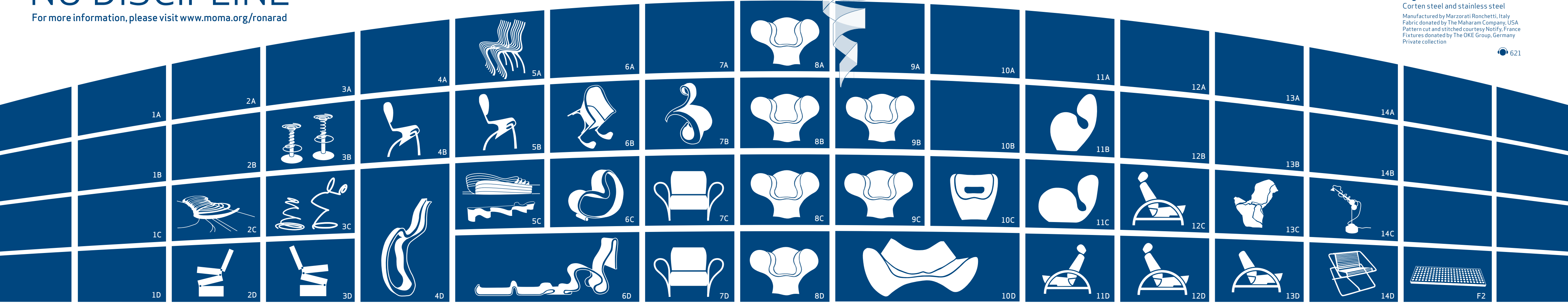


# RON ARAD NO DISCIPLINE

For more information, please visit [www.moma.org/ronarad](http://www.moma.org/ronarad)

H1 **Lolita** 2004  
Send a text message to Lolita:  
(917) 774-6264

**Cage sans Frontières** 2009  
Corten steel and stainless steel  
Manufactured by Marzorati Ronchetti, Italy  
Fabric donated by The Maharam Company, USA  
Pattern cut and stitched courtesy Naitzy, France  
Fixtures donated by The OKE Group, Germany  
Private collection



F1



F3



F4

## FRONT OF GALLERY, STRUCTURE INTERIOR

- |   |  |  |   |   |   |  |   |   |   |  |  |
|---|--|--|---|---|---|--|---|---|---|--|--|
| <b>F1 Bodyguard n°3</b> 2007<br>Polished and partially colored superplastic aluminum<br>Edition by The Gallery Mourmans, the Netherlands<br>Private collection, USA | <b>2C Olympic Bridge, London</b> project, 2007<br>Selective laser sintering in polyamide<br>Private collection, London   | <b>3B Screw</b> 2006<br>Aluminum and stainless steel<br>Manufactured by Driade SpA, Italy<br>The Museum of Modern Art, New York.<br>Gift of the manufacturer   | <b>5A Schizzo</b> 1989<br>Plywood<br>Manufactured by Vitra GmbH, Germany<br>Vitra Design Museum, Weil am Rhein, Germany   | <b>6B Looming Lloyd</b> 1989<br>Lloyd Loom chair, stainless steel, and patinated steel<br>Edition by One Off/Ron Arad Associates, London<br>Private collection, USA | <b>7B Spanish Made</b> 1990<br>Stainless steel<br>Edition by One Off/Ron Arad Associates, London<br>Private collection, Palm Beach, Florida                 | <b>8A The Big E</b> 2003<br>Rotation-molded polyethylene<br>Manufactured by Moroso SpA, Italy<br>Courtesy Moroso SpA, Udine, Italy                     | <b>9B New Orleans</b> 1999<br>Fiberglass, polyester, and gelcoat<br>Edition by Ron Arad for The Gallery Mourmans, the Netherlands<br>Private collection                   | <b>11B Little Heavy</b> 1989<br>Polished stainless steel<br>Edition by One Off/Ron Arad Associates, London<br>Vitra Design Museum, Weil am Rhein, Germany | <b>12C The Rover Chair</b> 1981<br>Tubular steel, leather, and cast-iron Kee Klamp joints<br>Edition by One Off, London<br>Private collection, London   | <b>14C Aerial Light</b> 1981<br>Lacquered steel, cast iron, car aerial, electronic components, and halogen bulb<br>Edition by One Off, London<br>Private collection, USA                             | <b>F3 Rolling Volume</b> 1991<br>Mirror-polished stainless steel<br>Edition by One Off, London<br>Centre Pompidou, Paris, Musée national d'art moderne/Centre de création industrielle |
| <b>2D Box in Four Movements</b> 1994<br>Stainless steel<br>Edition by Ron Arad Associates, London<br>Collection of Reed and Delphine Krakoff                        | <b>3C PizzaKobra</b> 2007<br>Steel, aluminum, and light-emitting diodes (LEDs)<br>Manufactured by Iguzzini illuminazione SpA, Italy<br>The Museum of Modern Art, New York.<br>Gift of the manufacturer | <b>5B Empty Chair</b> prototype, 1994<br>Lacquered plywood with paint and handwritten instructions<br>Prototype by Ron Arad and Driade SpA, Italy<br>Private collection, London                      | <b>6C Sittl</b> prototype, 1990<br>Tempered and patinated steel<br>Prototype by Ron Arad/One Off, London<br>Private collection, Paris   | <b>7C Well Tempered Chair</b> prototype, 1986<br>Sprung stainless steel and wing nuts<br>Prototype by Vitra GmbH, Germany<br>Collection of Aby J. Rosen             | <b>8B Soft Big Easy</b> 1990<br>Polyurethane foam, steel, polypropylene, and wool<br>Manufactured by Moroso SpA, Italy<br>Courtesy Moroso SpA, Udine, Italy | <b>10D D-Sofa</b> prototype, 1994<br>Patinated, painted, oxidized stainless steel and mild steel<br>Prototype by One Off, London<br>Pizzuti Collection | <b>11C Big Heavy</b> 1989<br>Patinated mild steel<br>Edition by One Off, London, and The Gallery Mourmans, the Netherlands<br>Vitra Design Museum, Weil am Rhein, Germany | <b>12D Moreover</b> 2007<br>Chromed steel<br>Edition by Ron Arad Associates, London<br>Private collection, London   | <b>14D Rocking Chair</b> 1981<br>Tubular steel and PVC plastic-covered galvanized springs<br>Edition by One Off, London<br>M.J.S. Collection, Paris   | <b>F4 Rolling Volume</b> 1989<br>Patinated mild steel and polished stainless steel<br>Edition by One Off, London<br>Private collection, Germany  |  |
| <b>3D Box in Four Movements</b> 1994<br>Polished and patinated bronze<br>Edition by Ron Arad Associates, London<br>M.J.S. Collection, Paris                         | <b>4B Empty Chair</b> 1994<br>Ash plywood and stainless steel<br>Manufactured by Driade SpA, Italy<br>Courtesy Driade  | <b>5C Tel Aviv Performing Arts Center</b> 1988–94<br>Patinated steel<br>Private collection, London<br><b>Design Museum Holon, Israel</b> 2004–08<br>Perspex and timber<br>Private collection, London | <b>6D Narrow Papardelle</b> 1992<br>Woven stainless steel mesh and steel<br>Edition by One Off/Ron Arad Associates, London<br>The Museum of Fine Arts, Houston. Gift of the Sealy Family Trust, by exchange | <b>7D Bad Tempered Chair</b> 2002<br>Carbon, Kevlar, and glass fibers with wing nuts<br>Manufactured by Vitra GmbH, Germany<br>Courtesy Vitra                       | <b>8C Big Easy Volume 2</b> 1988<br>Polished stainless steel<br>Edition by One Off, London<br>Collection of Michael G. Jesselson, New York                  | <b>10C Little Albert</b> 2002<br>Rotation-molded polyethylene<br>Manufactured by Moroso SpA, Italy<br>Courtesy Moroso SpA, Udine, Italy                | <b>11D Moreover</b> 2007<br>Patinated rusted steel<br>Edition by Ron Arad Associates, London<br>Private collection, London  | <b>13C Tinker Chair</b> 1988<br>Painted and patinated hammered steel<br>Edition by One Off, London<br>Courtesies Jerome L. and Ellen Stern                | <b>13D The Rover Chair</b> 1981<br>Tubular steel, leather, and cast-iron Kee Klamp joints<br>Edition by One Off, London<br>The Museum of Modern Art, New York.<br>Architecture & Design Purchase Fund | <b>H1 Lolita</b> 2004<br>Crystals and light-emitting diodes (LEDs)<br>Edition by Swarovski, Austria<br>Courtesy Swarovski Crystal Palace, London<br>Send a text message to Lolita:<br>(917) 774-6264 |  |

## RON ARAD NO DISCIPLINE

Ron Arad stands out among the most influential designers of our time for his daredevil approach to form, structure, technology, and materials in work that spans the disciplines of industrial design, sculpture, architecture, and mixed-medium installation. Arad was born in Tel Aviv in 1951, and since 1973 he has been based in London, where he studied at the Architectural Association and in 1981 founded the gallery-studio One Off. He runs Ron Arad Associates with longtime business partner Caroline Thorman.

*Ron Arad: No Discipline* celebrates the designer's interdisciplinary and "no-disciplinary" spirit. Physical concepts are traced through works in different materials and scales, and objects are grouped in families based on a shared form, material, technique, or structural idea, as outlined in the accompanying texts. The exhibition culminates in **Cage sans Frontières**, Arad's large structure that cradles all the other works.

620

### Restless Furniture 4D, 6B, 7B

**Wild Crow** is the first and most distinctive of Arad's series that critic Deyan Sudjic has dubbed "restless furniture." Perched on a heavy and unstable base with its beak thrust toward the sky, this surprising and somewhat menacing chaise longue rewards its daring user with a soothing rocking motion. Another member of the restless family is **Looming Lloyd**, whose weighted clogs can be clamped onto any four-legged chair—transforming it into a tilting, tumbling wonder. **Spanish Made**, so named because it was designed at a workshop in Spain, is yet another balancing act. It is inscribed with the Arab proverb, "The dog barks, but the caravan moves on."

### Vitra Design Museum Workshop 6C

Surprisingly stable despite their narrow bases, these chaises provide a new experience: sitters neither rock nor lie still but bounce with the kind of trembling elasticity—and unique sound—that only

tempered steel can provide. The chairs, including **Sittl**, **Bucking Bronco**, and **Let Sleeping Dogs Lie**, were made during a workshop Arad conducted at the Vitra Design Museum in Weil am Rhein, Germany, in 1990. He had asked to be provided with tempered steel, but it was available only in strips about twelve inches wide. Arad made a virtue out of necessity—creating a new typology of chairs.

627

### Tempered Chairs 7C, 7D

**Well Tempered Chair**, Arad's first commission from a major manufacturer, was inspired by the shape of the archetypal plush club chair—the epitome of comfort. Made of cold steel, Arad's chair looks forbidding, yet it proves to be quite comfortable. Its construction—four sheets of steel looped and bolted with wing nuts—exemplifies the designer's inclination to play and experiment, pushing a material to its limits. The chair's name is a play on its execution: tempering is a heat treatment that erases steel's "memory," so it will return to its original shape after being bent. Indeed, the elastic strength of the sheet

steel provides some bounce to the seat. "Well tempered" suggests an amiability that contrasts with the chair's rather threatening appearance. Arad has described the **Well Tempered Chair** as "all skin—no bones, fat, or muscle." In **Bad Tempered Chair**, this skin is not steel but a composite of glass, carbon, and Kevlar fibers embedded in synthetic resin, retaining the simple form of the original in a chair that is incredibly light.

624

### Big Easys 8A–D, 9B+C, 10D

Arad's work with tempered steel, particularly his grasp of the expressive and formal possibilities of welding, matured in the years following the design of **Well Tempered Chair**. These changes are apparent in the **Big Easy** chairs, large, hollow armchairs with ballooning arms. The first **Big Easy**, made in 1988, is rugged, with visible welded seams joining its curved steel parts. Later versions have highly polished reflective surfaces with distorting effects, including the design's most recent incarnation, the **Even the Odd Balls?** duo. Early on, **Big Easy** caught the eye of Patrizia Moroso, who had just taken over the creative

direction of her family's furniture business, and inspired her to produce the upholstered **Soft Big Easy**. Almost fifteen years later, in 2003, Moroso put **The Big E** into production. Made from rotation-molded polyethylene, it is suitable for both indoor and outdoor use.

The **New Orleans** chairs of 1999 are eighteen colorful armchairs made in the same shape as **Big Easy**. Arad painted the chairs by applying pigmented polyester gelcoat in layers inside the mold before pouring in the polyester, thus making the decorative element inherent to the chair's construction. He favored bright primary colors in abstract drips and bursts, with the occasional written message: "Absolutely not for sale," "No plan just do it," and "The last one was not so very brilliant, this one must be!"

623

### Rover and Moreover 12C, 11D+12D, 13D

The **Rover Chair** was the first successful design for One Off, Arad's studio, and the launching point for his design career. While scavenging in a scrap yard in 1981, Arad was struck by the engineering and craftsmanship of some discarded leather

seats from a Rover V8 2L car. He bought two in red, dismantled them, then anchored the seats in tubular-steel frames using Kee Klamps, an inexpensive scaffolding system invented in the 1930s for cow-milking stalls. Arad sold the first two Rover Chairs to fashion designer Jean Paul Gaultier, who happened to see them in the window of One Off, and they soon became hugely popular. Arad stopped producing Rover Chairs once the supply of usable seats was exhausted. Although he was aware at the time of the many artistic experiments with found objects, his intention, he insists, was not to participate in this legacy nor to recycle, but simply to make something easy and, above all, different. The **Moreover** chairs, sculptural tributes to The Rover Chair that leave behind all pretense of functionality, are editioned by Vitra in either rusted or chromed steel.

622

### Ballpark F2

Some of Arad's most remarkable work has resulted from his innovative handling of media and technology for unique installation pieces. One of these, **Ballpark**, is a tray holding a group

of small rubber balls, each with a slice cut out of it that has been replaced with a mirror. Each ball, oriented to catch the light, reflects a single pixel, and together they can spell out words or create images. Because there are so many possible angles of reflection and each ball can be independently manipulated, the reflected text can be different from—even the opposite of—what is shown on the tray.

### Lolita H1

When Nadja Swarovski set out to build the new Crystal Palace division of her family's company, Swarovski Crystal, she invited Arad to reinvent the traditional chandelier with modern technology. Made with 2,100 crystals and 1,050 white LEDs, **Lolita** is a flat ribbon wound into a corkscrew shape. The ribbon contains thirty-one processors that enable the display of SMS text messages sent to Lolita's cellphone number; these messages wind down the ribbon's curves, creating the impression that the chandelier is spinning ever so slightly. The lamp's name is the product of grace under pressure: on the phone with Swarovski and

Exhibition map:

Created by Aidan O'Connor and Hunter Palmer  
Designed by Brigitta Bungard and Inva Cota  
in collaboration with Michael Castellana

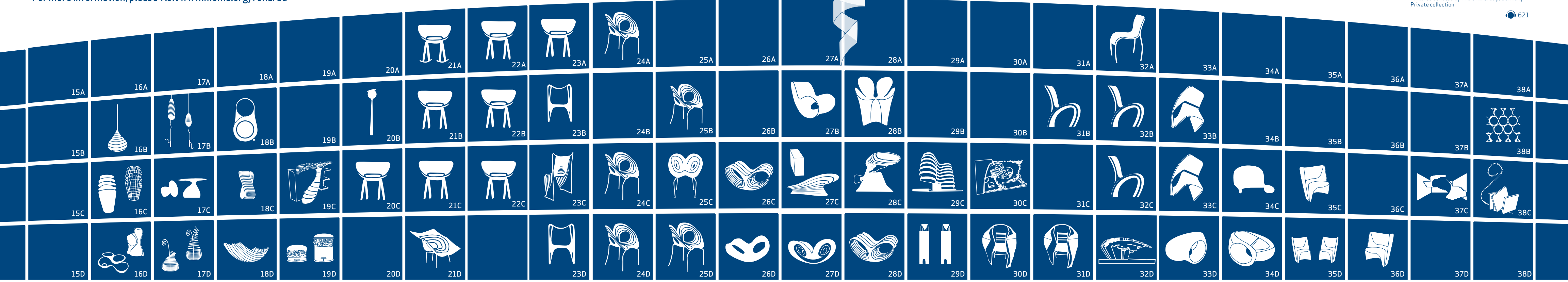
Produced by Claire Corey and edited by Rebecca Roberts

# RON ARAD NO DISCIPLINE

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H1 **Lolita** 2004  
Send a text message to Lolita:  
(917) 774-6264

**Cage sans Frontières** 2009  
Corten steel and stainless steel  
Manufactured by Marzorati Ronchetti, Italy  
Fabric donated by The Maharam Company, USA  
Pattern cut and stitched courtesy Notify, France  
Fixtures donated by The OKE Group, Germany  
Private collection



F5



F6 (interior)



F7 (interior)



F8 (interior)



F9



F10

## BACK OF GALLERY, STRUCTURE EXTERIOR

- 15A, 16A, 17A, 18A, 19A, 20A, 21A, 22A, 23A, 24A, 25A, 26A, 27A, 28A, 29A, 30A, 31A, 32A, 33A, 34A, 35A, 36A, 37A, 38A, 15B, 16B, 17B, 18B, 19B, 20B, 21B, 22B, 23B, 24B, 25B, 26B, 27B, 28B, 29B, 30B, 31B, 32B, 33B, 34B, 35B, 36B, 37B, 38B, 15C, 16C, 17C, 18C, 19C, 20C, 21C, 22C, 23C, 24C, 25C, 26C, 27C, 28C, 29C, 30C, 31C, 32C, 33C, 34C, 35C, 36C, 37C, 38C, 15D, 16D, 17D, 18D, 19D, 20D, 21D, 23D, 24D, 25D, 26D, 27D, 28D, 29D, 30D, 31D, 32D, 33D, 34D, 35D, 36D, 37D, 38D
- 16B **Hot Tango** 2001  
Laser-sintered polyamide, stainless steel, and light-emitting diodes (LEDs)  
Edition by The Gallery Mourmans, the Netherlands  
Private collection
- 17B **Hot Ingo** 2001  
Laser-sintered polyamide, stainless steel, and xenogen bulb  
Edition by The Gallery Mourmans, the Netherlands  
Private collection
- 18D **Coupe Banana Bowl** 2000  
Epoxy resin  
Edition by The Gallery Mourmans, the Netherlands  
Private collection
- 19C **Notify Showroom, Milan** 2008–ongoing  
Perspex  
Private collection, London
- 19D **Squashed Vipp's** 2008  
Polished stainless steel  
Manufactured by Vipp, Denmark; altered by Ron Arad  
Courtesy Ben Brown Fine Arts
- 20B **Project in Marunouchi, Tokyo** 2006  
High density polyurethane  
Private collection, London
- 20C **Pic Chairs** 1997  
21C Fiberglass, polyester, and pigment  
22C  
Edition by Ron Arad for The Gallery Mourmans, the Netherlands  
Private collection
- 21A **Tom Rock** 1999  
Polypropylene, tubular steel, and plywood  
Manufactured by Vitra GmbH, Germany  
Private collection, London
- 21B **Tom Vac** 1997  
22A Vacuum-formed polished or 23A anodized aluminum sheet and tubular steel  
Edition by Ron Arad Studio, Italy  
Private collection, London
- 22B **Tom Vac** 1999  
Polypropylene and tubular steel  
Manufactured by Vitra GmbH, Germany  
Courtesy Vitra
- 21D **Uncut** 1997  
Vacuum-formed aluminum sheet and polished stainless steel  
Edition by Ron Arad Studio, Italy  
Centre Pompidou, Paris; Musée national d'art moderne/Centre de création industrielle
- 24C **Ripple Chair** prototypes, 2005  
24D Fiberglass, polyester, and gelcoat shell on steel base  
Prototypes by Moroso SpA, Italy; hand-painted by Ron Arad  
Courtesy Moroso SpA, Udine, Italy
- F6 **Afterthought** 2007  
Bronze-patinated superplastic aluminum  
Edition by The Gallery Mourmans, the Netherlands  
Private collection, US
- 23B **Wavy** 2007  
23D Thermoformed colored ABS plastic and stainless steel  
Manufactured by Moroso SpA, Italy  
Courtesy Moroso SpA, Udine, Italy
- 23C **Wavy Two-tone** 2007  
Methacrylate and stainless steel frame  
Manufactured by Moroso SpA, Italy  
Courtesy Moroso SpA, Udine, Italy
- 24A **Ripple Chairs** 2006  
25B Injection-molded polypropylene shell and stainless steel base  
25D  
Manufactured by Moroso SpA, Italy  
Courtesy Moroso SpA, Udine, Italy
- 24C **Ripple Chair** prototypes, 2005  
24D Fiberglass, polyester, and gelcoat shell on steel base  
Prototypes by Moroso SpA, Italy; hand-painted by Ron Arad  
Courtesy Moroso SpA, Udine, Italy
- F7 **Even the Odd Balls?** 2008  
Stainless steel  
Manufactured by Marzorati Ronchetti, Italy  
Private collection
- 27B **Voido** 2006  
Polyethylene  
Manufactured by Magis SpA, Italy  
Courtesy Magis
- 28B **Clover** 2007  
Polyethylene  
Manufactured by Driade SpA, Italy  
d4c domus design collection
- 28C **Panoramic Restaurant at Les Diablerets, Gstaad** project, 2007  
Painted fiberglass, painted and laser-cut Perspex, and rotational motor  
Private collection, London
- 28D **Oh-Void 1** 2006  
Acrylic  
Edition by The Gallery Mourmans, the Netherlands  
Private collection, USA
- 29C **Apartment on Ha-Yarkon Street, Tel Aviv** 2006–ongoing  
Perspex  
Private collection, London
- 29D **Concrete Stereo** 1983  
Turntable, amplifier, two speakers, and electronic components embedded in concrete  
Edition by One Off, London  
Private collection, USA
- 30C **Ohayon Villa, Marrakesh** 2007–ongoing  
Polyamide  
Private collection, London
- 30D **Chair By Its Cover** 1989  
31D LEFT: Patinated and mirror-polished steel with wood and leather chair  
RIGHT: Patinated and mirror-polished steel with metal and leather chair  
Edition by One Off, London  
Collection Sergio Casoli, Rome
- 32B **Zion Square Sculpture, Jerusalem** project, 2006  
Medium-density fiberboard (MDF)  
Private collection, London
- 32C **Swan Chair** model, 2001–04  
Steel  
Model by Magis SpA, Italy  
Courtesy Magis
- 32D **Zion Square Sculpture, Jerusalem** project, 2006  
Medium-density fiberboard (MDF)  
Private collection, London
- 32E **Swan Chair** prototype, 2001–04  
Fiberglass  
Prototype by Magis SpA, Italy  
Courtesy Magis
- 32F **FPE (Fantastic, Plastic, Elastic)** 1997  
Aluminum and polypropylene  
Manufactured by Kartell, Italy  
The Museum of Modern Art, New York. Gift of the manufacturer
- 32G **3 Skin Chair** 2003  
32H Plywood  
Manufactured by Moroso SpA, Italy  
Courtesy Moroso SpA, Udine, Italy
- 32I **3 Skin Joint** 2002  
Carbon fiber and Nomex  
Edition by The Gallery Mourmans, the Netherlands  
Vitra Design Museum, Weil am Rhein, Germany
- 33C **Swan Chair** prototype, 2001–04  
Fiberglass  
Prototype by Magis SpA, Italy  
Courtesy Magis
- 33D **MT3** 2005  
Polyethylene  
Manufactured by Driade SpA, Italy, 2007  
The Museum of Modern Art, New York. Gift of the manufacturer
- 33E **MT Rocker Chair** 2006  
Polished bronze rods  
Edition by Ron Arad Associates, London  
Private collection, USA
- 33F **Infinity** 1999  
Polypropylene  
Manufactured by Kartell, Italy  
Courtesy Kartell
- 33G **Soundtrack** 1998  
Thermoplastic resin  
Manufactured by Alessi SpA, Italy  
Museo Alessi
- F9 **Bodyguard n°4** 2007  
Polished and patinated superplastic aluminum  
Edition by The Gallery Mourmans, the Netherlands  
Pizzuti Collection
- F10 **Bodyguard n°5** 2007  
Polished and partially colored superplastic aluminum  
Edition by The Gallery Mourmans, the Netherlands  
Private collection, Palm Beach, Florida
- H1 **Lolita** 2004  
Crystals and light-emitting diodes (LEDs)  
Edition by Swarovski, Austria  
Courtesy Swarovski Crystal Palace, London  
Send a text message to Lolita:  
(917) 774-6264

### Not Made By Hand... 16B, 16C, 17B-D, 18D

Not Made by Hand, Not Made in China is a series of limited-edition objects—vases, sculptures, lamps, and bowls—that Arad presented in 2000 at the annual Milan Furniture Fair. Its title refers to a particular moment in the history of design and in Arad's career when he grappled with knockoffs of his work being manufactured in China as well as the promise of several newly introduced rapid-prototyping techniques. All the objects in the series were made by 3-D printing, which in the late 1990s was most commonly used to create one-off models for objects that would later be produced in series using traditional manufacturing processes. Treating rapid prototypes as final products rather than templates, Arad turned the new process into an advanced production method.

The Original File Was Destroyed On... vases, rendered in resin, are guaranteed to be unique, as the digital design files from which they were created have been destroyed. **Coupe Banana Bowl**

is formed from a sample of Arad's handwriting—the words "not made by hand"—extruded in a concave form. Similarly, **Perfect Vases** are inscribed with handwriting that reads, "virtuoso reality," "perfect," and "do not recycle." The Gallery Mourmans produced **Hot Ingo** and **Hot Tango** editions of **Bouncing Vases**. They are named after lighting designer Ingo Maurer, one of Arad's closest friends, and Yuki Tango, the head of Arad's design team in the early 2000s. In these bouncing pieces, always exhibited with an accompanying video, Arad exploits rapid manufacturing's potential to micromanage both the form and the behavior of resin.

**Tom Vacs**  
20C, 21A–D, 22A–C, 23A

Many of Arad's furniture designs can stand on their own as artworks despite their functional beginnings, but **Tom Vac**, named for Tom Vack,

photographer and friend of the designer, began as an actual sculpture. In 1997, *Domus* magazine commissioned Arad to design an installation for the Milan Furniture Fair. His plan was to install one hundred stacked chairs in a busy intersection in the center of the city, and he put the project budget toward a machine that could vacuum form an aluminum chair in twenty minutes—a necessarily quick and efficient process, as Arad had to complete the project in four months. The industrially produced version, developed by Vitra, is made of injection-molded plastic. It is characterized by wide ribs, concentric waves, and a back aperture in the seat.

**Pic Chairs** (a play on "pictures") are decorated versions of the Tom Vac chair, produced in an edition of twenty unique pieces. Arad made these fiberglass chairs by hand as studies for Tom Vac. He experimented with applying pigments, polyester, newspaper, tissue, and luminous wire directly to the mold before the fiberglass was inserted.

Like Tom Vac, **Uncut** is vacuum formed from aluminum, either mirror polished or anodized, and mounted on a low, sculptural, stainless steel base. However, on **Uncut** the extra aluminum around the seat is not trimmed. Almost a decade later Arad produced two more iterations of this popular form. **Thick Vac** and **Tom Block**—chunky polished-aluminum chairs, each developed from two untrimmed Tom Vacs. They contrast sharply with the lightness and versatility of their mass-produced forebears.

**Ripples**  
24A, 24C+D, 25B–D

These concave figure-eight seats are made of injection-molded thermoplastic, a malleable material ideally suited to highlighting **Ripple Chair's** soft waves. In 2006 Arad collaborated with fashion designer Issey Miyake to design an "outfit" for **Ripple Chair** that could also be

worn by the chair's owner. The project was part of a concept developed by Miyake and textile engineer Dai Fujiwara called *A Piece Of Cloth* (A-POC), in which a continuous length of wool, cotton, or down-filled fabric is designed by a computer and extruded by a machine. **Ripple Chair's** A-POC garment may be worn as a jacket, with the seat apertures as armholes.

**Readymades**  
29D, 30D+31D

The Rover Chair (and nearby *Aerial Light*), emblematic of Arad's early work with ready-made objects, was followed by further creative experiments with pre-existing components. In **Concrete Stereo**, a hi-fi range (record player, speakers, and amplifier) was coated with protective resin and then encased in concrete slabs. Soon afterward the concrete was partially chipped away, exposing the rusting steel beneath. At the time of this experiment Arad was interested in both concrete and electronics,

and he enjoyed the unfamiliar pairing of these components as well as the technique involved in uniting them. The stereo produced something less than high-quality sound—a provocative challenge to the sanctity of consumer electronics.

The pair of chairs each titled **Chair By Its Cover** is a monument to the readymade: two unassuming chairs are embraced by gleaming, mirror-polished steel and thus transformed into something massive and powerful. Why design a chair when so many already exist, designed by others? One of these chairs asks as much through the enigmatic inscription, "Why bark if you can have a dog?" But the second chair, inscribed, "Why have a dog if you can bark yourself?" poses a further question: Who really needs another chair, anyway?

**Voids**  
26C, 26D, 27B, 27D, 28D

The Voids make up one of Arad's most populous families. Formed by two ellipses joined into a

rocking body that is also a comfortable chaise longue, these chairs come in different materials, proportions, colors, weights, and special effects. The first variant, made in 2003, an experiment with carbon fiber, was followed by **Oh-Void 2**, with versions in Corian and superplastic aluminum, acrylic, and silicone. The Corian **Oh-Void 2** is carved from blocks made of slices of red or black Corian bonded together with an adhesive in a contrasting color, revealing veins and rings like those of a tree trunk. In the acrylic **Oh-Void 2**, solid color alternates with transparent layers, giving the colors, which cast shadows and reflect light, a physicality of their own. The silicone **Oh-Void**, called **There Is No Solution**, has a twisted steel spine onto which Arad inscribed Marcel Duchamp's words, "There is no solution, because there is no problem."

All the Void chaises were produced in limited editions, save **Voido**, which is manufactured in series by the Italian company Magis.

### Bodyguards F9, F10

The **Bodyguard** objects, the results of Arad's experiments with blown aluminum, are all derived from the same bulbous shape, intersected and carved in various ways. In addition to rocking back and forth, they can swivel in a way Arad describes as omnidirectional. He has called the **Bodyguards** monsters—they are huge and labor intensive—and some resemble a human torso, with colorful insides. Arad gave these works their name after he was teased about the number of security guards at his 2006 show in Dolce & Gabbana's Metropolis space in Milan.

**Bodyguards**  
F9, F10

All the Void chaises were produced in limited editions, save **Voido**, which is manufactured in series by the Italian company Magis.

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629

621

625