



Since founding his company Ubik in 1979, Starck has designed over 10,000 projects in all areas of creation, with one obsession: to design objects that are truly useful to their users. For Starck, an object must be «right» and «useful», but this usefulness is as much emotional as functional. The man who claims democratic design always asks himself why a new object deserves to exist.

For him, designing a toothbrush is just as important as designing a revolutionary yacht. His overall approach to creation goes beyond questions of form and style through his unique way of flouting codes, with humour, poetry and subversion.

A politically committed designer battling with a changing contemporary world, in the 1990s Philippe Starck was one of the first to factor ecological awareness into design, in both his architectural projects and objects made from recycled materials.

Lemon squeezer *Juicy Salif*, 1988 © Starck Network / Alessi

TEAM

CENTRE POMPIDOU / MNAM- CCI

CURATOR
Marie-Ange Brayer

CURATORIAL OFFICER
Veronica Ortega lo Cascio

COLLECTIONS MANAGER
Claire Both

RESTORER
Isabelle Prieur

TECHNICAL CONSULTANT
Barthélemy Seillan

CENTRE POMPIDOU MÁLAGA

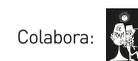
EXHIBITION DESIGN
Juan Alberto García de Cubas / El Taller

CONSERVATION - REGISTRATION
Elisa Quiles Faz
Laura Gaviño Fernández

COORDINATION
Joaquín Laguna Jiménez

ACKNOWLEDGMENTS

Philippe Starck and Jasmine Starck
Martene Carincotte
Mahaut Champetier de Ribes
Mimouna Khaldi



INFORMATION

OPEN TO THE PUBLIC

9.30 a.m. to 8.00 p.m.
Last admission thirty minutes before the museum closes.
Closed on Tuesdays.

PRICES

Permanent collection: 7 €, concessions: 4 €
Temporary exhibition: 4 €, concessions: 2,50€
Permanent collection + temporary exhibition: 9 €, concessions: 5,50 €

CONTACT

Pasaje doctor Carrillo Casaux, s/n
(Muelle Uno, Puerto de Málaga)
T. (+34) 951 926 200
info.centrepompidou@malaga.eu
educacion.centrepompidou@malaga.eu

centrepompidou-malaga.eu



Soundscape:
SoundWalk
Stephan Crasneanski
24 H STARCK MIX
soundwalkcollective.com

Olfactory atmosphere:
Peau de Pierre et Peau d'Ailleurs
Editor: STARCK PARIS, collection Peau
www.starckparfums.com

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STARCK SECRET DRAWINGS 4.000 SKETCHES UNVEILED

10 MAY - 17 SEPTEMBER 2017



AGENCIA PÚBLICA PARA LA GESTIÓN
DE LA CASA NATAL DE PABLO RUÍZ PICASSO
Y OTROS EQUIPAMIENTOS
MUSEÍSTICOS Y CULTURALES

Centre
Pompidou
Málaga



Starckbike M.A.S.S. Snow, 2012 © Starck Network

Conceived as an «energy machine», this exhibition at the Centre Pompidou Málaga projects visitors into Starck's imagination, taking them to the very heart of his creative process through an immersion in several thousand drawings, sketches and exploratory works. This journey through creation involves all kinds of objects, from the most iconic to the most everyday, encouraging viewers to play their part. An autopsy of a living creator, the exhibition explores the subconscious of creation – the «mysterious shadow» that so obsesses Starck.

Philippe Starck is perhaps the only designer whose creations can be said

to be everywhere, in our daily lives and imaginations alike. In the early 1980s, Starck came up with several iconic pieces in design and interior architecture, including the *Costes* chair (1983), *Mister Bliss* (1980), the *Richard III* chair (1982) and the *Ara* Lamp (1986). He gives his objects comical or intriguing titles that tell a story and create an emotional link. He makes use of steel tubing and tripod bases in black objects with architectural, graphic forms. Starck renews the language of design through transgressive objects, paving the way to a new perception where the object takes on a symbolic, expressive behaviour.

In opposition to the postmodern assemblages and collages typical of the 1980s, he came up with primitive, monolithic architecture with his first projects in Japan: the competition for the Tokyo opera house with Jean Nouvel (1986; never built); the Nani Nani building (1989) in Tokyo in oxidised copper, and the Asahi Beer Hall (1990) with its golden flame thumbing its nose at the Japanese sky. Subsequently, the Alhondiga (2010) in Bilbao, the Adriano Port (2012) on the island of Majorca and the Le Nuage sports complex (2014) in Montpellier were also examples of organic, demonstrative architecture, conceived as agoras or «village squares» accessible to everyone. The phantasmagorical Maison Heller, a hotel due to open in Metz in 2018, is a monolithic building symbolising modernity, on which is placed the replica of a 19th-century bourgeois Metz house.

What matters is the mental game established by the object, for example the *W. W. Stool* (1988), which he dreamed up after a conversation with film director Wim Wenders. This tripod seat, whose fluid lines extend into space like growing plants, seems like a metaphor of creation in a state of suspension between dream and reality. Starck claims the «non-judgement of form». For him, the *La Marie* chair (1996) is the quintessence of his search for the best with less: «less material, less presence, less cost.» Of «extreme honesty» and «profound modernity», made in a single piece in

polycarbonate, this chair is the result of a technological feat. The *Miss Sissi* lamp (1988), in injection-moulded plastic, arose from Starck's desire to «create an archetype», marking the «start of work based on the collective memory». This reached its acme with *Louis Ghost* (2000): a phantom chair, a transparent shadow arising from the mysterious depths of our shared memory.

A politically committed designer battling with a changing contemporary world, Philippe Starck was one of the first to factor ecological awareness into design. In 1994, he began a collaboration with Les 3 Suisses, for which he designed houses in kits. Between 1996 and 1997, he developed «Good Goods» with La Redoute: a catalogue of non-products for non-consumers in view of a future ethical market. In 2012, he came up with the project called *PATH (Prefabricated Accessible Technological Homes)*: prefabricated wooden houses combining engineering and ecology. At the dawn of the 2000s, the Hudson chair (1998), produced by the American editor Emeco for a New York hotel, proclaimed itself as a moral product through which Starck advocated the protection of work and know-how. In 2009, the *Zartan* chair was based on recycled materials and ethical plastics. In 2010, with the *Broom* chair, Starck revolutionised industrial production using waste recycled at source.

This sustainable aspect is also found in the *V+* electric car (2010), the

electrically assisted *Starckbike* (2012) and the *Ipanema with Starck* sandals (2013), 100% recyclable and consisting of 30% recycled plastic. Starck created the *Misa Joy* chair (2012) with the furniture company TOG *AllcreatorsTOgether*, of which he is the artistic director. The chair has a back consisting of interchangeable elastomer bands; its simplicity goes hand-in-hand with personalisation based on a participatory design. Starck's creations extend to hotels, restaurants and boats, the most iconic being the «A» yacht (rising from the waves) (2010) and Steve Jobs' «Venus» (2014) with its minimalist design. They also include Bénéteau sailing boats with organic sections.

The man who describes himself as a «naïve Utopian» constantly reinvents innovative uses for people on the go, like the *ZIK* Bluetooth-connected headphones (Parrot) of 2010 or more recently, smart daily objects like the *Netatmo* thermostat (2011) and the *Mimix* (2014), a ceramic smartphone with a completely new integrated screen (Xiaomi). The sensorial aspect is as present in connected technology objects as in the *Axor Starck V* taps, which reveal the water in motion, and the *Peau* fragrance collection (2014), an exploration of the intangible and the immaterial.

Starck defines his approach to creativity as a solitary task that begins with tracing paper, a pencil and his intuition. By entirely covering walls with his drawings, Starck has

transfigured the exhibition area into a cerebral environment, like a decorated cave harking back to primitive gestures and the ritualistic aspect of creation. This «all-over» series of drawings is like a huge, extraordinary painting whose dramatic character hints at a «mystery» without entirely revealing it – the mystery of creation. Each of Starck's pieces is simultaneously a wealth of scenarios and the establishment of joyous, mysterious, intriguing scenes made up of incongruities, mind games and fecund surprises. In this way, the exhibition at the Centre Pompidou Málaga takes us into the subconscious of creation, revealing all the «poetic energy» of Starck's objects.



Stool *W.W.*, 1988 © Starck Network / Vitra International