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Inga Sempé

Born:

Paris, France

Practice:

Paris, France

I wanted to become a designer because I have always been interested in the objects that surround us daily. An intelligent wall clock or a nice cup moves me more than a piece of art or a church. When looking at a common object, like a spoon or a hammer, I often think of the designer who conceived it and searched for hours for the right curves or combinations of materials, details the user will not necessarily notice. I am charmed by objects that enable me to imagine their conceivers. For all these reasons, I like

1. View of solo exhibition, Musée des Arts Décoratifs, Paris, 2003.

2. Grande Plissée Lampe, 2002. Pleated synthetic fabric. Produced by Cappellini.



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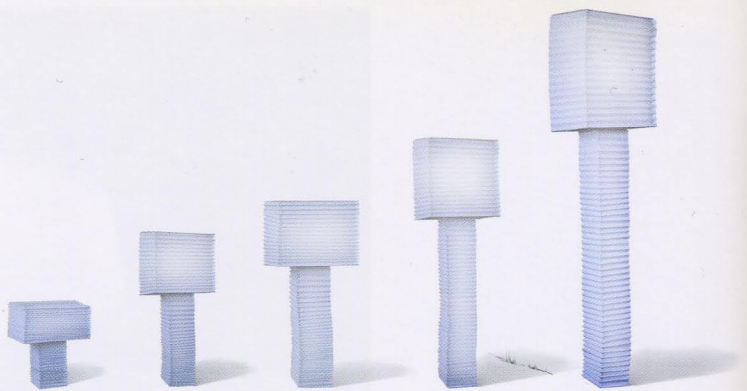
hardware shops and flea markets, not really to buy but to look.

I have never done any self-production because it is another job entirely. I would never be able to rent a corner in a fair, to take the eventual orders, and to securely pack the things while scolding late suppliers. Design is often already complicated in terms of research for materials, fabricators, and distributors.

A typical journalist question is, "From where does your inspiration come," as if it were a tap that

opens whenever needed. I appreciate different styles, different minds that might not be close to my own. I admire other designers who do things that I would never be able to do, and I also love those who design exactly how I would dream to do it. But this does not mean they inspire me. *Do not have any inspiration—I mostly feel dry and empty—and the only way for me to be rid of this feeling is to draw.*

Although I do not really like to draw, it



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brings me ideas and solutions. I never draw for any reason except for designing an object. I have to draw and redraw until the project is precisely inscribed in my mind; then I can go to the next step.

I do not feel any advantages in being a woman in the design industry. Nor do I know the changes that may come out of the greater number of women in the industry. But I hope that in a few years, a book about women's design will sound as crazy as a book about men's.

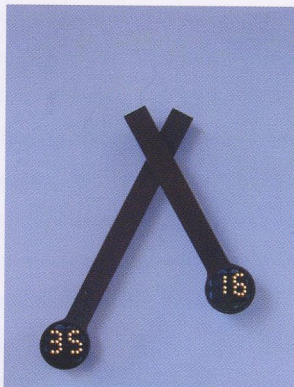
3. Lampe Extensible, 2001.
Tearproof paper, lighting components.

4. Chaise metal rembourré (Stuffed Metal Chair), 2003. Metal, neoprene foam rubber, leather, epoxy paint. Produced with the support of VIA,

Valorisation de l'Innovation dans l'Ameublement.

5. Petite, moyenne, grande Lampe Plate, 2004. Steel, plastic, cast iron, lighting components. Produced by Cappellini.

6. Horloge, 2000. Wood, electronic parts. Prototype produced with the support of VIA, Valorisation de l'Innovation dans l'Ameublement. Produced by Ghaadé.



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