

HAY



WRONG.LONDON

New Lighting Brand



CAN

By Ronan & Erwan Bouroullec



SOFT EDGE

By Iskos – Berlin



13EIGHTY

By Scholten & Baijings



KITT

By Stefan Diez

CAN I DO THIS?

AN INTERVIEW WITH ERWAN BOUROULLEC
BY DUNCAN RICHES



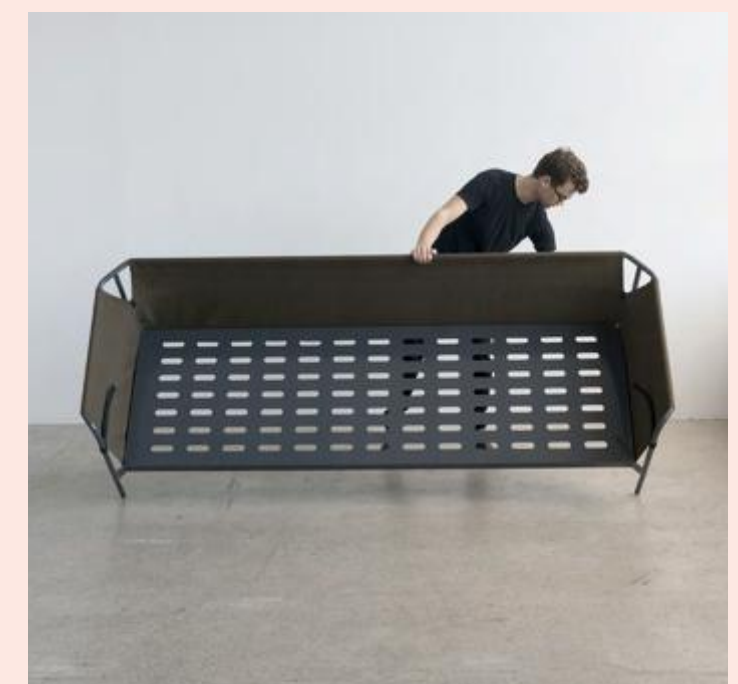
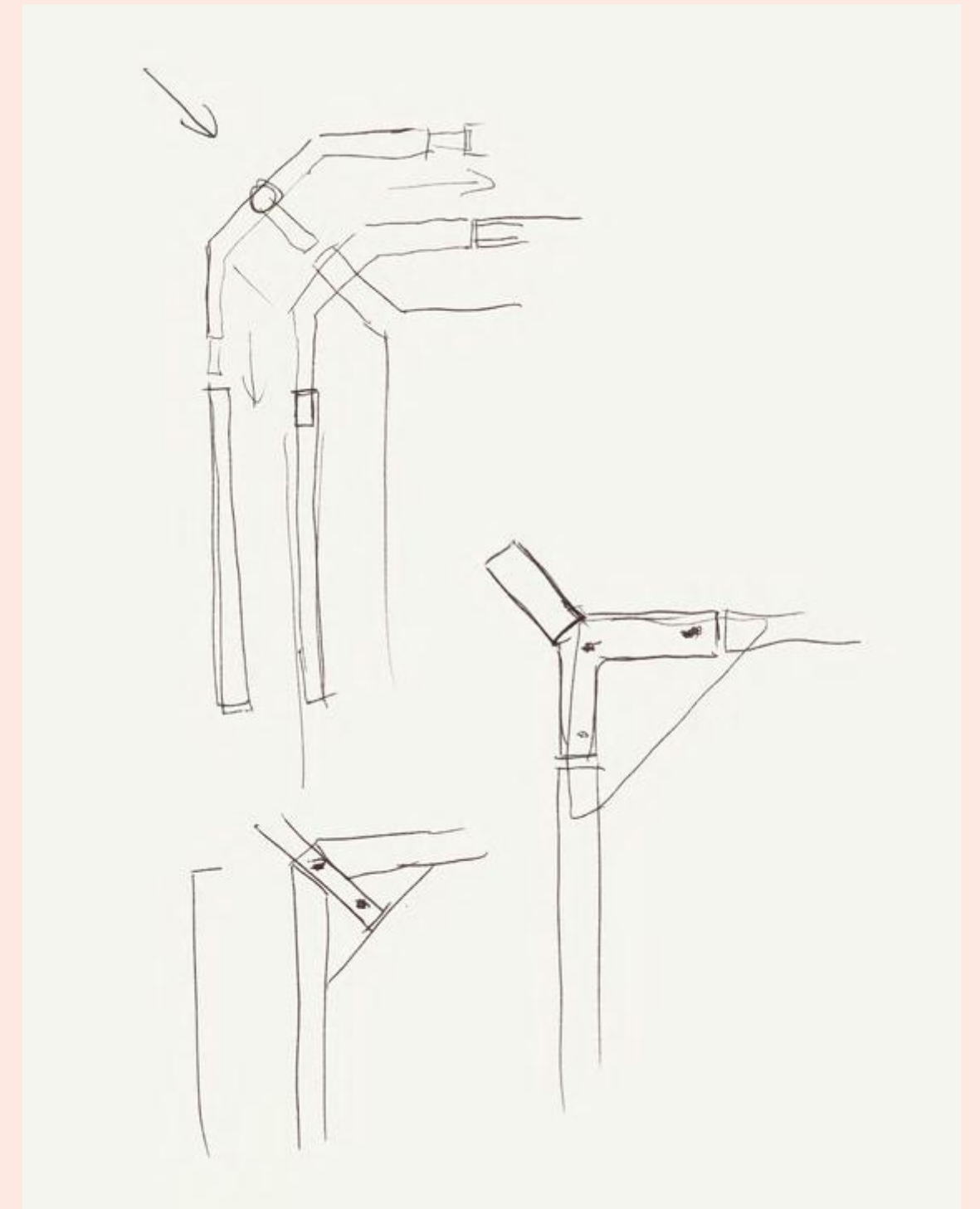
With the Can sofa, Ronan and Erwan Bouroullec are seeking to go beyond the creation of a practical, elegant and comfortable design. Their intention is actually to reinvigorate the whole idea of the sofa itself, from something inherently complicated, to something simple, relaxed and for everyone. I talked to Erwan Bouroullec to find out how you go about creating a sofa design that is aesthetically, physically and philosophically light.

PERHAPS IT IS ALWAYS best to interview people at the beginning of the week, when everyone has “plenty of energy,” as Montserrat, Bouroullec’s studio manager explains to me as she powers up a set of steel stairs, before she passes the phone on to Erwan himself. After some brief introductions, we begin the interview, and Erwan states quite simply “I am going to explain you exactly how it is done and what it is.” And so he does.

The Can sofa is made from three basic elements. A frame that is assembled from steel tubing, a set of upholstered cushions that require “dedicated upholstery work,” and finally, “the one important part in the sofa which we call the canvas, which is actually made out of really strong canvas and which is installed and then slightly spanned onto the structure.” It is in this element that we can understand the genesis of the idea behind the design. “For this concept of Can, to avoid having too much structure, we decided to span a canvas onto the structure. By spanning the fabric you make something quite strong, which is going to hold, while at the same time that is soft enough to partially react to the life of the fabric.” Erwan thinks the design “belongs a little bit to the language of the tent and also to the furniture that were meant to travel, daybeds you could open that would have a wood or metal structure, with a strong canvas making the surface on which you would lie.” This sense of lightness, of travel, even perhaps of a kind of purposeful casualness, all seem to have filtered into Can, also applying to how the sofa is packaged and assembled.

The sofa itself comes flat-packed and is assembled at home. For Erwan, this is a better solution in what he terms the “new industrial era,” when people are keen to get things in a quick and simple way. “It is better for all resources, it is less transportation, less volume, less stock, it is just much easier to do this.” In terms of how it is assembled, if you have visions of struggling with a tent in strong wind and rain on a far flung camping expedition, fear not. Erwan ensures me that “It takes quite a limited time to assemble. Of course, we know how to build it, but some people who didn’t know, it took them 10 minutes to build the sofa, which I think is quite okay, considering you may keep it for more than a couple of years. It is less time than making a birthday cake, definitely.”

I wanted to gain an understanding of how the Can sofa was prototyped and developed, how they finally brought the design to such a balanced place. Erwan tells of how the design was in development for at least three years, “I don’t remember when and how, but at one point we had a really clear vision of the sofa and then we started to build some prototypes here in Paris, which were in a way what it is now, but without all the incredibly nice detailing that have happened through the development. When we sent our prototypes and drawings to the man who has actually been developing the canvas, everything was clear, but many issues had to be solved.” It is here that Erwan touches on what I consider to be at the very heart of what defines not just good designers, but truly great ones. When and where to take, or to cede control. As he puts it, where to leave a gap. “At one point, it was really easy, we just had to let the nature of the technique take the control. It means that in the original building everything was right, then it needed to be solved in some issues, then I knew that all the technicians would come with a lot of nice detailing, this is one part that I don’t want to control too much, because all of those technicians have been stitching, they know leatherwork, they know everything, it is even better to



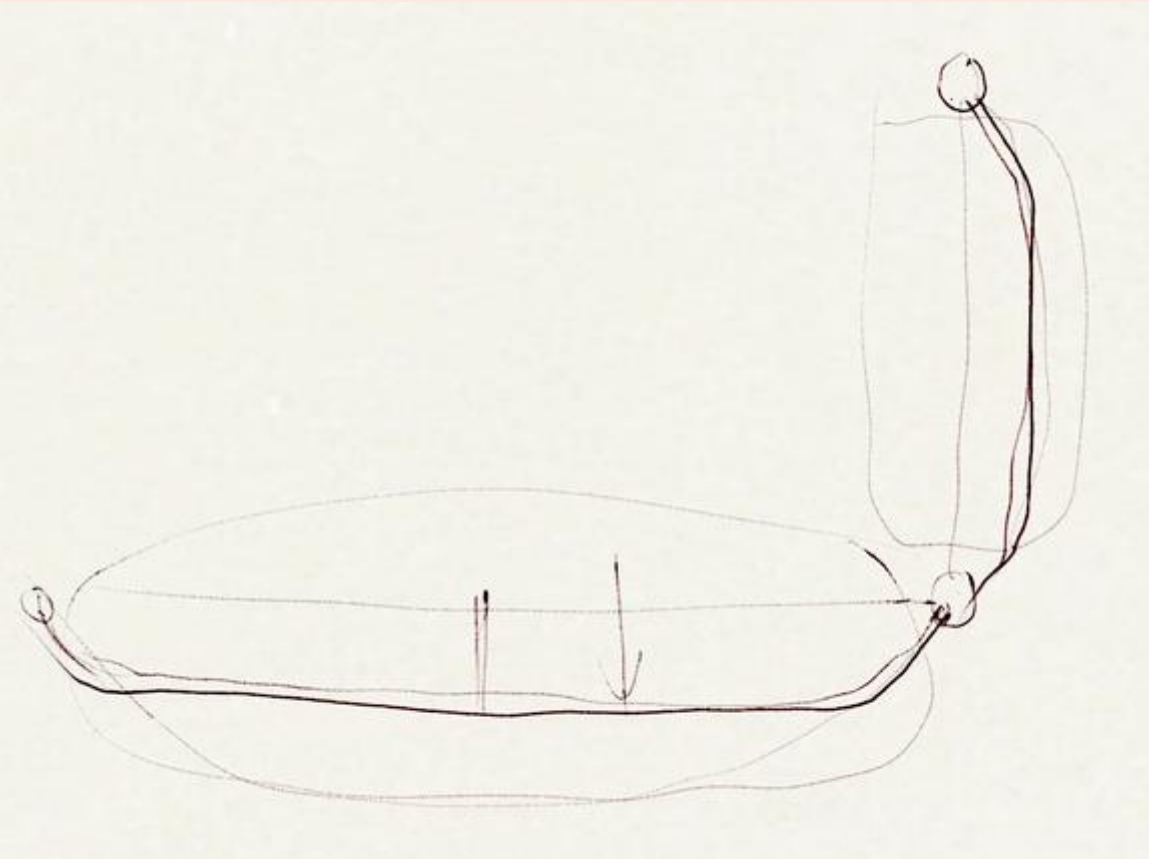


keep a gap and see what they propose, because there often lies something which, in a way, has more culture than something that I could do. I am very happy with the end result, because it is very clear, there is a lot of detail inside it. I love those kinds of detail, and how the culture of the technique grows inside the object.”

Erwan sees Can as something that will wear well over time, something that gains character in a natural way, through use. He acknowledges that the design perhaps runs slightly against where sofas have been heading.

“We have been using sofas that are giving more and more softness and comfort. Here, the steel plus the canvas are a little bit counter to this, it is not a silk shirt.” This leads us to discuss the colour palette. “One of our biggest games in a way, was to choose some colours that would all go, in a way, together. So you have got many ways of thinking “can.” You’ve got really grey on grey on grey, really chic. Or you could go with a red frame, and build beige on beige on beige, with the red frame bringing a little spice inside it. Then there are many ways of kind of playing with it, so in a way you deal a little with your mood, either you go a little more active, or more quiet. But what we made sure is that there wouldn’t be any error.” The idea is that customers will be able to infuse their Can with their own sensibility, “I think you can have something that is quiet enough to make sure it can travel through years, but at the same time, you can make something a little bright.”

This freedom of expression and positive attitude has been noticeable throughout our interview and I come to understand how determined Erwan is to infuse the Can sofa with these ideas. “I am always obsessed by what people can actually do,” he explains. “Hopefully this sofa is lightweight enough in many senses, that people are not going to be afraid with it, there are many times when people just can’t use the sofa, afraid they are going to drip wine, or spill something, so sometimes the sofa is not right for having a relaxed attitude, and this is not right. So the name “Can” is the idea that “you can,” “you can make it,” just don’t be afraid.



YOU CAN



So the name “Can” is the idea that “you can,”
“you can make it,” just don’t be afraid.

TWO WRONGS

DO MAKE A LIGHT



AN INTERVIEW WITH SEBASTIAN WRONG
BY ANNA BATES



wrong.london

"Our vision as a lighting brand is independent
with a sense of familiarity."

When Wrong for HAY launched in 2013, the intention was to focus on lighting, "but we soon saw the potential to do a whole collection of products," says founder Sebastian Wrong. A sofa, chairs, coffee tables, accessories, and a vibrant range of textiles soon followed. Three years later – with HAY's collection also greatly expanded – "people didn't understand why they were separate," Sebastian says. "There are Wrong for HAY products that could be in HAY – and vice versa." It was time to take stock, reorganise, and decide how the brands should evolve. Funnily enough, this meant: "returning to the starting point," says Rolf Hay, who founded HAY with his wife, Mette and their partner Troels Holch Povlsen. Together with Sebastian, the trio decided that each brand should focus entirely on its strengths. HAY would subsume Wrong for HAY's current product catalogue, leaving Sebastian free to begin a more focussed adventure in an area of his expertise: lighting.

"The lighting game is super interesting at the moment," says Sebastian. "Of course there's lots of competition – but it isn't crowded." Under the new name wrong.london, Sebastian will develop a range of products that on one hand push what is technically possible, and on the other, embody the fun, cross-disciplinary approach that has become his signature. "We want to offer a lot to a lot – to cater for old and young, and really be diverse," he says. "This is my ambition. So we are doing some things that are very aesthetic and some that are very engineered."

On the aesthetic side, you'll find Vlisco shades, a series of vibrant, colourful lampshades developed in collaboration with Vlisco – a 170-year-old Dutch company that produces bold African designs in waxed textile. There is also the super simple 30° plywood shade by emerging Dutch designer Johan van Hengel. Cut out of one sheet, the ply veneer is angled at 30 degrees to create a continuous wood-grain pattern – making the shade appear seamless. "Most people live in houses that have a fitting that hangs from a light source – it's highly effective, so there will always be a need for this," says Sebastian. "And there is something about that drop, that pure form, it's a familiar typology that is very reassuring."

But while this may be true of the suspension light, it isn't of other light sources – and it's on the engineering side of wrong.london's product spectrum that things get really interesting. The huge improvement in LED technology – and the fact that this technology is finally available at an accessible price point – has completely changed the lighting game. "There are so many possibilities," says Sebastian. "And it's really time to use that, to move from the horse to the cart."

Thanks to built in LED chips, lighting products can take on almost any form, giving much more scope for developing character in a product. Demonstrating this is the brand's "serious industrial design product," a friendly looking task light by French designer Pierre Charpin. "Traditional bulbs are such chunky, inefficient, outdated objects to stick in a fitting, when it simply doesn't need to be like that anymore," says Sebastian. "Now, LED chips are about the size of a fingernail. You can design so many different objects that give out light. Using a bulb you're always stuck with that scale – people have to move on." It's time, says Sebastian, to embrace products with irreversibly built in LEDs, rather than be concerned about them – and accept just how environmentally unfriendly incandescent bulbs are: "Filament bulbs are still everywhere but they have been phased

out for a reason, because the energy consumption is very high.” To a degree, this transition requires a shift in the way we perceive lighting products. Sebastian thinks the lighting industry might become more like a service – comparing it to the mobile phone industry’s model. “Ideally, in 15 years at the end of a light’s life we could offer the customer an upgrade, or a refurbishment – so you buy a light that gets better and better, as the technology improves,” says Sebastian.

Sebastian foresees that there will also be a shift in the way we use and interact with lighting products. Soon, many will be ‘smart’ by default, enabling us to operate them remotely. Together with the vast range of colour lighting that is now available, and the option of additional built-in features such as sensors, “we can really start to play with how lighting fits into our life,” says Sebastian, from making domestic interiors more comfortable, to making office blocks more environmentally friendly. “You only have to look at office buildings at night to see how much wasted energy there is – after work hours, lights should be on sensors,” he says. “So much can now be built into a light – a whole new level of intelligence can emerge.”



KEEP IT SIMPLE

AN INTERVIEW WITH PIERRE CHARPIN
BY DUNCAN RICHES

The new PC task lamp is an exercise in visual and physical simplicity. It is a friendly looking design that functions in a way that feels entirely natural, with arms and a head that hold their position wherever they are moved to.

“The story of this project is really interesting because it is a long and slow process of transformation. All was done step by step. It took almost three years. When we are retrospectively looking at all the drawings that we made to reach the final proposal, it almost gives the feeling of a Darwinian evolution of the lamp, a slow evolution from one point towards another.” This is how Pierre begins to explain the project. As a long-term friend of wrong.london creative director Sebastian Wrong, Pierre had initially responded to Sebastian’s brief to design a clip lamp, but through conversation and dialogue, this eventually became a task lamp. “In the first proposal I sent to Sebastian, it was the shape of the head of the lamp that I designed which caught his interest. In consequence the whole design of the lamp was made from the head of the lamp, playing around it, even it has changed little by little, but the spirit has remained very close until the final product. One thing was clearly defined from the starting point, to design a very simple object that can fit easily in different environments.”

From a simple starting point, complexity soon followed. “The project really began to evolve seriously when we first focussed our attention on the articulations of the arms, because one day Sebastian and his team suggested to use the gas spring for that. From that moment the project started to be more complex technically.” The gas springs, which are commonly used in office chairs, are the key to how the lamp holds its position, how it seems to have a memory. Although pleased with the functionality that the springs enabled, Pierre was clear they need not be seen. “I immediately thought that I didn’t want to show the technical components. From the design point of view, I wanted that the object remains as simple as possible, at least visually. I didn’t want that the object becomes a kind of technical demonstration.” For the light source, the use of a modern LED module was a straightforward choice, as Pierre asserts, it has become “the new standard for this kind of lamp.”



At every juncture of the design process, Pierre and his studio have been absolute in their approach to retaining simplicity, always trying to achieve an aesthetic and practical unity. “The lamp is built of different components: the head, the arms, the joints, the base. Each is produced in different materials (ABS plastic, aluminium and cast iron), the most appropriate for each of them. So in this product, colour plays an important role, unifying the various components in a way that allows the object to be perceived at first glance like a whole, rather than as an assembly of different elements, even if we worked with great care in all the details. This helps to make a fairly calm and friendly object.”

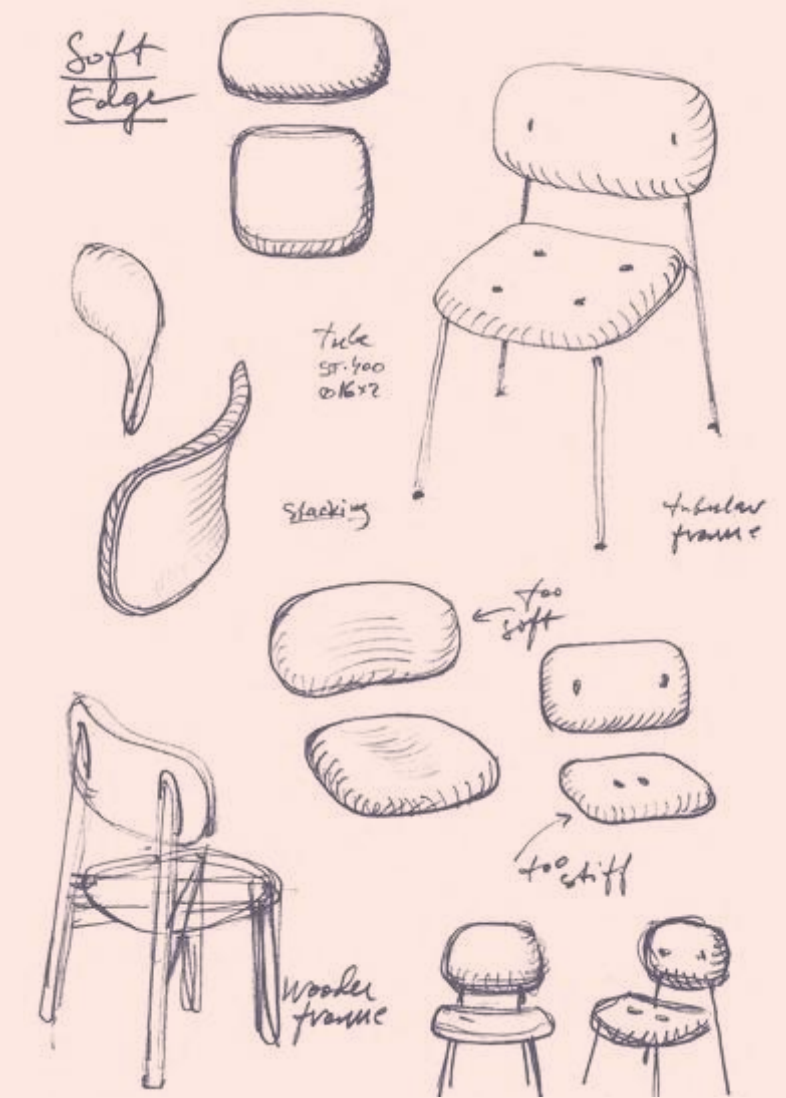
A broader understanding of the task lamp typology has underpinned how the PC lamp has been designed, giving reason for such a focus on simplicity. “One of the characteristics of the typology is that many of the same lamps could be found in the same area, one next to another. It is often the case in the work space, for example. This has to be considered for its design. This is one of the reasons why I wanted to design a very simple object, to allow more lamps to coexist in the same space without creating an aesthetic saturation.”

SKIN AND BONES

AN INTERVIEW WITH BORIS BERLIN
BY DUNCAN RICHES



The Soft Edge chair by Iskos-Berlin is a deeply resolved piece of design, made possible by a harmonious intersection between designer, technology and manufacturer. It was created in the knowledge that there is no ultimate sitting posture, rather that our natural state is one of constant dynamic movement. We talked to Boris Berlin about curves, comfort and where things converge.



In trying to understand how the Soft Edge chair came into being, one must go back. Boris Berlin explains that the 1950s saw various experiments in the limits of what regular veneer could actually do. Research was undertaken to look at how far it could bend, or be shaped and moulded for industrial purpose. The limits of possibility were discovered, broadly speaking, but the problem lay in the fact that the industrial process itself led to a high quantity of rejection. Later, three dimensional veneering became a resolved industrial process, but what could be achieved with regular veneer was largely left alone. For the Soft Edge chair Boris says, "it is both right and wrong to say it is new technology, it is really just a successful attempt to find the limit of what regular veneer can actually do." He goes on to explain that the idea for this chair had been in the ether for some time. "We were playing with this idea for four years. We were thinking about this idea and coming back and forth. Who is the company who will support us in making this experimentation? Who will help us in finding this edge of possibility?" Then they discovered that a particular manufacturer had begun to experiment with regular veneer again. "So we spoke to Rolf and said this is what we are dreaming about and there is now a company who are willing to go forward with it. It took him just a few minutes to say this is what we need. There were three parties that were ready to do it at the same time. That does not happen very often."

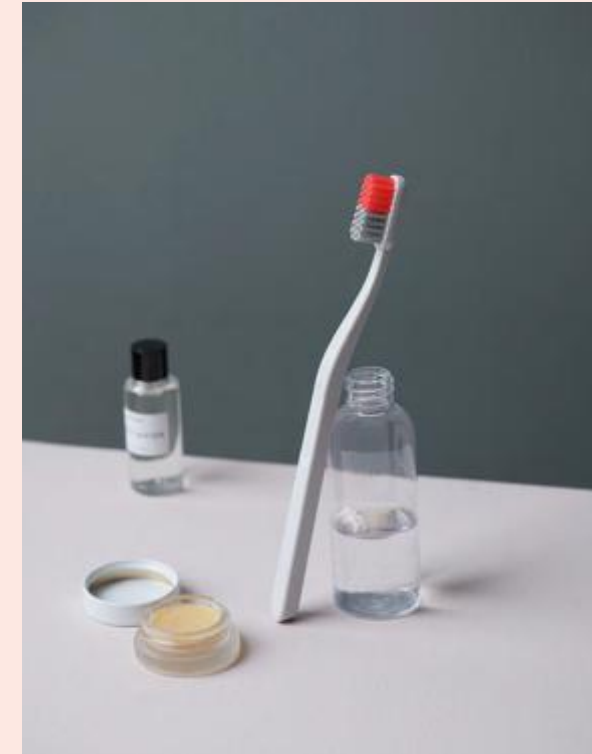
When describing the aesthetics of the Soft Edge chair, Boris simply calls it "skin and bones." He explains, "It is a very light chair, there is really nothing, no meat. The way we bent three dimensionally, closing from all sides, gave us the possibility to make very thin items." This lightness in all aspects, an almost unseen design, is what gives the chair a unique character. It is also an example of human centric design at its best. "The idea of an ultimate sitting posture is absolutely dated. I am convinced that the problem with most moulded plywood chairs, although I love them, is that your soft tissues are meeting edges. Edges of the seat, edges of the back. In shell integrated versions there are some other problems, they miss a certain three dimensionality, so you are not sitting in the chair, you are more or less on the chair, then you slide out. Here, we have consciously separated into two items, so we can achieve this nesting effect, but our tissues are not meeting sharp edges. The way we have sculpted the seat and back, we are consciously not defining the front, or the exact side, which means that you can move. This is what makes it comfortable. Dynamic comfort is the only comfort that is normal for our body. While we are sitting we are moving all the time, this is natural, it is extremely unnatural to be still. The natural thing is to move, we are created to move, this is how we are."



A NEW MARKET

AN INTERVIEW WITH METTE HAY
BY HANNA NOVA BEATRICE

This year the HAY Mini Market
returns to Milan – offering design objects
for the discerning traveller.



Two years ago, HAY founders Rolf and Mette Hay decided to gather their smaller accessories into a collection called HAY Mini Market. The concept debuted at the Milan Furniture Fair in 2014 and before the year was over it also popped up in the department store Selfridges in London and Le Bon Marché in Paris before travelling to Tokyo at the Tsutaya bookstore. Later in August 2015 the Mini Market would make its first appearance in the US at the MoMA Design Store in New York. Today HAY has opened more than 30 Mini Markets with more on the way.

Although the concept is simple each product is carefully selected. Mette has always dreamt of having shelves filled with her favourite things from floor to ceiling; affordable, functional utensils from all over the world. For her nothing is too small. She can have the same excitement for a small matchbox designed by Clara von Zweigbergk and Shane Schneck as she can for a new chair in the HAY collection. Some products are found on her travels abroad, but most of the products you will find in the Mini Market have been designed together with many of Mette's favourite designers and have a HAY logo on the bottom.

The HAY Mini Market allowed her to bring new product categories to the HAY collection. "When we consider a new product for our collection we try to think everything through before doing it – the production, the price, the customer as well as where to sell it. For example seven years ago I would never have been able to do a toothbrush as we didn't have the right place to sell it. Now we do. In that way, the Mini Market has opened up my world in terms of how I can curate and choose products for our collection."

> WHY DID YOU CHOOSE THE NAME HAY MINI MARKET? <

The name was inspired by the small markets you find in India, Turkey, Thailand and China; places where you can buy everything from toothpaste to kitchenware and chewing gum. I have always loved to visit these places. For me it's a game to come out with a little beauty found in the middle of all the market mayhem.

The placement of each product on the shelves has also been very important since the first launch in 2014. Essentially, we try to make it better and easier for our customers to create and select their own small findings in the Mini Market. You can be drawn by the colours or the function: kitchen, office, bath etc. I really want people to make their own connections and collections and leave the Mini Market with something that fits them.

> FROM WHERE DOES YOUR FASCINATION FOR SMALLER OBJECTS STEM FROM? <

I have been collecting since I was a child, always filling my suitcase with napkins, pottery, cooking spoons, candleholders or even small stickers from my travels. I am naturally drawn to everyday objects. It started very early because of my parents passion for contemporary design – I loved to travel with them to fairs and when they visited suppliers for their store.

> HOW DOES THIS YEAR'S MINI MARKET DIFFER FROM THE PREVIOUS ONE IN MILAN? <

New products – It's all about the products!

This year we have asked some of our favourite designers, such as Inga Sempé, Erwan & Ronan Bouroullec, Stefan Diez, Doshi Levien, Scholten & Baijings, BigGame, Clara von Zweigbergk and Shane Schneck to contribute to the Mini Market with a poster, which will be sold during our exhibition in Milan.

We have also created a collection around the concept of travelling, producing new items such as, neck pillows for flying, tote bags, washbags, earplugs and a jewellery purse. You will also find a great number of new notebooks by Clara von Zweigbergk and Nathalie du Pasquier as well as Jessica Hans' beautiful new cups and vases. Another product we are happy to launch is our new toothbrush collection designed by Andreas Engesvik together with Jordan. To work with a specialist such as Jordan was a great privilege as I have dreamt of making a beautiful toothbrush for a long time, but I felt we did not have the right familiarity with ergonomics. The combination of Andreas' great design and Jordan's knowhow has created a toothbrush we are extremely proud and excited to sell in the Mini Market. And last but not least this year's Mini Market tote bag is designed by the British artist Richard Woods and featuring one of his iconic prints. We hope you will like it!





2D TO 3D

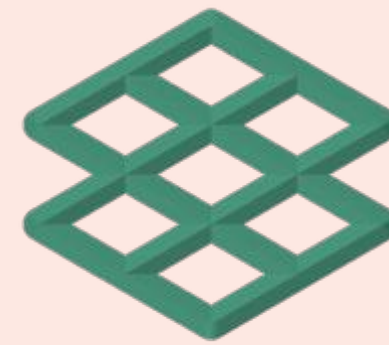
AN INTERVIEW WITH CLARA VON ZWEIFBERGK
BY HANNA NOVA BEATRICE

Many of the products Clara von Zweigbergk has designed originate from her work with paper. This can be seen in one of her most well-known products, Kaleido, a series of steel trays in different shapes and colours, launched by HAY in 2012 and the receiver of prestigious awards like the Swedish Design S Award.

“I usually sketch products by folding and building shapes in paper. It’s an interesting process that often gives you a different end result than you first intended. It’s very intuitive, and provides certain limitations that lead to unexpected solutions,” explains Clara. In 2016 Clara will launch a new collection of vases, mugs and pen-holders together with HAY. “This time the process originated from an organic approach. We began by stretching the fibers in the paper to create an effect similar to draping fabric. The result expresses the tension between a large curve and a tight fold made possible by using paper. The collection is made of specially developed solid coloured earthenware with a matt finish and will be available in a calm colour scale.”

Claras’ studio is based in Stockholm, working with graphic design as well as product design and art direction. The last five years she has collaborated closely with HAY, not only on products but also on the graphic communication for the brand, including the striking catalogues and invites they produce which have received international recognition. “When we create the imagery and graphics for HAY we have used a lot of bold colours; the product is always the centre piece, but the surroundings are playful. I like communication that is very direct,” explains Clara.

Her playful use of colours can be seen in her products as well. “Colours are very communicative and affect us in many ways. The choice can sometimes make all the difference,” she explains. This year HAY also launches her new series of notebooks in colourful patterns, called Line Dot.



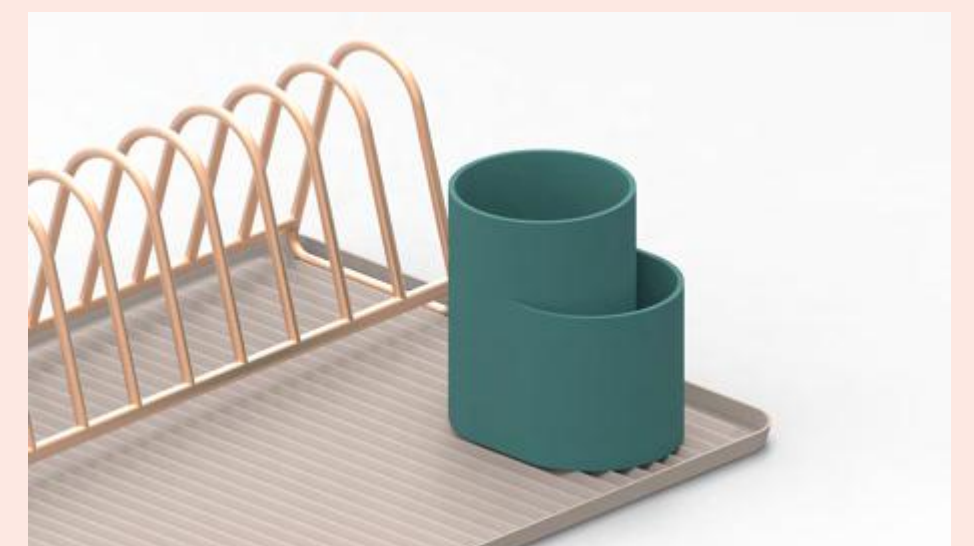
DOMESTIC AFFAIRS

AN INTERVIEW WITH SHANE SCHNECK
BY HANNA NOVA BEATRICE

American designer Shane Schneck’s collaboration with HAY began six years ago with his innovative chair Ru, which won the prestigious Swedish Golden Stool award. Since then he has continued collaborating with HAY on projects ranging from design to art direction. “My heart is in industrial design, and I really want my products to reach as many people as possible,” Shane explains. “I’m very interested in creating innovative and industrial products. There are still so many everyday objects that could do with us revisiting them.” This year Shane has worked on a number of products for HAY, many of them focusing on the kitchen. There is a wine and bottle opener, a trivet and a ‘deconstructed dishrack’ consisting of three pieces that can be bought and used separately.

“Homes consist of a whole barrage of objects and whether we enjoy them or not they are part of our domestic landscape,” says Shane. “Everything you bring into your space is a statement of who you are and how you have collected your life. I really like the idea of taking these mundane objects and creating something which is authentic and useful.”

His new expandable coatrack, launching this spring, is inspired by an old version Mette Hay found in her grandparent’s house. It’s a classic typology found throughout time, but Shane has developed it and pushed it a step further, making it lockable in three different widths. “Mette brought it to me and asked me to do something with it. I think it’s nice to revisit historic pieces,” says Shane. The same goes for his new wine opener, which is being made using a CNC bending machine allowing precision not possible before. The new silicone trivets are as well a step forward as they are modular and can be used individually or together to create a heat resistant runner. They are also machine washable unlike the cast iron inspiration. “All of these products exist as historic typologies. We have simply brought them into contemporary context either with a new material, method of production or function. As long as we can bring something new to a product, we move forward.”



PRINCIPLE GEOMETRY

AN INTERVIEW WITH RONAN BOUROULLEC
BY DUNCAN RICHES

Talking to Ronan Bouroullec, you get the sense of a designer who is relaxed, thoughtful and deeply rooted in the shifting landscape of both the furniture industry and society itself. For the Palissade Collection, he and Erwan have tried to find a perfect balance across thirteen different furniture typologies. The result is a collection full of modesty, conceived and designed to improve over time.



Ronan is a reflective interviewee, both articulate and concise. He begins by outlining how the project began. "It started initially from some research, looking at what we could do for something outside. I did some drawings and we quickly discovered a principle geometry that could apply in different typologies, I liked this idea a lot." He explains how large collections are a real design challenge, perhaps beginning as a wonderful chair, but then becoming a table, a bench or a stool, with each piece losing the purity of the principle. For Palissade, the development process was a particularly long one, full of minor yet precise modifications to each design. "Now, I think we can take out all the pieces by themselves and I think the character they have is extremely strong."

The development process began with a lot of drawing and 3D modelling. Then many mock ups made in the Bouroullec studio. However, the prototyping process began quite quickly. "A lot of this project was done by phone. Discussing, discussing, refining things by phone. So, it is true that with Rolf, I would almost spend a call a day to discuss the project." One of the key early decisions was whether to use the lightness of aluminium, or the strength and weight of steel. Ronan explains, "these pieces needed to have a particular aspect, something you could trust. So I think the weight is part of this fact that you trust a piece like this, you let it in your garden, outside for all the years, you do not care to treat it in a fragile way. For me these are the types of pieces that stay for a while,

and that maybe you would repaint after ten or twenty years? The type of piece that you find in a flea market and that is more and more beautiful year after year." This idea of designing in longevity, the acknowledgement of the beauty of ageing, is a key theme that seems to occupy both Ronan and Erwan.

An acute sensitivity to the context of where the pieces will exist is another theme. This is reflected in the muted colour choices of green, grey and black. Ronan expresses a personal distaste at the proliferation of garish and unsuitable "idiot colours" that are often used in outdoor furniture. "It is important to me that the colours work in the landscape. For me the green is for natural landscapes, the black is more for city situations, in front of a restaurant, next to the door of a pub, a place for people to smoke, and this light grey is an iconic colour for outside furniture, which would work in certain cases. That's it."

If choosing colours was easy, the main difficulty in designing the collection was achieving the balance between aesthetic beauty and comfort. "There is a body balance that you have to find and to respect. It is quite a complex subject to answer, between the tension of a curve, the tension of the slats themselves, and the exact feeling that you get. You have to solve this correctly to each situation." Ronan seems to have taken great enjoyment in playing at bending tube, a process that has been long established in furniture making. He sees it as a primitive

process, full of human input, where tiny variations in angle or measurement have a major impact on the final product.

It is clear that Ronan enjoys both the journey a product takes through development and the final product itself. His satisfaction with Palissade stems from the opportunity to make a collection that is in production terms quite elemental, in price point very accessible, and in the final reckoning the kind of design that will be with us for a very long time. "This is why I do this discipline. It is not the most interesting cultural aspect, yet for me it is my way to answer ecological problems. That is you do something good, then you don't need to change, or not change so much over time. The value of this type of piece, and I hope it will be true, with this type of material, this type of finishing, is that from years to years it will become like a good jean or something. It is not marvellous when you just buy it, but after years the scratch of life, and the fabric fading with the sun, all these aspects, create patina that is extremely beautiful."

Ronan has also enjoyed the opportunity to work with Rolf and Mette Hay, who share in the aspiration to make good design accessible to all. "This new platform, this new situation, for me is really linked with why I wanted to be a designer. To find solutions, to design objects that can exist in my neighbour's garden and not just in a very specific place."



FLUENCY WITH COLOUR

AN INTERVIEW WITH SCHOLTEN & BAIJINGS

BY HANNA NOVA BEATRICE



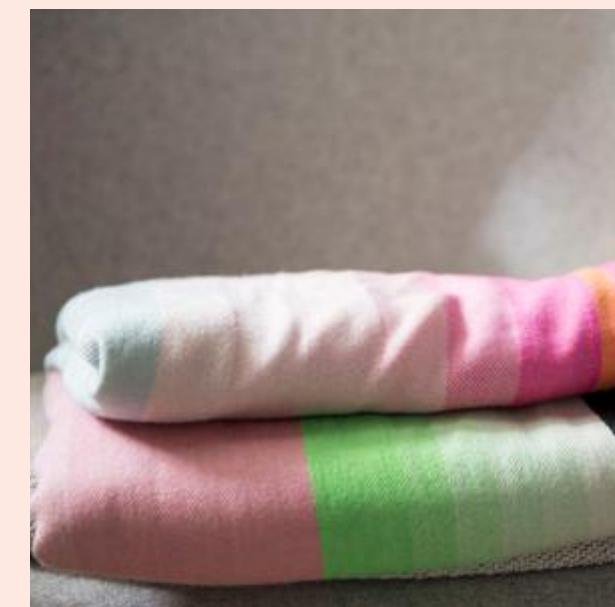
The Amsterdam based design studio Scholten and Baijings – famous for their surprising use of patterns and colours – designed a chair with 1380 holes in the seat.

One of the first products Amsterdam based design studio Scholten & Baijings designed for HAY was a set of tea towels. Mette Hay approached the husband and wife studio in 2009 because she had fallen in love with their way of working with textile, colours and patterns, and wanted to make their work accessible to more people. Since then they have collaborated on a variety of products, most of them taking advantage of Scholten & Baijings surprising use of colour, with vivid flashes of orange, pink, yellow, blue and green in unusual combinations.

“To us colour is always connected to a specific material. The colour range on glass is different to the colour range on plastic, textile or paint on wood. Studying colour has nothing to do with trends or fashion, but more about the particular assignment we are working on at that time,” explains Stefan Scholten.

In 2016 Scholten & Baijings launched their first chair for HAY, called 13Eighty due to the number of holes perforating the plastic shell of the seat. It’s a chair for both indoor and outdoor use, depending on the base chosen. “We are incredibly happy for this chair,” Stefan explains. “It took two years to develop and is really quite simple to look at. We have a shell which has 1380 holes punched into its seat. Plastic is an interesting material, but very hard, giving this perforation a special texture. The hardest bit was imagining the flow of the plastic holes and to figure out how to make the seat strong enough, adding more material where needed.”

Together with HAY accessories, Scholten & Baijings will launch a new glass vase, an extension of the Paper Porcelain vase collection and a new series of blankets in bright and strong colour palettes. “Colour is very much about texture and proportion. Sometimes we see someone being inspired by one of our designs, but it’s very difficult to make it similar, as we dye our own yarns and we know how to mix our own colours,” says Stefan. The blankets come in strong colour combinations, but as Stefan points out, “if you tire of one colour you can easily fold the blanket and change the position of the colour. Colours affect the way we feel, and this is something we always keep in mind when working.”



UCHIWA

AN INTERVIEW WITH DOSHI LEVIEN
BY ANNA BATES



A comfortable, high-design lounge chair for a price point that doesn't exist: this was HAY's brief to London-based design studio Doshi Levien. The studio, "delighted" by the challenge, spent the following months exploring every detail of the upholstery process with HAY's development team, trying to find spaces where they could innovate. "We spent a lot of time pattern cutting, to create a shape which would need the minimum amount of sewing," says co-founder Nipa Doshi. "The upholstery is the expense." But there are only so many stitches you can cut back on. In order to succeed, they would have to rethink the archetype. Together with HAY, Doshi Levien developed an injection-moulded shell, in which the foam-upholstered seat snugly sits – but it is in the fixing of these two components that the craftsmanship really lies, and no needle and thread were required.

For this chair, the craft and innovation is in the piping. "There is an engineered detail in it," says Nipa. The piping seals the joins of the two components, to create the chair's perfectly tailored seam. "HAY industrialised the upholstery process, and as a result, this chair is accessible. What's exciting is that it looks crafted, and it is crafted, but in a different way." The end result takes its shape from a hand-held Japanese fan, giving the chair its name: Uchiwa.



The end result takes its shape from a hand-held Japanese fan, giving the chair its name: Uchiwa.



DAPPER

AN INTERVIEW WITH DOSHI LEVIEN
BY ANNA BATES



"Some of the best chairs were made for buildings," says Nipa Doshi of Doshi Levien. "I like the idea that furniture pieces are rooted in a space." Nipa is talking about the studio's Dapper Chair, designed for use in the Aga Khan University in King's Cross, London. The Aga Khan foundation approached the design studio to work on the product – and Doshi Levien picked HAY to produce it.

"Knowing the building immediately provides a framework for a design," says Nipa. "It's a quiet but beautifully made building. This is a place designed for students to feel well – you go in there and think of students living well. Every detail is considered, and the chair had to fit with this." As students have just a bed and a desk in their rooms, the chair needed to be a place they could relax and work on a laptop. "It's not an upright chair – it could be a chair you read on, sit on cross-legged."

The biggest consideration however, was the short time in which they needed to materialise the chair. So Doshi Levien started with what would be possible to manufacture. The result is a simple plywood chair that appears to balance on a metal frame. Like the Uchiwa chair, the upholstery seams are finished using HAY's piping. As a result, "it feels very well cut, very sartorial – very dapper," says Nipa.

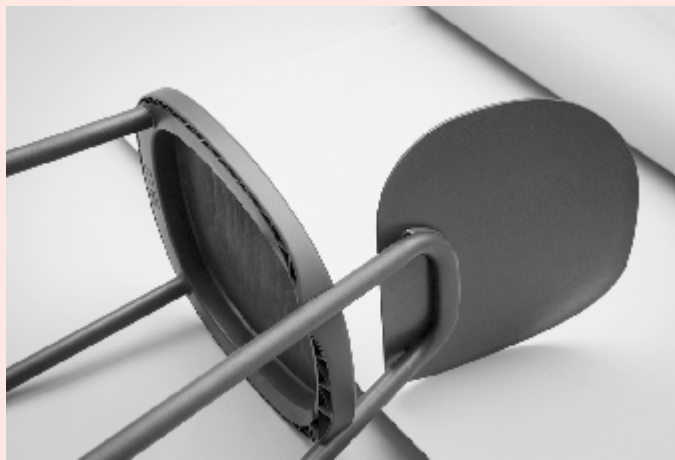
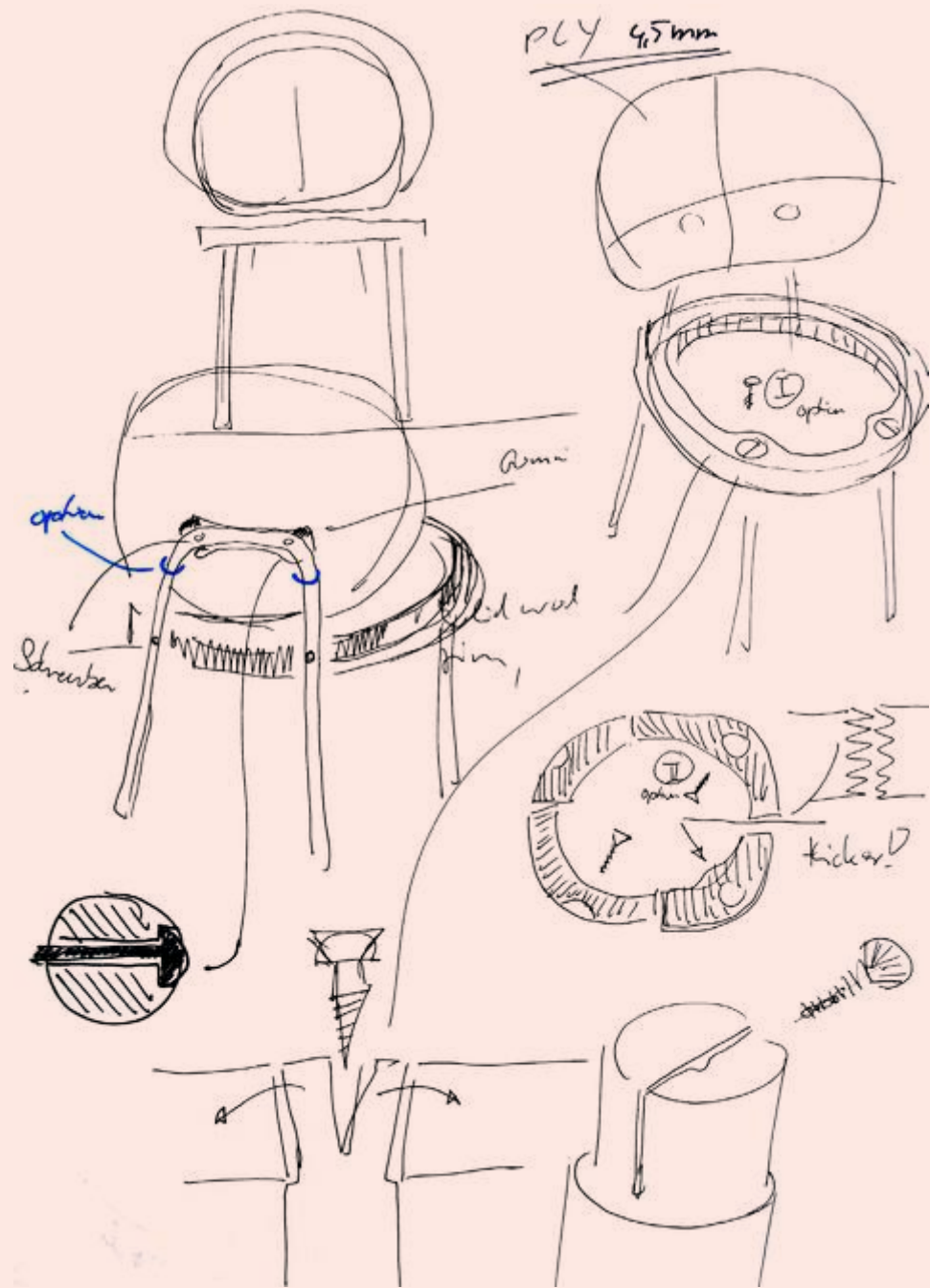




REACH FURTHER

AN INTERVIEW WITH STEFAN DIEZ
BY DUNCAN RICHES

Most chairs just sit there quietly, but the Kitt chair by Stefan Diez has got something to tell us. It is something about the modern design industry, it is something about the idea of the upgrade, but most of all it is something about us.



The Kitt chair by Stefan Diez is remarkably straightforward. It comes in a box in six separate pieces and can be assembled in a matter of minutes. It is light, strong and comfortable. As chairs go, it is almost playful, with a very flexible back rest and a rounded friendly appearance. What was not straightforward however, was the product development journey that Stefan and his office had to take to create it. The process was lengthy, involving a great deal of experimentation and research. Thankfully, as we found out, Stefan sees the role of the modern designer as someone able to grasp far reaching ideas and make them possible. As he says, “it’s a little like being an acrobat, being able to make the impossible look faultless.”

The project began as a conversation between Rolf Hay and Stefan about ongoing changes in consumer behaviour within the furniture industry. They discussed the idea of high-quality flat-pack furniture made for small volume transportation, and the brief for Kitt was set. Following an initial idea that was a little off the mark, Stefan says he found the inspiration he needed for the project. “I had the idea to look at the model Number 14 by Thonet. That is when the whole project was suddenly totally clear. Number 14 is the masterpiece in being successful for 150 years, shipped online, not online really, but shipped 150 years ago around the whole planet, being manufactured in several parts of Europe. There is a very famous picture of one cubic metre, where you could store 33 pieces of Number 14, they would then assemble it in shops all over the world.” So, it could be argued, that chair Number 14 was the first flat-pack chair, but rather than being assembled by consumers, it was assembled by the retailers who sold it.

Taking inspiration from chair Number 14 was one thing, but how to actually make a new lightweight chair with a flexible high back that would disassemble and pack into a space not much bigger than a pizza box, was quite another. The breakthrough in development came when it was decided to use a combination of wood and plastic in the design. Stefan explains, “If I connected the back leg and this big piece of ply with one small plastic part, if this could be flexible then we would get a benefit from this kind of usage of plastic.” His view is that material usage in modern products should always help to improve them, and in the case of Kitt, the use of plastics upgraded the design on a number of levels: increasing flexibility and reducing both weight and cost.

Once all of the ingredients for the design were decided on, Stefan and his studio then had to resolve the difficult problem of bonding three materials together in a structurally sound way. After this, they went to work on the more detailed refinements to the ergonomic and aesthetic qualities of the design. “It is super lightweight, under 3 kilos. With this chair we went to the boundaries of what is possible in the use of materials. The plywood is only 4 mm; the legs are below 30 mm. It is all downsized and still it has enough resources to be stable. You cannot take away more without passing the safety tests.” An intimate understanding of both product and of possibility is part of what Stefan sees as a new landscape for furniture designers. “The environment we designers now work in, with people who are editors, with people who have a great supply chain and a great sales channel. Within this kind of 'everything is possible' concept, you need especially a deep knowledge of manufacturing, because we designers now get a great opportunity. But somehow we need to learn how to manage these opportunities, to come up with concepts that are beyond what we have seen so far, things that are reaching further, not just repeating history.”



CPH DEUX

DESIGNED BY RONAN & ERWAN BOUROULLEC

Copenhagen deux is a new range of tables and benches for compact spaces. The collection offers dining tables, coffee tables and benches in 12 different sizes. The table top surface is made from a new laminate based on Nanotechnology. Providing an extremely matt surface with a soft touch, it is anti-fingerprint and easily cleaned.

