

Design of furniture and lamps for the museum's restaurant, bookshop and exhibition spaces.
박물관 레스토랑의 가구와 전등, 그리고 서점과 전시공간을 디자인 한다.

Architects R&Sie...architects, Paris

Client Petch Osathanugrah, Bangkok

Materials Polyurethane resin and foam, polyamide thread, electroluminescent thread

Scenario :

- Offering a programmed extension of the space of the restaurant by relocating the interior space towards the exterior.
- A principle of furniture in transitory movement, alternating between the restaurant and concert hall, using a sliding system for mobility of furniture in order to avoid storage problems.
- Increasing awareness of Thai know-how in the field of wickerwork and to generate a new relationship between local materials (wicker) and "introduced" materials (polyamides and electroluminescence).
- Creating a distortion and a functionality in the floor surface of the lounge areas, to render them a kind of comfortable and "homely" extension of the exhibition spaces.

시나리오

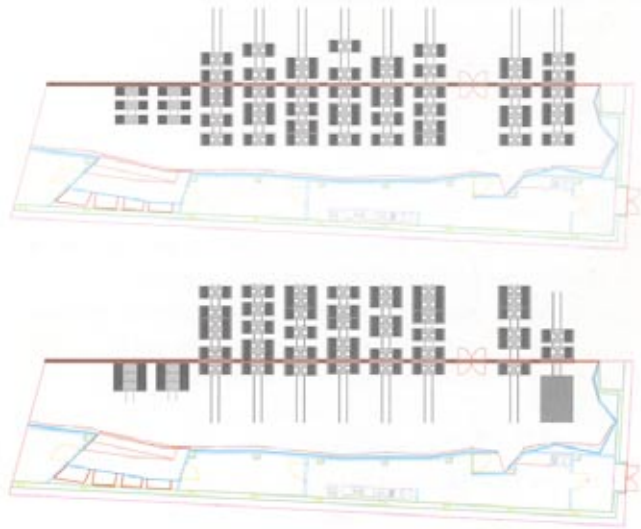
- 레스토랑 내부 공간 일부를 외부로 이전하여 공간을 넓힌다.
- 각종 설비는 슬라이딩 시스템을 채택, 레스토랑이나 콘서트홀에서 사용할 수 있도록 하여 보관 문제를 해결한다.
- 태국인들의 버들 세공 기술을 습득하여 현지 재료(버들)와 외래 재료(폴리아미드, 전자 발광물질 등)를 합리적으로 조화시킨다.
- 라운지 바닥재에 기능성을 추가하는 등의 변형을 통해 인락한 분위기를 연출한다.

bookshop



The restaurant plays with the idea of an expanding space that is not constrained by architectural limits, and instead functions as a dynamic surface capable of generating its own evolution. The objective here is to make this a space that can self-regulate itself in accordance with its needs. The restaurant should be considered as a living matter that evolves in function of the crowd, time or events. A material in expansion, contraction or transitory motion, inside and out. Because of this, the furniture functions by the principle of extrusion. With this system, the furniture shift in and out of place, through the glass wall. This glass wall is no longer a border and becomes a porous surface : impermeable to the exterior environment and permeable to the furniture's movements.

레스토랑에서는 건축 상의 한계에서 벗어나 스스로 진보할 수 있는 역량을 갖춘 역동적 공간 개념을 구현하였다. 레스토랑이 요구하는 바에 따라 스스로 조절이 가능하도록 공간을 구성하는 것이 목적이었다. 이 레스토랑은 손님과 시간, 사건 등의 함수 관계 속에서 스스로 진보해 나가는 일종의 유기체라고 봐야 한다. 확장과 축소, 내부와 외부로의 이동 등이 가능한 그런 공간으로 이해해야 한다. 이러한 이유 때문에 레스토랑 내부 설비에는 슬라이딩 시스템을 채용하였다. 따라서 유리벽을 통해 내외로 이동이 가능하다. 여기서 유리벽은 더 이상 경계의 의미가 아니고 통피할 수 있는 벽이다. 물론 외부로 투과된다는 것이 아니라 설비 이동 상에서 그렇다는 것이다.



Lounges

The lounges are meant to be a retreat from the exhibition rooms. Visitors are invited to reflect, to consult available material[catalogues, monographs, web sites, observation spaces], to watch video projections etc. Concerning the disposition of these lounges, the goal is to transform this space into a more comfortable and familiar place. A woven plastic carpet covers the entire floor surface. The furniture is born out of the deformation of the carpet's relief generating the carpet's function. It's a kind of giant thermal molding of the interior's disposition. The couches, chairs and tables are born from this deformation.

라운지는 전시실 뒤편에 배치하기로 하였다. 여기서 관람객은 카탈로그나 모노그래프, 웹사이트, 관찰실 등을 통해 미술관에 대한 정보를 얻고 비디오 프로젝션을 감상하기도 한다. 라운지의 경우 좀 더 안락하고 편안한 공간으로 변화시키는 것이 목표였다. 바닥에는 플라스틱 카펫이 깔린다. 카펫을 표요히 변형시켜 가구를 구성하였다. 마치 거대한 열 전사 몰딩 기법을 사용한 인테리어를 보는 것 같다. 고무치와 의자, 탁자 등이 모두 이러한 변형 과정에서 탄생하였다.



Restaurant lamps



Cleared of color and consistency, the lamps are a sort of representation or a sketch of how the lamp works. It's almost as if the lamps did not yet exist and were nothing more than a project or an intention. The idea here is that the lamp's material becomes erased so that the only thing visible is how the lamps are made and how they work. The goal is to create an abstraction of the material and to accentuate the technique used in the process of realization. Traditional Thai weaving techniques are crossed with new materials creating a hybrid between traditional ancestral artisan techniques and present material technologies. The weaving becomes the only fabrication process. This weaving forms the architecture of the lamps which generates its own lighting system. The design of the lamps is based turning the form inside out. Like clothing, the object has an exterior side or skin and a lining. When the transparent weaving turns in, it becomes a luminous weave.

조명의 색깔과 조도를 제거하여 조명이 어떤 작용을 하는지 알아내려 했다. 이에 처음부터 조명장치가 설치되어 있지 않은 것처럼 또는 설치할 목적으로 계획 중에 있는 것과 같은 상태로 만들었다. 조명이 어떻게 작동하는지 또 재료는 무엇인지에만 초점을 맞추려면 이런 상태를 유지하는 것이 판단에 도움이 되기 때문이다. 조명 재료를 선택하고 실제 설치 작업에 사용할 기술에 대해 확인하는 것이 이 작업의 목적이다. 태국 전통의 직조 기술은 조상 대대로 이어져 내려온 전통 기술과 현대 재료 공학을 결합하여 새로운 재료를 만들어내는 것으로 특정 지을 수 있다. 직조 기술은 이제 조립 과정일 뿐이다. 이러한 직조 기술이 조명 설치 작업에 적용되어 조명 시스템을 완성한다. 조명 장치에 대한 설계는 내부 형태 조형을 기초로 한다. 못감과 마찬가지로 인과 결이 있다. 투명한 직물에 조명을 넣으면 밝은 빛을 발하는 천이 되는 것이다.



Design Partner

Mathieu Lehanneur, Paris

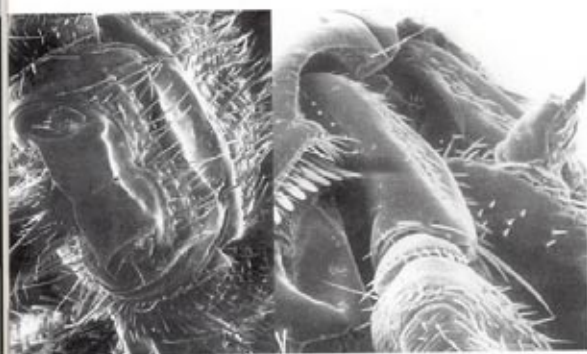
- Born 29-08-1974 in Rochefort, France.
- Graduate of the ENSCI-Les Ateliers, Paris, France.

Mathieu Lehanneur lives and works in Paris. In 1993 he enrolled at the Ecole des Beaux-Arts in Versailles, and then, in 1994, joined the ENSCI-Les Ateliers (Ecole Nationale Supérieure de Création Industrielle) in Paris. He undertook numerous projects during his studies : a prospective design project for a video camera-projector for Thomson Multimedia (1998); design of the "Jean Royere" exhibition at the Musée des Arts Décoratifs, Paris (1999); a bell design project exploring the sonorous properties of plastic, with Dupont de Nemours (2000); sound design research; winner of the BHV Kit Design competition (2000).

He graduated from the ENSCI-Les Ateliers in 2001. His graduation project was a Galenic design proposal addressing the question of how to design medications from the perspective of the patient/illness relationship. The same year, he was awarded an ANVAR research grant. Since his graduation, Mathieu Lehanneur has worked on exhibition design and product design projects. He is currently working for the Astrophysics Department of the Palais de la Découverte in Paris, for the B-Mu (Bangkok Museum) in Thailand and designs furniture for FR 66 Editions, Paris.



Mosquito bottleneck _ Trinidad 2003



Sample of weaving plastic

Associate partner Mathieu Lehanneur

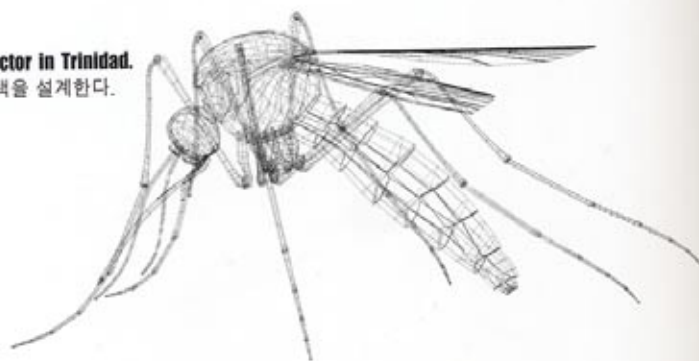
Creative team Francois Roche, Mathieu Lehanneur, Stéphanie Lavaux, Jean Navarro, Pascal Bertholio

Key dimensions 130m²

Client Ema and Cesar Reyes / Trinidad

Cost 200,000 USD

Construction of a private house for an art collector in Trinidad.
Trinidad섬의 예술품 수집가를 위한 개인용 주택을 설계한다.



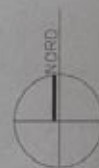
Scenario :

- Detection of the mosquito-borne West Nil Fever virus on the island.
- Mixing this objective paranoia with a desire for safety.
- Developing a Klein-bottle twist between the two contradictory data : humans and insects.
- Living and dying of mosquitoes in the house trap.
- Introducing a fragile structure and materials, like fabric netting everywhere, in recognition of the geographic position of this island, naturally protected against hurricanes.
- Weaving together all the surfaces of the house(floor, facade and roof)with plastic wire and plastic shrink-wrap.
- Resonance between the buzzing of the mosquitoes and the vibration of the structure.

Ward of Diego Martin
County of St. George

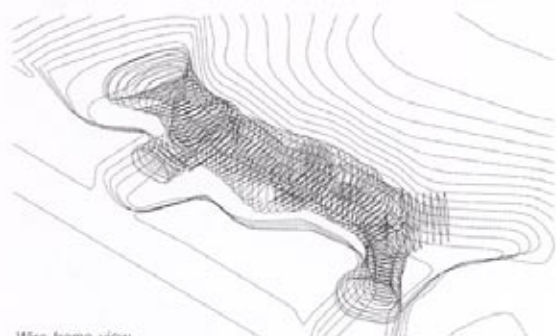


The Sea
mal d'Estomac Bay

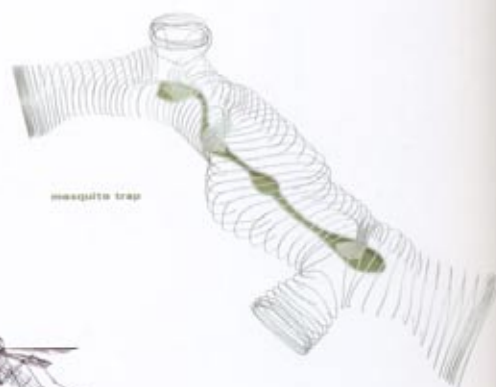
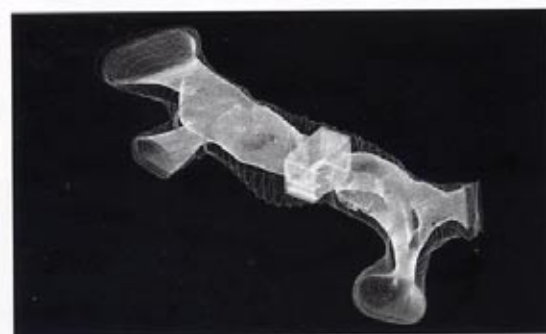
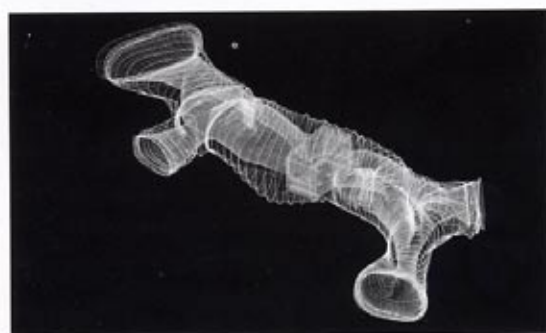


Site plan





Wire frame view



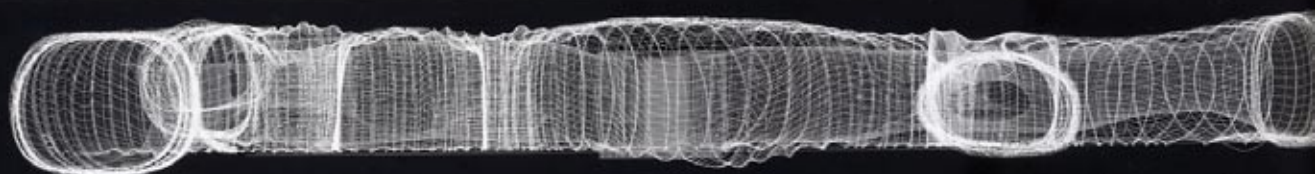
mosquito trap

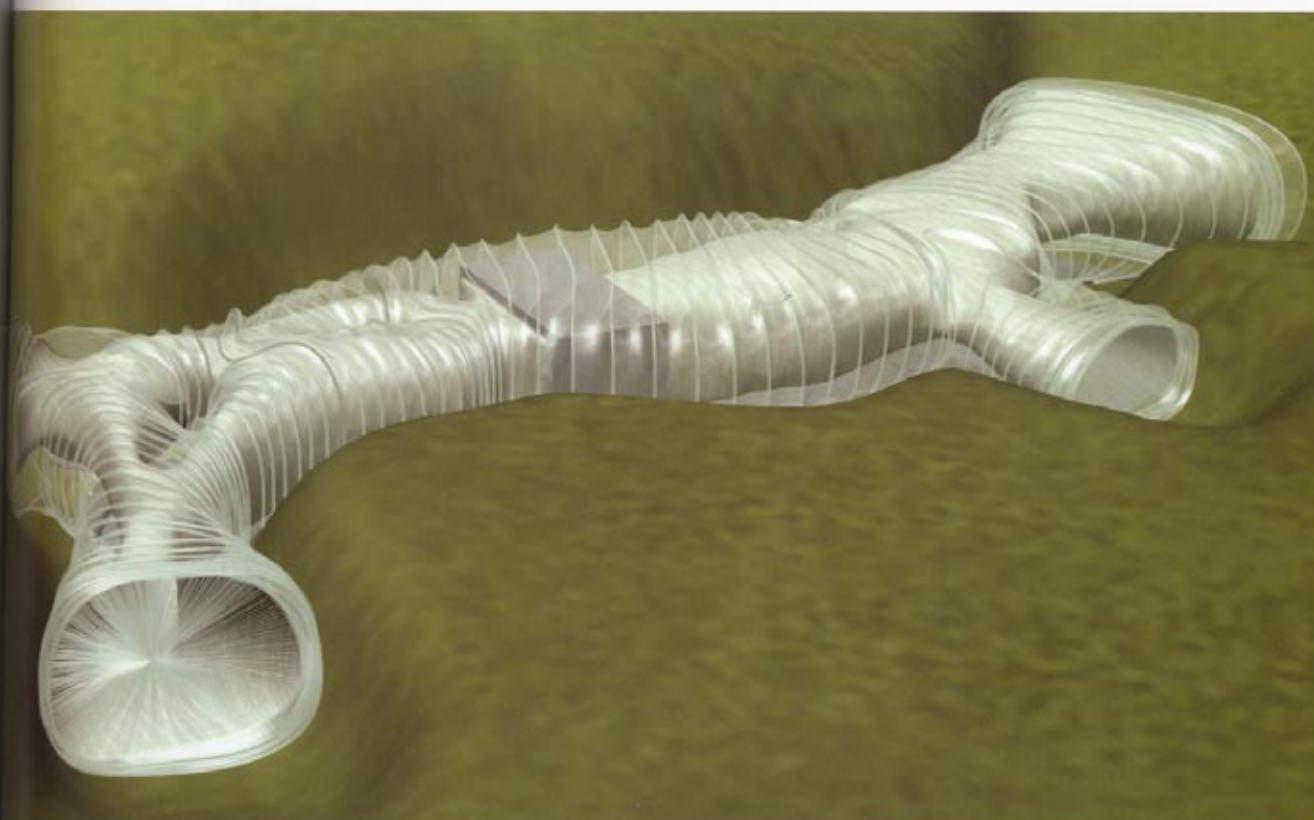


Mosquito trap in three entrance point



Sci-fi picture for hardcore movie





Section and shape of human part inside the mosquito trap

