

HAA&D

FURNITURE

HER

FAMILY

ALL THOSE LITTLE THINGS
CREATE THE
THEY ARE STORIES
THE ART, THE CREATION.

THAT MAKE THE BIG THINGS THAT
SPACE WE LIVE/ THINK/ CREATE/ LOVE IN.
BEHIND, BEFORE & AFTER THE DESIGN,



BERLIN

MARCH

2023

VOL. II

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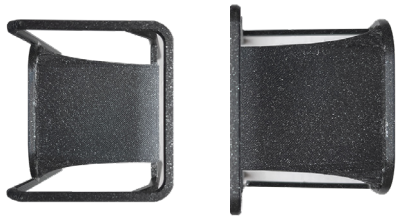
2023



FURNITURE FAMILY/ **HER**

HAA&D

"WE DO WHAT EXCITES US,
BE IT INTERIOR DESIGN OR URBAN INTERVENTION,
OUR GUIDELINES ARE RESPECT
FOR THE URBAN ENVIRONMENT, THE EARTH & THE LOCAL CULTURE."



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HAA&D / HAGARABIRI ARCHITECTURE & DESIGN
STUBBENKAMMERSTRASSE 4 10437 BERLIN GERMANY
WWW.HAGARABIRI.COM / INFO@HAGARABIRI.COM



THE OFFICE / **HAA&D**

BERLIN, GERMANY

INTRO

Hagar Abiri Architecture & Design

HAA&D is an international, Berlin-based studio for urban renewal projects, architectural services & interior design, founded by Ms. Hagar Abiri in 2014.

HAA&D provides architectural services in & outside of Europe and specialises in high-level project management, including all architectural services at any scale for investors & private owners.

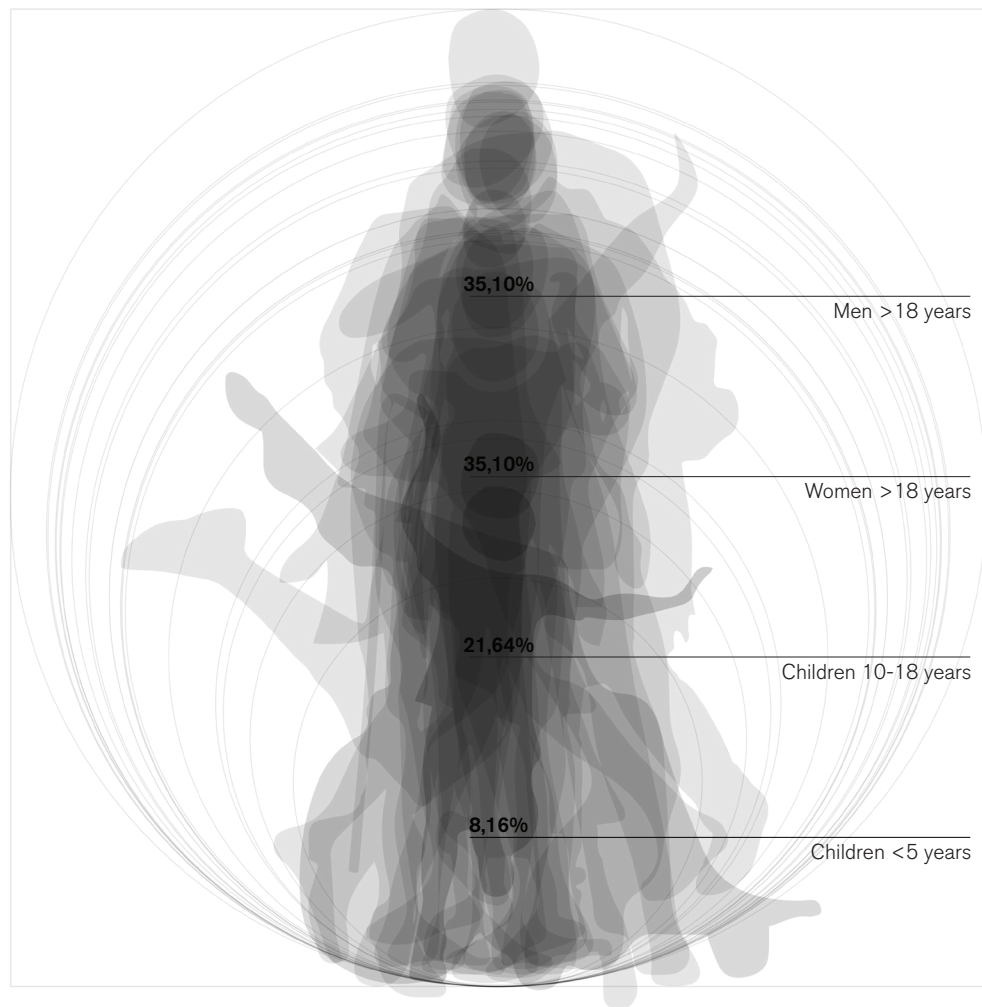
HAA&D is planning for the future, focusing on sustainability & specialising in intervention within existing structures, modernisation, redevelopment & conservation while leading a total design approach - from the building's envelope to its interior.

In this volume, we are happy to present our new furniture family - **HER** - together with its background story, including the research, creative thinking process and design concept.



“NORMS AND IDEALS ARE ROUTINELY CONFUSED,
AND IDENTIFYING A TYPE AS ‘NORMAL’ BUILDS A DISTINCTION
BETWEEN SELF AND OTHER,
BETWEEN THE PRIVILEGED SUBJECT
AND THE MARGINALISED OBJECT.
BY POSITIONING A BODY TYPE TO REPRESENT EVERYONE,
THESE STANDARDIZING METRICS SUPPORT THIS DICHOTOMY.”

- LANCE HOSEY



Different human shapes overlapping.

In November 2022, the world's population reached 8 billion. 16% of the population was recognized by WHO as significantly disabled - that's 1.3 billion people. 1% (80 million) of the population is using a wheelchair.

HUMAN BODY

The human body is an object portrayed in art since the Prehistoric Period. Whereas the first sculptures or paintings were not ideal reflections of the human shape, already in ancient Greece, the depicted figures represented ideal, muscular bodies with perfect proportions. The first preserved and most famous body proportion study is a drawing of Leonardo da Vinci - the Vitruvian Man. It depicts a male, athletic body in two positions, with wide-spread legs and arms inscribed into a circle and a square. This figure is still considered the most accurate human body proportions study.

The two other anatomical models embedded into the design history are Neufert's figure and the Modulor of Le Corbusier. What they have in common is that they depict a male body only, an ideal male body. In reality, in addition to sexes, body dimensions and shapes vary according to physical and cultural differences, including race, age, nationality, occupation, and socioeconomic conditions. Impairments and other ailments can also influence the way a body appears. The standardisation in architecture led to the reduction of production costs and increased accessibility to goods, but at the same time, it made the life of many uncomfortable.

BELOW AND OVER

Today the design is changing for the better with more women designers working towards inclusiveness. But designing only for women is also not a solution. A new design book series, Raumpilot, includes women, children and disabled people in their diagrams while underlining that while there are average dimensions, there are still values below and over them. Hopefully, the new approach will allow architects and designers to broaden their perspectives and, consequently, will lead to the creation of more inclusive and more comfortable spaces and objects for a wider audience. The global trend is shifting from standardised, low-cost, mass-produced items to high-quality, often custom-made products that will serve consumers for many years, reducing global pollution issues at the same time.



TO ENGAGE

Hagar Abiri

"Trying to fit in and gain a sense of belonging could be exhausting. We have all been in a situation where we felt out of place, and we do not always have the tools to own that feeling and say - 'I am different, and it is a good thing'. Fitting in does not imply being all the same - it means completing the communal fabric with our uniqueness.

The concept of 'standard' gives us the notion we fail to fit in when we should not even try. HER family design is not about finding that perfect chair for everyone; it is about the moment you step into a room that initially looks harmonic, but then you realise that each seat is slightly different. It is that pause where the furniture communicates: alone or together, all diverse, we create harmonic space - just like people do.

As designers, we have responsibilities towards the community. What we create has an impact on the people around us. If by our design, we could make someone see reality in a new way or at least question it, it is worth to engage."

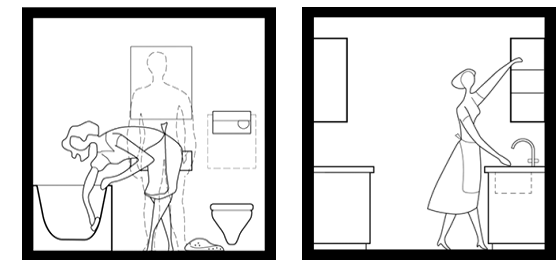
DESIGNING FOR (WO)MEN

The discussion around the absence of women in different aspects of designing and the consequential difficulties evoked the initial idea of creating a set of furniture by women and for women.

However, the deeper the research was carried out, the more questions emerged. If to protest against the men-dominated design and the perfect-body standards, why exclude men who do not fit the ideal proportion? And why exclude anyone at all when everyone could be included instead?

An attempt to answer those questions led to the introduction of an inclusive design thinking process. It is critical to realise that inclusiveness does not mean only being accessible to the impaired. The currently used in designing one-size approach creates a considerable problem: all people that do not fit within the range of the "average" need to adjust. The inclusive design understands diversity and allows people who do not fit into standards to feel comfortable (or at least make them aware that it is not on them to try 'fitting' in).

Creating inclusive furniture is about making people think about inclusivity, making people notice inequality, and opening up not to a one-size-fits-all but one-size-fits-some and another-size-fits-others.

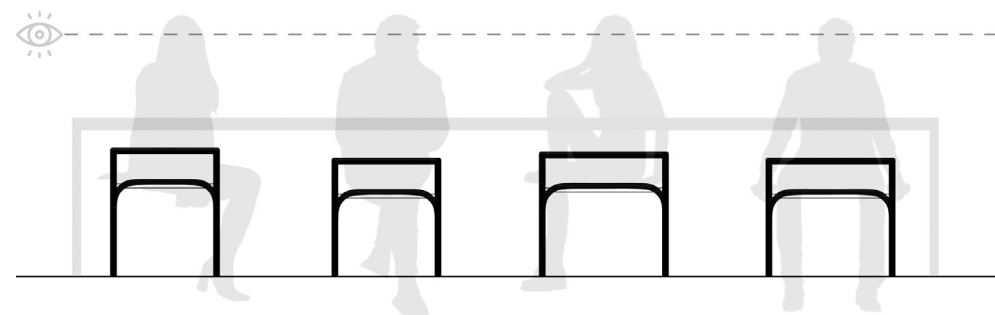


Women used to be only considered in kitchen or housekeeping design. Pictures above from Ernst Neufert's 'Architects' Data'.

ONE SIZE FITS THEM ALL?

The HER chair family answers the question: what if diversity is visible around the table, even when no one uses it?

The design cannot suit all people the same, yet it could communicate the variety - make us aware that we are all different and should not try to fit in or adjust to the surroundings. The chairs of different heights let everyone sit at the same eye level, having equal positions around the table. The diverse forms and sizes allow the freedom to find the most comfortable posture, individual for everybody.



People sitting at the same eye level on HER chairs.



SPACE

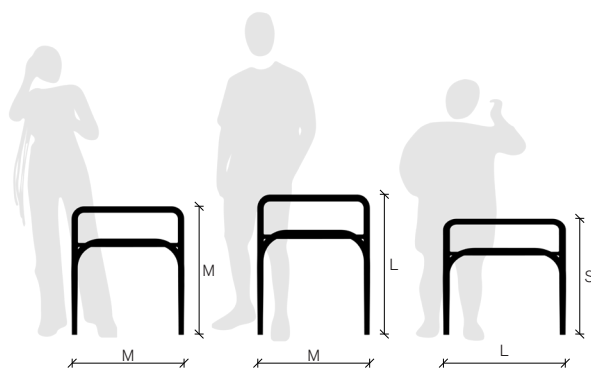
Another social inequality matter regards the use of space in general. There is a whole unconscious dialogue and tension between masculine and feminine postures communicated through sitting, standing, and walking manners. We took this issue into account while designing our furniture, consciously forming the wood to support certain positions.

Picture above from Marianne Wex's "Let's Take Back Our Space: Female and Male Body Language as a Result of Patriarchal Structures".

HER OR HERR?

The collection is named HER - which in English indicates a female, as the initial idea was a design for women. But the name is also a phonetic game, as HERR in German refers to a man. Therefore, the whole concept is in the title - it is for women, it is also for men, and it is for everyone.

The HER collection design is sex-neutral. It overcomes sex domination, both intentional and nonintentional. The furniture was created having in mind how different human bodies can be, and the several items, therefore, are custom and unique, all with individual characters. However, in the end, the bigger picture of all furniture creating an image of diversity is what matters.



"EVERY DESIGN HAS THE POTENTIAL
TO INCLUDE OR EXCLUDE PEOPLE.
IT IS IN THE HANDS OF DESIGNERS
IN WHICH DIRECTION THEIR CREATIONS
WILL GO."



DINING CHAIRS/ **HER**
HAA&D, BERLIN

THE CHAIRS



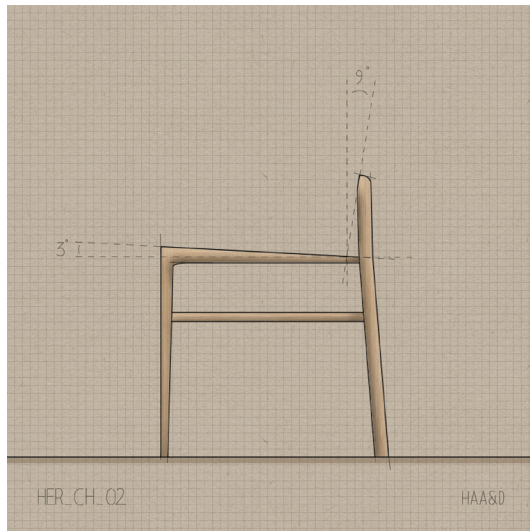
HER
DC_01

The structure of the DC_01's armrests brings a safe enclosure to the occupied space. The solid, continuous frame provides a firm handgrip facilitating standing up. The backrest follows the seat's slope on the top, creating a shelf that supports the forearms if needed. The chair underlines the personal space and feeling of safety and comfort.



HER
DC_02

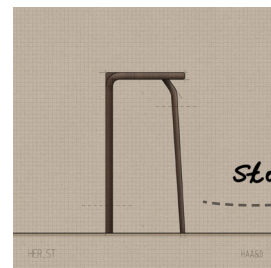
The DC_02 follows the main design principles of the first chair, repeating the curved lines connected with the seat with smoothly blending-in joints. However, instead of framing the space with the armrests, the chair is not restricted by any boundary other than the backrest supporting the lower back, allowing the users to find their favourite position, regardless of their stature.



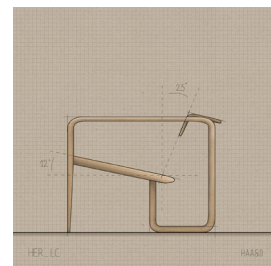
dining chair



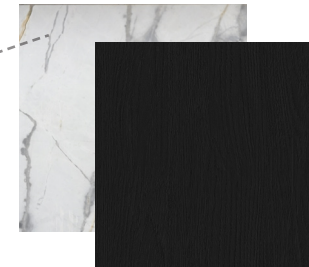
stool



armchair



oak black



oak smoked oil



oak soap



HER Family

The HER goal is to create a harmonising row of chairs that can accommodate a wide variety of people, all being able to sit at the same level at the table without displaying any sense of hierarchy. The family initiates a dialogue about the needs of each individual and how today's standards cater only to an "average person."

While the core design of the chair - its width, height, arm- or backrest - serves the purpose of comfort and user-dependent needs, the design language flows seamlessly, making the chair an art piece. The shapes were inspired by a human body - soft yet sturdy, similar to each other yet diverse. The main features are the minimal, rounded edges and the continuous line that forms a strong frame for the furniture. All the designed items are in massive light or black oiled oak wood, providing a pleasant and warm look and touch.

The family of HER communicates: we are made out of the same material, yet we look different. We stand out, we are playful, and we remain beautiful like all our users.





Image: Freepik.com

SUSTAINABLE DESIGN

Every stool from the HER furniture line is created using the finest craftsmanship and sustainably sourced wood. HAA&D stands for a green and local approach to design. When sourced appropriately, wood can be an easily accessible and environmentally friendly material.

Wood has always been a popular building material due to its durability and the fact that it is easy to maintain. It is timeless, making it possible to last many generations. Its regenerative benefits to the human psyche give it even more value - wood can soothe stress and rehabilitate the nervous system. A wooden surface has a calming effect merely by being touched, invoking primitive feelings of comfort with its nuance.

The use of wood is a recurring theme in many HAA&D's projects, giving each space an ever-changing piece of life and warmth.

The images by Simfo Design.
All images shown are for illustration purpose only. Actual product may vary due to product enhancement.



STUBBENKAMMERSTR. 4
10437 BERLIN, GERMANY

www.hagarabiri.com

