

INTERVIEW TO THE DESIGNER

Ernest Perera



How would you define Ernest Perera with a single sentence?

A designer who enjoys giving solutions to real needs, to live better.

When and how did you become interested in design?

As a child, I was motivated by all construction toys. Initially, my intention drifted towards architecture, but luckily I discovered the profession of product designer.

Your work tools are...

My main tools are my eyes and my brain. With the former I observe, with the latter I analyze and generate connections.

What requirements, in terms of personality, training and skills do you consider necessary to become a good industrial designer?

Curiosity is key. Listening to and learning from other professionals in any discipline becomes a good continuous school.

How would you define, in just three words, your work?

Logical, functional, durable.

Where do you get inspiration, in general, for your ideas?

As I mentioned before, from the observation and analysis of it all. If there is not a good initial research phase, it is difficult to come up with proposals that add value to what already exists.

What is the weirdest place where inspiration has come to you?

Inspiration is a state of mind that I relate to a great extent more with the interior of oneself than with particular places. As the projects I manage are permanently turning out inside my head, quite oftentimes the solution does not come when I am in my studio. That is why I love to always carry my sketchbook with me.

In the ALMALight catalog of luminaires there are several designs of yours made in collaboration with the designer Josep Novell, many of them true 'classics' of the brand: Blow, Cuadrat, Flat Led, Moon & Supermoon, Nautic, Paros Alabaster, Square Led... Is there a common denominator to all these collections? What would that be?

It is a pleasure to be able to collaborate with Josep, I have learned a lot in all the years that I have known him (almost 30 !!!). In all the pieces I believe that there is the sum of the two looks, although similar, with small particular details of each one of us.

Which of your collections in the ALMALight catalog are you especially proud of?

One of my favorite collections is Moon, which arose from a very well defined need on the part of ALMALight. I think we managed to find a good solution by expanding the installation possibilities, and besides we were able to turn it into another model, Supermoon.

In ALMALight, we love the Nautic collection. When designing it, how did you start the creative process?

We had an existing rotomoulded shade from which we looked for possibilities and references to make it become a portable outdoor lamp.

What was your source of inspiration?

As its name indicates, it has a direct reference that is the ocean and the imaginary of the people related to sea.

How did you come to think of the use of Alabaster for the Paros collection?

The alabaster version in the Paros collection is a logical step from its first marble version. In this case we wanted to obtain more light output, and above all we wished to approach local manufacturers with the use of a material with a lot of history in our region.

What do you see, what do you feel when you have a Paros in your hands?

I am moved by the feel and authenticity of the material. The alabaster transports me to sensations of a 'millenary' nature. The shape we gave it wanted to enhance the unique texture of the material and, thanks to its cuts, give it more plasticity.

Speaking more in general... is there a specific value that you want to highlight in all your designs?

I strive to make them durable over time. I do not follow 'fashions'.

Do you take into account aspects related to the future industrial production of your creations?

Yes, totally. I think it makes no sense to do industrial design and not think about it. I am very much in favor of speculative and virtual design, but if we think of parts that have to end in the market, solving the parts so that they can be easily manufactured is synonymous with good design.

Tell us about your three favorites: a material, a color and a shape.

As a material, the warmth and uniqueness of wood. I like the materials in 'raw' and the colors of each one. For sure, the shapes with simple geometries are the ones that I am most comfortable working with, although I tend to work more and more with 'free' forms.

When you open a book, a magazine, a catalog, or when you see a shop window or a lighting fair... what can't you stand to see in a design?

That it has a similarity, clearly conscious, with another already existing project.

What part of your job makes you the happiest?

See how people use and enjoy the products I have designed.

What has been the best moment of your working life?

It is a totally changing and irregular profession, therefore I would say that the last 23 years altogether have made me want to continue to design.

Do you have any unspeakable mania when it comes to designing?

I hope not.



According to you, the design should serve to...

Solve physical and mental needs

When you don't 'design' what do you do?

Enjoy family, surfing and traveling.

A place to disconnect...

My camper van.

An artist you admire...

I am fascinated by the artist Paul Cocksedge. How he manages to generate very powerful relationships through volumes and materials.

A museum you never get tired of going to...

DHUB (Barcelona Design Center).

A material with which you never tire of working...

Wood.

What advice would you give to a young person who wants to study industrial design?

Let it become a sponge, and absorb everything possible from the different artistic disciplines that exist. Also from science.



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