



PIG QUARTERLY
SPRING 2013
BE-IT-NL
Port.Cont: € 19
AU-DE-FR: € 20
UK: £ 17,50
CH: CHF 25
USA: \$ 34

3 0 1 0 3



ISSN 1722-1749



9 771722 174003

I.E

GAB—HAN

**ROSES GABOR
CONSTANCE GUISSSET
JESSICA GYSEL
EMILY HADDEN
MAYA HADLEY
HAIM
ESTELLE HANANIA**

CONSTANCE GUISET
SHOT BY SEAN MICHAEL BEOLCHINI

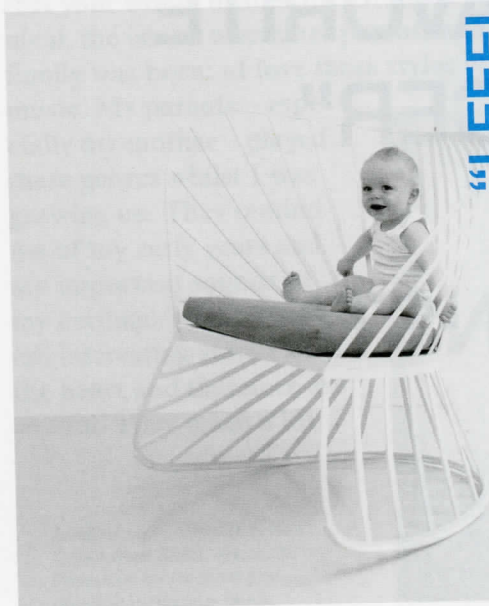


CONSTANCE GUISSET

BY RUJANA REBERNJAK

Although we might be reluctant to ponder gender differences in the design world, it would be foolish to think they don't exist. It's not so much about male power or rationalism, but rather about the sensibility and softness that makes objects designed by women particularly appealing. For French designer Constance Guisset, that sublime quality comes from her kindness, which translates into three-dimensional forms with the ability to make us think, feel and reflect on the function and role objects play in our lives. Far from affirming that these qualities emerge in all designs forged by the female mind, it's evident that the dreamy and fluid objects Constance creates could hardly be the result of pure rationality and strict problem solving. It is all about patience and observation, which are signs of humility and a silent passion.

Sol rocking chair, produced by Molteni, designed by Constance Guisset, 2012.

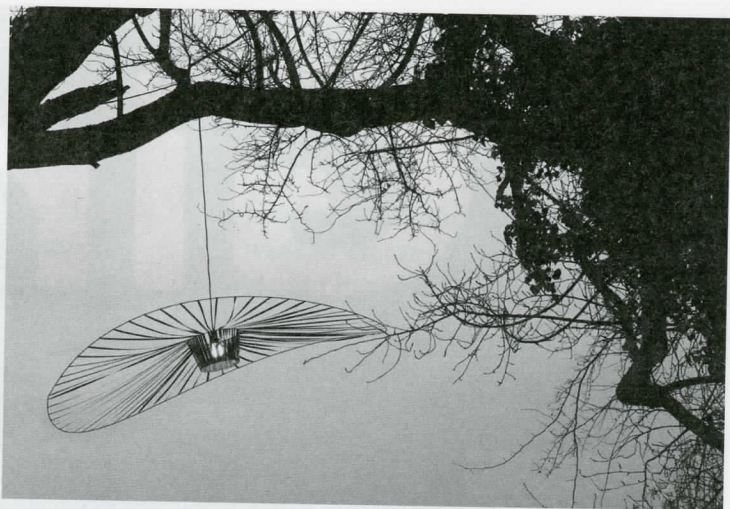


“I FEEL THAT INSPIRATIONS
A VERY COMPLEX THING THAT
IS NEVER DONE.”

Discussing the aforementioned gender differences Constance pinpoints the issue perfectly: «Gender in design is a very complicated subject. First of all, I would say that we, as women, often prefer being considered designers, rather than female designers. If you are a man, gender is nonsense, no precision is needed. Whereas if you are a woman, gender is taken into account. In general, we all have masculine and feminine moments and sensibilities and it is important to say that the delineations are blurry sometimes. However, I also feel that it is important to highlight that this job is all too often a male job. And I'm convinced that sometimes it is more difficult for women (as it is in many fields) to be an independent designer. So I am quite defensive of women. And, although I believe we all think in the same way, I confess that I sometimes feel males and females approach problems differently and this is for the best. I do not know if there is a masculine or a feminine design. But there are many designs and many orientations. Are softness and grace feminine while construction and rationalism masculine?».

Constance Guisset, a thirty-five year-old designer based in Paris, entered the world of design through the back door. After studying cultural management and working a few years for contemporary art galleries, Constance shyly tiptoed into the design sphere. Passionate about making things with her hands, she decided to go back to college and, during the seven years that

followed, she worked at the Boroullec brother's studio, in an almost exclusively administrative capacity. Even though it may seem it took her quite a while to gain the courage to throw herself into the designing, her projects clearly demonstrate otherwise. The years she spent observing gave her a unique insight on design as a practice. In fact, all of her objects have a strong personality: they appear to come from a different, magical world where function is translated into gesture and imagination. From 2006, Constance has developed a long list of projects for a surprising list of clients. Varying from stage designs for contemporary dance companies to limited edition projects for small manufacturers, the projects she works on never lose that particular personal quality and sensibility, which seems to appear from quite a precise pool of references. But when asked about her role models and influences, Constance states: «I feel that



Vertigo lamp, produced by Petit Friture, designed by Constance Guisset, 2010.

inspiration is a very complex thing that is never direct, so it is hard to say exactly when or where the influence comes in. One can be touched by a movement, an image or a sound. Everything influences me. Of course, I am more sensible to some shapes and effects, soft moves, fluidity, etc. But I guess life in general is THE influence». Nevertheless, there is a common thread that links together the *Sol* rocking chair she designed for Molteni with the *Francis* mirror designed for small scale manufacturer Petite Friture or *Objets Nomades* for Louis Vuitton. That elusive quality appears to be her search for fluidity and the constant desire to escape the boundaries of reality: «I try to bring elegance and softness into objects. But I also make a point of conceiving objects that move really or apparently. This slight visual fluidity is somehow a way of escaping reality for some time and offers an invitation for a dreamy moment in our daily life».

Col de Voyage and Lunettes de Sommeil, part of *Objets Nomades* collection produced by Louis Vuitton, designed by Constance Guisset, 2012.

