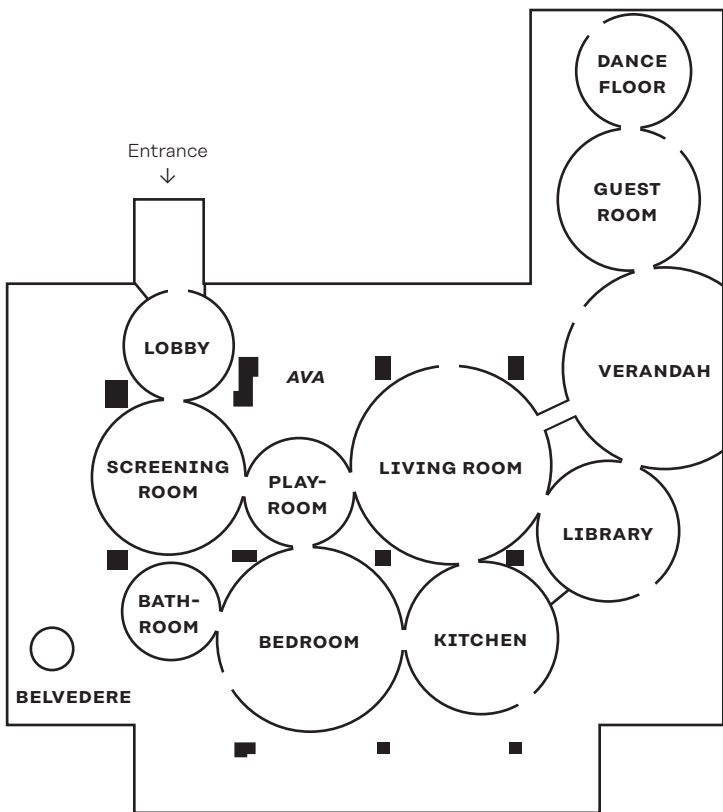


Places to be



Wendy Andreu, Clément Brazille, matali crasset, Jenny Feal, Porky Hefer, Anima Ona, Ornaghi & Prestinari, Jerszy Seymour, Céline Thibault & Géraud Pellottiero, Yuan Yuan



Places to be brings together 14 international designers around a common project: jointly reconstituting a unique living space, made up of 11 rooms each conceived by a designer. This mission is shrouded in mystery, like the famous **Cluedo** game. As initial information, the invited designers were only given the dimension of their respective spaces. Without knowing anything about the neighboring spaces, they developed their own aesthetic universe and imagined an entirely practicable environment, from furniture to objects, that visitors can use.

The exhibition intends to reposition design as an everyday environment with utilitarian value and no longer as a category of museum artworks. *Places to be* values **design** as a discipline, at the crossroads of art and industry, intended to conceive and manufacture utilitarian objects, spaces or images.

Imagined by **Nathalie Viot**, director of the Fondation d'entreprise Martell, developed by **Laurent Geoffroy**, engineer at **Chalvignac** and created by the teams of this Charente-based company, the scenography of *Places to be* is made up of gigantic circular stainless steel tanks, varying from 2.50 to 3.50 meters high and from 16 to 66 sqm, welded together and connected by passages cut out of the walls. Unexpected and monumental, this metal structure evokes both the surrealist landscapes of the Italian painter **Giorgio**

De Chirico (1888-1978) and the clustered silhouettes of the Tunisian dwellings of Tataouine, chosen by **George Lucas** as the set for few scenes in the Star Wars saga.

Some photographs of emblematic design pieces are spread in the different spaces of *Places to be* to compare the contemporary creation with the design's heritage dimension. They have been selected among the **von Vegesack** collection, hosted at the **Domaine de Boisbuchet** in Lessac (16).

Places to be presents many challenges: it is the Foundation's first collective exhibition and the artists were challenged to create, within an exhibition space, some «places to be», living spaces that are habitable, though new to the visitors. This transdisciplinary exhibition is a continuation of previous installations, *Par nature* by Vincent Lamouroux, the *Pavillon Martell* by SelgasCano and *L'ombre de la vapeur* by Adrien M & Claire B. Pursuing the intention of the Foundation to bring together different creative fields, *Places to be* unveils, among others, pieces and objects in wood, glass, ceramics and fabric made in the Ateliers du *faire* (arts & craft studios) on the 1st floor of the Foundation and inaugurated this year.

The ecosystem envisioned since the launch of the Foundation in 2017 finally got real.



The lobby

by Clément Brazille (FRA)

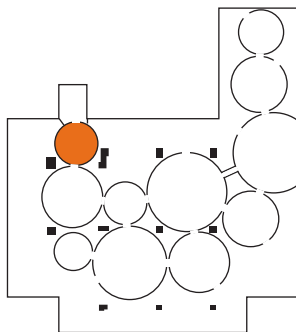


It all starts in the lobby, a **real transition point** between the outside and our private interior space. The lobby is the first place we discover and therefore it is also the place that has **the role of welcoming**. It is where we can undress, that we take our shoes off... as many traces left, like this received letter left on the console. Cages, like travel cases, contain memories you don't want to tidy up. The entrance marks **as much the return home, as an upcoming departure**. The chandelier, which is lit more than it lights, evokes by its geometry foreign cultures, like the mirror mask which faces it. In the center, the oak table and stools, the first objects of this exhibition, are also the first productions created in the Ateliers du *faire*.

THE OBJECTS FOUND AT EMMAÜS
MAKE THE PLACE ALIVE. MOVE
THEM, PUT THEM AWAY... WELCOME
HOME!

**PLEASE DO NOT TOUCH THE
STAINLESS STEEL TANKS.**

EDITIONS BY CLÉMENT BRAZILLE
ARE ON SALE AT THE BOUTIQUE.



THE SCREENING ROOM



The screening room



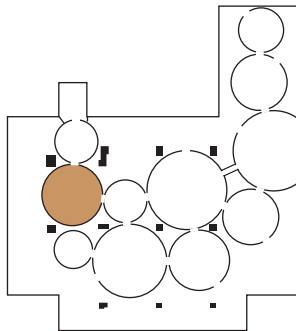
This tank is the only that has not been designed by a guest designer. We invite you to watch **the documentary collection DESIGN distributed by Arte**, on a single screen hung above a few deckchairs.

Placing the art of design in its sociological and technological context, the DESIGN collection, with the series of 37 episodes of 26 minutes, tells **the story of the 20th Century through the industrial objects that have made their mark on it**. The objects reflect their time, while at the same time anticipating the future.

The Leica camera, the Elsener Swiss knife, the Bic Cristal pen, the VéloSolex, the Swatch watch and even the Concorde plane... Discover the history of their creation, their use and their era. Let yourself be soothed by the memories they tell!

ALL OF THE DOCUMENTARIES REPRESENT 16 HOURS OF CONTINUOUS VIDEO.

THE ENTIRE PROGRAMME IS INDICATED NEXT TO THE SCREEN.

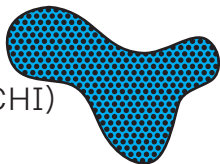


THE PLAYROOM



The playroom

Nuages by Yuan Yuan (CHI)

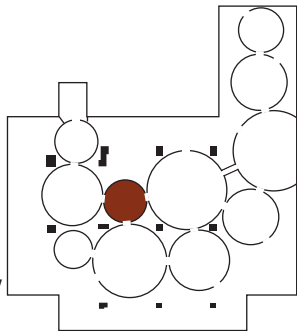


Resolutely playful, this space is designed for children by stimulating several of their 5 senses, on the clouds theme.

The 3 cumulus clouds, on the left when entering, mobilize the senses of **smell and touch**. They tell about the formation of clouds, from forests, glaciers and oceans by proposing associated scents, imagined by perfumer Liliana Deschamps. The altocumulus cloud and its 580 scales of 7 shades invite you to **play with lights**, evoking the different colors that clouds take on depending on the time of day. The central cirrus invites **the imagination**, «head in the clouds». Finally, a magic painting, which reacts to water, constitutes **the sky** in which everyone can draw their own dreams.

SLIDE YOUR HANDS INTO THE 3 WALL CLOUDS AND APPROACH TO SMELL THE DIFFERENT SENTS. THE CENTRAL CLOUD IS FRAGILE, TOUCH IT WITH YOUR EYES!

YOUR DRAWING ON THE MAGIC BOARD WILL DRY IN FEW MINUTES, PLEASE BE PATIENT!

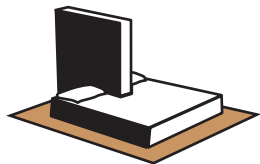


THE BEDROOM



The bedroom

by Ornaghi & Prestinari (ITA)

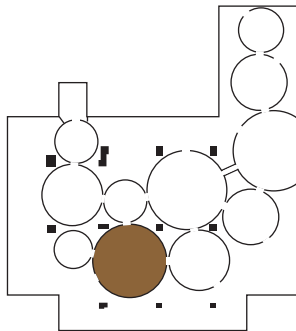


Inspired by *Difficult loves* (1958) by Italo Calvino, these two Italian designers reinvent the common living space of the bedroom, showing both the **proximity and the distance** that can coexist there.

Divided by a shelf partition, the bed does not allow people lying on it to see each other like two lovers who would be strangers to each other. Their bodies can however touch, a **hope for common ground** as suggested by the glass flowers (narcissus) linked by a single stem. The jacquard bedspread, a representation of the *Battle of San Romano* by Paolo Uccello (c. 1456), pushes the **idea of otherness** to a climax.

TAKE OFF YOUR SHOES BEFORE LYING DOWN. THE LAMPS LIGHT UP BY WHITE SWITCHES: WHEN ONE LIGHTS UP, THE OTHER TURNS OFF! THIS SPACE INVITES TO INTROSPECTION.

PLEASE DO NOT JUMP ON THE BED. THE ITALO CALVINO'S BOOK IS JUST A CONSULTATION COPY.



THE BATHROOM



The bathroom OMR Sanitary Unit #1

by Jerszy Seymour (CAN)

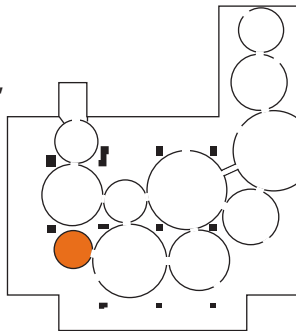


This bathroom is a **prototype** designed as an autonomous ecosystem, closed in on itself and, thereby, similar to **a portrait of humanity and of life in general**.

Structured around a black and white **skeleton** made of painted wood panels, this organism is composed by different fluorescent pink **organs**, linked together by **vessels** of the same color. A solar panel (green) and a pump (yellow) play respectively the roles of the **lungs** and the **heart**. Like any utopia, this system seems impracticable but represents an ideal. The smiley, painted on one side of the basic structure, evokes the **optimism** necessary for any human system.

BE CAREFUL NOT TO TRIP OVER
THE TUES: THEY ARE FLUORESCENT,
YOU CAN'T MISS IT! PLEASE DO
NOT SIT ON THE TOILET.

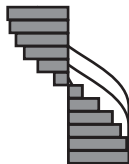
A LIMITED EDITION OF ALUM
STONES IS ON SALE AT THE
FOUNDATION'S BOUTIQUE.



THE BELVEDERE



The belvedere



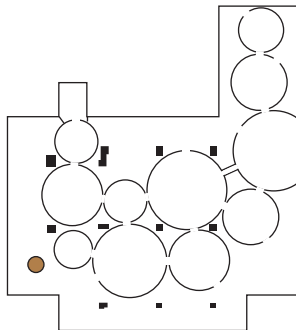
by Anima Ona (GER)

This spiral staircase, imagined and manufactured by the same designers as the living room, allows the visitor to ascend a bit. From above, you can observe the monumentality of the stainless-steel scenography.

This staircase turns on itself. In the initial project, a vertical handrail allowed the visitor to climb straight up, the staircase turning under his feet. We reinvented the work, adding a continuous railing and a circular ramp to the ceiling allowing this 360° movement.

THE STAIRCASE CAN ONLY WELCOME 1 PERSON AT A TIME, EXCEPT FOR CHILDREN WHO MUST BE ACCOMPANIED BY AN ADULT.

THE STAIRCASE ONLY TURNS IN ONE DIRECTION: IT STABILIZES DURING YOUR DESCENT.

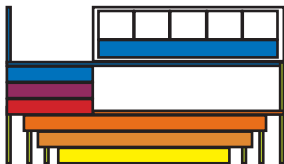


THE KITCHEN



La cuisine en terrasse

by matali crasset (FRA)



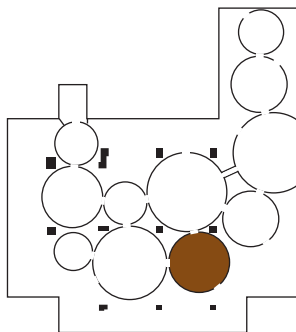
The kitchen is a living space which allows us to exploit what nature gives us to subsist. The architecture of the room expresses the border between «**a world above**» and «**a world below**».

The colors used reflect the interactions between these two worlds, and the way the earth feeds itself before feeding us: from yellow to orange are the influences of the sun, while the reds indicate the input of **organic matter** and the shades of blue symbolize the influences of the **rain, wind and moon**.

DISCOVERING THE 4 KITCHEN AREAS: THE PANTRY; THE AREA FOR PREPARATION WORK; THE STAIRS IN FRONT OF THE SCREEN; THE GUEST TABLE UPSTAIRS.

ACCESS TO THE MEZZANINE IS FORBIDDEN TO CHILDREN UNDER THE AGE OF 12.

FOR ADULTS, PAY ATTENTION TO THE HEIGHT OF THE STEPS!



THE LIVING ROOM



The living room

Das Stumme spricht



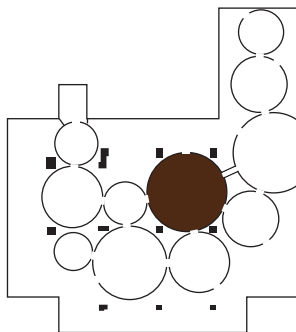
by Anima Ona (GER)

The title of this space («the mute speaks») is inspired by the eponymous book by Herman Hesse. Through **shelves** similar to faces, **lights** with imperceptible movement or **mineral blocks** with mysterious functions, the artists make the world around us speak.

Like a gale that would have sprinkled bay leaves on the ground, **inanimate things can also be meaningful**. The ambiguity of the forms and materials and the secret movement of objects represent the naturalness and the chance of silent life.

ACTIVATE THE LIVING ROOM
BY DELICATELY RAISING THE
HANGING ROCKS, BY PIVOTING
THE MARBLE BLOCKS, BY
CONSULTING THE SHELVES
FILLED WITH SOUVENIRS...

PERHAPS YOU WILL LEAVE YOUR
OWN OBJECT THERE?

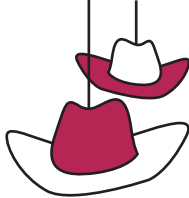


THE LIBRARY



The library *A la sombra y con sombrero*

by Jenny Feal (CUB)

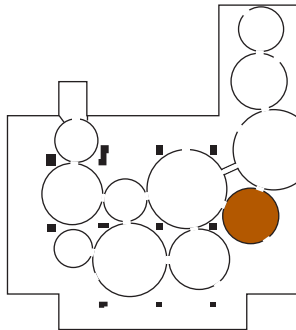


This library, which is unlike any other, is actually a place steeped in history(ies). Jenny Feal evokes **the fate of her grandfather**, a Cuban writer persecuted by the Castro regime.

White, symbol of individual freedom (the blank page of the writer) and **red**, that of social struggles and the hope of communism, are omnipresent in this room: they represent the whole political paradox of Cuban society. The hammock, hats and even the shirt are typical of Cuba.

HAVE A SEAT IN THE HAMMOCK
AND TAKE THE TIME TO «READ»
WHAT EACH OBJECT HAS TO SAY.

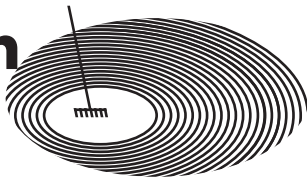
THE GLASS WORKS AND THE
HAMMOCK WERE MADE IN THE
ATELIERS DU FAIRE.



THE VERANDAH



The verandah Le la du marteau

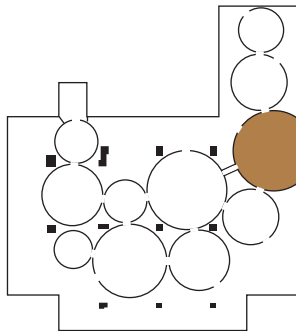


by Céline Thibault & Géraud Pellottiero (FRA)

This space compiles **different verandah codes** drawn from all over the world. Inspired by the **Japanese engawa**, covered peripheral circulation, this verandah (original spelling) also recalls **the Mediterranean** and its reeds serving as a pergola. The structural elements, both the stainless-steel tubes and the smoked oak staves, pay homage to Charentais savoir-faire. Finally, the tartan pattern like a carpet painted on the floor represents the interior and plays with the shadows cast by the staves. The whole is structured by a curtain which, when closed, seems to show a scrolling landscape, that of the inner journey.

THE VERANDAH INVITES YOU TO WANDER. YOU CAN ALSO SIT THERE AND WATCH THE SUN CROSS THE GLASS BAMBOO AROUND 6 P.M.

IN THE CENTER, THE BLACK QUARTZ FROM THE ZEN GARDEN CAN BE RAKED ACCORDING TO YOUR INSPIRATION.



THE GUESTROOM



The guestroom *Humanest* **Swing** by Porky Hefer (SFA)



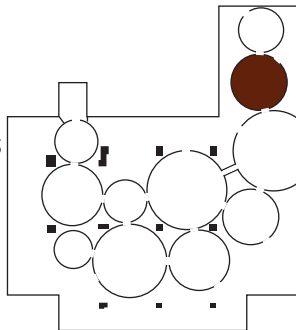
The «most human nest» is like the cocoon that you set up when you receive friends at home. Peaceful and warm, this space is organized around a **hanging nest** made of rattan.

Made soft by sheepskins, it floats **above a bed of walnut shells**, giving off a sweet smell of undergrowth. A few chirps of birds complete this timeless atmosphere.

“To absorb what you have seen and [...] to hatch a brave idea. To lose contact with the ground, but to get in touch with earth.”
Porky Hefer

THE NEST SWINGS, BE CAREFUL NOT TO HIT THE PEOPLE AROUND IT. IT CAN ACCOMMODATE UP TO 3 PEOPLE.

PLEASE SHAKE YOUR SHOES WHEN LEAVING THIS AREA.



THE DANCE FLOOR



The dance floor *Chasing the light*



by Wendy Andreu (FRA)

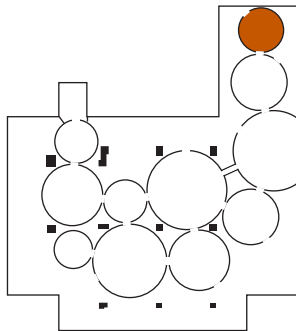
The last tank mobilizes all the dance floor codes, adapted to the domestic scale.

Night light is provided by **neon** lights with floating curves. They light up a **mirror ball**, in the center, which sends its reflections on the stainless steel where the name of the space, Chasing the light, is also the title of the song by the Canadian musician **Marie Davidson**, the song starts when you pass.

In the room, **a bar** faces **a rest area** and **a cloakroom** (consisting of a mirror and coat racks). In the middle, there is free space to let people dance. **Tapestries** enhance the intimacy of the place, evoking the links of a chain or curls of smoke.

LET YOURSELF BE CARRIED AWAY
BY THE IMMERSION OF THIS
SPACE AND DANCE!

PLEASE DO NOT HANDLE GLASS
OBJECTS.

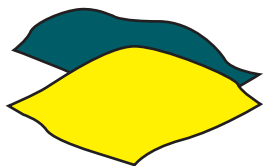


AVA



Ava

by Stéphane Bottard (FRA)



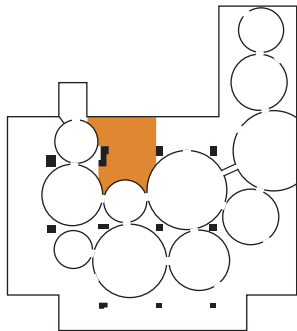
The monumental stainless-steel scenography, which we almost forget in the house, welcomes here a **part of the world** where escape becomes possible. This enclosed space between tall tanks is an invitation to look deep into the convex mirror of the soul.

The forest to whisper, the ebb and flow of the waves to breathe. In both cases, time breaks down quantities of sediment, dead leaves or seaweed. Like the mind that rests its memories to better develop its intuitions. This is what happens in life: in the face of an impasse, resilience can influence the breath.

Like wise men, the richness of the forest and the power of the ocean guide the child in us who is looking for a passage.

AT THE END OF YOUR VISIT,
TAKE SOME TIME TO FEEL YOUR
SENSES.

PERHAPS YOU WILL HAVE THE
CHANCE TO SEE AVA CROSS THE
FOREST, LIKE A SPIRIT OF THE
WOODS. LET IT GUIDE YOUR
EMOTIONS!



END OF THE VISIT



THE FOUNDATION THANKS THE PARTNER COMPANIES OF PLACES TO BE
AS WELL AS ALL THE PEOPLE INVOLVED IN ITS REALIZATION.



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PRODUCTION TEAMS

Production

Production, construction,
woodwork:

Association Cobble,
directed by Victor Dérudet

Glass art:

Jean-Charles Miot,
in the Ateliers du *faire*

Fabric finishing:

Bernadette Benaiteau
et her seamstresses team

Light, sound, video

Stéphane Bottard

Scenography




Chalvignac - Cuverie inox.
Designer : Laurent Geoffroy

LEROI
TONNELLERIE

Domaine de
Boisbuket
Design Architecture Nature

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Nahalie Viot, director
Maxime Heylens, cultural
development & partnerships
manager
Juliette Nosland, public & events
manager
Julien Lefrançois, technical
manager

Informations

+33 (0)5 45 36 33 51
info@fondationentreprise-martell.com