

DESIGN BUREAU

Inspiring Dialogue on Design

ANNIVERSARY
3
EDITION

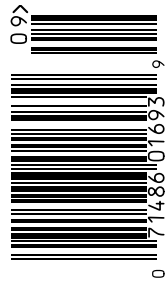
THE INSPIRATION ISSUE

A LOOK BEHIND THE WORLD OF
FILM, MUSIC, FASHION, TECHNOLOGY
AND MORE...

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From left: V+ Volteis by Starck electric car, The 10th anniversary Louis Ghost chair for Kartell, Elise wastebasket made from plant-based plastic, Parrot Zik wireless headphones. Opposite page: Mama Shelter hotel, Istanbul



“DESIGN IS MY POLITICAL WEAPON”

Matthew Hord: If you weren't interested in design itself, what made you get involved in it?

Philippe Starck: I never understood society; I felt invisible. I decided in order to understand society and to exist, [I would] create objects that were also means of expression to pass on a message. Design is my political weapon. And then I had to formalize all that as we live in a society with contracts and rules.

MH: From home goods to hotels, you design quite a diverse range of projects. With such breadth, how do you find a specific focus or concentration?

PS: Whether it is a toothpick, an airplane, a mega yacht, or a chair, I use the same philosophy: To think of the profit of the final user, and to start from the highest vision that shall lead to an ethic and may give birth to a project. It is the same process for all my work.

MH: Does your range make it difficult to hone in on your aesthetic?

PS: Actually, I was never concerned by aesthetic or any cultural trend, but now I am even more radical. I never try to show any talent, I just try to be deeply friendly.

MH: With all that you've designed and worked on, is there anything that sticks out as your favorite?

PS: Because of unexpected obstacles, the result of a project in architecture is never as satisfying as the result of product design can be. Reaching 70 percent of satisfaction in architecture is a miracle. Getting 95 percent of satisfaction in product design is conceivable. Therefore, I would say the Zik headphones.

MH: How involved are you in the creative process?

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PS: In the Starck production, all that is good is designed by me, and all that is bad is also designed by me. Alas, I am not able to delegate. And of course, being a control freak, I am obliged to check out everything until the last bolt.

MH: Since your projects are so unique, are there designers that you keep around for tried and true execution on Philippe Starck designs?

PS: I am faithful in love as in work. I always work with the same team, as much as possible. It becomes a declaration of faith.

MH: You're such a global force. Is there a place or area that you prefer to work, or someplace that inspires you?

PS: My projects are spread all over the world: A lot of my furniture editors are based in Italy, some in the U.S. I have some

architectural projects in South America, some in Asia.

But as for where I work, it is mostly in remote places in the middle of the sea or the forest where I have simple cabins: in my oyster farm in the Southwest of France; in the tiny fishermen island of Burano of the Venice Laguna; on the island of Formentera facing the infinite sea. I remain, with my wife Jasmine and our baby girl

Justice, far from cars, far from the mainstream of thinking, to stay fresh and bring new ideas, new concepts that come from within me. ✨

Uncle Jo and Arak chairs for Kartell. Opposite page, clockwise from left: Le Paradis du fruit restaurant in Paris, Zenith sur la lagune chandelier for Baccarat, the Port Adriano marino in Mallorca, Spain

