

BLUEPRINT

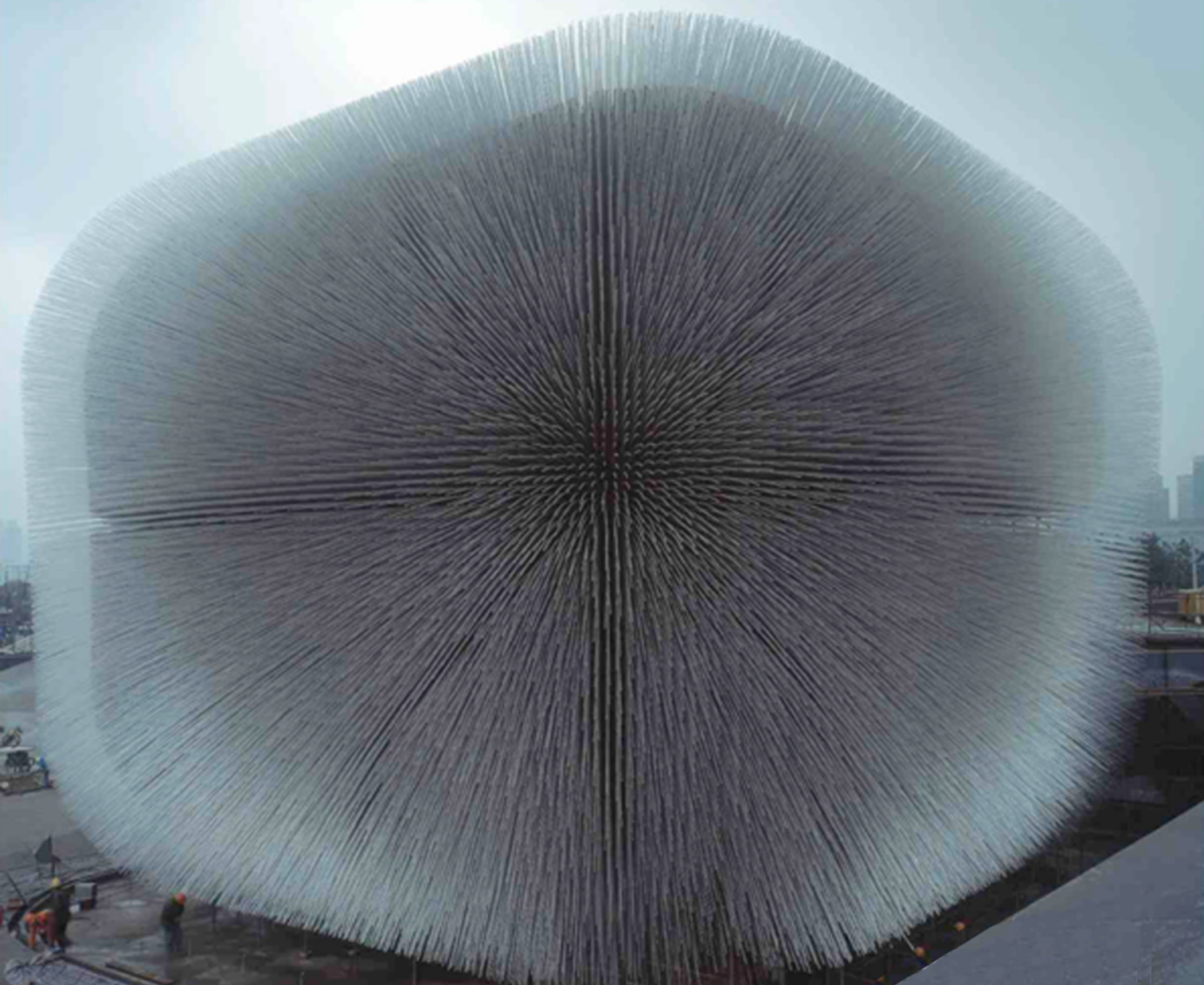
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MORITZ WALDEMEYER
DAVID KOHN
TOKUJIN YOSHIOKA
THOMAS HEATHERWICK
IN SHANGHAI

PLUS A SPECIAL FOCUS ON
ITALIAN ARCHITECTURE AND MILAN SALONI





AFRODITI KRASSA

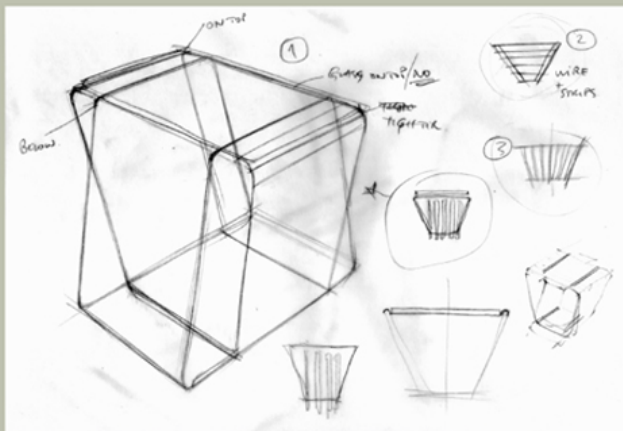
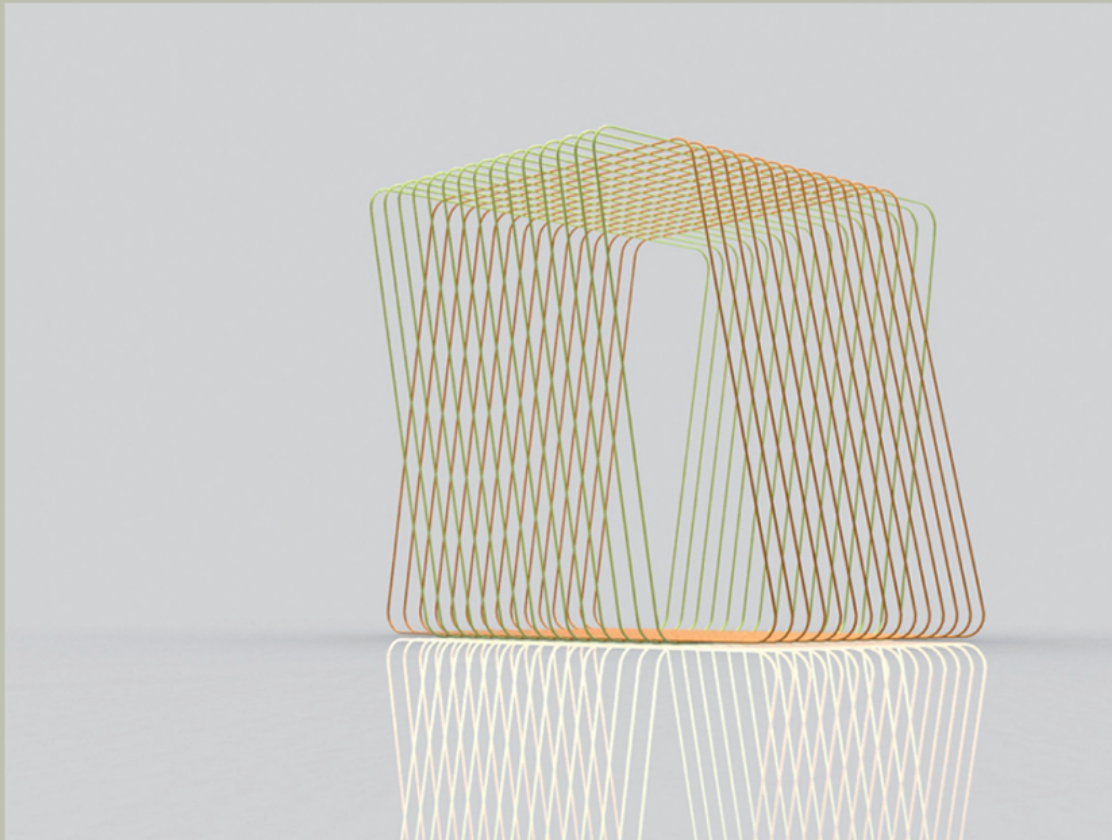
After studying at St Martins and the RCA, Krassa worked at Seymour Powell. In 2002, she founded Afroditikrassa and worked with brands such as Cassina and DKNY. In 2004, she began a master plan for Itsu with Julian Metcalfe and was appointed its creative director in 2005. Her work includes lighting for Ligne Roset to packaging for Pret a Manger and products for Phillip Morris.

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Above right: Computer rendering of the Icosi (20, in Greek), which is made using a single steel rod, bent and overlaid 20 times in two sets of grids

Right: Sketches exploring the possibilities of layering the metal rod and the geometric shapes

Below: Rough scale models used to identify the design patterns for Icosi



Which Italian companies do you collaborate with?

Cassina, Paola C and Aldo Cibic, Aqua di Parma and I'm art director of Zaza, a chain of ice cream parlours.

What do you like about working with Italian companies?

They are relaxed and light-hearted, efficient and professional. More importantly I've worked with dynamic people who are willing to take risks and be playful.

Are there any specific challenges of working with Italian companies?

Timing. People working in the UK have a different understanding of timing and planning, and this has always been a challenge, I'm Greek so I can relate to the Italian, more slack, approach to deadlines.

How does a company's business model influence the design process?

Massively. My tutor Tord Boontje said once that you are only as good as your clients. It's a collaboration; the means of realising your vision. What seems to be happening increasingly is that production is remote, more virtual. Often we don't see production prototypes until the launch date. Although this is a faster process and the technology allows you to have control over the final result, it's not as hands on.

This can be expressed through elegance; visual balance as well as innovation, both result in this sense of positivity and energy.

What has been your most challenging project to date?

The World View light was my first project after the RCA, my first self-produced work and a technically complex piece. I'm in the process of designing a range of solar outdoor furniture, this has been a challenge as I'm trying to coordinate a Japanese manufacturer of the appropriate technology and a European furniture manufacturer.

How important are models and drawings in the design process?

Extremely. I love making things, this is why I became a designer.

How do you know when is the right time for a project?

I don't, I only find out afterwards. Of course, I always think that this is the right time for everything.

What are you currently working on?

I am working on a new range of lights for another Italian manufacturer; an upholstered furniture range; a 1,700sq m restaurant in Covent Garden and two shops in Canary Wharf.