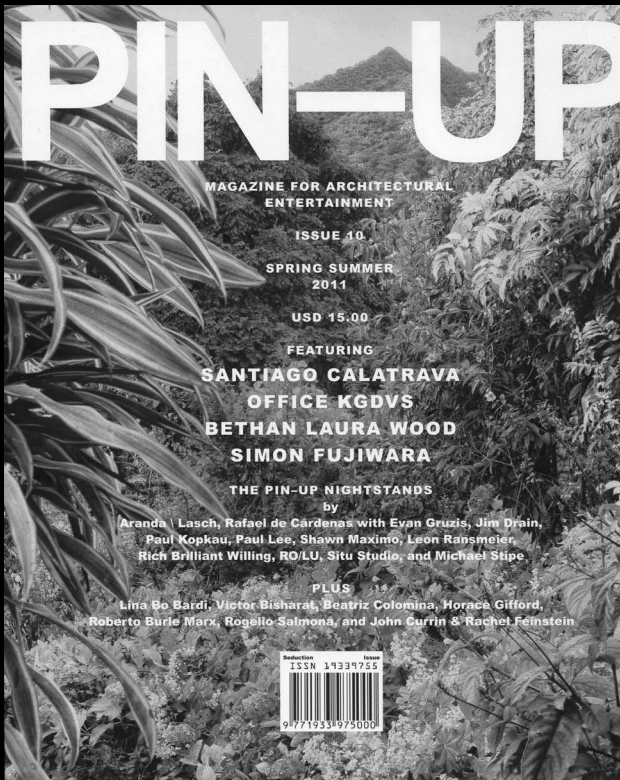


Ransmeier inc.

Press

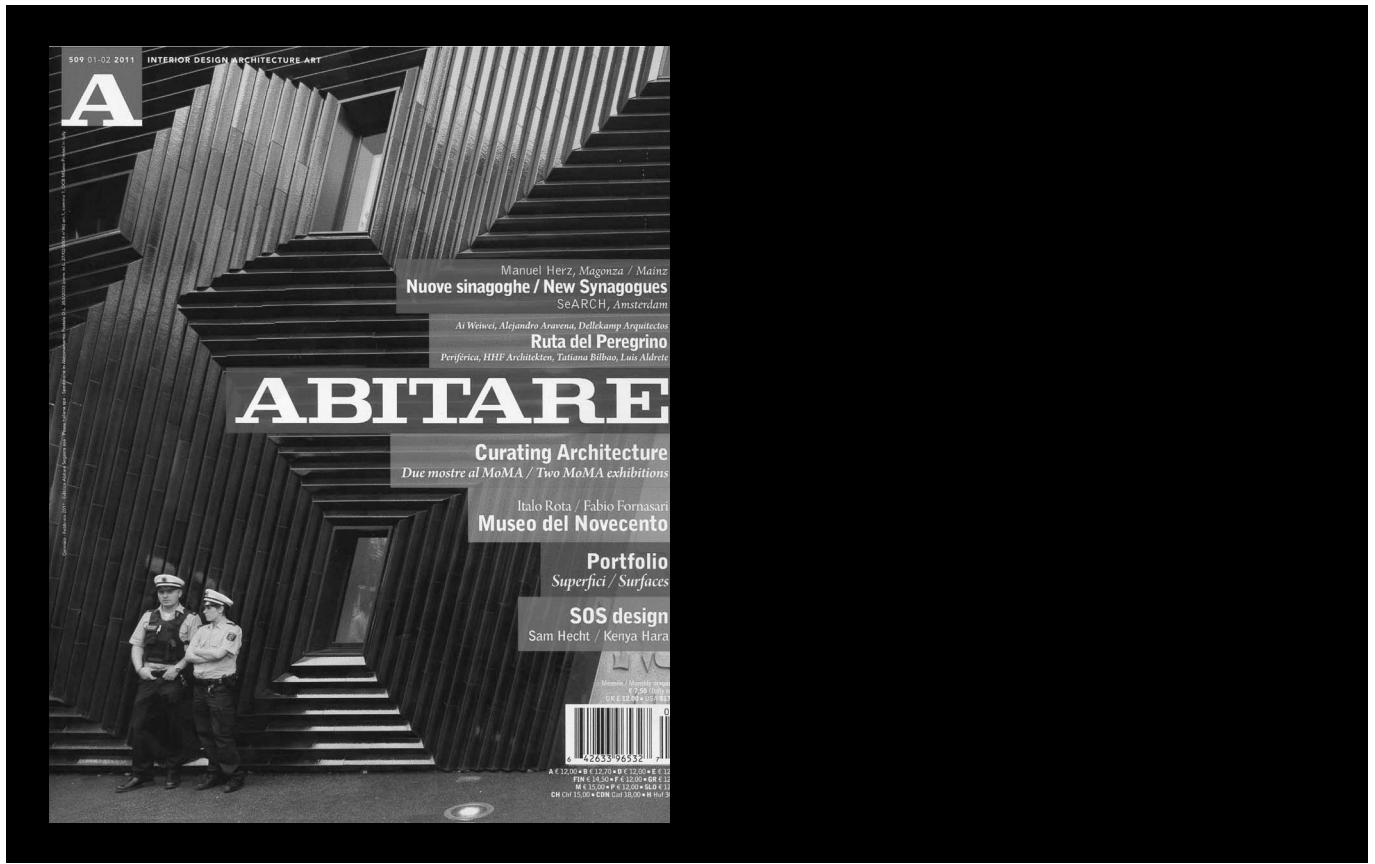
- **Greenberg Kevin “The Nightstands”
Pin-Up, Spring/Summer 2011 (p.147)**
- **Koivu Annina “SOS: Think Before You Write”
Abitare, January/February 2011 (p.110-119)**
- **Belinda Lanks “Under the Table”
Metropolis, January 2011 (p.38)**
- **Monica Khemsurov “If They Can Make It Here”
The New York Times style Magazine, Fall/Winter 2010 (p.77)**
- **“Leon Ransmeier”
Me Magazine, Spring 2010 (p.20-21)**
- **“The Sketches”
Pin-Up, Spring/Summer 2009 (p.77)**
- **“DBA”
Vogue Homme Japan, Spring/Summer 2009 (p.53)**
- **Aric Chen “Do”
I.D. December 2008 (p.126-131)**



Leon Ransmeier

For those whose bedtime thirst exceeds the capacity of a single glass of water, Leon Ransmeier's nightstand couldn't be more appropriate: a standard five-gallon water jug with integrated pump lends support to a cantilevered zigzag of unfinished wood upon which rests a standard glass that can be refilled as desired. Ransmeier, a young industrial designer from New York, is known for creating a delicate interplay between form and utility and has lent his talents to design powerhouses such as Herman Miller and Established & Sons. Designing this cheeky bedroom savior for the thirsty was a welcome break from his regular routine: "I normally create serial objects for mass production so this was a nice opportunity to create something more playful and intimate." Needless to say, a glass of water can be found on his nightstand at all times.





SOS DESIGN

A

Pensaci bene prima di scrivere
Think Before You Write

di / by Arminia Kohn
foto di / photos by Julien Chappellier, Fulvio Dazzi

I pareri di / Comments by

Sam Hecht
(Rome, Italia, 1969) è cofondatore di Industrial Facility insieme a Ken Yeang. Sono cresciuti per il suo approccio al design sofisticato e rigoroso. Sono stato assistente per aziende come Microsoft, Sony Mobile, Epson ed Eastman Kodak. Sono nel 2011 il chief designer di Sony fino a "Usefulness in Small Things".
Richard Krohn, 1969) is co-founder of Industrial Facility alongside Ken Yeang. Known for their sophisticated of personal design approach, they work with companies like Microsoft, Sony Mobile, Epson and Eastman Kodak. They took "Usefulness in Small Things" will be published by Ransmeier in 2011.

Kenya Hara
Gliacene, 1968) graphic designer e art director di MUJI dal 2001. È uno dei creatori di nuove proposte come "My Design, The Daily Products of the 21st Century" e "Good Chair, No Swivel".
Ken Hara (Gliacene, 1968) is graphic designer and art director of MUJI since 2001. He has created award-winning proposals like "My Design, The Daily Products of the 21st Century" and "Good Chair '09 Swivel".

Leon Ransmeier / DBA 98 Pen
Penna a sfera in materiale riciclato al 98% / 98% recycled rollerball pen

Brief
Dal 1950 sono state vendute più di 100 miliardi di penne. È equivalente di 60 penne al secondo a ciclo continuo per 60 anni. Con tutto l'inchiostro contenuto in esse si potrebbero riempire 100 piscine olimpiche. La maggior parte degli inchiostri contiene sostanze tossiche, pericolose per l'uomo e l'ambiente. Di conseguenza, la montagna di penne usate che finiscono nei rifiuti e l'inchiostro che si disperde nel terreno ci lasciano un bel problema da risolvere. Ma ecco un'idea che può aiutare a sistemare le cose: la DBA 98 Pen.

I primi esperimenti sembravano indicare che il riciclo a materiali bioplastici potesse condurre a un prodotto ecologicamente ed economicamente sostenibile, in grado di decomporsi nel giro di 180 giorni in una compostiera. Nel corso del tempo, però, sono emersi alcuni limiti, che avrebbero creato notevoli difficoltà nel passaggio a una produzione a grande scala. Ulteriori analisi relative al ciclo di vita delle bioplastiche hanno mostrato come tali materiali non siano in realtà così ecologici, perché gli impianti avanzati di compostaggio non sono altrettanto disponibili sul mercato statunitense quanto in altri paesi.

Di conseguenza la DBA si è orientata sul polipropilene riciclato per la parte esterna e su un serbatoio per l'inchiostro riciclabile al 100%, offrendo un programma di recupero per il riciclaggio delle penne usate.

L'inchiostro, composto da materie semplici ed economicamente sostenibili, si basa su un'unica formula, non tossica e a base di acqua.

Con il suo design sobrio e la punta a sfera, la 98 Pen è un'alternativa responsabile alle inchiostri e, talvolta, tossiche penne che usiamo ogni giorno. È bella e scrive anche bene.

Brief
Since 1950 well over 100 billion disposable pens have been sold. That's the equivalent of 60 pens per second, non-stop for nearly 60 years. Lined end-to-end they would circle our planet 348 times. With the amount of ink inside these pens you could fill up 100 Olympic-sized swimming pools. Most of that ink contains toxic chemicals, which are bad for people and the environment. So between the mountains of pens that end up in landfills and the chemicals that leak into the ground we have been left with a huge mess. Here is an idea that can help: the DBA 98 Pen.

Initial experiments with bio-plastic materials seemed to show that they would be ecologically and economically sustainable, as they tend to decompose in a compost facility within 180 days. However, as production proceeded, DBA discovered that larger volume manufacturing of the pen would not be viable.

Further new-life cycle analysis of bio-plastics in general have shown that they may not be as ecological as claimed because the advanced commercial compost systems is not as freely available in the US as it is elsewhere.

As a result, DBA is using recycled polypropylene for the housing of the pens, has sourced a 100% recycled ink reservoir and offers a take-back program to facilitate the recycling of used pens.

The ink is composed of simple, environmentally responsible ingredients, which are based on a unique water-based and non-toxic formula.

And with its straightforward design and rollerball tip, the 98 Pen is a responsible alternative to the wasteful and often toxic pens we use almost every day.

And, it looks good and writes well, too.

SOS Design. Abitare offers all designer a forum a scena aperta dove dibattere in profondità i loro progetti. In alternanza con **SOS Abitare**, che mette sotto i riflettori i progetti architettonici, in **SOS Design** il progetto di un oggetto per la nostra vita quotidiana sarà spiegato dal suo progettista e sottoposto alle critiche o agli apprezzamenti di una coppia di esperti designer e produttori che forniscono commenti, critiche e consigli.

SOS Design. Abitare offers designers the possibility to discuss their work through well-informed and open debate. In alternation with **SOS Abitare**, which puts the spotlight on architectural projects, in **SOS Design** the creators of everyday design objects talk about their projects, and these are then looked at and analysed by established designers and/or manufacturers who provide commentary, criticism and suggestions.

scriveteci a write to SOS.abitare@abitare.rcs.it



5. La prima è stata presentata al pubblico nel maggio 2010 con un'asta di 98 disegni di artisti...

10. Il primo tema di scrittura della DBA su Pin è una evoluzione...

11. Il fine maker set della DBA Pin è un'evoluzione...

Decision-making. La vera questione è dove inizia e dove finisce il design? Queste penne di fatto non funzionano, e quindi tutti i disegni sul design...

Decision-making. The question really is: where does design start, and where does it end? The pen you put in front of me does not work, and so do all the other design concepts...

I pareri di / Comments by Kenya Hara

Il concetto di "vuoto" - il "Ma". Il difficile dire se sia meglio un design mediano nel dettaglio o un design che lasci spazio all'immaginazione...

The concept of "emptiness" - "Ma". It is hard to say which is better: a thorough and well thought-out design, or one design that leaves space for the imagination...

28.12.2010 Kenya Hara Hara Design Institute Nippon Design Center Inc. Giappone / Japan



6. "Manufactured Landscapes" (2006) è un documentario...

spazio a ulteriori domande. Una piccola osservazione critica che non vuole togliere niente alla superba realizzazione del prodotto. Passività e attività. Se consideriamo l'ecologia non solo come una materia da insegnare o da divulgare...

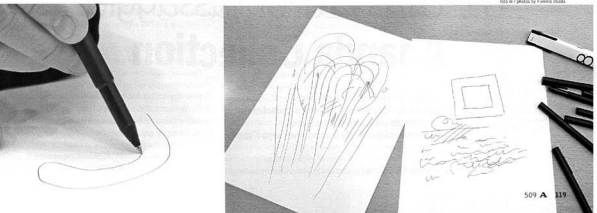
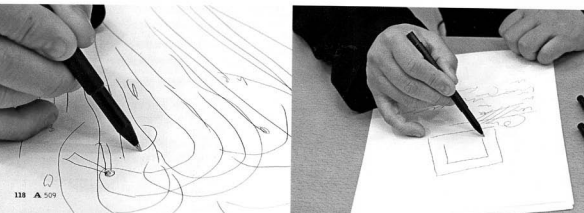
Ecologia. In passato ecologia voleva dire riciclo. Ma adesso c'è chi dice che l'impegno richiesto dalla separazione dei rifiuti è tale da non rendere conveniente il riciclo dei materiali usati...

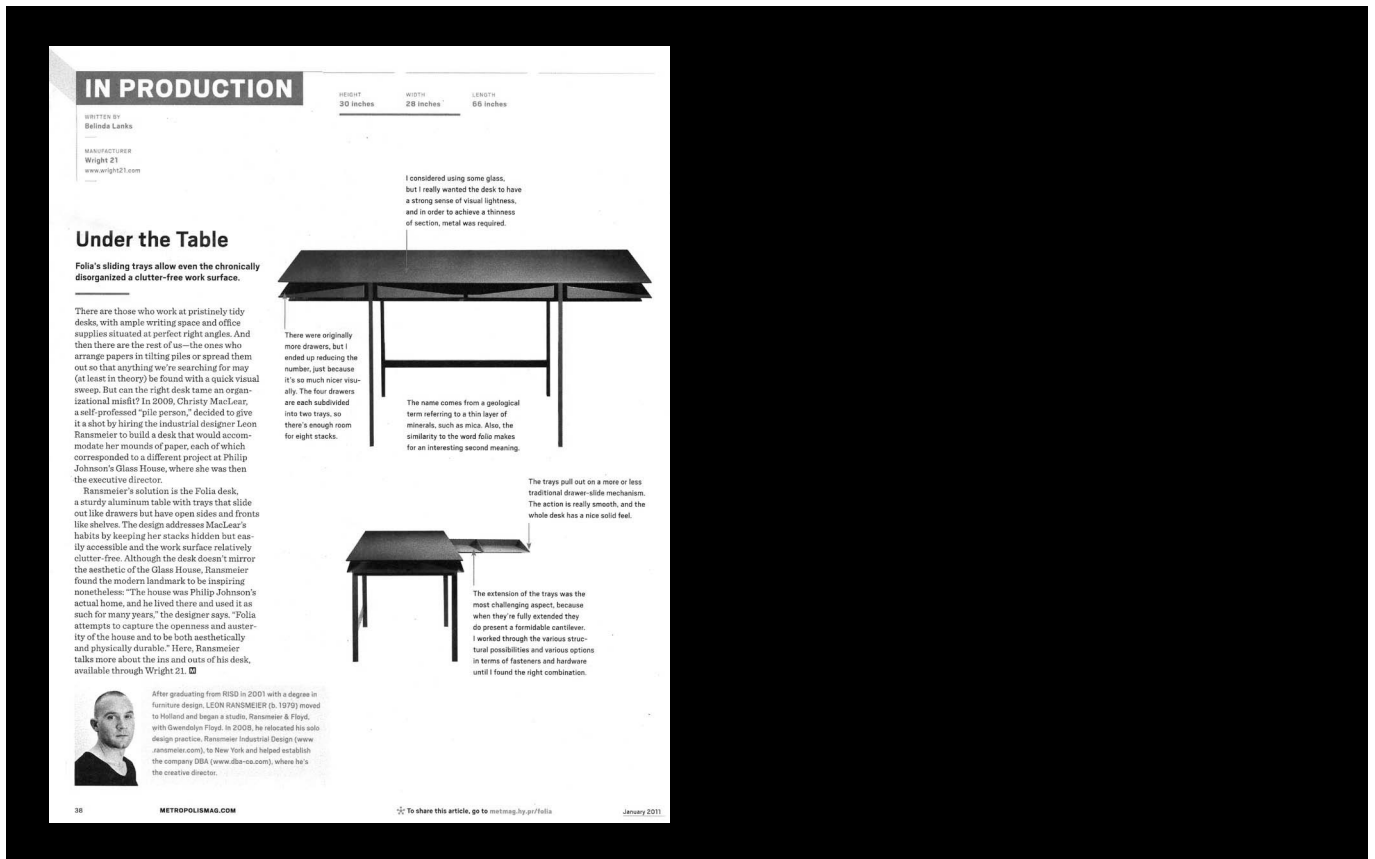
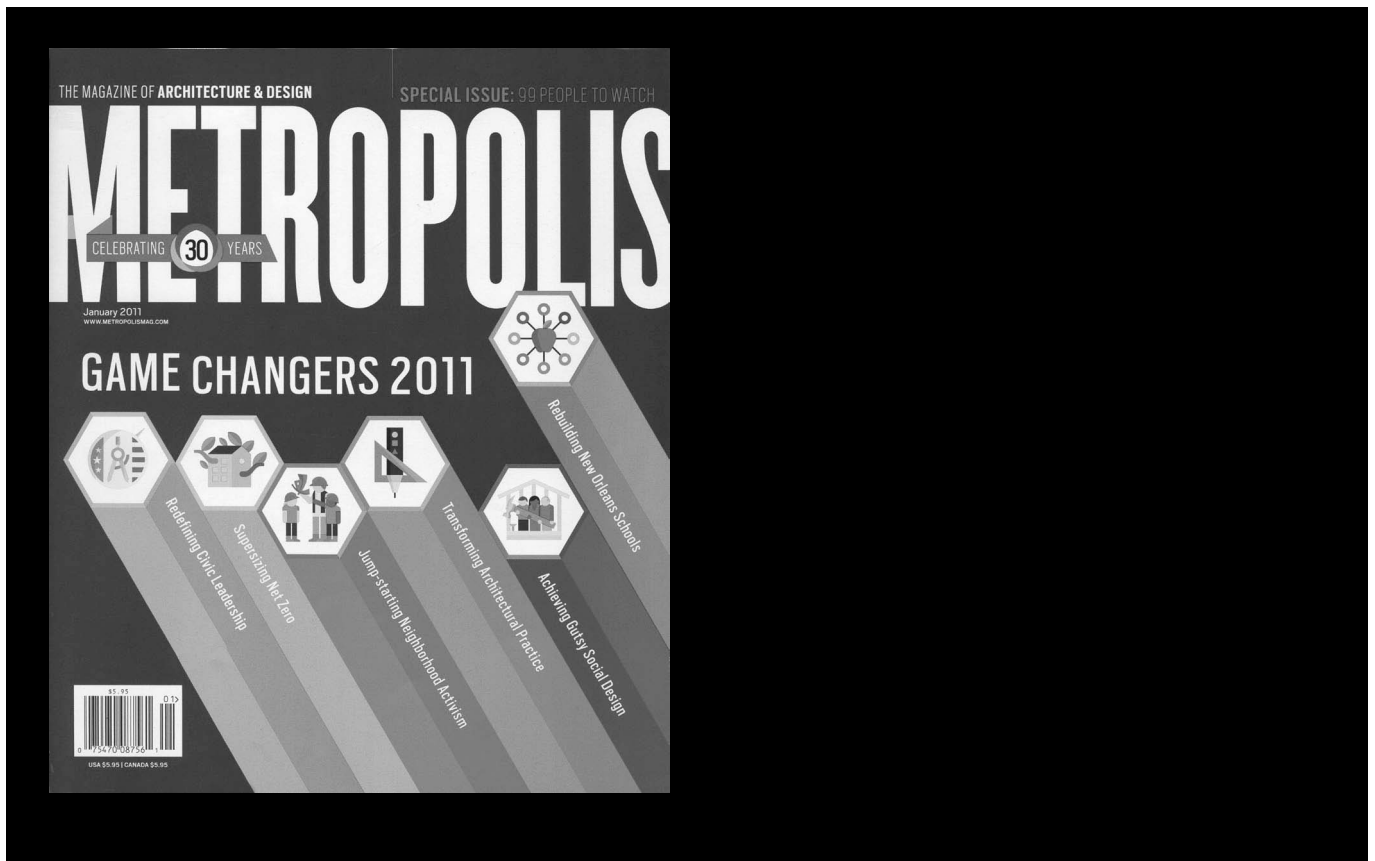


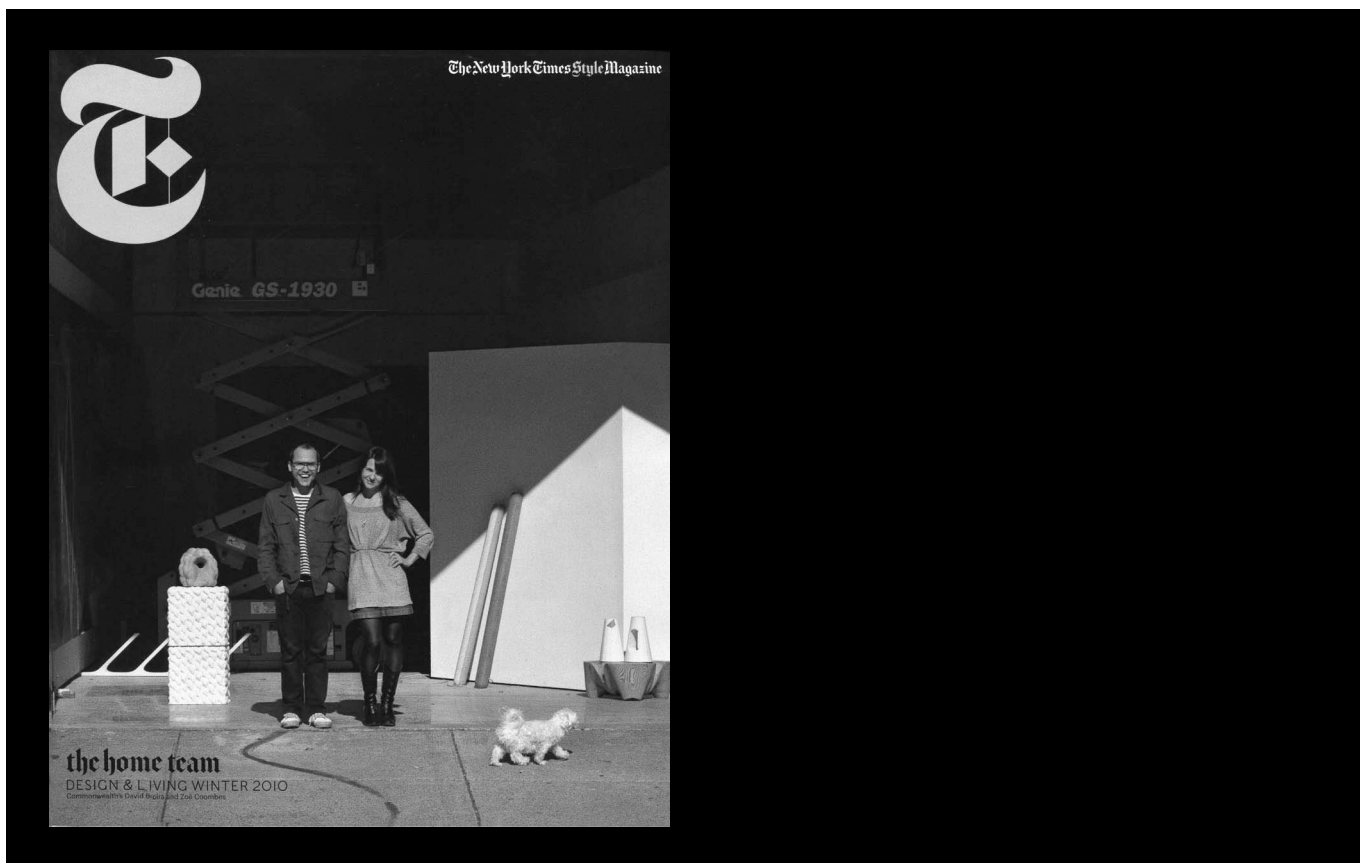
Passivity and activity. If we consider ecology as something not simply taught or lectured, but as a sensation that naturally develops within people's consciousness...

The future role of design in society. Industrial nations as Japan and other developed Western countries are facing their demise, having been replaced by regions with cheaper human resources...

6. "Manufactured Landscapes" (2006) è un documentario...







The New York Times Style Magazine

Genie GS-1930

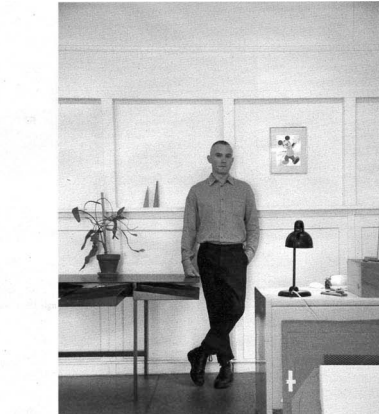
the home team
DESIGN & LIVING WINTER 2010
Contributors: David Reilly and Zolt Csizsvari



ROANNE ADAMS

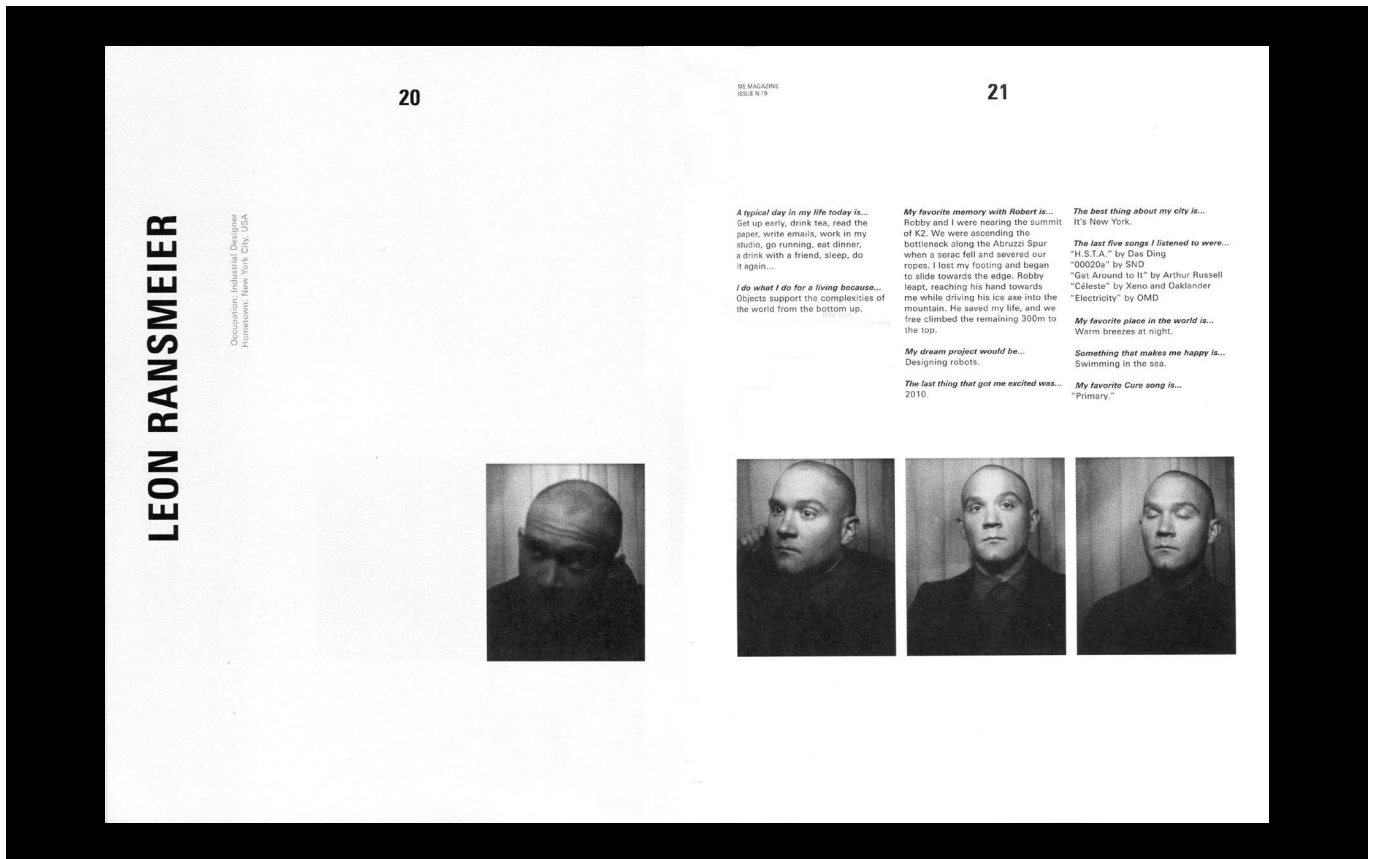
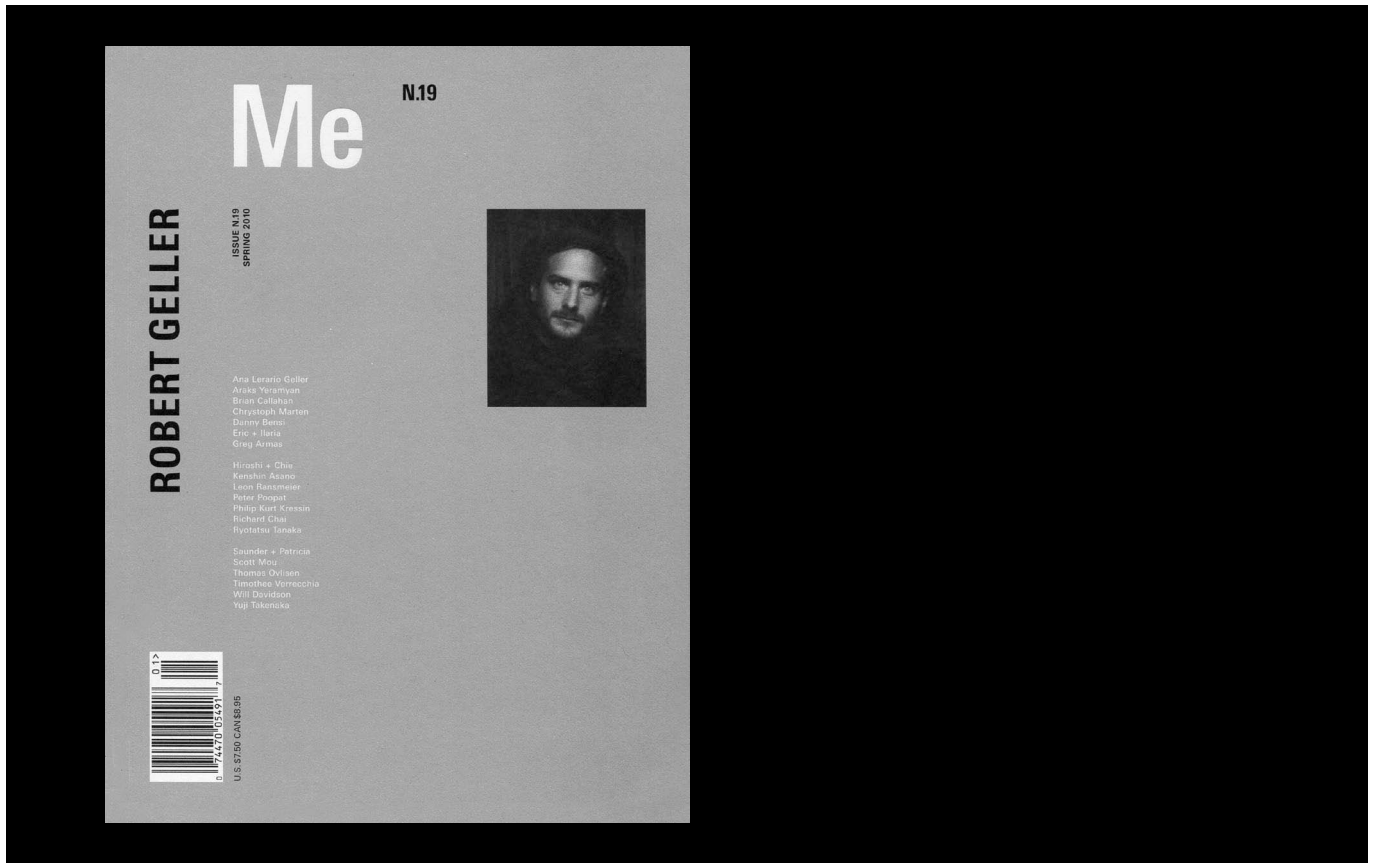
The graphic designer Roanne Adams is something of a patron saint for emerging New York fashion designers. From the office she shares with the Web site Refinery29, she has spent the past four years helping to establish a handful of promising young labels, offering them full-service branding and art direction on a shoestring while balancing her books with corporate clients like Kachael Ray. Adams has developed Fashion Week presentations for Timo Weiland and Abigail Lorick (for whom she transformed a Midtown loft into what looked like a post-apocalyptic

garden party) and designed Bodkin's memorable organic invitation, which contained an air plant. And last year, she helped the jewelry designer Montique Péan win a CFDA award by creating a brand book with a 25,000-year-old mammoth bone inlaid in its cover. Adams, who cites Guy Bourdin and Paul Rand as influences, admits that she's often hired to help companies "communicate their hip, downtown cachet." Still, "we're not the edgiest firm, not is that what we're going for. I try to boil clients' ideas down to an essential thought or image—I'd rather simply than knowingly design something trendy."



LEON RANSMEIER

When Salman Rushdie and André Balazs convened at the Standard Hotel in Manhattan one evening last May to host a party, the guest of honor wasn't a celebrity but rather a \$3 plastic pen. Not just any pen, though: it's a 98 percent biodegradable one, with nontoxic ink inside sleek matte-black housing, and it's the first product from the new eco-chic brand DBA. Indeed, under the creative direction of Leon Ransmeier, a 31-year-old New York native, even the most mundane objects, from dish racks to humidifiers to writing instruments, become wildly covetable. Whether for DBA or his own studio, Ransmeier's goal is to make intuitive products whose forms advertise their function, like the space heater with a simple built-in handle and cord spool, or the desk—now produced by Wright 21 in Chicago—that indulges obsessive pile-makers with open paper trays instead of drawers. "For me, reductionism just makes it easy for people to use products in the best way possible," says Ransmeier, who lives in a spartan one-room apartment downtown and collects doorstops from Modernist landmarks. Although his breakthrough product was a light shade for the design company Droog, his sensibility is more Japanese than Dutch. "I'm not interested in conceptual one-liners," he says. "I want there to be a very clear reason behind everything I do."



Ransmeier inc.
Press

Pin-Up
Spring/Summer 2009

PIN-UP

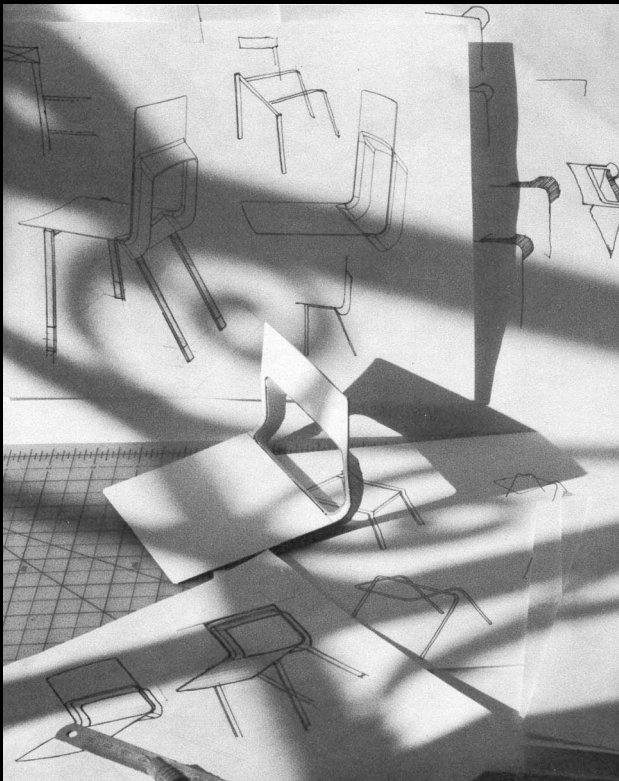


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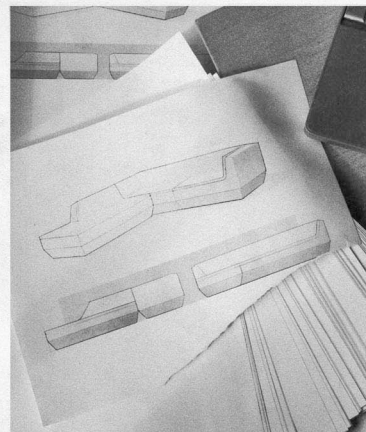
Featuring
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DAVID KOHN,
labDORA, ROY
MCMAKIN, JUNYA
ISHIGAMI, and
JAMES WINES.

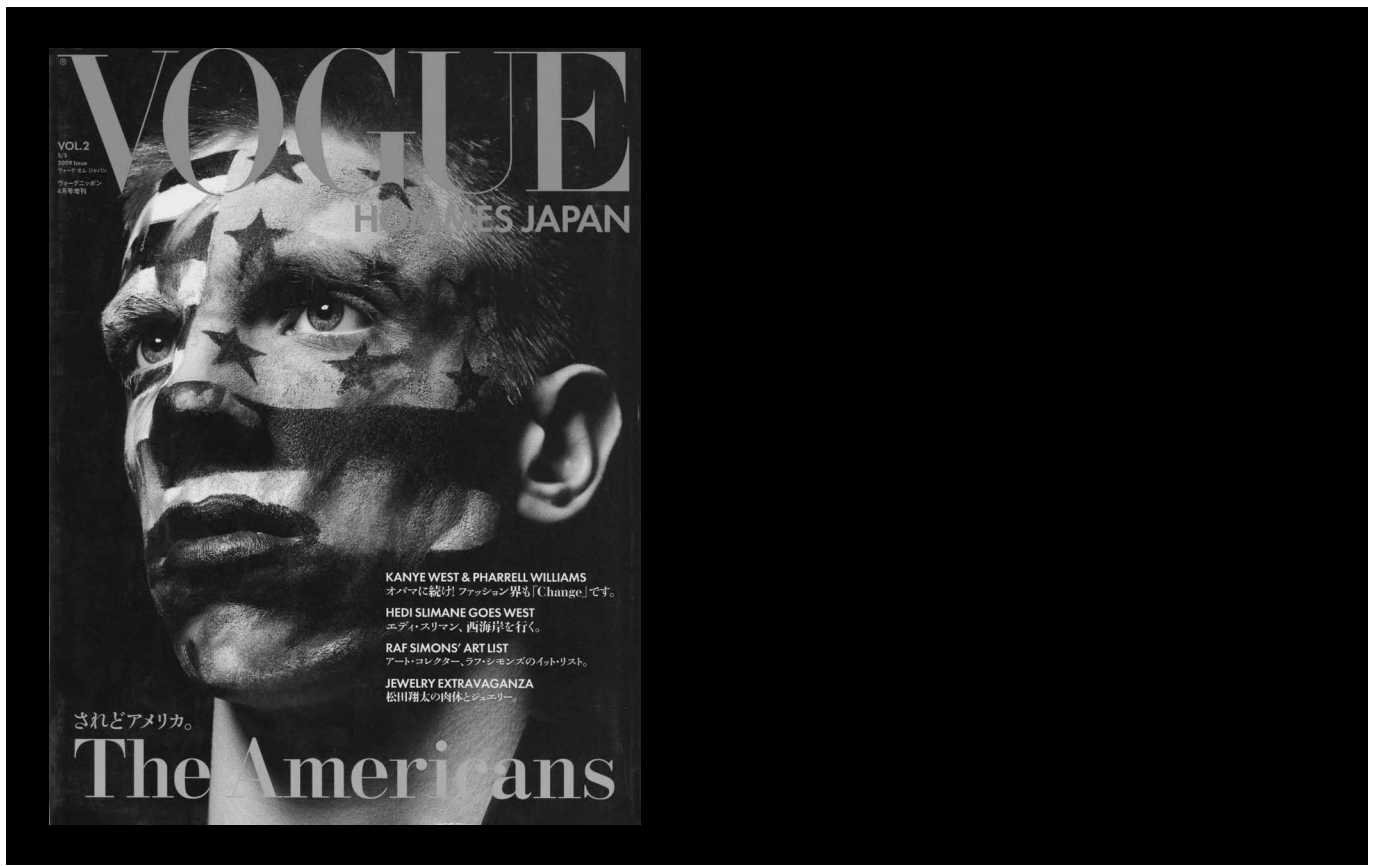
ISSUE 6
Spring Summer 09
USD 10.00
EUR 9.90



Modular, 2009, sofa
by Blu Dot.

Opposite page, Karst
Chair in superplastic
formed sheet metal
by Leon Ransmeier,
privately produced
limited edition. In
production fall 2010.







IN A CITY OF NAKED COWBOYS and cabaret clubs, the New York design company DBA is weirdly understated. Its humidifier, called Humidifier, isn't much more than a glossy white cylinder, while its Extension Cord is, well, an extension cord wrapped around a polypropylene spool. The product called Note pads? Uh-huh: sheets of paper, folded in half and bound together. Even DBA's name unpacks to reveal a deep commitment to the generic: It stands for Doing Business As.

Humility is the point. Rejecting design's recent love affair with maximalist flourishes and clever one-liners, DBA's MO is to wrest innovation from simplicity, creating products that are both obvious and necessary. When the firm formally launches in May, its initial line will include housewares, small appliances, travel items, and stationery—a "holistic" view, as creative director Leon Ransmeier puts it, that fills diverse needs with single products rather than flooding any particular market with endless variations. Think of it as America's answer to Muji or Plimsoulers, with an emphasis on sustainability. "In order for things to have a long-term lifespan, they have to have a timeless aesthetic," says Erik Wysocki, DBA's creative strategy director. "We want to reconsider the disposability of products and planned obsolescence," he adds, which means DBA will prominently display replacement parts to ensure its products can be easily repaired. Eco-friendly materials are also a priority.

So it's not just that the Extension Cord spool can roll and stack while untangling a mess of wires. Unlike standard cords, DBA's isn't wrapped in PVC—which becomes toxic when burned, as is often done during disposal or to scavenge the copper wiring inside—but rather a nontoxic elastomer. The 100 percent recycled Note pads have cover pockets and flaps that link multiple pads together, so you can expand, contract, and rearrange them. And the Humidifier not only does away with the upside-down water reservoir acrobatics that many units require, it also fills simply, like a bucket—and sort of looks like one, too. "I like to think of my approach as intuitive minimalism, where things are reduced to elemental forms but retain a high degree of self-explanation," Ransmeier says. You might be thrown off by the three spouts of DBA's proposed Water Pitcher, but its triangulated body invites an easy grip, suggesting it can be poured from any

direction. (The spouts have gravity-controlled flaps, so only one ever opens at a time.)

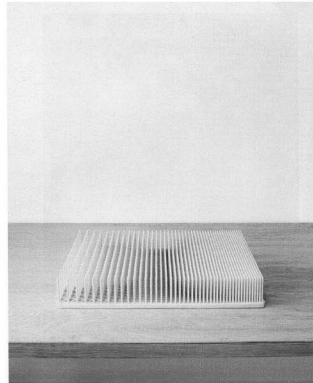
Ransmeier, 29, and Wysocki, 31, met as students at the Rhode Island School of Design in 1999. Upon graduating, Ransmeier spent a year in New York before moving to the Netherlands, where he and then-girlfriend Gwendolyn Floyd, working together as Ransmeier & Floyd, achieved some success with a polypropylene light shade that was picked up by Droog, as well as a dish rack that was included in the 2006 National Design Triennial at New York's Cooper-Hewitt museum. While there, Ransmeier flirted with the Dutch brand of design-as-poetry, with its charred planes and honeybee-constructed vases, but soon came to see "all that heavy-handed conceptualism as unnecessary," he says.

For his part, Wysocki had landed a freelance job as a graphic designer for the Manhattan interactive agency Sarkisian Mason. Wanting to tackle a less-fleeting medium—"I was bored," he says plainly—and frustrated with "shopping for mundane things and not finding what I want," he thought about branching into products. As it happened, Sarkisian Mason principals Patrick Sarkisian and Dan Kavine shared his ambition to venture into products. But the trio needed a partner with industrial design experience. They lured Ransmeier back to New York late last year.

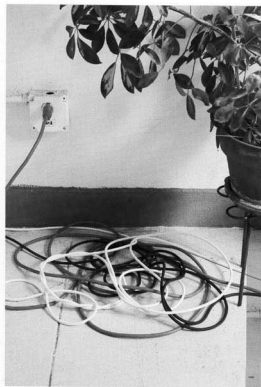
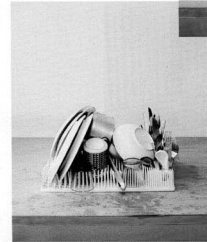
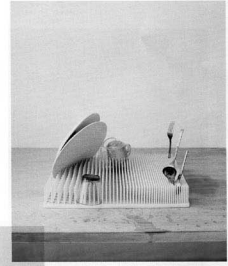
DBA will launch its first three products—the Humidifier, a water-purifying pitcher that accommodates a number of commercial filters, and an evolution of the Ransmeier & Floyd dish rack—during New York's International Contemporary Furniture Fair in May. Future offerings, ranging from a tote bag, a space heater, and an electric fan to a glass water bottle and a pen with nontoxic ink, will follow.

But you won't find them stacked high in any Muji-style emporiums. DBA is rethinking retail, too: While the company will initially focus on online sales, its ambition lies in a series of guerrilla-style "micromarts," a web of small outlets situated in, say, an old newsstand kiosk, a shop-in-shop, or other interstitial spaces. "Instead of pumping cash and other resources into a flagship, we see it as a decentralized network that allows us to grow organically," Ransmeier says. Anything else, after all, would seem somehow unnecessary. ★

Aric Chen is a contributing editor at I.D.



previous spread Leon Ransmeier, creative director of design for DBA. This page One of DBA's forthcoming products is an updated version of the dish rack Ransmeier designed with then-partner Gwendolyn Floyd and that appeared in the Cooper-Hewitt's 2006 National Design Triennial.



An all-white extension cord with a built-in spool is not only more graceful-looking than most, it also uses nontoxic materials.

