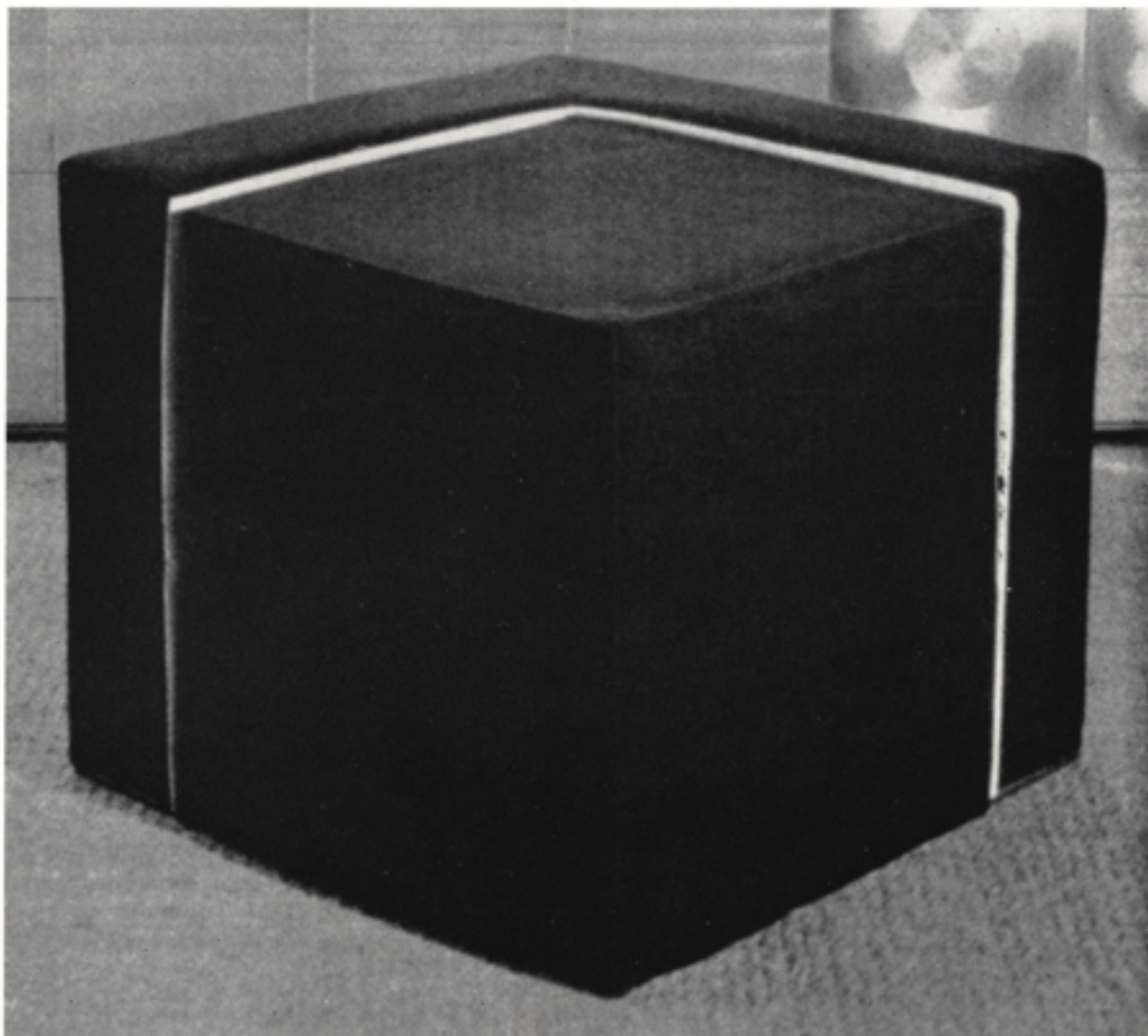


Laurent Dioptaz

Designer, sculptor, film animator
 Born 1948
 Trained École Supérieure des Arts
 Appliqués, Paris
 Own office from 1970, Paris
 Work exhibited Paris, Salon des
 Artistes Décorateurs, 1969 ; *Sitzen 70*
 Vienna ; *Terres des Hommes* Montreal
 1970

**Isotope chair**

France 1969 : Zol, Paris
 Polyurethane foam covered in nylon jersey
 55 cm high, 86 cm deep, 70 cm wide
 Lent by Harrods Ltd, London



A chair which does not declare
 itself until sat upon, and which can also be
 used as an occasional table. First brought
 into production in 1970, it was introduced
 at the *Sitzen '70* Exhibition in Vienna.

Extrait de: (1970) The Victoria and Albert Museum, Modern Chairs 1918-1970,
 120 of the World's best chairs 150p.(overview Isotope Chair of Laurent Dioptaz p.31, p.95.) ,
 Boston Book and Art publisher, Boston, Massachusetts,
 (ISBN 08435-1008-0) , p.31, p.95. (Whitechapel Art Gallery, ISBN 0854880062 .(U.S.A.)

(Michel-Laurent Dioptaz a 20 ans lorsqu'il crée l'emblématique minimaliste "Isotope chair".
 Nous sommes en 1968 et "Isotope chair" est le premier siège, au monde,
 conçu autour du principe de la mémoire de forme.
 Après avoir été exposé au Grand Palais des Champs-Élysées (1969),
 au Mobilier National de Paris 1970 (France),
 au Museum für Angewandte Kunst, de Vienne 1970 (Autriche)
 et à "Terre des Hommes" de Montréal 1970 (Canada).
 En 1970 " Isotope-chair " est sélectionné pour être présenté
 dans l'exposition internationale des « 120 meilleurs sièges du monde des 50 dernières années »,
 organisé par le Victoria and Albert Museum de Londres,
 en association avec the Whitechapel (Modern Chairs 1918-1970, 22 July - 30 August).)

(Pour + d'infos) :
 Web: www.dioptaz.com

Gatti, Paolini, Teodoro

Graphic and industrial designers
 All born c.1940
 Design studio, Turin
 Member designers:
Piero Gatti, Cesare Paolini
Franco Teodoro



The *Sacco* is offered in either natural hide or plastics cover, and in a range of more than eight colours. Claimed to contain twelve million plastics granules, it is described by the manufacturers as 'The Chair of 1001 Nights (1,000 positions by day, one position by night, marvellously comfortable)'.

The Sacco

Italy 1968-69: Zanotta, Milan
 Expanded polystyrene granules, skinflex cover
 128 cm high, 90 cm deep
 Collection, Victoria and Albert Museum



The special virtue of the granules is that they adapt instantaneously to the shape of the body upon contact, and yet take up a firm stability, indoors or out, on smooth floors or bumpy ground. It is also exceptionally light (6 kilos, in hide)

**Scolari, D'Urbino,
Lomazzi, De Pas**

Architects, industrial designers
Design studio, Milan ; member designers
Carla Scolari, Donato D'Urbino, Paolo
Lomazzi, and Gionatan De Pas ; all born in
1930s and trained in Milan ; own office from
mid 1960s

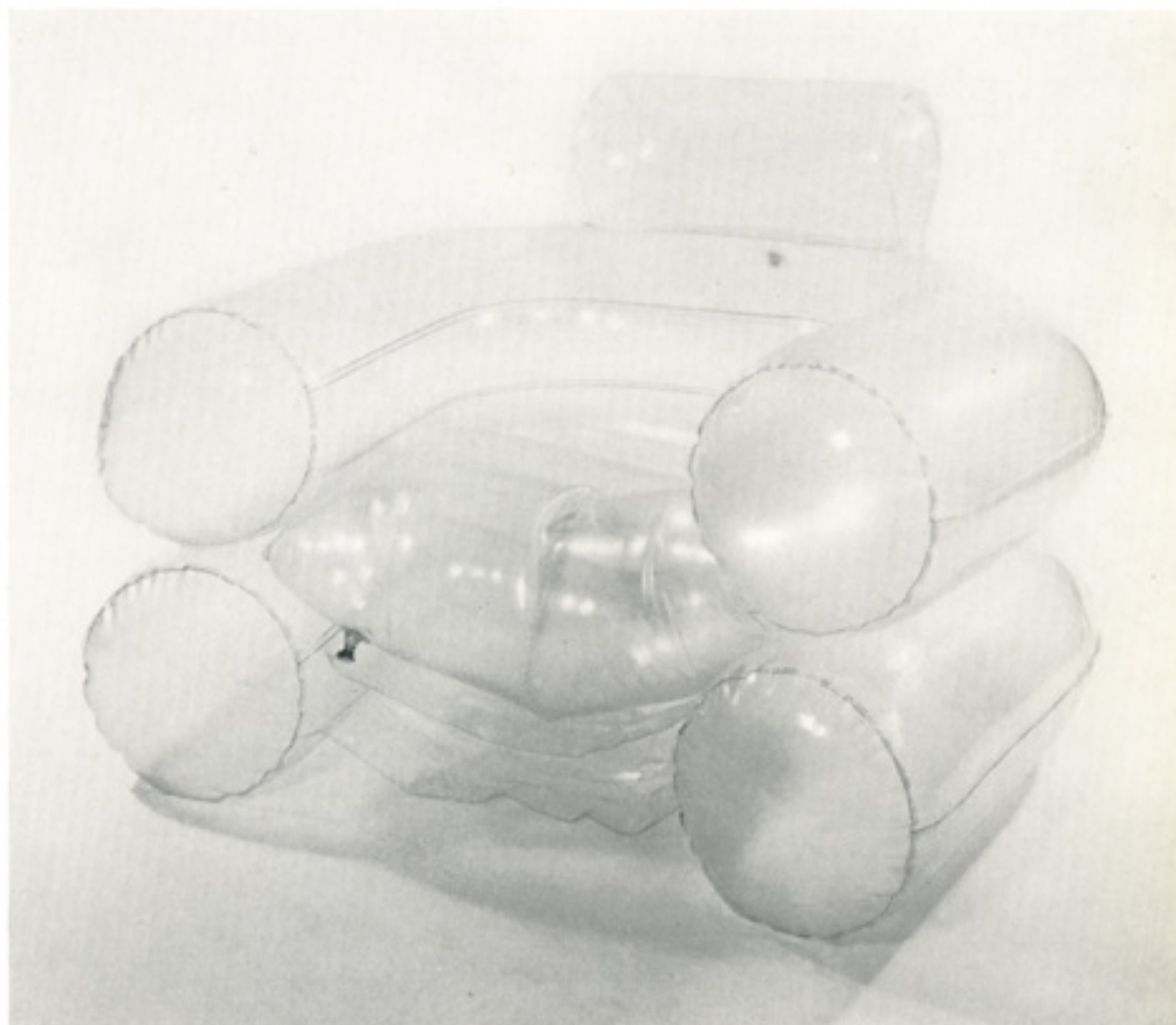
Blow chair

Italy 1967 : Zanotta Poltrone, Milan

PVC film seam-welded by radio-frequency

84 cm high, 100 cm deep, 120 cm wide, 38 cm seat height

Collection, Victoria and Albert Museum



Blow was the first Italian inflatable chair successful in mass-production, and is offered in four colours. It has been described as 'like a great doll, or a wet-nurse, ready to embrace you and hold you in its arms ... this is the easy chair not only to have in the house but to take into the country and to sail on the sea'.

Charles Eames

Lounge Chair and Ottoman 670, 671

USA 1956 : Herman Miller International Collection

Rosewood veneer moulded plywood frame on swivelling cast aluminium base, with leather-covered latex foam and down upholstery

82 cm high, 87.5 cm deep, 84.5 cm wide ; ottoman : 44 cm high, 53 cm deep, 65 cm wide

Collection, Victoria and Albert Museum



○ The next (670) chair was to continue even more markedly the trend towards use as the primary consideration. Eames, in fact, started by asking the question ; which material provides the most comfortable resilience, and which upholstery allows this resilience to be most effective as well as having comfortable, perhaps even luxurious tactile properties? The answer was down-filled leather, and it is such a combination fastened to moulded plywood shells which makes the Lounge Chair. . . .

Equally significant to architecture has been Eames's demonstration in furniture design . . . that 'what for' is fundamentally a more interesting question than 'how', and, moreover, with the great technological choice open, the most appropriate. In this sense Eames's furniture contributes more to design thinking than 'plug-in', being based on an attitude more appropriate to the present high level of technology. Like the design of spacecraft, it starts from a performance specification and not the random exploitation of the seemingly possible

Michael Brawne :
'The Wit of Technology'
Architectural Design September 1966

Gerrit Rietveld

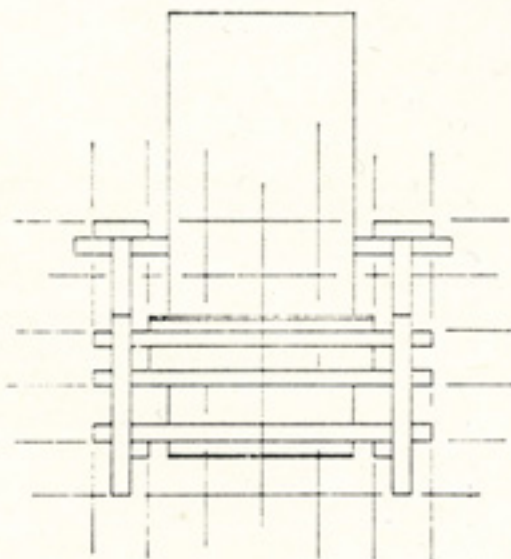
For notes on Rietveld
see catalogue entry no.6

○ ... Curiously enough, the germs of this conception must have come from [Frank Lloyd] Wright, as represented to Rietveld by van t'Hoff. The form, a 'Morris chair' with a high plank back, is Wrightian, as is the use of plain machine-cut rails, such as Wright had valued in his own furniture as 'The straight-line clean-cut forms that the machine can render far better than would be possible by hand'.

But, to this Wrightian origin, had been applied precisely that type of European abstracting thought that Oud had identified as Wright's opposite.

Something similar is implied in the universal geometry of horizontals and verticals that Mondrian took over from Schoenmaekers, while the key concept in Mondrian's view of space of the rectangle as a form "... where lines cross or touch tangentially, *but do not cease to continue*" is given visible substance by the structural elements of Rietveld's chair, where the lines do indeed form rectangles by touching tangentially and continuing an arbitrary distance beyond the point of interception.

Reyner Banham:
*Theory and Design in the First
Machine Age*
London 1960



Red Blue chair

Holland 1917-18 : G.A. Van de Groenekan, De Bilt
Beech, plywood, painted, red back, blue seat ; black stained members
with painted yellow ends

87 cm high, 83.5 cm deep, 66 cm wide

Collection : Victoria and Albert Museum



First exhibited *Tentoonstelling,
Aesthetisch Uitgeboerde Gebruiksvoor-
werpen* Museum van Kunstnijverheid,
Haarlem 1919.

Included in Bauhaus Exhibition,
Weimar 1923.

The design of the chair is based on a
10 cm module, approximately three times
the width of the posts and rails.

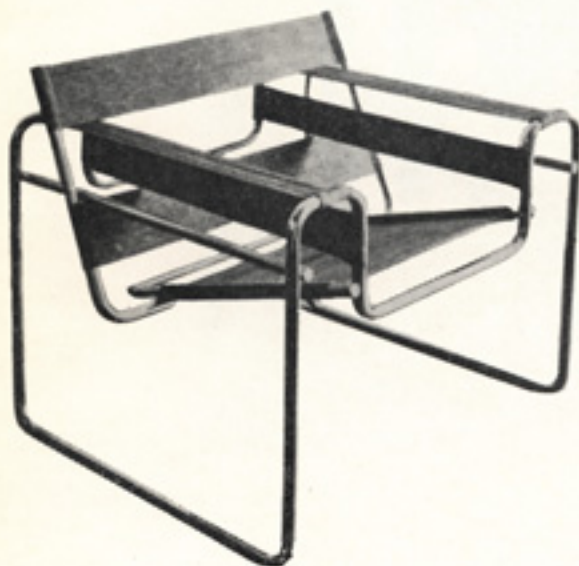
It was illustrated in *De Stijl*
magazine in 1919, when it was described by
Theo Van Doesburg as 'the abstract-real
sculpture of our future interior'.

Marcel Breuer



Furniture designer, architect
Born 1902, Pecs, Hungary
Trained Bauhaus, Germany 1920–24
Master of woodwork shops at Bauhaus
1924–28; own office as architect, Berlin
1928–35; worked in England, 1935–37,
with F.R.S Yorke; Partnership with
Gropius at Harvard, Graduate School of
Design, 1937–41; continued at Harvard,
1941–46; own office, New York, Paris, from
1956

See: Peter Blake, *Marcel Breuer*
Museum of Modern Art, New York 1949;
Marcel Breuer, *Sun and Shadow* London,
New York 1956; G.C.Argan, *Marcel Breuer*
Milan 1957; Marcel Breuer, *Marcel Breuer*
1921–62 Stuttgart 1962; Cranston Jones,
Marcel Breuer 1921–61 London 1962



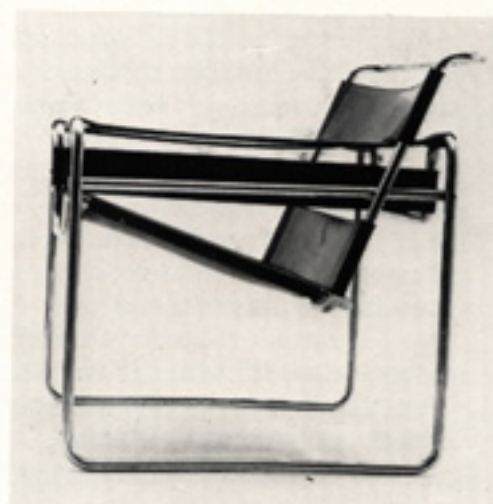
Wassily chair

Germany 1925: Bauhaus, with Mannesmann Steel, then Standard-Möbel,
Berlin; re-produced from 1965 by Gavina, Milan (as illustrated)

Chromium nickel-plated tubular steel frame, leather seat etc.
(canvas in original)

73 cm high, 70 cm deep, 78 cm wide, 28 cm seat height

Collection, Victoria and Albert Museum



The chair was used in the furnishing
of Wassily Kandinsky's house on the
Bauhaus campus at Dessau, 1925–26, and
was given its nickname after the painter.
Also used in the Weissenhofsiedlung
Werkbund Exhibition, Stuttgart 1927. At a
very early date, there were alternative
versions employing different arrangements
of the tubes, particularly at the back
(see far left, above)
Standard-Möbel also produced a folding
version.

Le Corbusier**Grand Confort**

France 1928 : Gebrüder Thonet, Vienna, Paris ; re-produced from 1965 by
Aram Designs Ltd (UK) and Cassina, Milan (Europe)

Chromium nickel-plated tubular steel frame with loose upholstered cushions
60 cm high, 67 cm deep, 99 cm wide

Lent by Zeev Aram, London



Used by Corbusier in the furnishing
of a villa in Ville D'Avray, 1928-29, and
first exhibited at the *Salon d'Automne*
Paris 1929. The three chairs 8-10 were
designed in association with Charlotte
Perriand.

Mies van der Rohe

Mies van der Rohe was appointed director for the German Government Pavilion at the Barcelona International Exhibition of 1929, and the chairs were specially designed for its interior.

Barcelona chair

Germany 1929 : re-produced from 1950 by Knoll International
Chromium nickel-plated steel frame, leather-covered cushions
75 cm high, 75 cm deep, 75 cm wide, 30 cm seat height
Collection, Victoria and Albert Museum



○ The curving contours of Mies's chairs are always generous and calm. Being a large man, he thinks of furniture in ample terms. The Barcelona chair, the most beautiful piece of furniture he has ever designed, is large enough for two people to sit in. The single curve of the back crossing the reverse curve of the seat expresses 'chair' better than any other contemporary model.

As always, Mies's impeccable craftsmanship plays an important part in his furniture design. Everything is calculated to the last millimeter : the width and thickness of the strap metal and the radius of the curves at the joints ; the width and spacing of the leather strapping, the size of the upholstery buttons, the fineness of the welting and the proportions of the leather on the cushions.

Philip C. Johnson :
Mies Van Der Rohe New York 1947

Salvador Dali

'Mae West's Lips' wall seat

England c.1936 : Green and Abbott, London

Wood carcase upholstery, covered in 'shocking pink' satin

86 cm high, 80 cm deep, 182 cm wide, 30 cm seat height

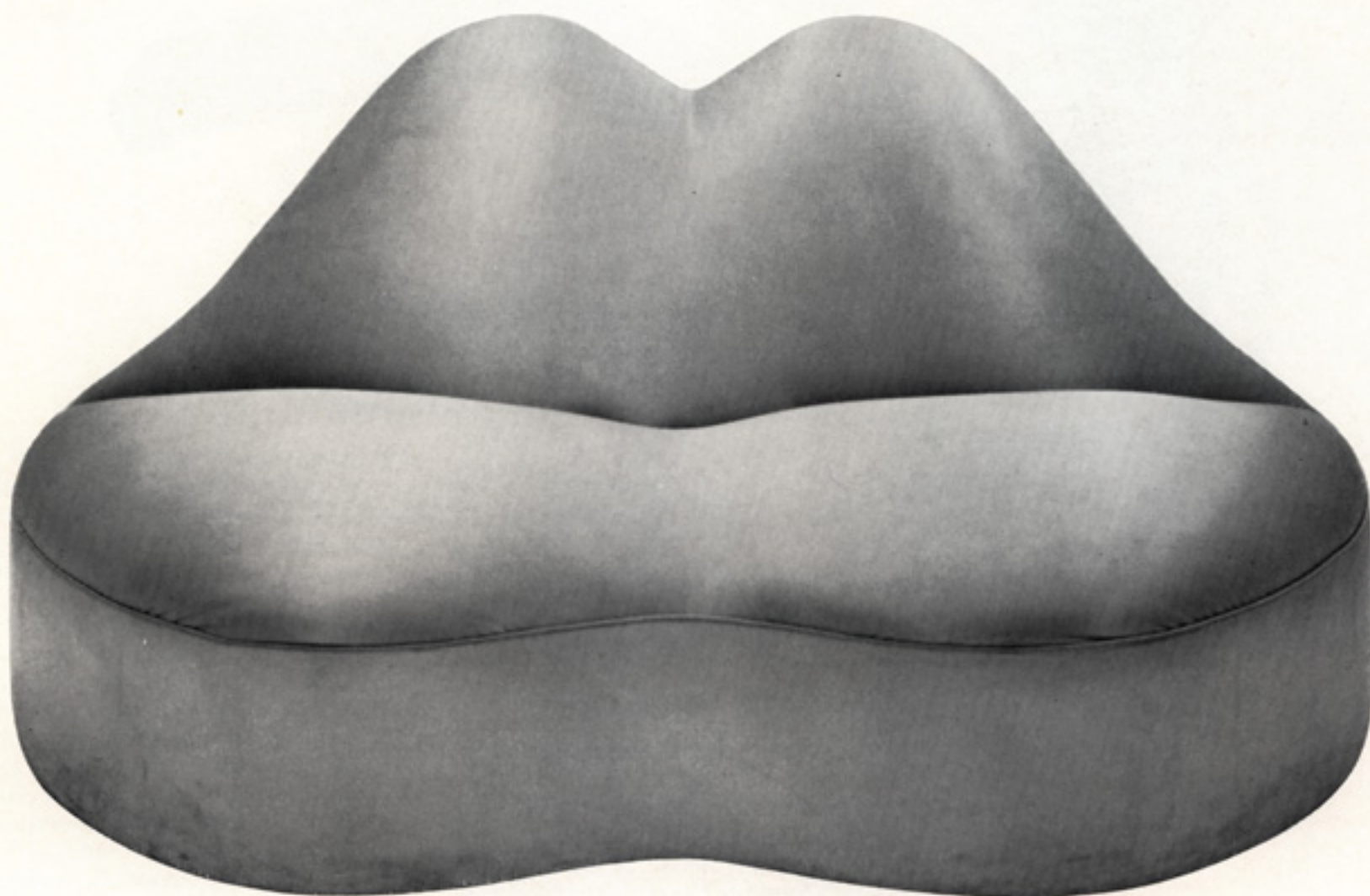
Lent by the Edward James Foundation



The seat was made up, under the artist's supervision, from a design of which both a chalk and water-colour drawing and an oil painting exist, depicting an interior in which Mae West's lips appear as a couch, and the nose in the form of a sideboard. The covering material, chosen by the artist, corresponds to the Schiaparelli Lipstick colour 'Shocking Pink'. Two modified versions of the wall-seat were made at the time for the same owner, Mr. James, by the same maker, Messrs Green and Abbott of London.

The illustrations to *The Secret Life of Salvador Dali* (Pl.XII) include images of

- (a) The exact spot at Cadaques, where the jagged rocks made it uncomfortable to sit, which inspired the famous divan in the Shape of a Mouth.
- (b) My idea as realised by the decorator, Jean-Michel Frank, one of my great friends during the Paris period.
- (c) The Face of Mae West, which might be used as an apartment.



Roger Tallon

Industrial designer

Born 1929

Trained Paris

Own office from 1953, Paris ; director of research for Technès, Paris, from 1962

Range of objects designed has included furniture, industrial machinery, light fittings

Work shown in *L'Objet* 1966, *Les Assises* 1968 ; *Qu'est-ce le Design* 1969, Musée des Arts Décoratifs, Paris

High-back chair

France 1965 : Jacques Lacloche, Paris

Aluminium base and seat with textured polyether foam upholstery

88 cm high, 38.5 cm deep, 38.5 cm wide, 42 cm seat height

Lent by the manufacturers



The chair forms part of a varied and extensive range of models, all making use of the same base element.

Verner Panton



Architect, designer

Born 1926

Trained Copenhagen

Collaborated with Arne Jacobsen 1950–52;
own office from 1955, Binningen,
Switzerland

Range of objects designed has
included furniture, lighting, carpets,
textiles; major commissions include the
Bayer ships of 1968 and 1970

Interior Design Award USA 1963,
1968; Rosenthal Studio Prize 1967;
Diploma of Honour, International
Furniture Exhibition Vienna 1969

The chair, designed in 1960, was not
brought into production by Herman Miller
under 1967.



Panton stacking-chair

Switzerland 1960: Herman Miller International Collection

Moulded glass-fibre shell

82 cm high, 57 cm deep, 49 cm wide, 37.5 cm seat height

Collection, Victoria and Albert Museum



○ I attempt to make good designs with new materials. My pieces try to be versatile and accessible to all classes of buyers. I also want to point in new directions where economic considerations must be secondary, but ultimately I hope this should lead to the same results. . . .

I try to forget existing examples even though they may be good, and concern myself above all with the material. The

result then rarely has four legs, not because I do not wish to make such a chair, but because the processing of materials like wire or polyester calls for new shapes. The mere question of one or four legs I find rather unimportant. . . .

I think (in future) there will be fewer great designers of the calibre of Charles Eames. Creative design, as we understand it today, will become less

important. . . . The present status of objects will be questioned, and individual items will become less important. I am certain that within five to eight years time suites of furniture will be made in one piece

Verner Panton
in *Form* May 1969

Pierre Paulin

Designer

Born 1927

Trained Paris

Research for Mobilier National, Paris ;
consultant designer to Artifort

Work exhibited annually at
Furniture Fairs in Utrecht from 1962 and
Paris from 1963 ; nine chairs in *Les Assises*
Musée des Arts Décoratifs, Paris 1968

Gold Medals, Brussels Expo 1958,
and Milan Triennale 1962

Chair 582

Holland 1965 : Artifort, Maastricht

Tensioned rubber sheet over tubular metal frame, with jersey-covered latex
foam upholstery : lacquered wood base

69.5 cm high, 75.5 cm deep, 100 cm wide, 27 cm seat height

Lent by Dodson-Bull Interiors Ltd, London



Shown as a prototype at the Utrecht
Furniture Exhibition, 1965, and placed in
production in 1966. It was included in the
chairs exhibition at the Musée des Arts
Décoratifs, Paris, in 1968 and received an
American Interior Design International
Award in 1969.

Olivier Mourgue**Djinn chaise longue**

France 1963 : Airborne, Paris

Tubular steel frame, polyether foam upholstery, covered in removable nylon jersey

64.5 cm high, 170 cm deep, 61.5 cm wide, 23 cm seat height

Collection, Victoria and Albert Museum

Launched at the International Furniture Exhibition, Paris 1964, this was one of the first chairs of its kind to impose a room-presence in key with informal contemporary sculpture and indeed to be, itself, an object requiring spatial-sculptural response.

**Olivier Mourgue**

Furniture and industrial designer

Born 1939

Trained École Nationale des Arts
Décoratifs, Paris

Own office from 1960, Paris ; design
consultant to Airborne, Prisunic, Mobilier

National, Disderot, Air France, Renault ;
Professor of Design, École des Arts
Décoratifs ; designed interiors in the
Stanley Kubrick film '2001 AD, a space
Odyssey' and French Government
Pavilions, Montreal 1967, Osaka 1970

Furniture exhibited Cologne, 1964,
1966, 1968 ; *Eurodomus* 1968, 1970 ; *Les
Assises* Musée des Arts Décoratifs, Paris,
1968. Eurodomus award 1968 ; AID award
Chicago 1968 ; Société d'Encouragement à
l'Art et à l'Industrie, Gold Medal 1969

**Designers Associated
Milan**

Baffo chair

Italy 1969 : Busnelli, Milan

Chromium-plated tubular steel, suspended leather seat

88.5 cm high, 98 cm deep, 78 cm wide

Lent by the manufacturers



The seat membrane is of specially selected and particularly thick Bulgarian leather hide, and its suspension, on links, from four points unconnected by cross stretchers gives well controlled degrees of flexibility and resilience.

The chair was first shown at the Cologne Furniture Exhibition, 1970.