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mate the importance he attaches to digital tools, which he allows to meander, nearly always in the same way. "I love it when these outlines are found immersed in mass industry. It proves that all is not lost..." says van den Bosch.

Meaningfulness

The Bloomingbless vase, which consists of three blown-glass pieces he created for Cinna in 2010, is his first industrial work. The idea behind it? To create a vase in the same way one would create a bouquet. "Benjamin has great sensitivity. I love his style – a mix of serenity, strength and modesty", says Michel Roset (Cinna/Ligne Roset). The next step? "A beautiful, technical chair, which strikes the right balance between the quality and emotion that define artisanship, and the necessity to reach as many people as possible", says the editor. In the meantime, at YMER&MALTA, this designer is one of the most prolific. A highlight within his latest collection, Le marbre poids plume, is SweetHorizon, a veined piece in relief, into which one can slide flyers, photos, etc... but that can also be used as a fruit dish! Another interesting piece is SmallLivingLand, a moss dish, or in fact a garden – an XXS world that,

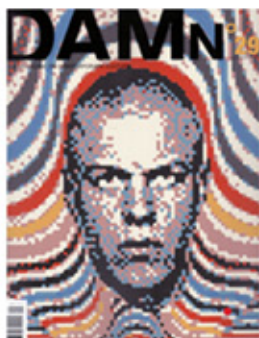
just like the real world, holds a bit of good and bad. This anarchy, and sometimes the underlying violence which cleverly sours the poetry, brings us to Ikebana Medulla, a large white vase with savage lines that came into being during Graindorge's stay at Villa Kujoyama in Japan (2009). Valérie Maltaverne, of YMER&MALTA says of this, "Thanks to Skype, we were able to speak two to three times a week." Another of their good projects, Mist, a light made by an agglutination of glass marbles, will be shown at Villa Noailles in July. And at present they're working on a wall clock resembling a giant rosary (after all, Graindorge is Catholic, "I really am!"). This work focuses on the representation of time; not the universal sort in which minutes and hours are counted, but the personal and somewhat vague representation of time, and its meaning for each of us. A matter involving society and thus design, the timepiece symbolises wealth more than utility. #

Ikebana Medulla (top, left)

Around, clock (top, right)

Sweet Horizon, marble bowl (middle, left)

Bloomingbless, vase (middle, right)



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This Way and that Way

Benjamin Graindorge, active creative

With a gamut of design commissions already under his belt and a whole lot more to come, this young designer has proven that he can dart between one sort of project and another without so much as a sideways glance. The devotion Benjamin Graindorge grants to each of his assignments is exclusive and intense. What succeeds is a creation that materialises in the form of a drawing, produced digitally in an intuitive manner. Silence plays a valuable role in Graindorge's working method as well as its outcome, allowing for the necessary reflection while building-in a sense of free will.



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Benjamin Graindorge

Inspirational drawing for Paysage
Domestique

Demain C'est Aujourd'hui
(middle, right)

Laying claim to limited editions at YMER&MALTA and at Galerie BSL, a vase, and, soon, some furniture in the Cinna catalogue, not to mention undertaking a collaboration with François Bauchet on a set design at the Saint Étienne International Design Biennial, Benjamin Graindorge switches from one register to the next with the selfsame soul that imbues his work.

"My reflection is nourished by contemplating an image down to the smallest details. I spend a lot of time looking, observing and waiting for that tiny event that makes sense to my eyes. Then I pull together my intuition and observations. And finally, I draw. (...) Being a designer is like looking at a landscape." This is how Benjamin Graindorge began this dissertation. He was discovered in 2006, thanks to his end-of-degree project, Paysages domestiques, at Les Ateliers-Paris Design Institute (École Nationale Supérieure de Création Industrielle). Entitled Sentinel, the work is presented in the form of a Western. "The power of the novel lies perhaps in its ability to allow the reader to give it his own interpretation", he explains. It also allows readers to free themselves from a hackneyed, boring reality by creating contradictions, by being open to debate and

sensations, which form the basis of inspiration... This space for free will, this silence, which Graindorge believes lies in non-aggression, can be found in all his objects: Courtoisie, an alcove-mirror, the first of his 'floating objects', which won him the Cinna competition, gives users the choice as to whether or not they want to be confronted with their image; Dress, a table centrepiece, a bit of fabric stretched over an embroidery frame (Domeau & Pérès), can be taken apart in the blink of an eye; Ikebana Medulla, seeming to come alive, whether or not it is holding flowers, etc. Graindorge has more of the Little Prince than the cowboy about him (e.g. the daughter he shares with Japanese designer Emi Yatsuzaki is called Orphée; his objects speak of mist, gardens, sky, clouds, wild grasses, murmurings and horizons), and with his designs he not only seduces, he also confuses. According to Anthony van den Bosch from Duende (the producer of Liquid garden, presented at BSL in 2010, editor's note). "He is a creator, not merely an agency manager. A drawer lost in the object." In fact, the designs selected by Constance Rubini (Dessiner le Design at Arts Décoratifs) reflect his rich universe, but also his visceral attachment to beauty. However, one should never underesti-