

# INTERNI



## DesignICONS PROTAGONISTS

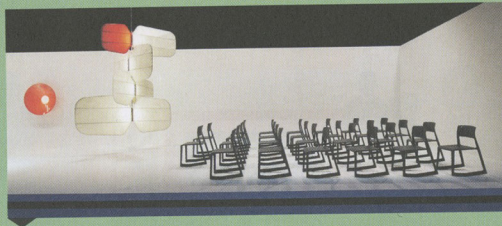
### IRIS, Established & Sons, 2008

The Iris table project marked our entry into the gallery arena.

We used the opportunity of this project to experiment with techniques that had fascinated us for years; machining and anodising aluminium on a large scale. This is where we coined the expression 'Engineered Craft,' a term that has been much used since.



**OLYMPIC TORCH, 2012**  
One of the most important aspects of our studio output is public work. The Torch for the 2012 London Olympics was certainly the most well known public commission and was a wonderful project to be part of. It was challenging to find the right starting point, and quite daunting at times, but the ideas / reasons behind the design and the technical implementation of the project all worked fairly seamlessly. It was a great moment when the torch entered the stadium on the opening night in 2012.



### TIP TON, Vitra, 2011

Our first project with Vitra began as a research project: how to make a simple chair, but one that also has movement? The reception of the piece almost surprised us. It is interesting to see how quickly people will accept a new archetype.



### PACIFIC, Vitra, 2016

Our first office chair was an attempt at serenity: the objective was to make a product that would perform all the functions of a conventional task chair, but in the most calm and refined manner. We reduced the visual impact of the many levers and controls, leaving a simple, comfortable chair. Pacific is the antidote to the awkward contraptions often seen in the workplace.



### Edward Barber & Jay Osgerby

"An icon is an object that sets a new standard, it is revered and marks a moment in time, or even defines the era."



### LOOP, Isokon, 1996

This is the first piece of furniture we designed together, so it has great importance for us. In this phase of our work furniture was still closely connected to architecture. The Loop table was also the first piece to enter museum collections, and it was the work that brought us to the attention of Giulio Cappellini.

### FORECAST, London Design Biennale, 2016

A conceptual work for the first London Design Biennale, installed in the courtyard of Somerset House. We interpreted the theme of Utopia to mark the 500th anniversary of the book by Thomas More, with a 'weatherwind machine' that records the direction and intensity of wind. The idea of wind direction, power and navigation over the seas that once brought our country to discover the world is a provocative one in a moment in which we British are perceived to be becoming isolationists.



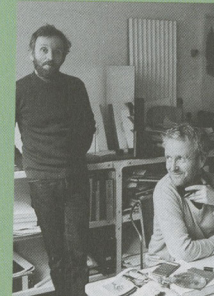
### STEELWOOD, Magis, 2007

Steelwood comes from the radical combination of two traditional materials that give rise to a simple, comfortable chair.



### PALISSADE, Hay, 2015

A simple constructive principle that leads to a wide range of types sharing the same formal language.



### Ronan & Erwan Bouroullec

"With time, certain rare design projects become what people call 'design classics': successful objects that keep their originality over the years. These objects have a sort of timeless levity. This is what we try to achieve in our work. In a certain sense we would be very pleased if some of our projects became 'classics.' It is not a real objective, but it would be proof that we are doing something right."



### SERIF, Samsung, 2015

Serif is a television that gets away from the obsession with an ultraflat screen. Instead, it is an object with a vivid physical presence. We thought about something solid that could naturally fit into different environments, exactly like a piece of furniture.



### CLOUDS, Kvadrat, 2009

Together with North Tiles, Clouds is the expression of lengthy reflection on the use of fabric to make acoustically insulated spaces. Like a living organism, Clouds creates surfaces that can evolve in terms of geometries defined by the user.

### AIM, Flos, 2013

This is the industrial version of the Lianes we showed at Galerie Kreo in Paris in 2010. As designers, we generally focus on products made in unlimited numbers. Nevertheless, the projects we develop for the gallery allow us to open up our work and to conduct research in a more natural way, free of the constraints of industry.



### ALCOVE, Vitra, 2006

The basic concept of the Alcove collection is that a sofa can be something more than a mere piece of furniture, becoming a place inside a room.

