

# DARC DESIGNERS

GETTING TO THE ROOTS OF A PRODUCT STARTS WITH THE DESIGNER, AT DARC THIS IS SOMETHING WE LOVE TO EXPLORE EVERY ISSUE. FOR THIS YEAR'S 3D WE SHOWCASE JUST A SELECTION OF OUR FAVOURITE DESIGNERS MAKING HEADLINES IN THE WORLD OF LIGHT.

## ARIK LEVY

NOTABLE LIGHTING COLLABORATIONS: VIBIA, FORESTIER, CITCO, DELTALIGHT, DANESE, ARTEMIDE, VERREUM, LASVIT, BACCARAT

A renowned artist and commercial designer, Arik Levy was born in 1963, in Tel Aviv, Israel. In 1991 he graduated from the Art Centre Europe in Switzerland with a distinction in Industrial Design before teaching at the École nationale supérieure de création industrielle / Les Ateliers in Paris, while leading design workshops at various design schools throughout Europe.

Levy has also put his creative skills to good use producing stage sets for modern dance productions at the Grand Theatre in Geneva, the Netherlands Dance Theatre, the Finnish National Ballet and the Batsheva Dance Company in Israel.

In 1997 he founded 'L design', an independent studio in Paris, together with Pippo Lionni.

The studio's activities extend from the creation of sculptures and installations

to the development of industrial designs and everyday products.

His technical skills and creativity are reflected in a variety of subjects and disciplines from product development, lighting design and corporate identity to packaging, point of purchase design, signage, exhibition, interior and set design.

Commenting on his work with life, he tells **darc**:

"Light relates to both the emotion and the material. I'm a surfer... Light gives the reading of the waves, stars, the energy, everything. I normally head out to surf just before dawn and as I wait for the sun to come up everything changes, I might see a ray of sunshine, a reflection from the clouds or something and everything changes.

"Light has a place in history, it is a metaphor to life, when you have no light there is nothing - no bacteria, no metamorphosis... We are nothing. Light is so important, it has an emotional, spiritual side - this is what I like."

## RASHID

NG COLLABORATIONS: TINELLI LUCE, FONTANA ARTE, DIO ITALIA, KUNDALINI,



Karim Rashid is considered by many as one of the most prolific designers of his generation. Over 3,000 designs in production, over 300 awards and working in over 40 countries attest to his legend of design. Rashid's diversity affords him the ability to cross-pollinate ideas, materials, behaviours, aesthetics from one typology to the next, crossing boundaries and broadening consumer horizons. With his work featured in 20 permanent collections, he exhibits in art in galleries worldwide and is a perennial winner of the Red Dot award, Chicago Athenaeum Good Design award, Interior Design Best of Year award, and the IDSA Industrial Design Excellence award.

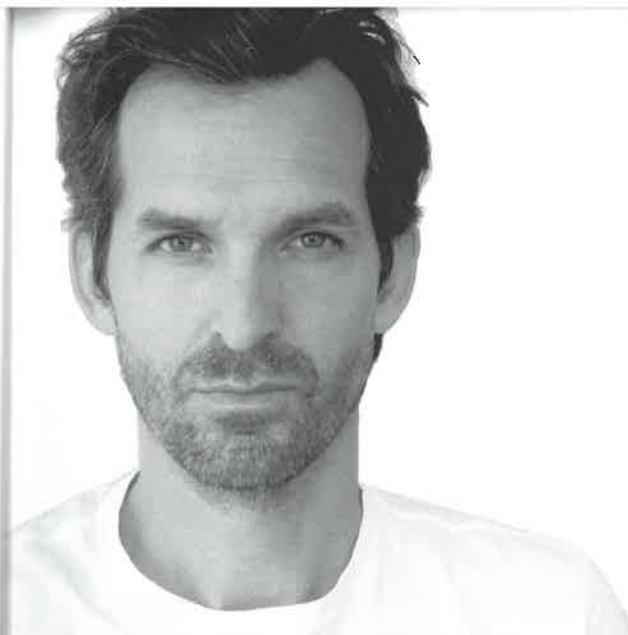
He holds honorary doctorates from the Ontario college of Art & Design and Corcoran College of Art & Design and is a frequent guest lecturer at universities and conferences globally, disseminating the importance of design in everyday life.

When asked at what point he realised he wanted to be a designer Rashid simply answered: "I realised my life's mission at the age of five in London. I went sketching with my father in England drawing churches.

He taught me to see - he taught me perspective at that age - he taught me that I could design anything and touch all aspects of our physical landscape. I remember drawing a cathedral façade and deciding I did not like the shape of the gothic windows so I redesigned them. I drew them as ovals."

Having worked on numerous lighting designs, Rashid tells **darc** of his lighting experience: "Light can be very sculptural - how it throws shadows and streaks of light. I try to bring artistic form to the physical lamp. I like the idea that the light is hidden and only penetrates out of and enhances the form of my lighting designs. Light is ethereal beauty."

And in terms of lighting within interior design, for Rashid: "Lighting should liven up a space, bring complementary conditions, move the eye and break up surfaces, bring illusion or entropy, and embellish and give richness to surfaces, materials and objects."



## MATHIEU LEHANNEUR

NOTABLE LIGHTING DESIGNS: CLOVER, LES CORDES, SPRING, S.M.O.K.E ONYX, SUNFLOWER, CLOUDY, DAYLIGHT DOME

Considered one of the world's top 100 designers and influencers, Mathieu Lehanneur is a French designer at the forefront of the international design scene.

A career in design wasn't always on the cards for Lehanneur and before embarking on a degree in design at ENSCI-Les Ateliers / Ecole nationale Supérieure de Création Industrielle, he longed to become an artist.

"After studying art for around six months, I realised that for me, inspiration came from working with a client and I preferred the idea of this, rather than being completely autonomous in the world of art," Lehanneur tells **darc**. "I always knew I wanted to work within the creative field in some way and in the end decided on design."

Lehanneur's most recent lighting creations includes the outdoor fixture Clover, a series of 'trees' encompassing energy, functions and materials. Carved from a wooden mast, Clover comprises a floor lamp and bench that appear cut and polished by the hands of a craftsman; rather, they are digitally machined using an unprecedented industrial process that allows the designer to blend different species of wood together. Lehanneur aims to create a structure like a "replanted tree that should have always been there". Clover features large aluminium domes that release downward LED light to minimise light pollution and energy loss. An additional dome, faced upwards, is equipped with solar panels to produce enough energy to power the lamps for three hours. A small hatch is also available where passers-by can charge their smartphones. The Clover bench is designed to be adaptable and extendable - reaching over fifteen-metres long if required.

## EMERGING TALENT: ROSIE LI

NOTABLE LIGHTING DESIGNS: PALOMA CHANDELIER, BUBBLY RANGE, STELLA-HEX, LAUREL O7-LEAF

Rosie Li grew up in Arizona and graduated from the Rhode Island School of Design in 2011 with a degree in furniture design. In the final stages of Li's thesis project she was discovered by none other than Lindsey Adelman, a guest critic at the school. Adelman spotted an early version of Li's Stella Triangle and was so impressed by the design she snapped a picture and immediately sent it to Jason Miller, the founder of Roll & Hill. This led to Li's postgraduate career as a Junior Designer with the company, "I learned so much working there and it was really satisfying to take that light from my initial concept and gear it up for production," Li tells **darc**.

While Li had always had an interest in sculpture and drawing but never thought she could make a career out of it. "It wasn't until working at Roll & Hill I realised that the lighting industry spans so many disciplines, it's so nuanced and there's so many different levels to it. Coming from an art school background where everything is considered really helped." Equally as inspired by mathematics as art, Li's work blends geometric forms with organic elements.

"I definitely have natural references in my work, the challenge is taking these references and making them abstract, giving them a universal appeal so that anyone can look at the object and instantly know what it is. That's the trick of design, making things clear in order to get an idea across." She explains.

When asked if the studio had a signature style Li described a common thread that weaved in and out of her work but expressed the need for constant evolution: "You can't just be hunched in your studio working all day, you have to be able to take a step back and look at your work objectively, where is it going? What is your target audience? Being an artist you're always in your head and it can be hard to step back and see your work the way other people see it."

The studio's newest light is the Laurel, a system of sphere modules Li has been developing over the past few years. "This year we wanted to loosen up and push this design language as far as we could take it, there are three different hanging chandeliers with three different flavours

but all of them have the same modular elements. We added a hand hammered plated brass leaf and it really opened up a new door, I'm really excited to explore new shapes."

Li's work challenges visual perceptions, blurring the lines between product and sculpture, art and design, though functionality is never compromised.

"Good lighting design should include illumination - that should go without saying but a lot of the time decorative lighting is just a sculpture that illuminates itself. Even though it's decorative it has to be functional. I'm a pragmatist so I always want things to be functional but I don't want to compromise on the structure or the quality and it can be hard to play that juggling game."

So what's next for Rosie Li Studio? "We recently collaborated with US retailer West Elm, so that's been good for us and were currently working on something special for the Ace Hotel here in New York. I would love to do more work for hospitality, scale things up. I'm really excited to explore more LED options too, the industry is constantly evolving and I'm always interested in new technologies and how we can integrate them."

