Domaine de Boisbuchet

DESIGN + ARCHITECTURE WORKSHOPS 2019

www.boisbuchet.org
Domaine de Boisbuchet
16500 Lessac / France
“Together let us desire, conceive, and create the new structure of the future”

W. Gropius
MAKING HISTORY

Curriculum for a New Bauhaus

On the occasion of the Bauhaus centenary, our workshops this summer pay tribute to the innovations which that institution spearheaded in the 20th century. We’ll honour its alternative research gearing up for society’s future, its interdisciplinary experimentation, and its brave optimism.

But different than in 1919, it is today, above all, the examples of nature, sciences, and cultures that are studied in order to develop sustainable products, environments, and services. Also at Boisbuchet we have defined these concerns as the principle reason for our work.

And something else has changed: Today’s designers, architects, and companies – as well as us as individuals – are no longer just realizing projects; right away we also deliver their contexts and stories. Re-presentation has become an integral part of ourselves and our actions. And as we can know what we are doing wrong, making history has never been so responsible.
### JULY

**June 30th – July 6th 2019**

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* 10 days workshop
Marcin Rusak (PL) + CMoG (US)

Unnatural Processes

June 30th – July 6th 2019

Marcin Rusak (born in 1987, Warsaw, Poland) is an artist and multidisciplinary designer interested in ideas of value, ephemerality and aesthetics. Specialising in storytelling, process and material investigation his work often incorporates research, object and installation as well as visual creations to explore overlooked details of our lives which recreated and re-imagined are shown again in a different light.

Marcin has a background in both humanities (BA from European Studies from University of Warsaw) and art programmes such as Man and Living at the conceptual Eindhoven Design Academy, Netherlands as well as receiving an MA in Design Products from London’s Royal College of Arts. Currently lives and works between London (UK) and Warsaw (PL).

The Workshop

Glass blowing is considered to be one of the master crafts that only few can tame. It is technical, challenging and demanding yet it fascinates in its plasticity, alchemy-like process and ability to solidify and turning a fluid into a permanent object.

The aim of this week long experimentation is to give yourself a chance to work closely with glass by creating your own methodology and learning from your own mistakes. Expert glass blowers will handle the hot glass and operate a unique glass furnace and in the heart of Boisbuchet wilderness to give you a fantastic opportunity of distancing yourself from the industrial material landscape and connect with natural materials and hand made techniques. The GlassLab glassmaking studio uses state of the art technology to minimize energy consumption and is right-sized to enable workshop participants to rapidly explore glass design concepts efficiently.

· GlassLab  · Storytelling
After graduating from high school in 1980, Paul Böhm worked for two years in the Munich landscape architecture office of Gottfried Hansjakob and later studied architecture at the Technical Universities in Berlin and Vienna until 1990. In 1990 he was a colleague of Bernhard Strecker and Jürgen Eckhardt and in 1991 with Richard Meier in New York. He then worked as an employee in the Böhm office, which at the time was headed by his brothers Stephan and Peter Böhm next to their father. Many of his numerous assignments trace back to his success in competitions, such as the Central Mosque in Cologne for the Turkish-Islamic Union (DITIB)

With his office based in Cologne, he is a professor at the Institute for Design and Building Typology at the Faculty of Architecture of the Technical University of Cologne and since 2012 a member of the board of the Haus der Architektur Köln. Paul Boehm’s work has been shown in many exhibitions across Europe.

The Workshop

Our society more and more moves towards a relief of specific religious fixation. Countless often bloody conflicts in the name of religion reduce the ethics of the involved institutions to absurdity and drive the believers out of their chapels. Nevertheless, there is an unbroken desire for spirituality as well as an engagement with the questions of the sense of live.

Together with the participants of our workshop, we will identify a place in Boisbuchet’s nature that is appropriate to receive a building as a religious space. A space, that enables a single person or a small group to meditate, pray and think about live, death and birth. In the further process, we are going to design this religious building, which does not need any specific religious symbols but is a spiritual space only thanks to its form, proportion, material and light.

· Architecture · Spiritual
Charlie Le Mindu (FR) + RE;CODE (KR)

Re-Think to Up-cycle

June 30th – July 6th 2019

Charlie Le Mindu is a French-born hairstylist and headpiece designer, now based in New York. After studying at the French Hair Academy, Le Mindu went on to establish himself as ‘Resident Hairdresser’ at Berlin nightclubs White Trash, RIO Club and Barbie Deinhoff’s after performing a series of ‘Live Cuts’. Le Mindu also operated a salon from his East London home, and regular clientele include Carri Mundane, Peaches and Jodie Harsh.

A regular contributor to Vogue Russia, Elle and French Vogue, Le Mindu launched his first wig collection in February 2009 and has shown as part of London Fashion Week. In recent years he has collaborated with large companies such as Chanel, Walt Disney, L’Oréal, Tommy Hilfiger or Camper. Le Mindu has worked with celebrities from all over the world, including Lady Gaga, Lana del Rey and Rossy de Palma, among others.

Upcycled fashion is at the heart of Korean fashion brand Re;code. The team began after realising just how much of the “dead stock” in the fashion industry – even of their own label – was incinerated to protect brand integrity. With the idea of considering the environment and helping to protect it a little more, Re;code reinterprets old materials to give them a second life. By collaborating with independent designers to transform waste into a valuable item, they hope to challenge the idea of mainstream fashion through their contemporary cool range of bags, tops and jackets in a variety of up-cycled materials.

The Workshop

This is a workshop about clothing. It questions which clothing we want and need, for us and others, what for and for how long and how we can make and use it. Yes, we like fashion but we must stop adding waste - instead we must use the waist that already exists. So let’s find things out of fashion and out of context to invent and create something new and unseen. We are going to take things that had been produced but could not be sold, things which had been worn out, or things that had been lost and found. We’ll take them apart and link them anew, nail them, glue them, stitch or sew them together into garments for a party, for a season, for yourself or for many others, something serious, posh, casual, sportive, fun, or formal.

This way we are going to give re-cycling its own language and pay tribute to a past taking part in the present. We don’t want to be exclusive but inclusive and stimulate action, not consumption!

- Textiles - Sustainability
Jan Boelen (b. 1967, Genk, Belgium) is artistic director of Z33 House for Contemporary Art in Hasselt, Belgium, artistic director of Atelier LUMA, an experimental laboratory for design in Arles, France, and curator of the 4th Istanbul Design Biennial (22 Sep–4 Nov 2018) in Istanbul, Turkey. He also holds the position of the head of the Master department Social Design at Design Academy Eindhoven in the Netherlands.

Since the opening, Z33 House for Contemporary Art has been fashioning projects and exhibitions that encourage the visitor to look at everyday objects in a novel manner. It is a unique laboratory for experiment and innovation and a meeting place with cutting-edge exhibitions of contemporary art and design. With Z33 Research, design and art research studios established in 2013, Boelen is transforming Z33 from exhibition-based to a research-based institution. At the initiative of Z33 and the Province of Limburg, Manifesta 9 took place in Belgium in 2012. As part of his role at Z33, Boelen curated the 24th Biennial of Design in Ljubljana, Slovenia, in 2014.

Boelen also serves on various boards and committees including the advisory board of the V&A Museum of Design Dundee in the UK and Creative Industries Fund in the Netherlands. Boelen holds a degree in product design from the Media and Design Academy (now the LUCA School of Arts) in Genk, Belgium.

**The Workshop**

The workshop wants to use different tactics and tools to unveil unknown potentials of Boisbuchet.

From mapping potential new connections, the participants will visualize, develop and design proposals and share their working methods. Their design proposals will focus on new potential connections with nature, history, legends, craftsmen, staff and inhabitants. Each participant proposes several material and immaterial scenarios that will be executed during the week.

The relational, critical, poetical, speculative, or pragmatic results will be presented in a kaleidoscopic and collaborative Boisbuchet Atlas.

- Social Design
Lex Pott (NL)

Time Capsules

July 7th – 13th 2019

Lex Pott (born 1985) employs a raw and intuitive working method. He always returns to the origins of the materials he uses – mostly wood, stone and metal. He does not hide his designs under indirect layers but reduces them to their very essence. Pott graduated cum laude in 2009 at the Design Academy Eindhoven and today works from his own design studio based in Rotterdam.

The Workshop

I like aging materials and often go back to the different stages of a material’s processing in experiments with natural materials in their “cultivated” and natural state. This workshop exposes participants to experience various materials such as wood, metal and stone and to experiment with their aging process as well as a reversion of that. The oxidation of metal and a kind of acceleration of time will be our starting point. One of the aspects in our work with wood will be to explore its natural versus its cultivated condition; but we’ll certainly go further here since wood is an obvious time capsule in itself. Another challenge will be to carve out the elemental notions of time in various kinds of stone.

I’ll bring some nice materials and prepare various experiments with these materials in order to allow interesting overlaps. The first days will be about trying and learning while the upcoming days of our workshop are about defining your own thoughts and methods.

- Material Experimentation - Products
Detroit-based designer Chris Schanck embraces contradiction in his work, finding a comfortable place between the distinctions of dilapidation and assemblage, individual and collective, industrial and handcraft, romanticism and cynicism. His efforts deviate from the mass-produced, instead reviving mundane materials by transforming them into unique objects of uncommon luxury.

Schanck is perhaps best known for his “Alufoil” series, in which industrial and discarded materials are sculpted, covered in aluminum foil and then sealed with resin. Schanck received a B.F.A. from the School of Visual Arts in Sculpture and an M.F.A in Design from Cranbrook Academy of Art. In 2011, Schanck moved to Detroit and founded a burgeoning studio over a dozen artists, students and craftsmen.

The Workshop

This workshop proposes speculative futures within contemporary industrial design. The mechanisms of industrial design are no longer limited to a select few gatekeepers within industry but are becoming available and accessible to almost everyone. As we move away from mass production towards mass customization, designed objects are becoming increasingly tailored to our own personal needs. In this workshop we will explore a future where we are all designers creating for our own idiosyncratic personal tastes and needs. Working with traditional materials including clay and glass we will undergo a series of both foundational and experimental exercises to explore material specificity, craft, and the connection between designed objects and the human body. Additionally, we will explore user interaction design and the methods through which we encode and imbed meaning into designed objects. Upon completion of this workshop, participants will have a portfolio of objects that reflect an understanding of the user-centered design process, demonstrate proficiencies in rapid prototyping in clay and glass, and have an understanding of the future of industrial design in contemporary society.

- Ceramics
- Glass
Laila Gohar (US)

The Past, Present and Future of Food

July 14th – 20th 2019

As the most ancient carrier of culture, food can be utilized as an ice breaker which allows people to come together and bond over an intimate moment in time. Laila Gohar designs unique eating experiences that take place in non-traditional settings all over the world. Using food as both an artistic medium and a tool for communication, she explores the nature of human interaction by creating convivial, multi-sensory edible events. Her work draws upon historic methods of food preparation, and as a whole, food’s role in society.

Laila’s studio creates installations and pop-ups in conjunction with art, design and fashion events. She is based in New York City and works internationally.

The Workshop

This course examines ancient methods and tools of food preparation and how these low-tech methods will define the way we eat in the future. The ‘future of food’ is a term which may involve a certain type of nostalgia to a slower paced life as it was before modern day interventions. Eating insects will not save the earth, but perhaps slowing down and eating consciously and together more often might bring us a step closer.

Students will study ancient cooking techniques and by the end of the course design a cooking vessel which they produce by using with what is found in nature. Using these vessels, a meal will be made and shared in the woods, where each student contributes a dish. The emphasis of our course will not be on each student’s dish per se but on the design and making of food and vessels and the importance of coming together to break bread.

- Food  - Staging
Omar Sosa (ES)
Story Making
July 14th – 20th 2019

Omar Sosa – In 2008, Omar Sosa founded the magazine Apartamento together with Nacho Alegre and Marco Velardi. Sosa has worked as the Creative Director for a wide range of international clients: Flos, LVMH, Rizzoli, Google, Haworth, Corriere Della Sera, Patricia Urquiola, and Ricardo Bofill Architecture, among others. His work spans from designing books and magazines, to creating brand identities, designing exhibitions, and generating successful liaisons among creative professionals.

The Workshop
As an attempt to get away from the computer, this workshop is an exploration of ancient and modern printing techniques. We will create an editorial object with the maximum level of freedom while exploring the limitations of printing techniques. After following a short introduction to the different techniques, groups of four participants each will find their themes for a publication that has to be reproduced with the given tools in a minimum of 25 copies.

Each group will be composed by the following roles: one editor, one designer and two printers. The printers will have to find available materials and techniques, the editor will have to gather and edit the content and the designer puts that together for the printers. Any printing and binding technique is permitted as long as it allows reproduction – from wood printing on paper to clay engraving and screen printing, even a Riso printing machine might be available. The techniques might also be mixed for better results. The theme is free but you’ll be encouraged to find connexion with our environment or the other workshops happening at the same time.

- Art Direction
- Graphic
- Printing
Sara Ricciardi, is a designer who wanders around the fields of product design, installation, set design and social design. She’s based in Milan and holds courses in social co-design and performance at the Naba, New Academy of Fine Arts in Milan and at the Domus Academy. She’s a great stone’s collector and leads international “Design thinking” workshops.

Selected by Wallpaper among the finalists of Next Designer Generation 2018
She works with fashion stores, such as Luisa Via Roma in Florence, to define new “experiencial interiors”. She’s fascinated by the emotional and physical reaction between people and matter working with Company and Design Galleries. Chaos and methodology are both important to create new narratives with a powerful identity.

The Workshop
This workshop is about defining our spaces with structures and colors, about framing the nature and designing structures to create a stage for objects, people or natural elements. How can we change the perception of a space and create dialogues between ourselves and the surroundings?

Starting form Josef Albers’ theories, we will redefine spaces by means of colors and shapes. We’ll shape various materials in exercises that focus primarily on composition and ikebana practice.

It is a workshop for color investigators and weird machine builders, who in the end are going to activate some spots in Boisbuchet with their colourful vibrant installations.

· Installation · Representation
Marlène Huissoud (FR)
Slow Down Please
July 21st – 27th 2019

Marlène Huissoud is an experimental designer. Marlène works as a free-lance designer for different companies alongside the art & design areas, and created her own company in 2013. In 2014, she graduated from a MA Material Futures (known as Textile Futures) at Central Saint Martins’ School of Art and Design in London where she developed the project From Insects: an exploration of insect materials from the common honeybee and the Indian silkworm. Her work questions our way of making by challenging the properties of natural resources. She believes in the value of the concept, not only with an outcome but with the complete creative process.

She has been named as one of the UK’s top 70 rising design stars representing the future of British design by the Design Council, has been named the Most Innovative Experimental Artist of the year 2018 by AI Global Excellence Award, won the AI Business Excellence Awards – Most Innovative Design Studio London. Her work has been exhibited worldwide in major Institutions such as Victoria and Albert Museum London, Chamber New York, Design Miami Basel, Design Museum Barcelona, Artipelag Museum Stockholm, Design Days Dubai, Rossana Orlandi Milan, MAK Vienna. Marlene is currently based between Paris and London.

The Workshop
In a time where everything is falling apart, nobody can stand alone. The worldwide disappearance of species is a fact. Climate change is a fact. Nationalism is a fact. We could all stop here. But as artists and designers and citizens we have to act. Nobody wants to see another beautiful chair anymore, so the question is rather: How can we can give back to nature? Let us stand together surrounded by this reality, by future, and by nature. ‘Slow Down Please’ is first and foremost a reflexion. It is an experiment with something that always exists around us: nature. The workshop’s participants should take a one-week break and use Domaine de Boisbuchet as a resource to ideate and make objects, scenarios, machines, or installations that help the Domaine’s natural environment.

- Insects
- Products
Bertjan Pot is a designer, probably best known for his Random Light (1999) and his ongoing collection of masks. Both projects started as material research, which is basically the starting point of each product created by Bertjan Pot. The outcome is usually a product showing a fascination for techniques, structures, patterns and colors.

Most experiments start quite impulsively by a certain curiosity for how things would function or how something would look. From there Pot takes on challenges with manufacturers to explore possibilities and push the boundaries a bit. The reward for each challenge is a new one.

The Workshop

This is inviting designers, architects, textile designers, fashion designers, and other creative enthusiasts who like to work hands on. Textile is often approached from its stylistic side because of its potential in color, materials and tactility. Although my own work is very colourful and considered stylish by many, I find the most inspiring part of textile in its construction. How fibers can come together to make textile or an object is much more interesting to me than it’s final stylish looks. Not that I don’t like ‘pretty’ it’s just not the starting point for me.

For this workshop the primary material will be grass that grows in an abundance at Boisbuchet. By twining and twisting the long natural fibers of grass with our bare hands we can make it into rope and by braiding, weaving, knotting and knitting this rope we develop the potential of this super common material and different textile techniques in general. The outcome can be architectural, fashionable, somewhere in between or maybe even both.

· Braiding · Craft
Andrey Bartenev (RU)
A Triadic Ball
July 18th – 27th 2019

Andrey Bartenev – Russian artist, performance artist, sculptor, painter, scenographer and artist of the costumes for theater.


The Workshop

Between 1912 and 1922, Oskar Schlemmer, master of form at the Bauhaus, developed 18 costumes for 3 dancers for the so-called "Triadic Ballet". At the time perceived immediately as a revolutionary form of modern ballet, the piece has become iconic for the whole Bauhaus’ interdisciplinary aesthetics. It's triad composition of music, movement and costumes according to height, width and depth, to the three primary colours and to circles, squares and triangles shall inspire our workshop for a 21st century interpretation.

Schlemmer’s ballet was striving for dematerialisation – have we today reached that goal in virtual reality? Which are the forms, colours and movements that characterize humans and their relations with space today? Russian artist Andrey Bartenev will conduct this costume-, stage-, choreography, and make-up-workshop to culminate in a performance amid Boisbuchet’s grand scenery.

- Costume  ·  Performance  ·  Theatre
Philippe Malouin (CA)
Mass Production: Plywood
July 28th – August 3rd 2019

British-Canadian Philippe Malouin holds a bachelor’s degree in Design from the Design Academy Eindhoven. He has also studied at the École Nationale Supérieure de Création Industrielle in Paris and University of Montreal.

He set up his studio in 2008 after working for English designer Tom Dixon. Philippe has also taught at the Royal College of Art in London between 2012-2015.


Philippe is represented by Salon 94 Design gallery in New York City. He has recently won the Wallpaper* Magazine ’designer of the year’ award.

The Workshop
This workshop focuses on designing a simple design object made of plywood and producing it locally at Boisbuchet. This object should be made of standard plywood, or by laminating wood veneers to create a compound form. All aspects of a real product design process will be considered: from initial brainstorm, sketch models and prototyping to a serial production.

Philippe will be the client and brief the participants, outlining a method of production on site that challenges participants to design their individual pieces and manufacture them in at least 10 copies on the grounds of Boisbuchet. At the end, some objects might be produces industrially - either as part of Boisbuchet’s inaugural product line which will be subsequently sold on Boisbuchet’s website or for a third party such as a company for home appliances.

· Industrial Design · Products
Go Hasegawa is a Japanese architect based in Tokyo. Hasegawa graduated with a Master of Engineering from the Tokyo Institute of Technology in 2002, after which he worked at Taira Nishizawa Architects before establishing Go Hasegawa & Associates in 2005. He has taught as a visiting professor at the Tokyo Institute of Technology, the Academy of Architecture of Mendrisio, Oslo School of Architecture and Design, the University of California in Los Angeles, and, currently, the Harvard University Graduate School of Design. He has received a number of awards—including the 2008 Shinkenchiku Prize and the 2014 AR Design Vanguard—and has made many publications such as Go Hasegawa Works (TOTO Publishing, 2012), Go Hasegawa Conversations with European Architects (LIXIL Publishing, 2015), and a+u in January 2017 as the recent monograph. In 2015, he received his PhD in Engineering from the Tokyo Institute of Technology.

Hirofumi Ohno is a Japanese structural engineer
1974 Born in Oita, Japan
1997 Bachelor of Architecture, College of Science and Technology, Nihon University
2000 Master of Architecture, College of Science and Technology, Nihon University
2000-2005 Masahiro Ikeda Architecture Studio co., Ltd.
2005 Established Ohno Japan co., Ltd.
Awards
2008 AR Awards 2008, Highly Commended
2009 The 35th Tokyo construction prize, Apartment house section, the Highest Award
2011 Japan Structural Design Award
2018 Seismic retrofitting Best architectural award

Go Hasegawa (JP) + Hirofumi Ohno (JP)
Open Air but Under Cover
July 28th – August 3rd 2019

Our aim for this workshop is to create a simple, free-standing roof for a given context in Boisbuchet’s beautiful environment - a new outdoor dining place in between the Domaine’s old barn and stables. The challenges for this roof structure are manifold: it should protect a hundred sitting people from rain or sun, respect the historic site, withstand the strong Atlantic winds, respond to a restricted budget, and yet pay tribute to Boisbuchet’s design excellence.

This practical 1:1 real-case scenario exposes participants to the whole complexity of an architectural project: aesthetic, technical, economic, and environmental questions as well as the concerns of our client - the Domaine de Boisbuchet. The workshop is organized jointly by Go Hasegawa as architect and Hirofumi Ohno as structural engineer.

- Architecture
- Engineering
Frank Bruggeman is a visual artist and designer from Rotterdam. In his work he often uses plant materials, sometimes combined with manmade objects painted in a vibrant blue colour. An underlying theme in his work is the revaluation of materials that are regarded as worthless and unusable. His work varies from floral installations and medium sized gardens to large scale interventions in urban green spaces. Among his clients are The New Institute (Rotterdam), fashion designers Viktor & Rolf and several magazines.

His work is in the collection of Boijmans Van Beuningen and other museums. He has created site-specific installations at art events in various countries, most recently for Manifesta 12 at Palermo. He was one of the founders of the magazine Club Donny a strictly unedited journal on the personal experience of nature in the urban environment.

The Workshop

Vanitas still lifes are artworks about the transience and brevity of life, the futility of pleasure, and the certainty of death. The vanitas theme also touches upon the contemporary theme of consumerism: while our lives are transient so are (almost) all things we surround ourselves with. The workshop Vanitas XL explores the possibilities and pitfalls of the modern three-dimensional vanitas installation. The workshop is aimed at creating vanitas installations with the use of living and dead plant materials, handpicked and collected on or in the vicinity of Boisbuchet’s domaine. Non-plant materials, underlining the theme of consumerism, will be mixed in.

Participants of the workshop will start by making small individual installations on a table-size format in one of the pavilions on the domaine. Subsequently, things will be scaled up in a joint effort to make an extra large installation on the chateau’s big lawn. This might require some radical solutions, but vanitas artworks are ultimately spectacle pieces. Therefore it is also necessary to make a pedestal, container or platform on which the collective installation is given the opportunity to convey its memento mori message in a most radiant way.

- Flowers  ·  Staging

Discover more about Frank Bruggeman | www.frankbruggeman.com
BCXSY (NL)
A Portable Oasis
August 4th – 10th 2019

BCXSY is an Amsterdam-based interdisciplinary cooperative between designers Boaz Cohen (Israel, 1978) and Sayaka Yamamoto (Japan, 1984). Established in early 2007, BCXSY continues to carry out a wide range of projects, both in The Netherlands and abroad. Offering a balanced combination of two unique talents, the studio delivers one distinct narrative that is characterized by an emphasis on personal experience, human interaction and emotional awareness. The artful intertwining of the specific and boutique with the universal and commercial is the hallmark of the BCXSY design experience.

Over the past years, BCXSY has gained international notoriety and recognition for their dedication to socially responsive projects. Their award-winning work has been featured at some of the world’s most prestigious design events and continues to capture the attention of international galleries and museums, including the acquisition of the Join screens by the Victoria & Albert Museum in London, the In Between glassware by the Shanghai Glass Museum, and the commissioned work, New Perspectives, by the TextielMuseum in Tilburg, The Netherlands.

The Workshop

One of our favorite aspects of Bauhaus is the strong link between function, environment, and the user experience. Through such a holistic approach, Bauhaus has been aiming to create harmony and bring peacefulness and balance into everyday life. We are particularly drawn to the work of Oskar Schlemmer, who, in the words of Walter Gropius “experienced space not only through mere vision but with the whole body”. Many of the wearable and mobile structures created by Schlemmer have doubled as portable, three dimensional illustrations of some of the core aspects of Bauhaus.

In our present-day’s world, harmony, peacefulness and balance appear to be scarce and sometimes more of a luxury rather than an integral aspect of one’s daily environment. In search of those experiences, we would often need to travel to faraway places, such as Domaine de Boisbuchet, which function as an oasis in the midst of today’s hasty and stressful lifestyle.

Our workshop invites participants to define their own oasis and, by using elements which they can find at Boisbuchet’s surroundings, create portable structures that reflect one’s personal vision. Through experimentation

· Wearable Architecture
Ulrike Brandi is an international lighting designer. She studied Industrial Design under Dieter Rams at the Academy of Fine Arts in Hamburg. ULRIKE BRANDI LICHT GmbH, founded in 1986, is a lighting design practice that works independently of manufacturers interests.

The design and consultation services provided by ULRIKE BRANDI LICHT cover artificial lighting design, Daylight design, Luminaire design development, Masterplanning and Event/show lighting. Experience gained in over 1000 worldwide projects is applied during the design process in finding technical solutions, particularly emphasized projects are the new Mercedes-Benz Museum Stuttgart, Masterplan of Rotterdam, Rotterdam Centraal, Nürnberg Messe, Town Hall Hamburg, Galerie De L’Evolution Paris, the international Airport Pudong T2, Shanghai, Elbphilharmonie Hamburg, Royal Academy of Music London. Most important publications include “Lightbook”, 2001, “Lighting Design / Daylight”, Edition Detail, 2005 and “Light for Cities”, 2006, with C.Geissmar-Brandi, Birkhäuser.

Ulrike Brandi has been teaching as visiting professor at Braunschweig University of Art, at Linz University for Artistic and Industrial Design, Hochschule Liechtenstein, Universidad Nacional Autónoma de México, Acrigole C.I.R.E.C.A Domaine de Boisbuchet, Bartlett School of Architecture and at the Architectural Association London.

The Workshop

In this workshop we are going to design and create a super-ecological and sustainable path lighting between the different houses in and around Boisbuchet’s park. The result could be objects or light sculptures which are made from luminescent low- and high-tech creatures such as phosphorous paint, luminescent mushrooms, or LEDs with photovoltaic cells. You will need to feel out how much light the human eye needs in order to perceive the environment on the one side and how much is tolerated to avoid light pollution on the other.

New concepts and new materials in lighting design are the focus of our workshop.
Philip Beesley is a practicing visual artist, architect, and Professor in Architecture at the University of Waterloo and Professor of Digital Design and Architecture & Urbanism at the European Graduate School. Beesley’s immersive sculptures are widely cited in contemporary art and architecture. His Living Architecture Systems group pursues renewed mutual relationships between human occupants and their surroundings. His numerous collaborations include exchanges with couture designer Iris van Herpen.

He was selected to represent Canada at the 2010 Venice Biennale for Architecture. Artists, engineers and scientists within the Living Architecture Systems group are working together to produce dynamic, expressive architectural installations featuring dense reticulated grottos with breathing, reactive, near-living qualities. Details from the emerging work show a preoccupation with intimate human touch interacting with extremely lightweight materials diffusing into the surrounding air. Thin layers of voided hovering filters are tuned for delicate kinetic and chemical responses that cohere in the form of expanded physiologies, beckoning and sharing space with viewers.

The Workshop

Could we imagine creating a new surface for the earth? For this workshop we are going to use simple natural materials of saplings, reeds drawn from the riverside lands and agricultural fields of the Domaine and weave them together with massed arrays of liquid-carrying vessels. We will work together to construct an interwoven hybrid membrane that covers the land and creates shelters, hoping to discover renewed qualities of fertility.

Pattern-books and open geometries from the Living Architecture Systems Group and Beesley’s Hylozoic Series will be offered, inviting common form-languages to emerge. Your work will alternate between explorations using Boisbuchet’s fabrication workshops and collective work gathering materials, fabricating, and building together within the landscape.
Sourabh Gupta is the founder of studio Archohm in Noida, India. He graduated from School of Architecture, CEPT University, Ahmedabad and TU Delft, the Netherlands in 2000. Today Archohm has evolved into a design practice with projects and initiatives addressing a wide array of issues, scales and typologies. From master planning of cities to designing their street signage, from farmer markets to cultural haats, hospitals to hospitality, riverfronts to residential projects, it has ventured into almost every typology of projects with ‘design’ as its main focus. Its portfolio now spans across a diversity of sectors that include public, social, educational, religious and cultural institutions. Sourabh and his studio are constantly seeking directions in contemporary Indian architecture.

Sourabh has also initiated – an interdisciplinary experience design firm called Design Factory India in 2012, and founded a design education institute called The Design Village in 2014. Believing in living a ‘life through design’, a discerning ‘wanderer’, Sourabh is on a perpetual design expedition.

The Workshop
This workshop aims to explore with an architectural installation the role of sound in a spiritual and collective context. The natural setting of our project will contribute immensely to the nature of this sensorial sculpture. Rooted and timeless, scaled and sculpted, our installation should converse with the topography of Boisbuchet – metaphorically and literally.

The final structure will represent a collective calling through an act by and for the community and through communication across space and time. Whether this installation chimes or gongs, it will bring people together. It will explore the relationship between nature, landscape, sound, and the spiritual. Our workshop culminates in the collective task of building together this installation, but besides offering a hands-on architectural and sculptural exercise, it also allows a self-reflective journey.
mischer’traxler (AT) + Design Museum Gent

**Colourful Kinaesthesia**

August 11th – August 17th 2019

Katharina Mischer, Thomas Traxler and their team form mischer’traxler studio. Based in Vienna they develop and design products, furniture, installations and more, with a focus on experiments, context and conceptual thinking.

Balancing between handcraft and technology, they envision whole systems, new production methods and kinetic or interactive installations that question topics, tell stories or open up new ways of doing things. Their projects are displayed in exhibitions on contemporary Design and Art as well as in Museums such as the Boijmans van Beinigen, the Design Museum London, the Triennale Milano, Mudac Lausanne and more, as well as on International festivals and fairs. Projects by mischer’traxler are to be found in the permanent collections of the Art institute Chicago, the Vitra Design Museum and the MAK Vienna, among others.

The Design Museum Gent, situated in the heart of Ghent, possesses a comprehensive and trend-setting collection of Belgian design, supported by international top-class objects. Its collection includes everything from the Art Nouveau of Henry van de Velde to contemporary avant-garde design. The museum collection has evolved from 17th and 18th century applied arts towards modern and contemporary design from 1860 till now.

The Workshop

Kinaesthesia (noun, awareness of the position and movement of the parts of the body by means of sensory organs in the muscles and joints | from Greek kinein ‘to move’ + aisthēsis ‘sensation’.) This is a workshop about human movement and colour, with the goal to exhibit the result(s) in the exhibition “colour and the senses” at the Designmuseum in Gent, Belgium, in spring 2020.

Questions such as “how can colour make people move”, “how can colour move”, “how can unconscious movement of people have an impact on a colour” will be the starting point for our experiments and discussions. Small individual and collective tasks will introduce us slowly into the topic, let us explore and test various ideas and directions and then decide, as a group, on a final project for the exhibition.

The outcome should be a sensual experience which itself will be shown in the museum or is documented in a way that animates the exhibition.

- Colour - Products
As great grandson of a French furniture designer, grandson of a jazz musician and son of an architect, Thomas Dariel has always drawn his strength and inspiration from his family heritage. French Designer by training and tireless traveler, he went to China in 2006 to launch his own interior design studio at the age of 24 – Dariel Studio.

He has since earned the praise of the interior design industry. He has received several awards, among them selection for Best International Interior Designer – 2012 Andrew Martin Awards, awarded Top 100 talents in Architecture and Design – 2017, 2015 and 2013 AD Magazine, Top 40 Young Design Talents under 40 – 2013 Perspective 40 Under 40, Top 10 Best Designer in China – Vantage Magazine 2016. In 2017, Dariel has been elected Best Young Designer of the Year by EDIDA China Awards and Best Designer of the Year by Trends and Trends Home magazines. Recognized for his very personal creative style, his habit to push boundaries and to provoke and surprise, Dariel has extended with success this singular signature to product design, signing with prestigious creative design brands such as Cappellini and Moroso. In 2015 and while pursuing his creations for his interior design studio and for other brands, Dariel decided to revive a childhood’s dream by launching his own brand of furniture, lighting, rugs and accessories, Maison Dada.

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The Workshop

What a marvellous adventure shopping can be! We often find windows like artworks and shops that would do honour to any museum. Shops can be like cabinets of wonder, zoos, laboratories, or places from outer space. But they all share one thing: they seduce in order to sell and they are dressed for success.

Let’s create a unique shop for the Domaine de Boisbuchet, that place in the middle of nowhere, discovered by people from all over the world. This shop might be in the Domaine’s main building or could be installed down at Boisbuchet’s river café. It might even be a pop-up shop in downtown Confolens - a little city nearby.

We’ve got plenty of material, possibilities and creativity but one week only - and we are going to make it!
Marcelo Rosenbaum is Brazilian, Honoris Causa Professor in architecture and has been at the forefront of Rosenbaum Architecture and Design office for more than 20 years, with projects based on cultural identity and expression. Each space or object is designed to connect ancestral values to new knowledge.

Founder of A Gente Transforma Institute, developed the Essential Design Social Technology, used to connect design to other tools that drives social transformation, and expands impacts in order to bring new significance, inclusive processes to the design and architecture chain. A Gente Transforma Institute is part of the Yunnus Social Business network.

Rosenbaum has been awarded the best product design awards by the Museu da Casa Brasileira in 3 editions (1999, 2016 and 2017). Canuanã Children Village, awards are RIBA International Prize 2018, the Archdaily Building of the year (2018), AkzoNobel (2017), and third place in Oscar Niemeyer Prize for Latin American architecture (2018). Rosenbaum has had its work exhibited on several occasions, the main one being the Brazilian pavilion of the Architecture Biennale of Venice (2018).

The Workshop

This workshop proposes an exercise in experimentation and optimism. Your careful observation and resusing parts of an old Boisbuchet building are going to create a new space that is based on the site’s ancestral soul.

Your observation of the ancestral soul will focus on a nature that became structured and established over centuries. It shall produce knowledge about the earth, the body, the mind, the spirit, the group and others, the flora and fauna, meteorology, waters, wind and fire, about mating, feelings, pain, desires, death and the beyond, about horror, delight, and eternity.

Your observations will lead us to creating a space that is connected to nature in three dimensions: the nature of the soul, the nature of the encounter, and the nature of the landscape.

- Democratic Design
Katharina Unger is a thought leader in the space of design for sustainability, food and agricultural innovation. She has worked as a design advisor and consultant in agencies and for her own clients in London, Hong Kong, Vienna, across the USA and Africa. She founded Livin Studio and Livin Farms, companies leading in the field of edible insects and novel food innovations. She is an Alumna of the US Fulbright Program and studied Industrial Design and Design for Social Impact both in Europe and the US. For her work, she received the RedDot Design Award, the Braun Prize Sustainability Award, the Bio Art and Design Award (NL), the Core 77 International Design Award, as well as numerous other awards, fellowships and stipends.

The Workshop
What is food? Food is central to shape our bodies through its nutrition. It nourishes our minds through indulgence of its aesthetics, texture and taste. It shapes our natural and human-made surroundings by the way it is cultivated and distributed. It also shapes the political landscape, for example when it gets scarce through climate change or when humans start competing for resources of land and water in order to grow it.

There’s seldomly a topic so diverse, complex yet so simple in its universal understanding of people everywhere. This workshop explores the natural edible landscape around us and finds new methods and tools to collect or grow new sources of food. You are going to design unique and immersive food scenarios and “dinner” experiences.

- Future Food
- Sustainability
Krzysztof J. Lukasik, originally from Warsaw, Poland is Senior Jewellery, Gifts, Accessories, SLG and Product Designer at Loewe/LVMH based in France and Spain. He joined the company almost 5 years ago with the new creative director, Jonathan W. Anderson and is in charge of Loewe accessories, collaborations, special projects and Loewe home collection shown every year at Salone del Mobile in Milano.

He graduated from ÉCAL/École cantonale d’art de Lausanne, Switzerland with MAS-Luxe/Master of Advanced Studies in Luxury Industry and Design, from École nationale supérieure des beaux-arts de Lyon, France with DNAT/Art & Techniques National Diploma in Product Design, with honours and from Lumière University Lyon 2 in Lyon, France with Diploma in Modern Literature and Linguistics.

He is visiting teacher at HEAD – Haute École d’art et de design in Geneva, Switzerland, Accessory Design Department.

Craftsmanship, progress and unequalled expertise with leather, Loewe’s founding pillars, are reconfigured with a timely awareness evident in desirable and functional products across multiple categories.

Spain is where Loewe was born and remains the brand’s home. While its current landscape contains elements from places near and far and the Spanish legacy is expressed in modern ways, the heart of Loewe still beats in Madrid, where its world-renowned leather goods continue to be manufactured. Under Jonathan Anderson, Loewe’s creative director, the brand started a new chapter, presenting itself to the world more multi-faceted and dynamic than ever.

The Workshop

Following Loewe’s experimental spirit and unique approach to the traditional codes of craftsmanship, this workshop blurs the line between decorative and practical design. It is based on the idea of experimentation around different product categories, functionalities, different qualities of leather, and new approaches to traditional craft techniques. “This is home” is a collage between different homes, different objects, and different accessories surrounding us everyday.

The workshop echoes Loewe’s timeless vision of modern craft and design and is made possible thanks to Loewe’s quality leathers as well as its technical and craft support.

· Craft · Leather · Products
Anna Heringer (AT)
Clay Storming
August 25th – 31st 2019

for Anna Heringer architecture is a tool to improve lives. As an architect and honorary professor of the UNESCO Chair of Earthen Architecture, Building Cultures, and Sustainable Development she is focusing on the use of natural building materials. She has been actively involved in development cooperation in Bangladesh since 1997. Her diploma work, the METI School in Rudrapur got realized in 2005 in collaboration with Eike Roswag and won the Aga Khan Award for Architecture in 2007. Over the years, Anna has realized further projects in Asia, Africa, and Europe. She has been visiting professor at various universities including Harvard, ETH Zurich, UP Madrid, TU Munich.

She received numerous honors: the Global Award for Sustainable Architecture, the AR Emerging Architecture Awards in 2006 and 2008, the Loeb Fellowship at Harvard’s GSD and a RIBA International Fellowship. Her work was widely published and exhibited in the MoMA New York, the V&A Museum in London and at the Venice Biennale among other places. In 2013 with Andres Lepik and Hubert Klumpner she initiated the Laufenmanifesto where practitioners and academics from around the world contributed to define guidelines for a humane design culture. In 2017 she was invited to give a TED talk.

The Workshop

This workshop not only gets your hands dirty but provides tools to use your design intuition. It is a method that helps to train your left side of the brain, brings joy and lightness in the design work and overcomes creative black-outs. It is a great method also for team-working and participatory design approaches.

We will 3D sketch on various clay models, discuss about the essence of architecture, archaic and humane spaces, and sustainability. We will design architecture that is based on a material understanding and learn how to get from small scale clay models to real scale mud architecture. As I believe in an architecture approach that is created out of simple local materials we will also keep our senses open for potential pop-up structures with whatever we find at Boisbuchet’s beautiful site!

- Architecture · Sustainability
Lin Cheung is a jewellery artist from the UK. She graduated from the Royal College of Art with an MA in Goldsmithing, Silversmithing, Metalwork and Jewellery. She is Senior Lecturer and Stage 3 Leader on the BA (Hons) Jewellery Design course at Central Saint Martins, University of the Arts London.

Underpinned by a detailed knowledge of materials and processes, Lin’s distinctive approach to making offers a witty and poignant response to the human condition. Lin designed the medals for the London 2012 Paralympic Games.

She has won several awards for her work including the The Arts Foundation Award for Jewellery in 2001 and The Herbert Hofmann Prize in 2018. She was a finalist for the BBC Radio 4 Woman’s Hour Craft Prize 2017 and is the 2018 recipient of The Françoise van den Bosch Award.

The Workshop

This workshop asks: how can we recognise and communicate preciousness?

Preciousness is a distinctive attribute of jewellery. As a concept that surrounds its form, function, and materials, it features significantly in the practice of making meaningful objects. By responding to the immediate environment and using readily available materials, we want to freely explore ideas concerning preciousness and where that might be located. The desired outcome is the development of many creative proposals and strategies that address “the precious” in terms of context and materiality. Through this process of conceptual exercises and individual creative practice we’ll lay a notional foundation on which a framework of ideas is built and surprising material outcomes are constructed.

- Jewellery
Mikaela Dörfel (FI) + Andreas Fabian (DE)

Sensual Dining

September 1st – 7th 2019

Mikaela Dörfel was born in Finland in 1962. After she studied Industrial Design at the Hochschule für Bildende Künste in Hamburg she worked as Design Manager at Rosenthal AG from 1988 until 1996. There she was responsible for the porcelain – and cutlery development for all Rosenthal brands including the hotel ranges. She coordinat-ed all product developments between production, marketing and distribution and managed external projects by designers such as Jasper Morrison, Ron Arad, Michele de Lucchi and Queensberry/Hunt. In 1997 she founded her own studio, Dörfel-Design near Hamburg. There she focused on designing tableware for leading companies in Tabletop such as WMF, Stelton and Menu (DK), Fürstenberg, Schönwald, mono, Wilkens, Zwilling (D), Nambé (USA), Vista Alegre (P) and RAK (UAE).

Fabian is a German Designer and Silversmith whose work unites philosophy, aesthetics and functionality. Since graduating from the Royal College of Art in London, he has designed for luxury brands such as Rosenthal and for 20 years until 2017, he was an educator and researcher at Buckinghamshire New University, UK. In 2011 he was awarded a PhD for his research on “Spoons and Spoonness” by Brunel University. Fabian continues to exhibit widely both nationally and internationally, with his work residing in prestigious collections including the Victoria & Albert Museum in London. Over the past years Fabian collaborated with Charles Michel (French – Columbian cook and researcher) to design eating utensils that increase the sensual pleasure of eating and encourage healthier consumption behaviours.

The Workshop

Social etiquettes often create a distance between food and us instead of enhancing our pleasures from food. The science of gastrophysics actually proves that flavour is rather created in our brains than in our mouths and that our dining experience is informed by all primary senses. Taste balance, aromatic complexity, temperature, and texture do play fundamental roles but other aspects such as our expectations and memories or the context in which we eat and drink shape our experiences more than we imagine.

This workshop takes all this into consideration but focuses on our tableware: its material, surface, texture, colour, temperature, weight, and connotations. It aims to explore the multi sensorial aspects of eating and dining and to find ways of enhancing that through a design of alternative eating vessels and utensils beyond cultural boundaries. Our materials for this exercise are ceramics and metal as well as stuff found in the surroundings of Boisbuchet. The basics of working with metal and ceramics will be demonstrated and no prior material experience is required.

- Craft - Tablawere
Maria Blaisse (born 1944) studied textile design at Gerrit Rietveld Academy. Since 1985 she works as an independent designer and international visiting professor, sharing her way of working in projects on “material, form and movement”: “My work is based on a continual investigation into the possibilities of a material. This process produces many possible applications of a material. Essential factors are simplicity, clarity, beauty, sustainability and an optimal use of the material and its qualities. Ultimately: to incite the flow of continuous creation, no waste, no loss of energy alert and alive.” Maria Blaisse taught textile design for 17 years at the Gerrit Rietveld Academy in Amsterdam. Blaisse’s interests lie in the intersections between art, fashion and architecture and incorporate video, performance and photography as well as an exploration of sculptural performance with the body as a critical element in the animation of material and form.

At present she works with flexible bamboo constructions for architecture. She collaborated, amongst others, with Issey Miyake, Paula Abdul, ISO Dance NY, Camper, Goods, and Slowlab Research. Maria Blaisse participated in major design exhibitions in Kyoto, Paris, Perth, London, and Amsterdam. Recent exhibitions include shows at the Noguchi Museum and the Pratt Manhattan Gallery, both in New York, as well as “Slow Dialogues: Time, Space and Scale” at the Yerba Buena Center for the Arts in San Francisco. Recent publications include: The Emergence of Form (2013). Maria Blaisse lives and works in Amsterdam.

The Workshop

We will start at zero and look for materials around us – which might also be immaterial such as light or wind – in order to then make a choice which ones we wish to explore deeper. We want to find out their various qualities and work with them towards their open possibilities. From there a precise process is going to lead us into structures, forms, and movements that take you to your very own expression. Then there is the choice to create an object, to work with the body, or on a larger scale. In any case, our discovery of solutions is guided by the inherent qualities of the materials we work with. A photographer and film maker registers this emerging process of each participant and adds a layer of reflection and clarity which might be integrated into your final presentation. This presentation might show moving objects, structures, or body pieces.

The workshop’s open and interdisciplinary way of designing enables each participant with an intense focus. In just five days a very condensed, clear, and precise process becomes visible. Finally this is all about being most efficient with energy, “inciting the flow of continuous creation – no waste, no loss of energy, alert and alive”.

- Design Process - Material Experimentation
Francisco Gómez Paz (AR)

The Beauty within the Process

September 1st – 7th 2019

Born in Salta, Argentina in 1975. After obtaining the Industrial Design degree at the Universidad Nacional de Cordoba he moves to Milan in 1998 where he attends the Master in Design at Domus Academy. Since opening his design office in Milan in 2004 he has developed products for leading design companies such as Artemide, Driade, Danese, Landscape Forms, Lensvelt, Luceplan, Olivetti and Sector among others.

Francisco’s approach to design is driven by his own curiosity, the knowledge of technology and materials and a highly experimental hands-on creative process. His work has received several international recognitions such as the Good Design Award 2010 and the Red Dot Award 2010 and 2016; he has been honored together with Alberto Meda with the First Prize of the Index Award for the Solar Bottle, which has also been selected for the MOMA’s Study Collection and recently he received the Prize of Prizes to Innovation in Design from Italy’s president Giorgio Napolitano for the Hope chandelier and the prestigious Compasso d’Oro 2011.

The Workshop

Beauty is something rather mysterious. I’ve found out that it often appears when I search for truth, for goodness, or simply for doing the right thing. We tend to think that behind a strongly technical and rational dimension there is little space for beauty and poetry. My intention with this seminar is to experience the exact opposite. I strongly believe that, along the difficult process of understanding and solving complex design problems, it is possible to find small and unexpected solutions endowed with a strong poetic potential.

The complex challenge of this seminar is to design a large solar fruit dissector for Boisbuchet’s garden – an object which helps to dry fruit and brings together the worlds of technology and poetry at the same time. Our production will be using flexible manufacturing techniques including computer guided devices such as laser cutting and/or 3D printing. You’ll find technical solutions for this problem and on the way you’ll explore the beauty that is hidden in anything that works!

- Industrial Design · Products · Technology
The Chateau

Built on the site of two previous structures from past centuries, the current Chateau at Boisbuchet presents itself on a hill overlooking the Vienne river as a typical 19th century manor. The historical building, once like a precursor of modern-day Deconstructivism, is composed of five intersecting volumes of varying shape and size. After having been ravaged by squatters and standing vacant for years, it is now in the process of being carefully restored. Starting with a comprehensive repair of the roof in 1991 by Vilhas Technical University. Supported by governmental funding, two stories have been restored to house temporary exhibitions.

Le Manège

For an exhibition tour in China presenting German industry’s current technologies for sustainable urban development, the German architect and engineer Jörg Schlaich* developed a series of bamboo pavilions in 2007, with this building on the French site of Boisbuchet as the centrepiece. As a gift of the Goethe Institute and the People’s Republican of China, the pavilion was transferred to Boisbuchet upon conclusion of the tour. For the support structure, Peter Pawel of the Vienne river as a typical 19th century manor. The historicist building, almost like a precursor of modern-day Deconstructivism, is composed of five intersecting volumes of varying shape and size. After having been ravaged by squatters and standing vacant for years, it is now in the process of being carefully restored. Starting with a comprehensive repair of the roof in 1991 by Vilhas Technical University. Supported by governmental funding, two stories have been restored to house temporary exhibitions.

The Japanese Guesthouse

The traditional guesthouse (Kyakuden) was constructed in 1863 – the same period as the Chateau at Boisbuchet. Offered as a gift by the Japanese Kominka Research Society, it was dismantled, documented and restored in its original location in 2008, then brought to the Charente, where it was faithfully rebuilt by a team of Japanese craftsmen. It was only possible to realise this project thanks to the most generous sponsorship of Japanese designer Go Hasegawa, who taught students at Boisbuchet over eight years.

The Bamboo Pavilion

For this pavilion created in 2001, Colombian Architect Simón Vélez used bamboo from its native country, as the thin poles of European varieties could not withstand the construction method developed by Vélez. The roof with its supports bundled in four and foundations (with plastic bottles as the molde for the end piece) recall the wings of old airplanes and lends a floating appearance to the building, which functions as a shelter from sun and rain. To add necessary weight to the structure, however, a layer of soil concrete on top of an expanded metal mesh, which was subsequently covered with wooden shingles.

The Paper Pavilion

With this project, Shigeru Ban, winner of the Pritzker Prize 2014, realised his first permanent building in Europe. He utilised wooden connections and tubes made of recycled paper similar to the Japanese paper pavilion he had created a year earlier for Expo 2000. Erected atop a concrete base on the central axis of an old fruit garden, the structure was later ensheathed with aluminium and glass façades to allow year-round use. The original covering of corrugated fibre glass sheets was replaced with a translucent tarpaulin, as employed by Ban for his temporary office on the roof of Centre Pompidou in a form and structure reminiscent of the Boisbuchet pavilion.

Carnegie Kiln

Since 2006, the Carnegie Museum of Glass located in New York State has led courses at the Domaine de Boisbuchet. In 2012, a special wood-fired kiln was introduced for use in the workshop. Developed by Carborundum based on the basis of Korean-Japanese tradition. The technique makes it possible to fire glass, ceramic and porcelain simultaneously in one oven. Carborundum employs special bricks imported from the USA, which are stacked without mortar to build the kiln. The resulting flexibility makes it possible to change the form and volume of the kiln at any time.oused in a structure built by the Charentais company Vignaud, there is only one other kiln like it worldwide, located in Corning, New York.

The Small and the Big Dome

This domed structure for the engineer and architect Jörg Schlaich, who developed the Olympic stadium decades earlier in Munich with Frei Otto, pays homage to the lightweight design of textile structures and is similar to the Boisbuchet building. By screwing together split poles, a tarpaulin made of threads with an untreated surface is fixed to these poles. With a height of 4 m, a width of 7 m and a length of 10 m the present version represents a 30 % larger variant of the smaller dome. Affixed onto a round iron rail, the construction can be disassembled and reconstructed at another location at any time. A high-performance textile membrane replaces the original textile covering.

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“Together let us desire, conceive, and create the new structure of the future”

W. Gropius