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Furniture designs

Matali Crasset, Table

Matali Crasset, Personal



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Furniture design



Moirage side table, Exto, 2018

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According to Matali Crasset, intention comes before shape, values over objects

Lines, materials and colours are none other than the logical consequence of the idea animating the project and the lifestyle it will host

How do you see the evolution of furniture design in 20 years' time?

In 20 years, people will still have the same need to sit, eat and sleep. Some of us will be taller, bigger. Beyond function, which is a minimum, I see this profession as that of a midwife. It is less a matter of giving matter form – aesthetics – and more a matter of bringing out, associating and organising links, networks of skills and sociality around common intentions and values. Most of the projects I am currently working on bring out a dimension of collective and collaborative work. The local dimension interests me greatly. Contemporariness is no longer the exclusive privilege of the urban world.

Will furniture still exist with today's characteristics? Shape does not interest me. It is only the consequence of the intention.

I think in terms of space and use, not in terms of colours, material or form. The objects do have a form, but their shape is not what drives my work. The form, material and colour simply and logically meet the specified requirements.

This lets us formalise the object more analytically: a logic emerges. There is a hierarchy of various ingredients that we want to put into the project. The logic that supports the project little by little secretes a formalisation, a materialisation that is inevitable with respect to the ideas of intention and concept that were developed at the outset.

Which of today's projects are picking up on ideas that were shelved years ago, and which are developing from new research?

Of course there is the notion of comfort, but comfort can be offered in different ways. Hospitality proposes a life scenario.

Design has no relation with shape, for me; that is not where the challenge or interest of this discipline lie. We can spend a lifetime designing the curve of a chair, but why one more?

Design and its challenge are a relation to life, meaning inscribing the objects in a space where human exchange takes place.

I have no primal interest in matter or materials. If we begin with a given material, the object often remains an exercise. Of course, one can do this at school, where it is educational to start from the material in order to learn to master all the parameters of the object; but it is better to start with the intention, the theme that brings us together, with an empathetic approach, and to guide the object so that it will take a shape in a way that is in agreement with the values we defend in this world, quite simply. **SB**

Born in 1965 in Châlons-en-Champagne, France, Crasset graduated from Les Ateliers École nationale supérieure de création industrielle in Paris. As an industrial designer, she enjoys developing new typologies based on principles such as modularity, reclamation, flexibility and networked linkage.

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