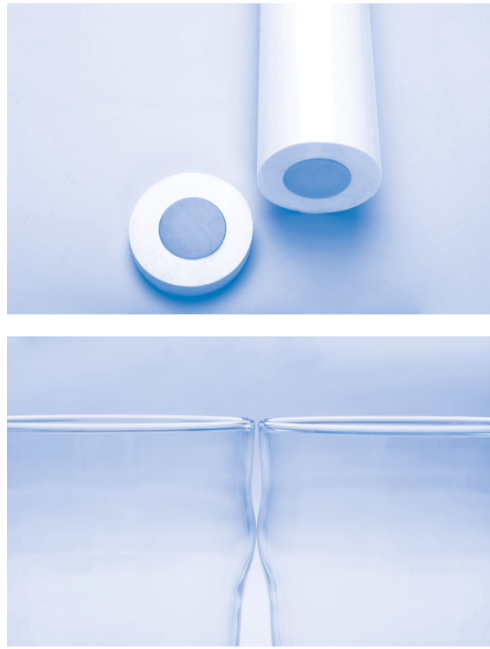


## No Randomness – The Coherence of Forms

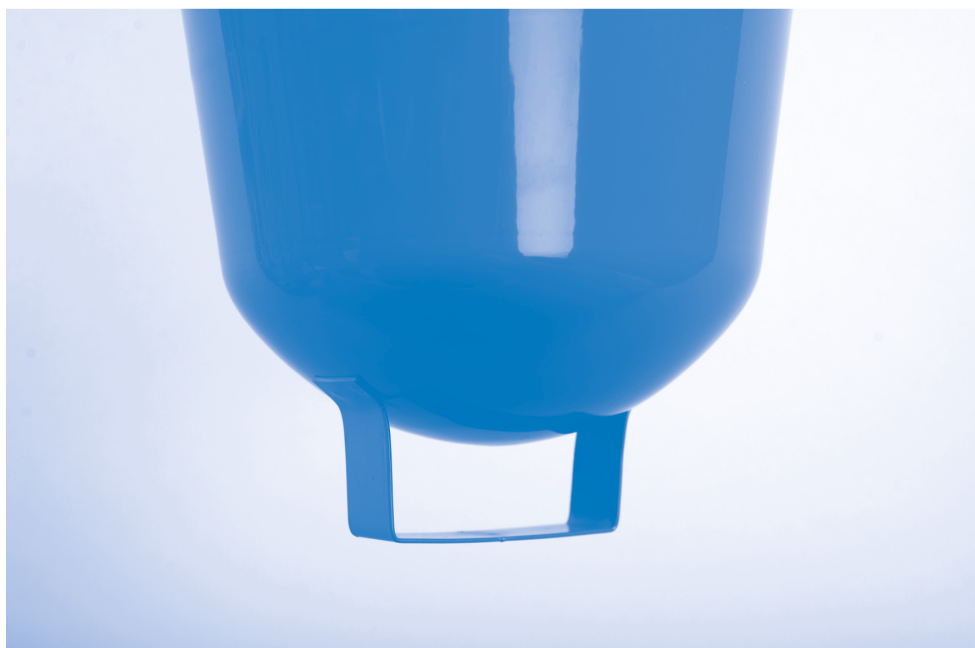
There is no such thing as randomness in the world, and especially not in products. If you look around you, everything is here for a reason. Whatever the product is, it lives within a complex network of interconnected socio-economical systems. It is being used, misused, consumed, given, worn, bought, sold, stored, thrown away, recycled, looked at, carried around, talked about, photographed, packaged, manufactured, retailed, distributed, shipped etc. And of course, if it is produced, someone or a group of people had to conceive and design it in the first instance.

Deconstructing products by questioning every detail is something I rave about. Why has it got this shape? Why this colour? How come it is made of this material? Understanding that a particular detail has not been chosen at random or simply through taste alone; to discover, for example, that the curve of an ordinary object that I see every day, but to which I never pay any attention, is actually essential for the object to serve its proper function. It was there, that curve, before my very eyes all that time, so calm and yet so correct. I believe this is what defines good design. When its form has been arranged and distilled in order to fit coherently and comfortably in the different systems it belongs to. After all, products are only the physical manifestations of systems.



Finding such details is a game that I hope many other people enjoy playing. I see it as a methodology to understand the world around me and an attitude towards design. I have been using this approach for quite some time now and cannot help but question everything I encounter. It is not always an easy task as we are already familiar with most of the subjects we are dissecting. We are so used to their existence that it can bias us from asking the right question. However, the reward is priceless. If you would apply this attitude too, you would soon realise that most of the products we use on a daily basis are nothing but great design. Such products may seem benign, boring or even devoid of any quality, but they are actually of formidable beauty when looking at their detail: the STOP sign with its octagonal shape, the bottled beer caps and their twenty-one teeth, or the traffic cones with their orange colour.

It is with this approach that *No Randomness* came about. Its aim is to bring to light the hidden beauty of everyday products, systems and industrial standards, with an emphasis on one single detail. From the metric system to the Cornish fisherman's jacket, each object bears witness to the existence of an intelligent design, which makes something complicated simple, without bragging about it.



# NO RANDOM NESS

**Thank you to**  
Riya Patel / Aram Gallery, Humanscale,  
Marina Stanimirovic, Stinsensqueeze,  
Biennale Internationale Design Saint-Etienne,  
Cité du Design of Saint Etienne, Benjamin Loyauté,  
Phil Brown / Other People's Sculpture, Rich Young /  
Cut & Construct

**About Oscar Lhermitte**  
Oscar Lhermitte is a multidisciplinary designer based  
in London. He graduated from Central Saint Martins  
in 2009 in Product Design and from the Royal College  
of Art in Design Product in 2011. Oscar sees diversity  
as a driving force, he does not want to be constrained  
by only one area of creativity. His body of work therefore  
ranges from industrial design to photography, video,  
exhibition curation, set design, art direction, and consulting.  
Oscar Lhermitte is the co-founder and director of Sidekick  
Creatives LTD and was nominated *Design Of The Year 2014*  
by the Design Museum of London. Apart from his own work,  
Oscar is also a tutor at the Royal College of Art. Together  
with Durrell Bishop, he is teaching in the Object Mediated  
Interactions platform in Design Products.  
[www.oscarlhermitte.com](http://www.oscarlhermitte.com)

**Exhibition curated by**  
Oscar Lhermitte

**Set design**  
Oscar Lhermitte & Stinsensqueeze

**Graphic design**  
Stinsensqueeze

**Photography**  
Arne Zacher

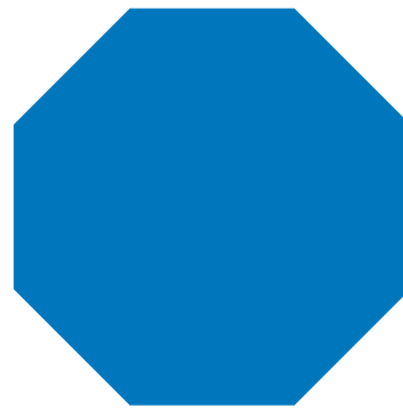
No Randomness exhibition was first conceived for the  
Biennale Internationale Design Saint-Etienne 2015 in  
France and has since been touring in Estonia, Belgium,  
Poland and now England. We are looking to publish  
a book, if you are interested, please get in touch.

**Exhibition dates**  
2 March – 1 April 2017  
Sponsored by Humanscale

**The Aram Gallery**  
110 Drury Lane  
London WC2B 5SG

**THE ARAM GALLERY**  
FOR EXPERIMENTAL AND NEW DESIGN

Humanscale



## No Randomness – A Collection

No Randomness collection is constantly growing over time. The exhibition presents an arbitrary selection of 15 objects.

No Randomness has two selection criteria:

The product must be commonplace:  
It has to be part of our daily life.

It should be humble in its detail:  
The user does not have to understand  
it in order for it to work.

No Randomness neither categorises  
nor organises the pieces into a hierarchy.  
The products are all presented on  
equal platforms.

No Randomness is not judgmental.  
Every piece is presented for its detail,  
regardless of the actual nature of  
its function.

No Randomness does not claim  
to present the products as the only  
perfect solution to a given problem.  
They do, however, all work in the  
context for which they were created.

NO RANDOMNESS  
IS A POINT OF VIEW  
NO RANDOMNESS  
IS AN ATTITUDE  
TOWARDS DESIGN  
NO RANDOMNESS  
IS FUNCTION  
OVER FORM  
NO RANDOMNESS  
IS CONTROL  
NO RANDOMNESS  
IS CORRECTNESS  
NO RANDOMNESS  
IS CONTEXT  
NO RANDOMNESS  
IS COHERENCE  
OF FORM  
NO RANDOMNESS  
IS THE DETAIL  
NO RANDOMNESS  
IS NOT OBVIOUS  
NO RANDOMNESS  
IS THE DESIGN  
NOT THE DESIGNER  
NO RANDOMNESS  
IS CURIOSITY  
NO RANDOMNESS  
IS EVERYDAY  
PRODUCTS  
NO RANDOMNESS  
IS WHERE IT IS  
THE LEAST  
EXPECTED