

PHILIPPE STARCK BIOGRAPHY 2021 BY JONATHAN WINGFIELD

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1. INTRODUCTION

“**Subversive, ethical, visionary, political, humorous, poetic...** this is how I see my duty as a creator.” Philippe Starck

A career rich with 10,000 creations - completed or in the making - international fame and tireless protean inventiveness should never overshadow the essential. Philippe Starck has a **mission**, a **vision**: that creation, whatever form it takes, must improve the lives of as many people as possible. Starck vehemently affirms that this **poetic** and **political, rebellious** and **benevolent, pragmatic** and **subversive** duty should be shared by everyone. He sums it up with the humour that's set him apart from the very beginning: “No one has to be a genius, but everyone has to participate.”

In the eyes of this accomplished citizen of the world, sharing his ethical and humanist vision of a more equal planet is a duty, if not a moral imperative, that results in unconventional projects, bearing fertile surprises. It's easy to guess his course of action: an object must be *good* and *useful* before being beautiful.

His prophetic awareness of **ecological implications**, his deep understanding of **contemporary mutations**, his enthusiasm for imagining new lifestyles and alternative solutions, his determination to change the world, his commitment to **sustainable de-growth**, his love of ideas, his concern with defending the **intelligence of usefulness** – and the usefulness of intelligence – have taken him from iconic creation to iconic creation. From everyday products like furniture and lemon squeezers to revolutionary mega-yachts, intensely vibrant, stimulating and phantasmagorical hotels and the **technological miracles** like individual wind turbines, the electric car and the spatial habitation module, he never stops pushing the limits and criteria of contemporary design.

It is as a **true visionary** that he puts this art of innovation to the service of a design and **democratic ecology**, action-driven and respectful to both human and nature's heritage, whether it's with the **Elise by Starck**, a recycling bin that encourages solidarity and civic behaviour or the **Zartan**, the first entirely recycled roto-moulded chair. The modifiable and accessible **P.A.T.H.** houses – high-tech pre-fab habitations that are modifiable and economic – recently attested to the durability of an approach that Starck initiated in 1994 with his first prefab kit wooden houses sold through the 3 Suisses catalogue.

Heralding the phenomena of convergence and **dematerialisation**, Philippe Starck aims straight for the heart, highlighting the essential, extracting the structural minimum of every object, in order to offer creations and propositions closest to **Human and Nature**, best adapted to the future. For instance, the **Sailing Yacht A**, symbol of minimalist elegance, the **Parrot** earphones and the connected ring **Aeklys by Starck**.

He dreams of solutions so vital that he was the first French man to be invited to the **TED** conferences (Technology, Entertainment & Design) alongside renowned participants including Bill Clinton and Richard Branson.

Explorer, inventor, creator, architect, designer, artistic director, Philippe Starck is certainly all of the above, but more than anything he is an **honest man** directly descended from the Renaissance artists.

2. A CHILDHOOD OF ART

“My father was an aeronautical engineer. For me, that made **invention a duty.**” Philippe Starck

Philippe Starck was born in 1949. From a childhood spent beneath the drawing tables of his airplane building, aeronautical engineer father, he retained a primary lesson: everything should be organised elegantly and rigorously, in human relationships as much as in the concluding vision that presides over every creative gesture. He's convinced it's this philosophy that allows for creativity **beneficial to all** and he works with unrelenting enthusiasm on even the tiniest detail.

Years later, has he really left that first improvised office? From his own point of view, not entirely. “Ultimately it was child's play, imaginative games, but thanks to various skills, especially engineering, something happened. I'm a kid who dreams with the light-heartedness and gravity of children. I fully accept the rebellion, the subversion and the humour.” He completes this admission with a quip: “There is no work in my life! There's only **play, curiosity, generosity and vision.**”

He was a listless student at the Ecole Nissim de Camondo in Paris, but in 1969 Starck designed an inflatable structure for Perce-Neige, an association for the physically and mentally handicapped, based on the idea of immateriality, reflecting his early interest in living spaces. This revelation bought his first success at the Salon de l'Enfance. Not long afterwards, Pierre Cardin, seduced by the iconoclastic design, offered him the job of artistic director at his publishing house.

In 1976, after the creation of several emblematic objects including a floating lamp and a portable neon sign, this intrepid dreamer designed an audacious decor for the night club, **La Main Bleue** in Montreuil. This club, with its unbridled and abundant creativity, marked a real breakthrough in the world of nightclubs and became a unique experiential and emotional place for a new young generation. “We created the Main Bleue like a black hole, instantly becoming the firmament of all that the night seeks to hide. Anyone who has ever descended the grand staircase to the over-amplified sound of Dillinger will forever have a moving memory of the dark side of their youth. He went on to conceive the legendary Parisian nightclub **Les Bains Douches (1978)** and the **Starck Club (1984)** in Dallas, Texas.

At the same time, at the end of the 1970s, he founded his first industrial design company, **Starck Product**, which he later renamed **Ubik** after the famous Philip K. Dick novel. Here he initiated his collaborations with the biggest design manufacturers in Italy - **Driade, Alessi, Kartell** - and the world – **Drimmer** in Austria, **Vitra** in Switzerland and **Disform** in Spain. A list of partners that has grown over the years, notably with **Duravit** in Germany since 1990, always with the same intuition that “to have beautiful children, the parents must be in love”.

In 1983 Philippe Starck was discovered by the general public when, on the advice of Culture Minister Jack Lang, President François Mitterrand chose his project to decorate the **private residence at the Elysée Palace**. It symbolised an institutional recognition of design. The following year his international fame was confirmed with the success of the **Café Costes** – which reinvented the codes of the Parisian café making it *the* café par excellence: a highly original new venue that was a first reflection on the elegance of the functional in tune with a

changing society, containing all the essence of Starck architecture while converging with the birth and blossoming of a community.

3. AN ETHICAL APPROACH TO SPACE

“If there is no vision, humane, social or loving, a project doesn’t have the **legitimacy to exist.**” Philippe Starck

The emergence of a new space, restaurant, bar or hotel is always an occasion for Philippe Starck to consider the **meaning of creation** in depth: the meaning of a space within its environment, the meaning the place will take on for those who inhabit it and the meaning of a project, regardless of its size, within human evolution. Creation cannot be vain or gratuitous. It involves an increasing awareness of its implication for Humankind and their environment and a **responsibility for the future**. “Deserving to exist is part of the notion of work [...]. Everyone should bring something – if it’s not a mountain, then a rock, a stone or a grain of sand,” summarises Philippe Starck. This modest approach is qualified by the ambition of a **dreamer** who firmly believes in the possibility of finding solutions to contemporary issues. And yet Philippe Starck refuses to impose his solutions. They unfold like stories available to those who want to listen: “My job is like that of a film director. I tell stories and offer the public the most complete spiritual notion possible of the spaces they visit. Public spaces are above all about emotions and experiences.” Because at the heart of all Starck’s projects lies the **commitment to humanity** and through the creation of spaces the will to generate powerful emotions, ensuring that on entering these buildings, everyone discovers what they are looking for and more; “a place to go because it’s too cold outside, because they’re hungry, because they’re thirsty, because they want to have fun.”

3.1 EXTERIOR ARCHITECTURE AND LIVING SPACES

Although he does not consider himself an architect first, in the early 1980s Philippe Starck designed several buildings, notably in Japan, with forms previously unseen. The first was in Tokyo, completed in 1989, and is striking in its originality. **Nani Nani** was an impressive anthropomorphic building with clearly demonstrative architecture covered with copper, a living material that evolves over time. The structure sprung from the powerful conviction that creation must firmly be anchored in an environment without destabilising it, associating with it rather, with the greatest respect. Like all of his work, Starck’s architecture is viscerally and explicitly ethical and concerned about the human dimension.

A year later he confirmed his status as leader of avant-gardist architecture with the **Asahi Beer Hall** in Tokyo and then an ensemble of offices in Osaka, known as the **Baron Vert**, in 1992. A pioneer of impressionist reasoning bursting with relentless enthusiasm, he made buildings that even when dedicated to work, reclaimed life in all its continuous exuberance. In France he was commissioned to design the **control tower of the Bordeaux-Mérignac airport** (1997) and the **extension of the *École Nationale Supérieure des Arts Décoratifs*** in Paris (1998). **Jean Paul Gaultier** entrusted the creator’s imagination to transform his boutiques in London and New York. Several prestigious brands such as **Hugo Boss**, **Mikli**,

Taschen and later **Baccarat** have also called upon Philippe Starck's unique creativity to design their shops and museums.

With the **Yoo** building project, initiated in London in 2001 along with building magnate John Hitchcox, Philippe Starck broke with 'signature' architectural housing conventions by offering apartments with modern layouts and volumes, in line with the expectations of his 'sentimental tribe' via their vision of a 'vertical village'. The perfect culmination of a lifetime of research and vision, Yoo today has more than 70 projects spread over 30 countries – from Asia and Australia to America, Europe and the Middle East.

Philippe Starck has pursued this vision with two projects in South America: the architecture and decor of the spectacular and timeless **Faena El Porteno** Hotel in Buenos Aires (2004), as well as the exterior and interior architecture of the **Fasano**, an eight-story apartment block facing the beach of Ipanema in Rio de Janeiro (2007). This hotel is a discreet, humble and sincere tribute to the Brazilian designers of the 1950s and 1960s, who'd been so innovative in their approach to the environment. Through his elegant use of wood, glass and marble, Starck succeeds in recreating the sophisticated and relaxed spirit of the city within this magical venue while offering a spectacular panorama over the Atlantic Ocean.

Philippe Starck also shows genuine commitment to public spaces where he hopes to establish a humane community determined to strive for change. "I'm carried along by a major theme: the adventure of our human species, the greatest manifestation of which is its intelligence and creativity." We must not forget that living together also means living in harmony. This thought was made reality in 2012 in Bilbao when he completed the **Alhondiga Azkuna Zentroa**, a cultural centre spreading over nearly 30,000m²: "This project incorporates the crystallisation of life", the creator explains. "We preserved the 1909 façade along with all the walls, nearly 10 metres thick. And it is precisely within these walls that the history of the building unravels. Very few other spaces in the world offer so many activities in one place: you can work here, eat, drink, see an exhibition, do sports or read. I like this idea of communion, the intermingling of activities, while remaining very practical and functional. It provides surprisingly magical moments that are even more astonishing because it's such a unique experience. Passers-by can see it all happening through the windows. I'm devoted to putting life on show." In 2017, this ambitious and vital project was rewarded with the prestigious ULI Global Awards for Excellence.

2010 was likewise a key date in the world of pleasure craft when Philippe Starck, this die-hard boat lover - "I can't live without the sea" – unveiled his project in **Port Adriano** in Majorca. There he offered an entirely new conception of urbanism, blurring the boundaries between the port and the boats, the sea and the land. Through the creation of an underground parking lot, the site's beauty remains intact while access to the spaces is facilitated. He stuck firmly to his voluntarist beliefs about invisibility and dematerialisation, "The architecture is almost invisible," he explains, "You only notice it when you look a second time." And because he's placed man and nature at the centre of the project, thus fully respecting environmental standards, the reduction of CO₂ emissions has been made a priority. Through this project, with his crystal clear view on our society, he perpetuates a responsible approach to creation: "We are the prisoners of a 'throw-away' society. The only way to escape is to create sustainable design," he affirmed on this occasion.

The restaurant **Ma Cocotte** has stood at the entrance to the Saint Ouen flea market on the outskirts of Paris since 2012. With this large building in brick, concrete and zinc Philippe Starck pays tribute to the typical buildings of the neighbourhood and its inhabitants, a kingdom of market traders and cultures whose simple authenticity and effervescence have long fascinated him. It's a lifestyle he has endeavoured to reproduce with this comfortable and welcoming, warm and eclectic place. Ma Cocotte aux Puces is a place of many lives: proclaimed in 2013 "one of the most beautiful and best-designed restaurants in the world" by AD USA magazine, it changed owners in 2019, who have reviewed the entire concept and the cuisine.

This honest architectural vision favouring life in all its forms, has organically continued to develop elsewhere over the years that have followed. **Le Nuage**, which saw the light of day in 2014 in Montpellier, has established itself as a poetic destination, a vertical village, conducive to the socialising of all tribes, complete with cultural, sporting and relaxing activities. Enveloped with a transparent membrane in polymer known as ETFE, Le Nuage was the first inflatable private building to be built in Europe.

With the **P.A.T.H. (Prefabricated Accessible Technological Homes)** project, available since October 2014, Philippe Starck offers a new take on individual, hi-tech pre-fabricated houses destined for as many people as possible.

On the other side of the Atlantic the Matarazzo Maternity Hospital in Sao Paulo in Brazil is one of the city's few historical monuments to have been preserved. The project, which will be completed in 2021, will transform it into the **Cidade Matarazzo**. Eclectic, bustling and full of determined energy it will be endowed with a hotel, cultural centres, gardens and shops dedicated to local artisans and crafts. The architectural ensemble has been restored with the utmost respect for its historic heritage, metamorphosing into a vibrant epicentre of creativity. This project shows Philippe Starck's profound belief in the power of rehabilitation of space by culture and his sustained will to create venues that advocate and improve 'living together'.

The origins of the **Château des Carmes Haut-Brion** winery go back to the 16th century and wine has been produced there since the 19th century. While its prestige is clearly timeless, its new owners, the Pichet Group who acquired it in 2010, wanted to project it into the future. Thus 2016 saw the inauguration of its new winery, a building with a slender metallic silhouette conceived by Phillippe Starck like a raw blade, minimalist and elegant, perfectly integrated into its surroundings, naturally embodying "the evocation, intuition and reflection" of a great winery. In 2018, the winery was awarded the 'Best of d'Or' prize by the Bordeaux Chamber of Commerce and Industry in the architecture and landscape category.

The creator expresses this **ethical, democratic** approach, from the architecture of buildings and private spaces to public spaces open to all, at times complemented by the multifunctional modular urban furniture created with **JC Decaux** in absolute symbiosis with its human and topographical context, to his numerous interior projects for restaurants and hotels that aspire to be stimulating, phantasmagorical and intensely alive.

3.2 HOTELS

Beginning in the 1980s, Philippe Starck hasn't stopped revolutionising the codes of the hotel world, initiating a flamboyant and radical change to the concept of hospitality. Along with Ian Schrager, Starck offered a new approach and new codes to hotel conception starting with the **Royalton** in New York in 1984. The experience continued with the **Delano** in Miami in 1995, followed by the **Mondrian** in Los Angeles and then London saw the arrival of **Saint Martin's Lane** in 1999 and the **Sanderson** in 2000 while New York welcomed the **Hudson** in 1999 and the **Clift** in San Francisco in 2001. While most of his hotels have taken other paths, Philippe Starck has nonetheless made his mark on hotel design with these original creations. Every project becomes a destination that generates emotions and experiences. Hotels are no longer venues of fleeting impersonal passage but living spaces distilled with friendly, humorous signs and fertile surprises. Under the impetus of Philippe Starck, they are transformed into theatres where everyone acts out their own destiny. A pioneer and visionary, he was the driving force behind the first *Boutique Hotels*, whose concept he defined without ever really establishing the name.

In 2005 the **Faena El Porteno** Hotel in Buenos Aires, having opened the previous year, was named best hotel of the year by the magazine *Wallpaper** and complimented by *Conde Naste Traveller* for its atmosphere and design.

Starck is revolutionary in his refusal to adopt an exclusive approach. From the 1990s onwards Starck committed himself to another revolution, that of the democratisation of quality, designer hotels. The **Paramount** in New York offering rooms for \$100 came first and it has since become a classic of the genre. This human-centric approach has led Philippe Starck to develop projects that contribute essentially to the democratisation of the hotel industry. "The only desirable revolution is a social and economic revolution: offer the best quality to people for whom money is not the point. It is without a doubt the most interesting future and creative territory to develop," summarises the designer.

In 2008 Starck applied this generous, humanist idea to Paris by conceiving, along with the philosopher, entrepreneur and urbanist Cyril Aouizerate and the Trigano family, the first **Mama Shelter**. An original concept of hospitality that bears witness to the new social values of an open-minded cultural tribe founded on rigour, honesty, humour, intelligence and sharing. "At the beginning", explains Philippe Starck, "we wanted to bring a democratic dream to fruition... give the best to the most people possible while drawing from the newest ideas and the energy of the young." Born from a philosophical and political desire, this establishment in its neglected urban landscape – deliberately located in the working class East of Paris, yet buzzing with projects – accompanies the most inventive, most determined aspects of the future. Its pertinence and audacity of vision sees the Mama Shelter regularly featured in the most prestigious international publications (50 Best Hotels in Europe by the *Sydney Morning Herald*, Die 100 Besten Hotels in Europa by Geosaison Award, 8 Best Hotels in France by *Frommer*). Starck's dreams are devoted to sowing their fertile seeds far and wide: after Paris, the Mama Shelter took root in Marseille in 2012 quickly followed by Lyon and Bordeaux in 2013. Since then, Mama Shelter has continued its development with the Accor group without the involvement of Philippe Starck.

Beyond the concept of democratised and modernised hospitality, Starck and Cyril Aouizerate pursued this strong intuition with a radical, political and committed project: **MOB**

Hotel - of the People. MOB Hotel - of the People is a cooperative and virtuous movement born of a profound reflection on the meaning of hospitality in the 21st century and on individual and collective well-being: a concrete utopia in total porosity with its environment, anchored in places that are evolving and are bearers of hope. The **MOB House** Saint Ouen hotel conceived by Starck is under construction within a real estate project with a rich and diverse programme. The MOB House hotel will take up residence in 2021 alongside university housing and flexible workspaces. An innovative alternative, a new place of intelligence in harmony with changing needs and lifestyles.

The 2000s saw the birth of another revolution that opened hotels up and invited everyone to share the experience of the place: initiated with the Delano (1995) in Miami then confirmed by the **SLS Beverly Hills** (2007) in Los Angeles, Starck created the first true resort hotels in North America. The SLS Beverly Hills has a unique concept with a double entrance where one is exclusively dedicated to hotel guests, but the other, accessible to all, extends into a singular public space called the Bazaar. "People know that when they stop there, there will always be something to discover, someone to meet, it's like a constant bubbling of energy", says Starck. This collaboration with the hotel chain of visionary entrepreneur Sam Nazarian continued with the opening of the **SLS South Beach** in Miami in 2012. "The SLS South Beach Miami has no specific style, we have worked hard on it. It's a sophisticated cocktail of poetry, surrealism, fertile surprises, tenderness, the unexpected sculptures of the Japanese restaurant, the elegance of the Milanese bar, the cuisine of chef José Andrés surprisingly blending Spanish and Latin American influences, with memories of my grandmother's dining room. Everywhere you look, a surprise awaits you. You can imagine your own dream, your own life. Wherever you go, you can feel Sam Nazarian's humanity and my madness", Starck explains. In 2016, Nazarian and Starck joined forces again in Miami to create the **SLS Brickell Hotel and Residences**. With his unique vision, the creator conceived a lounge in an urban oasis, restaurants, 124 rooms and suites and 450 flats. The result is not interior design, but art, "because art is more timeless and universal". More than sixty awards from magazines such as Travel + Leisure and Wallpaper* have been presented to the SLS hotels designed by Starck. In October 2019, the annual and prestigious 'Readers' Choice Award' of Condé Nast Traveller awarded the SLS Beverly Hills with the titles 'Best Hotel in the World', 'Best Hotel in the USA' and 'Best Hotel in Los Angeles'.

Conscious that the hotelier business must reflect and even anticipate more faithfully the movements and flux of the world and its ideas, in 2008 Philippe Starck started reinterpreting the codes of Parisian palaces with vigour and fantasy, adding a dash of poetic and surrealistic folly to the oldest palace in the French capital, **Le Meurice**. He added new notes to his score in 2016 when he applied his artistic direction to the two restaurants and the bar of the Palace. In 2018, the Prix Villégiature rewarded Le Meurice and Starck's vision by attributing the 'Best Artistic Universe in Europe' prize to the Palace.

He applied his artistic direction once again in 2010 to the **Royal Monceau**, where he wrote a fantastical and previously unseen script where every room is imbued with the cultural energy of an imaginary occupant. Philippe Starck broke with custom and thrust the heritage of a palace embodying Parisian heritage into another timeless, whimsical dimension. "For me, the Royal Monceau was an opportunity to explore the nature of French identity and to reinvent it. To rediscover this rebellious and subversive spirit that manages simultaneously to be very elegant, detached and noble." The Royal Monceau has become the refuge of the honest man, interested in the cultivation of the mind as well as the body. The **My Blend By**

Clarins Spa, created by Starck, is the perfect embodiment of this approach, which has been hailed by the Leading Hotels of the World 'Label Leading Spa' prize awarded in 2014 and the Best City Spa in Europe prize awarded by Senses Magazine. The Parisian palace Le Royal Monceau has been regularly celebrated since its opening. In 2019 it was awarded the title of 'Leading Luxury City Hotel' for France by the World Travel Awards.

Again in France, Philippe Starck designed **La Co(o)rniche** in 2010 "a cabin on the water", a "venue as strong, as beautiful, as poetic, as surreal and as powerful as nature itself." Suspended between sky and sea, between sand and pine trees, this hotel and restaurant preserves the authenticity of a basque house while overlooking the Bay of Arcachon, paying tribute to the sparkling and generous people who live there.

In 2015, Starck was back in the Bassin d'Arcachon, a landscape that is dear to him, with the **Café Ha(a)itza** which opened its doors in Pyla-sur-Mer, followed in 2016 by a new hotel of the same name, also located in Le Pyla, whose architectural renovation and redesigned interiors he has directed. Iconic from the moment it opened in 1930, Philippe Starck's eye and pencil gave it a second life, breathing new life into the panache of this building with its traditional Basque style. "**Ha(a)itza** is neither cute nor charming, but rather chic and cosmopolitan," he says, before adding: "Everything is artistic. It's the evocation of the idea of something, of an imaginary place that has always existed, free of all materiality." Only one year after its opening, the hotel was awarded five stars, and its restaurant, Le Skiff Club, its first Michelin star. In 2020, Le Skiff Club and its chef Stéphane Carrade will add a second Michelin star to their list of honours.

In 2017, Starck unveiled the unique interiors of the **S Hotel** in Taipei, Taiwan, inviting guests to a sensory experience covering the fields of art, culture, intelligence and creativity.

Nestled in the heart of the Marais, the historic Parisian district, the **9Confidentiel**, opened in 2018, is a reinvented 5-star hotel. In Starck's words, this hotel is "a delightful little imaginary jewellery box, where the sparkles of diamonds reflect a romantic and old-fashioned nostalgia". Behind its Art Deco façade with its bow-windows, the interior hides an atmosphere that oscillates between neo-classicism and extreme modernity. Influenced by the delicate and sophisticated poetry of the 1920s, the 9Confidentiel, with its 29 rooms, 3 suites and exceptional bar, offers a timeless space of magnificent intimacy.

Inaugurated in 2018, **Brach** occupies a former postal sorting centre dating from the 1970s located in the 16th arrondissement of Paris. According to Philippe Starck, who conceived the project, "Brach is not a hotel. It is a unique place of life and culture, where poetic mysteries and fertile surprises feed the imagination." Starck conceived and supervised the exterior architecture of the hotel, as well as the design and decoration of all the interior spaces. Brach is an immersive and inspiring experience accessible to guests and casual visitors alike, an epicentre of what Starck calls "raw, modernist romanticism". Eclectic and welcoming, the lobby is populated by tribes of totem poles, sculptures and poetic surprises. Each room and suite is unique, blending different natural, untreated materials and 1930s furniture. In the eyes of its creator, Brach is "an unusual place, an invitation to explore and travel". Among many international awards, the Brach Paris received the 2019 Prix Villégiature Resort Award for 'Best Creative Hotel in Europe'.

The following year, pursuing this desire to create places as immersive and sensory experiences, Philippe Starck along with Alain Weill and his daughter Lucie, imagined and conceived **Lily of the Valley**. Nestled in the heart of the lush nature of Provence, overlooking the Gulf of Saint-Tropez, this composite venue with its vernacular and organic architecture, made up of small houses organised into villages, offers hotels, restaurants and a complete 2,000 m² wellness and care centre unique in the region. Inspired by a fantasised antiquity and modernised with very contemporary materials, Starck has created a free and open space where light, colours and vegetation naturally make the link between the inside and the outside. A secret, peaceful and warm place where human and nature come together, where it is pleasant to live all year round. A Mediterranean paradise that Vogue included on its list of the best seaside hotels in Europe in 2019 and 2020.

Following **La Réserve à la Plage**, an ephemeral private beach of timeless elegance installed every summer since 2019 on the beach of Saint Tropez, Michel Reybier and Philippe Starck once again joined forces to create **La Réserve Eden au Lac Zurich** in Switzerland. In this hundred-year-old building on the lake shore, Starck has conceived a minimal rehabilitation without being minimalist, seeking out the structural soul, the raw poetry of the place. As he himself expresses it, "The Eden Réserve au Lac Zurich is the result of the organisation of all these elements, of all these materials, which makes it a complex, rigorous and creative work. A timeless place, respectful and insolent, serious and crazy, the yacht club by the lake, imaginary and modern."

Currently under construction, **Maison Heler** in Metz is a contemporary tower, a 10-storey monobloc, on the roof of which a traditional Alsatian house will be built, set in the centre of a terrace planted with trees, open to customers and visitors. This surrealistic and poetic work is at the heart of the new development taken over by the city of Eastern France, offering both a masterful hotel and a remarkable emblematic manifestation of the change underway. "This project is an architectural phantasmagoria." says Starck. "It is a play on uprooted roots, a symbolic construction."

3.3 RESTAURANTS

Like all the places and spaces Philippe Starck conceives, a restaurant cannot exist without a story – a heritage rich in meaning – that remains **timeless** and **universal**. Because for Philippe Starck, telling a story is consubstantial with the creative process: the meaning nourishes the form.

Like a prolific and optimistic filmmaker, he approaches every living space like a theatre where a story unfolds in which each person becomes an actor, creating a kind of dramaturgy sprinkled with surrealistic acts, what he calls "**fertile surprises**". His scenarios establish links between people by respecting an approach intimately articulated around **subversion**, **humour**, **creativity** and **poetry** – among other distinctive traits.

Whatever the project he takes on, Starck enjoys highlighting its singular pulse, its special vibration, to create a venue in harmony with its environment while lighting its romantic flame. One iconic venue has followed another in the biggest cities around the globe with the **Teatron** restaurant in Mexico (1985), then the **Teatriz** in Madrid (1988), the **Felix** restaurant in Hong Kong (1994), and in Paris the **Palais de Cristal** for the Maison Baccarat (2004) and its restaurant the **Cristal Room Baccarat** along with the restaurants **Bon I** (2000) and **Bon**

II (2002) dedicated to organic and healthy eating. In the United States, the **Katsuya by Starck** chain of restaurants - created in collaboration with SBE and Sam Nazarian, - arrived in Los Angeles in 2006 followed in 2007 by the now legendary **SBar** in 2007.

In 2005, Philippe Starck opened the **Mori Venice Bar**, a venue that has allowed him to share his passion for a fanciful Venice and its elegant gastronomy. Ever loyal to this love, he refurbished the space in 2010 and then again in 2020.

In Beijing he concocted a theatrical installation for the 6000 m² restaurant **Lan**, opened in 2007, where the abundance of objects and materials as well as the miscellanea of styles transport the diner on a surrealistic journey. Starck never stops thinking about the giving meaning to places.

He made his mark in Paris once again with the interior design of the **Paradis du Fruit** (2009) with a simple idea, "at the Paradis, with fruit everywhere, humans are no longer just humans, they are angels, genius, artists".

All of these places have come to life under Starck's vision, winning numerous awards for excellence over the years, including the 'Hospitality Design Award' and the 'Grand Prize' of the 'Gold Key Awards for Excellence in Hospitality Design' in 2008 for Sbar and the 'Travel + Leisure Design Award' for Katsuya also in 2008.

Philippe Starck's creations echo his deep respect for the relationship between humans and their environment. We can witness this celebration of a harmonious life at **A'Trengo** (2011) on the shores of the Mediterranean near the Monegasque border. A simple 'fisherman's hut' this new venue is an invitation to travel while enjoying the birth of a new art of living.

More than just architectural gestures, Philippe Starck designs living spaces conducive to creativity, to be shared between friends and family, just like **Ma Cocotte** (2012-2019) on the edge of Paris in the heart of the famous Saint Ouen Flea Market, a place that means so much to Philippe Starck. "Ma Cocotte is like a giant 1000m² bowl. The architecture and the décor have no importance, but it's a space you dream of when you trawl the markets." Unsurprisingly this new Starck-imagined building has already been perfectly integrated into its environment. The discreet gestures from which it's been conceived, like its bronze sculptures cast in concrete, and the surprising combination of disparate images succeeds in capturing the spirit of the flea market, humble and incredibly inventive, bursting with life and marvellously timeless. Ma Cocotte aux Puces is a place of many lives: proclaimed in 2013 "one of the most beautiful and best-designed restaurants in the world" by AD USA magazine, it changed owners in 2019, who have reviewed the entire concept and the kitchen.

In February 2013 Philippe Starck unveiled the new Alain Ducasse restaurant, **IDAM**, at the Doha Museum of Islamic Art. The décor, both spectacular and elegant, created by Starck maintains a precious balance between modernity and classicism. The space thus builds bridges between culture and life, celebrating the rite of the meal between family and friends. "The Pei building is a magnificent work, abstract, geometric, theoretical, with architecture so present, so imperative that humans are not foremost in being welcomed. I like humans very much, so at the IDAM restaurant and the **MIA Café** (2012), I give them a place for food,

drink and conversation. I designed these places for philosophical reasons, a philosophy that is complementary to Pei's theory."

With the opening of a new Parisian restaurant in 2013, **Miss Kō**, Philippe Starck has once again demonstrated this intense desire to encourage sharing, to make life intensely richer. "Miss Kō" he explains, "Is one of the riskiest adventures in the world of hospitality because it is totally phantasmagorical, a sort of crazy evocation of a street somewhere in Asia: a street out of *Blade Runner*, with a concrete wall and Formica chairs, TV screens streaming live news direct from Asia and a steaming, bustling kitchen." Miss Kō is a freestyle venue that Philippe Starck has conceived as a living space in a state of constant reinvention, generating links between cooking and all forms of creativity. "It's one of my visions of what the world will be like," Philippe Starck confides, "a melting pot, a mixture of all civilisations, all ethnicities, all the ways of eating."

In September 2014 the **Caffè Stern** opened its doors in the historical Paris arcade, the Passage des Panoramas. A genuine *bacaro*, an Italian pause in the Parisian effervescence, an authentic and welcoming Venetian café, run by the Alajmo brothers, masters of La Serenissima cooking, it invites us, in the words of Philippe Starck, "on a journey back in time, history, culture and incites creativity and excellence." This bubble of fantasy, "layers on the magic, poetry, surrealism and of course the food."

Two years after the opening of Caffè Stern in Paris, the Alajmo brothers and Philippe Starck inaugurated **Amo** in Venice. This *grancaffè* offers a unique restaurant experience in the only luxury department store of the Serenissima, the T Fondaco dei Tedeschi, developed by LVMH. The eclectic décor explores the essence of the city that hosts it, and its interiors, "give the feeling of being in the heart of a Venetian theatre" in the words of Starck.

In 2018, the trio restored the legendary **Quadri**, an 18th century café and restaurant located in Saint Mark's Square in Venice. "The Quadri was extraordinary, as a token of respect, love and intelligence, we didn't want to change anything with such a concentration of mystery, beauty and poetry. "On the ground floor is the Gran Caffè Quadri, while upstairs is the Quadri gourmet restaurant. In both cases, Starck reinvented the classic Venetian style, turning it into a wonderland, working hand in hand with local artisans to add contemporary twists to traditional savoir-faire.

The newest addition to the already large family resulting from the collaboration between Starck and the Alajmo brothers, **Amo(r)** in Milan opened its doors in 2019. A unique restaurant, advocating 'fast-casual' created with the frenetic metropolitan tribe and epicureans of all kinds in mind. Starck wanted to create "a modern, Venetian, elegant and even subversive décor" that reflects and pays homage to "the spirit and creative genius of Venice".

Between 2017 and 2019, Philippe Starck supervised the entire reconstruction and rehabilitation of **Basil's Bar**, a legendary stopover in the Mustique Islands. He worked to preserve the natural DNA of the place while reawakening the legend to create a new, sophisticated and rooted space. Once again, Starck's talent offers a creation in harmony with humans and the surrounding nature for an honest, lively and joyful place.

L'Avenue at Saks is a summit of French elegance , installed on two floors in the Saks Fifth Avenue department store, one of the most not-to-be-missed places in New York. Unveiled in February 2019, this collaboration between Starck and Jean-Louis Costes - 35 years after the opening of their revolutionary Café Costes in Paris - occupies two spaces: on the ninth floor,

The Salon, a timeless art-deco inspired dining room, and on the lower floor, Le Châlet, a lounge bar inspired by the comforting evening ambience after a day of skiing. They complement each other to compose a world of feminine sophistication, a getaway in the French Alps, in the heart of Manhattan, making L'Avenue at Saks a meeting point for fashion and design tribes.

A common thread effortlessly pulls these 200 plus architectural projects together, whether they are hotels, restaurants, museums or marinas, boutiques, private residences, recording studios, cultural or sports centres as well as those in the making. Reaching the four corners of the world, Philippe Starck's viscerally **human, poetic** and farsighted visions conceive these venues by illustrating scenarios that invite his tribe to rise above the ordinary to explore **imaginary and creative worlds**.

4. A POLITICAL AND POETIC DESIGN

"Whether it's a toothbrush, an airplane or a chair, it's always the same philosophy: to think about what the user will gain." Philippe Starck.

What is humanity lacking? Certainly not more objects... Because he is acutely aware of this and because he places the individual at the centre of his work, thinking solely of the user's benefits, even before the first stroke of the pencil, Philippe Starck likes saying he wasn't born to make tables and lamps, but that his only tool – weapon even – is to express and introduce original alternatives into our daily routines. "The necessity of all jobs and all skills should be questioned," the creator explains, "Design surely hopes to improve life, but it can't save lives. The only thing design can do to justify its existence is at least move in more **humanist** directions." Design is legitimate for Philippe Starck solely through its militant and **political** status, in other words, through its capacity to be useful, to help, even modestly, people's lives. His designs ascribe to the service provided more than to the object, aiming to offer the **best possible service** while using the **minimum of materials**.

4.1 DEMOCRATIC DESIGN AND DAILY OBJECTS

From the beginning his designs were never intended for the elite, but for society as a whole. He longs for democratic design and proffers an illuminating definition: "Improving the **quality** while striving to make it **accessible** to the greatest number of people, at affordable prices."

He believes that sincere, modern elegance comes from the multiplication of an object, as opposed to the ideology of limited editions, where premeditation on rarity leads to a selection through money rather than necessity.

This approach, aiming to provide the largest number of people with the best quality, has been deployed by Philippe Starck in all domains: from tableware to issues concerning the body and hygiene and from high-technology to the environment.

PUBLIC DESIGN

At the beginning of the 1990s, Philippe Starck collaborated with the French industrialist **JCDecaux** to create street furniture for the world at large. Responding to the problems of new forms of mobility and urban lifestyles, benches, bus shelters, streetlights, rubbish bins and historical signs are the fruit of Starck's "reasoned intuition": democratic objects that exist and provide a service, but which do not impose themselves in public space and which one can choose to see or not to notice.

In 1992, Philippe Starck represented his native country (France) at the Winter Olympic Games held in Albertville, France, by drawing the **Olympic Flame** (2012). In July 2015, he was entrusted with the design of the **Olympic Medals** that will be awarded at the end of the Summer Olympic Games to be held in Paris in 2024. These new medals can be divided into four distinct parts, which can then be shared by the champions with all those who supported them during the long and difficult preparation leading up to the Games. "Athletes will have the opportunity to offer a piece of their dream come true."

In 1999, Philippe Starck collaborated with the **Monnaie de Paris** to create the **Ultime Franc**, a coin struck in gold and silver. On the reverse side, the offset of the number 1, the only element of the composition, symbolises the disappearance of the franc. This is an original and ambitious design for which the institution's technicians carried out meticulous calculations in order to design the tools of this coin with its undulating shapes, inscribed edge and flattened relief.

In 2003, Starck reinvented the **logo of Venice**, one of his adopted cities. A winged lion, symbol of the Serenissima, mounted in a capital and victorious V. An ode to the greatness, power and poetry of the legendary Italian city.

In 2011, Philippe Starck revisited the public transport card for the Ile-de-France region, the **Navigo Card**, to make it an emblem of the democratisation of quality. By offering this everyday object for the general public, the pomp and circumstance of a rare object with a refined appearance and elegant lines, the creator is once again proving that the demand for elegance is not the prerogative of any elite.

HYGIENE

Among the numerous objects in our daily lives to which he's given his mischievous touch, some are now to be found among the most iconic design pieces. He has created elements for the bathroom (for **Duravit, Hansgrohe, Hoesch, Axor**), and a toothbrush (**Fluocaril**, 1989). By creating objects that put function before beauty, Philippe Starck designs exist in our daily lives thanks to their humanity and their intelligence. His creations give our lives, even in the most insignificant moments, an elegance that reveals their secret poetry. So the toothbrush metamorphoses into a friendly landmark in the bathroom, like a nod of encouragement, a work of sculpture all whilst being rigorously functional. Every object created is like a letter delivered to us by its creator.

In an approach that is both biomorphic and ecological, Starck designed a series of mixer taps with elementary and sculptural forms, drawing on a minimalist language that magnifies the fluidity of water. The lines of the **Starck Organic** tap (2010) "are inspired by our bodies,

by vegetation" and, more broadly, by a recurring concept that consists of "always looking for the most in the least" that runs through his practice.

In 2012, with **Axor Starck V**, Starck continued this research by dematerialising the tap in order to make visible the natural phenomenon of the vortex of moving water. The organic and purist shape of the spout made of crystal glass is a technical feat. Aesthetic and innovative, *Starck V* enhances the observation and sensitive experience of water. This faucet is the "absolute minimum, totally transparent. It is a miracle of nature that is born before our eyes." Axor Starck V received numerous international awards in 2015, including a gold medal at the Batimat trade fair, the 'Design Award' from the Edida Elle Decor prize and the 'Wallpaper* Design Award' from the magazine of the same name.

Starck and **Duravit** have been working together for more than 25 years. A relationship based on friendship and respect for a job well done. Because, as Philippe Starck says, "there is something extremely clear: honesty is the best investment. No company can live 200 years, even 100, 50 or 20 years, if it is not based on the reality of the work. At Duravit, honesty is structural, and know-how is absolute". A long-lasting and innovative collaboration that over the years has garnered more than 28 international awards for design as well as the unique technologies and materials developed.

CLOTHING AND ACCESSORIES

"The closer we get to the body, the more honest the design must be. The skin and the body do not lie." If we were to look back at the origins of Starck's interest in the human body, its fragility and its potential, we would find this formula embodying his definition of bionics.

In 1996-97, Philippe Starck was a forerunner in offering **Good Goods**, a catalogue of "non-products for non-consumers in the future moral market", which was sold by mail order by **La Redoute**. The catalogue already offered responsible and organic products such as Ecovert detergents, solvent-free paints and a collection of organic cotton t-shirts with a committed message.

A visionary pioneer of our contemporary habits, the creator anticipated the complete integration of objects into the human body with the **Starck Watch**, developed with **Fossil** (1999) – powerfully announcing that the watch will not only be digital but will also provide a platform of services.

From 1994 with Starck Eyes, which became **Starck Biotech Paris** in 2019 – in collaboration with Mikli and now **Luxottica** – Starck revolutionised the world of 'bionic' eyewear whose unique patented bio-mechanical technology is directly inspired by the human body. All the models in the collection are equipped with the innovative and patented Biolink® hinge technology for maximum comfort and flexibility. This biomechanical development is inspired by the acromioclavicular joint of the human body and gives the shoulder its freedom of 360° degree movement. In 2019, the advertising campaign, highlighting this flexibility, for what is now called the **Starck Biotech Paris** collection, reaffirmed his involvement in bionism, confirming his philosophy that "the closer you get to the body, the less you can lie." In 2020, the brand will introduce a new patented hinge technology called Sphere®. Inspired by the natural perfection of this geometric shape, Sphere® technology is less complex than the Biolink® collection and is therefore accessible to the greatest number of people. It makes it possible to create ultra-light titanium frames weighing less than 12 grams, using less and less material.

His sensitivity to the multiple dimensions of existence made it inevitable that Starck would take hold of clothing by creating intelligent and ultra-ergonomic textiles, as close to the body as possible to add only the essential to nudity.

In 1999, Philippe Starck collaborated with the Austrian brand **Wolford** and developed an intelligent, high-tech material, an ultra-versatile women's garment that adapts easily to the desires and lifestyles of each individual. Between the tights and the seamless sheath dress, **Starck Naked for Wolford** combines natural elegance and extreme comfort for an assertive feminine look.

For **Puma** he designed intelligent shoes (2002) and for his **Starck Naked** brand he created underwear that was both technological and sexy. In spring 2009 **Ballantyne** invited him to design a collection of clothes for men and women in cashmere. He ignored fashion with a modern and yet timeless approach, expressing a new form of sensuality using these genuinely 'technological cashmeres'.

"Life is something extraordinary that unfolds. It must be protected. We must commit ourselves to loving life and to loving ourselves for at least 15 minutes a day. At home. At work. Just a few exercises and the correct, elegant position is enough." It was in these terms that Philippe Starck presented his collection for the **Home Gym Office** conceived for **Alias** hoping to promote a spontaneous and immediate approach to fitness and to bring this dimension into our daily lives. The result? Wrist protectors, bracelets, anklets and necklaces are not only exercise equipment but also elegant jewellery.

In September 2012 Starck and **Delsey** presented 16 elegant and ergonomic designs that adapt to every use and every user, reinventing the world of luggage with **Starcktrip**. Lightweight and reliable luggage guaranteed for life, this is the result of research and cutting edge innovation that has explored as many materials as functionalities.

As a child, Philippe Starck liked to take refuge in his mother's perfumery, where he travelled through the powerful abstraction of fragrances, the most direct link to our subconscious. In 2010 Philippe Starck entered a new domain of well-being: perfume. He began collaborating with **Nina Ricci** to create a new bottle for **L'Air du Temps**. "The only thing that matters is the effect it has on the people who will use it," he resumes. Less a man of objects than concepts, the creator captures the setting of this timeless perfume with an acute vision of the dematerialisation phenomena that is taking place in our society. Along with the New York collective Soundwalk, he even imagined a musical score that establishes links between musical and olfactive vibrations.

In 2014, he created the **Starck Paris** brand and the **Peau** collection embodied by five fragrances developed in collaboration with international master perfumers. A unique and diagonal creative process, a new language that allows the translation of words into fragrances, of dreams into perfumes. Between poetry and science, Starck Paris explores "unknown territories of infinite richness". Created in collaboration with Dominique Ropion, **Peau de Soie** is a paradox, that of a perfume whose femininity reveals itself around a man's heart, a perfume that strives to reveal this in-between between the surface and the core, in which the evocation of the mysterious reality of women is expressed. **Peau de Pierre**, conceived with Daphné Bugey, is a men's fragrance that reveals the feminine part of the man at its core. It is this membrane, symbol of this permanent ambiguity and through which our differences and our personalities pass. **Peau d'Ailleurs**, created with Annick Ménardo,

is strange, indefinable, elusive, non-sexual. It is an escape to the infinite territory of dematerialisation, where the smell of the cosmic void meets that of a Terra Incognita. Starck Paris has received several awards, including in 2017: Best Beauty Product, awarded by Condé Nast Traveller Spain, the "Premio de la Redacción" by GQ Spain; Olfactorama, Prix de la Virtuosité, and the Pentawards Diamond Award (Best of Show) for Starck Paris' packaging.

The collection is rapidly expanding with the fragrances **Peau de Lumière Magique**, **Peau de Nuit Infinie** and finally **Peau d'Amour** in an ultimate declaration of love with the power of abstraction because, as Philippe Starck describes it, "the perfume is so powerful and abstract, that with a nanodrop of perfume or less than a milligram of liquid, you can create your own universe, your own territory."

After three years of development, in autumn 2015 Starck unveiled his collection with the Brazilian company Ipanema. **Ipanema with Starck** sandals, with a minimalist and organic design, are produced in ethical and eco-responsible factories in Brazil, using 30% recycled materials. Thanks to this system of creation and virtuous production, Starck extends his concept of democratic design that is both eco-nomic and eco-logical. "When elegance is available to all for just a few dollars or euros, it's no longer magic but a modern miracle," he summarises. The most recent collection, launched in March 2019, continues the exploration of the "territory of high elegance associated with the most assertive minimalism".

In 2017, Philippe Starck joined forces with the Corsican start-up **Icare Technologies** to create **Aeklys by Starck**, the smart ring that magically connects you to your environment. More than just a new connected object, Aeklys by Starck works in symbiosis with the body to augment humanity. Thanks to a unique patented technology and an ultra-ergonomic minimalist design, the ring replaces all your payment cards, transport tickets, car and home keys, and allows the management of your home automation as well as your identification with current contactless devices. A technological and bionic miracle for infinite functionalities that offer more freedom and security on a daily basis.

BABY CARE

Because daily life is also about family life and children, Philippe Starck is committed to offering functional and innovative products, ushering in a new era for parents. In 2002 with the collection **Starck Reality** for the American supermarket chain, **Target**, he designed sixty ultra-creative objects, from a cup to a baby's bottle: affordable pieces created to modestly enhance the daily lives of American housewives, even in the heart of Minneapolis. In 2019, for the brand's 20th anniversary, Target is choosing to reissue the most iconic creations resulting from collaborations with designers. Baby table accessories from the Starck Reality collection are part of the final selection.

Then in 2004 Philippe Starck created a new revolution in this market with his range of original articles for **Maclaren**. Not just beautiful and elegant, they are high quality, practical and easy to use.

TABLEWARE

Driven by the same passion for products and their beneficial effect on the body, Philippe Starck is also interested in the world of cooking, from the legendary biomorphic lemon

squeezer **Juicy Salif (Alessi, 1988)** born of the desire to improve the functionality of this indispensable utensil but, above all, out of the desire to encourage exchanges and conversations, to his renewed approach to tableware with **Miam Miam (Driade, 2000)**. In 2003 Philippe Starck mischievously revisited the **Baccarat** traditions by daring to revive the tradition of black crystal. He gave the products in the **Darkside** collection, a tribute to the legendary Pink Floyd album, *Dark Side of the Moon*, symbol of an incandescent era, evocative names that resemble onomatopoeias in a comic book. In 2010 Philippe Starck gave **Laguiole** a knife with a stainless steel handle imprinted with a wood effect, adding to its natural appearance. This piece for the table reiterates once more the ethics of simplicity so dear to the creator: no roughness and no complexity, because handling a knife is elementary.

In September 2013 Philippe Starck showed his intuitive and intimate understanding of everyday objects with the creation of a collection of kitchen equipment – refrigerators, hot plates, cooker hoods, ovens and microwave ovens – for **Gorenje**. These elements in stainless steel and high-shine glass, with their streamlined and elegant designs adapt to all interiors. A fundamental twofold challenge - both technological and human, as expressed by Starck: "With **Gorenje by Starck**, the challenge was to create something technologically impeccable while retaining a human emotion and feeling. Elegance lies both in the discretion of its high technical qualities and in its minimalist design. "The flexibility, quality and elegance of the collection was rewarded with the ELLE Deco Russia Award for 'Best Household Appliances' in 2016, followed by the German Design Award in 2017.

In 2015, he initiated a collaboration with the French tableware specialist **Degrenne Paris**, bringing a refreshingly modern and elegant touch to an iconic product of the house, the *Économe* peeler. The emblematic blade of the **Econome by Starck** peeler removes the thinnest peel to keep the best and the most from each fruit and vegetable. Starck was inspired by the essence of the utensil to rethink its shape. The sculpted, ergonomically optimized handle is the result of a work of refinement towards the square root of the object where form and function merge. "L'Econome by Starck has designed itself by peeling itself: a peeling object that peels itself," explains Philippe Starck. The Econome by Starck is an intelligent collection of kitchen tools, cutlery, crockery and glasses that offers a humble and honest answer to contemporary questions of eco-logy and eco-nomics.

FOOD & COOKING

As a creator who loves senses that are awakened and who makes waking dreams come true, Starck does not disdain the poetry of the prosaic. Anxious to nourish our soul as well as our body, he developed an innovative tubular structure that guarantees 'al dente' cooking - the only thing that is acceptable of course - for **Pasta Panzani (1994)**.

In 1996, Philippe Starck created **OA O**, a food products company, in order to simplify access to organic products, including festive products such as Champagne and wine. Products from organic and responsible agriculture, complete precursors by their nature and their accessibility to the greatest number thanks to mail order sales via the **Good Goods** catalogue created by Starck for **La Redoute**.

In 2004, the creation of **LA Organic** marked a turning point: these were the first organic olive oils to be assembled by an oenologist, Michel Rolland. Presented at the Oil China 2012

international competition, LA Organic won the Gold medal with LA Oro Intenso oil and the Silver medal with LA Oro Suave oil in the organic oil category (pesticide-free). In 2013, and for the third consecutive year, LA Organic oils received three Gold medals at the Los Angeles International Olive Oil Competition in 2013. In 2016, it joined the Top 20 of the best olive oils in the world, in the classification established by the prestigious Flos Olei guide.

In 2012, Starck, along with the scientific adventurer David Edwards, conceived an aerosol, the **WAHH**, which in one spray makes it possible to feel the vertigo of drunkenness without its undesirable effects. This small object thus explores the new infinite territory of the food aerosol, the exponential relationship between the minute quantities ingested, the taste and the effect felt.

Many years of research and work enabled Starck and the Champagne house **Louis Roederer** to present the **Brut Nature 2006** vintage in September 2014. This vintage Champagne with no residual sugar content is as much the fruit of a prestigious terroir as of a unique collaboration between a Champagne house, its cellar master and a creator. As Philippe Starck expresses it, "Brut Nature 2006 is not only a formidable adventure but also an invention: of the product but also of its elaboration process which is the result of the creation of a diagonal language, the translation of words into Champagne". In 2016, the Champagne house and the creator renewed their association for **Brut Nature 2009**, described as "a sincere wine, produced by honest people". In 2019, the launch of two new **Brut Nature 2012** vintages, a white and a rosé, will continue and extend this approach.

In 2015, Starck created his own beer, **Starck Beer with Olt**. Together with the **Brasserie Olt**, they were able to invent a unique, cross-functional creative process, allowing them to translate Starck's creativity into a unique beer with precise dosages and a composition that is certified Organic. They were together inspired by nature to create a golden, organic beer in resonance with the exceptional terroir of the Aubrac plateau.

4.2 A COMMITTED, POLITICAL, VISIONARY DESIGN

"I've tried to steer the craft of design towards political and social action that is at once complicitous and yet denouncing, in order to generate action and reaction." Philippe Starck

Philippe Starck has always sought to convey a **political** message. He works by associating **humour** and **poetry** within multi-dimensional, transversal projects. And he likes nothing more than knowing these surprises will provoke love or rejection. "An object that is instantly accepted doesn't have the right to exist," he likes to repeat.

PLASTIC: FROM INVISIBILITY TO DEMATERIALISATION

"In the long term, design will join one of the most fundamental lines of our **evolution**, which is **dematerialisation**." Philippe Starck.

By deciding early on to make use of quality plastic in his furniture creations that met the applicable standards, Philippe Starck demonstrated a profound comprehension of dematerialisation and invisibility. **Less material for greater intelligence**, this is how the creator imagines objects.

“When waiting for certain objects to disappear, they have to be rendered bearable by a choice of view coming from an attempt at invisibility through transparency.” So he developed transparent plastic furniture such as the iconic **Marie** and **Louis Ghost** chairs (**Kartell**, respectively 1996 and 2000), a veritable treaty of modernity announcing this inevitable dematerialisation. The **Marie**, a purely ‘mathematical’ chair, was designed by the creator to have the least possible style, the least possible weight, the least possible material and the least possible presence. But it was with the **Louis Ghost** that this approach to dematerialisation found its greatest success with more than one million examples sold and a nomination for the People's Design Awards at the prestigious Cooper-Hewitt Museum in New York. And Philippe Starck is convinced the chair is the result of this new approach but also the legacy of a collective Western cultural thinking and the bridge he has built between dematerialisation and democratisation. “The Louis Ghost was made by our collective subconscious; it’s just the natural result of our Western past, present and future. Thanks to its technology it equally allows for good design and good technology at the right price. It’s the continuity of democratic design and thanks to its transparency, one can decide to see it or not.”

In 2011, Philippe Starck continued to reflect on invisibility and dematerialisation with the **Aunts and Uncles** for **Kartell** collection, a series of transparent furniture for both indoor and outdoor spaces, designed in one-piece polycarbonate using the plastic injection moulding process. This method makes it possible to obtain light and solid furniture. The **Uncle Jack** sofa is a record-breaker due to its size of more than two metres in length, impressive dimensions made possible thanks to more than 4 years of research into the design of the mould shape. These unique innovations earned it the Red Dot Best of the Best award in 2016.

FURNITURE

Each creation is underpinned by a message, be it political, humorous or poetic. Following a conversation with the famous German filmmaker Wim Wenders, Philippe Starck created the **W.W.** stool for **Vitra** in 1988. Fascinated by the vitalist force of plant growth, Starck imagined a biomorphic sit-stand stool composed of three organic legs and a thin radicle-shaped saddle for seating. The stool, like a crutch or a prosthesis, is designed as a resting element, a momentary support. The sober lines and the reduction of the material to its strict minimum relieve the object of its mass to the minimum necessary for its function.

In 1997, Philippe and **Fiam** presented the **Caadre** mirror, a play of reflection between truth and lie, illusion and reality in a mirror of theatrical proportions. In 2016, a backlit version of **Caadre** was revealed.

Composed and formal when it comes to entertaining, the **Private** (**Cassina**, 2006) collection becomes the perfect domain for transgression in the intimate and private setting of the home. "I wanted to create furniture that is oriented towards desire and pleasure, furniture that is sexually ergonomic, but which can also welcome grandmother for tea." Day and night, the living room and the boudoir mingle for a collection that ranges from chairs to sofas and footstools. Over the years, the creator has completed his collaboration with Cassina, with the comfortable and elegant reception chairs **Caprice** et **Passion** (2006), the **Volage EX-S** sofa (2014), and more recently the **Volage EX-S** coffee table (2016), a clever and poetic combination of aluminium and marble.

With the **Masters** chairs (2007, **Kartell**), Philippe Starck continued his reflection on the notions of dematerialisation and collective heritage. He dismantled, cleaned and dissected design icons in order to identify and extract their structural lines which, in the words of the creator, "added together, create a new product, a new project, a reflection of our new society". With the Masters, Starck offers his reading of the structural lines of four great designers from the history of design (Charles and Ray Eames, Arne Jacobsen and Eero Saarinen).

With **Lou Reed (Driade 2009)** Starck proposed an armchair with sculptural curves that he created for the Royal Monceau, the place where he met Lou Reed fifteen years previously. More than just a tribute to his friend, the project is a manifesto for reading and conversation in an era dominated by screens. In 2016 this family expanded welcoming a chair and an armchair into the fold, entitled respectively **Lou Eat** and **Lou Think; Lou Speak**, another armchair joined them in 2015.

In 2011, the **Big Will** table (2011) for **Magis** displayed a slightly surrealist poetry dear to Philippe Starck. The table with its theatrical dimensions seems to want to take flight or flee thanks to its two chrome wheels.

In the same year, Starck developed the **My World** sofa (**Cassina, 2011**), "a cocoon, a niche, a world" as well as the comfortable and timeless outdoor furniture **Rayn (Dedon, 2011)**.

The production of plastic furniture took on a new dimension with the establishment of the publishing house **TOG - All Creators TOgether** in 2012. For Philippe Starck, the Italian-Brazilian brand TOG is a political state, a philosophy that intends to resolve a paradox by bringing together the worlds of "high industrial technology, mass production and craftsmanship, a reflection of human excellence that is singular and unique". Guided by an ethical conscience, Starck seeks innovative solutions to material consumerism and the ecological crisis. Thus, he offers 'interactive and participative' objects that the user is able to appropriate and make unique thanks to a range of interchangeable shapes and colours and a network of international artists and craftsmen offering to customise furniture.

In 2013, Starck revisited with **Magis**, the legendary director's chair and, while keeping the obvious simplicity of the lines, he infused a new modernity into the **Stanley** armchair, through the elegance of the high technologies deployed in its design.

With the **Boxinbox** collection for **Glas Italia** (2013), Starck rethought the metonymic relationship between the museum and the work of art, offering furniture in coloured transparent glass that is both a showcase and an art object. "The museum of museums, or when the exhibition becomes the work of art", to use Starck's formula. Starck continued his poetic collaboration with Glas Italia, with the **Lady Hio** table in 2014, then the refined **Marlène** mirror in 2017 and the **Mari Cristal** table in 2019. Fascinated by glass, Starck defines it as "magic, an elegant poetry born of the miracle of the fusion of nature, human know-how and technology".

Continuing his exploration of cultural references, he presented **Generic** (2014) for **Kartell**: "Generic is an exploration: the desire to reach the central core, to open it, to clean it in order to identify the minimum necessary, and to extract it." **Generic A** is an archetypal chair of the kind you can find in post offices, ministries or the army, while **Generic C** is representative of

the typical café chair. Freeing itself from external lines to go to the heart of everything, the Generic line is extremely modest, with a total disappearance of the designer. "An interesting approach intellectually, but also in terms of Economy and Ecology, because it is above all a work on the intelligence of the material, on the intelligence of the structure", as its author explains. This collection was joined the following year by three new models: **Generic B**, an interpretation reduced to the bare essentials of the Parisian bistro chair, **Generic CW**, designed according to the creator's idea of the basic chairs surrounding the catwalks of haute-couture shows (the catwalk evoked by the CW), and **Generic for Venice**, in homage to Ariago Cipriani and Harry's Bar in Venice and which received the 2019 Red Dot Award.

In 2015, Starck and **Driade** collaborated on two projects: **Wow**, a modular reinterpretation of the emblematic Royalton sofa, and the **Torquemada** collection, a tribute to the elegance of the minimum, to the sophistication of the Cro-Magnon era. It features an oak table, a chair, an armchair and a stool, all held by mirror-polished metal pegs.

In 2016, Starck designed two new collections for **Kartell**. The first, **Sun Tan**, is what he describes as "a generic collection for the garden and swimming pool". Two chairs and two sun loungers, which add a touch of elegant discretion with their "quest for form and spirituality". In 2019, Sun Tan was awarded the Edida prize for best design in the 'Outdoor' category.

The second, **Smart Wood**, is of particular importance to Starck. The collection, which has been in the making for more than 30 years, makes use of innovative technologies, taking natural materials in new directions: "Technological progress," says Starck, "allows us to offer more with even less. And this is the essence of 'intelligent wood'." Its design uses a unique, patented technique: the wood is moulded to create a 3D effect that until now was only possible in 2D. The side panels thus create enveloping curves like an embrace to offer total comfort. This collection with its unique technology promotes good practices in terms of sustainability and the production of recyclable raw materials with low environmental impact.

In 2017, the collaboration between Starck, **Kartell** and **Autodesk** resulted in the **A.I.** chair, which continues to explore new ways of creating and producing. The collection is the result of a joint effort between artificial and human intelligence, which the creator defines as "natural intelligence". He explains: "We asked an artificial intelligence the following question: how can I rest to my body with the least amount of material and energy possible? A.I., answered simply, without culture, memories or influence. The result was the first chair that was not shaped by our brain, our habits and our usual reasoning. A new world has thus opened up to us. A world without limits."

Convinced that outdoor furniture cannot be a concept in itself, Philippe Starck proposes a new way of thinking about furniture for outdoor spaces. In 2018, he created **Fenc-e Nature** with **Cassina**: sofas, armchairs and coffee tables that are as close to nature as possible, inspired by it in a timeless construction that is almost primitive, but refined by the elegance of ultra-modern details. Fenc-e Natura was rewarded in 2021 with Wallpaper magazine's 'Best of Woodcraft' award.

Also in 2018, for his first collaboration with **B&B Italia**, Starck created **Oh it rains!** a collection with a unique concept that offers a real service for outdoor use thanks to the folding backrests that protect sofas and armchairs from the weather. The ingenuity and efficiency of this unique and innovative design has been rewarded with Wallpaper magazine's 'Best of Cover' award*.

LAMPS AND LIGHTING

Light for the creator fulfils the same role as words for a writer: without it, nothing exists - a notion enriched by his philosophy and ethics. His **Tamish (3 Suisses)**, 1982), **Miss Sissi** (1988), or his **Archimoon** (1996) and **SuperArchimoon** (1998) lamps for **Flos**, show that light has definitely played an essential part in his work from the beginning.

Of the **Gun** lamp (**Flos**, 2005), Philippe Starck said that it was "a sign of the times", violently inscribing death in our daily landscape and denouncing the collusion of war and money. Subversive and political, the emblematic lamp also carries within it the mad poetry of its creator. Part of the profits generated by its sales are donated to the association "Frères des Hommes".

This passion for subversion and the confrontation of offbeat objects with no obvious connection between them is at work with **Marie-Coquine** (2009). A tribute to Mary Poppins' poetic surrealism. This **Baccarat** crystal chandelier is transformed into a sculpture with a "readymade and Dada" spirit, protected at one end by an ivory-coloured umbrella whose counterweight is none other than a boxer's punching bag. At the heart of the salon, Marie-Coquine is a perfect example of what Starck calls "a fertile surprise".

In 2011, the creator revisited the legendary **Zenith** chandelier for Baccarat, as well as the timeless tale of the iconographic Harcourt, from the wall light to table lamps. The **Our Fire** candleholder created in 2006, continued to evolve until a more intimate version, **My Fire** was created in 2017.

This fascination with light also feeds the innovations made for **Flos**: the flat **A4 Light** (2011); **Kiki Le Cub** (2011), "full of emptiness", or the whimsical and elegant **Chapo** lamp (2011).

Technological refinement is also at the heart of the **Bon Jour** lamp collection designed with **Flos** in 2013. It inaugurates a new archetype, that of an ethereal, pure, almost immaterial body, which lends itself ideally to personalisation according to individual tastes and creativity.

The **Bon Jour Versailles** collection, for **Baccarat** and **Flos** in 2015 with its two models available in crystal and polymethacrylate, resolves the paradox between industrial precision and artisanal know-how, between aristocracy and democracy, between science and poetry. Heir to the previous "Bon Jour" lighting collaboration between Flos and Starck, and the famous "Versailles" candleholder released by Baccarat, the Bon Jour Versailles collection reveals timeless lines of unalterable lightness and empirical modernity that summon our collective memory of yesterday, today and tomorrow.

Halfway between a lamp and a mirror, like an apparition from a fairy tale, **La Plus Belle** (**Flos**, 2015) is a magical and sophisticated object.

Starck completed his reflection on outdoor furniture by creating, again with **Flos**, the **In Vitro** (2018) and **In Vitro Unplugged** (2019) lamps. Globes made of suspended glass, where the bulb has disappeared as if by miracle. "It is the poetic and surrealistic idea of dematerialised lighting and the memory of the space occupied by light."

SURFACES

In January 2010, at the Domotex trade fair in Hanover, Philippe Starck presented **Fletco by Starck**, the result of his collaboration with the Danish flooring company **Fletco**. The

collection, which was launched in 2008, was awarded the Red Dot Award in 2010, the Interior Design Award in 2011 and the Designpreis Deutschland in the same year. Starck by Fletco is not just a collection of carpets, tiles and rugs, "It's a magical game, where all combinations are successful. This collection of squares gives interior designers as well as everyone else the possibility of creating their own partition, their own work in an infinite number of ways". By using a variety of materials - brushed aluminium, steel, wood, glass - and by injecting a note of luminescence, Starck opens the door to the imagination. The game is extended here by a reflection on the era of the disposable, with a tile designed to last. The production techniques developed by Fletco, totally respectful of the environment, are naturally in line with Starck's approach.

This initiative, which combines flexibility and durability - in an approach that respects ecological issues - is also at the heart of the first collection of ceramic tiles produced in association with the Italian manufacturer **Ceramica Sant'Agostino** in 2012. **Flexible Architecture Ceramica Sant'Agostino by Starck** thus turns a rigid material into a new flexible architectural element with infinite possibilities, while preserving the sustainable character of ceramics. "We are moving away from 'two dimensions' to 'three dimensions', which offers an infinite number of dimensions and possibilities," says Philippe Starck. "It is no longer a question of decoration but of architecture."

Flexible, easily adaptable, three-dimensional, this vision has also brought its uniqueness to the facades of industrial buildings. In 2013, Starck revisited traditional metal cladding with a unique system that allows architects to make their buildings stand out without piercing them or altering their integrity. Like a construction game, **Relief by Starck (Ateliers 3S)** has been conceived as an extraordinary toolbox for architects, allowing almost infinite combinations of reliefs, materials and colours.

In 2016, Starck teamed up with **Forbo** to create an innovative floor covering collection: **Flotex by Starck**. Three different patterns can be freely combined in almost unlimited combinations, making the collection remarkably protean. Flotex by Starck is 100% waterproof and rot-proof and combines the performance of PVC and textile materials with outstanding dimensional stability, quality and durability in a unique flooring that won the 'BAU-Trend Award by AIT/xia' in 2019.

All of these projects perfectly match the ambition to make the environment better, from intelligent carpets and floor coverings to flexible architecture.

4.3 A DEMOCRATIC ECOLOGY

"I have always tried to think globally, to find solutions for every important subject I have encountered in my work. I have always been involved with ecology. For me, ecology is not a concept, it is vital. It is a duty in which everyone must participate." Philippe Starck.

Long before environmental concerns became mainstream and of the utmost urgency, Philippe Starck, like a **visionary**, had realised they would lie at the heart of our present and be essential to our future. His concern for developing **durable** creations conceived independently of any notion of a perishable world, and that they be above all useful and perform their essential function, has inscribed his work right from the beginning, in a **responsible, ethical** approach. Philippe Starck wants to share his objects, his solutions,

with the broadest range of people possible by offering hi-tech, ecological objects at affordable prices. He strives to endow his creations with minimal style, at the bone, which transcends fashions and eras by its **timelessness**, a fundamental parameter guaranteeing the stylistic **longevity** of the object and therefore its life and use from generation to generation.

A visionary and enthusiastic citizen, Philippe Starck is committed to the **future of mankind** via a **democratic ecology** that will help his contemporaries live in harmony with their natural surroundings, all the while being a part of “the big picture”. He aims to go beyond survival by offering **future generations** the possibility of writing their future on a fresh page, so that they can invent another story and a new romanticism. This is the vision: to change the perspective of his creative actions, to go further and to share them with the greatest number of people. “Increasingly aware, we can all take the destiny of the human species in hand instead of drifting into the mechanisms of a market.” It consists of giving up the insane cycle of fashion, for **sustainable, durable objects**. As a visionary, Philippe Starck captures the mutations of a contemporary world by bringing about concrete answers through a **bionist** approach, among others, inspired by the organic and a will to initiate a **sustainable de-growth**, always looking for the most in the least.

ECOLOGICAL DESIGN

With Starck, priority is given to designing the best for everyone, without conditions. And he proves by example that a different view of consumption is absolutely possible.

In 1996-97, Philippe Starck was a forerunner in proposing **Good Goods**, a catalogue of "non-products for non-consumers in the future moral market", which were sold by mail order by **La Redoute**. The catalogue already offered food products from organic farming, including festive products such as Champagne and wine (**OAO**, 1996), responsible and ecological products such as Ecovert detergents, solvent-free paints, furniture, green mobility objects such as bicycles and kayaks, as well as a collection of organic cotton T-shirts with a committed message.

In 2004, the creation of **LA Organic** marked a turning point: these were the first organic olive oils to be assembled by an oenologist, Michel Rolland. Presented at the international Oil China 2012 competition, LA Organic won the Gold medal with LA Oro Intenso oil and the Silver medal with LA Oro Suave oil in the organic oil category (pesticide-free). In 2013, and for the third consecutive year, LA Organic oils received three Gold medals at the Los Angeles International Olive Oil Competition 2013. In 2016, it had joined the Top 20 best olive oils in the world, in the classification established by the prestigious Flos Olei guide.

In 2015, Starck created his own beer, **Starck Beer with Olt**. Together with the **Brasserie Olt**, they were able to invent a unique, cross-functional creative process, allowing them to translate Starck's creativity into a unique beer with precise dosages and a composition that is certified Organic. They were together inspired by nature to create a golden, organic beer in resonance with the exceptional terroir of the Aubrac plateau. Starck Beer has received numerous awards for its quality, including the bronze medal at the 2017 World Beer Awards.

Recognising the urgency to develop a democratic ecology, his civic battle has become increasingly radical today. It's a personal commitment and an invitation to join him. In 2008 he invented an individual wind turbine for the Italian industrial group, **Pramac**, which is attractive and invisible, easily accessible and usable at an affordable price. It also responds

to the new criteria of mobility imposed by our nomadic destiny. Beyond its technical characteristics, it completely changes our approach to consuming and generating energy.

In 2010 Philippe Starck offered a 100% recycled wastepaper bin made from locally cultivated plant plastic. An aesthetic and ethical object, **ELISE by Starck** is an appeal to everyone to practice fun recycling. It also won the Eco Design Award. The objective of this project is manifold: to ensure the collecting and recycling of office papers but also to create an activity that ensures the stable employment of people experiencing problems with integration, such as those with disabilities. As he says, "My responsibility now is to be interested in future productions of energy and the future materials that will replace plastic, the oil derivative that is used the most."

A profoundly ethical approach pushed Philippe Starck to devise the **Feuille d'Eau** in 2008, and then the **Lame d'Eau** in 2014 - a reusable flask and carafe respectively, designed to encourage people to drink tap water for the common good of humanity, while its sales help finance actions supported worldwide by Danielle Mitterrand's foundation **France Libertés**.

In 2013 with **Speetbox by Starck (Speeta)**, the first collection of high performance heated furniture, Starck continued to pursue an approach that lies at the heart of his preoccupations: rethinking our ways of consuming and generating energy. An airtight wood burner can be added to by a system called 'box' with a variety of functions: storage boxes adapted to the storage of firewood, and boxes that accumulate heat allowing for a gradual diffusion of warmth over a 24h plus period. Thanks to an original smartphone application, the wood burner is controllable and programmable outside the home, high technology allowing for the personalised control of all heating parameters. Speetbox by Starck makes ecology and technology accessible to all, and offers the possibility of an economic, high performance and adapted heating solution.

In 2014, the first **Ideas Box** was deployed in Burundi's Great Lakes region. The Ideas Box, a media library kit created by Philippe Starck for **Librairies Without Borders** under the patronage of the **UNHCR** (United Nations Refugee Agency), offers populations suffering from humanitarian crises access to the Internet, to books and various educational resources, as well as to theatre and cinema. In this way, it helps to give individuals and communities the opportunity to rebuild what they have lost, because "when you have lost everything, all you have left is the dream". Since then, the Ideas Box concept has successfully spread around the world, today in more than 11 countries, and in 2015 it received the Google Impact Challenge Jury Prize and in 2016 the Wise Award for its intelligence and humanity.

In 2015, Starck unveiled his first collection with the Brazilian brand Ipanema. The **Ipanema with Starck** sandals, with their minimal and organic design, are produced in ethical and eco-responsible factories in Brazil, using 30% recycled material. Thanks to this virtuous creation and production system, Starck is extending his concept of democratic, eco-friendly and ecological design. "When elegance is accessible for a few dollars or euros, it is no longer magic, it is a modern miracle", he sums up. The most recent collection, launched in March 2019, extends the exploration of "the territory of high elegance combined with the most assertive minimalism".

In 2016, Starck created **Sport Lib'** stations, at the instigation of former rugby star Sébastien Chabal: sports equipment, installed outdoors, in public spaces, for free use by all. Adapted

to their environment, with a minimalist design, they meet the fundamental objectives that Starck assigns to design: "They are beautiful objects that are above all useful."

Resulting from the collaboration between Philippe Starck, **Kartell** and **Autodesk**, the **A.I.** collection (2017) continues to explore new ways of creating and producing. The collection is the fruit of a joint effort between artificial and human intelligence, which the creator defines as "natural intelligence". It allows the optimisation of the material used in order to reduce the amount of energy required to produce a chair to a minimum. This is a profoundly responsible approach, all the more so as A.I. chairs are made from industrial plastic waste. An innovation applauded by the Red Dot Winner award in 2020.

While no proposal is a definitive answer to the challenges of our time, the creator proposes new models, other ways of consuming, of moving around, convinced that it is the inventors who can pave the way to a better world.

ECOLOGICAL ARCHITECTURE

As early as 1992, in collaboration with **3 Suisses**, Philippe Starck proposed the historic **Maison de Starck**, an individual wooden house sold by mail order. He was the precursor of an ecological and democratic architecture, at a time when wooden houses were still virtually forbidden.

With **P.A.T.H. (Prefabricated Accessible Technological Homes)**, Philippe Starck is thus renewing the approach to the high-tech prefabricated individual house. Manufactured and distributed by the Slovenian company **Riko** in 2014, this turnkey solution fully responds to the concerns that have always driven Philippe Starck: accessibility, comfort, safety, adaptability to needs, timeless design, respect for the environment and ecological standards, while integrating a genuine industrial process that guarantees sustainable quality and a respected budget. "If we want to think in the long term, we have to be sure that the style of what we create today will still be relevant in 50, 100 or even 200 years. Longevity and the notion of heritage, which were almost taboo subjects in the 1970s and 1980s, have now become fundamental notions. More than style, it is a question of thinking, conceiving and building with the right materials. With the fairest possible price, impeccable quality and the best of technology. It is all this that will lead us to a better future," Philippe Starck reminds us.

4.4 THE POST-PLASTIC ERA

While today no one can yet imagine a life without plastic, a material of primary daily necessity for the majority of the world's population, it's essential for Philippe Starck to think about the future in the light of the emergence of a new civilisation. Strengthened by the fact organic and recycled plastic won't be enough, the creator is working on a deeper revolution, that of **sustainable de-growth** and the **creative intelligence** which will lead us to a happy post-plastic era.

And the fruits of this post-plastic era that Philippe Starck dreams of are already being harvested. The **Zartan** chair (**Magis**, 2009), the first entirely recycled roto-moulded chair, has plastic components have been replaced with plant-based materials. The **Broom** chair (**Emeco**), of the same year, initiated another revolution by recycling industrial waste into an

innovative and sustainable composite. In 2012, the **Miss Sissi** lamp for **Flos**, which first appeared in 1988, became the first product entirely made of biodegradable plastic, marking a revolutionary step in the post-plastic era.

In 2008, the creator made a strong impression at the Venice Architectural Biennale with a very personal and poetic conception of new ways to use objects and to recycle them. His creations made from **Briccole di Venezia**, robust wooden stakes planted in the lagoon, gave these Venetian emblems a second life. Reinvented into table decorations, they perpetuate the eternal history of the city. "Everything about the Briccole has a noble elegance", explains Starck "and now this wood will humbly finish its beautiful lifespan in our houses, with us".

The **Smart Wood** collection, created in 2016 with **Kartell**, is of particular importance to Starck. In gestation for more than 30 years, the collection makes use of innovative technologies, taking natural materials in new directions: "Technological progress," says Starck, "allows us to offer more with even less. And this is the essence of 'intelligent wood'." Its design uses a unique, patented technique: the wood is moulded to create a 3D effect that until now was only possible in 2D. The extremely thin side panels thus create enveloping curves like an embrace to offer total comfort. This collection with its unique technology promotes good practices in terms of sustainability and production of recyclable raw materials with low environmental impact. An alternative to plastic, without sacrificing nature and the forest.

In 2017, working to explore other forms of expression using alternative materials, Starck made use of Apple Ten Lork, a vegetable material made from apple waste, offering a plausible solution to the problem of post-plastic and a sustainable future. Working with Cassina, he is developing a collection of vegetable leather sofas which he humorously calls "**Cassina Croque la Pomme**". In the continuity of his avant-garde and experimental thinking on contemporary design, this new approach, rewarded notably by the Vegan Homeware Awards, marks "the beginning of a great project. But above all, it initiates a wider debate, as urgent as it is obligatory".

4.5 TECHNOLOGICAL MIRACLES

With creativity as his paternal legacy, Philippe Starck has always known how to inject it into his own destiny. Integrating engineering into his projects early on, he has made it more of a driver than a practical condition to create real technological miracles, capable of converging new and old uses, while understanding the mutations of a contemporary world.

Between 1993 and 1996, in his role as art director of several brands at the **Thompson** group, Starck created numerous products including speakers, televisions, such as the portable **Zeo TV** (1992), and **Jim Nature** (1992), the first television with a compressed wooden shell (1994), the voice-controlled telephone, **Aloo** (1993) the precursor of today's smartphones, the **LCD Cube** overhead projector (1994) and the **Lalala** radio (1994). His creations for the French brand are distinguished by their playfulness and vision, their proximity to the user and their technological efficiency. "From technology to love", as he proclaimed at the time.

After dedicating himself to the cordless speakers **Zikmu** (Parrot, 2007) and the “protection of the spirit of sound”, Philippe Starck went even further in this alliance between the most advanced technologies and a profoundly sensitive approach. Always seeking an original sensorial experience, he brought about another revolution with **Zik** (2010), the earphones that take movement into consideration plus the need to dialogue with the world and the necessity for intuitive ergonomics. Two subsequent versions of the earphones, **Zik 2.0** (2012) and **Zik 3** (2013) have been recognised and awarded numerous prizes – such as the Distree Diamond Award in 2015 – for their technological and aesthetic innovation. Philippe Starck admits that his passion for quality music is particularly fecund. “Programming good music is essential for the quality of my projects. I am obsessed by music. The quality of my work stems from the quality of the music I listen to, which for me is like a fertile breeding ground, a breeding ground that makes my brain work.” Zik headphones are objects in which the miracle of technology is an extension of the human body. This technological achievement has been recognised by numerous awards at CES 2012, including Tom's Hardware and Tom's Best of Guide, the CES Hot Stuff Award, Popular Science magazine's Product of the Future 2012 Award and the Middle East Distree Diamond Awards for Technical and Aesthetic Innovation in 2015. The 2012 “Best of CES” prize acknowledged this success. Philippe Starck's object is a converging zone for the miracle of technology and an extension of the human body.

With the **Freebox Revolution** (2008), an Internet, telephone and television server, Philippe Starck found himself with an object that gave power back to the people, embodying a democratic design which he's been defending for so many years. “It's democratic because ultimately it's unbelievably inexpensive for the service it provides. When you think about the power of reasoning, intelligence and information that we can gather thanks to it, the price is nothing, its peanuts. And it's revolutionary because it can do everything. We realise that with boxes like the Freebox, we are only limited by ourselves.” But isn't the greatest revolution Philippe Starck invites us to, that of the imagination and innovation? By putting humans at the heart of progress and convergence, he demonstrates again and again that he is more concerned with the living than with achievement.

Thwarting expectations is one of his favourite games, and he is always using technology to push the limits of an object while remaining faithful to new usages. For **LaCie**, Starck designed two external hard drives, **LaCie Starck Desktop Hard Drive** and the **Starck Mobile Hard Drive** (LaCie, 2009). The first is equipped with a tactile surface that responds to touch and allows application launches with a single swipe. With the new hard drive **LaCie Blade Runner by Starck** unveiled during the 2013 CES, Philippe Starck offers a Pandora's Box which aligns an anthropomorphic metal interior with an angular shell resembling a cage. Protected by aluminium, the LaCie Blade Runner is, without question, the hard drive that best unifies sturdiness with aestheticism.

The research for optimal technology aims to satisfy our real needs, and not create new superfluous or artificial ones. Striving for durability, to establish a sustainable relationship between Man, production and object is the first step in engaging with environmental protection. With **OLED** in 2008, Starck along with **Flos** created the world's first lamp that takes advantage of the technological innovation represented by the Organic Light Emitting Diode (OLED). In 2009, again with Flos, Starck developed **D'Elight**, a lamp and an iPad that work towards the convergence of uses and objects so that the "source of information

becomes a source of light"; an innovation that was rewarded in 2012 with the 'Good Design Award'.

In 2011 in partnership with the French company **Netatmo**, Starck devised a smart, connected thermostat allowing its users to save on average 37% energy. Since its launch, **Netatmo by Starck** has received numerous prestigious awards, such as the Red Dot Award 2014 in the Product Design category and the CES Innovations Design and Engineering Awards in 2015. It is the best-selling intelligent thermostat in France.

In 2014 he prolonged their collaboration with an electrostatic valve for radiators. These everyday objects allow us to remote control our heating thanks to a smartphone app and thus reduce our energy consumption by adapting it to our true needs.

In 2012, Starck began a collaboration with the Chinese electronics giant, **Xiaomi**, by working on its first design for a smartphone, the revolutionary **Mi MIX**. With its soft and robust ceramic shell and its aluminium, whose quality is worthy of the standards used in aerospace, he conceived the world's first phone with a full-screen display, with invisible buttons and audio systems. "Designing a smartphone was a new creative experience for me," says Starck, "it's a start". The story continued a year later with the **Mi MIX 2** (2013), which has an even better, bigger, more immersive screen. "At first glance, we believe in an evolution. But in reality, it's a revolution." In December 2017, both phones joined the permanent collection of the design department of the Centre Pompidou in Paris, a first for a Chinese electronics company, which also received the coveted iF Design Award in 2018. In 2016, Starck and Xiaomi presented the **Mi MIX 2s**, combining art and technology. "Nothing can be more intelligent and more powerful than the Mi MIX 2s, and at the same time nothing can be as unobtrusive as the Mi MIX 2s. It is the ultimate minus." Its pure, minimalist look continues to push the boundaries of both design and engineering, providing further proof of Starck's ability to strike the right balance between form and function that will shape our future.

In 2015, he gave his pledge of nobility to medical equipment with the **S.Box By Starck**, a simple elegance, a tracking machine and an application, developed with **Sefam**, which improves treatment for patients suffering from sleep apnoea.

In gestation for more than 30 years, the **Smart Wood** collection (2015), developed with **Kartell**, makes use of innovative technologies, taking natural materials in new directions: "Technological progress," says Starck, "allows us to offer more with even less. And that is the essence of 'smart wood'". "Its design uses a unique, patented technique: the wood is moulded to create a 3D effect that until now was only possible in 2D. The side panels thus create enveloping curves like an embrace to offer total comfort. This collection with its unique technology promotes good practices in terms of sustainability and the production of recyclable raw materials with low environmental impact.

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to us. A world without limits." A new and innovative approach that was applauded by the Red Dot Winner award in 2020.

4.6 BIONISM

"Bionism is being inspired by the organic in order to create technologies better adapted to humans." Philippe Starck

Since 1994 with Starck Eyes - which in 2019 became **Starck Biotech Paris** - in collaboration with Mikli and then **Luxottica**, Starck revolutionised the world of eyewear by designing 'bionic' frames whose unique patented biomechanical technology is directly inspired by the human body. All models in the collection are equipped with the innovative and patented Biolink® hinge technology, ensuring maximum comfort and flexibility. This biomechanical development is inspired by the acromioclavicular joint of the human body and gives the shoulder its freedom of 360° degree movement. In 2019, the advertising campaign, highlighting this flexibility, for what is now called the Starck Biotech Paris collection, reaffirmed his involvement in bionism, confirming his philosophy that "the closer you get to the body, the less you can lie." In 2020, the brand will introduce a new patented hinge technology called Sphere®. Inspired by the natural perfection of this geometric shape, Sphere® technology is less complex than the Biolink® collection and is therefore accessible to the greatest number of people. It makes it possible to create ultra-light titanium frames weighing less than 12 grams, using less and less material.

Disappearing from our visual field, they become an integral part of our body, just like the **Starck Watch**, watches worn as close to the skin as possible. Starck anticipates the evolution of the relationship between body and technology right up to the possible integration of objects into the human body.

With the same approach, both bionic and ecological, in 2010 Starck designed a series of mixer taps with elementary and sculptural forms, drawing on a minimalist language that magnifies the fluidity of water. The lines of the **Axor Starck Organic** tap "are inspired by our bodies, by vegetation" and, more broadly, by a recurring concept of "always looking for the most in the least" that runs through his practice and thus promotes a profoundly biomorphic and ecological approach that was rewarded in 2013 with the Red Dot 'Best of the Best' award.

In 2017, Philippe Starck joined forces with the Corsican start-up **Icare Technologies** to create **Aeklys by Starck**, the smart ring that magically connects you to your environment. More than just a new connected object, Aeklys by Starck works in symbiosis with the body to augment humanity. Thanks to a unique patented technology and an ultra-ergonomic minimalist design, the ring replaces all your payment cards, transport tickets, car and home keys, and allows the management of your home automation as well as your identification with current contactless devices. A technological and bionic miracle for infinite functionalities that offer more freedom and security on a daily basis.

4.7 MOBILITY REINVENTED

In anticipation of the major mutations of the modern world, Philippe Starck reinvents mobility by combining technological miracles with an ecological approach that takes into account the environment and people.

PUBLIC MOBILITY

In 2002, Philippe Starck was put in charge of the artistic direction of Eurostar. He designed the lounges of the Premiere and Business Classes in the Paris and London terminals, but also the interiors of all the carriages and the uniforms of the staff of this legendary train, which links an island to a continent, but also encourages the circulation of ideas and imaginings.

With the **Pibal** (2010), an urban scooter-bike hybrid, created in partnership with **Peugeot** for the **City of Bordeaux**, Philippe Starck is committed to meeting the challenges of contemporary cities, those of ecological and shared mobility. "An inventive and fair response to new questions", he declares.

It was in the same democratic approach that Philippe Starck revisited the Ile-de-France region's transport card, the **Navigo Card**, in 2011 to make it a symbol of the democratisation of quality. By offering this everyday object for the general public the pomp and circumstance of a rare object with a pure appearance and elegant lines, the creator once again proved that the demand for beauty is not the prerogative of any elite.

BICYCLES

A lover and unconditional user of two wheels, Starck considers the bicycle as one of the rare products of human intelligence to be at once positive, constructive and beneficial.

In 2010, in collaboration with **Peugeot** and for the **City of Bordeaux**, he created the **Pibal** scooter bike. This urban bicycle with its revolutionary ergonomics offers an answer to the new questions raised by changes in mobility. Far from wanting to define itself as a designer bike, Pibal is a fair and ethical bike, adapted to its environment and to new uses. Thanks to a platform located between the two wheels, it transforms into a scooter capable of slipping into a pedestrian artery. Philippe Starck demonstrates that means of transport can be technological and ecological, universal and particular, all at the same time.

Moving forward in his quest to rewrite the laws of mobility, Philippe Starck combines the miracles of technology with his concern for the environment when, together with the French manufacturer **Moustache Bikes**, he designed **Starck Bike** (2012). This collection of four electrically-assisted bikes allows you to explore "all territories and above all, the territories of the infinite and the poetic".

MOTORBIKES

"From my earliest years I've had two wheels at my feet: I am a biomechanical being, half man, half two-wheeler. The motorcycle is the most intelligent means of locomotion after walking and the bicycle." Philippe Starck.

In his hands - because he himself is a joyous and experienced motorcyclist - motorbikes such as the **6.5 (Aprilia, 1989)** and the **X3 (Aprilia, 1998)** or even the **Super Naked Xv (Voxan, 2005)** integrate better into their environments thanks to a research into minimalism. They become objects of leisure and freedom once more, free of machismo yet loaded with panache, far from consumer vanity. A passionate and unconditional user of Kawasaki – he owns seven, spread around the world in every city where he regularly works – Philippe Starck revisited the **Kawasaki W800** in 2009 and created a simple, functional and reassuringly elegant object: “A good motorbike is made up of the bare minimum,” the creator explains, “A motor, a tank, two wheels. Many technicians go for more; we have chosen to go for less.”

CARS

In 2010, Philippe Starck presented **V+**, an electric car designed in collaboration with the independent French manufacturer **Volteis**. Thanks to this vehicle, which has been stripped of all superfluous items, it explores new areas of mobility. This forward-looking approach was enthusiastically received: the project was hailed at the 1.1618 sustainable luxury show with the 2012 *Prix du Public*. “I wanted to offer an alternative,” explains Starck, “so that we can return to the minimalist definition of a vehicle. A vehicle to transport. Almost nothing. So that we have more. More humanity. More respect. More choices to show that we care about our environment”.

The creator has continued his adventure into the world of electric cars with the charging station designed for Bentley in 2016: the **Bentley x Starck Power Dock**, created especially for the car manufacturer's hybrid SUV model, the Bentayga. "I wanted to make it a modern work of art: sustainable, real, with cutting-edge technology," says Philippe Starck.

BOATS

The marine environment is another source of inspiration. Starck loves the sea, boats and has a profound, natural knowledge of the ocean, defining himself as an amphibian, "webbed feet and a back covered in scales".

Starck has freed himself from preconceived ideas about existing boats and so set off in search for the dream of harmony between man and sea. First of all, by looking at sailing boats. He collaborated with Bénéteau in 1984 for the sailing boat **First** and **First S** where he reinterpreted the timeless codes of the sea.

In 1993 he conceived **Virtuelle**, a racing boat with minimalist forms, in perfect harmony with the sea. Starck sought purity by clearing, eliminating all unnecessary and superfluous elements from the design of the yacht until reaching the magic moment when the boat became "completely smooth, totally flush, a kind of silver rocket", the essence of the dream at last. In 2021, a room dedicated to the Virtuelle will be inaugurated in the Maritime Museum of the city of Saint Tropez, true recognition for a sailboat as emblematic as it is innovative.

A few years later, Philippe Starck advanced a structurally minimalist re-reading of another legendary sailboat: the **Hobbie Cat** (2009). Playful, elementary, intended for everyone, it is a

work that meets a personal aspiration: "I had the joy and honour of owning and steering all the Hobbie Cat models. This addiction was a religion. The religion of the minimum, always."

He has also created several mega-yachts. The **Wedge II** (2002), innovative in its purified appearance, contrasting with the conventions that he uses and with which he plays. The Wedge II is a "boat of extraordinary quality but cleared of all overwhelming social and financial manifestations" and has been nominated several times for awards for its exterior and interior design.

In 2004, the **MY/A Motor Yacht A** (119 metres), introduced entirely new hydrodynamic methods. An ultra-technological creation with an organic design for a revolutionary immersive bow and striking results in ecological terms. As Starck explains, "I designed one of the first hulls in harmony with the sea, as it is inspired by the curves of whales and the rhythm of the waves." Even her **Tenders** (the small service boats on board the Yacht) are in perfect aesthetic and philosophical harmony with the MY/A and its innovations, a unique work that brings a "new dimension to the world of tenders". Two major awards have recognised Motor Yacht A: "The Most Innovative Exterior Yacht Design of the Year 2008" at the Asia Boating Awards Ceremony in 2008 and "Most Innovative Yacht in Yachts France" at the Cannes Boat Show in 2009. The MY/A has been selected by Boat International and regularly appears in the prestigious magazine's ranking of the world's best yachts.

Designed in 2008 by Philippe Starck for Steve Jobs, the **Venus** is a 78.2 metre mega-yacht. Conceived from the philosophical elegance of the minimal in approaching dematerialisation, the Venus is "an emptiness born of such research and such quality that it becomes stronger than any full boat," describes Philippe Starck. "We reinvented marine technology through our work, it was philosophy in action."

In 2012, Philippe Starck revealed the **SY/A Sailing Yacht A**, a three-masted motor yacht, the largest privately owned sailing yacht in the world to date. The ship's scale is exceptional: 142.81 metres long, 25 metres wide, with eight decks, connected by multiple lifts and suspended spiral staircases, garages for four **Tenders** – also designed by Starck - and a submarine, as well as a helipad on the bow. "The Sailing Yacht A is a cruising castle in which you can live all year round in absolute comfort, thanks to the harmony of the plans and the beauty of the volumes", says Starck. "It is designed to sail anywhere, anytime, for any length of time, and above all in any weather, without any threat to comfort. More than anything else, the Sailing Yacht A is a gigantic research laboratory. Dozens of technologies were born from its development and these fabulous conclusions can be applied and adapted to other technologies, other fields, other dimensions, and finally for us. "The exceptional design and conception of this 'floating sculpture' received a 'World Superyacht Award' from the prestigious magazine Boat International in 2018.

Starck is not only interested in boats, but also in all those who go down to the sea in them. In 2016, he created **DIAL** (Individual Alert Device), which he describes as "'a smart bracelet with an ergonomic and elegant design, which immediately puts you in touch with friends, family and/or a rescue company". In its water-resistant shell is a GPS that can locate sailors and anyone else at the mercy of the waves. This rescue device has received several awards, including the 1st Inosport Prize for 'Best Connected Sport Object' and the 1st 'Innovation' prize from Secours Expo. DIAL was designed in partnership with the **Société Nationale des Sauveteurs en Mer** (SNSM), and Philippe Starck has donated all the rights

to the sale of this invention to this organisation dedicated to search and rescue at sea; to the people he says who "have been saving lives, every day, since the beginning of time".

SPACE TRANSPORTATION

From 2006 to 2007, Starck had the opportunity to return to his early years by continuing the drawings he did as a child as artistic director for **Virgin Galactic**, in charge of the project for the liberalisation and democratisation of space tourism.

His extra-terrestrial work continued in 2016, when he began his collaboration with **Axiom Space** on their commercial space station, which, once the ISS is privatised as per NASA's wishes, will be open to commercial tourism. His mission is to design the habitable module, living quarters, crew quarters, canteen and kitchen. "My vision is that of a comfortable egg, with soft, hospitable walls, perfectly in symbiosis with the values and movements of a human body subjected to the absence of gravity," he explains. "This is a dream project for a creator like me, with a sincere fascination for aviation and space exploration."

A complete creator with a global vision, Philippe Starck is keen to apply to his love of mobility, the same requirement - subversive twenty years ago, indispensable today - of dignity with regard to our world and our history. In the company of scientists, he is currently developing a number of projects: boats (from 2 to 145 metres long), hybrid solar, hydrogen and sailing boats. He also holds patents on new photovoltaic surfaces and is working on a tourism concept that has no impact on nature. There are decidedly no science and technological miracles without poetic intuition.

5. THE FUTURE

"Offer our children another history, a new romanticism." Philippe Starck

A polymorphic creator, a nomad perpetually travelling the world with his wife and muse Jasmine, always present where he is least expected (just like in life, "which is what happens to you while you're busy making other plans", joked John Lennon), always looking for natural elegance and a hero of democratic obligation, Philippe Starck has never given up his **hopes, desires, visions** and **duties**.

From high technology in the service of all to necessary mobility and on to food, housing, energy production and even clothing, there is no aspect of our daily lives in all its implications that has escaped his **visionary, poetic and subversive** approach. Nothing human is foreign to him. Everything is vital in his eyes. From a precocious consciousness of our perilous lifestyles, he has drawn even more energy and a will to share his vision: that which is inscribed in the "big picture" of the history of our evolution.

5.1 COMMITMENT

Because we are witnessing so many changes - some positive, others catastrophic - it's vital for Philippe Starck to try to respond, or at least offer alternatives. And it's by orientating

design towards the future, politics and responsibility that the creator is attempting to lay a foundation stone for the new world.

Aware that time on earth implies a **responsibility**, he promotes the “**courage to exist**”, to invent and reinvent, to play a role in contemporary evolution and mutation. Because it's in man's DNA to create and to build, we are thus confronted with a paradox because the Earth can no longer receive materiality. It is therefore urgent to imagine the possibility of positive degrowth, which seeks the most from the least. "The subject is to stop or **reduce production** while continuing to be ourselves, that is to say, creative people," Philippe Starck explains. "My opinion is that we don't need a whole scale abandonment, but only a small percentage of reduction in everything: 10% less distance when we go on holiday, 10% less water, 10% less food, 10% less clothing... Globalised, this would be more than enough to stop all forms of pollution and economic problems.”

While design might not be able to answer every question, it can nonetheless add a vigilant contribution. This has always been Philippe Starck's combat, **from democratic design to democratic ecology**; he wishes above all to create accessible, ecological objects for the largest possible audience. As he was not forced to choose between democracy and design excellence, he opted for the "**Robin Hood strategy**", embarking on the path of experimental design financed by large budgets, in order to be able to apply his conclusions to their democratisation in the longer term.

So, decades after his early battles for his creations to be made available to all, the present has proved him to be right: from the environment that needs to be defended to the necessity of leaving this planet, we're all involved in this story, our story. Refusing the state of things isn't good enough; we have to react to ceaselessly change things, to **reinvent**.

Philippe Starck has repeatedly demonstrated that whatever its size or purpose, the **honest** object – which follows the honest approach of the man and the creator – does what it can do to the best of its means, most efficiently, most **usefully** and most **respectfully**, with a minimum of materials. The most intelligent part of human production is, after all, found in the idea of reducing materials and moving towards lightness and invisibility all the while augmenting competence. For Starck, the future is a question of materials, “Man needs nothing material, only the capacity to **love, intelligence, humour** and

ethics.”

Necessary and indispensable, the struggle for a **democratic ecology** is fundamentally joyful and lively, questioning our practices to incite us to change them, to finally access a **moral market**.

The generous vision of his activity, which he refuses to restrict to a single field or a single elite, shows us that behind this famous creator with all his accolades, is a man aspiring to the best for all his fellow men.

5.2 RECOGNITION

A major figure on the world's cultural stage, exhibited in the biggest museums (the **Guggenheim** and **MoMA** in New York and the **MoMAK** in Kyoto, the **Pompidou Centre** in Paris and Malaga, to the **Museum of Decorative Arts** in Paris...), at the avant-garde of

contemporary environmental concerns and responsibility, the subject of numerous books, omnipresent in the media, professor at the **Domus Academy** in Milan and at the **École Nationale des Arts Décoratifs** in Paris, Philippe Starck is respected for the originality, rigour and quality of his work. Today his name and personality almost belong to the general public, with a waxwork statue in the **Grevin Museum** in Paris. For everyone Philippe Starck embodies the desire for a better life, here and now of course, but also for tomorrow.

Ever since his consecration as **Officier des Arts et des Lettres** in 1985 (promoted to **Commandeur** in 1998) Philippe Starck has been honoured with more than 100 prizes and decorations: the **Médaille de Chevalier de l'Ordre National de la Légion d'Honneur**, in 2000 attests once more to the recognition of his country.

His influence extends beyond France's frontiers: witness the President's Award from the British association **D&AD** and the **Harvard** Excellence in Design Award given to him by the prestigious American university in 1997. In 2016, he received the Most Influential Contemporary Designer award from **GQ Men**. The following year, the **Milan Furniture Fair** distinguished him as Migliore Designer (best designer). In 2019, both **Frame** magazine and the **DesignBoom** webzine awarded him a prize for his overall contribution to the design and architecture industry. In the same year, **ACG Media**, one of Asia's leading newspaper publishers, awarded him a DOTY Lifetime Achievement Award.

He is constantly being contacted to share his experience and his vision as much by international conferences as by businesses that see themselves in his multi-faceted work or, inspired by his pioneering approach. His expertise shines way beyond the world of design. He has quite simply defined new paradigms for our very existence. His career was consecrated in 2008 when he accepted the job of **Artistic Director for the French Presidency of the European Union** and then in 2009 when he accepted the post of **Ambassador of Creativity and Innovation**.

5.3 TRANSMISSION

"Life is only worth what it allows you to learn and by the opportunities it offers to transmit"
Philippe Starck

His concern for democracy, whether it is ecological or design, is combined with a pedagogical desire to put intelligence and ideas first, in whatever they have that is most fascinating. So in June 2009 he presented **La Nuit des Idées** (The Night of Ideas) on **Canal+**, during which he presented the famous TED Conference to demonstrate the sheer brainpower that contributes to our living well and well-being. Starck likes quoting Boileau's famous maxim, "Whatever we understand well we express clearly, and words flow with ease".

In the documentary '**Futur by Starck**', shown in June 2013 on the French/German television station **Arte**, the creator introduced the men and women inventing the world of tomorrow. In front of the camera Philippe Starck talks to the astronaut Jean-François Clervoy and the economist Jeremy Rifkin as well as scientists and researchers from around the world in a discussion on our collective future and its ethical, ecological and economic stakes.

The truth is Philippe Starck never wants to stop communicating ideas. Fascinated by science and constantly exploring, he is working on the creative project of the first **laboratory of fundamental research on pure creativity**. Scientists from multiple backgrounds, who are working on creation itself and not its application, are striving to understand how creativity functions, and from there how it can be transmitted, taught to those who don't think of themselves as creators, who won't let themselves create, or who don't know how to set the right conditions. "I think that every individual holds within them a creative potential, which can be developed if they are shown how," resumes Philippe Starck. It's in this same spirit that he plans to build the biggest ever brain by federating 220 million unemployed people and turning them into thinkers. "I would like to create the biggest think tank so we can have a tool that is capable of responding to the most important priorities and issues of our society."

In 2012 for the first time Philippe Starck agreed to do a book of interviews, in order to better share his existence. With ***Impression d'Ailleurs***, this creative mind, always one step ahead of his time, reveals himself to be modest, emotional and brilliantly intuitive. As with all his projects, his ambition of touching upon the truth led him to this dialogue with Gilles Vanderpooten, who'd initiated the project.

After more than five decades of creation, looking to the other side of the stars and the horizon, Starck is now turning **towards the future** more than ever, the destiny that brings us all together. By stimulating vocations and electrifying spirits, his gestures are guided by love, an unsinkable passion for his neighbour and the resolution to build **happy tomorrows**. While Rimbaud wrote, "dawns are heart-breaking" Starck will never give up on making sure that they continue to amaze us.

Through his commitment he hopes to help his **emotional tribe place** itself in a fundamental perspective: that of the **progress** of our humanity mutating in the heart of the universe. By humbly setting an example, he has shown us that we all have a responsibility to **merit** our existence and **honour** the link that unites us by showing **inventiveness, courage, intelligence** and **responsibility**.

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