

SIMPLY SIMPLE. NOTHING HERE, NOTHING THERE

On the Bowie armchair by Marten Claesson, Eero Koivisto and Ola Rune

PUBLISHED IN

My favourite chair. Ed. Callwey. Munich, 2008

Pensar con las manos. Ed. Nobuko. Buenos Aires, 2009

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Like Adam from Paradise, that's how I've just been kicked out of my house. And in my new house, still empty, white and pure, the first piece to enter is my favorite chair, the Bowie Lounge Chair by Marten CLAESSON, Eero KOIVISTO and Ola RUNE. Three magnificent Swedish architects from Stockholm who are good friends and who also gave me the chair as a gift.

And this chair is so essential that it could have been the first chair for Adam after being expelled from Paradise. For the House of Adam in Paradise that Joseph Rikwert spoke of in his magnificent book *On Adam's House in Paradise*.

The Bowie chair is essential. Above the "less is more" of Mies van der Rohe or the "ornament is a delit" of Adolph Loos or the "more with less" of Campo Baeza, this chair is simply simple, elementary: a few legs and a sheet of plywood with four screws and nothing more. A great chair.

Elemental and logical and comfortable. "Modern, practical, aware, rational, democratic, personal, ecological and emotional" which is how Claesson, Koivisto and Rune define good architecture.

Or as James Irving writes of the work of these architects "as they draw, they feel bodies in the spaces". And even more so in this Bowie Chair, which in 2008 will celebrate its 10th anniversary of making the lives of others more comfortable.

I met Marten, Eero and Ola at the Alvar Aalto Symposium in 1994 where I was a lecturer and they were young students. And since then I follow their work and admire them and consider them to be among the most interesting architects for the future that is already here. So I wrote in the premonitory book *10x10* of Phaidon.

The Bowie chair is made like the old magicians used to do in the circus: "Nothing here, nothing there", and an object would appear. As some new magicians have done the prodigy of bringing out of nothing a chair for the third millennium. A wonderful chair, my favorite chair.

Alberto Campo Baeza

N.B. I read the first transcription of this text, sitting very comfortably in the Bowie, with the music of Arvo Part and with a glass of pacharán in my hand and smoking a cigar, in my favorite chair. And happy.