



## Studio Visit: Emmett Moore

15 August 2013

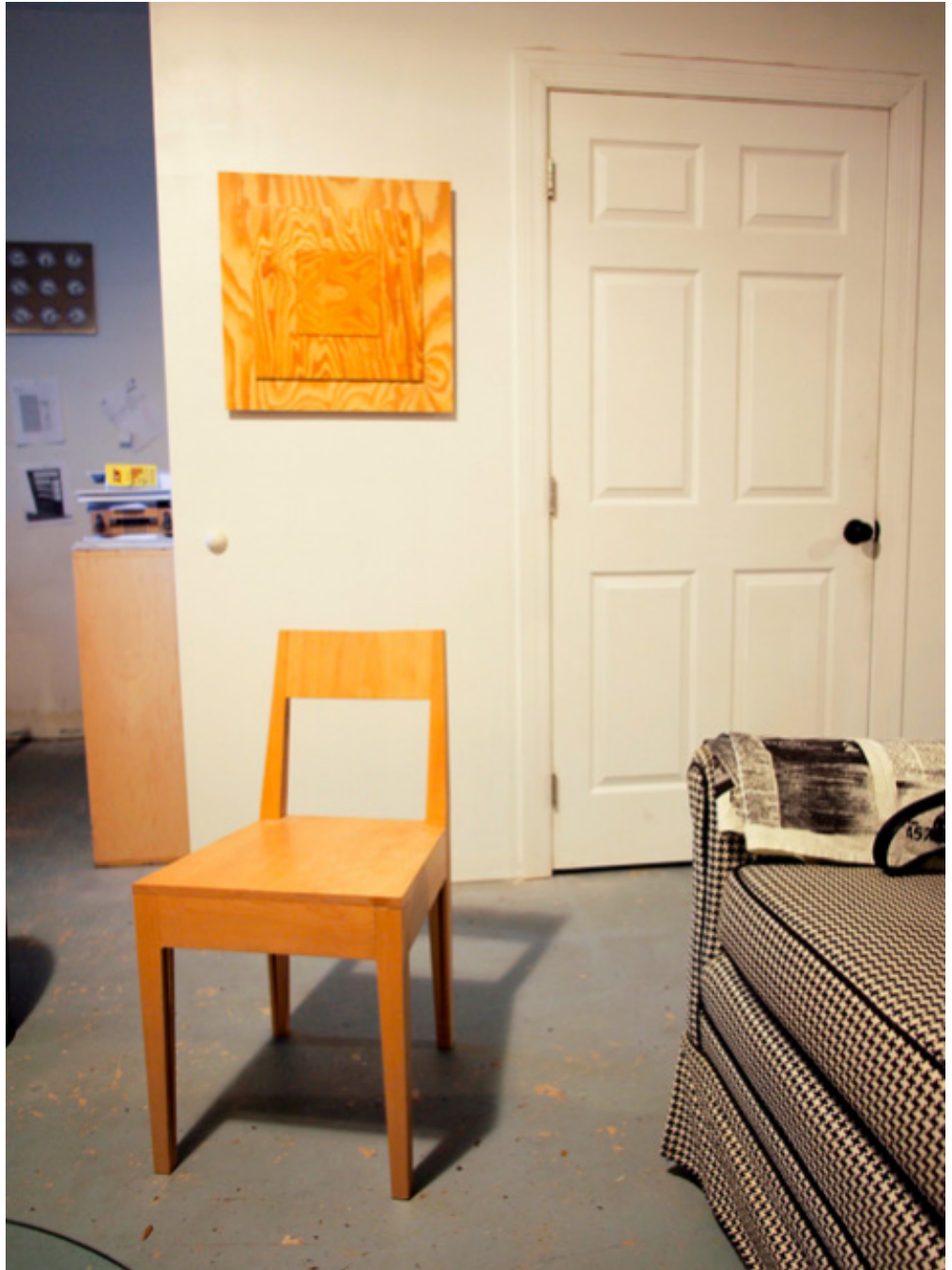
Emmett Moore is a Miami based designer whose work questions the line between furniture and art, function and design. Interested in sculptural problem solving and fabrication, Moore rethinks tables, hanging lights, and wall tiles to smart and basic forms. He recently co-curated Miami Art Museum's New Work Miami exhibit and had a recent solo show at Gallery Diet titled, "Surface Tension". Moore is represented by Gallery Diet in Miami.



How do you use traditional furniture design systems?

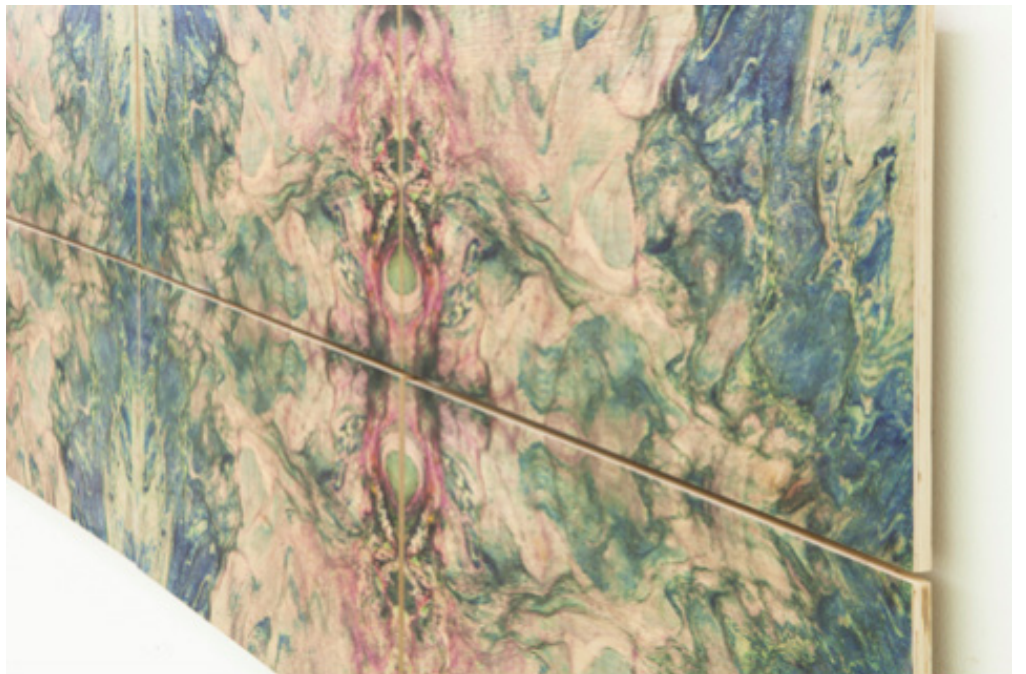
I always try to use the appropriate methods for any given project and the traditional approach to things like old drafting, construction and joinery techniques continue to be the most effective. I studied a fairly traditional approach to design so even if I'm using contemporary technology I am still incorporating traditional construction methods such as the mortise and tenon joint. I also get a kick out of building things that are kind of wacky and using processes that have been around for thousands of years to do so.





How do geometry, architecture and color influence you?

I generally approach projects with very basic geometry in mind using cubes and prisms as surrogates for objects. If the basic geometric element needs to develop, they will, otherwise they will remain in a more elemental form. The objects exist in space and acknowledge the architecture they inhabit, not detached from reality. I tend to conceive of objects in black and white. As they develop a color might enhance the ideas I'm putting forward. I guess the palette I used is closely related to mid-century design but also is influenced heavily by the Miami landscape.



What music do you listen to when working?

I like listening to full albums when I work so that I have a sense of time and rhythm. I also like listening to pre-recorded radio shows and bootleg concert recordings from shows that I haven't been to. When you listen to a radio show from the 90s or a concert from London in the 70s it really puts things in perspective. Bob Dylan has a huge presence in my studio.





You use materials in their raw, honest state. Explain how you choose your materials and why.

All of the materials I choose are rooted in a long history of object design and architecture. A lot of the solid woods I use were commonly used in mid-century designs because they were domestic, common, and fairly easy to work with. I don't like to get into decorative materials or exotic woods as they will distract from the form of the object but I have used more obscure materials that don't have any particular association. I use veneers and formicas but to make construction methods more apparent, not necessarily to hide them. I always try to give some insight into the fabrication of a piece.

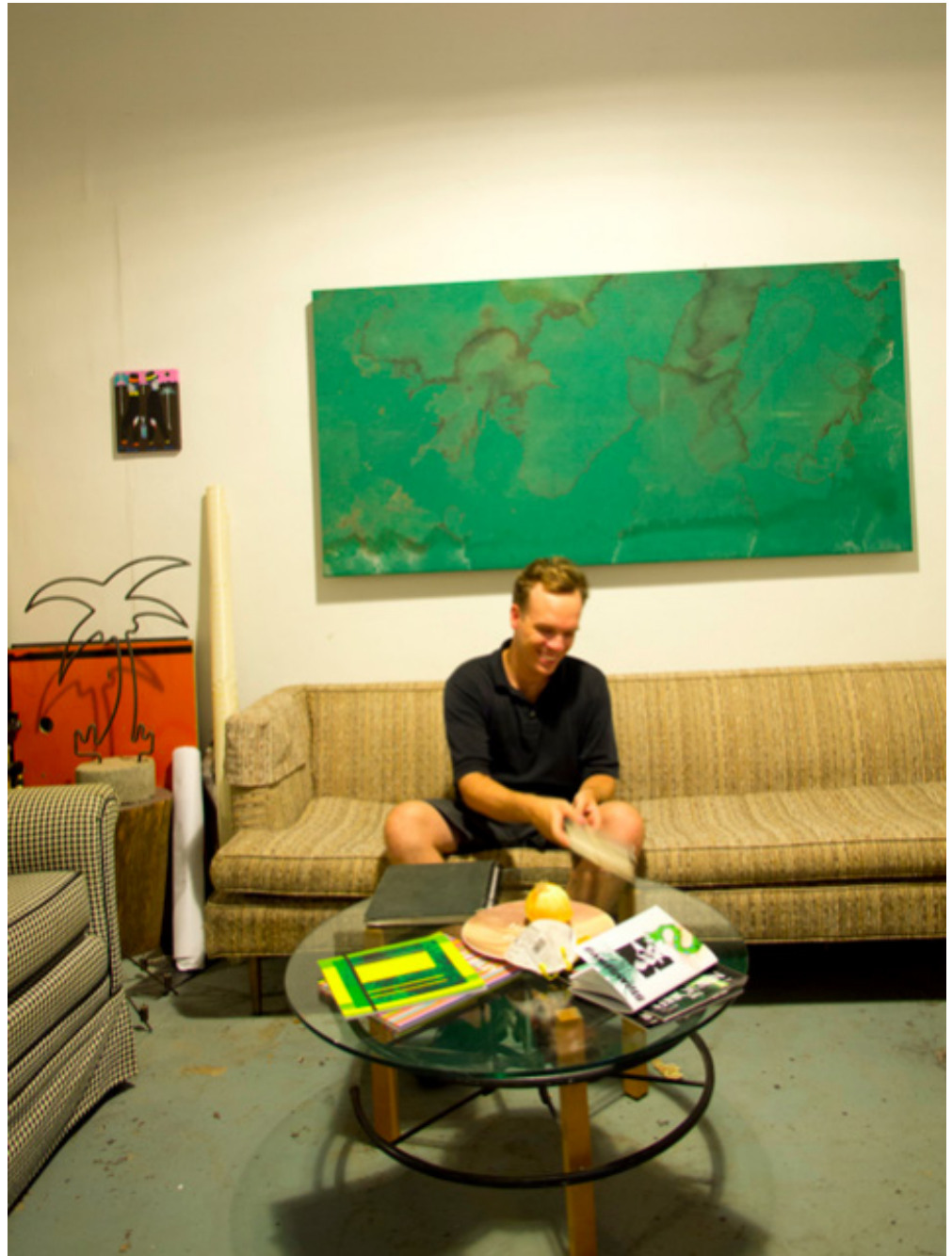


You co-designed the recent Miami Art Museum: New Work show, which the Miami Herald referred to as 'A Love Letter to the city'. Do you like directing a show? Why and how is it enjoyable for you?

New Work Miami was one of the most enjoyable and challenging projects I've been involved with over the past few years. Believe it or not, I liked the sort of democratic approach we took with this show in working with the artists and curators. It was a constant dialogue with everyone involved to come up with some version of a consensus, or not. The design challenges were all there as well as the challenge of contextualizing the work in the show and presenting it in a relevant way. My favorite part was working with the artists in the show and the curators. Everyone was wonderful.







How does Miami take part in your work? Where does it appear? What elements (architectural, design, landscape) are you drawn to?

I didn't even realize Miami played into my work until I went to study in Rhode Island. When I moved back down here I made no attempts to hide it. What can I say? I'm really into palm trees! That being said, I have no filter for what inspires me in Miami. I love tropical wildlife and art deco architecture but I also like the quirky anachronisms involved in the Miami landscape and especially around my studio in Little Haiti.



Do you have a dream project or venue?

I'd like to design a boat, inside and out.