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New monography: works

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System
A chair is like a pop song.

Chairs are conventionally considered to be functional objects, designed to be used in specific contexts and to serve specific purposes. However, they also have an aesthetic dimension, often reflecting the cultural and historical context in which they were created. The design of a chair can be seen as a response to the needs of its users, as well as a reflection of the values and aesthetics of the society in which it was produced.

In fact, chairs can be viewed as a form of expression, just like music. They can convey a message, evoke emotions, or reflect the identity of a culture. The design of a chair is not just a matter of function, but also a matter of form, style, and symbolism.

One example of a chair that embodies these principles is the stools designed by the American designer Charles Eames. The stools, known as the Eames plastic stool, were created in the 1950s and have since become iconic symbols of modern design. They are characterized by their simple, yet elegant form, and their ability to convey a sense of lightness and fluidity.

Another example is the more recent design of the Vitra plywood chair, created by Antonio Citterio. This chair, which has become a classic of modern design, is not only functional, but also aesthetically pleasing. Its simple, unassuming form is a testament to the power of design to convey a sense of beauty and elegance.

In conclusion, chairs are more than just objects for sitting. They are a form of expression, a reflection of the culture in which they are created, and a testament to the power of design to convey a sense of beauty and elegance.