

# tl.mag

EN trendsliving INTERNATIONAL

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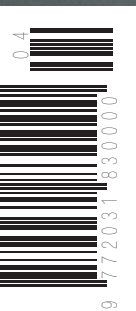
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## SPECIAL asia

### hong kong & design

hermès silk  
shang xia  
moon for love



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# nellyrodi

reconcile the generations?



Last June, on the occasion of the 3<sup>rd</sup> edition of ‘*Meetings for Innovation*’ initiated by *NellyRodi* and chaired by *Pierre-François Le Louët* (president of the style agency), trendsetters, sociologists, creatives and child psychiatrists focused on the necessity to *reconcile the generations*.

A SELECTION OF DESIGN TRENDS BY FÉRIEL KAROUI AND NELLYRODI

Between rupture and continuation, how do the young generation, faced with an increasingly rich heritage, see themselves? Often criticized, considered pessimistic, anxious or violent, the younger generation seem to bear all the ills of society. However, all our hopes are placed on their shoulders, we want to see them succeed where we have failed: the challenge for the younger generation is to create a utopian, more harmonious, egalitarian, more caring, more balanced society... But it is difficult to express yourself in a world that can barely make room for you. Our environment, which is becoming increasingly complex, is full of young people in a hurry to do things who come across their elders who are in no hurry to grow up. Given that this period of adolescent stagnation seems to last from 7 to 77 years of age, do the youth of today have to kill their fathers in order to legitimise their place? In an interview for the VIA, Pierre-Damien Huyghe, Doctor of Philosophy and Professor at the Université Paris 1, author of *Faire*

*Place* tells us: ‘Don’t you think the best way to help future generations is to leave them some space so that they can find their own world? Perhaps by handing down too much we’re hindering the progress of future generations who are not able to make each generation their own: and control their destiny. Decluttering is, in my view, first and foremost related to that idea: there has to be an intergenerational phase in which everything that has been left by the older generation can or must be rejected. Perhaps it won’t be rejected and perhaps not all of it should be rejected, but that’s what must happen, everything must be evaluated, re-evaluated, and renewed or modified if necessary.’ The legacy of generations: blessing or a hindrance? Taking stock and looking ahead, *tl.mag* & Nelly Rodi have selected some of today’s talents who oscillate between the transmission of knowledge between past generations and the creation of new markers for future generations. [www.nellyrodi.com](http://www.nellyrodi.com)

the rupturists

### *Gaëlle Gabillet & Stéphane Villard*

Overproduction, pollution, the over-abundance of things that surround us... are the premises that led Gaëlle Gabillet and Stéphane Villard, with the help of their 2011 Carte blanche award from VIA, to generate a project around objects entitled 'trous noir' : 'extra objects that produce fewer objects.' The duo worked with Cofalit, a material derived from the incineration of our household waste and the vitrification of asbestos waste: waste materials that have shaped the habitat can thus be reintroduced in a new form without cluttering landfills.

[www.via.fr](http://www.via.fr)

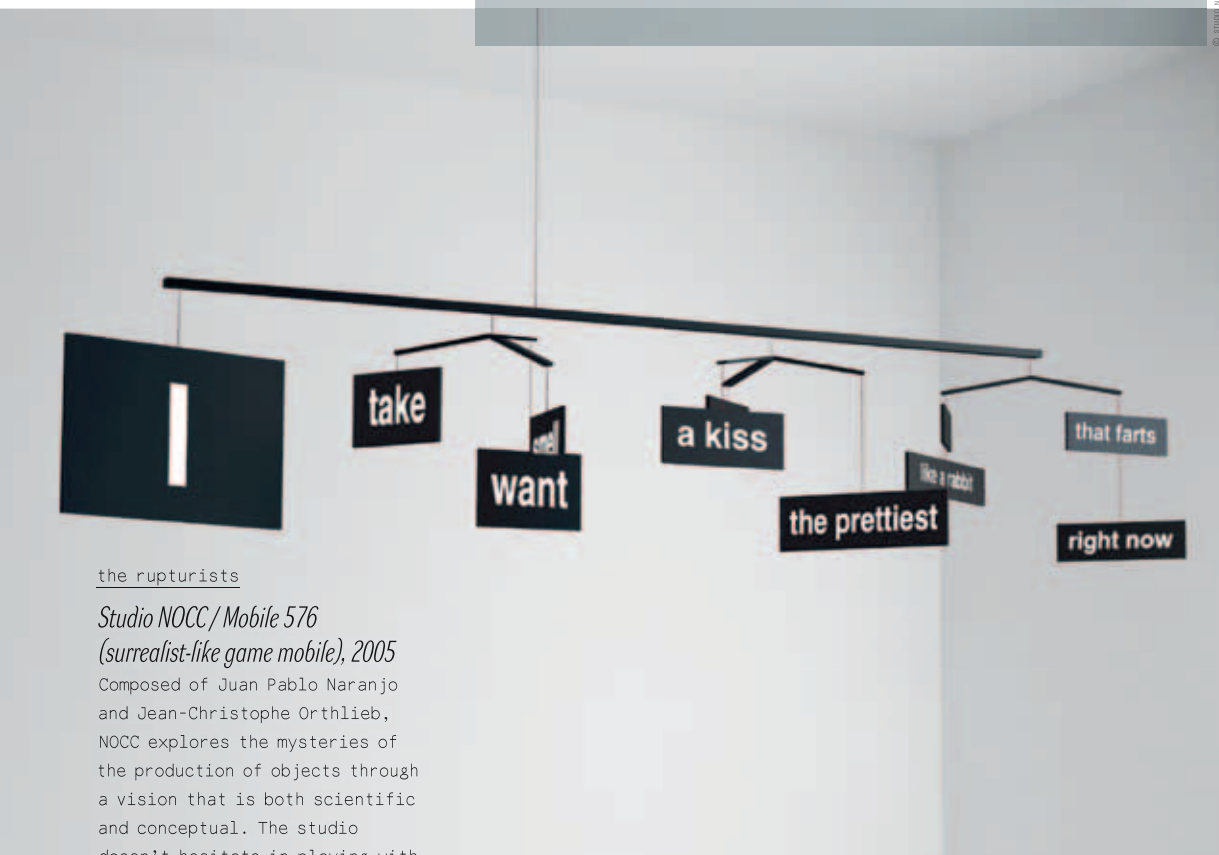


the rupturists

### *Studio NOCC*

Guided by a conceptual vision and a common scientific spirit, Juan Pablo Naranjo and Jean-Christophe Orthlieb created NOCC in 2008. NOCC uses humour to convene archetypal or poetic industry codes, questioning the utility of the objects.

[www.nocc.fr](http://www.nocc.fr)

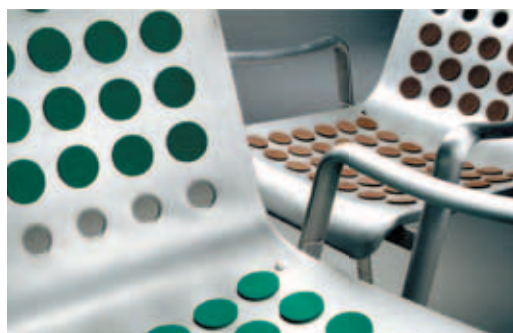


the rupturists

### *Studio NOCC / Mobile 576 (surrealist-like game mobile), 2005*

Composed of Juan Pablo Naranjo and Jean-Christophe Orthlieb, NOCC explores the mysteries of the production of objects through a vision that is both scientific and conceptual. The studio doesn't hesitate in playing with archetypal codes to anchor them in the utmost modernity, worthy of anticipated design. Vases made using sound waves, chairs deformed due to radiation, mobiles using selective vision to construct sentences... Reflections that are nevertheless poetic for the future generations!

[www.nocc.fr](http://www.nocc.fr)



the evolutionists

### *Adam & Harborth*

#### *Sit Kit for the Landi chair*

The holes in Hans Coray's chair have been filled with patches... to avoid those unattractive marks that appear on bare thighs in the Summer.

[www.adamharborth.com](http://www.adamharborth.com)

the evolutionists

### *Laurent Corio*

In his 'Daddy issues' series (spoons from the Juicy Salif, Starck, Alessi), Laurent Corio, a Belgian designer based in Paris, 'kills' the father: 'For galerie Cat-Berro, in considering the icon as a restrictive dogma, a father to better, I imagined the following scenario: two strong objects are regenerated through the gest of an adolescent who's trying to forge his own way in the world. (...) The objects involved in this installation are new products, they have another function, but intrinsically express the trace of their origins.'

[www.laurent-corio.com](http://www.laurent-corio.com)

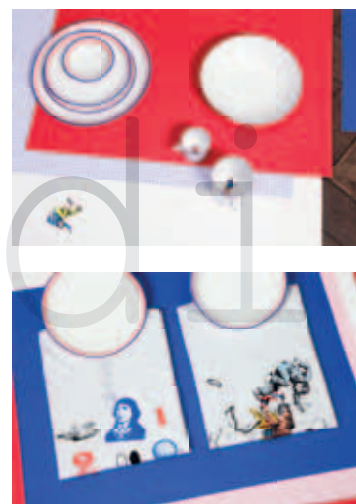
the heirs

### *The Hansen Family*

#### *Dining table by Gesa Hansen*

Gesa Hansen grew up amidst a Scandinavian family of carpenters, designers and architects. A graduate of the Bauhaus University, she spent a few years working in prestigious studios before deciding to set up her own label, reclaiming her grandfather's studio and archives. Despite the fact that her objects are infused with a traditional Scandinavian design heritage, Gesa is able to bring a contemporary dimension to her designs through collaborations with Kitsuné and Surface to Air.

[www.thehansenfamily.com](http://www.thehansenfamily.com)



the heirs

### *Commune de Paris, 1871*

Passionate about history and graphic arts as well as being endowed with an astute commercial awareness, Alexandre Maissetti, Sébastien Lyky and Edouard Launay decided to set up Commune de Paris, 1871. Symbols and graphics draw their inspiration from encesstral signs, treated with a certain urban poetry. Their collaboration with Astier de Villatte has resulted in a bold collection of ceramic tableware with a French touch. With 18 years between them, the two brands have revived a secular heritage that has met with the approval of their contemporaries across the generation gap.

[www.communedeparis.fr](http://www.communedeparis.fr)



the evolutionists

### *Adam & Harborth*

In 1998, Jörg Adam and Dominik Harborth set up their studio in the creative capital of Germany. With a touch of impertinence and humour they alter iconic design products designed by their elder contemporaries in a series entitled 'Second Aid for Design Icons': for example the Aid Juicy Salif (photo above) by Starck can be found in a plastic container, transforming this legendary object into a practical, everyday object (for Citrus Squeezer).

[www.adamharborth.com](http://www.adamharborth.com)



the evolutionists

### *Laurent Corio Spiriti*

Bottles from a Girotondo basket, by Laurent Corio, for King Kong Alessi.

[www.laurent-corio.com](http://www.laurent-corio.com)