



design by neil poulton



**INSTITUT
FRANÇAIS**



Hrvatska akademija znanosti i umjetnosti
GLIPTOTEKA





neil poulton

jasna galjer

U mnoštvu „izama“ na globalnoj dizajnerskoj sceni koji nerijetko zamagljuje činjenicu da suvremeni svijet uvjetuje i novi tip dizajna, njegova je uloga složenija negoli ikada prije. U visokotehnologiziranoj svakodnevici ta je uloga tim odgovornija jer je svaki predmet ujedno i znak, a uporabljivost predmeta podjednako važna kao i razumljivost poruke.

Rješenja Neila Poultona upućuju na jedan od mogućih odgovora koji objedinjavaju smionost, kreativnost i suvremeni pristup dizajnu s novom tehnologijom i materijalima. Zaštitni znak njegova dizajna jesu minimalističke forme koje jasno očituju poimanje dizajna kao praktičnog i filozofskog zadatka. Pritom se visoka tehnologija uvijek povezuje s ciljem oblikovanja jednostavnih upotrebnih predmeta koji se odlikuju individualiziranom estetikom i poetikom. Dostupnost umjesto elitizma, jasnoća konstruktivnih načela oblikovanja umjesto skulpturalno koncipirane forme, odustajanje od poigravanja spektakularnim efektima i dopadljivošću kojima dizajneri često prikrivaju isprazni merkantilizam.

Ovaj francuski dizajner škotskoga podrijetla predstavio se prvi put u Hrvatskoj u okviru izložbe „Francuski produkt dizajn“ 2011. godine, a recepcija njegova gostovanja potaknula je u Gliptoteci HAZU organiziranje samostalne izložbe koja daje cjelovit uvid u njegovo djelovanje. Zastupljene su sve faze dizajnerskoga procesa, od skica, modela, prototipova, i proizvodnih komponenti do proizvoda, koje dokumentiraju

integrirani pristup dizajnu ovog autora, koji se dosad s iznimnim uspjehom realizirao u različitim područjima produkt dizajna.

U formiranju Poultonove autorske osobnosti značajna je Domus Academy u Milanu, gdje se usavršavao u drugoj polovini osamdesetih godina. Riječ je o jednom od ključnih edukativnih modela na području dizajna, koji su početkom 1980-ih osnovali urednica glasovita časopisa za arhitekturu i dizajn *Domus* Maria Grazia Mazzocchi, umjetnički kritičar Pierre Restany zajedno s protagonistima talijanskoga dizajna Alessandrom Mendinijem, Andreom Branzijem, Valeriom Castellijem i Alessandrom Guerrierom. Snažne individualnosti ovih korifeja pobune protiv tzv. *funkies* dizajna i tradicija talijanskoga kulturnog identiteta u dizajnu, osobito njegovih radikalnih struja zastupljenih u djelovanju studija Alchimia i grupe Memphis, bila je odlučujući poticaj profiliranju Domus Academy u središte razmjene različitih kulturnih utjecaja i iskustava, namijenjeno edukaciji i eksperimentalnom, istraživačkom pristupu dizajnu.

Tako se primjerice tradicija radikalnih pokreta u postmodernističkoj povijesti dizajna očituje u aluzivnoj znakovitosti i, humorističkim i ludičkim oznakama pojedinih primjera Poultonova dizajna koji evociraju kritiku funkcionalističke doktrine. Ta je odlika prisutna već u ranim radovima ovog autora, kao što je projekt *Ageing Pens* iz 1989;

pisaljke od plastične mase koje upotrebom naočigled „stare“, mijenjajući boju i oblik. Duhovito aludirajući na modernističku paradigmu poimanja funkcionalnosti produkt dizajna, prednost daje artikuliranom estetskom jeziku individualiziranih upotrebni predmeta. Pomalo paradoksalno, danas „pisaljke koje stare“ pripadaju klasicima dizajna koji su izlagani u Victoria & Albert Museumu i Centru Pompidou, gdje dolazi do svojevrsnog obrata Benjaminovih teza o estetskom u doba (visoko)tehnološke reproduktivnosti, a da je Poultonov dizajn sve popularniji svjedoči njegovo uključivanje na popis „The Design 100“ najutjecajnijih osoba i ideja u svijetu dizajna časopisa *Time* za 2008.

Podjednako je prepoznatljiv i Poultonov dizajn namijenjen suvremenoj visokoj tehnologiji gdje surađuje s brendovima kao što su LaCie, Artemide, Megalit i Atelier Sedap.

Rasvjetna tijela za Artemide, kakva je primjerice aerodinamična stolna lampa *Talak*, pridružuju Poultona klasicima produkt dizajna kao što su Richard Sapper, Ettore Sottsass, Michele De Lucchi i dr., zahvaljujući kojima je Artemide od osnivanja 1959. do danas drugo ime za kvalitetu i inovativnost oblikovanja ove namjene. Ako igdje, upravo u ovom segmentu Poultonov pristup oblikovanju predmeta približava se umnožavanju osnovne funkcije upotrebna predmeta; koji osim oblikovanja svjetla uključuje i oblikovanje prostora svjetlom.

Za Poultonov inovativni pristup dizajnu osobito su ilustrativni primjeri produkt dizajna za LaCie, gdje perfekcionizam *high-tech* ima „protutežu“ u referencama na različite diskurse popularne i vizualne kulture, znanosti i ideologije. Primjerice, vanjski hard diskovi upućuju na izvore u znanstvenoj fantastici; *4big Quadra* evocira pojavnost pomahnitalog računala HAL9000, a *Hard Disk, design by neil poulton* asocira na crni monolit iz kultnoga filma *2001: Odiseja u svemiru*. Drugačije je i znatno kompleksnije vrste dizajn zvučnika za računalo uz najnapredniju firewire tehnologiju tog vremena koji eksplicitno podsjećaju na izgled instalacijskih cijevi s vanjštine pariškoga

Centra Pompidou. Ovdje nije riječ samo o aluzijama na revolucionarni pristup promoviranju novih kulturnih proizvoda, već i o preispitivanju odnosa prema nasljeđu avangarde i moderne, postmodernističkoj estetici retro i re-dizajna, kojem se nastoji dodati novo značenje i smisao dizajna.

Parmi la multitude des « -ismes » de la scène globale du design qui viennent souvent brouiller le fait que le monde contemporain détermine lui aussi le design en le renouvelant, le rôle de ce dernier est plus complexe que jamais. Dans notre quotidien baigné de hautes technologies, le design endosse une responsabilité de plus en plus importante car chaque objet est en même temps un signe, et l'usage de l'objet est au moins aussi important que la compréhension du message qu'il peut véhiculer.

Les solutions qu'apporte Neil Poulton constituent une des réponses possibles en réunissant l'audace, la créativité et une approche contemporaine du design à l'égard des nouvelles technologies et des matériaux. La marque déposée de son design consiste en des formes minimalistes qui témoignent d'une conception du design en tant que tâche pratique et philosophique. Ainsi les hautes technologies sont toujours liées à une volonté de concevoir des objets simples et utiles dont l'esthétique et la poésie individualisées sont le caractère distinctif. La disponibilité plutôt que l'élitisme, la clarté des principes de fabrication plutôt que la forme sculpturalement conçue, le refus de recourir à des effets spectaculaires et à une certaine séduction que les designers utilisent souvent pour cacher un mercantilisme vide.

Ce designer français d'origine écossaise a été présenté pour la première fois en Croatie dans le cadre de l'exposition « Design industriel français » en 2011, et la réception de sa

présentation a incité la Glyptothèque de l'Académie croate des sciences et des arts (HAZU) à organiser une exposition monographique offrant un aperçu complet de ses œuvres. Toutes les étapes du processus du design y sont présentées – des croquis au produit final, en passant par les maquettes, les prototypes et les composantes de la production –, ce qui permet de mettre en lumière l'approche intégrée du design de ce créateur qui a rencontré jusqu'à aujourd'hui un vif succès dans différents domaines du design industriel.

Dans la formation de la personnalité créatrice de Poulton, la Domus Academy de Milan, où il a étudié pendant la seconde moitié des années quatre-vingt, a joué un rôle particulier. Il s'agit de l'un des modèles éducatifs majeurs dans le domaine du design, fondé dans les années quatre-vingt par la célèbre rédactrice en chef de la revue d'architecture et de design *Domus*, Maria Grazia Mazzocchi, le critique d'art Pierre Restany, ainsi que des protagonistes du design italien tels que Alessandro Mendini, Andre Branzi, Valerio Castelli et Alessandro Guerrieri. Les fortes individualités de ces coryphées en rébellion contre le design dit *funkies* et les traditions de l'identité culturelle italienne dans le design, - en particulier avec les courants radicaux représentés par les activités du Studio Alchimia et du Groupe de Memphis -, ont donné l'impulsion décisive à la création de la Domus Academy qui fut au centre de l'échange d'influences et d'expériences culturelles différentes en matière d'éducation et dont l'approche était axée sur l'expérimentation et la recherche en design.

Ainsi, par exemple, la tradition des mouvements radicaux dans l'histoire postmoderne du design se reflète dans l'importance allusive et dans les marques humoristiques et ludiques de certains exemples du design de Poulton qui évoquent la critique de la doctrine fonctionnaliste. Cette caractéristique est présente dès les premières œuvres de cet auteur, comme dans le projet « Ageing pens » de 1989 : des stylos réalisés à partir d'un plastique vivant, qui « vieillissent »

au fur et à mesure de leur utilisation, en changeant de couleur et de forme. En faisant une allusion ironique au paradigme moderniste de la conception fonctionnaliste du design industriel, il donne la priorité au langage esthétique articulé des objets individualisés. De manière quelque peu paradoxale, « les stylos vieillissants » appartiennent aujourd'hui aux classiques du design et ont été exposés au Victoria and Albert Museum et au Centre Pompidou, de telle sorte que s'opère un renversement de la thèse de Benjamin sur l'esthétique à l'époque de la reproductibilité (hautement) technique. Que le design de Poulton soit de plus en plus populaire témoigne de son inclusion en 2008 dans « The Design 100 », liste du magazine *Time* des 100 personnes et idées les plus influentes du monde du design actuel.

Le design de Poulton destiné à la haute technologie contemporaine est également remarquable : il collabore avec les marques telles que LaCie, Artemide, Megalit et Atelier Sedap.

Les luminaires créés pour Artemide, comme par exemple *Talak*, une lampe de bureau de forme aérodynamique, rapprochent Poulton des classiques du design industriel tels que Richard Sapper, Ettore Sottsass, Michele De Lucchi et d'autres grâce à qui Artemide est, depuis sa fondation en 1959 jusqu'à aujourd'hui, le deuxième nom pour ce qui concerne la qualité et l'innovation des formes dans ce domaine. C'est tout particulièrement dans ce segment que l'approche de Poulton pour concevoir des objets tient compte de la multiplication des fonctions de base de l'objet utilisé ; outre la conception de la lumière, il s'agit également d'intégrer la conception de l'espace avec la lumière.

Dans l'approche innovante de Poulton, les créations de design industriel réalisées pour LaCie sont exemplaires : un perfectionnisme high-tech y est comme « contrebalancé » par des références à différents discours de la culture populaire et visuelle, de la science et de l'idéologie. Par exemple, les

disques durs externes font référence à la science-fiction : *4big Quadra* rappelle l'apparence de l'ordinateur HAL9000, tandis que le *Hard Disk, Design By Neil Poulton* évoque le monolithe noir du film culte *2001 : l'Odyssée de l'espace*. Le design des haut-parleurs pour ordinateur marque sa différence et est beaucoup plus complexe : la technologie firewire se réfère explicitement en apparence aux bouches de ventilation extérieures du Centre Pompidou à Paris. Ici, il ne s'agit plus seulement d'allusions à une approche révolutionnaire de la promotion de nouveaux produits culturels, mais aussi d'un questionnement sur la relation entretenue avec l'héritage moderne et celui de l'avant-garde, avec l'esthétique postmoderne du design retro et du redesign, questionnement auquel vient s'ajouter une nouvelle signification du design.

Amongst the multitude of "isms" in the global design scene that often blur the fact that the contemporary world continually requires new types of design, the role of this discipline is more complex than ever. In our high-tech quotidian, the responsibility of design is ever increasing : Every object is also a symbol, yet the functional value of the object is just as important as the communicative value of the message.

The solutions adopted by Neil Poulton indicate one of the possible answers, combining audacity, creativity and a contemporary approach to design with new technology and new materials. The trademarks of his design are minimalist forms that clearly show his understanding of design as a practical and philosophical task. High technology is combined in the design of simple objects for everyday use that are characterised by a poetic, individualised aesthetic. His design favours accessibility over elitism, clarity of structural design principals over sculptural form and the relinquishment of

spectacular and slick effects with which designers frequently conceal vacuous mercantilism.

This Scottish designer based in France introduced himself to Croatia in the context of the exhibition 'French Product Design, 2011'; the reception of his appearance led to the organisation in the Croatian Academy's Glyptothek of an individual exhibition to give an integrated insight into his work. In this exhibition, the design process is represented in all its stages, from sketches, models and prototypes, through production components, to final products, documenting this author's integrated approach to design, one that he has with outstanding success, applied in various areas of product design.

Poulton studied post graduate at Domus Academy in Milan in the second half of the eighties and the school played a significant part in the formation of the author's artistic personality. Domus Academy is one of the key educational models in the area of design, founded in the early 1980s by editor of celebrated architecture and design journal Domus Maria Grazia Mazzocchi, art critic Pierre Restany, together with leading figures in Italian design Alessandro Mendini, Valerio Castelli, Alessandro Guerriero and Andrea Branzi. The powerful individualities of these leaders of the revolt against what was called 'funky' design and the traditions of Italian cultural identity in design, particularly its radical trends as represented in the working of the Alchimia studio and the Memphis group, were a crucial stimulus to the profiling of Domus Academy in the centre of exchange of diverse cultural influences and experiences, meant for education and an experimental, research-oriented approach to design. If the tradition of radical postmodernist movements in the history of design is seen in his allusive archness, the humour and playfulness in individual examples of Poulton design evoke a criticism of the functionalist doctrine. This characteristic is to

be found in the early works of the author, such as the Ageing Pens of 1989; plastic writing instruments that with use age before the eyes, changing colour and shape. Alluding amusingly to the modernist paradigm of the concept of functionality of product design, he privileges an articulated aesthetic language of personalised objects. Somewhat paradoxically, the ageing pens belong among design classics and the exhibits of the Victoria & Albert and the Pompidou Centre, where there is a kind of reversal of Benjamin's propositions about aesthetics in the age of (highly) mechanised reproduction. Indeed Poulton's design is increasingly popular as shown by his being included on the list of "The Design 100" of the most influential persons and ideas in the world of design in Time in 2008.

Equally distinctive are Poulton's designs in the field of contemporary high tech where he works for such brands as LaCie, Artemide, Megalit and Atelier Sedap.

Poulton's lighting designs for Artemide, such as the aerodynamic table lamp, Talak, put him in the company of such classics product designers as Richard Sapper, Ettore Sottsass and Michele De Lucchi -designers thanks to whom Artemide has been a byword for quality and innovativeness since its founding in 1959. If anywhere, it is in this area that Poulton's approach to object design comes closest to the reproduction of the basic function of the object; it includes not only the design of light, but the shaping of a space with light.

For Poulton's innovative approach to design, examples of product design for LaCie are particularly illustrative. The high-tech perfectionism has its counterbalance in references to various discourses of popular and visual culture, science and ideology. External hard disks suggest sources in SF; 4bigQuadra evokes the appearance of the crazed computer HAL9000 and the 'Hard Disk designed by neil poulton' range

suggests the black monolith from the same cult film, 2001: A Space Odyssey. A very different and much more complex kind is a design for computer speakers in which firewire technology explicitly invokes the installation pipes on the exterior of the Pompidou Centre. Here we are not dealing just with allusions to a revolutionary approach to the promotion of new cultural products, rather, of the re-examination of attitudes to the inheritance of the avant-garde and Modernism, to the postmodernist aesthetics of retro and re-design, in which an attempt is being made to assign new significance and meaning to design.

artemide

talak

2006

LED or fluorescent table lamp

abs, chromed steel, painted aluminium

photo oliviero toscani p.12, gio pini p.13





artemide

eraclea

2011

outdoor bollard/lighting

concrete

photo miro zagnoli



artemide

rea

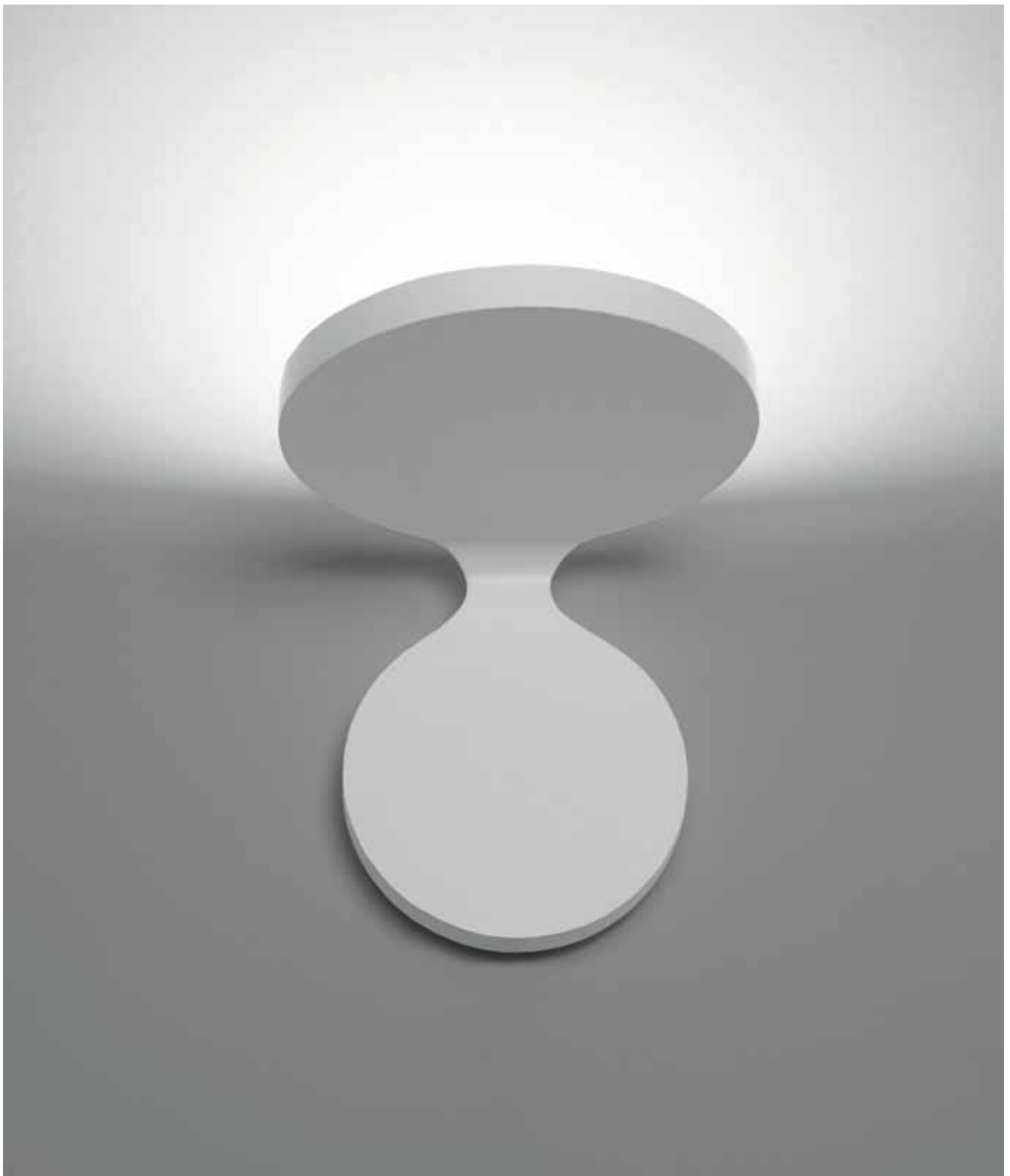
2013

LED wall lamp

cast aluminium

photo miro zagnoli



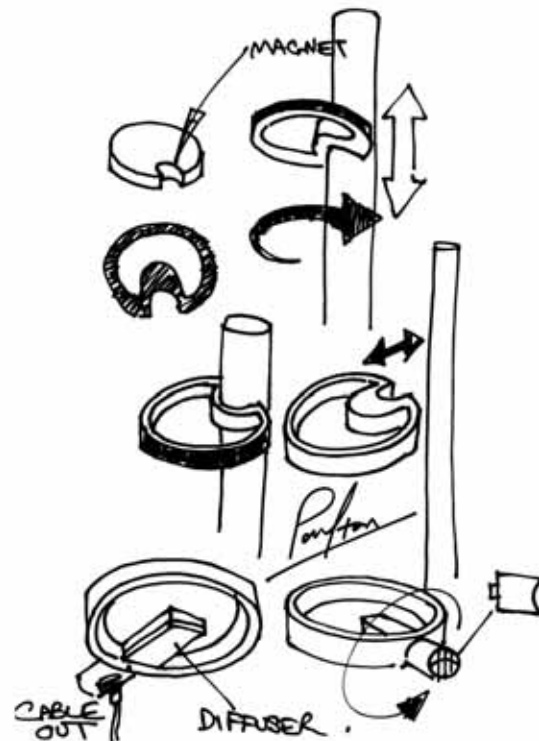


artemide

ipparco

2012

magnetic, dimmable LED table lamp
abs & polycarbonate head, steel column &
base, earth magnet
photo miro zagnoli





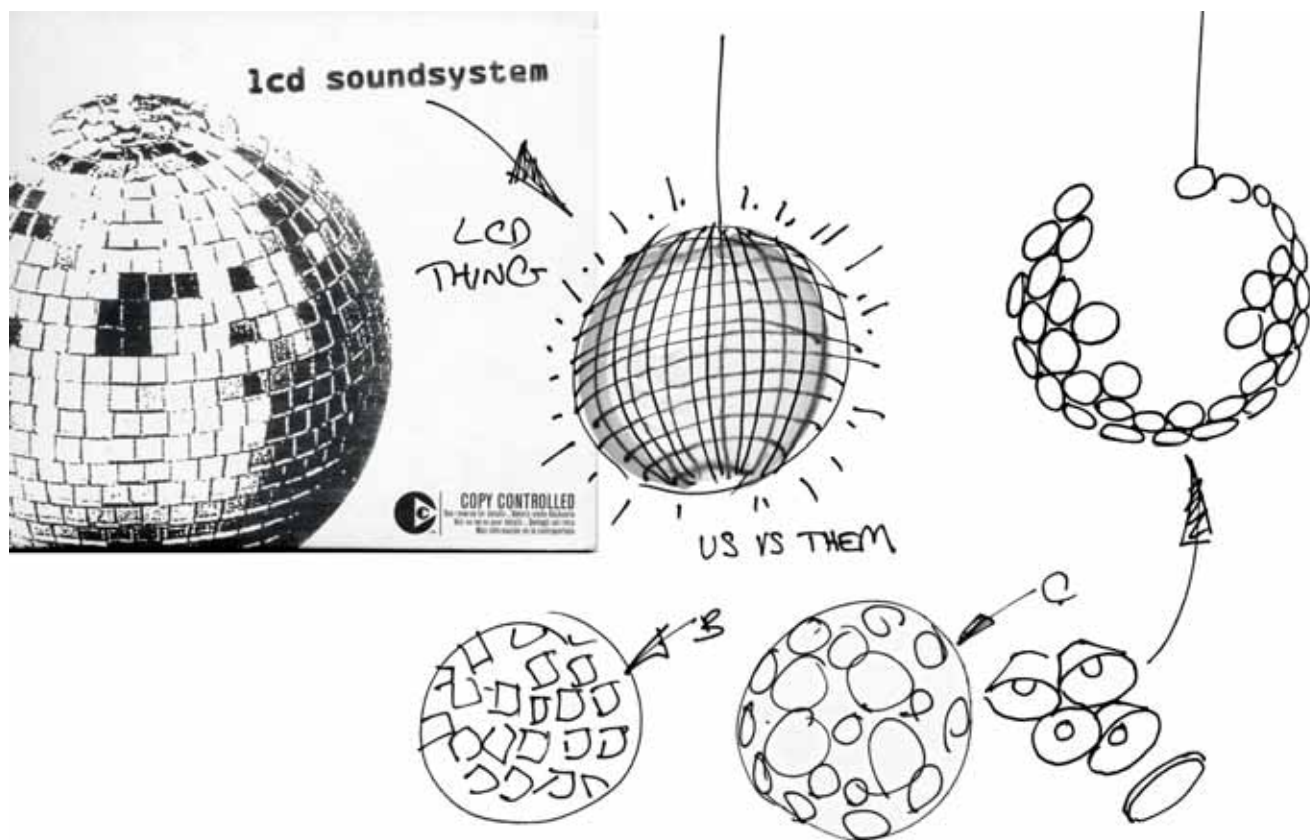
artemide

scopas

2012

LED suspension lamp

ABS over a modular cast-aluminium frame,
with polycarbonate diffusers







artemide
surf wall lamp
1996
halogen wall lamp
cast aluminium
photo miro zagnoli



artemide
surf suspension
1996-2000
suspension lighting system
cast aluminium
photo miro zagnoli



artemide
micro surf wall lamp
2013
LED wall lamp
cast aluminium
photo miro zagnoli





artemide
talo wall lamp
2003, LED version
2012
LED wall lamp
cast aluminium
photos miro zagnoli



artemide
talo suspension
2001
suspension lamp
cast aluminium
photos miro zagnoli

lacie

la cinema mini

2011

multimedia home cinema hard drive
abs, folded stamped steel chassis

hard drive by neil poulton

2006-2013

external hard drive
abs, folded stamped steel chassis

hard drive max quadra

2009

raid hard drive
abs, folded stamped steel chassis

lacinema black max

2009

multimedia hard drive media streamer
abs, folded stamped steel chassis



lacie

little big disk

2006-2013

external hard drive

aluminium casting, steel chassis

photo © LaCie

photo nicolas foucher







lacie
d2
2006
external hard drive
aluminium casting, steel chassis
photo lacie



lacie
d2
2001-2002
external hard drive
aluminium casting, steel chassis
photo montage neil poulton



lacie

4big

2008-2013

computer server

aluminium casting, steel chassis

photo laacie

lacie

rugged

2006-2013

portable all-terrain hard drives

silicon, aluminium chassis

photo nicolas foucher





lacie

rugged xl

2009

external hard drives

silicon, aluminium chassis

photo nicolas foucher



lacie

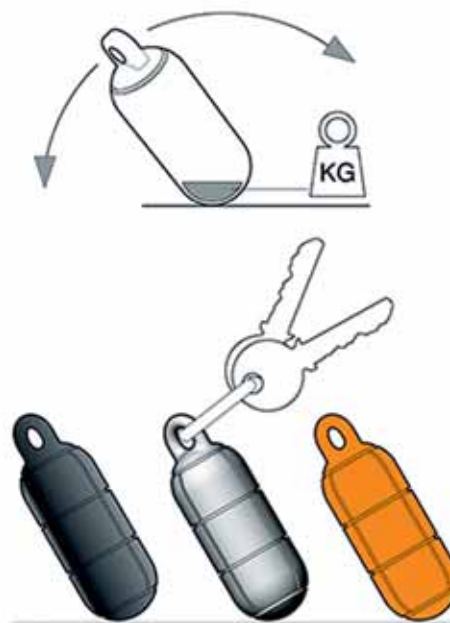
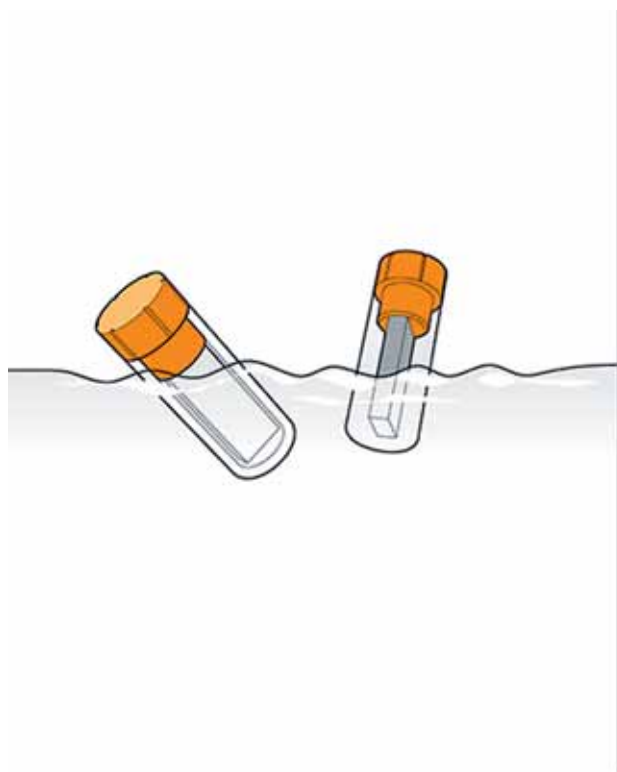
rugged key

2012

usb3 thumb drive

silicon sleeve

photo nicolas foucher





lacie

sound 2 sound speakers

2009

computer speakers

abs (plastic)

photo nicolas foucher





lacie

bobourg (firewire) speakers

2007

computer speakers

abs (plastic)

photo j.m. georges





lacie

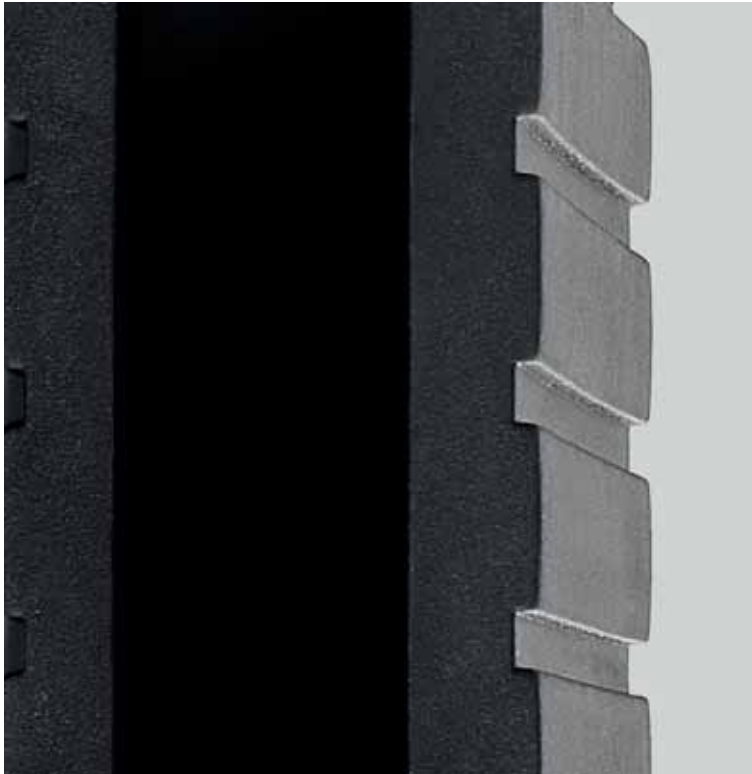
tank

2010

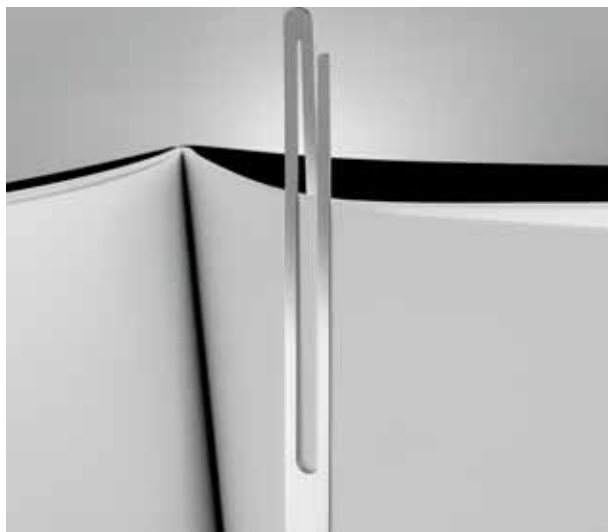
protective casing

rubber, polypropelene

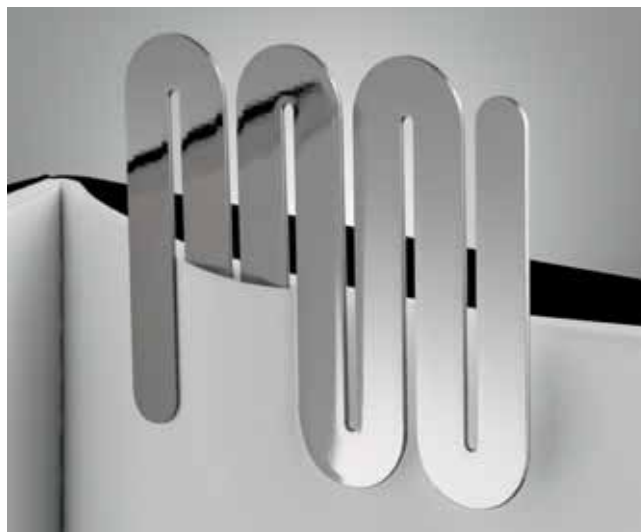
photo © LaCie







cristofle
bookles : crook
2012
book mark
plated silver
photo © vincent thibert pour CHRISTOFLE



cristofle
bookles : nessie
2012
book mark
plated silver
photo © vincent thibert pour CHRISTOFLE



cristofle
bookles : brooch
2012
book mark
plated silver
photo © vincent thibert pour CHRISTOFLE





cristofle

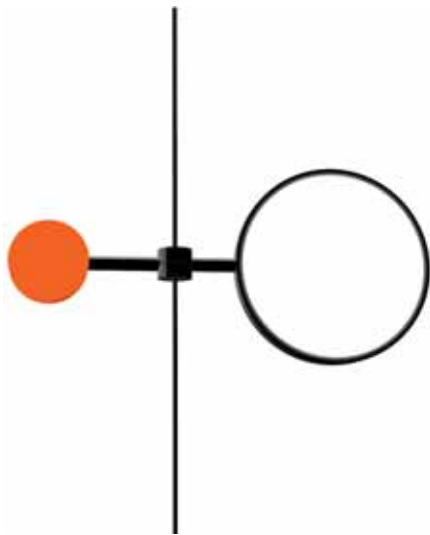
bookles : page markers

2012

numbered page markers

plated silver

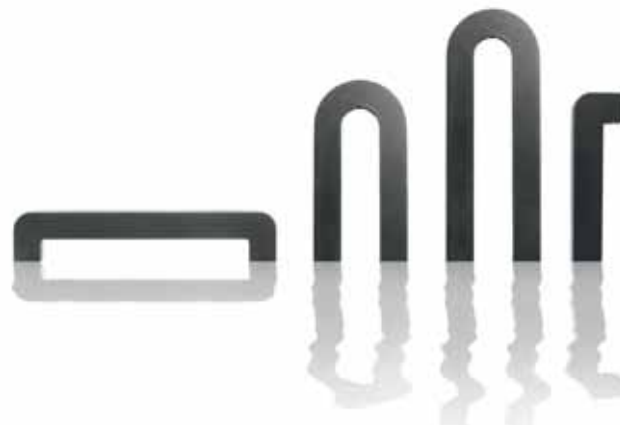
photo © vincent thibert pour CHRISTOFLE



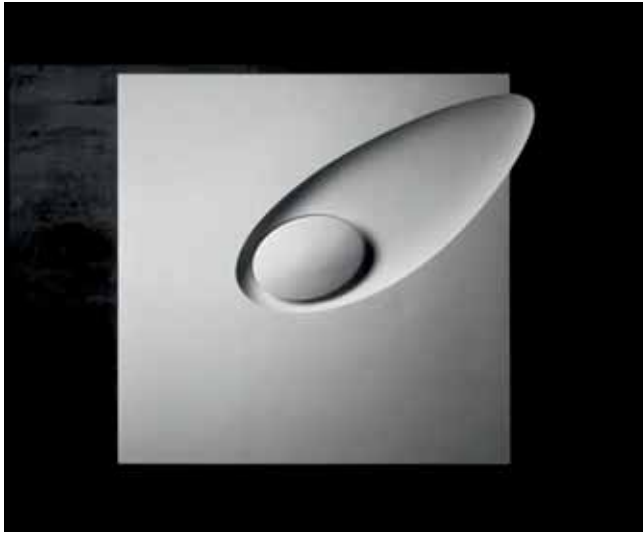
vertigo bird
birdy & drop wire system
2012
lighting
aluminium, abs, steel
photo © vertigo bird / rendering © neil poulton



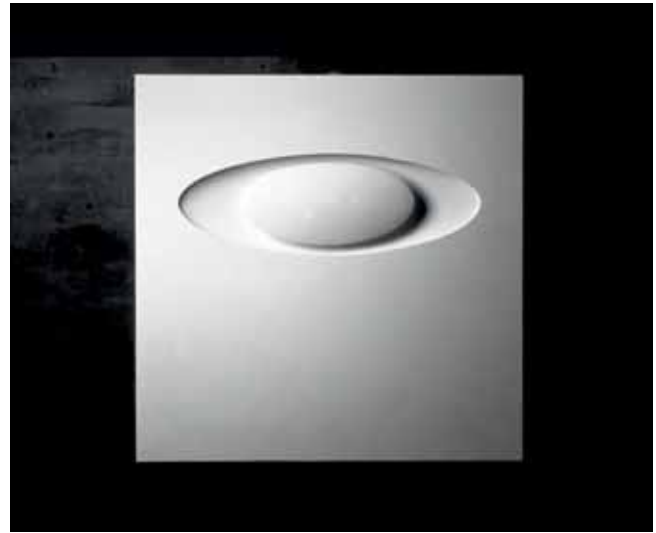
vertigo bird
antenna
2012
lighting
aluminium
photo © vertigo bird / rendering © neil poulton



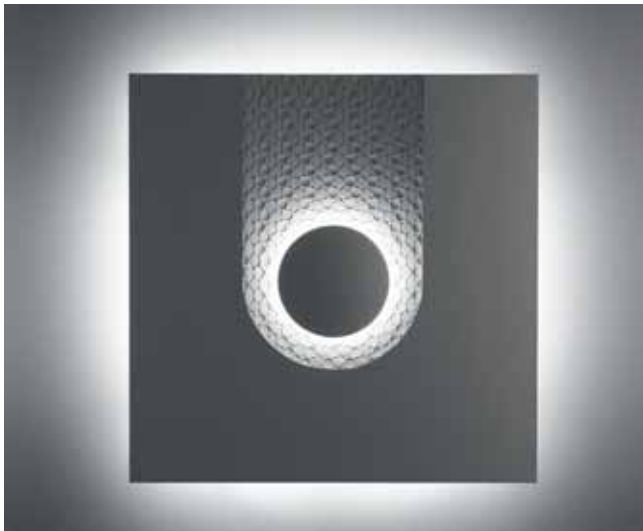
atelier sedap
nessie
2007
external lighting in ductal concrete
cast ductal concrete
photo © atelier sedap



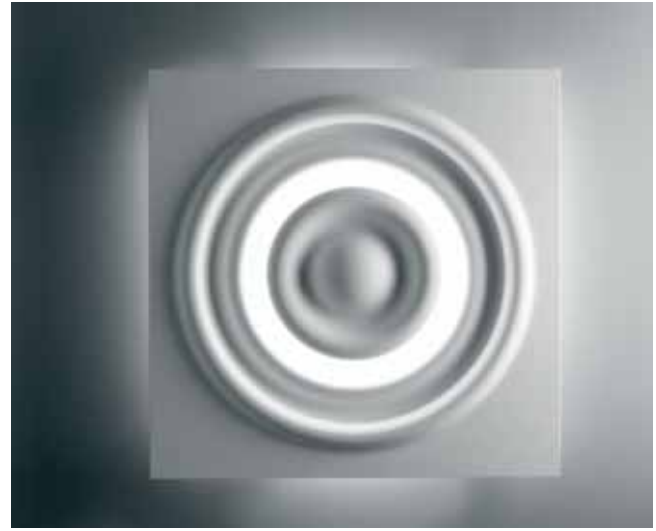
atelier sedap
bolide
1993
large format, plaster wall lamp
cast plaster
photo © atelier sedap



atelier sedap
eclipse
1993
large format, plaster wall lamp
cast plaster
photo © atelier sedap



atelier sedap
wallpaper
2007
large format, plaster wall lamp
cast plaster
photo © atelier sedap



atelier sedap
verner
2007
large format, plaster wall lamp
cast plaster
photo © atelier sedap



électronique d2

coq

1992

external hard drive

abs, steel chassis

photo © électronique d2



la tête au cube/les art décoratif

flying cups & saucers

2008

cups & saucers

porcelaine

photo nicolas foucher



glenmorangie

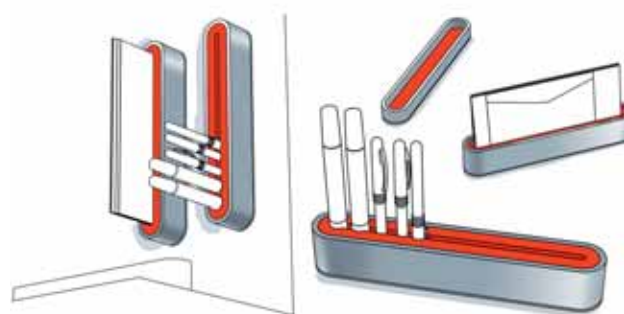
whisky zester

2012

orange zester, whisky accessory

cast zamak

photo nicolas foucher



danese

slice

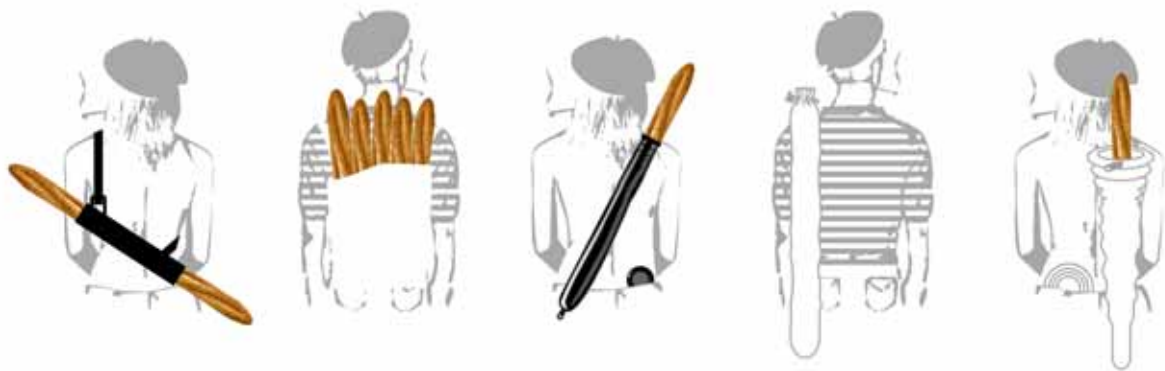
2012

pen holder

aluminium, silicon

© neil poulton

DANESE
MILANO



guzzini food design
la bag-ette
2012
bagette carrier
paper
images © neil poulton

biografija

Neil Poulton(r. 1963.) je škotski produkt dizajner koji djeluje u Parizu. Specijalizirao se za dizajn „predmeta masovne proizvodnje naoko jednostavna izgleda“ i njegov autorski pristup (s potpisom) u masovnoj proizvodnji donio mu je niz međunarodnih nagrada.

Poulton je najpoznatiji po svojim dizajnima na području tehnologije i rasvjete. Često ga povezuju s proizvođačem računalnoga hardvera LaCie i s talijanskom tvrtkom za proizvodnju rasvjetnih tijela Artemide, za koje je u proteklih 20 godina dizajnirao mnogobrojne proizvode koji su se sjajno prodavali.



Usporedno Poulton nastavlja surađivati za tvrtke kao što su Atelier Sedap, Christofle, Vertigo Bird, Lateteaucube, Forestier, Foodesign Guzzini, the Glenmorangie Company, Mobirider i Lehmann Aviation.

Poulton redovito nastupa kao predavač u mnogim zemljama, bio je gost predavač ili gost profesor na mnogim učilištima kao što su Central Saint Martins College of Art and Design u Londonu, Université Paris 8 u Parizu, Domus Academy u Milanu i Sveučilište Western Australia u Perthu. Redoviti je član žirija ENSCI „Les ateliers“ u Parizu.

Poultonovi dizajni osvojili su mnogobrojne nagrade, uključujući sedam francuskih nagrada „Etoile de l'Observateur“, deset njemačkih nagrada Red Dot Design, dvije nagrade „Best of the Best“ Red Dot Designs, pet njemačkih „IF“ International Forum Designs, tri francuske nagrade „Janus de l'Industrie“, dvije „Raccomandazioni Premio Compasso d'Oro“ i „Menzione d'Onore Premio Compasso d'Oro 2011“.

Godine 2007. Centre Georges Pompidou u Parizu za svoju stalnu zbirku kupio je šest predmeta koje je Poulton dizajnirao. Godine 2008. časopis „Time“ uvrstio je Poultona u „The Design 100 – ljudi i ideja koji stoje danas iza najutjecajnijih dizajna“.

Karijera:

Poulton je postigao bakalaureat iz industrijskog dizajna (tehnologija) na Sveučilištu Napier u Edinburghu 1985. i nagrađen je medaljom SIAD Chartered Society of Designers kao najbolji student produkt dizajner godine.

Godine 1988. magistrirao je dizajn na Domus Academy u Milanu u Italiji kod talijanskog arhitekta Andree Branzija i dizajnera Alberta Mede. Poultonovi mentori bili su talijanski arhitekt Ettore Sottsass, njemački industrijski dizajner Richard Sapper, Isao Hosoe i Anna Castelli Ferrieri.

Neil Poulton prvi je put postao poznat u javnosti 1989. kao tvorac „Pisaljki koje stare“ („Ageing Pens“). Poznate također i kao ‘Penne mutante’, te su pisaljke izrađene od plastike ‘koja stari kako se slojevi boje habaju uporabom’. Te su pisaljke bile izložene u Muzeju V&A (Victoria and Albert Museum) u Londonu, Centru Georges Pompidou u Parizu i u Galeriji Axis u Tokiju.

Neil Poulton živi i radi u u Parizu od 1991. godine.

biography

Neil Poulton (born 1963) is a Scottish product designer, based in Paris, France. He specializes in the design of “deceptively simple-looking mass-produced objects” and his signature approach to mass manufacture has won numerous international awards.

Poulton is best known for his designs in the fields of technology and lighting design. He is often associated with computer manufacturer, LaCie and with Italian lighting company, Artemide, for whom, over a 20 year period he has designed numerous best-selling products.

In parallel, Poulton continues to design for companies such as Atelier Sedap, Christofle, Vertigo Bird, lateteaucube, Forestier, Foodesign Guzzini, the Glenmorangie Company, Mobirider and Lehmann Aviation.

Poulton is a regular figure on the international lecture circuit and has been a guest speaker and visiting professor at schools including Central Saint Martins College of Art and Design in London, the Université Paris8 in Paris, the Domus Academy in Milan and the University of Western Australia in Perth, Australia. He is a regular jury member at the ENSCI “Les Ateliers” university in Paris.

Poulton’s designs have won numerous awards, including seven French “Etoile del’Observateur du Design” prizes, ten German Red Dot Design Awards, two “Best of The Best” Red Dot Design Awards, five German “IF” International Forum Design prizes, three French “Janus de l’industrie” awards, two “Recommendation Premio Compasso d’Oro”, and the “Menzione d’Onore Premio Compasso d’Oro 2011”.

In 2007 the Centre Georges Pompidou museum in Paris acquired six Poulton-designed objects for its Permanent Contemporary Collection.

In 2008, Time magazine included Poulton in ‘The Design 100 - The people and ideas behind today’s most influential design’.

Early career:

Poulton gained a BSc degree in Industrial Design (technology) at Napier University in Edinburgh in 1985 and was awarded the SIAD Chartered Society of Designers medal for Best Student Product Designer Of The Year.

In 1988 he gained a Masters degree in design at the Domus Academy in Milan, Italy, under Italian architect Andrea Branzi and designer Alberto Meda. Poulton’s tutors included Italian architect Ettore Sottsass, German industrial designer Richard Sapper, Isao Hosoe and Anna Castelli Ferrieri.

Neil Poulton first came to public view in 1989 as the creator of the ‘Ageing Pens’. Also known as the ‘Penna Mutante’ (The Mutant Pen), these pens were made from a living, wearing plastic, which ‘ages as layers of colour wear away through use’. The Ageing Pens were exhibited in London’s Victoria and Albert Museum, Centre Georges Pompidou in Paris and The Axis Gallery in Tokyo.

Neil Poulton has lived and worked in Paris, France since 1991.

biographie

Neil Poulton, né en 1963, est un designer produit d'origine écossaise, basé à Paris, en France, depuis 1991. Il est spécialisé dans la conception et le développement d'objets à l'apparence faussement simple, destinés à une production de masse. Objets qui lui ont valu de nombreux prix internationaux dont sept Etoiles de l'Observateur du Design, dix Red Dot Design Award dont deux Best of the Best Red Dot Design Award, trois prix Janus de l'Industrie, deux recommandations pour le Compasso d'Oro et quatre prix IF International Forum.

Neil Poulton est surtout reconnu pour ses créations dans le domaine des technologies et des luminaires. Il est souvent associé à des fabricants tels que LaCie, Artemide, Megalit et Atelier Sedap. Il compte également Christofle, Forestier, Vertigo Bird, Danese Milano ou encore la Glenmorangie Company parmi ses collaborateurs.

En 2007, le musée du Centre national d'art et de culture Georges-Pompidou de Paris acquiert six objets conçus par Poulton dans sa collection permanente. En 2008, le Time Magazine l'inclut dans "The Design 100" - les 100 personnes et idées les plus influentes du design actuel.

Début de carrière

Poulton a obtenu un diplôme en science du design industriel à l'université Napier de Edimbourg en 1985 et a gagné le prix de l'étudiant/designer produit de l'année, décerné par la SIAD Chartered Society. En 1988 il a obtenu un Master en design à la Domus académie de Milan, en Italie, sous la direction de l'architecte italien Andrea Branzi et du designer Alberto Meda. Il a également eu comme professeurs l'architecte italien Ettore Sottsass, le designer industriel allemand Richard Sapper, ou encore, Isao Hosoe et Anna Castelli Ferrieri.

Neil Poulton apparaît au public en 1989 avec la création des "Ageing Pens", les "stylo vieillissants". Également connu sous le nom de "Penna Mutante" (stylo mutant), ces stylos ont été réalisés à partir d'un plastique altérable, dont les couches colorées s'érodent et se dévoilent au fur et à mesure de leur utilisation. Ses "Ageing Pens" sont alors exposés Victoria and Albert Museum à Londres, au Centre national d'art et de culture Georges-Pompidou à Paris et la galerie Axis à Tokyo. De 1991 à 1992, Neil Poulton a brièvement travaillé pour le designer français Philippe Starck.

Milieu universitaire

Poulton a été orateur et professeur invité dans plusieurs écoles comme le Central Saint Martins College of Art and Design à Londres, la Domus Academy à Milan et l'université de l'Australie occidentale à Perth. À l'occasion, il est membre du jury de l'ENSCI - les ateliers à Paris.

nagrade / awards / prix

2013 Red Dot Design Award Winner, Germany : 'Scopas', designed for Artemide.

2011 "Menzione d'Onore Premio Compasso d'Oro ADI" : 'Veio' Table Lamp, designed for Artemide.

2010 Red Dot Design Award Winner, Germany : 'Sound2 Speakers', designed for LaCie.

2009 'G -Mark' Award, Japan : '5big' RAID server, designed for LaCie.

2009 'IF' International Forum Design, Germany, Award Winner : '5big' RAID server.

2009 Red Dot Design Award Winner : '5big' RAID server.

2009 Red Dot Design Award Winner : 'Lacinema Rugged', designed for LaCie.

2008 'Janus De l'Industrie' Award, France : 5big' RAID server.

2008 "Recommendation Premio Compasso d'Oro" : 'Talak' Table Lamp, designed for Artemide.

2008 Time Magazine "Design 100" Selection : 'Firewire Speakers'.

2008 Red Dot Design Award Winner : 'Hard Disk Designed By Neil Poulton'.

2008 Red Dot Design Award Winner : "2 Big' hard drive.

2008 'IF' International Forum Design Award Winner : '2 Big' hard drive.

2008 'Etoile De L'observeur Du Design' Award : 'Nessie' lighting system in Ductal concrete, designed for Atelier Sedap.

2008 'Etoile De L'observeur Du Design' Award : 'Firewire Speakers'.

2007 'Janus De l'Industrie' Award, France : 'Firewire Speakers'.

2007 Etoile De L'observeur Du Design' Award : 'Little Big Disk'.

2007 'IF' International Forum Design Award Winner : 'Little Big Disk'.

2007 'Etoile De L'observeur Du Design' : 'Rugged' hard drive.

2006 Red Dot Design Award Winner : 'Rugged' hard drive.

2006 Red Dot Design Award 'Best Of The Best' Award Winner : 'Talak' table lamp, designed for Artemide.

2006 'Etoile De L'observeur Du Design' : 'Talak' table lamp.

2003 APCI 'Etoile De L'observeur Du Design' : 'D2' hard drive range.

2003 'Augusto Morello 3rd Edition/Intel Design Prize' : 'Talo' lighting system, designed for Artemide.

2002 APCI 'Etoile De L'observeur Du Design' : 'Talo' lighting system.

2002 Red Dot Design Award Winner : 'Talo' lighting system.

2002 APCI 'Etoile De L'observeur Du Design' : 'Talo' lighting system.

2002 Red Dot Design Award Winner, Design Zentrum, Germany : 'Talo' lighting system.

2002 'IF' International Forum Design Award Winner : 'Talo' lighting system.

2002 "Recommendation Premio Compasso d'Oro" : 'Talo' lighting system.

2000 'Design Plus Lighting + Building' Prize, Germany : 'Surf' lighting system, designed for Artemide.

1999 'Janus De l'Industrie' Paris, France : 'Surf' lighting system.

1999 'Red Dot Best Of The Best' Winner : 'Surf' lighting system.

1999 'IF' International Forum Design Award Winner : 'Surf' lighting system.

1999 'Parcours Design' Prize, Batimat Trade Fair, Paris : 'Surf' lighting system.

1999 'Smau Industrial Design Award' : 'TX8000 Raid Tower'.

1995 'Design Oscar', Paris, France : 'Click!' table lamps for Vianne/Domec.

1995 'Mat De Bronze', France : 'Eclipse' & 'Bolide' wall lamps for Atelier Sedap.

1994 Red Dot Design Award 'Best Of The Best Product Design' Award Winner : 'Coq' disk drive for électronique d2.

1994 'BBC Design Awards' Nomination : 'Coq', disk drive.

1985 SIAD Chartered Society of Designers Product Designer Of The Year (Student Medal), London, UK.



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