

PROPHETS & PENITENTS

CONFESSIONS OF A CHAIR

22-27 APRIL 2009, 11am-7pm

VENUE: ORATORIO DELLA PASSIONE, SANT'AMBROGIO

PIAZZA SANT'AMBROGIO, MILANO

PRESS PREVIEW: TUESDAY 21 APRIL, 5.30pm

OPENING & COCKTAIL: TUESDAY 21 APRIL, 6.30pm

WWW.PROPHETSANDPENITENTS.COM

DAMn° has invited an eclectic mix of about 25 designers to participate in the exhibition Prophets & Penitents – Confessions of a chair at the Oratorio della Passione at Sant'Ambrogio - Milan's archetypal church - to express their personal confessions on chair prototyping, with many of the pieces seen in public for the first time.

Fernando & Humberto Campana (BR), Jurgen Bey (NL), Konstantin Grcic (DE), Patricia Urquiola (ES/IT), Jerszy Seymour (DE/UK), Martí Guixé (ES), Ilkka Suppanen (FI), Ineke Hans (NL), Barber Osgerby (UK), Sylvain Willenz (BE), Richard Hutten (NL), Ronan & Erwan Bouroullec (FR), Peter Marigold (UK), Maarten Baas (NL), 5.5 Designers (FR), Fabio Novembre (IT) and Kwangho Lee (KR), ao*

AN INITIATIVE OF:

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ELENA AGUDIO & ALEXANDRA WALDBURG-WOLFEGG

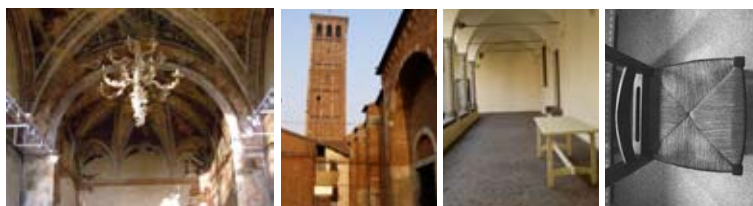
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* all prototypes subject to availability

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A chair is a chair is a chair. Some come close to religion, others are ugly as sin.

A narrative on an almost sacral theme, for the designer the creation of a chair is like that of a string quartet to the composer: a unique reading of its creator's cerebral signature, revealing his *modus operandi* against the *zeitgeist*.

To celebrate the existence of this daily-life four-legged comfort-bringer, about twenty-five designers were invited to the Oratorio della Passione at Sant'Ambrogio - Milan's oldest church - to express their personal confessions on chair prototyping.

The exhibition reveals the invisible detours on the quest for perfection. Those imperfect-perfect moments, where against all the clichés of digital 3D moulding, prototyping still continues to be regularly performed, in this instance, by the canonical elite and the choirboys as well.

That the word 'prototype' is an elastic concept, we experienced upon receiving the first entries. Some chairs are a prototype to the true sense of the word: first experiments in a preliminary stadium of the design process to mass-production. Others are rather one-off sculptures - intended or not – (nearly) finished pieces doomed to stay a first prototype forever – with or against their will. But there's a place for everyone in the church: having different genders, we decided to give them a different wing in the chapel.

A few chair designs transcend the level of true prophecy, others cry out for mercy and penitence, but true to the embrace of our design faith we administer them all with absolution - albeit just for the passion of the ur-chair.

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360° chair prototype, 2008

by *Konstantin Grcic (DE)*

Konstantin Grcic's first wooden prototype of the 360° chair (size: 50 x 40 x 80cm, material: pine wood) dates from July 2008 and is featured among the 25 original pieces in the DAMn° exhibition Prophets & Penitents: Confessions of a Chair, which takes place in the heart of Milan at the Oratorio della Passione di Sant'Ambrogio during the Salone del Mobile. The final production of the 360° chair is manufactured in steel and polyurethane foam by Magis and will be launched during the Salone 2009.

www.konstantin-grcic.com

Cover image DAMn° 21 by *Konstantin Grcic*, March 2009

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VEGETAL CHAIR, prototype, 2008, manufactured by Vitra
by *Ronan & Erwin Bouroullec (France)*

The first tests of injection of the vegetal chair.

The initial designs show a chair that has the fluidity and uniform elegance of a plant:
a great unity of form whilst at the same time being, in essence, untamed.

www.bouroullec.com

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LIZZ, prototype, 2007, manufactured by Kartell
by Piero Lissoni (Italy)

Chair in batch-dyed thermoplastic technopolymer, manufactured in one single piece using the gas-blowing technology. It has a squared contour, a wide seat and a low roomy backrest. It is extremely stable, shockproof and scratch resistant. It comes in a wide range of colours in a glossy version. The name of the project was inspired by Liz Taylor, using the 'modified' name Lizz, as the traditional proportions of a chair were modified.

www.lissoniassociati.it

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COUNTRY ROCK, prototype, 2007, manufactured by Cappellini
by *Ineke Hans (The Netherlands)*

Sober wooden furniture, apparently back to basics.
However at second glance the texture in the wood turns out differently than initially expected. Artificial and natural woodgrain come together in Neo Country.

www.inekehans.com

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IDENTITY DISORDER, one off piece, 2009

by Arik Levy (Israel / France)

A chair that becomes a lamp that becomes a chair that becomes a lamp... once the chair is connected and lit, is it more of a chair or more of a lamp? and when suspended what is it then?

Social stereotypes are similar to product typologies: I feel that the gap between them is the place where the real issues are raised. Pretty or not.

www.ariklevy.fr

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COLLAPSE, prototype A MDF - test collapse mechanism A, 2009

by Julien De Smedt (Belgium)

To make yet another chair is just as irrelevant as to make yet another typefont. There's so many of them that have proven to be readable. Do we need to re-think reading? Do we need to re-think sitting? we need to RE-think economy: economy of production, economy of waste, economy of transport, economy of space. We propose 'Collapse', a collapsible chair that folds into a wafer thin plate. Its mechanism is simple and robust, its design frank and timeless. It doesn't try to appear as something new or hopelessly claim another style but instead Proposes an efficient and effortless way to store, ship and sit on a chair.

www.jdsarchitects.com

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