

Occhio

Oliver Holy, CEO of ClassiCon, Munich

Mr Holy, it is often said that we are being inundated with design. Is that true?

Yes, in particular with bad design. The use of the term design has been so much-abused that I can hardly bear to hear it anymore. It should only be used for good design, intelligent solutions, a clear expression of form and responsible use of resources recommended for a product. Of course, this does fortunately still exist, but we are being »inundated« by other things instead.

Which design pieces have inspired you recently?

Firstly, I am absolutely fascinated by the clear user-friendly design of all Apple products. They are fresh, clearly identifiable, and their use is intuitive almost without instruction manual. In addition, I have discovered the Corallo armchair, designed by the Campana brothers in 2004 for Capellini. This sculpture in space, like lines drawn playfully in the air freehand and then translated into solid material, I find magnificent. Another product I find fascinating: the 132.5 clothing sculptures by Issey Miyake; here three-dimensional Origami is translated in textile materials creating an entirely new optic, which leaves the eye searching. This extremely innovative – and nonetheless tradition-based use of material is simply splendid. And then there's our Pallas table by Konstantin Grcic. I love the design and simply find it an excellent table with striking proportions.

Which contemporary structures did you simply have to see? And why?

I simply had to see the building by the architects Herzog and de Meuron for Prada in Tokio. I am enthusiastic about the excitingly new façade of convex and flat sheets of glass. Light is reflected in changing angles and curves – and even some of the inner life filters through to the outside like a kaleidoscope. I also, of course, immediately had to see another building by the same architects Herzog and de Meuron – the Allianz Arena in Munich. The two of them succeed again and again in daring to try something completely new. Each building is like a prototype where material, form and construction are concerned. Tremendous creativity coupled with curiosity and courage characterizes the two of them. The honeycomb structure, the overall shape and the atmosphere in the arena are absolutely successful: a bowl in which the atmosphere becomes really dense and intensive during a game.

Do architects or rather designers currently set trends?

That is not so easy to say. What I have noticed is that designers bring themselves into play as architects or vice versa architects bring themselves into play as designers. This leads to interesting new approaches in both disciplines. Each field tries different material or form innovations, which are then tried out in the other metier – and this in turn renews our perception of things. Consider, for example, the design of the British designer Thomas Heatherwick for Great Britain's pavilion at the Expo in Shanghai or the furniture created by the architect Sauerbruch Hutton for the Brandhorst museum in Munich.