Dror
in
Whitewall
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"I want to talk to you about who Dror Benshetrit is—the personality behind your success as a designer." I was speaking to Benshetrit, who has run one of the famous Pronoia Chairs, which he designed for Capellini, in his trendy glass office on South Street.

The furniture designer, who studied product design in the Netherlands and later worked in Paris, established his studio in New York in 2002. Whereas his work historically dealt with products and interiors for such companies as Artek, Boffi, and Ponti, his focus shifted to architectural design, particularly in connection with his involvement with Akwe, a new-wave brand on the scene of Abu Dhabi.

WHITENAAL: Tell me what has happened professionally since the last time Whitewall interviewed you.

DORO BENSHETRIT: Wow. A lot has changed since four years ago. The things are moving pretty fast, and almost every year that goes by is overwhelming. We have had some unprecedented sales, so we would go to any size of architecture, I would be up for it. I am interested in design, and in the way that I see my own contribution to this world.

WHITENAAL: What is your favorite design project so far?

DORO BENSHETRIT: The most important one is the Abu Dhabi project, which was sold in 2009 and distributed by a wall. That was a very unusual collaboration, and it was the beginning of a very ambitious project.

WHITENAAL: What made you shift from designing products to designing buildings, cities, and towns?

DORO BENSHETRIT: The shift started with the Abu Dhabi project, which was sold in 2009 and distributed by a wall. That was a very unusual collaboration, and it was the beginning of a very ambitious project.

WHITENAAL: Do you think about design, I think about everything that nature didn’t create. So when I come to New York, my rationale was to see art and design, not architecture. But I always had issues with boundaries. People have always tried to put me in boxes. For me it was all about breaking those boxes and labels in design, architecture, and art.

WHITENAAL: Was it a difficult transition?

DORO BENSHETRIT: Of course it was and it still is. Titles and definitions are ways for us to create comfort zones. And for me, just because I was never married to those things, I felt free to be whatever I wanted. We are interchangeable humans. If you define me as a designer, I will try my best to build an identity. And if you define me as an architect, I will try my best to build an identity. And if you define me as an artist, I will try my best to build an identity. So for me, it’s not about labeling or compartmentalizing yourself. It’s about exploring different things. Right now, I am on a mission to be unobtrusive, sometimes I find it like listening to loud music and like letting my body go free, the same way we do in any profession. Right now, I am very much into architectural design and architecture.

WHITENAAL: What is your inspiration?"

DORO BENSHETRIT: I always rely on my intuition. Design is the process, and design is the result. It is the combination of experience, intuition, and a way to work. I try to design something that is not a copy of something else. I try to design something that is unique, something that is not a copy of something else. I try to design something that is unique, something that is not a copy of something else.

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WW: What was the driving idea behind this project?

DB: We showed them that you could make meters of land into an artifical island in the Black Sea, approximately one kilometer from the shore, which would be a quarter of Manhattan. I explained to them how we could do it, and that it would be an extension of Istanbul, which is something that we are experiencing in Istanbul, which is something that is causing the pressure on traffic, pollution, and urbanization. It’s a fantastic opportunity to see what a 21st-century city could actually look like. This is lost of how fast, given a challenge, that takes over my time, and that’s—it becomes my world. The more I thought about it, the more I realized that this was a very different challenge from everything I had done before.

WW: Do you ever have doubts?

DB: I do. I use my projects when I feel that the partners approaching us are not ready to remain in conversation. When they say, “We love that building and these— we want something just like that.” Now we see the grands projets that I have done.

What I considered the initial project? Of course, but for me that’s also the beauty of it. That and the fact that we never work on projects in isolation. We always collaborate with what we call the knowledge that we see in our heads, in our minds, in our brains. We don’t do that in the six years I have been here, such as the lack of terms of transportation, than we use that to transform, migrate, landscape, and explain these questions.

Over the years we have been asking different things, many say, “This will never happen,” as we look for those up the challenge, who are open-minded and willing to entertain anything. For me, that’s the power of innovation. I hope in the next or least two years to put in my career when knowledge is going to shape my attitude and my question are going to be more structured and adult.

WW: Have you ever made a model of Phases, which you designed for Rockefeller center? What were the end of your natural era? How was your indoor look then?

DB: Yes, absolutely! The whole story of the season was about New York. I came here planning to the here and it was as loud. I was 28. I just spent a few interesting years in the Netherlands and France and was overwhelmed by the way I am going to create the world in a city, start my own firm, but it was very different. I had less than the rate of the first month of the apartment that I took in Williamsburg. I know on many streets. We’ve seen them, so it feels a little bit broken. At that point I didn’t have a bank of my money. Money is like that. It was a few years ago.

WW: How closely do you come to New York?

DB: For many years I was asking myself if it’s true if I had moved the right choice. I had Europe. It’s not exactly the same. Everybody said to me that it was a mistake. But I think I would always be a foreigner there, and I didn’t like that feeling. New York was not the only place that I felt, but the speed of the way things seem to happen here is very fast. I think fast, I do things fast. I think the energy of the city. I think. And I love the sense of freedom that I feel here. Coincidentally or not, freedom is the meaning of my name in Hebrew.
DESIGN WAS THE EXCUSE, DESIGN WAS THE INSTRUMENT TO MANIFEST MY INTEREST IN INNOVATION AND A WAY TO GET IT OUT BUT BECAUSE MY PASSION IS FOR BEAUTIFUL THINGS

I joined a kid that learned ways to fight crime. This is all about those... (quote incomplete)

DESIGN IS A DOLL-FACE, IT IS A C! I

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I had a childhood friend, he did not want to apologize. When you live in a town, you feel like you are in a bubble, like the world is much bigger than this. So I told him, I felt the same. Maybe because my father was working... (quote incomplete)

WHAT IS YOUR DREAM PROJECT?

Well, there are some projects that you dream about as a student, but designing is... (quote incomplete)

IT IS A MILLION TIMES better than I imagined. I am... (quote incomplete)

You need to... (quote incomplete)