

Resident

15 April 2024

Interview - Estudio Persona

How did Estudio Persona come to exist?

We met right after we moved to Los Angeles from Uruguay. We started working doing interiors, and a year into it, we started designing our first set of products. We absolutely loved the process of designing pieces and we clicked creatively in a way that we hadn't with interiors. We designed a set of wood turned planters and later our first chair - the Nido chair- that got the eye of the curator of a design show, and the rest is history.

How have you come to be where you are now?

We have been intentional about practicing a work/life balance. That inherently implies that you grow slowly and step by step. Being two of us making every decision, makes it harder to get rushed by any impulsive thought, we keep each other in check and think very carefully before every move the studio makes. I think the thought and care we put into every association and product we design shows.

What is the purpose of Estudio Persona?

I don't know if it has a clear purpose, getting excited about new challenges and future projects, being part of the ongoing design dialogue and feeling we are contributing to it.

What are you trying to achieve?

We are constantly learning, so there isn't a final goal. Maybe there is a little intention to prove that you can be a successful female design studio that has a kind and respectful environment. That our studio is defined by what we design, and by sticking to our ethos of designing pieces that don't correspond to a trend or by not chasing collection deadlines you can still be relevant.

How did you first meet Resident?

We have been big admirers of Resident's work and our studio neighbour Paul from Small Office put us in contact.

What was their brief to you?

Residents inquired about designing a large pendant that it could downsize to more regular sizes, as well as containing the element of being memorable. Our approach to designing this collection based on the brief took us in a different direction. We searched for performances specifically led by women.

The Phase lights are unique in their form - How did you come up with the shapes?

The work of Rebecca Horn - White Body Fan, 1972 was a huge inspiration to the Phase collection. Her work triggered an association between her female study and the Moon as a symbol of femininity, darkness, mystery, renewal & transitions. Like the Moon, women go through cyclical phases. Different phases symbolize phases symbolize a different phase of intentions.

Resident

The Crescent and super-elliptical shapes haven't really been exploited in lighting before. Why do you think that is?

We encountered a challenge when facing the initial concept we were working on. How to design a graphical large volume and make it feel light at the same time. By emphasizing the importance of the light source in the design, we managed to balance the overall visual weight.

The Small Pendant works very well in multiples.

How and where do you envision it being used most effectively?

That's the beauty of these pendants. We envisioned them as a single pendant, back-to-back forming a half circle, stacked vertically, there are so many arrangement options, and they will look very different in every different installation.

When you design a product, what kind of feeling are you trying to convey to the user?

Specifically, how do you expect the Phase Light to make people feel?

We like that they are quite different but somehow look familiar. It almost looks like fractions of the same shape floating in the air. There is a joyful aspect to them, and we intend that it will produce that feeling in people.