

2014
New collection

*Ginger, Polo, Follow Me
Hazy Day, Discocó & Santorini*



marset
BARCELONA

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Carlos & Javier Marset



From left to right Carlos, Jesús and Javier Marset.

Brothers Javier and Carlos Marset have not written a book yet, nor have they planted a tree. What they have done is produce a handful of garden lamps that magically illuminate the trees already planted, and many more that enable you to read the best books from the library. These lamps are joined by a meticulously curated catalogue of lights to illuminate a wide array of everyday activities, all boasting not only technological precision but also beauty and great comfort. Together they run the company that bears their surname, whose origins date back to the smelting workshop created by their grandfather. Carlos, an industrial engineer, focuses primarily on management and manufacturing. Javier, trained as an economist and with experience in the world of marketing, is in charge of products and the more creative areas.

However, the Marsets also seem to take advantage of the role as lamp producers that fate has handed to them to expand his circle of friends and acquaintances. And once a year, when summer comes and before everyone leaves Barcelona for vacation, they invite these friends to the landscaped courtyard of their showroom to have drinks together.

“We’re interested more in good ideas than in a name”



Javier Marset likes the question that a pair of Italian manufacturers asked each other as a challenge: “So let’s see. How many lamps have you put into the world?”

JAVIER MARSET: You could say that Marset has put a lamp into the world. It would be the Discocó designed by Christophe Mathieu. As a very successful product, this piece is recognizable and relevant. Although it also depends on how big we think the world is! Another important lamp for Marset is the Pleat Box by Xavier Mañosa & Mashallah, an exercise in formal innovation using an ancestral material: clay. Combining this ancient activity, ceramics, with the concept of contemporary lighting turned out to be very popular. This is a piece that immediately grabs your attention. And perhaps in not such a global sphere, via Joan Gaspar Marset put the Atlas collection into the world, a pioneer in using transparent polycarbonate.

I thought you were going to cite the number of lamps manufactured throughout your history as a company.

JM: Recently an artist – I can’t remember his name – said that he was retiring from being an artist. That a lot of art is already produced in this world, and that he was retiring as an act of humility. The same is true in our sector. There is over-production, saturation. But many lamps never achieve excellence. Our obligation is to make sure that what we offer is a product to help people live better, a surprising product that creates comfort.

Marset went through a lot of changes in the 1990s. What led the company to take this new tack?

JM: Survival, pure and simple. The Marset product line had survived owing to inertia in the domestic market, but it aroused no interest whatsoever abroad. Where we had to wager the survival of the company was in the international markets. We said: We’ve got to do something. We gradually shifted from being a manufacturer to being an editor. We invested in the job with designers and in the concept of innovative lighting. This is when Joan Gaspar joined as a designer and the product manager. As a company, we looked for the best purveyors of each material and process. We took the step from manufacturing based on the technology we had at hand, metal, to standing out by applying the best technologies and materials for each

project. We have been releasing ceramic lamps for years now. We thought it would be fascinating to work with the studio of Xavier Mañosa, one of the most awesome ceramicists working today. A company is made by gathering excellence in all spheres. We try to surround ourselves with the best.

CARLOS MARSET: We are actually more than editors. We have the know-how of manufacturers; it’s part of our DNA. The origin of the company dates back to the mid-1900s, when our grandfather created a metal smelting company. In the 1970’s, they began to manufacture metal lamps. This gave us a picture of the entire process. One of the keys to any product is the raw materials. Depending on every need, our engineers take decisions on the best material and process.

In recent years, Marset has stood out for its exports.

JM: Today more than 80% of our business is international. The company has always exported. More than a need, I see it as a gradual, normal process. When your product becomes more noteworthy, the international markets are also more interested in you. Today with the communication technologies, if you organize things well, choose the right partners and have a good brand image, it is logical to head in that direction. The markets are global.

CM: The creation of the subsidiary in the United States was a major milestone. We are now starting our fourth year. We had to adapt to the electrical regulations, which are different there than in Europe, and to the unique features of manufacturing.

With the global market, is the essence of places getting lost?

JM: The reality is that we live in a global world. In design, too, there are comings and goings. We work with German, French, Spanish and American designers. Too much importance is attached to geographical location. We are a Barcelona-based company and very proud of it, proud of being here. But we also feel very permeable. And actually, so is the city we live in. Today everyone travels and draws from other cultures. It is a natural process. Why do so many designers move to Berlin? Because the standard of living there is really high. But that doesn’t mean that all the design made there is Berlin design. In the world of design, there are no barriers to living anywhere. I think that too much importance is attached to



the origin, the provenance. Today it doesn't make as much sense as it did 50 years ago. The goal is to have an open mind and to understand how people from other cultures interact.

In what countries is Marset the most successful?

JM: The Scandinavian countries, Central Europe, Germany, Switzerland. And I am especially thrilled because those markets are quite sophisticated and competitive in terms of design. We also sell in the United States and Japan. Japanese consumers are extremely demanding and very picky when choosing a product. It's not bad, as we Catalans say when we do something well. All of that passion invested in work is ultimately rewarded.

In Japan, for example, traditional lighting was diffuse, quite unlike today's lamps.

JM: This subtlety of light is explained very well in *In Praise of Shadows*, by Junichiro Tanizaki. When I read the book, I thought: Marset isn't too far off the mark. The slogan "taking care of light" means that our products aim to create atmospheres, warmth and comfort. That traditional Japan is gone, but still you will never find a place there where a lamp glares because it is poorly designed. You could draw a comparison between a country's lighting and how cultured it is. When you enter a house and it is well-lit, that denotes its residents' level of inner richness.

Of all the lamps in the history of design, which three would you choose for yourself?

JM: Artichoke by Henningsen... That's difficult to say. Arco by Castiglioni. And Constanza by Rizzatto. I think that you can innovate in a lamp in four ways: the concept, the material, the light technology and the beauty of the shape. If you

try to play with all four elements it can lead to disaster. The market may not be ready for it. But if you play with just a few it can be very interesting. I really like lamps that innovate primarily in the concept.

What does the 2014 collection bring?

JM: Among other things, aesthetic plasticity. *Hazy Day* by Uli Budde is an extraordinarily poetic sphere with a great deal of sensitivity in how the *dégradé* glass was treated. It both conceals the light source and generates an effect. The bimaterial used by Joan Gaspar in *Ginger* is another novelty in the sector. *FollowMe* by Inma Bermúdez stands out for being portable and rechargeable. It is very warm and quite flexible and can illuminate a variety of settings. *Santorini* by Sputnik fills a need we had in our catalogue for a garland-style outdoor lamp. We try to elevate certain very basic design concepts and turn them upside down.

CM: We have developed a specific electronic system for the *FollowMe* lamp in conjunction with a Catalan company that is highly specialised in electronics. These aspects are invisible, but they make it possible for this small lamp to offer all the features it has, which are considerable.

What is the relationship between engineers and designers like?

CM: We cannot list all the credits the way they do in the movies, but there are many behind each lamp. Between the company's designers and engineers – who are design engineers, by the way – is the link with Joan, and his vast knowledge of all the technologies really facilitates that relationship. The engineers actually develop the piece, which has to be industrialised, be fully functional and be affordable. Ulti-



mately, the major advances in engineering are the simplest solutions that work the best. The concept of concurrent engineering is also important: from the very start of a lamp until it is finished, getting all the stakeholders involved. This might seem to slow down the process, because you are talking to everyone, but in the end it is quicker and more efficient.

This year you are launching a lamp designed by a very young team, Sputnik. What differences can you notice between the generation of designers you met in the 1990's and the ones working today in 2014?

JM: The current generation has lost the fear or embarrassment of showing off their talent. But... I should also say that talent is not exactly plentiful; it's fairly rare. But you do find gems and have to know how to pick them. They are fresher. They themselves generate their own brand; they're more media-savvy, active in the social media, bolder. They attend fairs with their prototypes without thinking twice about it; they post their projects on the Internet. I do this and I present it to the world. If you are capable of snapping up this talent, it's great. But this leads, in turn, to an overload of products and information. Their freshness is the major difference. They definitely have fewer complexes, although sometimes they're a bit ingenious. We receive up to 500 proposals, and all we do is sift through them. There are many things that are relatively worthless.

What criteria do you use when choosing them?

JM: It is a mixture of intuition, experience and sensibility that tells you which ones are worth it and which aren't. The company has a committee that shares the decisions on what to make. Obviously, we can be wrong. There are products

that haven't worked. But we have always issued some huge hits.

More than signing on designers because of their name, Marset seems to sign on products.

JM: We are primarily interested in good design, good ideas, more than the author. It's not that the designer doesn't matter, but it's not the most important thing. If someone is just getting their start professionally and they do things well, Marset backs them. The star designers are stars because they are very active in the media, and obviously because they have a good product and a good manufacturer. But at Marset we don't need to be carried forward by the author. There are designers with whom we've been working many years; we look each other in the eye and we know what to say to each other, like Joan Gaspar and Christophe Mathieu. Or Lluís Porqueras, too, who is over 80 years old. Conversations with him are brutal. He really knows how to separate the wheat from the chaff. In the end the crux of the matter is that those of us working at Marset speak the same language. The name of the designer is a consequence of the product. The author grows if the product is good.



Ginger

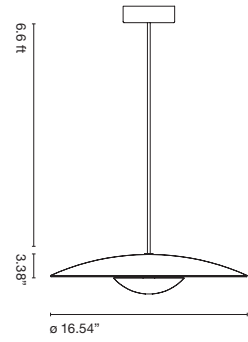


This extraordinarily lightweight light disk pays tribute to the cymbals of Ginger Baker of Cream, the 1960's rock band. The GINGER collection explores a new material and technology applied to the lighting sector: layers of wood and paper shaped under high pressure. The outcome is an aerial shade measuring just 0.16 inches thick with a white interior to reflect the light and a high-quality wood finish on the outside. Harnessing LED technology, it comes in two different sizes in the hanging version, along with one standing version and a table version, all with your choice of either an oak or wenge lampshade.

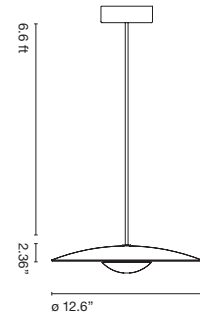
by
Joan Gaspar

Diffuser and pressed wood base of 0.16" in natural oak or wenge.
 Injected aluminum dissipater and lacquered black matte metal stem.

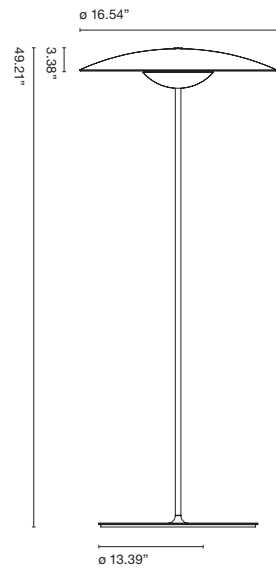
Ginger 42



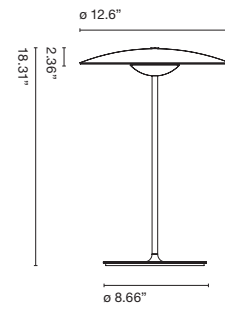
Ginger 32



Ginger P



Ginger S



Ginger 32 / Ginger S
 36 LED SMD 9,4W 2700K 845lm
 (included)

Ginger 42 / Ginger P
 63 LED 16,2W SMD 2700K 1480lm
 (included)

- Oak
- Wenge

Black electrical cord
 Dry locations only



Ginger

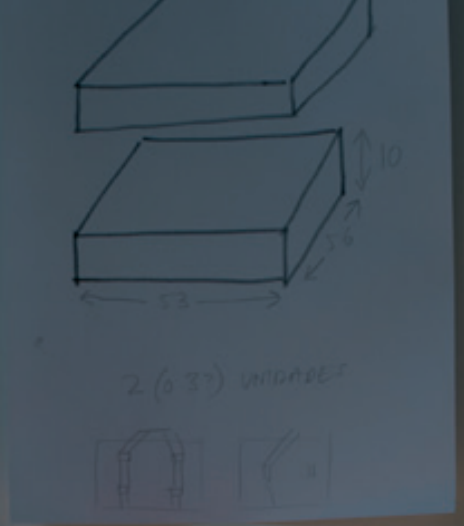


GINGER explores a new material and technology applied to the lighting sector: layers of wood and paper shaped under high pressure measuring just 0.16" thick.



Ginger

NXB 210
 NXB 520 (+NXB 220)
 PINK FLOUR F-50
 MRG
 NXM 510
 M1-001 BLACK
 JS TET 50TH PERCOK BLUE JS-201
 S6-204 ROYAL BLUE SUPER GLASS
 NX400

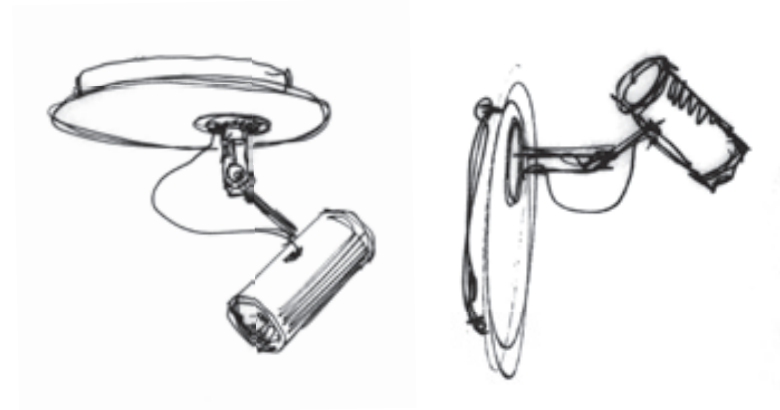


Ginger





Polo

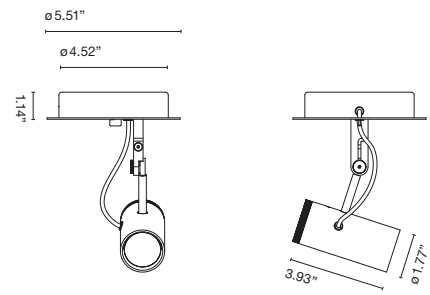


The POLO collection has been expanded with a new spotlight for both home and commercial applications. This version helps to create focal points of light and linear patterns, and can also be pointed upward on a wall. In the POLO collection, Joan Gaspar conducts an exercise in downsizing and brings fluidity to the entire spotlight rotation system, as this light swivels almost 360 degrees. Because it uses LED technology, the small, easily guided cylindrical lampshade focuses the light precisely.

by
Joan Gaspar

Body and diffuser in lacquered aluminum. Reflector with 36 degree aperture.

Polo spot



- Black
- White

Polo spot
LED 7W 350mA 3000K 520lm
(included)

Dry locations only



Polo



Joan Gaspar



“I wanted to work with a new material and a new technology”

Joan Gaspar (Barcelona, 1966) learned the trade of industrial design by working with Lluís Porqueras in the late 1980's in a small lamp workshop in Barcelona's Poble Nou neighborhood. Since then he has designed countless products, all characterized by simplicity as their unquestioned hallmark, with a special focus on the lighting sector.

However, he is also on the verge of celebrating two decades as the Product Manager at Marset. Gaspar is interested in talking about what we do not see in lamps. What we see, he says, is obvious. You can tell that he enjoys finding solutions to any issue put to him, paper and pencil in hand, or turning the object around and around. It is clear that he likes all his i's dotted and t's crossed.



I've counted 25 of your products in the current Marset catalogue. I imagine you've designed quite a few more. What does the latest, Ginger, bring to the world of lamps?

I wanted to work with a new material and a new technology applied to the sector for the first time. High-pressure shaping of several layers of wood and paper enables you to get a very thin lamp plate, just 0.16 inches thick. It would be twice as thick if you used plywood. Plus, since it is made of two materials you can put the white side on the inside to help reflect the light. The bulb holder is an aluminum "pin" which comes with LED's and special optics to open up the light beam, although it in no way resembles a bulb holder. To dissipate the tempera-

ture transmitted by the LED, I chose not to carve out grooves but instead to make the aluminum thicker and keep the piece intact. As a whole, it is an exceptionally flat, smooth lamp.

Both Ginger and the Polo spotlight use LED's. What is this technology missing to become the perfect source of light?

At first it was not very powerful and highly invasive. In just a short time not only have LEDs become high-performance and low-consumption, they are also increasingly warmer and smaller and have better light quality. The major revolution is that you can build your own light source. You can make your own customized bulb holder. You don't have to go looking for anything.

Many designers feel nostalgic for incandescent bulbs. Have you gotten over that?

It seemed like a minor disaster when those bulbs were taken away. At first I amassed a great deal of stock. When I found white ones, I would buy them and hoard them. But I'm over the nostalgia now. Plus, today there are LED's in the shape of white bulbs which provide amazing light. And there are aberrations, too. But generally speaking, things are going well. And LED's allow you to design lights with standard sources, too. We work on a light as an object; it has to illuminate well, but it also has to decorate.

With LED's, lights are increasingly slimmer and smaller. It seems like they're going to vanish entirely.

Actually you can do whatever you want with them. The time will come when you'll no longer be able to tell whether or not a light has an LED. The fact is that they give you a great deal of freedom. You can also use them in large lamps, such as the Soho, which measures 44 inches in diameter. The other day I saw one hanging in a market in Barcelona and I was thrilled. The important question is whether they provide good light and are attractive.

What strikes me is the simplicity of your designs.

I'm not into trendy things. It is difficult to remain on the sidelines: magazines, the media, the street. But to me value lies in simplicity, in something that is well made, that lasts for years. Being simple does not mean that the process of getting there is simple. It can actually be very complex. My master was the designer Lluís Porqueras. I began to work in his company, Vapor, in the late 1980's. And he made everything easy. Objects have to be in a place without making noise, without clamoring for attention. If I find something spectacular, I immediately start suffering.

Why did you relaunch the Funiculí lamp, which was designed by Porqueras in 1979?

It is a very heartfelt tribute to Lluís Porqueras. I learned the trade from him. And of all the lamps he made, this one was the best. Tons of them were sold in just a brief period of time. Still, because of the lack of resources at that time, he was unable to manufacture a mold for the lampshade, for example. I just made use of an industrial piece that already existed. Now we produce it in its entirety with all its features, which are considerable.

Every period has had its materials and technologies.

How do you think 2014 will be remembered in the future?

Things will appear very well made from the technological standpoint. But the perception will be that there is a mixture of periods, although everything is warmer, softer, quieter. People want to relax; they want things to be normal. When I got my start in Barcelona in the late 1980's and early 1990's,

everything that was being done was outrageous. Today I find those chrome and black designer bars horrible. Yet they were also very important because they signaled that businesses were getting off the ground. Back then we designers were quacks – everyone wanted to be modern, or faux modern.

Today the typologies are also being constantly revised. It is difficult to invent new lamp typologies. Castiglioni did it with Arco and Parentesi. So did George Carwardine's articulated tabletop flexible lamp. Ingo Maurer's YaYaHo was revolutionary with the advent of halogen. Today some of the innovation is coming from applying new materials and technologies.

Even though today you also design other products, you always veer back towards lamps. What are the challenges of designing lamps?

It is easier to design a lamp than a chair. You have the light dimension, which makes the object change when you turn it on. This is an advantage because it gives the product an added dimension.

As the Product Manager at Marset, what is your mission?

I am like the curator; I determine the perception of each lamp, the quality of light. When I joined Marset in 1996, they had already taken several steps towards carrying more contemporary products, and we just kept going further in that direction. I also think it is important to seek other technologies as a way of making a different kind of product. In 2000, for example, we introduced plastic in the company with a fairly risky proposition. And it was very successful. At that time, the Atlas lamp was a very unusual spotlight set inside a transparent case which held it in place. Everything was held together with just two pieces, without any screws or even a ball and socket to move the head. Plus, polycarbonate brought additional shine that gave it a different quality. When we launched it, we made two versions: one opaque and one transparent, which was the one we were nervous about. We thought it went too far, and in fact it's the one that was incredibly successful. I have thoroughly internalized the Marset catalogue, and every now and then I make my own proposals.

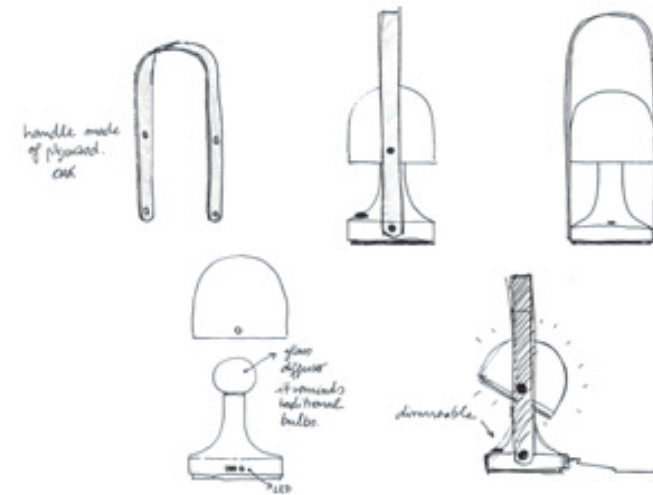
The job also involves discovering new talents.

Marset receives many proposals, and only some of them are actually brought to fruition. I saw the Scantling lamp by Mathias Hahn on a website where prototypes are published. I called him, we added it to the catalogue and today it is a great product. This possibility is one in a thousand. Publishing without being manufactured: that is what many young designers do today. I would be unable to do it. In the past, you published what had been manufactured. Today you publish the proposal. I'm from the old school.





FollowMe

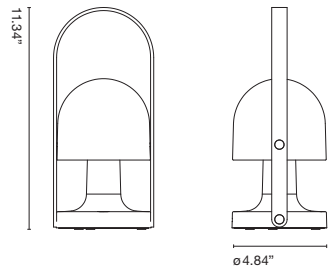


Portable and rechargeable, FOLLOWME is a table lamp that can be taken wherever you go. Because of its small, warm, and self-contained character, it is ideal both indoors and outdoors. It also works in restaurants and terraces that have no access to electrical outlets, or to replace candlelight. The oak handle beckons you to pick it up. Compact and small, it almost looks like a personal accessory. With a swinging lampshade made of white polycarbonate, it boasts a fresh, luminous look. It comes with LED technology and a dimmer. The battery is built-in, and it has a USB port for recharging.

by
Inma Bermúdez

Rocking opal diffuser and white matte polycarbonate body. Plywood handle with natural oak veneer, brass switch and construction details. Five hours of battery life at peak performance.

FollowMe



FollowMe
LED 3,2W 2700K 240lm
(included)

Battery life:
5 hours in peak power
10 hours in half power
20 hours in a quarter power

White-Oak

Dry locations only



FollowMe





FollowMe

Portable and rechargeable, FOLLOWME is a table lamp that can be taken wherever you go.





Inma Bermúdez



“My lamp adds a feminine touch to the catalogue”

She was born in Murcia in 1977, although at the tender age of one week Inma Bermúdez moved to Valencia, the city where she studied design which is also becoming a fount of new creators in Spain.

Today she works for a wide variety of companies in different countries. With FollowMe she feels that she is adding a feminine touch to the Marset catalogue, where until this past season all the lamps were created by male designers. Based at her country house 12 miles from Valencia –where she lives surrounded by dogs, hens, a vegetable patch and nearby family to keep up the traditional Sunday paella –today she travels anywhere in the world if it means launching a new project.



Flass lamp by Marset, 1973.

The FollowMe lamp is your first project for Marset. How did you start working with this company?

I met Javier Marset and Joan Gaspar in Moscow five years ago on a trip of Spanish businesses exhibiting there. At that time they told me that I was invited to make a product for them. I started working on this lamp two years ago, and I had to “wrestle” with it quite a bit. Marset has no female designers, and in my studio we found his catalogue quite male-dominated. Perhaps the only remotely feminine model is the Discocó. Marset is a company with an extremely high technological level, and that’s fantastic. But at the same time I wanted the FollowMe to be a departure from that cold tone sometimes associated with technology. To me, this lamp is like a treat – something likeable and warm.

I see FollowMe almost like a personal accessory. Not a bag, of course, but you can carry it with you wherever you go.

A personal accessory – I like that! At home we have hens and roosters that climb the orange trees to sleep. It’s really amusing to see them there. One day I imagined a lamp hanging from the branches amidst the animals. When you design, you generate images in your head; you dream a bit. Yet it is also very important to make it clear that it is a table lamp. But the catch is that it’s fun and you can also carry it with you outside or on a picnic with your partner. However, its main place is on a table, with the added mobility factor. It runs with a built-in rechargeable battery, and it has a USB port and a cable to plug it into the electrical grid. It also comes with a dimmer to regulate the intensity and provide warm, perfect lighting.

The origin of FollowMe lies in the Marset catalogue from the 1970’s.

I asked Javier Marset for the company’s old catalogues because I wanted to know what they used to do. I saw the Flass model and I was captivated by how the swinging dome of the lampshade was held in place. Inspired by that detail, I started to make my first sketches. I showed them to Javier and he talked to me about a niche in the small, “autonomous” lamp market. It can go many places, both at home and in restaurants or terraces that have no electrical outlets. Or it can replace candles when safety issues or the wind recommend it. It is made with LED technology, although it is placed inside a sphere to make it resemble a traditional light bulb so it seems more familiar to users.

Is this the first lamp you have designed?

No, I’ve done several. Here the main challenge was to create a lamp you could fall in love with; for as many people as possible to understand it and for it to spark some kind of feeling. That is what happens to me when I buy something or save up for something I want: I want it to be very special.

Since 2006, you have been working for a company that few people have never heard of: Ikea. How do you approach your work with Marset, which is not such a household name yet I imagine would like to sell just as much.

If you want to reach a universal audience, you have to design for young and old people alike, for both East and West. The product has to be very clear. The client should not have to think about how it works. That is the challenge, though it’s not at all easy. Then you have to factor in the price, so you have to keep in mind the factors that raise it: packaging, transportation. Multiculturalism is very important, too. But simplicity and price alone would be a bore, so you also have to bring in technology, different style codes and signature products.

We want to be global yet we also ask for originality.

The Swedes like to seem like your neighbor. They feel more comfortable that way. Spain does not want to be the same. It wants to be more than just your neighbor.

Where is this distinctive character?

To me it’s the Mediterranean character. What I really like about Marset is its way of communicating, its marketing campaigns where they tell what lies behind each product. I think that today you have to be a bit romantic. Fun, too. You have to know how to veer away from the conventional.

Now that you mention romantic, this is a visible trend in design today, albeit with very different approaches. Why do you think this is?

It is clear that when you have been living with globalization for some years, you travel, you see the same stores, the same chains... you need something to counteract that, something genuine and unique. I am not in favor of consumerism but instead of buying or saving up for something you consider special. At home we have quite a few pieces of furniture and objects from the grandparents of my partner, who is German. Sofas by Finn Juhl and other 20th century pieces. I really like those periods. In the past, people valued their purchases. In Spain a sideboard costed a fortune. Today it’s the opposite. This relationship has vanished.

Your generation approaches design in a more relaxed fashion. Sometimes it plays at being naïf.

Design didn’t use to be such a common profession, and it had closer ties to manufacturing processes. This is fundamental to resolving any process. But we have taken this for granted. In Jaime Hayón, with whom I have worked, there is hilarity, laughter, humor. Anything can be industrially manufactured, but everything also has an artisanal side, without sacrificing top-notch design, of course.

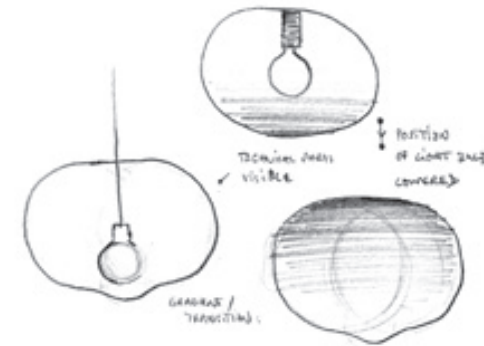
How would you define your role as a designer?

My point of view is that I provide clients with a solution. If I am working for a Swedish company I give this company a solution. If I’m working for a Valencian company I do the same. If I’m working for Marset I give Marset a solution. I feel fortunate to work with a wide variety of clients. One day I disguise myself as this brand, the next day I dress up as another. I like to think that I am versatile and can adapt to the needs asked of me.





Hazy Day

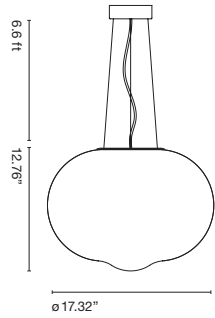


HAZY DAY is the outcome of a delicate study of light and how it diffuses, inspired by that time of day when the sun has not yet come up and the light of the sky is filtered through the haze. As a hanging lamp, the glass ball fades from a sandy matte to a shiny transparent finish at the small curvature that rounds out the lampshade. This detail breaks up the essential geometry of the sphere and harkens back to the technical procedure of glassblowing, the technique used to craft it. From certain vantage points, the downward-shifted position of the bulb and the bottom curvature generate a provocative sense that there is a double source of light. It comes in two diameters: 17 and 12 inches.

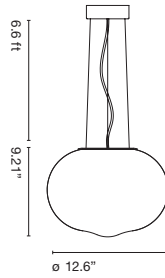
by
Uli Budde

A blown glass globe that fades from a sandy gradation to transparency. The lower part of the glass ends in a transparent curvature that shows glimpses of the bulb. White matte metal supports.

Hazy Day 44





Hazy Day 32



Hazy Day 32
E26 CFL Globe 14W 

Hazy Day 44
E26 CFL Globe 23W 

 Translucent

Transparent electrical cord
Dry locations only 

Hazy Day

Inspired by that time of day when the sun has not yet come up and the light of the sky is filtered through the haze.



Uli Budde



“I like objects to speak softly”

Born in a small city in northern Westphalia, Germany, in 1978, Uli Budde studied design at the University of Applied Sciences in Potsdam and graduated from the Design Academy of Eindhoven, the Netherlands. He has lived and worked in his own studio in Berlin for five years now.

He is also half of Officeoriginair. Uli Budde likes the objects he designs to speak softly and quietly, the way he does. Behind his designs lies a reflection on the products we use every day. Starting with their most familiar image, Budde inquires into what they can bring beyond what they mean to us today. In his curiosity about the essence of the everyday, he advocates a graphic yet simple poetry of objects.



The Hazy Day lamp was inspired by the effect of light at a very specific time of day.

I wanted to make a globe-shaped hanging model. But more than that, what I was trying to do was to transfer an image I had in my head to the product: the light that comes from the haze you can often see in the morning before the sun rises, when the day is gradually dawning. Anyone who sees this lamp won't know this, but somehow the piece conveys it. They can feel that light effect, experience the sense or recall seeing it. The difficulty lies in how to transfer this to a real product. I finally got it by sandblasting the glass by hand, which enabled me to control the slight gradation I was

seeking. Plus, I tried to get a matte quality on the translucent surface. And the gradation includes the gentle curve of the lower end, which is transparent and shiny.

I imagine that the simpler an object is the harder it is to innovate.

I am interested in working with things, situations and products that are familiar to people, that are immediately recognizable. And then I like to spark a sensation or memory. The position of the light source inside the bubble is also different: it is lower. This, together with the lower curvature, creates an optical effect similar to the waves you see when you look at the horizon on a very hot day.

Why do you advocate non-intrusive design?

I guess it has to do with my discreet personality. For example, I really don't like speaking loudly. As a creator, I think that things should forge a calm relationship with people inside a given space. A design works well when people recognize what you are communicating and understand its function. This is why objects should not be complicated. What they bring is more subtle. I like products to speak quietly and mildly, not to shout.

You proposed the Hazy Day lamp to Marset. Why did you choose this company?

Several years ago I saw some of their products on the Internet. I was interested in how they develop their collections, the way they work with different materials and emotions as well. When I presented the Hazy Day prototype at the SaloneSatellite in Milan two years ago, I thought that it might fit in the Marset catalogue and I got in touch with them. What impressed me when I sent the proposal was that Javier Marset answered me very quickly and told me how he viewed the design and the concept. His description and his words were exactly what I was trying to communicate with the product. It is very important to understand each other well in order to work together. And what happened was quite extraordinary; it doesn't happen with every company.

What led you to work in industrial design?

I like to see an idea materialized into a product, to translate something abstract into something concrete. I am not that much a workshop guy, nor did I follow a training in skilled crafts before my design education. After the sketches, I head to the computer and work mostly with paper models besides. What I do really like is working with experts in materials and processes. Debating problems and solutions. I think that my brother, who is twelve years older than I am, also had an influence on me. He studied art, and when I was a child and saw what he was doing I liked it a lot. So then I began to be interested in art, architecture and design. In Potsdam

I had the chance to study both architecture and design. I chose the latter. The scale of design forges a more direct link to the person. In architecture you're either inside or outside, but with objects there is a direct peer-to-peer relationship. However, architecture does have a greater impact on human lives, in both the positive and negative sense, I believe.

Is design also like curiosity: an excuse to investigate objects, to disentangle their essence?

I try to investigate their meaning and history, and how they can be better or stronger. Or if it is possible to do something with them and emotions. In the end you have to feel like you love the object, and for a long time; it is not just a fleeting pleasure. If I establish this relationship with the product, when you choose it you will surely be able to feel it, too. Objects have to be given meaning, beyond their function, which is important but not sufficient. In each product you have to explore what layers it has and what the importance of each layer is. It always changes.

You live in Berlin. Why is this city so attractive to designers?

I studied in Potsdam, which is right next to Berlin. After a few years in the Netherlands, I decided to come back to Germany. To me it was a no-brainer. I think that Berlin is a great city to live and work in. It is both vibrant and calm, large but not immense. More relaxed, for example, than London or Paris. You can concentrate on your work better. It's not as cheap as it used to be or as people think it is, but you can still live well here.

From the vantage point of Berlin, what do you think about the design being done in Barcelona or Spain?

I don't really have a clear picture of the scene in Spain. What I am familiar with and what does interest me is certain designers, like Tomás Alonso, who lives in London. I also really like Xavier Mañosa's ceramics. To me there are bright spots, points that shine here and there, but not an overall picture. Marset doesn't only work with designers from Spain; I also see authors from other places, an international dimension.





Discocó

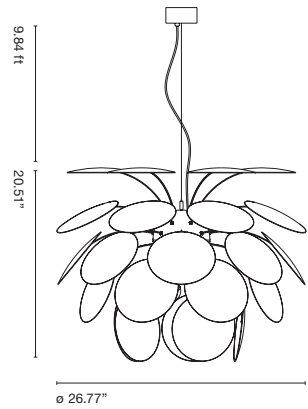


Exuberant even when turned off, the richness of the light issuing from the DISCOCÓ lamp provides direct downward illumination along with a dramatic play of lights and soft shadows. Its detailed study of incident light and light that bounces off of both sides of the 35 disks provide the lamp with an appealing gradation of light nuances and depth. Further reflections dance off the chrome-covered sphere at the core, where the disks are anchored. When the light is turned off, it retains its attractive presence, hinting at the expansion of energy that is fully expressed when it is turned on. Two new tones, beige and gray, have been added to the existing color range, this time with a matte finish. A new 26" diameter is also available, making a total of five sizes to cover a host of applications.

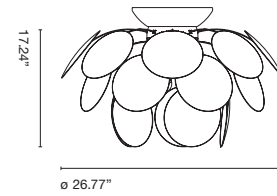
by
Christophe Mathieu

Opaque disks made in molded ABS, in matte-lacquered beige or gray. Chrome sphere.

Discocó 68




Discocó C68



- Gray (RAL 7037)
- Beige (RAL 1001)
- Black-gold
- White

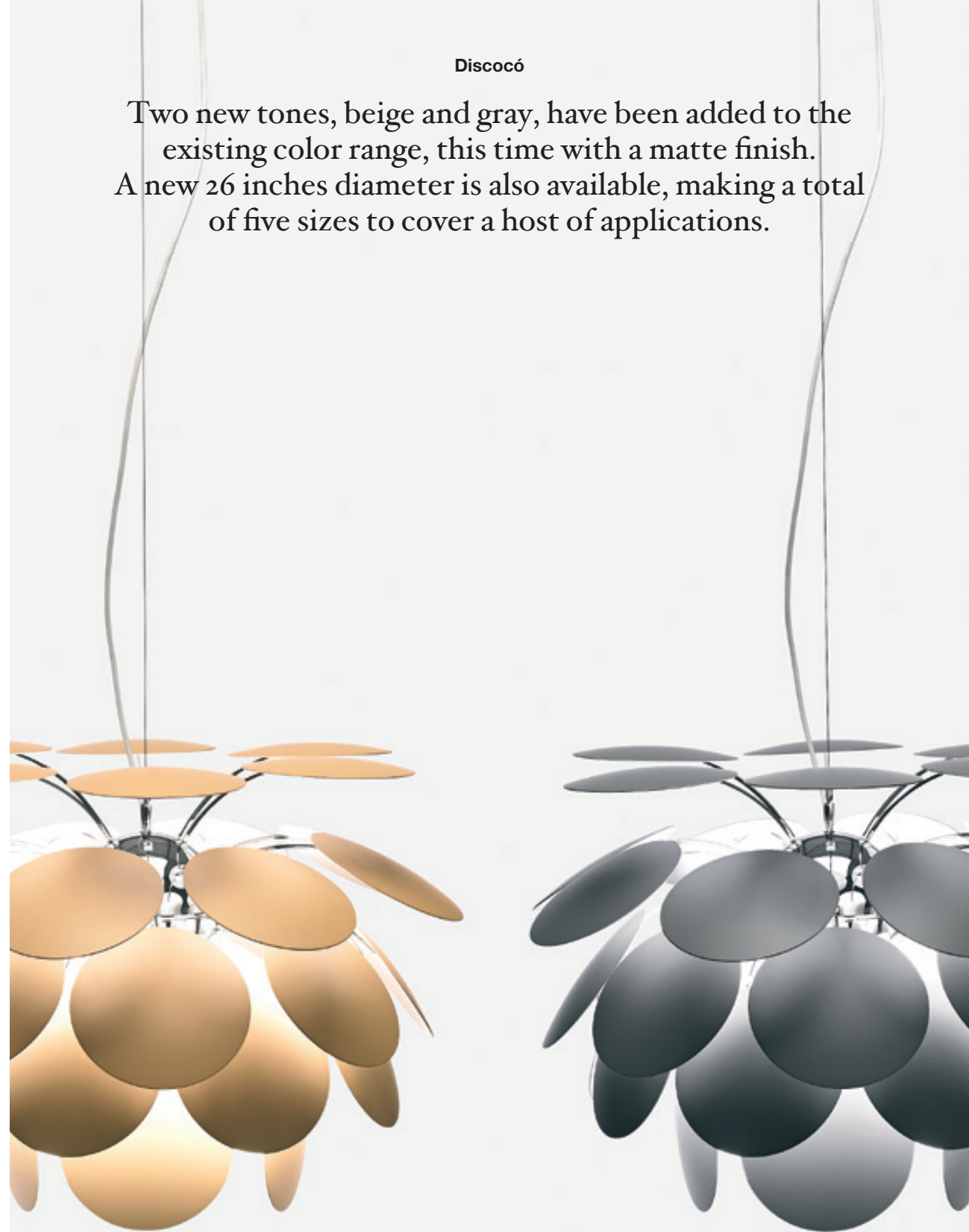
Discocó 68
3 x E26 TYPE A19 75W 

Discocó C68
3 x E26 CFL Globe 23W 

Transparent electrical cord
Dry locations only 

Discocó

Two new tones, beige and gray, have been added to the existing color range, this time with a matte finish. A new 26 inches diameter is also available, making a total of five sizes to cover a host of applications.



Christophe Mathieu



His name is French and he was born in Germany (1961), but his Spanish accent points to the Canary Islands, where he grew up. He reached Barcelona in the mid-1980's to finish his degree in interior design. Soon afterward he headed to Milan, where he discovered industrial design.

A restless man, he seems to carry those traveling genes of his Belgian ancestors who ventured to move to Spain in the 1960's. With an architect and handyman father (he made lamps at home using the origami he learned while working in Germany), 30 years ago Christophe Mathieu transitioned from being a professional competitive swimmer to the world of design. He is open to unforeseen events in life and does not discount the possibility of one day maybe leaving it all and doing something totally different. Having lived in Barcelona for years now, he is one of Marset's veteran designers and has created several successful products for the company.

However, nothing quite beats his Discocó, the firm's current bestseller. That expansion of energy conveyed by the lamp suddenly makes more sense when you listen to Mathieu.

“I like to think that I’m a hard-working designer”

Why do you think the Discocó lamp has been so successful?

There are several reasons. It's a mixture of a series of factors that have made it possible. First, the lamp contains elements that are harbored in people's memory. It is also a surprising piece – a wow piece! It has a fresh, light look, and it provides very good, pleasant light. It very carefully controls indirect and reflected light based on the studies by Poul Henningsen. It doesn't glare. Plus, the technical development is very skillfully resolved thanks to the technical team behind it, which is essential to a product's end result. Yet there is also another important factor: its perceived value is higher than its price. So several different factors converge, and they are all positive.

Plus, the user assembles it.

From the start I knew I wanted it to be that way. I hate reading manuals, so it had to be assembled in an easy, intuitive way. Someone told me that he gave it to his youngest son who assembled it with no problems. We sell it unassembled precisely to keep the price down. It takes up less space in the box, fewer cubic meters in the warehouse. And it also leads to savings for the company in terms of breakage. These things are rarely discussed, but I like it when they're taken into account.

As its designer, how do you feel about this success?

I see it as a reward. I feel particularly happy because it was a very democratic process. Ninety-nine percent of the people who buy this lamp do so not because they know me or my work but because they like it, the price seems fair and they take it home. This is very satisfying. That is the part of design that fascinates me: the concept of the object, the psychological and sociological factors involved. I grasped this when I lived in Italy. I should also say that I have often dreamed of this happening. I daydreamed about it. And I'm happy because it could have never happened. A job well done should yield good results, and in this case it did. But it's always a bit of a lottery. The market is inundated with products. Plus, just because something is published in magazines doesn't mean that it sells. It is a difficult but exciting profession. When people think about success, they don't think about the failures that often come first. Nor do they think that success is only sudden in appearance, whereas it is actually the outcome of years of work, years full of disappointments that you have to overcome, which can be learning experiences.

This lamp seems like an expansion of optimism. It almost beckons you to dance under it.

I designed it in 1997, but it wasn't produced until 2008. Eleven years went by. I showed it to Maset three times. No, four times. I made the model and showed it to Joan Gaspar, the product manager of the company. He told me: we like it, but give us more information so we can make a prototype. But – my own fault – I didn't give him this information. I was sure about the final product, but I didn't know how to get there. Later he asked me again: Do you have anything new? And

I showed it to him just like before. Another time I showed him a photomontage. On the fourth time he told me: Buddy, you've shown us this lamp so many times! Come by the studio one day and together we'll try to figure it out.

The fourth time was the charm...

We met and it was ready within half an hour. Sometimes I have doubts. Not in the intuitive stage, the irrational stage. At the beginning of the process, it's as if I see something for the first time. As I get more deeply involved in it and I know it too intimately, I lose this intuition. Anyhow, I think that rushing is never a good idea. As the Maset product manager, Joan Gaspar is also an important part of this product. And another member of the team is Daniel López, who is in charge of product development, and he improved it.

You taught at Elisava. What are the ABC's of design that you taught your students?

I really stress the work process. If you're a genius you're a genius. But if you're not, I try to teach them to work constantly with a clear, defined, coherent language. I encourage them not to lose their enthusiasm and to be happy with what they do. I try to inculcate in them the importance of doing things well, beyond the issue of style. I have students from other countries and you can tell that they come from another culture. You shouldn't try to get them to design the way you do in Europe. Not everything has to be globalized.

So how do you approach design?

I always think about the end user. To me, designing is like a game. As the years go by, I regard it as much less "transcendental." Let's just say that there are more important things in life. It's also true that designing is a complex process, and many factors come into play. Over time you learn how to have perspective, to prioritize. I like to think that I'm a hard-working designer. I know that creating a personality is really fashionable right now, and that's fine, as long as it doesn't eclipse the product.

What is the most essential thing for a lamp?

The most essential thing is what it means to others, to the people who are going to use it. If I try to communicate something with an object but the person to whom it's targeted doesn't perceive it, that's my problem, not theirs. A lamp is many things. It provides light, but it is also an object that takes up space and is located in a given setting. It also serves a decorative purpose. And it includes the element of light, which is magical. It allows you to play with this intangible component. You can manipulate it in many ways: diffuse it, refract it, reflect it. The state of light changes depending on the materials through which it passes or which it deflects off of.

Describe your ideal room or home in terms of its lighting.

I am strongly influenced by everything Scandinavian because of my upbringing and my family. My father is an architect and studied in Belgium. I like light-filled houses that are cheer-



ful and colorful. In terms of artificial light, you can't try to light a space with a single light source. I like indirect, diffuse lighting that is not monotonous. I play a lot with chiaroscuro, with intensities and tonalities of light. Light is not just to help you see or do a specific thing. It is also a source of comfort. It transforms the space.

For designers, work often seems very much an integral part of life.

It's true. I don't like talking about work. Similar to the way others like to dance, I like planning for the future. You suddenly build something where there used to be nothing. Yes, this is what drives me. But I could very easily drop it at any time and do something totally different. At the age of 18 I was a competitive swimmer training five hours a day. We started the youngest swimming club in Spain. And I loved

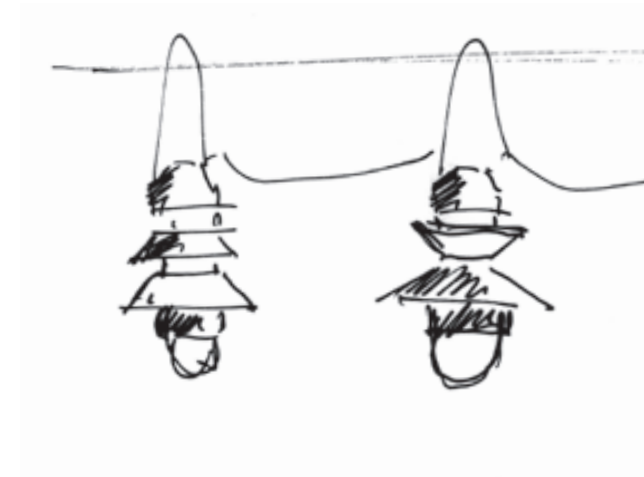
being a swimming instructor. It's not so much what you do as how you do it. If I had to do my current job any other way, I wouldn't do it.

This year saw the launch of the fifth size variation of the Discocó lamp.

The first one measured 21 inches in diameter. The size was intuitive, although it was designed with a particular setting in mind: over the dining room table in a house. When they saw that the product was popular, Maset asked for a larger size for contract sector, and then another smaller one for a nightstand or a bar. And so it goes until the last one, which is 26 inches. There was a huge leap between the first and second models. We had noticed that there was a demand, so we made it. And we took advantage of the chance to implement minor improvements and offer new colors.



Santorini



Inspired by the lanterns found on fishing boats, this collection of outdoor customizable lamps allows you to create multiple compositions. Users can choose how many shades to place on the diffuser, along with their order, position and direction. This interplay of combinations yields a rich array of direct or reflected light. The SANTORINI collection can be hung from the ceiling, either individually or clustered together, or they can be strung up like a garland. They also work as wall lamps or standing lamps using accessories that can easily be added. The variations on the SANTORINI lamp are further expanded by the choice of the shade color, which comes in white, gray and mustard.

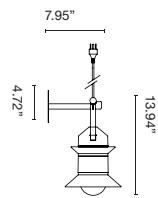
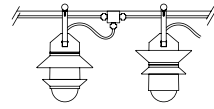
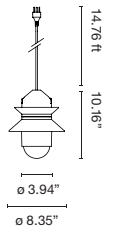
by
Sputnik Estudio

Blown, pressed glass diffuser attached to a gray polycarbonate structure. Shades available in numerous colors. Black rubber straps can be added to hang the lamp garland-style, or for the standing and wall versions. The latter have a metallic structure with stainless anti-oxidant cataphoresis treatment for outdoor.

Santorini

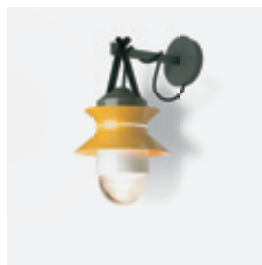
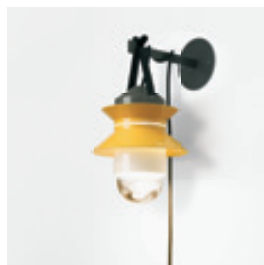
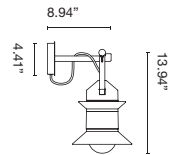
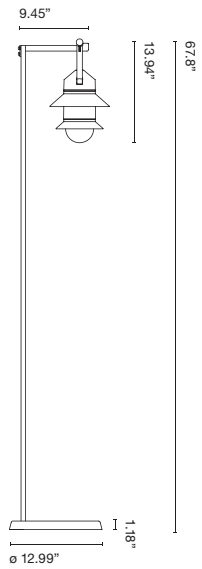
Garland accessory

Wall bracket



Floor accessory

Hardwired wall bracket



- White (RAL 9003)
- Gray (RAL 7039)
- Mustard (RAL 1032)

Santorini

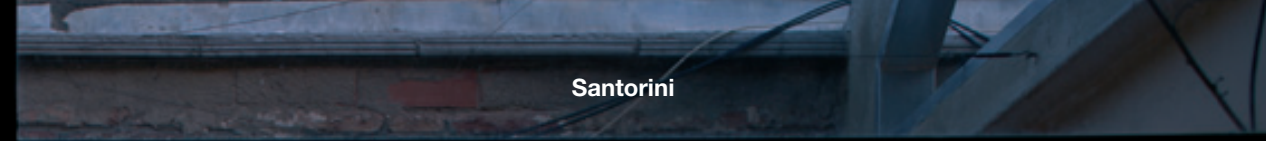
- E26 CFL TYPE A19 15W
- E26 LED TYPE A19 11W

Black electrical cord
Suitable for wet locations



Santorini





Santorini

Inspired by the lanterns found on fishing boats, this collection of outdoor customizable lamps allows you to create multiple compositions.



Sputnik Estudio



“We stress the user being involved in the end object”

When the Sputnik spaceship was launched in 1957 as the first manmade satellite in history to orbit the Earth, none of the members of this studio had been born yet. But they chose the name because of the challenge it embodied, similar to starting a professional career for those of us whose feet are planted firmly on the Earth. And their own launch was full of enthusiasm. Sputnik is made up of Majo Fernández (El Campello, 1984), María de la O Reyna (Valencia, 1985), María Salar (Alicante, 1989) and Borja Sepulcre (Elche, 1988).

They are a new group of designers who somehow resemble a rock band. With their main office in Valencia, some of the four are now located in Barcelona as well, as they are working towards a Master's Degree in Management, something that designers need, they say. Even though their degrees in architecture, technical engineering and industrial design are fairly recent, several of their projects have already won prizes. And some of them have captured the attention of manufacturers, such as the Santorini lamp, now manufactured by Marset.





How did you and Marset find each other?

At the Habitat Fair in Valencia in 2012, we presented three projects at NUDE (a salon for new creators). One of them was the Santorini lamp. Marset saw us there. Joan Gaspar, the product manager, kept pacing around the lamp. He asked us a ton of questions, but he didn't tell us who he was until the end. And then everything happened very quickly. He told us they were interested. We never imagined we would get this far just by exhibiting our wares there. The fact is that the repercussions from this fair were astounding. It is clearly a great showcase, a springboard.

What is the lamp's concept?

The concept is the interaction between the user and the object, and the fact that the product can be personalized. With three screens which are fitted to the diffuser with pressure, users can choose multiple combinations and vary the intensity and direction of the light. The glass diffuser encourages the light to spread in a glow. It was inspired by the lanterns found on fishing boats. We wanted to bring them inside houses. The Santorini has ultimately become an outdoor lamp, although it can go inside as well.

What was the evolution like from the prototype to today?

Marset saw the outdoor applications of our lamp. They were looking for a lamp that could work as a garland. We really liked that idea. Later, accessories were developed: a handle so you can hang them from anything, a hook to attach them to the wall and a base for the standing version. But formally the design is 90% the same. As a studio that is just getting started, when making prototypes we have to adapt to the materials we can manufacture by units. We work with artisans and we have learned a great deal from them. In Valencia, there are still many artisans, even in the city centre. You don't expect it: you open a door and you find ateliers that can do anything. It is a very magical world: a glassblower, a potter from Manises, a lathe operator who also tries his hand with cork.

In the projects you have developed so far, you always get the user involved.

Actually that is the essence of industrial design. It's about the relationship between the user and the product. To us, it's

about a being who is able to create its own objects and cover its own needs. We think it is important to bring people closer to objects, because they should not only be functional but also inspire feelings and emotions. We see the user being a participant as a positive experience. And because it is customizable, they make the object more theirs.

How do you design with eight hands?

We often brainstorm. We also perform market studies. We always come to an agreement on everything. The product has to go through four filters until we are finally all fully convinced. It has to pass four critiques. When an idea occurs to us, we say: It is possible that it doesn't exist? So we look on the Internet. And maybe it's already been made. It makes no sense to produce a similar product. You always have to bring something new. They say that designers are problem solvers, and that's true. It's what motivates us.

You all studied design at the University of Valencia.

Did you meet there?

Actually we met at the university workshop. We were in different programs. We spent many hours making prototypes and tests to bring our designs to fruition. You really learn so much from others' projects. It is a small university housed inside an old factory where they used to manufacture orange marmalade, a very beautiful old brick building. So we all ended up meeting each other.

Where did the name Sputnik come from?

That is what we named our first project, a stool, because it was shaped like a satellite. And that signaled our own "launch" as well. When we were looking for a name we made really long lists. It is difficult to choose one, and in the end we went back to the first one. We know that it's not easy to pronounce or write. In a French publication they called us "Les filles de Putnik". But, anyhow, in Valencia everyone already knows us as the Sputniks.

What does it mean for such a young company to be hired by Marset on your first try, given what it might cost to manufacture something?

It's fabulous. Any designer wants their design to materialize. And now we can die happy. It's important that someone believes in you. We actually can't quite believe it.



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