



design oracles

A look at the collection of the
Centre national des arts plastiques
(National Centre for Visual Arts)
An exhibition at la Gaîté lyrique, Paris
from April 3 to August 16, 2015

Press kit

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Gaîté lyrique
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note from the directors

La Gaîté lyrique and the Centre national des arts plastiques (National Centre for Visual Arts - CNAP) have chosen to put design - and designs - at the heart of their first partnership.

As a place for digital culture, la Gaîté lyrique acknowledges that our society and our perceptions are increasingly dependent on human productions. Objects, services, and lifestyles now more than ever come from work done by designers or from a design process. After exploring fashion design, service design, game design, character design, motion design, graphic design, code design, web design and sound design, it was time for la Gaîté to take an in-depth look at the design of objects and its role in contemporary times.

Today, the CNAP's design collection houses major contemporary works. It offers a series of visions and interpretations of the evolution of the domestic landscape and ways of inhabiting the world. Thanks to its very open acquisition methods, the collection reflects the plurality

of design: production cycle and mode, the typology of objects and the nationalities of the designers. As a collection without walls, it is made available to French and foreign institutions upon request. Each exhibition is an opportunity to renew the way we look at the works and initiates a real process of research, documentation and promotion of this exceptional collection.

The conditions were thus ripe when the CNAP and la Gaîté lyrique partnered to present this collection to the public. But not just any presentation! It came together under the curatorial guidance of Lidewij Edelkoort, the internationally renowned trend forecaster and a former member of the CNAP's acquisition committee, who brings her extremely personal vision to the project. Since we like to take risks and have fun by moving and shifting perspectives that, in time, eventually paint a portrait of our era, carte blanche was given to Lidewij Edelkoort to help us advance further still into the discovery and deciphering of design!

Jérôme Delormas
Director of the Gaîté lyrique

Yves Robert
Director of the Centre national
des arts plastiques

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For additional images, please contact the media department.

press release

"Design can be seen as an oracle that reveals our fate to us. It is lightweight for easy travel, plump so as to protect us, bourgeois to provide reassurance, intimate to better entice us. It is meditative to appease us, figurative to delight us, absurd to challenge us, natural so that we form attachments. It is virtual so as to transport us."

Lidewij Edelkoort, exhibition curator

10 themes, 10 narratives to tell the story of these objects-oracles

Each story communicates a lifestyle
and a desire for self-expression :

- Simple
- Humble
- Curious
- Inflated
- Abstract
 - Naïve
- Nomadic
- Mutant
- Organic
- Archaic

A coproduction between la Gaîté lyrique and the Centre national des arts plastiques

La Gaîté lyrique and the Centre national des arts plastiques (National centre for visual arts - CNAP) are joining forces and inviting renowned trend forecaster Lidewij Edelkoort to take a unique and original look at the CNAP's collection of design and decorative arts and to plan an exhibition.

As a major centre for artistic expression in the digital age, la Gaîté lyrique explores time and decrypts it. A place that showcases all types of design work, it sets out to shift and compare points of view, just as it did with fashion (*ARRRGH!*, *Monstres de mode*), graphic design (*Hello™* and *The Happy Show*), character design (*The Pictoplasma Festival*), or game design (*Joue le jeu, I love transmedia festival*).

The design collection of the Centre national des arts plastiques, one of the largest in Europe, reflects the diversity and transformation of the contemporary world. Lidewij Edelkoort's prospective and eclectic approach is in keeping with the spirit of this collection, which reflects the attention devoted to the most contemporary forms of artistic expression over the past thirty years, be they French or international, in order to build the cultural heritage of tomorrow.

While connected objects and new manufacturing methods open up a new dimension of our relationship to the world, Design Oracles brings together objects endowed with a prophetic power that anticipates or reveals our lifestyles and our domestic landscape.

Lidewij Edelkoort's approach draws from the CNAP's collection and seeks to reflect how we are changing centuries. Questioning the concept of object in a world of flux and information is more necessary than ever in order to better understand the challenges of a world that we keep inventing.

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Lidewij Edelkoort is one of the world's most renowned trend forecasters. Her predictions highlight concepts that will be essential in the coming years for industries as diverse as fashion and graphic design.

The former director of the Design Academy Eindhoven (1998-2008) and the founder of the School of Form in Poland (since 2011), she is a major influence in the design world.

As a curator, Lidewij Edelkoort has designed exhibitions for international institutions. TrendTablet.com, her online platform, invites audiences to discover how trends and lifestyles are constantly evolving.

• www.TrendTablet.com

the exhibition

Our world is changing, our lifestyles are evolving, technology is disrupting our daily life. What could possibly embody the metamorphoses of our époque better than contemporary design?

La Gaîté lyrique, an experimental laboratory in tune with the times, is joining forces with the CNAP, which boasts one of the most extensive and unique design collections in Europe, to showcase many of the most significant works of artistic expression of the past thirty years and give them a voice through the prodigious talent of Lidewij Edelkoort.

Born in the Netherlands and now residing in her adopted city of Paris, she is one of the most famous trend forecasters in the world. We've invited this expert, who's constantly on the lookout for society's stigmata and in tune with the newest generations, to cast her prospective gaze on the thousands of works in this collection.

She has selected objects that reflect our lifestyles. Let's not judge by appearances, she tells. Behind a chair, a table or a vase, there always hides an object filled with stories and symbols. Some become oracles, messengers capable of shedding light on our moods and our relationship to the world.

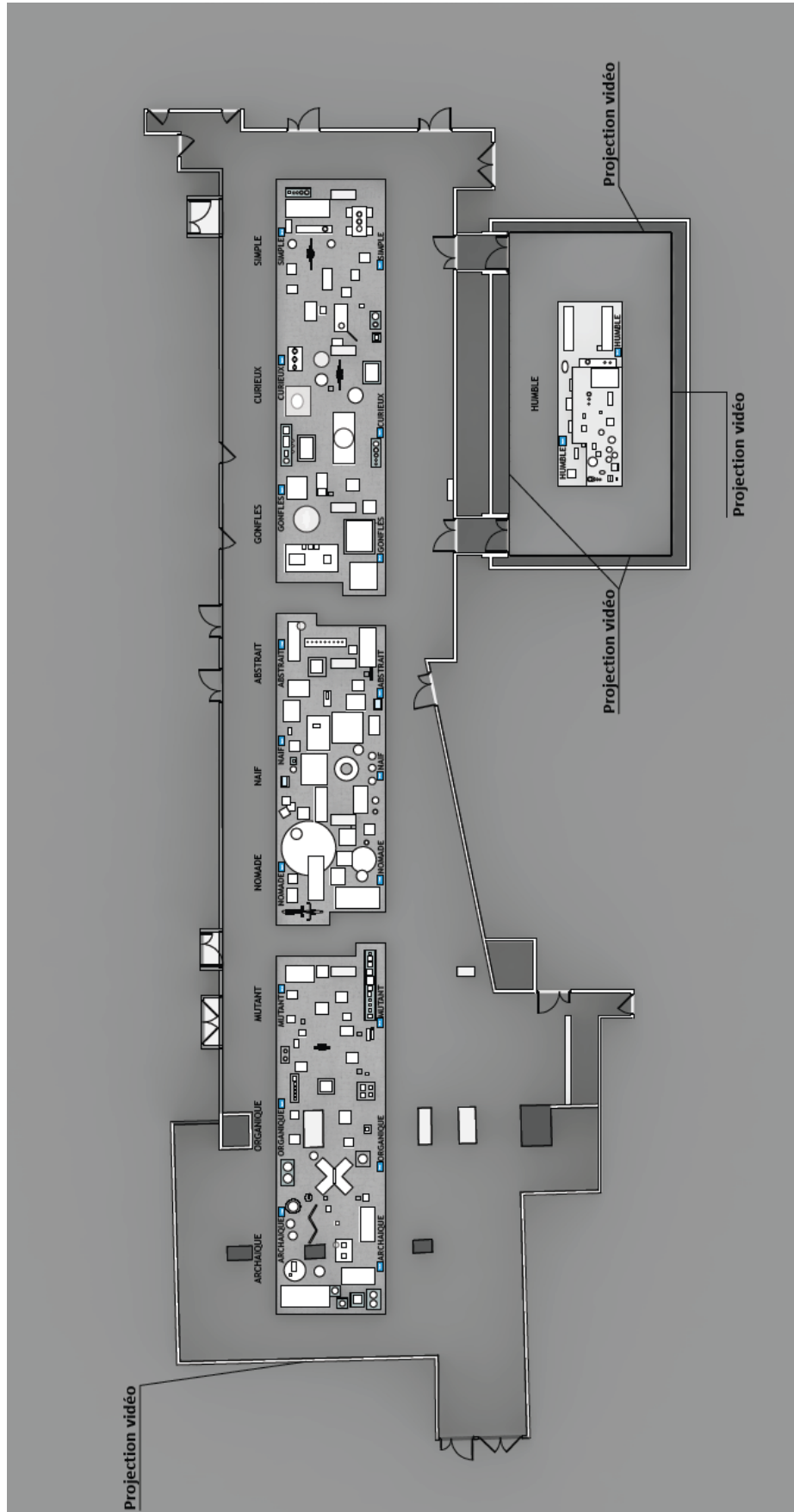
What if we were to lend an ear to these messengers of a new genre? "Ever since the dawn of time, people have been consulting oracles to make sense of the changes in their lives, to understand what is about to happen to them" says Lidewij Edelkoort. "And the CNAP's design collection, because it brings together a great number of iconic works in the field of design, of objects that have achieved cult-like status, is perfectly able to play just such a role. The objects in the exhibit were born out of desire, progress or need. As such, they represent a small fragment of culture, part of an era."

And so, an inflatable chair reflects our need for protection, pieces of folding furniture point to the increasingly nomadic nature of our lives, objects made of wood whisper our desire to clear our minds...

From Ron Arad to the 5.5 designers by way of matali crasset or Tom Dixon, the exhibition *Design Oracles* invites us to (re)discover the best of contemporary creativity from a entirely unprecedented angle. It's an opportunity to expand our field of vision.

Marion Vignal
Journalist

Gaîté lyrique
Press kit



© Clémence Farrell Agency

exhibition design

Statement of Intent

The exhibition proposes to provide a new perspective on the CNAP's collection, by using a 52-meter-long podium that runs the entire length of la Gaîté lyrique's lower level.

The objects have been organized thematically and file past one by one on a mineral and concrete structure. At the end of the podium, landscapes are projected onto a screen. To the side, the curator's texts are printed on the walls and help give meaning to such an unusual parade.

On the mezzanine level at la Gaîté lyrique, the entrance to the exhibition features a black podium and black objects in a black space. A small exhibition space downstairs is designed in direct contrast with the black entrance: an all-white universe featuring a white podium, white furniture, and objects from the "Humble" theme, accompanied by soft and bright images projected on the walls.

Clémence Farrell Agency

The Clémence Farrell Agency has worked at the Gaîté lyrique previously: it was the studio responsible for the exhibition design of the *HELLO™* and *The Happy Show* exhibits.

For each project, Clémence Farrell's studio creates a whole world and looks at the content it has to develop from a specific and unique perspective. At the heart of what the studio focuses on in its exhibition design work is the objects' sense of meaning and space, their expression, and the sensations they produce in visitors.

The team assigned to Design Oracles

- Cyril Gros and Mélinée Kambilo:
exhibition design and overall coordination
- Soukvilay Cordier: graphic design



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"Simple" theme: AtFAB, 5-30 Minute Chair, 2011 / 2013 (left); Konstantin Grcic, Escabeau Step, 1995 (right); Hella Jongerius, T-Set, 2003 (on the ground); Sabine Meyer, Vogeldach Just for Birds, 2001 — Photo shoot in the CNAP's storage facilities. Styling: Sergio Machado. Photo © Lisa Klappe/CNAP.

themes and designers

• Quotes by Lidewij Edelkoort

Introduction to the Exhibition: Black Oracles

Lidewij Edelkoort has selected a number of black objects from the CNAP's design collection, which have a powerful symbolic value and function as oracles. They are showcased at the entrance to the exhibition and speak to the visitors out loud.

Eero AARNIO (Finland)
APPLE (USA)
Ron ARAD (Israel/Great Britain)
François AZAMBOURG (France)
Maarten BAAS (The Netherlands)
Erwan & Ronan BOURoulLEC (France)
DOSHI LEVIEN (India/Great Britain)
Konstantin GRCIC (Germany)

Ineke HANS (The Netherlands)
HERMÈS (France)
Jacques JARRIGE (France)
Ross LOVEGROVE (Great Britain)
Chris MARTIN (Great Britain)
Issey MIYAKE (Japan)
NOKIA (Finland)
Gaetano PESCE (Italy)

Bertjan POT (The Netherlands)
Aldo ROSSI (Italy)
FREDRIKSON STALLARD (Great Britain)
Philippe STARCK (France)
STUDIO JOB (Belgium/The Netherlands)
Marcel WANDERS (The Netherlands)

Simple

"These purely functional works made of wood, curves; and clean lines have a soothing effect on us. They express a form of rurality, of modesty, almost a non-design. In them is reflected our need to clear our heads, to radically and increasingly reduce the way we consume.»

AtFAB (USA)
Stephan AUGUSTIN (Germany)
BIG-GAME (Switzerland)
Tord BOONTJE (The Netherlands)
BULTHAUP DESIGN INTÉGRÉ (Germany)
Frédéric DU CHAYLA (France)
Joe COLOMBO (Italy)

matali crasset (France)
DR00G DESIGN (The Netherlands)
Konstantin GRCIC (Germany)
Jan HOEKSTRA (The Netherlands)
Richard HUTTEN (The Netherlands)
Hella JONGERIUS (The Netherlands)
KAPTEIN ROODNAT (The Netherlands)

Rei KAWAKUBO (Japan)
Enzo MARI (Italy)
Jasper MORRISON (Great Britain)
Tejo REMY (The Netherlands)
Marcel WANDERS (The Netherlands)
Teruhiro YANAGIHARA (Japan)

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"Inflated" theme: 5.5 designers, Cousin Weight Cloning, 2008 (left); Jurgen Bey, Chaise Vacuum Cleaner, 2004 (right); Quasar, Chesterfield, 1967 (background) — Photo shoot in the CNAP's storage facilities. Styling: Sergio Machado. Photo © Lisa Klappe/CNAP.

Humble

"These immaculate works remind us of the limits of objects. Their whiteness and their calm make them almost mystical. Together they form a kind of design temple, dedicated to spiritual well-being. Thinking, relaxing, concentrating..."

Ben SWILDENS (The Netherlands)
Erwan & Ronan BOURQUILLEC (France)
Andrea BRANZI (Italy)
Mathilde BRETILLON (France)
Pierre CHARPIN (France)
Naoto FUKASAWA (Japan)

Ruth GURVICH (Argentina/France)
Chris KABEL (The Netherlands)
Charles KAISIN (Belgium)
Mathieu LEHANNEUR (France)
Enzo MARI (Italy)
Alberto MEDA (Italy)

Ted MUEHLING (USA)
Robert STADLER (Austria)
Philippe STARCK (France)
Martin SZEKELY (France)
TSÉ & TSÉ ASSOCIÉES (France)
Marcel WANDERS (The Netherlands)

Curious

"Funny, frivolous, irresistible, surreal, sometimes strange, these willingly curious objects lighten up our daily lives. I see them as design patisseries that our sweet tooth is unable to resist."

5.5 DESIGNERS (France)
Jurgen BEY (The Netherlands)
Lee BROOM (Great Britain)
DEMAKERSVAN (The Netherlands)
IDIOTS (The Netherlands)

Hella JONGERIUS (The Netherlands)
Jan KONINGS (The Netherlands)
Ingo MAURER (Germany)
Meret OPPENHEIM (Switzerland)
SCHOLTEN & BAIJINGS (The Netherlands)

Wieki SOMERS (The Netherlands)
Philippe STARCK (France)
STUDIO JOB (Belgium/The Netherlands)
Marcel WANDERS (The Netherlands)
Junya WATANABE (Japan)

Inflated

"Round objects, at times inflated, at times padded like our down jackets, evoke safety, refuge, protection. They suggest both armour and lightness. Nowadays we want to protect ourselves, while remaining open to the world."

5.5 DESIGNERS (France)
Jurgen BEY (The Netherlands)
Erwan & Ronan BOURQUILLEC (France)
Lukas DAHLÉN (Sweden)
Tom DIXON (Great Britain)

Quasar (Vietnam/France)
Inga SEMPÉ (France)
Robert STADLER (Austria)
Yoji YAMAMOTO (Japan)



"Abstract" theme: matali crasset, Nature morte à habiter: (méridienne) #3, 2007 (left); Atelier Van Lieshout, AVL Bar stool, 2003 (center); Marc Newson, Chauffeuse Orgone II, 1998 (right) — Photo shoot in the CNAP's storage facilities. Styling: Sergio Machado. Photo © Lisa Klappe/CNAP.

Abstract

"Magnified, sculptural, imposing—art objects find their place amongst our furniture. They are testament to the fact that design, though it has no desire to replace contemporary art, is an increasingly noble presence at its side."

ATELIER VAN LIESHOUT (The Netherlands)

Maarten BAAS (The Netherlands)

BACCARAT (France)

Erwan & Ronan BOURDULLEC (France)

Julien CARRETERO (France)

matali crasset (France)

Naoto FUKASAWA (Japan)

Donald JUDD (USA)

Marc NEWSON (Australia)

Olivier SIDET (France)

Ettore SOTTsass (Italy)

Patricia URQUIOLA (Spain)



"Naive" theme: Philippe Starck, Attila, 1999 (left); Studio Job, Wheelbarrow, 2001 (right); Maarten Baas, Floorfan, 2006 (background) — Photo shoot in the CNAP's storage facilities. Styling: Sergio Machado. Photo © Lisa Klappe/CNAP.

Naive

"Designed like children's drawings, scribbled, sketched, these objects tell us imaginary stories. They make us cheerful, put a smile on our face. Just as we have grown tremendously closer to animals and nature in recent years, it is clear that our emotional relationship to objects will become a major topic for the future. They have real power over our state of mind."

5.5 DESIGNERS (France)	Hervé DI ROSA (France)	Riccardo ROSSO (Italy)
Eero AARNIO (Finland)	Frédéric DU CHAYLA (France)	Philippe STARCK (France)
Maarten BAAS (The Netherlands)	Kiki van EIJK (The Netherlands)	STUDIO JOB (Belgium/The Netherlands)
Fernando & Humberto CAMPANA (Brazil)	GINBANDE (Germany)	Michael YOUNG (Great Britain)
Giorgio CERETTI (Italy)	H5 (François ALAUX, Étienne DE CRÉCY,	
Pietro DEROSI (Italy)	Ludovic HOUPAIN) (France)	
Buddy DI ROSA (France)	Javier MARISCAL (Spain)	

Nomadic

"Thanks to our intelligent objects, we have more and more freedom to be where we want when we want. Folding furniture, portable lamps, textiles with regional influences, and all our mobile objects provide ample evidence of our nomadic lifestyles."

5.5 DESIGNERS (France)	GAROUSTE & BONETTI (France/ Switzerland)	Jasper MORRISON (Great Britain)
Rodrigo ALMEIDA (Brazil)	GINBANDE (Germany)	Florian SCHMID (Germany)
BOKJA (Lebanon)	Konstantin GRCIC (Germany)	SOLEX (France)
Erwan & Ronan BOURQUILLEC (France)	Hella JONGERIUS (The Netherlands)	SONY DESIGN INTÉGRÉ (Japan)
BUTAGAZ (France)	Vico MAGISTRETTI (Italy)	
DOSHI LEVIEN (India/Great Britain)		

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"Mutant" theme: Patrick Jouin, Chaise Solid C2, 2004; Cédric Ragot, Flight 815, 2006 – 2007 (center); Vogt + Weizenegger, Sinterchair, 2002 (right) — Photo shoot in the CNAP's storage facilities. Styling: Sergio Machado.

Photo © Lisa Klappe/CNAP.

Mutant

"Advances in technology are going to help us work hand in hand with machines. Soon we won't know if the objects around us came from craft or industry. We will move towards the fusion of things. Hybridization will replace bipolarity. This family of objects draws its inspiration from 3D, ultra-light materials, high-tech. And, paradoxically, its aesthetics often blend with a form of archaism."

David ADJAYE (Great Britain)
Werner AISSLINGER (Germany)
François AZAMBOURG (France)
François BRUMENT (France)
Konstantin GRCIC (Germany)

Patrick JOUIN (France)
Chris KABEL (The Netherlands)
Laurent MASSALOUX (France)
Dominique MATHIEU (France)
Issey MIYAKE (Japan)

Cédric RAGOT (France)
REALITY LAB. (Japan)
VOGT + WEIZENEGGER (Germany)
Marcel WANDERS (The Netherlands)

Organic

"Blackened metals, sculptural objects and meticulously worked stones reflect our interest in sophisticated works of artistic expression that celebrate the human hand. This return to metalworking suggests our desire to shape our future."

François AZAMBOURG (France)
Maarten BAAS (The Netherlands)
Aldo BAKKER (The Netherlands)
Philippe BARDE (Switzerland/France)
François BAUCHET (France)

Martine BOILEAU (France)
James BROWN (USA)
Tjok DESSAUVAGE (Belgium)
GAROUSTE & BONETTI (France/
Switzerland)

Christian JACCARD (France)
Enzo MARI (Italy)
Setsuko NAGASAWA (Japan)
Gaetano PESCE (Italy)
Bernar VENET (France)

Archaic

"Our fear of the future drives us towards materials and forms that are primitive, crude, wild and unfinished. Some are made of paper, wood or recycled materials, others resemble a cocoon. All of them express our desire to get closer to something fundamental."

5.5 DESIGNERS (France)
Fanny ANTONSDOTTIR (Iceland)
Maarten BAAS (The Netherlands)
Fernando & Humberto CAMPANA (Brazil)
Nacho CARBONELL (Spain)
Julien CARRETERO (France)
Michel CHARLOT (Switzerland/France)

Tom DIXON (Great Britain)
Elise GABRIEL (France)
GAROUSTE & BONETTI (France/
Switzerland)
Dögg GUDMUNDSDOTTIR (Iceland)
Hella JONGERIUS (The Netherlands)
Mathieu LE GUERN (France)

Julia LOHMANN (Germany)
Ross LOVEGROVE (Great Britain)
Bente SKJØTTGAARD (Denmark)
Wieki SOMERS (The Netherlands)
STUDIO FORMAFANTASMA (Italy)
Marcel WANDERS (The Netherlands)

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Lidewij Edelkoort Photo © Thirza Schaap

A look at the CNAP's collection

interview with lidewij edelkoort

By Marion Vignal, Journalist.

**What is the meaning behind the title
of the exhibition, *Design Oracles*?**
What is your definition of an oracle?

Ever since the dawn of time, people have been consulting oracles to make sense of the changes in their lives, to understand what is about to happen to them. And the CNAP's design collection, because it brings together a great number of iconic works in the field of design, objects that have achieved cult-like status, is perfectly able to play just such a role. The objects in the exhibit were born out of desire, progress or need. As such, they represent a small fragment of culture, a segment of time, and they bring us information about our lifestyles. Only a few works in the exhibition, the ones with a powerful symbolic value, are endowed with the status of oracle. I wanted them to reveal their hidden meaning out loud. Because they are "fraught" with meaning, the objects around us can outrage us, cuddle us, and surprise us, even through their banality. The exhibition features objects ranging from a saucepan to a garden table in the shape of a dwarf to a folding chair.

**In what way do these objects
shed light on our everyday life?**

A piece of furniture made out of carbon fibre illustrates that we are living in an increasingly light, even immaterial society. As for simpler, more rural objects made out of light woods,

they reflect how we're drawn to a more normal, less excessive lifestyle. Other works are tinged with naïveté and made in the style of children's drawings—these show us that we aren't in such a hurry to grow up anymore, and that we're having trouble imagining our future in a time of great change. The exhibition tells many stories, like so many stories of our contemporary lives.

Who is the target audience for this exhibition?
**Can people go see it without knowing anything
about design? What will they learn?**

I hope that before they learn anything, visitors will find the exhibition enjoyable. It's for everyone. Design is close to all the artistic disciplines. And even if we don't realize it, everything is design. That little desk accessory called a paper clip is the best example of absolute design. Its form and function are one. We are surrounded by design objects, whether we identify them as such or not. We are just beginning to understand the importance of designers, those people who are trying to make our daily lives easier, more beautiful. I think our era has more respect for this kind of work. And in fact, artists are also starting to make furniture. And so the exhibition features works by Donald Judd and Atelier Van Lieshout. In the future, it is clear that the lines between the disciplines will be increasingly blurred.

How did you go about choosing the ten themes that structure the exhibition?

I looked through the entire CNAP design collection several times before I started selecting pieces and creating links between certain materials, certain expressions, certain perspectives. It became clear to me that there were a lot of archaic or abstract objects, others that were very humble, very pure, almost mystical. Since my job is to capture the trends around us, I used my work method. I see trends as a great way to ponder and think about our society. There are trends of different volumes and amplitudes, some of the trends in the collection first appeared in the 80s and are making a comeback today. Some of the works in the exhibition also have close relatives from another generations.

How will visitors experience the objects in the physical space of the exhibition?

Exhibition designer Clémence Farrell has conceived of a large catwalk, like a platform. We wanted to evoke the notion of horizon, that way of seeing clearly, of walking forward, of telling the future, which is part of prospective research. In the first room, the oracles speak out loud and they each tell their story as an object. As they all have something to say, this will create a pleasant cacophony of voices.

How did you use the Gaîté lyrique mindset to plan the exhibition?

La Gaîté lyrique is a very young institution, very playful, that is definitely focused on the future and not the past. To showcase thirty years of design work while appealing to the new generations that regularly come to this place represented a considerable challenge.

I need the exhibition to speak to people. The name Gaîté lyrique immediately inspired me. It seemed obvious to me that the objects themselves had to be lyrical. They had to speak, and by doing so, become spokespersons.

What makes this space so powerful?

There is something very vibrant about its architecture and you get the impression there is a spirit of constant improvisation. It's a highly organized institution yet it also gives off a feeling of anarchy. The fact that the programming features a wide variety of artistic fields, from performance to music by way of graphic design and gastronomy, is also a key contributing factor in this lively and hard-to-label atmosphere.

What makes the CNAP's design collection so special?

First, their approach to building their collection is one of a kind, since it doesn't exist in any other country, as far as I know. The CNAP has brought together a broad collection of works that are given out on loan to national and international museums on a regular basis. It is by nature an itinerant collection, since it has no dedicated exhibition space. It also serves the purpose of keeping a record of our history and our future. Every three years, a selection committee made up of several experts is formed to decide on new acquisitions. I had the opportunity to be part of one of the committees. It was exciting work. The collection is enriched by the different perspectives each person brings to the process.

Are emerging designers also showcased in this exhibition?

Yes, the exhibition features many emerging designers. There are even works by the very young Formafantasma studio, which has only been in existence a few years. By purchasing pieces for its collection, the CNAP is supporting the work of designers. When an iconic design object is reissued, it is added to the entire collection to fill a gap. The selection of works from the last thirty years seems very comprehensive to me, and it does a good job reflecting the incredibly scope and variety of international design.

**What message does this selection
of objects and this exhibition convey
about the times we live in?**

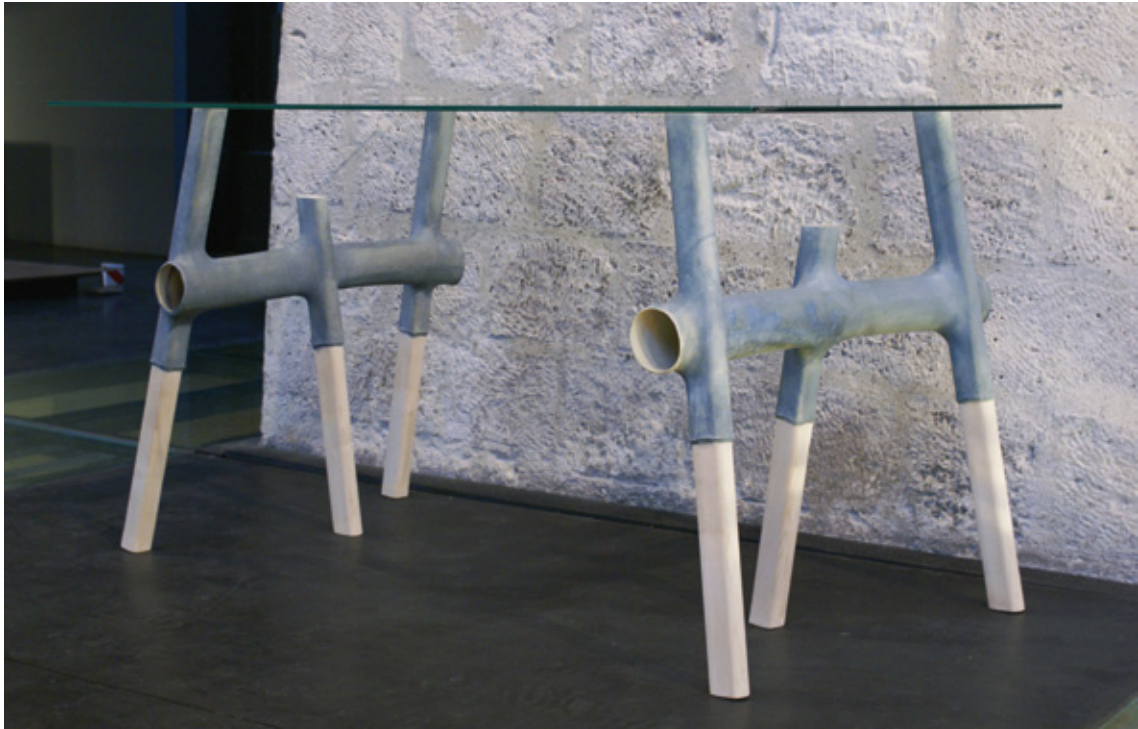
That we're doing better than we think. It also shows that man is capable of creativity and that we will therefore work things out. I think that as a whole, the exhibition exudes a sense of optimism.

**How does one keep a prospective eye
on what's around us?**

I was lucky to be born with an intuition that I've been exercising for forty years now. But intuition is universal. It involves listening to your thoughts and paying attention to how you look at things. We must pay attention to all the things around us that can't be explained. Then, the next step is to decipher and understand.

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"Primitive" theme: Élise Gabriel, Ossos, 2011

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"Naïve" theme: 5.5 designers, Éléments greffés, 2004/2006



"Abstract" theme: Julien Carretero, Drag, 2009/2011

young designer focus

Julien Carretero (FR)

Julien Carretero studied industrial design before joining the Design Academy Eindhoven. He worked for two years with Maarten Baas and in 2007 founded Studio Julien Carretero, now based in Brussels. Studio Julien Carretero is active in a variety of fields: object design, furniture, lighting, processes, installations, workshops, exhibitions, and more. In order to question the current production methods, he takes a strong interest in the link between arts and crafts and industrial production.

Julien Carretero received the Prix Seb at the Design Parade festival in Hyères. His work has been exhibited several times abroad: Milan Triennial, Design Miami / Art Basel, 21_21 DESIGN SIGHT in Tokyo, the Museum of Arts and Design in New York, and more.

• www.julien carretero.com

Elise Gabriel (FR)

Elise Gabriel is a graduate of the École Duperré, the École Boulle and the Ecole Normale Supérieure. Her training in textile design has given her a special sensitivity to matter and its exploration into form. She then tackled furniture design, which opened her up to a new field: the industry and its constraints. It was during this dual experience that she forged her relationship with design, in which technique and poetry, plasticity and functionality mix together without any sense of hierarchy.

Elise Gabriel divides her work between personal research in galleries, the design of spaces and industrial products, and the development of cultural and educational events. She has worked with l'Atelier d'Exercices, Centre Georges Pompidou, CRAFT in Limoges, Gosserez Gallery, Galeries Lafayette, Dior, MAC/VAL, and Musée du Quai Branly. Her work has been presented in various exhibitions in Dubai, London, Los Angeles, Milan, Paris, and Beijing.

• www.gabrielise.fr

5.5 designers (FR)

Described first and foremost as a work collective, 5.5 designers was propelled into the limelight with its first project, Réanim, in 2003. Then came the collection of Ordinary Objects, Ouvriers-Designers (worker-designers) for the Bernardaud Corporate Foundation, and many other iconic artistic projects.

These artists have called themselves furniture surgeons, political handymen and craftsmen of ideas. They brought upheaval and provocation to the design world by systematically questioning their trade, or at the very least their role in the creative process. Today, what 5.5 designers would like is for design not to be limited to single pieces and other futuristic concepts, so that it can be reintroduced in supermarkets. Reconciling the aesthete, the collector, and the critic with the consumer.

• www.5-5designstudio.com

oracles du design



Gaïté lyrique
Press kit

un regard de
Lidewij Edelkoort

© Yorgo & Co - Ineke Hans, faitout Black Gold - Konstantin Grcic, chaise Myto

publication

To accompany the *Design Oracles* exhibition, la Gaité lyrique and the Centre national des arts plastiques (National Centre for Visual Arts - CNAP) are collaborating with Pyramyd Éditions to publish an original book on design, the contents of which are based on the curatorial concept Lidewij Edelkoort used to put together the exhibition: *Oracles du design : un regard de Lidewij Edelkoort*.

Simple, humble, curious, inflated, abstract, naive, nomadic, mutant, organic, and archaic — every object has its own rich history that offers a new vision of the future.

This book brings together a collection of original texts and previously unpublished images that show everyday objects in a new way. Lidewij Edelkoort reveals the prophetic nature of these objects and gives us an oracular narrative of materials.

Juliette Pollet, curator in charge of the design and decorative arts collection at CNAP, has asked former members of the CNAP acquisition committee to share their experiences when identifying works destined to become the cultural legacy of tomorrow. She brought together the stories of Frédéric Beuvry, matali crasset, Elsa Francès, Henry Griffin, Constance Rubini and Anthony Van den Bossche.

The book's cover art was entrusted to the Yorgo & Co. studio. The book will benefit from a large print run and be widely distributed in French-speaking territories; it reflects the uniqueness of the design collection from the CNAP, Pyramyd's editorial mission, and the identity of both la Gaité lyrique and its public.

The book's features

- Co-publishers: La Gaité lyrique / CNAP / Pyramyd
- Project director: Lidewij Edelkoort in collaboration with Philip Fimmano and Juliette Pollet
- Cover art: Yorgo Tloupas
- Language: French
- Pages: 236
- Price: 27.50 Euros
- On sale at the Gaité Lyrique gift shop starting on April 3, 2015
- On sale in bookstores starting on May 7, 2015
- Distributed by: Volumn



Gaité Éditions

Ever since it first opened, la Gaité lyrique has been exploring digital uses and aesthetics day after every day. Through Gaité Éditions, it enhances its programming with the publication of exhibition catalogues and books that tell of contemporary popular culture in words and images. It approaches the notion of a book as a space for artistic expression in its own right.

Publications of the Centre national
des arts plastiques

The editorial policy of the CNAP is connected to its efforts to promote contemporary art, raise public awareness and contribute to the scientific development of the institution. Each project is carried out in partnership with a partner from the public sector or a publisher from the private sector. CNAP frequently works with external contributors so as to vary perspectives on the works, artists, and projects, and to diversify the product it offers the public. Particular attention is paid to the graphic design of its publications.

Les Éditions Pyramyd

Ever since 2001, Pyramyd Éditions has been publishing books devoted to graphic design, to works of creative expression and visual communication, with a renewed graphic know-how and sophisticated editorial expertise. Their publications in the fields of graphic design, typography, illustration, street art, photography, animation, film, design, architecture and fashion are used as references by professionals and students alike. They give voice to works of contemporary artistic expression.

in conjunction with the exhibition

The Resource Centre

The Resource Centre enables visitors to extend their experience of the exhibition. Free access to multiple resources provides, each in its own way, a multidisciplinary approach to object design and interactive design.

- A selection of films from Arte's Design collection which narrate the twentieth century through the industrial objects that have left their mark on it: Lego (25:48), Bic Cristal (25:29), Leica Camera (31:18), iMac (26:14), Hoover vacuum (25:47), McLaren stroller (26:00), Vespa (25:44), DS 19 (26:00) and Concorde (26:01)
- a selection of digital applications on tablets demonstrates the rich variety of interactive digital artistic media
 - digital magazines decipher trends in design and contemporary art from all over the world
- books go back in time to explore the history of design's materials and shapes to bring us all the way to the connected and hybrid objects of tomorrow.

Workshops Design: Let's Listen to Objects

La Gaîté lyrique is offering a series of design workshops through which to experiment with the themes of the exhibit: naive, humble, simple, mutant, curious, etc.

The programme features workshops for children and families on Saturdays, 2 *Adolids* courses for teens during spring break and summer vacation, and 3 workshops for adults.

Some of the workshops are run by la Nouvelle Fabrique, an urban micro-factory inspired by the FabLabs. La Nouvelle Fabrique is a collective social and economic experience, using this combination of varied profiles as an occasion to find new and innovative solutions, to collaborate and produce differently.

• nouvellefabrique.fr

- Workshops are conceived and run by designers from la Nouvelle Fabrique, Laureline Galliot and Norent Saray-Delabar, and by artist Julien Levesque (from We Love the Net).

Gaîté Tales

Storyteller Julien Tauber draws inspiration from the exhibition to weave a story for the public on Sundays April 12, May 17 and June 7.

• 3:00 p.m. – 6 Euros – As part of Captain Future

Brunch and Culinary Design

Every Sunday at la Gaîté lyrique, five or six chefs will concoct small masterpieces for you...to taste! No set menu, everyone is free to let their appetite and budget determine what they eat.

As part of the *Design Oracles* exhibition, the Meltingpopote collective is proposing a brunch that showcases culinary design.

• Date TBA

Design Oracles

An exhibition from April 3 to August 16, 2015



1



2



3



4



5



6



9



7



8



10

1. Ron Arad, Big Easy, 2001

2. Maarten Baas, Treasure, 2005

3. Mario Bellini, Design Center Brionvega, Cuboglass, 1992/2001

4. Ronan & Erwan Bouroullec, Quilt, 2009

5. Doshi Levien, Charpoy, 2006

6. Hermès, Kelly, 1935/2008

7. Patrick Jouin, Solid C2, 2004

8. Chris Martin, Ellan, 2006

9. Gaetano Pesce, Il Piede, 1970/2000

10. Studio Job, Gothic, 2010

Screenings and Guests

Documentary Screenings



La Gaîté lyrique has given carte blanche to the Cinéma du Réel festival for a series on the subject of oracles in contemporary documentary filmmaking.

Guest Artists **intramuros**

INTERNATIONAL DESIGN MAGAZINE

Intramuros magazine is inviting guest designers featured in the exhibition for three lectures and discussions on the themes addressed in the show and the works selected by Lidewij Edelkoort. 2015 also marks the celebration of Intramuros' 30th anniversary. Come celebrate the design magazine's birthday at la Gaîté lyrique!

- April 24, May 22 and June 26 - 07:19 pm at the Plateau média of la Gaîté lyrique

Film Screenings **arte**

ARTE is taking part in the programming and presenting a selection of portraits of designers from the *L'Art et la Manière* (Art and Method) series.

- *The soul* - April 12 - 03:00 pm
5.5 designers (26:13) / *Tsé Tsé* (26:01)
- *The intuition* - May 17 - 03:00 pm
Andrée Putman (28:55) / *Patricia Urquiola* (26:02)
- *The reflection* - June 7 - 03:00 pm
Ronan & Erwan Bouroullec (26:00) / *Pierre Charpin* (26:09)
- *The introspection* - June 28 - 03:00 pm
Robert Stadler (25:49) / *Werner Aisslinger* (26:04)

This summer, design is on display in the Réaumur neighbourhood!

Festival **D'DAYS**

For its 15th anniversary, the D'DAYS festival is reaffirming its objective to promote all forms of design. And so D'DAYS is inviting amateurs, the general public, and pros alike to a festive rendezvous June 1-8. *Experience* will be the common thread: an intentionally open theme that encourages unexpected, surprising, prospective offerings. An infinite palette for each visitor, with the freedom for everyone to interpret the theme their own way and become an active part of the event. There will be guest artists in attendance for discussions and Q&A's.

- Present your D'DAYS pass for a discount on admission to the Design Oracles exhibition

Invention / Design. Comparing Views. Exhibition at CNAM



From June 2, 2015 to March 6, 2016, the Musée des arts et métiers (Museum of Arts and Crafts) is presenting an exhibition devoted to invention and design. The exhibition's designers and curators are putting the spotlight on works of contemporary design from major public collections and invite viewers to compare them with historical inventions from the museum's collection. A fun, interactive, and original presentation that aims to highlight what defines contemporary design by placing it in the historical context of invention. It points to the similarities between the approach used by the most daring designers of the early twenty-first century and those used by the scientists, inventors and industrial designers whose works were the first in the museum's collection.

- Present your admission ticket from the Design Oracles exhibition for reduced admission to the Invention / Design exhibition at CNAM
- Present your admission ticket from the Invention / Design exhibition at CNAM for reduced admission to the Design Oracles exhibition at la Gaîté lyrique.



"Archaic" theme: Wieki Somers, High Tea Pot, 2004



"Nomadic" theme: Hella Jongerius, Bovist, 2005

Public Conference



In connection with *France Design*, a VIA event during the Milan Furniture Show, the CNAP and the Gaîté lyrique are organising a conference on the *Oracles du design* exhibition, by Juliette Pollet (CNAP) and Philip Fimmano (Trends Union).

The world's only design platform of the kind and exhibition producer, VIA promotes progressive furniture and furnishings design for the home, the office and urban life. VIA finances prototype creation for tomorrow's talents, thanks to its annual Creation Assistance grants; it also promotes exchanges between designers, manufacturers, publishers and distributors. VIA, in observing the international scene, detects factors of change in the quality of life, to better assist professionals in their development.

www.via.fr

• Thursday, 16th April 2015

Design Centre – Ex Ansaldo – Via Bergognone 34
(angolo via Tortona), Milan

• Informations: www.francedesign.eu/

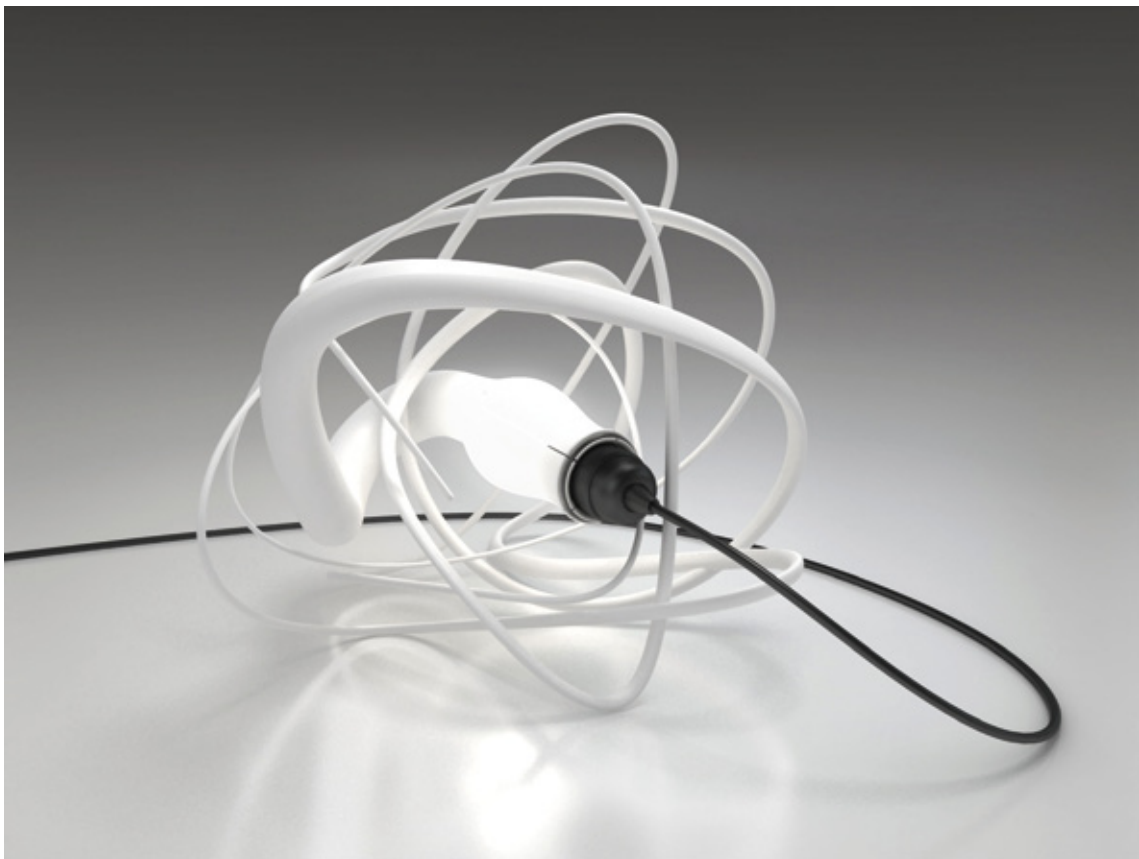
Design Oracles

An exhibition from April 3 to August 16, 2015



"Simple" theme: AtFAB, 5-30 Minute Chair, 2011

Gaïté lyrique
Press kit



"Mutant" theme: Cédric Ragot, Flight 815, 2006 – 2007

A look at the CNAP's collection

the CNAP design collection

Supporting the creation of artistic works and promoting contemporary art, building the cultural heritage of tomorrow: driven by a strong mission, the collection managed by the Centre national des arts plastiques was built over time and has gradually emerged as a key public collection. Designated under the name of Fonds national d'art contemporain, or national contemporary art collection, it stands out both because of its quality and its size (95,000 works). The collection is unique in that it dates all the way back to the Revolution, but also because of the way it is continually expanding, via the acquisition of works from living artists, and because of the way it goes about promotion and outreach. Around the collection, the CNAP brings experts together and generates dialogue and reflection on the most recent developments in contemporary art.

The 1891 creation of a branch devoted to the decorative arts, industrial design and arts and crafts has made it possible to build a collection of 6,500 works by more than 1,600 French and international artists. Initially built around a historical core of one thousand works (Maurice Dufrene, Jean Dunand, Charlotte Perriand) from commissions ordered by the French State, this collection is now one of the major European collections of contemporary design.

Major monographs have been grouped together so as to follow the work of iconic designers such as Ettore Sottsass, Alessandro Mendini, Andrea Branzi, Konstantin Grcic, Gaetano Pesce, Jasper Morrison, Martin Szekely and Philippe Starck. The outstanding figures of the last decade are also well represented, from Ronan

and Erwan Bouroullec to Radi Designers, from matali crasset, Droog Design, and 5.5 designers to Maarten Baas, Hella Jongerius and Patricia Urquiola.

Furniture, tableware, lighting, textiles as well as jewelry, appliances, fashion accessories and "mobile devices" (USB keys, computers or mobile phones): the diversity of objects echoes the multiplicity of production cycles and modes, from handicraft objects to one-of-a-kind pieces, from prototypes to industrial products.

The collection is therefore a reflection of the changing domestic landscape and of the ways of experiencing and inhabiting the world. The emergence of new technological and anthropological paradigms, at the time of 3D printing and open source technologies, is now a factor in the way the CNAP considers acquisitions.

The 2010 opening of a new department devoted to graphic design has already enabled the CNAP to add to its collection with a number of significant series of works by Pierre di Sciullo, Peter Knapp, Philippe Millot, Vier5, and Fanette Mellier.

The design collection is tuned in to its time and to trends in the creative arts, and thus expands every year via acquisitions and commissioned works. Acquisition proposals are submitted and defended by experts in the "decorative arts, design and industrial design" committee, which is made up of directors of institutions, design professionals, critics, art historians, and collectors. The committee is renewed on a regular basis.

The collection thus reflects the debates that took place within the acquisition committee and the different fields of investigation explored and chosen by its members. This collection's intent is in no way to present a historical narrative, but rather a series of visions and interpretations of the new developments in the field of creative expression and the latest societal and aesthetic trends. It lets us see the evolutions and the plurality in the field of design.

Mobile, alive, in circulation— the design collection plays a part in artistic and cultural life both in France and abroad. Like all the works listed on the CNAP's inventory, it is a collection without walls that supports and enriches museum exhibitions throughout the world. Some of the noteworthy exhibitions that borrowed works from the CNAP collection include the *Design en stock* exhibition at the Palais de la Porte Dorée in Paris in 2004; *Design à la cour* at the Château de Fontainebleau in 2009; and *Liberty, Equality, Fraternity* at the Wolfsonian Museum at Florida International University in Miami in 2011. The collection will also be presented in late 2015 as part of a three-year partnership with the Ensemble Poirel in Nancy.

Today, the CNAP is thrilled to be co-producing the *Design Oracles* exhibition with la Gaîté lyrique. Lidewij Edelkoort was part of the CNAP's design and decorative arts acquisition committee from 2010 to 2013. Her prospective and eclectic approach is perfectly in keeping with the spirit and diversity of the collection.

• This collection can be viewed online at www.cnap.fr
and via the portal on French public design collections
at www.lescollectionsdesign.fr

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Le Centre national des arts plastiques is a public cultural institution
of the Ministry of Culture and Communication



La Gaîté lyrique is a cultural institution of the City of Paris



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Address

- 3 bis, rue Papin – 75003 Paris
- www.gaite-lyrique.net

La Gaité lyrique is located in the heart of Paris,
between the Marais, République and Grands
Boulevards neighbourhoods

Metro

- Réaumur-Sébastopol – Lines 3, 4
- Arts et Métiers – Lines 3, 11
- Strasbourg Saint-Denis – Lines 4, 8, 9

RER (suburban rail)

- Châtelet- Les Halles (A,B,D) (10 mn by foot)

Bus

- Réaumur-Arts et Métiers stop
- Lines 20, 38, 47, NOCT-E, NOCT-F, NOCT-P

Vélib' (self-service bike system)

- Station n° 3012
(across from 8, rue Salomon de Caus)
- Station n° 2003 (189, rue Saint-Denis)

Parking

- Parking Vinci Saint Martin at the corner
of rue Réaumur and rue Saint-Martin

Opening hours and admission

- Tuesday: 2:00 p.m. > 10:00 p.m.
- Wednesday through Saturday:
2:00 p.m. > 8:00 p.m.
- Sunday: noon > 6:00 p.m.

- Full price: 7.50 Euros
- reduced admission: 5.50 Euros
- Free for members.

Free admission

The Vestibule and the Historical Foyer,
both of which are on the additional list
of historical monuments.

The bars in the Media Platform and Historical
Foyer, as well as the café terrace in the
summer. The Resource Center, the Video Game
Area, the Media Platform and the Gift Shop.

Visit the exhibition

The site is accessible for people with
disabilities. Arrangements can be made for
visually impaired people. Guided tours are
also available for everyone. For complete
information and to make a reservation, visit
www.gaite-lyrique.net.

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Gaîté lyrique

La Gaîté lyrique is the place for contemporary culture in the digital age, in the heart of Paris.

At the intersection of creativity, innovation and digital cultures, it transcends genres and explores contemporary music, visual arts, film, game design, the Web, and more.

With doors open to everyone, whether it's to visit an exhibition, take in a concert, have a drink with friends or play video games, la Gaîté lyrique is constantly exploring day-to-day life and imagining the future. A place of discovery and connecting with people, it delves into new forms of art, reflects the excitement of tomorrow and also features France's largest residency program for cultural entrepreneurs.

• www.gaite-lyrique.net

Centre national des arts plastiques

The Centre national des arts plastiques (National Centre for Visual Arts - CNAP), a public institution of the French Ministry of Culture and Communication, promotes and supports

the creative arts in France in all the visual arts, namely the fields of painting, performance art, sculpture, photography, installations, video, multimedia, graphic arts, industrial design, and graphic design.

As part of its mission, the CNAP pays special attention to innovation and to the emergence of contemporary work by supporting the boldest requests. It supports artistic research by providing research grants to artists exploring experimental approaches and offers financial aid to contemporary art professionals (galleries, publishers, restorers, art critics, etc.). It is also actively involved in communication and information programs geared for artists and institutions.

The CNAP manages a national collection, the Fonds national d'art contemporain (or national contemporary art collection), which it expands, preserves, and promotes in France and abroad through loans to cultural and educational institutions.

The CNAP also co-produces events for which it brings its know-how and expertise to the table. Lastly, it implements the art projects commissioned by the French State, with a special focus on raising public awareness of the works and on helping audiences develop a renewed relationship with art and design.

• www.cnap.fr



*Cover: Philippe Starck, tabouret Attila, 1999/2015, courtesy Kartell - Hermès, sac à main Kelly, 1935/2008
Back Cover: Gaetano Pesce, chaise longue UP7, Il Piede, 1971/2000 - François Azambourg, vase Douglas, 2009*