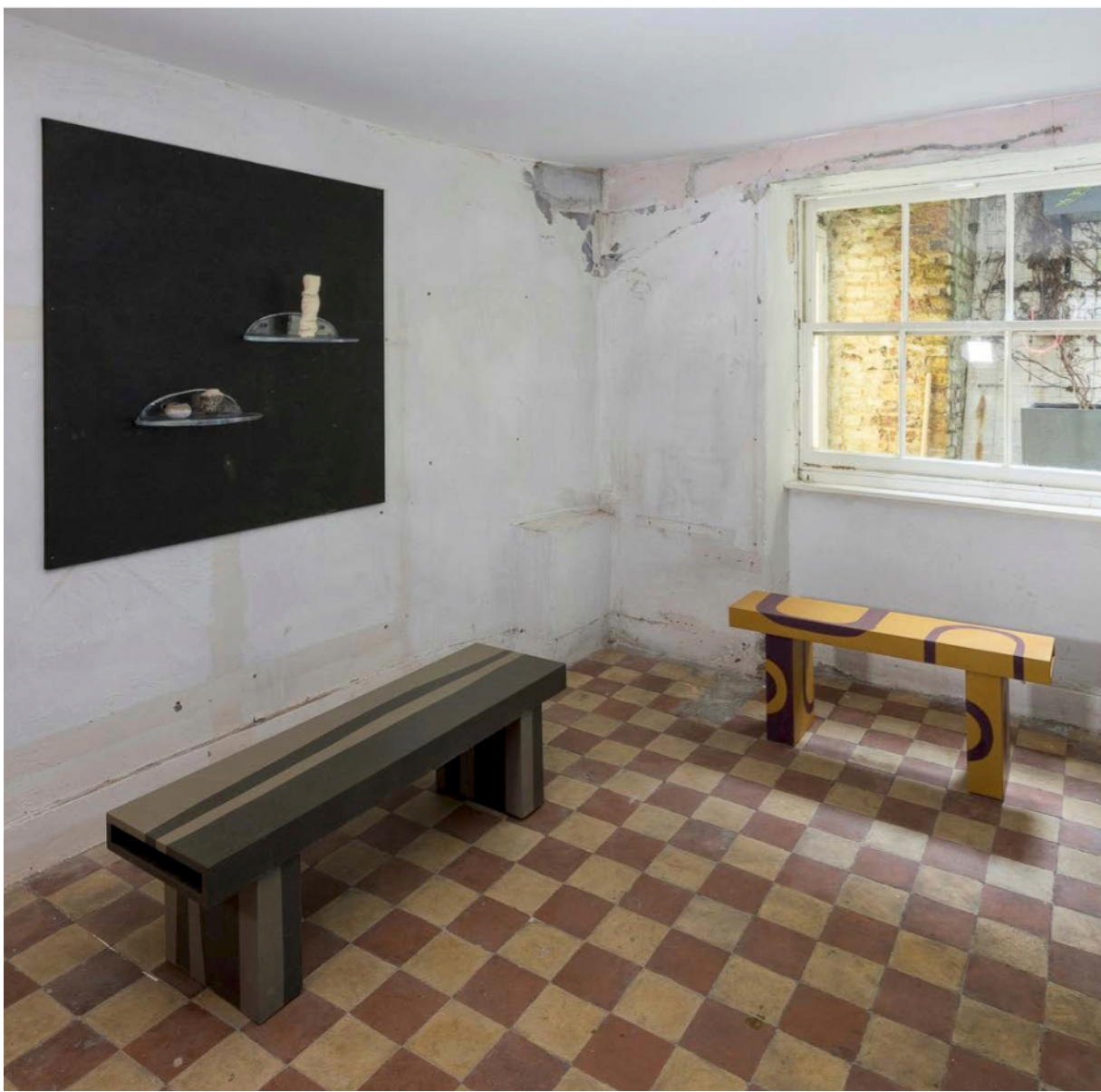
**At the Victoria & Albert Museum: daring curatorship**

At the V&A, Ineke Hans was responsible for the furniture gallery and offered a reading of the big themes in contemporary design via the series of 16 interventions placed among the permanent gallery pieces. "Cuckoo eggs" enabled the visitor to take a new look at

the whole of V&A's design collections and to reflect on the future of design. "Furniture is close to us. Literally. We have always needed it and we always will. But furniture is obliged to bend to rapid changes in reality, new methods of manufacture, of marketing and of sales, to the surplus of furniture in a society where people move to smaller houses and offices, and to a society that is lowering its rate of consumption. Furniture must also adjust to the



"Ali Bar", la chaise en aluminium pliée dessinée par Max Lamb était présentée à l'occasion de l'exposition "No ordinary love" à la galerie Seeds.



Les bancs dessinés par Max Frommelt et Arno Mathies présentés à la galerie Seeds à Londres.