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**out  
now**

**Toyo Ito, Andrea Branzi and the Music Forum mystery  
Sketches of Bert Neumann and Alfredo Häberli  
Emergency housing for tsunami struck territories**

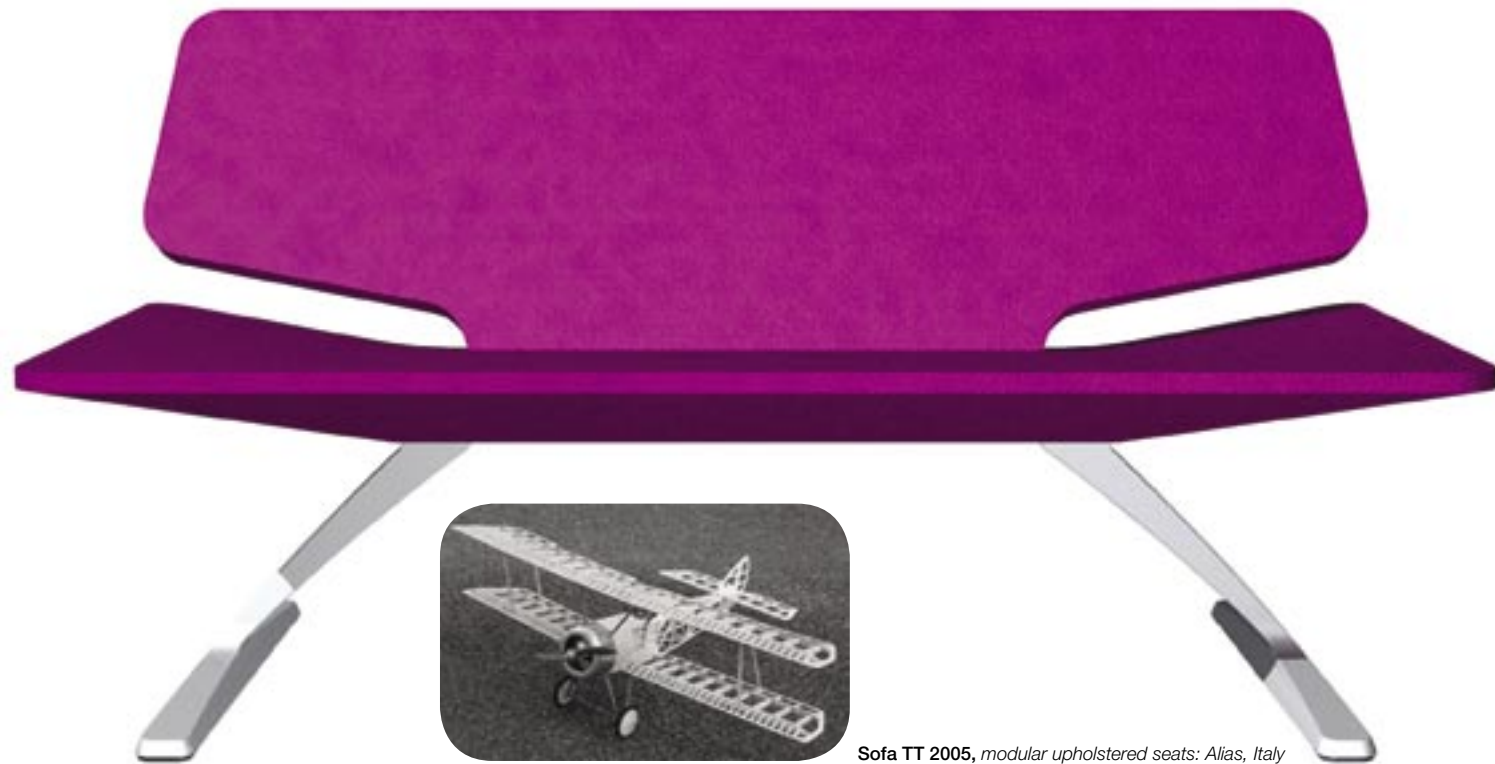
**Zaha Hadid in Wolfsburg / Coop Himmelb(l)au in München  
Michael Young in Taipei / Harald Szeemann in Brussels  
Teun Voeten in North Korea and Irak / Einstein in Germany  
African fashion in Antwerp / designmai in Berlin / Salone del Mobile in Milan  
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# Skin and soul

ALFREDO HÄBERLI REVEALS THE THOUGHTS AND IDEAS BEHIND HIS DESIGNS

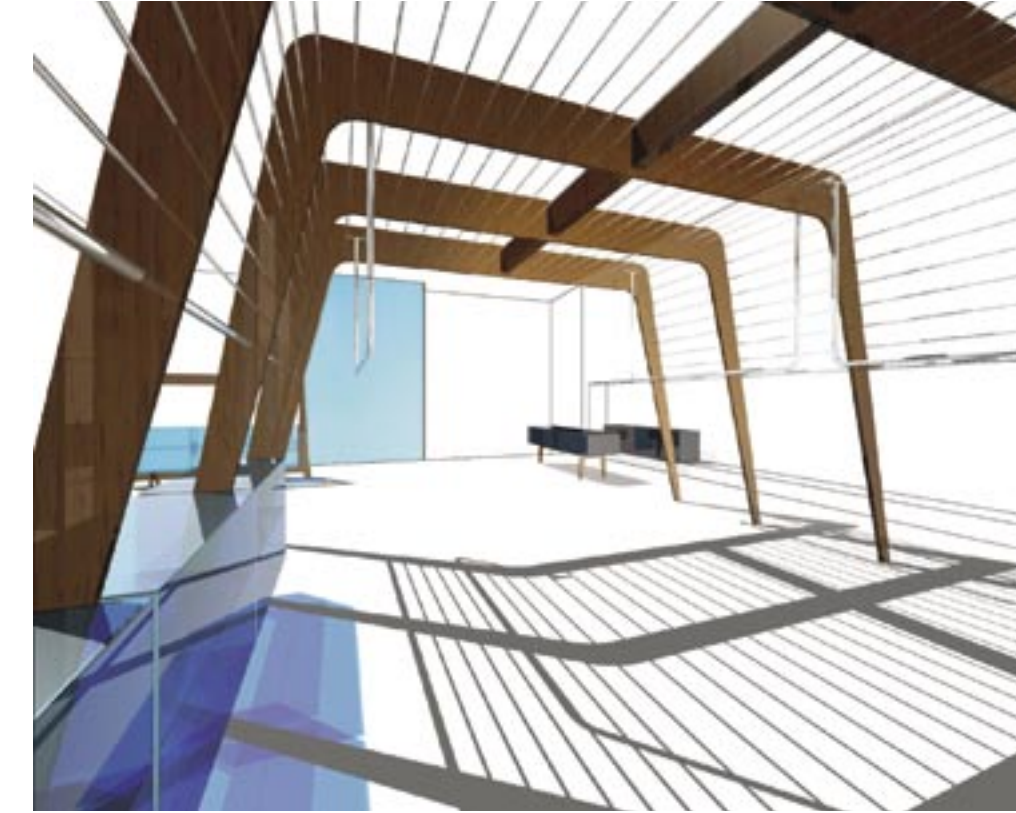
Born in Argentina, but living in Switzerland for over a quarter of a century, Alfredo Häberli (40) has become one of the world's leading designers, working for top brands such as Moroso, Alias and Volvo. Perfectly blending the soul of his heritage, with a passionate longing and a down-to-earth feeling for preciseness to create a unique poetry of form. Exclusively for DAMn° he explores his inspirations.



Sofa TT 2005, modular upholstered seats: Alias, Italy

## Lightness

Why are sofas heavy looking, extremely deep, with big armrests and exaggerated proportions? With this design I just wanted to create a really light sofa that would defy these conventions. Maybe it's because lightness is one of my favourite keywords or maybe it's that 'normal' houses don't resemble those in publicity shots. For me the most fascinating part of the research was how to construct the base. The result: two T-shaped legs in cast aluminium that are attached to a plastic-injected mould in the shape of very thin tray, which supports the whole sofa. Discovering that such a technique worked allowed us to reduce the height of the edge by 2cm and have a maximum of 8cm in the seat. The range comprises one, two or three-seaters and a bench with a high or low back.



## Inbetween

The main idea behind this interior was to shape the area with a small amount of interventions. Sculptural elements with precise functions and forms define the space. The impact of these pieces is determined by their shape and size – some you can walk through – and is emphasised by other features such as a pavilion and an illuminated table-display case. By using the same materials for the room elements they meld in to the flooring, creating a dramatic contrast to the architectural wall-display system with its large-scale niches. In a way it's throwback to boutique style, as accessory details like carpets and lounge chairs let the customer feel somewhere between their living room and the catwalk.



Shop interior design 2004, Joop!: Germany



Nais 2004, wire chair: ClassiCon, Germany



## Dissolving

To make a chair made of titanium wire was one of my dreams. The reality was a chair where the amount of wire was minimal. The wires of the seat run lengthwise – all other chairs and benches run crossways – which actually makes it possible to sit comfortably on very little wire. It's obvious really, but up until now no other designer I know of has seen it this way.

A sketch, an unfinished drawing is something wonderful. While working on Nais, the chair was always in front of me - in graphite. The plan was to execute it in titanium, an idea that persevered ever since that first sketch.



## Sketches

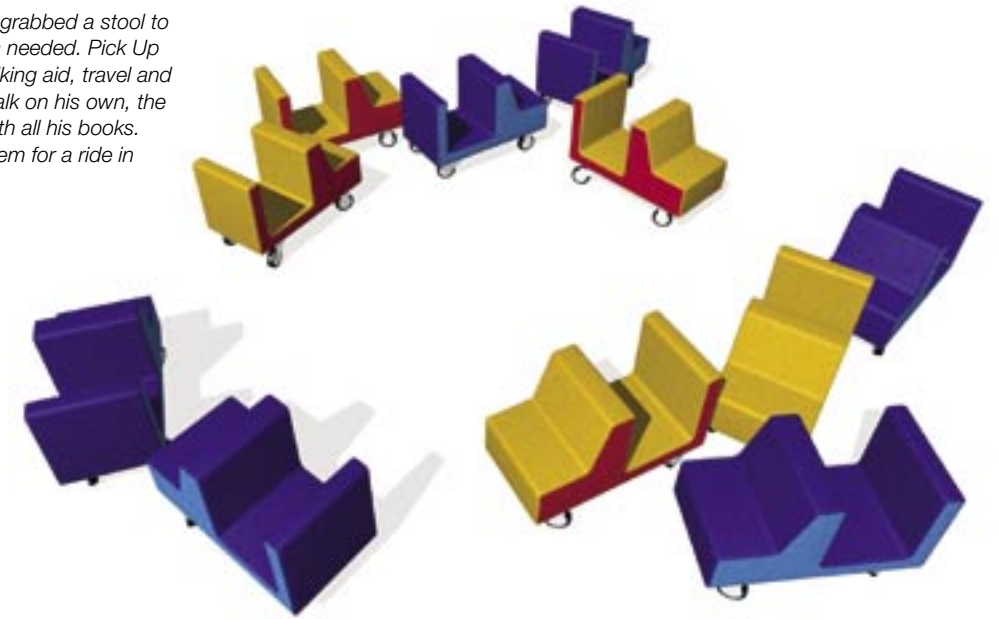
The modelling method of rapid prototyping served as the starting point for this design. At the time, I was reading a book about Paul Klee in which he said that when he was drawing, it was like taking the line for a walk. This expression gave me the final inspiration: to design a lightweight structure for a lounge chair with enormous wings. The upholstered version came a year later. To be able to sit in it without being bothered about one's shoes was essential to the spirit of freedom the design embodied.



Take a Line for a Walk 2003, lounge chair: Moroso, Italy



When my son took his first steps and grabbed a stool to help him, I immediately saw what was needed. Pick Up combines the functions of a chair, walking aid, travel and transport facility. Now that Luc can walk on his own, the Pick Up has become his car, laden with all his books. And when he has visitors, he takes them for a ride in his Pick Up.



## Childhood



Kids'Stuff has been one of my favourite projects over the last few years. On a personal level it allowed me to look back at my own childhood and develop more awareness. Children are smarter than we give them credit for, and I have always preferred to think of them as small adults. Designing for children is not about making a piece of cutlery 20 per cent smaller or gluing a cartoon figure on the handle. It is also not about applying childish fantasies. For me, it is finding the playful element in each component, subliminally integrating a function, asking a question through the use of relief, offering some security with the silhouette or making it simple to cut up food with a knife whose teeth are carefully designed to do the job. I hope one day an adult comes up to me and says, 'your Kids'Stuff set is one of my favourite childhood memories'. That just goes to show how much this work meant to me.

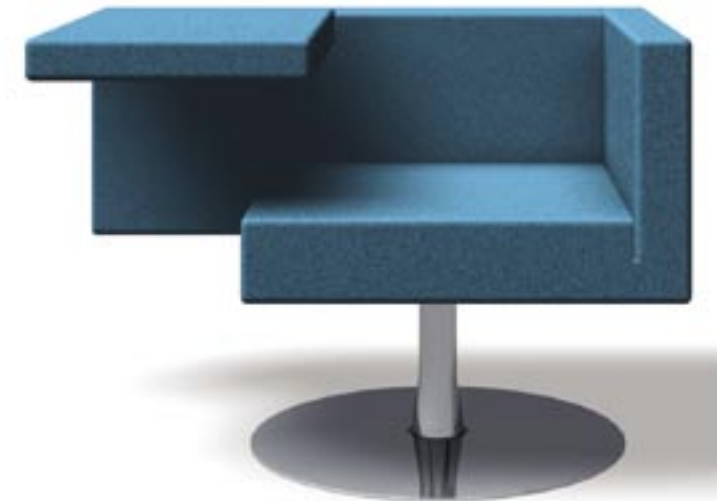


Kids'Stuff 2003, table ware, glasses & cutlery: *Iittala, Finland*

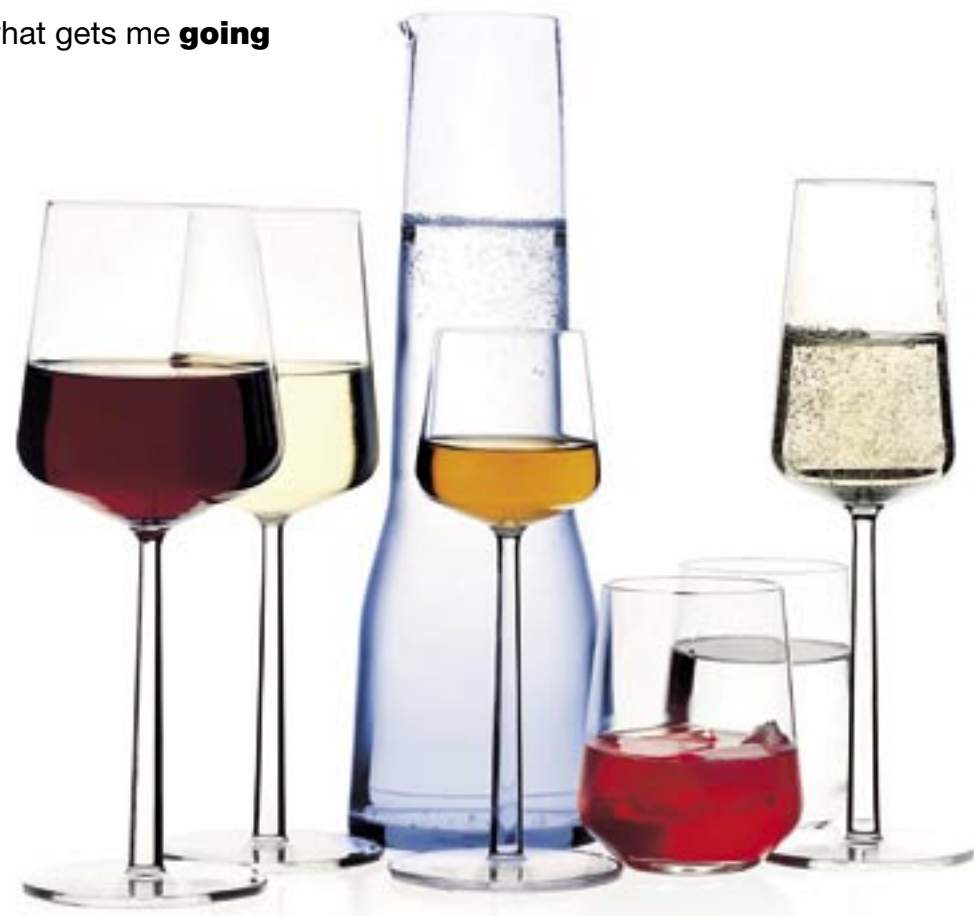
Pick Up 2002 (2000), chair, walking aid and storage in one: *Offecct, Sweden*

## Typology

Solitaire is an upholstered monomaterial piece. It is freestanding and multi-directional. Its character and essential feature is in the fusion of a low chair with a small table. In a sense it is an evolution of an auditorium chair with a writing arm. But Solitaire is more flexible, its form both domestic for writing, reading or eating; or corporate, with the possibility of been used in informal meeting settings. I have also designed a second model with a deep back to use as a shelf.



Solitaire 2001, low chair with table: *Offecct, Sweden*



Essence 2002, range of glasses: Iittala, Finland

## Beauty

My personal history was the basis for this project. The family business was in restaurants and hotels, and with my own gastronomic knowledge the aim was to integrate this heritage in to a modern shape. The idea for the glass range was to create a balance between tradition and modernity, between celebration and daily use; without sacrificing the function of the shape. In a way I tried to find the essential in-between. The shape was a challenge for production, with the conical stem that goes completely in to the flat bottom plate, proving particularly tricky. It is this detail, with the trapeze shape of the bowl, that gives the glasses their unusual character. The water glass is stemless and can be used as a shot glass or as an everyday table-wine glass. The first carafe had a pinky tone inspired by a few drops of wine in a glass that reflects throughout the whole body. The latest edition is available in light blue.

## Evolution

Segesta is a multi-purpose chair that can be used indoors and out. The use of a new plastic technology Hitek © and the distinctive character of the design, combined with the flexibility of the backrest and its stackability, are the basis for the enormous success of this chair. The length of the armrest was deliberate, so it could be used easily at a dining table or serve as a more relaxed armchair. Its multiplicity of uses has been central, and the variety of the support frames makes the possibilities endless.



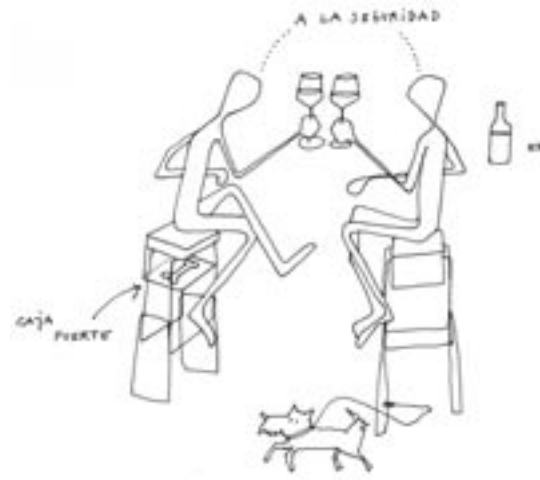
Carrara 2000, floor lamp: Luceplan, Italy

The floor lamp is a complex, ambiguous object. Less instinctive and historically established than its functional antecedents – the ceiling lamp or chandelier – the floor lamp is always searching for equilibrium between its base, which is always too big; its stem, which is never slender enough and its head, which is always too small. I took a different approach to the problem: drawing inspiration from the long history of the 'Luminator' on the one hand, and from sculptural forms on the other. The result is an object with truly continuous lines, with the sense of volume accentuated by the use of just one material and one colour - but the questions remain. Is it plaster? Is it ceramic? Is it heavy? Well it can illuminate a ceiling and therefore a room, so its architectural possibilities are clear.

Text by Marco Romanelli



Segesta 2003, multi-purpose chair: Alias, Italy

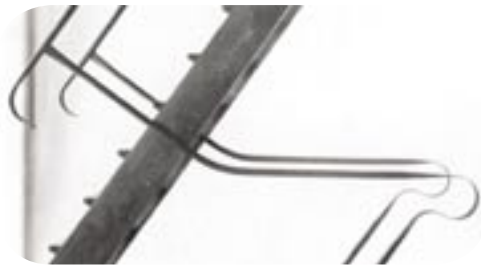


## Surplus

*It was clear that Ginger wasn't going to be a conventional bar, or restaurant, for that matter. It was a restaurant offering Japanese cuisine at bar level; the giveaway was the absence of sushi from its name. For me as a designer, the name and the concept were the initial point for the interior design and furniture. What does 'more than a barstool' mean? What about a shelf where I can put my personal items? This can be a real issue in public spaces. The solutions to these questions included the possibility of designing a bar where people sit opposite one another, and not just next to one another. This kind of issue arose constantly during the project. Only because the client had complete confidence in me was I able to implement my ideas, and with complete freedom.*



Ginger Stool 2001 (2000), barstool with shelves: Bd Ediciones de Diseño, Spain



## Gesture

*In 1995 I was asked to design a coat hanger, Endless Lines, for Driade. My idea was to utilise the same kind of technology used for plastic bottles. Following many*

*discussions with various sub-contractors and the production of numerous models and drawings, we concluded at the time, that the technology was still too costly. Two years later Marc Newson managed it with Magis. For the past four years I have been working on a new coat hanger with an additional element: the handle. Everyday we handle products like toothbrushes, key rings, mobiles or the computer mouse. Yet we continue to remove coat hangers from the wardrobe by holding on to the item of clothing. In future this new technology will be well known and inexpensive.*



Hang By Hand 1999, coat hangers with handle: work in progress

## Soul

*When thinking about the theme of skin, various images spring to mind: body tattoos, the Japanese tattooing tradition, diving suits, Issey Miyake's work, a Formula One overall, the human body. Then I ask myself, what is the meaning of soul? How or why do we know that a flower has a soul? It is perhaps an inexplicable world, secret, a world without words, a cocoon, and the after-life. How deep is thought? What is my soul? I allow my thoughts to pass by and the illusions have genuine content. For a moment I imagine an internal skin and external soul. I wanted to fuse these thoughts and came up with the idea of expressing my work through clothing: Body Works.*

*Three-dimensional sketches of my work represented in the form of clothes, some incorporating tattoos. As fragments they represented preliminary answers to those difficult questions: what is 'skin' and what is 'soul'? But while they acted as images for something I call my soul, they were also the work of a designer.*



Skin out of my Soul 2001, clothes design with some project tattoos: Alvar Aalto Museum, Jyväskylä, Finland