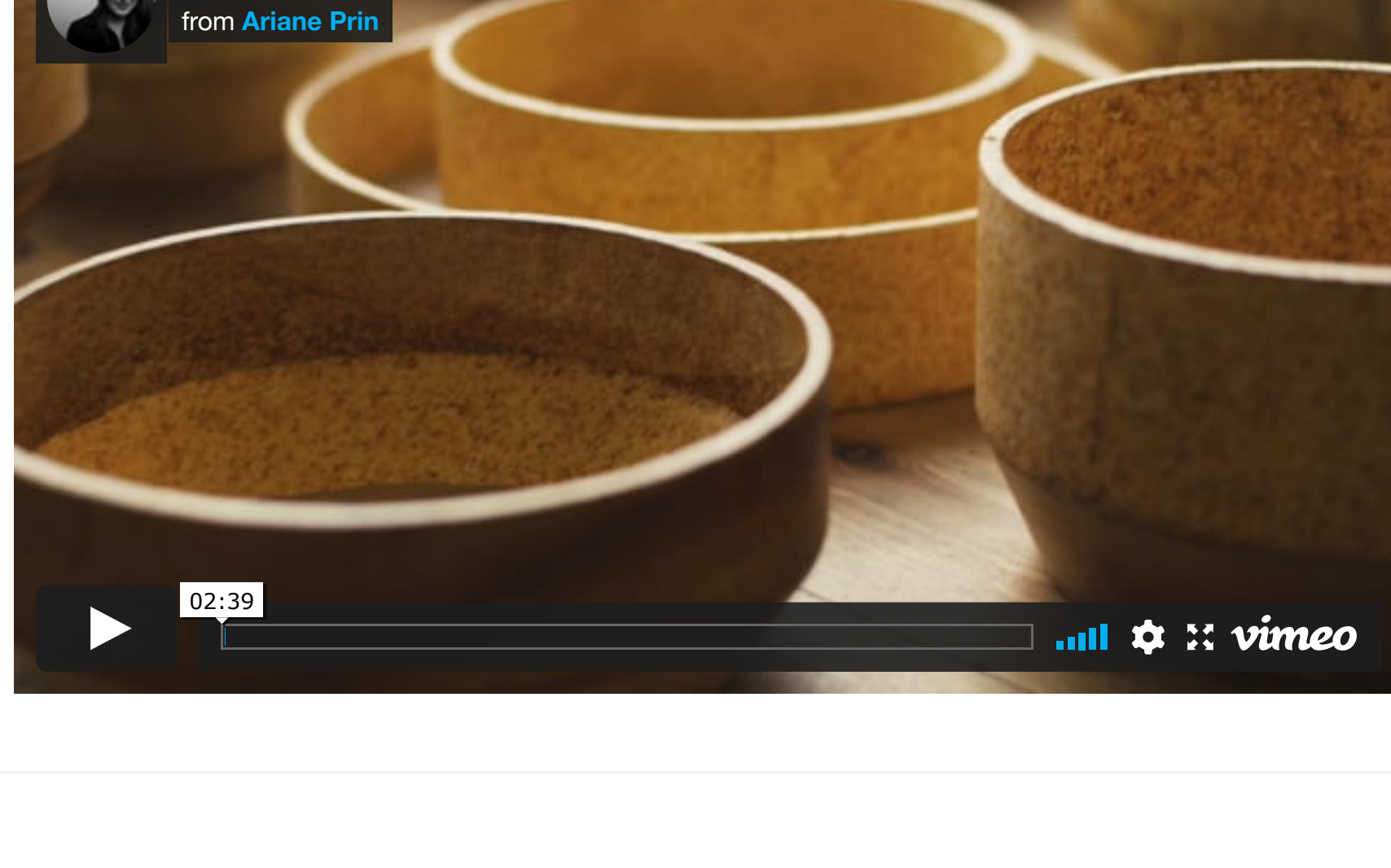


A CHAT WITH ARIANE PRIN

Interview to Ariane Prin



Tell us briefly about your origins: who are you and what did you study?

I am French, I grew up in the countryside in the north east of France in a small village, and went to a boarding school from age twelve. I studied three years in a design school in Reims, then I went to Paris to continue my studies for three years during which I took part to an exchange program of five months in Japan in an Art and Craft School. I then worked for two years in Paris for few designers including Mathieu Lehanneur, Noé Duchaufour-Lawrance and Eric Benqué. Meanwhile, I applied for a master at the Royal College of Art in London and got accepted. Since then, I share my time between freelance work, personal work and residencies, the last one I did was in a ceramic studio in Poland.

From the idea to the project: tell us about your project, how did it start, what does it start from and how does it interact with the area?

Based in London, my studio is home to a wide variety of joyously messy material experiments. All my projects originate in their specific social and environmental contexts, with materials chosen for their relation to the locality.

My focus lies in making site-specific connections between human activities and environmental principles. I find my inspiration by simply looking around me, I analyse the place or the area I am working in, the people that lives and works there, their culture, their needs, and I use their waste as raw materials for specific products production for this community.

I love learning through my own making, staying in control of my own production, as well as enriching my projects by working with people outside the design world. This has led to collaborations with a wide range of professionals, including Japanese craftsmen, bakers, hairdressers, acrobats, biologists and engineers in environmental technology.

Which values connect you with SVIE? Why did you choose this district?

I haven't been exhibiting in Milan in a long time and SVIE came up many times among discussions with my friends, and good advisors, this is why I decided to get in touch with you, a bit out of the blue I admit. I am really happy you gave me this opportunity to show at the Spazio Sanremo.

What does design mean to you?

Collaboration and exchange within a local community.
Keep in mind that the closed loop system and the circular economy are the ultimate goals.
Design as a vector of sustainable, practical and esthetic values.
Not design in quantity but in quality.

Nowadays, what does "to be connected" mean?

To be in front of a screen.

Where do you live? How is your house?

I leave in north east London in a flat that needs a lot of work. We are slowly doing things ourselves, but meanwhile we leave with the strict minimum, almost no furniture and a lot of our belongings are in cardboard boxes. Despite being a designer I realise that I am not missing much all these things.

Which are the design items in your house that you would never do without?

MY MAC, MY PHONE.

Which is the first design item you have bought?

The Luceplan Fortebraccio desk lamp by Alberto Meda and Paolo Rizzatto, in black. I literally bought it with my first cheque.

How is your typical day?

WORK, WORK, WORK...

Which design item you would have liked to create?

I guess the one who does not exist yet. There are more companies or factories I wish I could collaborate with than items I wish I would have designed.

Which song you would have liked to write?

There are so many, it is hard to choose only one. Music is very important for me. Anyway, I would say Celia Cruz - La Vida Es Un Carnaval, this song has real positive vibes, hopeful and cheerful.

Which are your sources of inspiration?

Other people or businesses waste.

What is your best talent?

To be convinced that I do not have any, that things can always be improved.

And your worse flaw?

Impatience.

How do you define your style?

That is quite impossible for me to answer this question.

Why surface treatment and treated surfaces' power of suggestion are so important in your work?

In the case of RUST, you can see that the surface is alive. It actually really is. Some items are not varnished and so they will continue to evolve and change colour over time through a natural oxidation process. All the items are quite emotional, they are all unique, even in shape as I am not using any moulds. It is impossible for me to reproduce a piece, all the items have their own personality and like we do, this personality will grow.

In your opinion, what is the relation among drawing, handicraft and industrial production?

They are inextricable.

In your works, what is the relationship between the poetic component and the influence of technology?

It depends what you mean by technology? I consider some of the heavy tools I have at the studio real nice piece of engineering and technology, I use them every day to make RUST.

What does the future of design look like?

Immaterial and hyper-material.

[Blog list >](#)



Under the patronage

Con il contributo di
Regione Lombardia

PATROCINIO
Comune di Milano

ASSOLOMBARDA

ANCE | MILANO
LODI
MONZA E BRIANZA

gf

28 10
15
20
**MILANO
DESIGN
CITY**

In collaboration with

OPUSALTEA
ATELIER LIRICO TEATRALE

tonki

CSAR
CENTRO STUDI
DELLA REGIONE
LAZIO

ARTIKA

COVIVIO

volumnia

**ISTITUTO
italiano
di CULTURA**
HONG KONG

inward
COOPERAZIONE INTERNAZIONALE CROCIATA LATE LINE

**SA
MANIFATTURA**

**ART
AIA**

OPENPACKINET

XNL
PIACENZA
CONTEMPORANEA

MAU
MUSEO D'ARTI URBANE

EC

avv. Elisabetta Citiçoi
Studio legale
ambientalismo e ambiente

imnotarobot

ENER2CROWD

deLAB

BBS
BIBBIONE BUSINESS BOSS

AMALAGO

**BIELLA
CITTÀ CREATIVA
UNESCO**

**MBARO
SIANA**

WANNENES

NUMEN
ISTITUTO DI INNOVAZIONE
TECNOLOGICA E DIGITALE

**MADE IN
CLOISTER**

Main sponsor

Media partners

**marie claire
Maison**

Official sponsor

naturasì