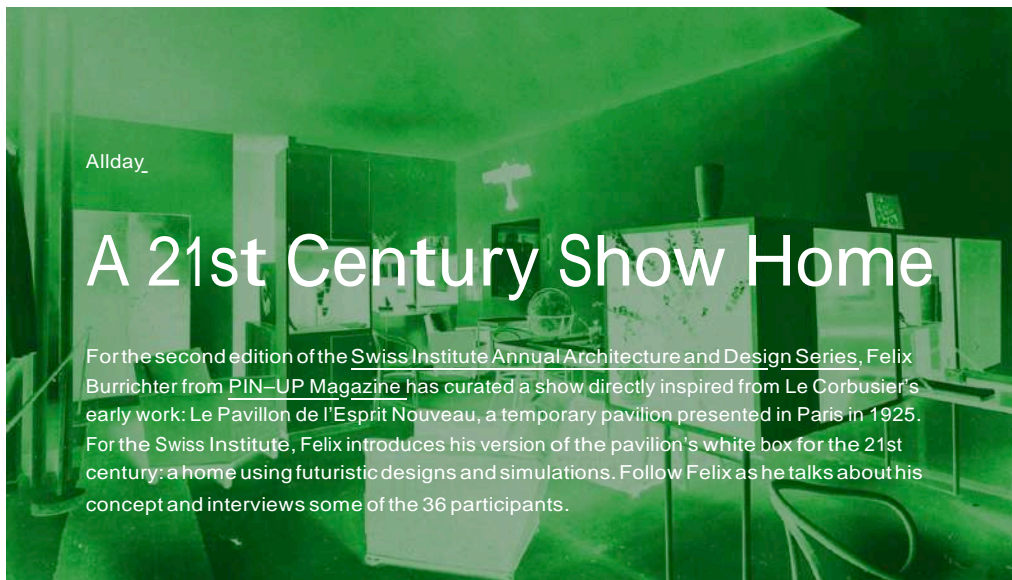


SI

ALLDAYEVERYDAY

24/7 00:00 11:59 AM/PM

Alldayeveryday
PAVILLON DE L'ESPRIT NOUVEAU:
A 21st Century Show Home
September 23, 2015



A 21st Century Show Home

For the second edition of the Swiss Institute Annual Architecture and Design Series, Felix Burrichter from PIN-UP Magazine has curated a show directly inspired from Le Corbusier's early work: Le Pavillon de l'Esprit Nouveau, a temporary pavilion presented in Paris in 1925. For the Swiss Institute, Felix introduces his version of the pavilion's white box for the 21st century: a home using futuristic designs and simulations. Follow Felix as he talks about his concept and interviews some of the 36 participants.

Table of Contents

Part
1

**Interview with the
Curator**

Part 3:

A Conceptual Experience



Part
2

A Physical Experience

Felix Burrichter is a trained-architect and founder of PIN-UP Magazine, a magazine dedicated to “architectural entertainment.” At the Swiss Institute this Friday, he will present his vision of the 21st century home, displaying work from 36 selected designers.

Here, Felix talks about the inspiration behind the show, the ideas underlying the modern home, and where our domestic dreams are headed.



Pavillon de l'Esprit Nouveau, Paris, France, 1924. (c) FLC/ADAGP

What is the idea behind the show?

The show is called “Pavillon de L’Esprit Nouveau: A 21st Century Show Home” and it is the second iteration of the Swiss Institute’s annual design series which started last year with a show by Andreas Angelidakis. Having a design show in an art space creates an interesting tension because of the demographic who sees it, but also because design is not art. It’s not exhibited in the same way, and it’s also not used in the same way. This exhibition is conceived as an actual show home where you can test some of the furniture, like the bed for example, and use it. They’re not museum pieces—at least for the most part. And just like a show home, there are different zones: a bedroom, a dining room, a living room, a kitchen, and a study-slash-fitness room. All the functions of the domestic realm are there. It just so happens to be that all the pieces in this show home are made by very talented contemporary designers.

“IT’S CONCEIVED AS A SHOW HOME WHERE YOU CAN ACTUALLY TEST THE FURNITURE AND USE IT.”

Tell us about the inspiration behind this show?

I was inspired by one of Le Corbusier’s early projects, the Pavillon de L’Esprit Nouveau, which was a temporary pavilion at the 1925 Art Déco fair in Paris, which means this year is also its 90th anniversary. What I liked about that project is the fact that it was a domestic space open to the public. Looking at it now, it’s a fairly conventional modernist environment: clean walls, double height ceiling, open plan—all the tropes of modernism were already present there. It is hard to conceive today that this would have been in any way considered a scandalous environment. But that’s exactly what happened- it was a huge scandal. After all, this was the Art Déco fair, and Le Corbusier’s pavilion was anything but. It was the opposite of craftsmanship and decoration. The fair organizers tried to first tear it down, or at least cover it up with scaffolding. The ministry of culture even had to intervene. At the time, the idea of this clean white box was a revolutionary concept for a domestic interior. So I thought: what is the white box of the 21st century? It’s the green screen! The entire exhibition at Swiss Institute will happen in a space that is painted floor to ceiling in chroma-key green. And instead of having art on the walls, like there was in the original pavilion, there will be flat screens...

A simulation from the green screens?

Yes. There are about twelve surveillance cameras installed throughout the space, so as you walk through the exhibition you see yourself walking through the exhibition on the screens, but with completely different environments every time. You have a view, except the view is entirely virtual and programmed. You might find yourself in the living room looking at yourself sitting in a mirage of a living room, in the middle of the desert. Or in space, or in a concrete panic room with an aquarium ceiling.



Pavillon de l'Esprit Nouveau, Paris, France, 1924. (c) FLC/ADAGP

Why do you call it a show home of the 21st century?

Every piece in the show would have to have an element to it that made it quintessentially 21st century, meaning they would not have been able to be produced before the year 2000. Sometimes it's just a small detail, sometimes it's the finish, but other objects are entirely 3D-printed, or made from the latest carbon fiber material that can produce chairs so light they weigh less than a glass of water. So there's a lot of technical and material innovation in the show. I always like to use an iPhone as an example, because it is from 2007, which means it's less than 10 years old, but we all take it for granted as if it's been around forever. In the same way there is a lot of innovation in industrial and furniture design that we take for granted as well. Which isn't to say that it's a techy show. It looks like a very comfy home.

“WE LIVE IN A CULTURE OF ESCAPISM, AND IN A CULTURE OF SURVEILLANCE AT THE SAME TIME.”

But it's not entirely uncritical either. There's a beautiful essay that Carson Chan wrote for the exhibition, for example, in which he makes reference to "Mechanization Takes Command," the 1948 book by the architecture critic Sigfried Giedion. Giedion was a great admirer of Le Corbusier, but he was also very critical of his enthusiasm for industrial progress and the idea of the home as a "machine à habiter" (the machine for living).



Pavillon de l'Esprit Nouveau, Paris, France, 1924. (c) FLC/ADAGP

How does it relate to the "machine à habiter?"

The novelty aspect of creating virtual environments for the domestic realm, the way we're doing it at the Swiss Institute, also has the disturbing connotation of 24h surveillance. What does that mean when you create a surveillance machine around you, having cameras pointing at you all day and all night? What does that say of the times that we live in where we live under surveillance through CCTV? Or freely give out so much personal information about ourselves through social media, which is another form of surveillance? I think we live in a culture of both escapism and surveillance- which may seem diametrically opposite- and I think this exhibition touches on both of these phenomena. Because a virtual escape from your physical surroundings requires complete surveillance.

Table of Contents

Part 1:
Interview with the Curator

Part 3:
A Conceptual Experience



Part 2:
A Physical Experience

The selection of designers we are showcasing in our feature of Felix Burrichter's Swiss Institute show are an exceptionally talented bunch. The designers in this part of the series occupy a realm in which their work embodies a physical treat for the eyes, with pieces focused on shape and innovative material exploration. From Ifeanyi Oganwu's millimeter-thin sheets of steel, to Katie Stout's playful use of vibrant, treated fabrics, each designer crosses boundaries with their use of bold elemental composition and medium. Read below as we speak to each of them about their work, focus and inspirations.

Ifeanyi Oganwu

"Ifeanyi is originally Nigerian but he is based in London. In his work he really pushes steel to its utmost extremes. What we'll be showing at the Swiss Institute is a shelf called BULGY Inverted. It is made of highly polished steel that's been bent into a beautiful shape. It's a huge piece of very thin steel which has only been possible to bend into that kind of shape due to the thickness and length of the material. It's a very grand gesture, and it's a beautiful piece that's going to be in the kitchen." — Felix Burrichter

How would you define the focus of your work?

My projects are research driven and focused on learning something new each time around. In order to achieve this, I work with multiple materials and typologies as well as with specialists from a broad range of industries.

Most of your work seems to be metal and carbon fiber curved to perfection in one way or another. Could you talk about your interest in these kinds of geometries?

My background in architecture and interest in the body's relation to topology and technology drive the design language shared by the projects. I find that nonlinear geometries best negotiate the structural and ergonomic criteria set out by each project thus far. That said, I'm working on a series based purely on planar surface structures.



"Double Agent Desk," 2011.

Can you tell us about the piece that will be on view at the Swiss Institute show?

At the Swiss Institute I'll be showing "BULGY Inverted," a mirror polished stainless steel shelf which I designed in 2014; the work is a sequel within a series I began in 2013. The originating concept was a simple expression of the transition between vertical and horizontal states where a curved surface swells to accommodate structure as seen in the wall mounted version. For the free-standing iteration, I took inspiration from modern architecture, particularly Frank Lloyd Wright's "Fallingwater House," where architecture blends in with nature by paradoxically standing out. In reversing the originating concept, planar sheets of stainless steel create functional surfaces which are braced diagonally by the draped curve. The planar surfaces, only 3mm in thickness, are engineered to interlock in the manner of traditional wood joinery with slots and grooves holding up the assembly with the help of minimal spot welds. Both functional and sculptural, the resulting mirror polished assemblage fuses surface with structure and blurs the distinction between interior and exterior.



"BULGY Inverted," 2014.

Jonathan Muecke

"Jonathan Muecke is based in Minneapolis and he shows with Volume Gallery in Chicago. Jonathan focuses a lot on material exploration. For his Coiled Stool that he's showing at Swiss Institute he used ultra-light carbon fiber rope that forms the shape of the entire stool." — Felix Burrichter



"Object Potential," Rock struck by Moses, Mt. Sinai. Original photo from 1913.

How would you define the focus of your work?

I work on the outward-external relational qualities of objects, and the inward-internal relational qualities of architecture.

Can you elaborate on your interest in minimalist shapes and material exploration?

For an equalized object, I try to meet in the middle. This often means that shape in the object is restrained and material in the object is pushed in some way.



"Coiled Stool" (CS), 2013

Can you tell us about the piece that will be on view at the Swiss Institute show?

The "Coiled Stool" (CS) is made from a single carbon/aramid fiber tube coiled into a mold, and fixed under pressure. It is an outcome of an ongoing research on the potentials of composite tube structures - progressing with what began with Thonet in bent wood, followed shortly after by Le Corbusier and others in bent steel. The CS is a radical departure from these precedents because the material allows for the generation of structure and surface without the need of joints or a change in material.

Katie Stout

"Katie Stout is a Brooklyn-based designer who makes really fun pieces that are also a little bit absurd, child-like, but with a sinister twist. She makes soft chairs that you can't sit on — they're like stuffed animals. They stand up, but as soon as you touch them, they

collapse. Some people may also remember her from Ellen's Design Challenge, a reality TV show that she won. For the Swiss Institute show Katie made custom-placemats for the dining table, which are a big set of lips with a tongue coming out, which serves as a napkin." — Felix Burrichter



"Tongue Placemat," 2015.

How would you define the focus of your work?

My work focuses on transforming daily rituals through object making. The objects I make encourage people to experience the most common aspects of daily life differently by subtly subverting the domestic landscape, whether through a chair or placemats. Everything is sweeter, softer and lighter in order to counteract the melodrama that can be home. Things I make are "feel-good" but have a certain self awareness of what they are and what they aren't.

Textiles and fabrics seem to be an important aspect of your work. Why?

Fabrics and textiles are important to me because they are the ultimate domestic good. People used to pack dowry's with fabric and use scraps until they disintegrated and now hospitals have throw away socks. Fabric is an essential material to our survival because we have devolved to be relatively bald and for the most part we seem to take it for granted. I like to give fabric its due credit. I also like that fabric has the potential to be stuffed. I love the act of stuffing because you get to inflate life into something just by turning it from 2D to 3D. It's so rudimentary and satisfying.



"Tongue Placemat," 2015.

Can you tell us about the piece that will be on view at the Swiss Institute show?

For the Swiss Institute show, I have made lip placemats with a detachable tongue napkin that can lick you clean. The placemats were made at a mill in Rhode Island that

specifically makes braided rugs. I like working with braided rugs because it speaks directly to the United State's Colonial history, and is representative of how modern the country's traditional practices have become while being relatively non-modern in the context of technology today despite looking like they were pulled off of someone's tumblr. The placemats have been treated with Nano-tex to make it antimicrobial and both stain and spill resistant while the tongue napkin was just treated with the antimicrobial wash.

Robert Stadler

"Robert Stadler is an Austrian designer, but based in Paris. He has a beautiful piece in the show, the Cut_Paste console. It's meant as a sideboard but we use it as a vanity. It's made from super thin marble slabs that are glued onto honeycomb aluminum panels. It almost functions like a clip-on nail made out of very thin marble. The piece looks very light, but it's actually really heavy." — Felix Burrichter



"Cut_Paste #8," 2015.

How would you define the focus of your work?

I intervene in very different fields, and not all of them are typically a designer's field of action. To give an example, I recently teamed up with a musician co-writing and performing a scenic piece about the life of a sofa for the Centre Pompidou in Paris. Or a few years ago, I presented an installation called "Wild at Home" in a Paris gallery, Triple V. It was about shaking up the classical idea of how a domestic interior should look like,

and questioning our habits related to that. I function like the autofocus of a digital camera, always continuing to focus on different details of an image. However, rather than elaborating a body of work based on variations of a stylistic theme, I try to redefine established understandings and expectations of a project's specific context.



"Understand What You Love" Hammer, 2006 (left) and "Wild at Home," 2011 (right).

A lot of your work has a subtle absurdity to it. Would you agree?

Yes indeed, we could call these productions "serious absurdities." I think there is a lot of poetry in actions which are executed with the utmost seriousness, but yet not pursuing any pragmatic goal such as profit, communication or others. Our world becomes increasingly rationalized and young designers often act as slick professionals without even having finished their education. So I believe that today we need this kind of absurdist approach more than ever.

Can you tell us about the piece that will be on view at the Swiss Institute show?

"Cut_paste#1" is the first piece of a series, reminiscent of shapes that might have been collected from an imaginary building site, sawn-off discarded waste, which have been recycled. A dreamt fiction of the disappearance of modern architecture.

The piece is composed of different marble panels, varying in shape and patterns as found on a building site. Some panels are a special marble-aluminium sandwich as typically used in architecture to save material and weight. These composites are produced by glueing an aluminium honeycomb panel on each side of a marble slab and then cutting the marble in half thus obtaining two marble/aluminium sandwiches. This technique achieves the marble's thickness of only 5mm.

Ian Stell

"Ian Stell is a New York-based who shows with Matter Gallery. For the Swiss Institute show he custom-designed two nightstands which are going to flank the Ro/Lu-designed bed. They nightstands work on special polymetric hinges. They can transform from a square to a parallelogram, and so on. His pieces are very expensive so I am really happy he produced something especially for this show." — Felix Burrichter



"Diagint," 2015.

How would you define the focus of your work?

I'm interested in making objects with multiple points of focus — that can't all be seen at once, or swallowed whole in a single bite. Maybe through some type of physical negotiation with a piece, or perhaps shifting one's vantage point by a few inches, other facets can be unearthed that escape initial detection. Often different aspects of the same object can seem irreconcilable, but these disparate elements nonetheless physically coexist and inform each other.

A lot of your work is on the threshold between art and design, between functional and non-functional?

My practice doesn't really sit entirely in either camp. I'm engaged with languages of functional form and with the problem solving methods of design disciplines. My work also almost always has utility of one sort or another, and invites physical engagement. But there isn't necessarily a set goal of a line of inquiry. The program remains open, more proposition than solution.



"Big Pivot," 2014.

You also have a keen interest in special engineering tricks. What interests you about this kind of design?

Often it's assumed that I have a background in architecture and/or engineering. I actually have spent more time studying painting than anything else. Several years ago I became interested in making objects that move and morph, and I've learned just as much as I've needed to know to realize these projects. I have a special interest in large

groupings that shift in concert, assuming a form and shaping a narrative through multiple voices. I'm drawn to complex, dynamic form — like dense choral arrangements, complex pieces in the Pantograph series. Hundreds of components are initially extruded and assembled, edited and animated in virtual space. Once the aggregation meets the structural and mechanical criteria, the components are realized through a combination of digital fabrication and traditional woodworking techniques. The final process of assembly combines aspects of beading, weaving, and bridge building in miniature.



IN PROFILE

A Physical Experience

Table of Contents

Part 1:
Interview with the Curator

Part 3:
A Conceptual Experience

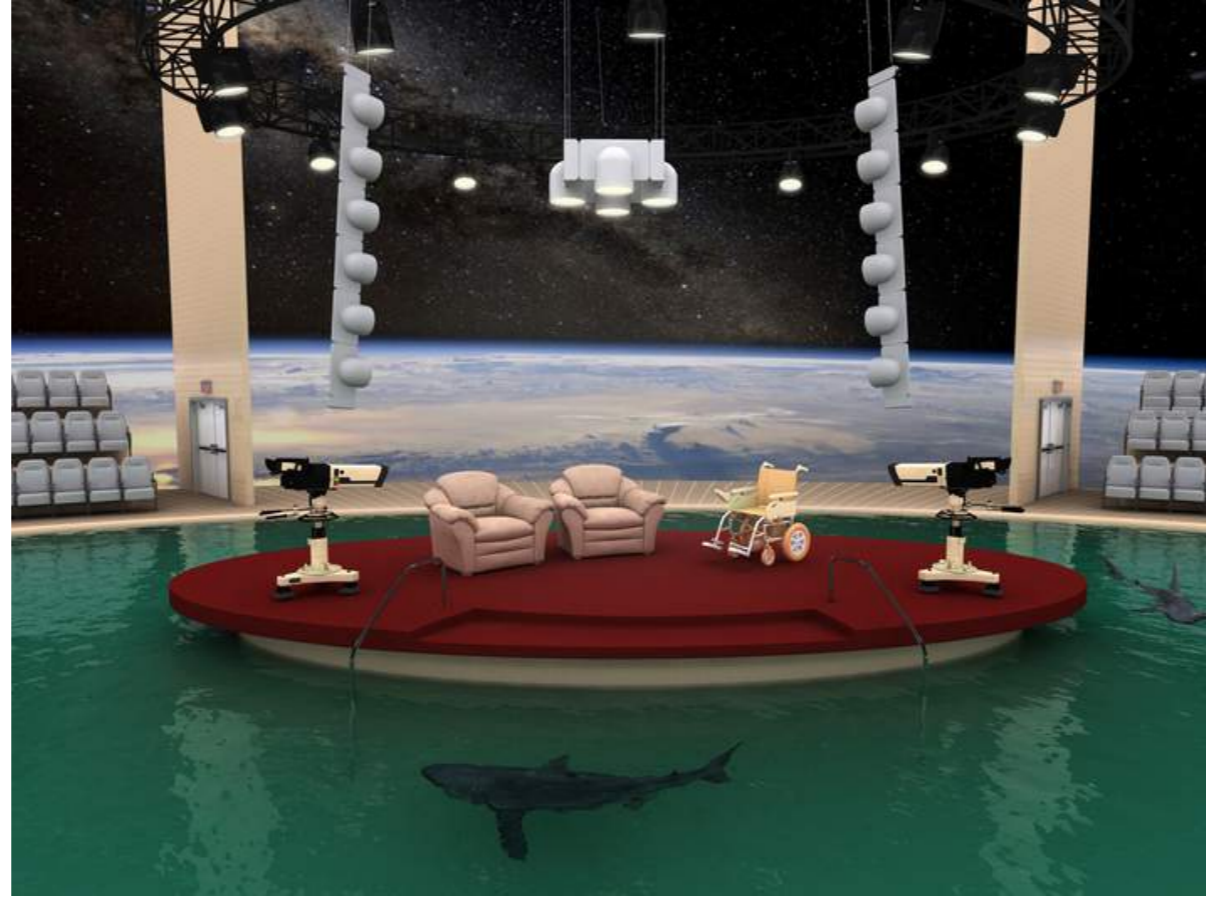


Part 2:
A Physical Experience

In the final part of our series on Felix Burrichter's Swiss Institute show, we chat with a featured group of designers whose approach to design is more conceptual- centered at the crossroads where the metaphysical meets shape and structure. Soft Baroque, for example, even treads down the digital avenue to present a downloadable desktop credenza which is sure to up the game of any computer screen. Below we speak to the selected group of designers about their stylistic themes and design philosophy.

Shawn Maximo

"Shawn is nothing short of a 21st-century renaissance man: He's an architect and an artist, a brilliant programmer, and he is part of the art collective Yemenwed — and he's a father! Shawn was also responsible for the exhibition design of the Swiss Institute show for which he's creating all the virtual environments. And he also designed two beautiful shelves for it, which will be exhibited in the study-slash-fitness room of the exhibition." — Felix Burrichter



"The Interview (feat. Marco Maturo, Alessio Roscini)," 2015

How would you define the focus of your work?

I've been working a lot on a series of images called "Neighboring Interests," which I started with DIS magazine a few years ago. Each image combines a normative spatial idea (eg food court) with another function (eg hospital care) to suggest a new type of experience that already seems logical, but doesn't yet exist in a common way. The resulting images look familiar, but uncanny and possibly futuristic, since the scene doesn't match up with the architectural cues. For instance, it's a bit disturbing to see a hospital bed inside of a food court, but it makes complete sense if a sick person felt free to bring their own furniture out with them to do normal things like shop and eat fast food in a mall. It's also possible that in the future, people won't want to get out of bed for several reasons, and may take their bed everywhere with them, so that hospital beds stop signifying hospitals and sickness, and start to represent a new lifestyle. I'm interested to see what types of behavioral assumptions break down when you are confronted by unexpected juxtapositions like this. In addition to these images, I've been testing ways to translate some of my ideas into a more literal spatial context.

Even though most of what I make is architectural, or dealing with elements of architecture and design, it's rare that I actually get to build anything. Architecture is basically the most expensive art form that exists, and it's hard to convince someone to give you \$100,000 to "experiment." The work I'm doing now is mostly digital, and I'm trying different ways to bring it into a physical space to see if that can feel meaningful. During Art Basel Hong Kong this year I was asked to make a room into one of my images using only projections. The result was interesting, in that you could almost believe that

you had been transported to these strange apartments overlooking the city, but you had to stretch your imagination a fair amount. In the Swiss Institute show, we're going a step further and enabling real-time interaction by the public with furniture pieces that are also visible in the virtual spaces that I'm creating.



Various artwork for Zeit Magazin, 2014.

Will your work at the Swiss Institute be influenced by the style of your art collab, Yemenwed, or will it be separate?

The work for SI will be an extension of my personal work, which I've been focusing on for the last few years. My work with Yemenwed is very specific to the projects that we work on together as a group. Those projects each have their own aesthetic sensibility that arises from many meetings and discussions with everyone involved.

My CGI scenes for the SI show will consider different ways to inhabit a new house of the future, based on where we seem to be heading at this point in history. It's been great to collaborate with Felix on this show, and to look at Le Corbusier's legacy in a more playful and tangential way, as we focus more on what it means to live in a prototypical house in the 21st century.



“Food Court,” 2014.

Can you explain your involvement in the Swiss Institute show, as both the show’s architect and a contributing designer?

Felix asked me to help realize his concept for the show, which plays on the idea that the “green screen” is the new and ubiquitous white box. We currently live so much of our lives inside one screen or another, it seems logical that our domestic spaces will also be lived increasingly outside of physical space, and will become more cerebral. In essence, we have designed the 21st century home as a parallel entity accessed through many digital windows. For the show, this idea translated into a fully immersive chroma-keyed environment, which disappears in each of the monitors installed throughout the gallery, yet remains exuberantly present. We chose a shade of green that Le Corbusier invented in 1931 called “vert foncé” for a Swiss wallpaper company. To me, the result feels like walking into a magical yet eerie world of potential. Interestingly, Goethe believed that green was the color most suitable for domestic living.

For the furniture component of the show, Felix liked one of the new shelving units that I designed last year and wanted to include it. I’ve been designing and making furniture for many years, but most of it lives in storage or in my apartment. This will be the first time that I show this piece publicly, which is exciting. The shelves are a little bit coffin, a little bit fridge, and touch on all the architectural basics: wood, stone, metal, and glass.

Alessandro Bava

“Alessandro Bava is a trained architect who wears many hats. He has his own architecture firm, Bava & Sons, but he also frequently collaborates with artists, does exhibition design, and he publishes a zine called ECOCORE, which raises questions about

architecture and ecology. He is also a co-founder of Airbnb Pavilion, the art and curatorial collective which now calls itself AYR. Alessandro is making two stools for the show's study-slash-fitness room. They're CNC-cut but their design is based on that of an ancient Roman curule chair." — Felix Burrichter



Artwork from "City of God," by Alessandro Bava and Harry Burke, 2014.

How would you define the focus of your work?

The work I do with my architecture practice, **Bava and Sons**, focuses on the relationship between new technologies and architectural form.

You also run an ecology zine called ECOCORE, and are a co-founder of the art collective Airbnb Pavilion, which was recently renamed ÅYR. Can you describe both projects and how they interact with your design work?

I try and keep these different ventures very separate, defining their scope, their interest and even their aesthetic independently and complementary. **ÅYR** is an art collective which makes art in the form of installations, performance and writing focusing on post-internet forms of domesticity. **ECOCORE** is "the last surviving Ecology Zine" or as Hans Ulrich Obrist said "the new hardcore."



"Super Surface," 2014.

Can you tell us about the piece that will be on view at the Swiss Institute show?

The "LES Chair" (or Lower East Side Chair) is a prototype I developed for the exhibition "Nativity" at Grad Century, an artist run gallery in Chinatown, and it was inspired by its artist community. The design is a resolved modulation of the ancestral and the digital. It is intended as a 21st century version of a "sella curulis," an ancient roman stool symbolising imperial power.

Soft Baroque

"Soft Baroque consists of Nicholas Gardner and Saša Stucin. They are based in London and run the design studio together. For the shelf design they're showing in the Swiss Institute show they're blurring the lines between computer screen and IRL furniture. Their Desktop Furniture is meant to be used first and foremost on your computer screen, to help you organize your desktop. It'll be downloadable through the Swiss Institute website." — Felix Burrichter



"New Surface Strategies" Armchair and Chair, 2015.

How would you define the focus of your work?

Function. Thinking about what objects could be if we forget what we know about them. We would like people to rethink their function, appearance, value or even gravity. Forgetting about preconceptions without ignoring them.

Stories. We are always thinking about scenarios for the objects we create. The context is sometimes as important as the object.

Magic. It's important to think about impossible things. We often play around the idea of

merging things that are in conflict with each other. "Lenticularis" for example is an oval mirror that emits a water particle cloud. The whole idea of merging natural phenomena with everyday objects is something that has become present in our work.

Soft. It seems like almost everything we touch, we turn into soft—soft to touch or appearing soft for the eye. Our lives are becoming fully upholstered. On another note we are conscious that software has become a central part of our lives, and we are continuously questioning how this relates to physical objects.



"Marble Furniture" Light, 2015.

How did you choose to work as a team? What different things does each of you bring to the proverbial table?

It started with a coffee table. Saša was obsessed with a famous Italian villa Malaparte, located on island of Capri, and she wanted to turn it into furniture. We ended up miniaturising a piece of modern architecture and making it into a coffee table.

We spoke about architecture, waterfall house, infinity stairs from the movie "A Matter of Life and Death," Gaetano Pesce, desert, rocks, Sottsass's diaries from Japan, lobsters, waterfall tables, pet fountains on the wheels, ghost chairs, cloud mirrors and fireworks. It went very naturally from there on.

We come from different backgrounds: Nic from traditional furniture making and I [Saša] from visual art, which works really well for us. Nic is the hands and I am the eyes, but we share the same body that thinks alike. We bring different skills to the table, yet we are interested in the same ideas.



"Marble Furniture" Table, 2015.

Can you tell us about the piece that will be on view at the Swiss Institute show?

For the "Pavillon de l'Esprit Nouveau: A 21st-Century Show Home" we produced a shelf piece from new series called "Desktop Furniture." Physically it can be used as a credenza. Digitally one can download the image of the same credenza and use it as a desktop background.

Much has been said about skeuomorphism in relation to the interface of programs. They

are ornamental references to functional items in the real world. Designers are standing up to it proclaiming dishonesty and a functional disconnection. Indefinite ability to refresh emails, news, updates, tweets etc. on the screen made the distinct line, between the on and off-screen, blurry.

The real/physical object we produced is made from two material elements. The first part is an aluminium that is visible to the camera's perspective, it is very thin and it only represents the vital information required for the digital representation of the piece. Almost like a set piece for the production of the image. The second part is a super black, matte, light absorbent material. It is applied onto the reverse, invisible faces of the piece and creates the illusion of a hollow object: black hole, magician's hat, void. Something that doesn't exist for the camera and digital image and is only there for a structural support in real life.

The piece at the Swiss Institute exhibition is viewed IRL, but is also available through a downloadable file to furnish your desktop background/virtual life.

Nanu Al-Hamad

"Nanu Al-Hamad is the principal of Al-Hamad Design in Brooklyn. His work is fascinating because he grew between Newport Beach in California and Kuwait, both of which are strong influences in his work, in some way. For the show he created a special piece called the MedBar. It's a classic wet bar put together using elements from medical furniture used in hospitals or daycare centers. For the research he and I went to a special fair for medial furniture at the Javits Center in New York. It was very impressive — some of those pieces are far more technologically advanced than what is being shown in more conventional furniture fairs or showrooms." — Felix Burrichter



How would you define the focus of your work?

The focus of my work is quite broad as it spans between Al-Hamad Design's retail and gallery work, and collectives GCC and Powerhouse. As an object designer, I would define my work as conceptual functionalism. The pieces, from furniture to accessories, must contain a philosophy or a story, and an element of surprise. The surprises are usually hidden in the functionality.

Who do you think is the perfect customer for Al Hamad Design?

The perfect customer is one who trusts me. The new collection of 3D Printed objects and accessories, "Things," aims to reach out to a larger clientele and allow Al-Hamad Design to fit into your pocket. Whether its buying a \$15 accessory or commissioning a new office interior, appreciation is always appreciated.



Can you tell us about the piece that you created for the Swiss Institute show?

I've fallen in love with objects and furniture in the medical world. These objects' extreme functionality and necessity for the materials they use cause their design to almost accidentally turn into conceptual sculpture, aesthetically. The piece I am showing at the Swiss Institute, "Med-Bar," is the most recent in a series of prototypes and research concentrating on conceptual medical furniture. "Med-Bar" poses cocktail as medicine with a medical grade bar cart. Medical carts generally utilize a variable height mounting solution which creates a versatile foundation for medical workstations and patient monitoring systems. Like a surgeon who needs immediate and unbounded access to his tools, so does one parched with an empty glass. Made from the highest medical grade technology and materials, "Med-Bar" is the most innovative wet-bar on the market.



IN PROFILE

A Conceptual Experience