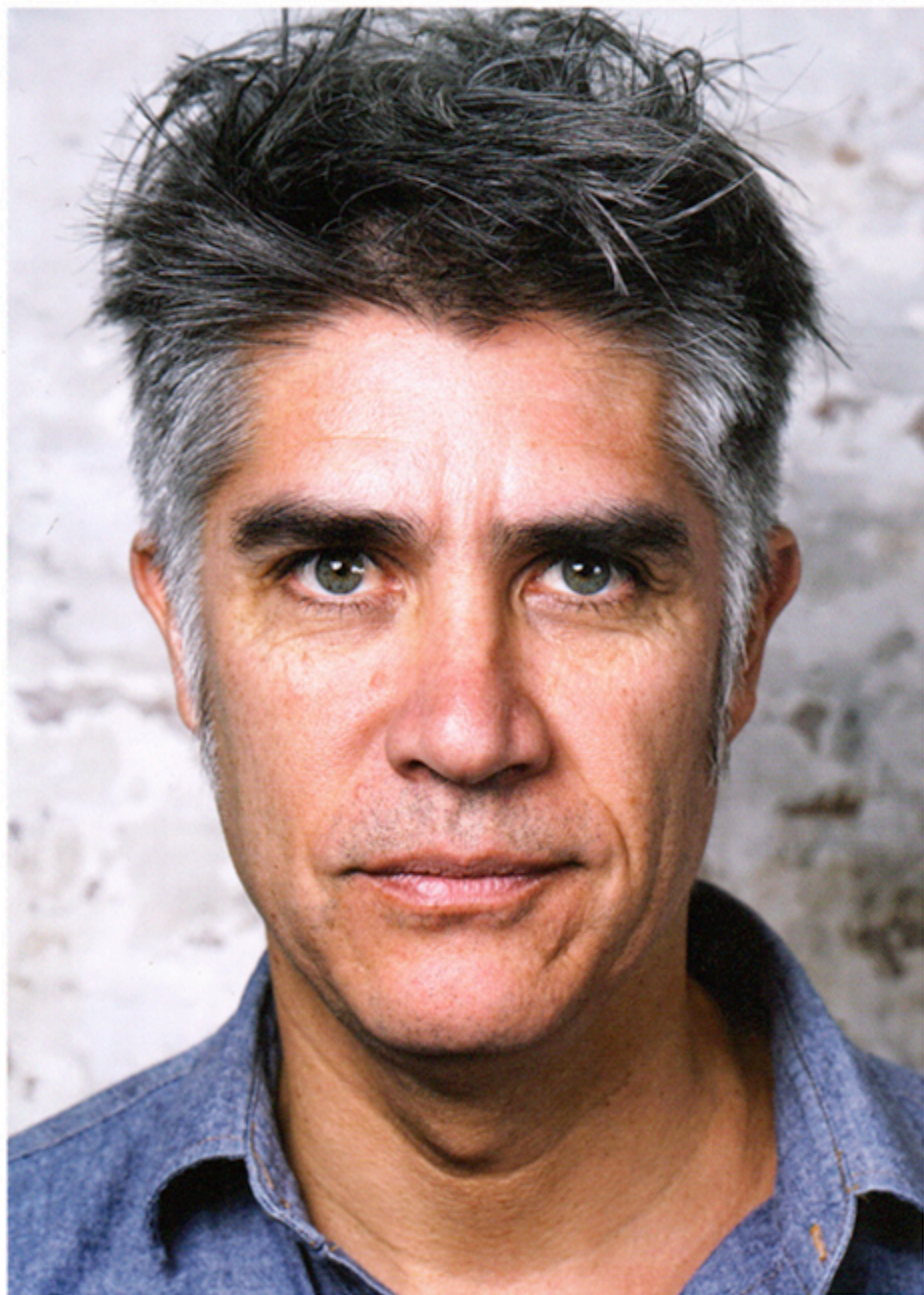


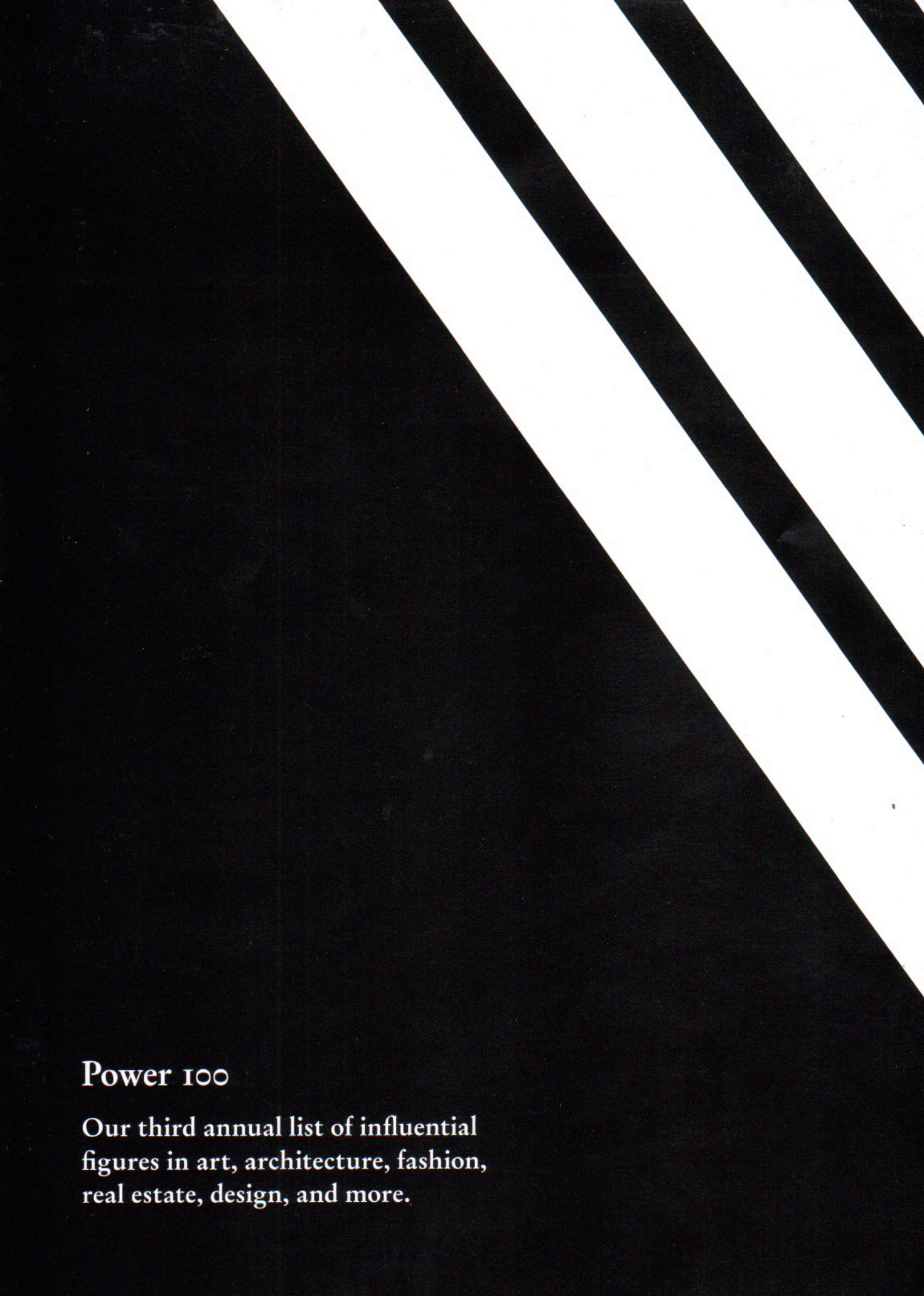
ALEJANDRO ARAVENA

SURFACE

ISSUE 150
AUGUST 2016

POWER 100





Power 100

Our third annual list of influential figures in art, architecture, fashion, real estate, design, and more.

DESIGN

Hella Jongerius

Designer

Hella Jongerius has spent more than a decade of intensive research into color and textile for the Swiss furniture maker Vitra. Since 2005, when she launched the Polder sofa, Jongerius has worked intimately with the brand. "Seeing Hella combine a variety of fabric textures and colors into something new and energetic on the Polder sofa made us realize she was the right partner to discuss color and textiles," says Vitra chief design officer Eckart Maise. Here, Jongerius talks about her ongoing Vitra work and the power of color.

In Switzerland, a country so keen on engineering, there wasn't the same quality and depth and refinement in the finishes at Vitra. We wanted to have a handwriting of our own, our own identity. I myself don't believe in just making the new—why design a new sofa or chair that's a bit more bulky, or a bit less refined? Look instead at the luster you can give it. So much of what there is to do is on the surface, instead of in creating new styles.

For me, it's a way of thinking, of putting surface into design in a more important way. I looked at weaving again. Craft still has a role in fashion, but no longer in furnishing. Cross-weaves in another color or texture can transform the piece. I think in craft there is a lot of knowledge that I translate into an industrial context for products in production. It's like handwriting in an industrial world.

Color is not objective. It's so subjective. It depends on your own eyes, culture, referencing memories, and it has many resonances in the way you describe it. —As told to Nonie Niesebrand

(FROM LEFT) The Polder sofa for Vitra. The Colour Machine installation, designed by Hella Jongerius, at CasaVitra in Milan.



