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Q&A

Conscious Collection 2022



Børge Mogensen Conscious, table & chairs

Mater is launching a chair and table series designed by Børge Mogensen and Esben Klint in 1958. It is the first time that a Børge Mogensen design has been relaunched in a different material than the original. A new sustainable and circular material developed by Mater forms the seat and backrest of the chair. The product development of the chair has taken place in close collaboration with three of the furniture architect, Børge Mogensen's, grandchildren,

Emilie Ventujol Mogensen, Rasmus Mogensen and Sarah Alexandra Moutouh.

Emilie Ventujol Mogensen: Creative director and founder of Emilie Mogensen Co-creation

Rasmus Mogensen: Fashion photographer, Rasmus Mogensen Photography

Sarah Moutouh: Designer from the Danish School of Design and teacher at the Textile School in Holte

We talked to Emilie Mogensen about the collaboration with Mater and what it has been like working with her brother Rasmus and cousin Sarah on this relaunch.

What does it mean for you to work together on your grandfather's furniture design?



"It means a lot to work together on "Tegnestuen" (ed: Børge Mogensen's drawing studio). It is not just our family's heritage, but Denmark's, and we are very humble about that. Both Sarah and I are designers and work with design. We are pretty "old school" in terms of aesthetics, and we both have a great love for the timeless and simple design language within Børge's universe."

"The three of us have been so lucky to have spent a lot of time with our grandmother Alice Mogensen. She had excellent taste and always showed us the way in terms of good materials and simple and beautiful aesthetics."

"Sarah and I are very different. I have worked as an entrepreneur with concept and business development. Sarah is very skillful in product development and design. This lets us work dynamically with both innovation and tradition to hold on to our great responsibility towards

our cultural heritage. On a personal level, we spent almost all our childhood summers together in the house by the Limfjord (ed: Jutland), which Børge designed before he died. Here we have done many crazy things together, so this immediacy of childhood, surrounded by Børge's design language, is at play between us."

"This is the first time Sarah and I have worked together on "Tegnestuen". The collaboration with Mater has become our pilot project, for what will hopefully be a strong collaboration when we take over our grandfather's legacy together with our siblings. We are 6 heirs, three on each side of the family."

Why did you choose Mater as your first partner for a relaunch?

"It occurred naturally when Henrik Marstrand from Mater and I met. We are both very passionate about sustainability. I am developing a new company where I work with awareness and meditation in creative processes. Besides that, I had my own company with sustainable clothing for eight years and I only work with things that I feel resonate with my life purpose, which is about raising our collective consciousness on the planet. This is how I felt when I met Henrik. He is both incredibly humble and a magnificent person who makes furniture out of rubbish, what's not to love!"



"We very much agree in the family that just because you can produce some of Børge's designs, it does not mean that you have to. It must also make sense on parameters you can not measure; sustainability, humanity and good energy. And it must be done with visionary people who do not accept the status quo of the world. This is how we perceive Mater and we would like to support that with our family's name and values."

"Unfortunately, there is a lot of greenwashing at the moment.

Everyone wants to be sustainable, but only a few are. The planet is tired, people are tired, and we have to wake up now. Mater is authentic and holistic thinking and, as a bonus, full of lovely and talented people."



You have named the collection Conscious. What lies behind that name?

"The whole process with Mater has been a great experience of flow and momentum. That's why the name came up, and we're super happy about it because it adds a touch of something new where people are more conscious and humble towards the planet. We appreciate our cooperation with Mater. They allow room for spontaneity, creativity and breaking the boundaries. Just the way Børge would have liked it."

Mater makes the chair in a different material than your grandfather designed it. This is the first time that this has been allowed. Why is it important?



"Mater is on an important mission working with circular production. The future calls for companies that take that type of responsibility and manage to make it into a solid and lucrative business. We see it as our duty to support this kind of initiative."

"Sarah and I worked closely with Mater on the product development, and I must admit that in the beginning we were somewhat reluctant if we would succeed in creating a design language that is worthy of Børge.

Sarah's idea of using the classic "Børge grey", as we call it, ended up being good. It has become super beautiful, and we love the indefinable material, where you do not quite understand it right away. We think this chair is a spot-on modern and sustainable interpretation of Børge's drawings from 1958."



What do you think your grandfather would have thought of that?

"Børge was a very visionary man and he would have loved Mater's version of the chair. He never accepted the status quo. He had by no means a followers mindset; he wanted to change the world. Mater is the same, trying to innovate the furniture industry, and we firmly believe

they will succeed."



"Børge, and not least our grandmother, would love that we now work together on something bigger than just another piece of furniture. Awareness and the ability to see when something needs to be changed was also Børge's vision and approach. We feel that we honour this when we translate the democratic design into modern circular production."

You are creatively responsible for the campaign. Emilie as creative director and Rasmus as a photographer. How has it been working together on your grandfather's furniture?

"It is a bit like going to the candy store when we were kids; great fun!! My brother and I have worked together for eight years (ed: with the children's brand Pierrot la Lune) and created a lot of campaigns together. We have won prestigious awards and been featured in international magazines. I feel that what we can do together is unique. As with Sarah and I, we have an understanding of what works visually. It creates a vast free space for creative expression. We do not need as much communication during the process. A few words and references are enough. It may sound easy, and it feels easy too. But it is only so because we are strong in each our crafts."



What can you add to the campaign as something unique?

"A certainty about design language and aesthetics. And soul. Both my brother and I work from the belief that everything is energy and can be felt. This is also our ambition for the campaign; a feeling that it is created in love for what is good, beautiful and authentic."



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