



PRIX
EMILIE
HERMÈS

LE SENS DE L'OBJET

INTERNATIONAL
DESIGN COMPETITION
FONDATION D'ENTREPRISE HERMÈS
4TH EDITION

«JOUER / PLAY»
EXHIBITION FROM MAY 31 TO JUNE 5, 2016

ESPACE COMMINES
17 rue Commines - Paris 3^e

Scenography – Antoine Lesur & Marc Venot

www.prixemilehermes.com

DOSSIER DE PRESSE



FONDATION D'ENTREPRISE **HERMÈS**

PRIX ÉMILE HERMÈS FOR DESIGN 4TH EDITION « PLAY »

12 FINALISTS ON SHOW AT THE ESPACE COMMINES,
PARIS 3^e, FROM MAY 31 TO JUNE 5, 2016

Following a call for projects in September 2015, the Fondation d'entreprise Hermès is delighted to announce the twelve finalists for the fourth edition of the Prix Émile Hermès international design award, on the theme 'PLAY'.

Valentin Adam and **Maxime Loiseau**, *Oracle* (France)
Benjamin Charles and **Simon Joyau**, *Dorémix* (France)
Maciej Chmara and **Ania Rosinke**, *Your Shelter* (Austria)
Camille Courlivant, **Rose Dumesny** and **Line de Carné**, *Clico* (France)
Guillaume Darnajou, *Snail Racing* (France)
Alexandre Echasseriau, *Interactive Wallpaper* (France)
Joeva Gaubin, *We do not Play at the Table* (France)
Victoria Gravelier, *Talu* (France)
Gemma Guinovart Morell and **Franz Bourgeois**, *Trikado* (Spain-France)
Mathieu Lang, *Luc* (Switzerland)
Léa Pereyre and **Claire Pondard**, *Demi-Jour* (Switzerland)
Jean-Simon Roch, *Vibrato* (France)

Prototypes of the shortlisted projects will go on show in an exhibition designed by Antoine Lesur & Marc Venot as part of D'Days design festival in Paris, at the Espace Communes, from May 31 to June 5, 2016. Each design will be examined in detail by the jury, and the winning entries will be announced on June 1. The exhibition will continue online at www.prixemilehermes.com for several months.

VISITOR INFORMATION

ESPACE COMMINES
17, rue Communes – 75003 Paris

From Tuesday May 31 to Saturday June 4, 2016
– noon to 8 p.m.
Except Sunday June 5, 2016 – noon to 7 p.m.

Press preview Tuesday May 31, 9:30 a.m to 12 p.m

**Award Ceremony (invitation only)
Wednesday June 1, 6 p.m to 7 p.m**

Public Opening Wednesday June 1, 7 p.m to 11 p.m.

PRESS CONTACTS

FONDATION D'ENTREPRISE HERMÈS
PRESS CONTACT
Philippe Boulet + 33 6 82 28 00 47
boulet@tgcdn.com

HERMÈS INTERNATIONAL
INTERNATIONAL MEDIA DIRECTOR
Ina Delcourt
PRESS CONTACT
Annelise Catineau +33 1 40 17 48 23
acatineau@hermes.com

High-resolution visuals available for download at:
www.fondationentreprisehermes.org/Phototheque
(password on request)

www.fondationentreprisehermes.org
www.prixemilehermes.com



THE PRIX ÉMILE HERMÈS • 2016

Since its creation in 2007, the Prix Émile Hermès has promoted talented young designers and supported their prospective, early-career projects. For the fourth biannual edition of the prize, the Fondation d'entreprise Hermès has chosen the theme of 'PLAY' as applied to domestic design. More than a recreational activity stimulating the imagination and the senses, playing builds character and self-knowledge, and gathers individuals together, illuminating and influencing our relationships with others.

Chaired by designer matali crasset, the jury selected twelve finalists from a total of 762 entries from 62 different countries. The shortlisted entries are the most pertinent responses to the creative, experimental, environmental and social challenge of the competition's theme and specifications.

The selected entries will be prototyped for the final round of judging. The twelve projects reflect the aspirations of a generation that has grown up in the digital era. Each embodies its author's individual relationship with technology. Two significant trends emerge:

— Nostalgic, pragmatic projects revisiting archetypal games using tangible objects, natural materials and simple devices, often centred on a collective, creative activity (*Trikado, Snail Racing, Vibrato, Your Shelter, Luc, Tâlu, We do not Play at the Table*).

— Experimental projects that build bridges between technology and the real world, drawing on the potential of mobile phone applications or digital ink, supported by tablet computers or the magic of augmented reality (*Clico, Dorémix, Interactive Wallpaper, Oracle*).

In each case, experiment and discovery are celebrated as the heart of the experience of 'PLAY'. Freedom of choice is a central concern: far from imposing strict rules or 'punitive' competitive systems, the shortlisted projects evoke multiple journeys from a specific starting point, with invitations to share, dream, create. A chance for players of all ages and personalities to invent their own scenario.



THE JURY OF THE 2016 EDITION IS COMPOSED BY:

matali crasset *Designer, President of the jury*

Pierre-Alexis Dumas *member of the board of the Fondation d'entreprise Hermès and General Artistic Director, Hermès*

Chantal Hamaide *Editorial Director, Intramuros magazine*

Pascale Mussard *Vice-President of the Fondation d'entreprise Hermès and Artistic Director, petit h, Hermès*

Stéphane Corréard *Journalist, Art Critic and Exhibition Curator*

Thierry Wendling *Anthropologist, Researcher at France's National Research Centre, the CNRS*

KEY DATES

• September 1 › November 16, 2015

Registration and submission of entries online at www.prixemilehermes.com

• December 2015

Jury meets to select shortlisted entries submitted anonymously.

• January 1 › March 31, 2016

Production of prototypes for the shortlisted projects, financed by the Fondation d'entreprise Hermès to an overall maximum of 8,000€.

• May 4, 2016

Jury meets to select the three winning entries submitted anonymously.

• June 1, 2016

Announcement and presentation of the prizes at Espace Communes, Paris 3^e.

THREE WINNING ENTRIES FOR THE PRIX ÉMILE HERMÈS WILL EACH RECEIVE:

1st prize • 50 000 €

2nd prize • 25 000 €

3rd prize • 15 000 €

Rights to the prototypes developed for the Prix Émile Hermès are the property of their creators. Rules and conditions are available online at:

www.prixemilehermes.com



MATALI CRASSET, PRESIDENT OF THE JURY PRIX ÉMILE HERMÈS 2016



matali crasset ©Simon Bouisson

An industrial designer by training, matali crasset is one of her generation's freest creative practitioners, navigating between the real and virtual, artisanship and electronic music, industrial textiles and the fair trade sector. As a scenographer, interior architect and designer of objects, furniture and services, her work continually challenges the established codes underpinning our lifestyles today. 'Design is part of life, and life is part of design', she says. For crasset, the idea always comes before the image. Thinking about how a piece will be used invariably precedes thinking about its looks. As such, her work defies conventional typologies. Her columnar bed-pack *Quand Jim monte à Paris* ('When Jim comes up to Paris') marked her public debut in 1995, as an overt statement of her unique perspective on the changing rituals of daily life. In 2000, her modular sofa *Permis de construire* ('Building permit') suggested a children's play area. For matali crasset, design is always a space for interaction, appropriation, flexibility. A space in which to promote new attitudes and ways of thinking.

HOW IS THE CONCEPT OF PLAY RELEVANT TO A DESIGN COMPETITION?

Designers don't only think about materialising ideas, they invent devices, too, and identify connecting themes that give coherence to a space or an object. But this aspect of their work is often under-developed and under-appreciated. Play requires a framework, and rules, and as such it can give greater importance to these things. The material form of the game is only one aspect of the project: it's the result of a complex system of thought. The project has to fit the dynamics of the game, as part of a coherent whole. It has to establish a scenario. Usually, this side of what we do never comes to the fore.

DID THE TWELVE FINALISTS' PROJECTS COME AS A SURPRISE?

They're all very different, both from the point of view of scale and typologies. Some strive for clarity and comprehensibility at first sight: these projects are conceived essentially as inputs to stimulate the imagination. Others are located at the frontiers of the real and the immaterial: these are hybrid projects, both concrete and digital. This is a very childlike thing, because they don't distinguish between the two, and pass quite naturally from one to the other. Lastly, a third set of projects is wholly digital, and designed to fit into everyday life. There are child-sized projects and others that engage directly with their surrounding space, or explore symbolism or the quest for the perfect object. Each clearly reflects of the values the younger generation of designers is seeking to communicate.

WHAT IS THE FUNCTION OF PLAY IN YOUR OWN WORKING METHOD?

My work has long been described as 'playful', but that's not something I particularly looked for or asserted at first. Until one day a friend, who's an anthropologist, explained what 'playful' really meant: 'experimenting with the world around you'. From that perspective, the term really did reflect my working method, because I love projects that generate interaction, or scenarios and attitudes. Play allows us to create utopian worlds, to take our individuality as designers to the limit —something that isn't often allowed.

WHAT WOULD YOU DEFINE AS A GOOD GAME?

A good game is something that takes us out of everyday life —that offers a moment of escape, a chance to forget how subject we are to the passage of time, or reality. Most of all, I love games that augment our surroundings using next to nothing. Games by Italian designer Bruno Munari are the perfect example. Munari gives us an operating mode that transforms our environment into an activity. I love games that allow us to see the world differently. And I don't like competitive games, because I prefer to invent my own rules.





THE PRIX
ÉMILE HERMÈS
2016:
12 FINALISTS

VALENTIN ADAM AND MAXIME LOISEAU
PROJECT ORACLE

BENJAMIN CHARLES AND SIMON JOYAU
PROJECT DORÉMIX

MACIEJ CHMARA AND ANIA ROSINKE
PROJECT YOUR SHELTER

**CAMILLE COURLIVANT,
ROSE DUMESNY AND LINE DE CARNÉ**
PROJECT CLICO

GUILLAUME DARNAJOU
PROJECT SNAIL RACING

ALEXANDRE ECHASSERIAU
PROJECT INTERACTIVE WALLPAPER

JOEVA GAUBIN
PROJECT WE DO NOT PLAY AT THE TABLE

VICTORIA GRAVELIER
PROJECT TALU

**GEMMA GUINOVART MORELL
AND FRANZ BOURGEOIS**
PROJECT TRIKADO

MATHIEU LANG
PROJECT LUC

LÉA PEREYRE AND CLAIRE PONDARD
PROJECT DEMI-JOUR

JEAN-SIMON ROCH
PROJECT VIBRATO

VALENTIN ADAM AND MAXIME LOISEAU

ORACLE

France



VALENTIN ADAM and **MAXIME LOISEAU** met while studying visual communication at the École Olivier de Serres (ENSAAMA). Valentin subsequently co-founded the agency *We are from LA*, before opening his own graphic design studio, *Playground Paris*, specialising in visual identity and animation. After a Masters degree at ENSCI-Les Ateliers, Maxime worked in digital design in San Francisco before returning to Paris where he is now a freelance designer.

THEIR PROJECT – *Oracle* is a niche receptacle, and a mobile phone app. The app gives players a colour to find in their immediate surroundings. Each team chooses an object corresponding to the given colour, and places it in the niche (the ‘oracle’). The object’s colour is analysed digitally, and validated (or not). The team with the most ‘successful’ objects wins.



© BABEL/Wearemb

THEIR APPROACH – “*Oracle is accessible to anyone, and can be played with almost anything. We like this limitless, open-ended approach, and the fact that the game can spark discussion about colours and objects. It’s a way of ‘re-enchanting’ our everyday surroundings and breathing a little magic into the objects we possess.*”



BENJAMIN CHARLES AND SIMON JOYAU

DORÉMIX

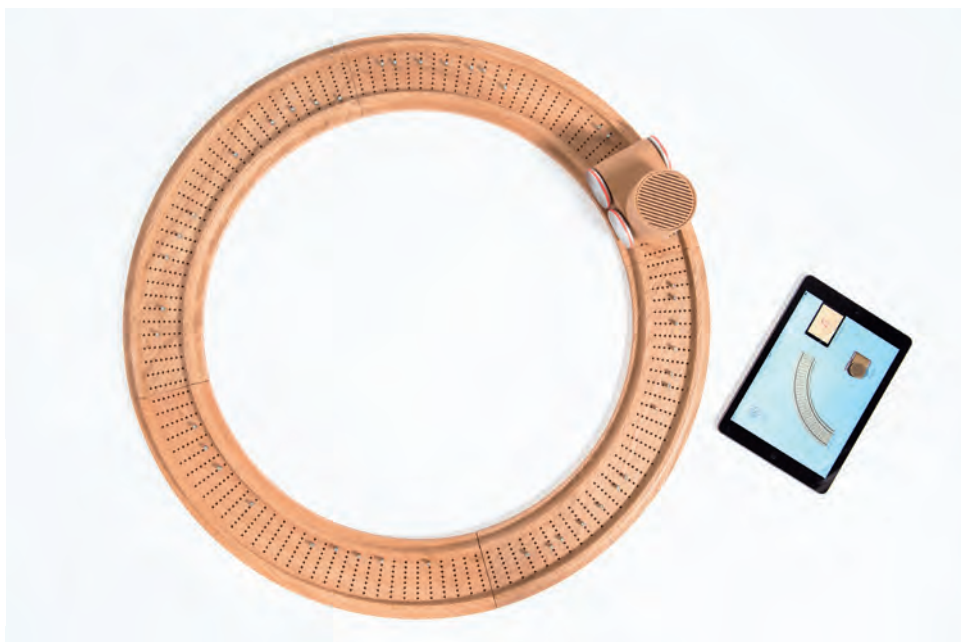
France



©Julie Coustarot

BENJAMIN CHARLES and **SIMON JOYAU** met at the Nantes School of Design (France), graduating in 2008. After working in various design and architectural agencies, they joined forces in 2015 to create *Dinettes*, a company and brand offering innovative design solutions for the culinary arts.

THEIR PROJECT – *Dorémix* is a small, musical wooden train connected to a tablet computer. The tablet controls the train (which is also a mobile speaker), and allows the player to compose a melody based on its journey along tracks connected to notes. There are two different pre-recorded melodies, depending on the circuit. The player may compose other melodies by varying the circuit taken, the speed of the train, and instrument options.



© BABEL / Wearemb

THEIR APPROACH – “We wanted to create something people can interact with freely. There are two pre-recorded melodies, but the player can create others using the tablet computer, which controls the train and manages the music. The device becomes an instrument which can be used to compose a short piece of music. The user can mix sounds too, by accelerating or slowing the train. It offers limitless possibilities, and no rules.”



MACIEJ CHMARA AND ANIA ROSINKE

YOUR SHELTER

Austria



MACIEJ CHMARA and **ANNA ROSINKE** are Polish-born designers who met while studying architecture and interior design at the Academy of Fine Arts in Gdansk. The pair live and work together in the studio they founded in Vienna, Austria, in 2012. Their design work is based on an eco-friendly, conceptual approach.

THEIR PROJECT – *Your Shelter* is a wooden trolley with a set of accessories (fabric, rope, velcro, lamp, batons, connectors...) that can be combined in infinite, imaginative compositions. The game inspires free play, inviting children to create their own space.



© BABEL / Wearemb

THEIR APPROACH – “For us, play is the starting-point for invention, creativity, discovery. Free play, with no rules or precise aims, is a moment to dream, unhindered, which is very important from an educational point of view.”



CAMILLE COURLIVANT, ROSE DUMESNY AND LINE DE CARNÉ

CLICO

France



CAMILLE, **ROSE** and **LINE** met as students at École Olivier de Serres (ENSAAMA) in Paris. Camille is artistic director of the KTM Advance agency, Line is a freelance designer and scenographer working on projects for children's toys, and Rose is completing a thesis on digital design at the Orange experimental laboratory in France.

THEIR PROJECT – *Clico* is an augmented reality construction game for children. *Clico* brings an object constructed by the player to life, using a mobile app and a tablet computer. Five modes of transport are suggested as the starting-point for the construction: a submarine, a locomotive, a helicopter, a boat and a rocket. The child can then take his or her object on a journey through its associated, augmented reality universe.



© BABEL/Wearemb

THEIR APPROACH – “For us, digital technology is a tool we have to engage with as designers. It’s not necessarily a negative thing for children. But owning a tablet shouldn’t be an end in itself – everything depends on how you use it. *Clico* clearly has an educational dimension, because it helps explain what augmented reality is, and builds bridges between the real and virtual worlds.”



GUILLAUME DARNAJOU

SNAIL RACING

France



GUILLAUME DARNAJOU has returned to France from seven years in Canada, studying industrial design at the University of Montreal. Now freelance, he co-founded the *Otra Design studio* with his partner, working on eco-objects with a particular focus on recycling.

HIS PROJECT – *Snail Racing* is a game using small wooden snails on a circuit adapted by the player to their home surroundings. Each snail is fitted with a measuring device that allows it to move forward the number of centimetres indicated by a throw of the dice. The first snail to make a complete circuit wins.



© BABEL / Wearemb

HIS APPROACH – “This isn’t a ‘board game’ – the players have to embrace their surrounding space to construct their own circuit, so it depends a great deal on their imagination. Play is inventive, fun, creative. It shouldn’t be taken too seriously. It’s also a way of bringing people and generations together.”



ALEXANDRE ECHASSERIAU

INTERACTIVE WALLPAPER

France



© Mario Simon

ALEXANDRE ECHASSERIAU has worked as a freelance designer since 2013. A graduate of France's École Boulle, his work is rooted in a knowledge and love of fine craftsmanship. At ENCSI-Les Ateliers he began working with state-of-the-art technology, creating workshop prototypes. His current projects combine these contrasting worlds. He lives and works in Normandy, where he has recently installed a workshop with digital tools and prototyping equipment.

HIS PROJECT - A wallpaper printed with conductive ink incorporates a sound system with an external control box. Sound is activated by placing a hand on the wallpaper: the walls of a room become an experimental play space. The system is connected to a dedicated Web site that allows the user to pre-select the wallpaper design and its associated sounds in advance.



© BABEL/Wearemb

HIS APPROACH - "Interactive Wallpaper is an interactive 'game' that requires the user to master the system and make it their own. You need to touch the wallpaper, but also to log on to the Web site to choose a design and the sounds associated with it."



JOEVA GAUBIN

WE DO NOT PLAY AT THE TABLE

France



JOEVA GAUBIN studied design and completed a Masters in Colour, Image and Design at the Institut Universitaire Professionnalisé (IUP) in Montauban (France). Drawing on aspects of her training, she specialises in working with colour.

HER PROJECT - The game is played at table, on a linen tablecloth printed with designs and messages to be discovered using accessories (plates, glasses and cutlery). By sliding the base of a blue glass, players discover hidden red forms in the motifs on the cloth. The blade of a knife is used to decipher 'challenges' written in mirror language. A fun way to brighten mealtimes.



© BABEL / Wearemb

HER APPROACH - "The simple equipment, consisting of everyday items (a tablecloth, glasses, knives), is a way of sneaking into people's everyday lives. I turn an ordinary situation into something different. The game brings a magical dimension to daily life. It can be a source of friendly interaction around the table, too, establishing connections between neighbours."



VICTORIA GRAVELIER

TALU

France



VICTORIA GRAVELIER is a final-year global design student at Paris's École Bleue. Talu was created for the design element of her diploma project and the Prix Émile Hermès 2016.

HER PROJECT - *Talu* is a large-scale construction game comprising 28 high-density foam modules covered in felt. The blocks come in three different shapes measuring 20 to 60 centimetres in height. Users can build an endless variety of structures and environments.



© BABEL/Wearemb

HER APPROACH - *“For me play is first and foremost about imagination. I wanted to give children the tools for free, creative, imaginative play. I didn’t want a competitive game with rules.*

Talu is a means to create your own landscape, your own world, and to change it at will. The modules are covered in patterned felt: when they’re assembled the design draws a little chain of mountains.”



GEMMA GUINOVRT MORELL AND FRANZ BOURGEOIS

TRIKADO

Spain - France



FRANZ BOURGEOIS and GEMMA GUINOVRT MORELL are trained architects living and working as freelance associates, in Paris. Franz is a graduate of the École Paris-Belleville and Gemma trained at the Escuela Técnica Superior de Arquitectura de Barcelona (ETSAB).

THEIR PROJECT – A close cousin of the traditional Mikado, *Trikado* is a balancing game consisting of a vertical, 40-cm ‘trunk’ of wood against which narrow sticks can be placed. The aim is to place the most sticks, supported directly by the trunk of wood or the sticks already in place.



© BABEL / Wearemb

THEIR APPROACH – “A created world with its own rules offers a chance step aside from real life and immerse yourself in a moment of collective concentration. For the game to work best, everyone has to play collectively at first, to construct a base that will support the sticks. It’s a game of chance and strategy, too – as such, it’s revealing of each player’s personality. Everyone has their own method, their own creative way of placing the sticks, their own sense of risk and daring.”



MATHIEU LANG

LUC

Switzerland



© Zoé Aubry

MATHIEU LANG grew up in Switzerland and completed his design training at ECAL in Lausanne, before embarking on a professional design career.

HIS PROJECT – A new form of the game known as ‘consequences’, based on sheets of paper interleaved between two circular wooden boards. The upper board has a ‘porthole’ in which the players draw pictures. The first player draws something in the porthole, keeping his picture hidden from the others, then turns the disc, for his neighbour to draw a second picture next to the first. Everyone around the table contributes their own drawing, after which the disc is removed to reveal the whole picture, in six parts.



© BABEL / Wearemb

HIS APPROACH – *“Play is a social activity. It should bring people together: that’s what’s most important to me. With this game, there’s an element of sheer pleasure. The result is never disappointing because it depends on surprise and discovery of what each individual has contributed, and the final effect. It says a lot about the beauty of the moment, too.”*



LÉA PEREYRE AND CLAIRE PONDARD

DEMI-JOUR

Switzerland



LÉA PEREYRE and **CLAIRE PONDARD** met as students at the École Cantonale d'Art in Lausanne (ECAL). After graduating in industrial design in 2015, they chose to begin their professional careers in Lausanne. Claire is currently assistant designer at the *Big Game* design studio; Léa is a research assistant on a project exploring cloud computing at the robotic systems laboratory at the École Polytechnique Fédérale de Lausanne (EPFL).

THEIR PROJECT – *Demi-Jour* is a shadow-game in the form of a collection of cards which can be fixed to the back of smartphone, like a case. To create the shadow pictures, simply unfold the relief shape in the corner of the card (images of objects or figures) and activate your camera flash or assistive light. Then you can animate the figures in a darkened room.



© BABEL/Wearemb

THEIR APPROACH – “We wanted a game with a poetic, almost abstract feel, using minimal equipment. *Demi-Jour* allows users to create their own play environment. Each card is the starting point for a new, made-up story. The idea is to use the architectural and features and objects in your own home as the setting for the projected shapes. The house becomes a near-abstract décor in its own right.”



JEAN-SIMON ROCH

VIBRATO

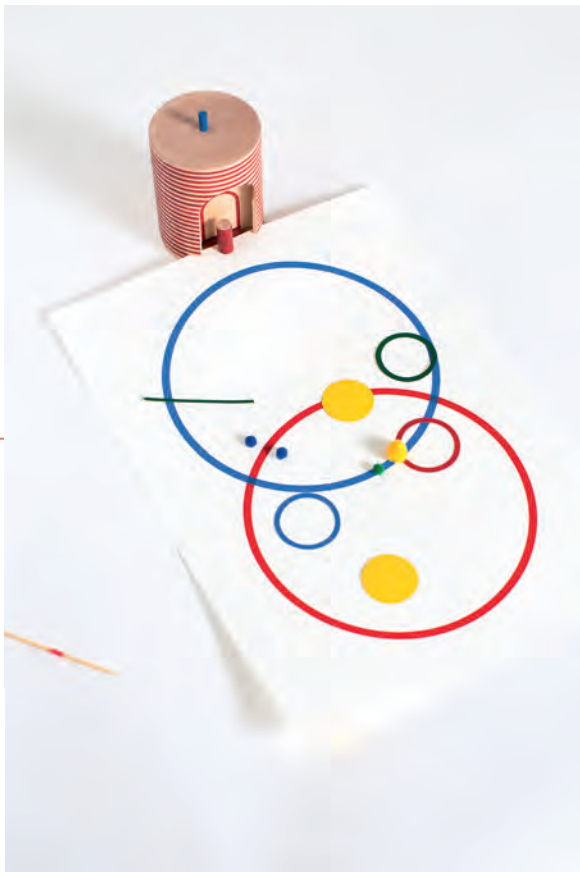
France



© Mario Simon Lafleur

JEAN-SIMON ROCH is a freelance exhibition and product designer. He graduated from ENSCI-Les Ateliers (France) in 2015.

HIS PROJECT – *Vibrato* is a wooden box fitted with an electro-magnet that activates a metal blade concealed beneath a leaf of paper. The device allows the user to vibrate objects or forms placed on top of the paper, in a random, ever-changing ballet.



© BABEL / Wearemb

HIS APPROACH – “*Vibrato* comes with a variety of shapes to place on the leaf of paper. But children are free to experiment with the process, using anything they choose. The idea is to show children that they can break rules and make up stories of their own. It’s a tool, an open-ended object. It creates ‘time out’ for the contemplation of movement and shapes.”



SELECTED HIGHLIGHTS FROM THE **FONDATION** **D'ENTREPRISE HERMÈS**

— *Know-how and creativity*

IMMERSION: A FRANCO-AMERICAN PHOTOGRAPHIC COMMISSION

Alessandra Sanguinetti in France
in partnership with the Aperture Foundation residency
from January to June 2016

EXHIBITION: CHARLES FRÉGER YOKAÏNOSHIMA

Le Forum, Tokyo, Japan
February 19 – May 15, 2016

EXHIBITION: DOUG DUBOIS

Aperture Foundation, New York, NY, USA
March 23 – May 19, 2016

EXHIBITION: RÊVE D'OBSCUR

La Grande Place, Musée du cristal Saint-Louis
In partnership with 49 Nord 6 Est – Frac Lorraine
Saint-Louis-Lès-Bitche, France
April 21 – September 19, 2016

EXHIBITION: POESIE BALISTIQUE

La Verrière, Brussels, Belgium
April 23 – July 2, 2016

EXHIBITION: SAÂDANE AFIF

Atelier Hermès, Seoul, Korea
May 6 – July 10, 2016

EXHIBITION: DAWN NG HOW TO DISAPPEAR INTO A RAINBOW

Aloft at Hermès, Singapour
May 15 – July 31, 2016

DANSE ÉLARGIE

International call for projects Paris / Seoul
June 11 – May 16, 2016

— *Know-how and transmission of skills*

SKILLS ACADEMY #3 • LE MÉTAL

Call for entries
May 2 – July 10, 2016

THE FONDATION D'ENTREPRISE HERMÈS

The Fondation d'entreprise Hermès supports men and women seeking to learn, perfect, transmit and explore the creative gestures that shape our lives today and into the future. Guided by our central focus on skills and innovation, the Foundation's activities follow two complementary paths: know-how and creativity, know-how and the transmission of skills.

The Foundation develops its own programmes in the contemporary visual arts (exhibitions and artists' residencies), photography (Immersion), performing arts (new settings), design (the Prix Émile Hermès) and craftsmanship (the Skills Academy), together with international calls for projects promoting biodiversity and solidarity. At the same time, we support the activities of organisations in these areas, around the world.

The Foundation's unique, diverse activities are governed by a single over-arching belief:
Our gestures define us.

www.fondationdentreprisehermes.org

