

The Lines of My Hand	Page 17
Glimpsing a New World	Page 21
Can We Count on Chance?	Page 28
Dreams are Dependable	Page 30
Enzo Mari, the Design Conscience	Page 47
Bruno Munari, or: Making Air Visible	Page 54
Italo Lupi and the Periodical as Built Architecture	Page 59
Then I Ran out of Breath	Page 62
<i>El hombre que me hizo observar el mundo:</i> Enzo Mari	Page 68
Rolf Fehlbaum or How to Take Pleasure Seriously	Page 72
The Friendship with RF, as We Called Him	Page 78
Martin Heller or: What are You Working On?	Page 93
Riccardo Sarfatti, a Beacon of Light	Page 96
Renato Stauffacher or Little, Tiny Sparks of Joy	Page 107
Riccardo Blumer and the Deceptive Lightness of Inquiry	Page 118

Enrico Astori, at First a Fleeting Encounter	Page 121
Giulio Cappellini, the Truffle Hound	Page 136
Patrizia Moroso or <i>buongiorno tesoro</i>	Page 140
The Invisible Ones — <i>il famoso ufficio tecnico</i>	Page 146
Konstantin Grcic and Jasper Morrison — Sketching Our Own Landscape	Page 149
Back to My Friend and Fellow Designer Konstantin Grcic	Page 158
Anders Byriel or Hygge in Milan	Page 167
Philippe Starck, <i>l'homme qui ne dort pas la nuit</i>	Page 173
Ross Lovegrove — Supernatural	Page 180
The Journalists — Word Acrobats and Linguistic Architects	Page 187
Atelier, Studio, Office as Wunderkammer	Page 192
Bar Basso and Negroni Sbagliato — The Designers' Cocktail	Page 202
IKEA PS — <i>La rivoluzione a Milano</i> <i>siamo noi svedesi</i>	Page 205

<i>Amore mio</i> , Milan and Italy remain my great loves	Page 209
<i>Il consulente</i>	Page 211
Giulio Ridolfo — Serene Radicalism, Radical Serenity	Page 218
Ramón Úbeda, Fearless Acrobat and Chameleon	Page 224
Eugenio Perazza, with Courage and Passion	Page 229
Continuity with Clients or Endless Lines	Page 232
Mille Miglia, <i>la corsa più bella de mondo</i>	Page 234
Hotel Speronari — <i>l'albergo con vista stelle</i>	Page 240
Fiera Campionaria or Exhibiting as Memorializing	Page 244
Ettore Sottsass or: the Inner Life of Restaurants	Page 247
Libreria Internazionale, Ulrico Hoepli — <i>Libri illeggibili</i>	Page 252
Eleonora Zanotta — Dream and Reality	Page 255
The Way Things Go	Page 264

No. 1 Thomas Bärnthaler Page 15

What advice do you have for today's young people wishing to become designers?

No. 2 Stephen Bayley Page 19

Can there ever be too much beauty?

No. 3 Tyler Brûlé Page 23

Alfredo, you have long been promising to invite me over for dinner, but as that has yet to happen, I shall invite myself instead. What are we going to eat and drink, and where?

No. 4 Julie Cirelli Page 27

What is the most important public space that should now be preserved?

No. 5 Sarah Douglas Page 32

Your designs embody so much happiness and joie de vivre. What was the happiest moment in your life, and what is your greatest wish for the future?

No. 6 Thomas Edelmänn Page 35

Can you remember an idea that was on your mind thirty years ago when you founded your studio? And if so, is it still on your mind now, or has it fallen by the wayside? And if so, why?

No. 7 Meret Ernst Page 40

Alfredo, which of your projects has taught you most about yourself as a designer, and why?

No. 8 Beppe Finessi Page 47

What have you learned from contemporary art for your work as a designer? And what would you advise people interested in design to learn?

No. 9 Max Fraser Page 53

The design business has made huge strides over the past thirty years, and the world today is in any case very different. If you were starting up as a designer today, what would you do differently?

No. 10 Chantal Hamaide Page 57

Knowing that you love cars, I'd like to know when you're going to design an electric car or even an entirely new traffic concept? After all, your rich cultural heritage, your understanding of comfort, aesthetics, and technology make you the ideal person to do just that.

No. 11 Hannes Hug Page 63

To paraphrase the famous work by René Magritte:

I see a tree.

What does Alfredo Häberli see?

I see a pipe.

What does Alfredo Häberli see?

I see something that you can't see.

But what do you see?

No. 12 Anniina Koivu Page 65

Which superhero would you like to be? And why?

No. 13 Max Küng Page 67

Which three automobiles would you take with you to a desert island?

No. 14 Soledad Lorenzo Page 74

The painter Pablo Palazuelo said that an artist sees by drawing, and the architect Alberto Campo Baeza says that drawing is "thinking with the hands." Eyes, hands—how would you define it?

No. 15 Italo Lupi Page 78

I liked Bruno Munari's works, so how could I not love yours? My question is as follows: To what extent was your work influenced by artists like Bruno and the novelty of freedom with which Italian design unshackled itself from an international style that had degenerated into routine? The idiom of Achille and Piergiacomo Castiglioni must have been music to your ears and undoubtedly a source of inspiration. Is that so?

No. 16 Anna Moldenhauer Page 84

Alfredo, why is intuitive drawing such a crucial form of expression for you in the creation of your designs?

No. 17 Francesca Molteni Page 87

These days we talk a lot about inclusion. Why is it still so difficult for women to rise to the top in architecture and design?

No. 18 Hans Ulrich Obrist Page 91

What are your unrealized projects?

No. 19 Francesca Picchi Page 95

Given the increasingly homogeneous panoply of goods and products on offer, is there something akin to biodiversity that could be applied to industrial products?

No. 20 Valentina Raggi Page 98

Your world is a playful and self-conscious cosmos. Multi-disciplinarity, ecology, quantum leaps, and irony are necessary concepts these days, but you have always had them in your DNA. What will be the new symbolic object of tomorrow?

No. 21 Alice Rawsthorn Page 101

What is design? And what should it be?

No. 22 **Sandra Reichl** Page 103

What is passion and what is success?

No. 23 **Erik Rimmer** Page 104

I think of you more than once a week. In fact, I salute you every time I drink wine out of a glass from your Essence collection for Iittala. What was your starting point for that design process? And is there anything you would do differently today?

No. 24 **Marco Sammiccheli** Page 108

How would you describe the unknown?

No. 25 **Gunda Siebke** Page 110

What have you done wrong?

No. 26 **David Streiff Corti** Page 113

When did you first realize that you might just make it?

No. 27 **Robert Thiemann** Page 115

How has your focus changed over the past thirty years?

No. 28 **Paolo Tumminelli** Page 118

Imagine your previous life was just a dream and you wake up in a world in which the automobile has not yet been invented. You have to imagine it from scratch. What do you see?

No. 29 **Ramón Úbeda** Page 120

How important is it to have fun when creating—from the first idea to the naming of your work?

No. 30 **Marco Velardi** Page 123

If you had to describe your own personality in terms of food, how would that description read and why?