

Milk

DECORATION



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MAISON
&OBJET
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On the cover of our last issue:
Oliver Gustav's gallery in
Copenhagen plays host to the new
autumn fashions.

ramy fischler

designer of the year
september 2018



Ramy Fischler left his native Belgium in 1998 to immerse himself in the creative effervescence of ENSCI in Paris and never looked back. After graduating in 2004, he honed his skills with Patrick Jouin, then launched his own studio in 2011. His design identity can be summed up in one word: eclectic. Just like the multitude of projects he has underway.

What types of projects does your studio take on?

We have a big appetite for projects of all kinds. I've surrounded myself with people like me, who have a taste for risk and exploration, who can switch from an opera to a restaurant or an apartment from one day to the next. We aim for this inconsistency in our choices to give ourselves more freedom.

Is there any one project that has marked your career or marked you personally?

Given my mindset, I think just about all the projects have marked me. But your first few projects are often a key point in your career. For me, it was the one for Tai Ping, creators of bespoke rugs, who asked for a space that would be part showroom and part living space. I found that challenge very interesting. But I have more "milestone" projects than projects that simply mark me. Above all, I've been influenced by the people I've met, stage director and filmmaker Cyril Teste for example, with whom I'm now working for the third time. Together, we're transforming our way of thinking because we face the same issues, and we each bring each other something valuable. Others include Nathanaël and Elisha Karmitz, who direct MK2. They're clients of mine, but we're from the same generation, so we wonder about the same things and have the same drive to move forward in our respective careers.

What projects are you working on right now?

We're creating an apartment on boulevard Maillot across from the Bois de Boulogne. We're designing a space dedicated to philanthropy in the 5th arrondissement, which will be a mix of coworking space, seminar space and restaurant. We're also working on a hotel with 110 guest rooms on the Champs-Élysées and, just next to it, we're attempting to reinvent the cinema experience together with MK2. And for the "Homo Faber" exhibition in Venice, we've made a scene that's well worth a detour!

Are there any recurring themes in what you create?

There are two things that pop up again and again in the studio's creations: encounters and, more and more, ecology. We very rarely launch projects that aren't also a pretext for bringing in people who interest, intrigue or fascinate us. We like to collaborate with celebrities, talents who wouldn't have touched the project without us: musicians, writers, scientists and others. People's interest in the environment and the impact we have on the planet is giving rise to a new ecosystem, with business lines that, for the most part, didn't exist just a few years ago.

Private apartment, Paris.

“There are two things that pop up again and again in the studio’s creations: encounters and, more and more, ecology.”

The National Café, the restaurant of the National Gallery in London.



Do you have any particular creative approach? What is it?

I always start from the uses and timeframes a project is designed around. Only then do I decide how to bring them to life, to “programme the space” by choosing spaces that will or won’t be adjacent to each other. And regardless of the project, we sketch everything: setting, objects, furnishings.

What would your dream project be?

Making films! When you design a place, you imagine scenes from daily life, you visualise the world of tomorrow and its users. So there’s just a small step between that and the approach of a filmmaker. New technology such as virtual reality is opening up a field of possibilities and blurring the boundaries between our lines of work. And viewers shouldn’t suspect what happens behind the scenes. They should ask themselves just one thing: “Do I want to be there?”.

What does being named Designer of the Year mean to you?

I’m really pleased they’ve taken an interest in someone like me, who belongs more to the cultural sphere. That testifies to great open-mindedness. It’s also a first for a trade show that sells objects, given that I have none to exhibit in September. I’m eager to present my version of the designer of today.

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Refettorio Paris, a community kitchen operating in the crypt of the church La Madeleine, supported by chef Massimo Bottura’s non-profit Food For Soul.

