

WORKshop

issue 07
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*creative
commercial space
+ concept*

THE ARCHITECTURE THAT COMMUNICATES
— UNSTUDIO AS THE SUPER ORGANISER AND DESIGNER

JANSEN CAMPUS

— DAVIDE MACULLO ARCHITECTS ADDED A STRIKING TRIANGULAR OFFICE BUILDING TO THE SKYLINE OF OBERRIET

THE CUTTY SARK CONSERVATION

— GRIMSHAW RAISED THE 963-TONNE CUTTY SARK THREE METRES WITHIN HER DRY BERTH

HEINEKEN OPEN EXPLORATIONS EDITION 1

— 'NOT AS AN EXHIBITION, BUT AS A REAL CLUB.'

YANDEX SAINT PETERSBURG OFFICE II

— ZA BOB ARCHITECTS TURNED TINY PIXEL ICONS INTO 3D OBJECTS BOTH FANCY AND FUNCTIONAL

BEYOND A LITERAL TRANSCRIPTION OF NATURE BY NOÉ DUCHAUFOUR- LAWRANCE

PROFILE

Noé Duchaufour-Lawrance is one of the most innovative and active designers of the last decade. More of a sculptor than a designer, his trademark organic and natural shapes can be found in his furniture as well as in the spaces he designs worldwide.

A graduate of the ENSAD (Ecole Nationale Supérieure des Arts Décoratifs de Paris), Noé Duchaufour-Lawrance was appointed in 2002, at the age of 26, artistic director of the famous restaurant Sketch in London. Since then he has continued to develop his own aesthetic language, made up of sculptural and sensual curves. In 2005 he designed the new Alain Senderens restaurant, and he has just redesigned the restaurant at the top of the Tour Montparnasse. The greatest international design producers call upon Noé Duchaufour-Lawrance's talent, whose work is produced by Bernhardt Design in the United States, Zanotta and Ceccotti Collezioni in Italy, as well as Cinna, Baccarat and Ligne Roset in France.



// Noé Duchaufour-Lawrance Photography_ Virgili Jubero

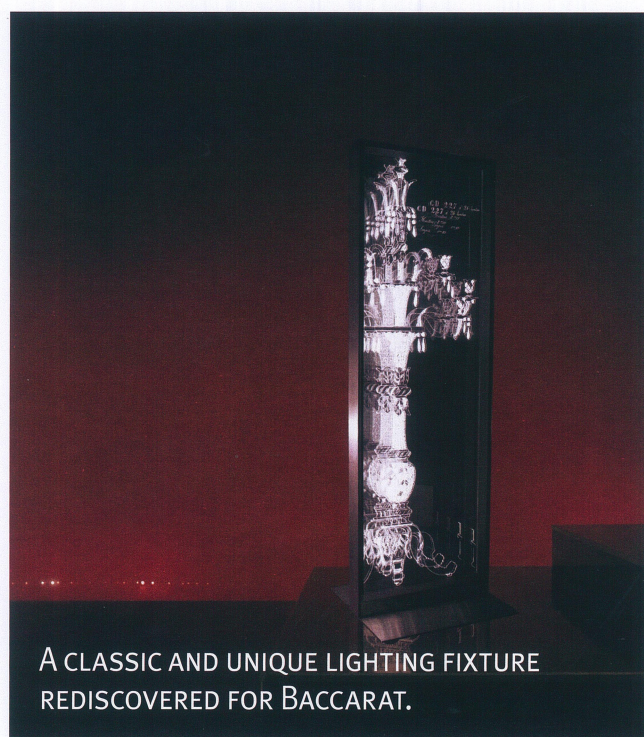


CANDÉLABRE RÉMANENCE

CLIENT _
BACCARAT

PHOTOGRAPHY _
BACCARAT

Noé Duchaufour-Lawrance chose a perilous exercise – a radical re-conceptualisation of a Baccarat lighting fixture. Moving away from the brand's traditional vocabulary, he rediscovered Baccarat through the illusion of a classic candelabra embedded in a huge, dark mirror which is magically revealed by light.



A CLASSIC AND UNIQUE LIGHTING FIXTURE
REDISCOVERED FOR BACCARAT.




HINTERLAND



CLIENT _
ANHA

PHOTOGRAPHY _
BENOIT SOUALLE

A COLLECTION OF LACQUER VASES IN
MONOLITHIC SHAPES PIERCED BY A SINGLE
SENSITIVE FLOWER.



The Reed vase is a base, a composition of young
plant stems which can be arranged individually.
When empty, the object evokes a tamed, cropped
nature waiting to be filled up again.



VASE ROSEAU

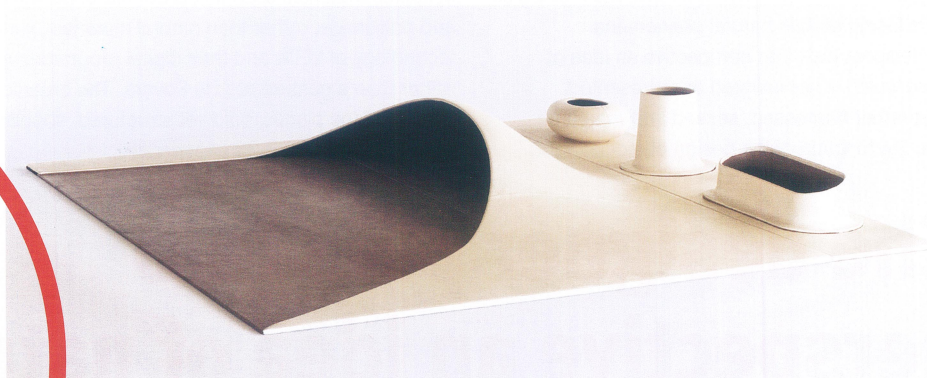
CLIENT _
LIGNE ROSET

PHOTOGRAPHY _
BENOIT SOUALLE
AND LIGNE ROSET

LANDSCAPE

CLIENT _
LONGCHAMP

PHOTOGRAPHY _
LONGCHAMP



For this creative project, Noé Duchaufour-Lawrance renewed with a brand's forgotten know-how: stitched leather covers. This was Longchamp's original profession thanks to an enterprising Parisian tobacconist. Noé Duchaufour-Lawrance worked on the 'landscape' of a leather-covered desk whose lines blur horizontally on the work surface, a design evoking a sand dune or a city in the desert that blurs on the horizon.



JEKYLL _
CARBON BLACK STRUCTURE, GREY
CUSHIONS (SKIFER, KVADRAT)
HYDE _
WHITE STRUCTURE, SHADES OF GREEN
CUSHIONS (DIVINA, KVADRAT)

BORGHESE

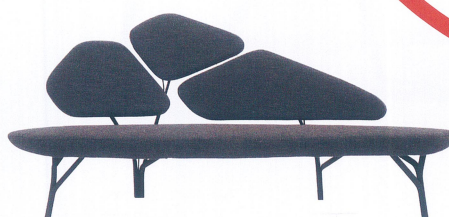
MATERIALS _
25% STEEL, 70% HIGH DENSITY
FOAM, 10% WOOL

DIMENSIONS _
H80, L188, W83 cm

CLIENT _
LA CHANCE EDITION

PHOTOGRAPHY _
STANISLAS WOLFF

Borghese is a light sofa inspired by the stone pines of the Villa Borghèse in Roma. The metal structure reproduces the network of branches and supports the back cushions, with the ensemble creating a comfortable landscape.



On the occasion of Design Miami / Basel, Galerie BSL presents 'Naturopscope', a collection of limited edition pieces created especially for this event by Noé Duchaufour-Laurance.

With this work, the designer is resolutely committed to go beyond a literal transcription of nature to rekindle the impressions and sensations that we all feel in facing certain natural phenomena.

The designer puts into perspective an idea of nature which is not imitated or represented, but is rather harnessed, sensed and recreated. Here, the function of the design object (to light,

to place and to reflect) is infused with a primary emotional imprint, that of nature when the sunlight creeps through the foliage of a tree, when the sky changes with the wind, when the image of a sunset overwhelms the sensitive surface of our memories. Simplicity and universality are conveyed thanks to synthetic materials such as carbon fibre, plexiglas and polyamide, rather than natural materials, via the technology of LEDs and their digital programming rather than a gesture of Arte Povera. The organic shapes of the pieces, fluid yet structured, support and extend this sensory experience.

NATUROSCOPIE I – SHELF

This shelf takes its inspiration from basic structures found in nature. From the cell to the star and planetary systems, the universe is formed of elements in networks and interconnected materials. This design piece interprets and shows the fundamental structure of life, whether envisaged on a microscopic or macroscopic level.

The designer puts into perspective an idea of nature which is harnessed, sensed and recreated.

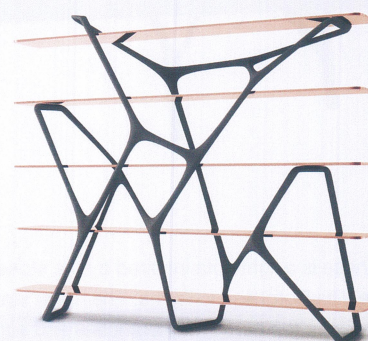
NATUROSCOPIE

CLIENT _
BSL GALLERY

PHOTOGRAPHY _
ULYSSE FRÉCHELIN



H/200 x L/230 x W/50 cm
CARBON FIBRE, PAINT AND SOFT TOUCH VARNISH,
ALUMINIUM HONEYCOMB, COPPER.

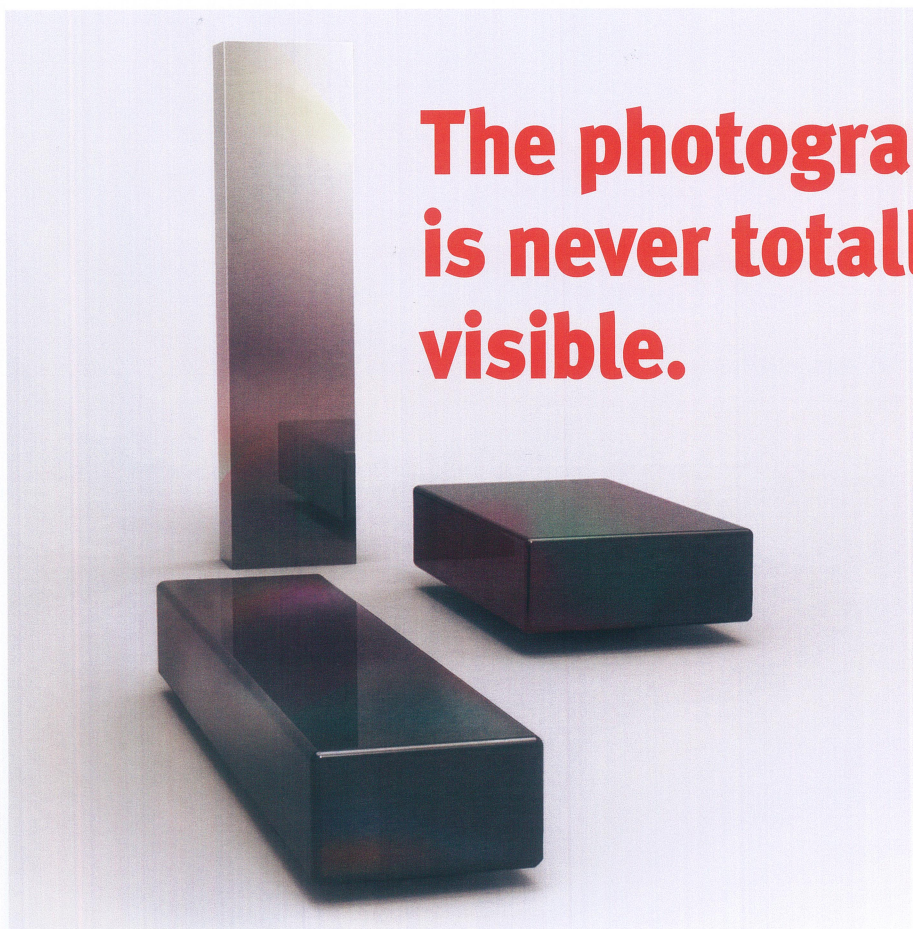


NATUROSCHOPIC II – LIGHTS

This set of lights corresponds with the responsive transcription of the sun when it filters through tree foliage. Within each head, the sequence of the LEDs and their reflection on mirrors and coloured surfaces interpret this natural movement, in a both fugitive and perennial temporality. The light asserts itself in the form of sparkles and bright or mellow green, yellow or silver fragments.

In the mural compositions, the foliage pattern unfurls flat, on a single level parallel to the wall, the articulations of the heads making different positions possible. With the ceiling fixtures, the volume of the foliage opens out, the modules connecting at different heights.

There are two versions regarding the light diffusing plexiglas: matte finish or gloss finish.



**The photograph
is never totally
visible.**



FOUR WALL HANGINGS, WITH TWO AND THREE HEADS; THREE CEILING FIXTURES, WITH TWO, THREE AND FIVE HEADS.

STAINLESS STEEL, FIBREGLASS, MIRRORS, PAINT AND SOFT TOUCH VARNISH, LIGHT DIFFUSING PLEXIGLAS, LEDs.

NATUROSCHOPIC III – TWO COFFEE TABLES AND A MIRROR

Each of these objects functions like a photographic black box, a developer of images and emotions. The perception of a landscape, of a changing sky, a sunset or an aurora borealis is supported by the partial, moving and coloured vision of a photograph printed on aluminium and concealed inside. What is important here is not the image itself, but

the impressions contained in a past moment, in a souvenir kept alive thanks to the object which houses it and the lighting system implemented. The LED spots alternately dance across the printed surface. The experience of the object thus becomes progressive, leaving the spectator free to project themselves into their own sensory memory.

COFFEE TABLES

H/35 x L/130 x W/70 cm

H/35 x L/200 x W/45 cm

LIGHT DIFFUSING PLEXIGLAS, SMOKED PLEXIGLAS, SOLID SURFACE AND MEDIUM, PRINTED PLEXIGLAS MIRROR, LEDs.

MIRROR

H/186 x L/25.1 x W/45 cm

LIGHT DIFFUSING PLEXIGLAS, SOLID SURFACE, TRANSPARENT FILM, ONE-WAY SMOKED MIRROR, LEDs.

NATUROSCHOPIC IV – LIGHT

A cloud appears to have been captured within this light. This image is created by the activity of the alveoli and their differential depth inside the object. The cellular framework thus creates progressive shadow effects, imitating the shape of a moving cloud through optical and kinetic effects.

H/25 x L/55 x W/14 cm

POLYAMIDE HONEYCOMB, SOLID SURFACE, LEDs.

