STOREY GALLERY

a Century of Chairs

Exhibits List

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A Century of Chairs
An exhibition from the Design Museum in London

The chair has a simple function - to elevate and support the sitter whilst they eat or read, work or lounge. A chair usually has a seat, four legs, and a back. A chair without a back is a stool, when raised up this is a bar stool. A chair with arms is an armchair.

The different ways we use a chair, along with technological developments and cultural shifts, have influenced the vastly different designs found in this exhibition. As long as a chair fulfils its intended function, the designer is able to create it in any form, using any material and process available.

This scope for creative interpretation has made the chair a very desirable project for designers to undertake. They have transformed the simple chair from a humble resting place into a glamorous, and much sought after, sculptural commodity, and a design icon. Chairs fill the archives of design museums across the world, demanding more cultural space and higher prices than any other piece of furniture.

In the early 1900s, expectations of what a chair looked like were based on traditional cabinet-making techniques. Impressionism had made Parisian café culture 'de rigueur', creating a demand for café style seating similar to that seen in paintings by Monet, Renoir, and Degas. In the 1920s, designers such as Le Corbusier, Charles & Ray Eames, and Marcel Breuer, used tubular steel, perfectly capturing the Modern Movement's machine-age aesthetic. The Panton chair expresses the technocratic optimism of the 1960s, whilst Jane Atfield's RCP2 Child's Chair reflects our current desire to develop sustainable and 'low impact' design.

This exhibition encourages us to consider the significance of the chair. It illustrates how designers have responded to shifts in the way we choose to rest our legs, and how they have made use of new materials and technologies to create beautiful, sculptural forms.

Exhibition produced by Suzy Jones

Date/time: **28 January – 7 April 2012. Tuesday to Saturday 11am – 5pm, late night Thursday until 8:30pm**
Venue: **Storey Gallery,** The Storey, Meeting House Lane, Lancaster, LA1 1TH.
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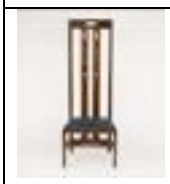
	Michael Thonet (1796-1871) Thonet no. 1, 1860 Bent beech frame and woven cane seat Gebrüder Thonet, Austria Determined to produce high-quality furniture at an affordable price, the Austrian furniture maker Michael Thonet experimented for years with different techniques. In 1842, he was granted a patent for his process of bending wood laminates and, by the late 1850s, had developed Chair No.14, the bentwood dining chair, which was to achieve sales of fifty million by 1930. This is a variation on Thonet's design of Chair No.14.
	Charles Rennie Mackintosh (1868-1928) High-backed chair for Ingram Street Tea Rooms, 1900. Dark stained oak Reissue by Cassina, Italy Having commissioned Mackintosh to design the furniture for her small chain of Glasgow tea rooms, Miss Cranston then asked him to work on the interior of the Ingram Street tea room. Mackintosh devised this high-backed chair to contrast boldly against the white walls of the ladies' luncheon room.
	Josef Hoffmann (1870-1956) Cabaret Fledermaus Chair, 1905-06 Stained bent beech frame with turned beech elements and upholstered moulded laminated seat. Reissue by Wittmann, Austria Inspired by the Arts & Crafts Movement's belief in craft's importance over industry, Josef Hoffmann visited England in 1902. During his visit he befriended the Scottish architect Charles Rennie Mackintosh whose influence is visible in this elegant, geometric chair designed for a cabaret in Vienna. Hoffmann conceived the cabaret's design as 'a total work of art.'

	Anna Castelli-Ferrieri (1920-2006) Stacking chairs and stack cart, 1985 Polypropylene, steel and rubber Kartell, Italy These stacking chairs, available with or without arms, were designed as all-purpose seating for use indoors and outdoors, in the home or public spaces. As many as a dozen chairs can be stacked on the stack cart at the same time. Kartell was founded in 1949 by Anna Castelli-Ferrieri's husband's family to explore the potential of plastics in consumer products.
	Alvar Aalto (1898-1976) Stacking stools Model No.60, 1932 Bent laminated birch. Artek, Finland Throughout the 1920s and 1930s Alvar Aalto's work was influenced by that of the International Style designers he had admired on trips to France and Germany, but he was determined to interpret it in a distinctive style, notably by using native Finnish woods. Originally designed for the Viipuri Library, these stools caused a sensation when they were exhibited in 1933 with Aalto's Paimio Chair at Fortnum & Mason department store in London.
	Joe Colombo (1930-1971) Universale, Model No. 4680, 1965-67 Injection-moulded ABS plastic and foam, 1975 Polypropylene Kartell, Italy A flamboyant force in 1960s Italian design, Joe Colombo made a major breakthrough with the Universale, which was the first adult-sized injection-moulded plastic stacking chair to go into commercial production. Quick and cheap, this method of production enabled manufacturers to respond to changes in fashion – in this case to Pop Art. The detachable legs are available in two heights: one for children and one for adults.

	Emeco Navy Chair, 1944 Aluminium Emeco, US The Navy Chair was designed specifically for use at sea by the Electric Machine and Equipment Company – known as Emeco – and the Alcoa aluminium group. Emeco's founder, Wilson 'Bud' Dinges, was a master tool and die maker and a skilled engineer. He worked with Alcoa's scientists and naval engineers to develop and test the Navy Chair. Emeco put it into production at its manufacturing plant in Hanover, Pennsylvania where the Navy Chair is still made today. Each chair is constructed by a small number of skilled craftsmen, each of whom is entrusted with a designated task.
	Superleggera, Model No. 699, 1951-1957 Ash, woven rush Gio Ponti This 'super-lightweight' chair designed by the architect, writer, artist and design theorist Gio Ponti (1891-1979) was inspired by the traditional rustic Italian chairs made by artisans in the fishing villages around Chiavari in Liguria. Determined to design a light, compact, inexpensive chair, Ponti reduced the weight to 1.7kg by using triangular-shaped legs and struts rather than the usual round ones. Finely balanced as well as light, the Superleggera 699 can be lifted up with just one finger. One publicity photograph of the chair featured a young boy balancing one of the legs on his finger. Another featured a woman lifting it up using a single hook. It has been manufactured by Cassina since 1957.
	Ernest Race (1913-1964) Antelope, 1950 Bent steel, moulded plywood Ernest Race Ltd, UK Light, compact, and made with minimum material, the Antelope chair by Ernest Race embraced all the practical requirements of post-war furniture. The jaunty curves, spindly legs and comical ball feet evoked the growing optimism of the British as they entered the 1950s convinced that science and technology would create a better future. The Antelope was commissioned to furnish the outdoor terraces of the newly built Royal Festival Hall for the 1951 Festival of Britain.

	Charles Eames (1907-1978) Ray Eames (1912-1989) DKR-2 (Dining Bikini Rod) 1951 Bent and welded steel rod shell, metal rod base and leather upholstery Herman Miller, US Having considered producing wire-mesh chairs when developing their revolutionary Plastic Shell seating system in the late 1940s, the Eames revived the idea for the DKR-2 and wooden-legged DKW-2 chairs in the early 1950s. The legs were inspired by the Eiffel Tower and the two-piece upholstery was dubbed the 'bikini'.
	Marcel Breuer (1902-1981) Model No. B33, 1927-1928 Chrome-plated tubular steel, leather Gebrüder Thonet, Austria When the B33 chair went on sale, the spectacle of such a slender chair without conventional legs or arms was so unusual that many people were frightened to sit on it. The B33 was a bittersweet project for Breuer. He started work on it knowing that he had lost the race to develop the first cantilevered chair to the Dutch architect Mart Stam, who had completed the his MS33 side chair in 1926. Made of non-reinforced tubular steel Breuer's chair was more resilient and more comfortable.
	Richard Young G-Plan dining chair No 4511, 1962 Wood and polyurethane shell, stainless steel, foam and wool E. Gomme Ltd., UK The Scandinavian influenced works of Richard Young supplied post utility Britain with desirable modern furniture. Priced so that it could be bought one piece at a time, the series featured the three legged dining chair with a triangular upholstered seat. Although unfamiliar in design, research guarantees that the chairs are as robust and as comfortable as more familiar models, with its popularity confirming this. Storage solution challenges are also taken into account as G-Plan chairs can be stacked, providing flexibility for the user.

	Gerrit Rietveld (1888-1964) Zig-Zag, 1932-1934 Oak, brass Cassina, Italy The son of a Utrecht cabinetmaker, Gerrit Thomas Rietveld worked in his father's workshop as an apprentice craftsman from the age of eleven. Rietveld's early work with wood reinforced his later role as a radical designer, architect and member of the avant-garde De Stijl movement. It gave him the technical expertise to put some of De Stijl's principles into practice, notably by realising its zest for oblique diagonal lines in this cantilevered Zig-Zag chair.
	Hans Coray (1906-1991) Landi, 1938. Aluminium alloy frame. Reissue by Zanotta, Italy When Hans Fischli, the architect of the 1939 Swiss National Exhibition in Zurich, organised a competition to design the official chair used in the parks and gardens, it was won by a literature student Hans Coray. Although he continued to dabble in design, Coray did not take it up full time until 1950, but the Landi – called after the nickname for the exhibition – was an instant success and remained in production for 50 years.
	Verner Panton (1926-1998) Panton Chair, 1959-60 Polypropylene (HR polyurethane foam) Vitra, Switzerland It was designed in the late 1950s, the Panton Chair was not put into production until 1968 because of the difficulty of manufacturing such a light, strong stacking chair in plastic. Verner Panton was inspired by the freedom of designing in plastic. 'I try to forget existing examples even though they may be good, and concern myself with the material,' Panton once said. 'The result rarely has four legs.'

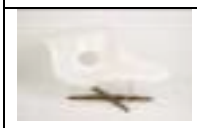
	Le Corbusier (1887-1965) Charlotte Perriand (1903-1999) Pierre Jeanneret (1896-1967) Grand Confort Model No. LC2 Club Chair, 1928 Chromed bent tubular steel, leather Thonet Frères, Austria Until the arrival of Charlotte Perriand, Le Corbusier's studio started to develop furniture in the angular forms and industrial materials of the modernist movement. Originally designed for Maison La Roche in Paris, this chair was inspired by Le Corbusier's favourite Maples club chair.
	Ron Arad (1951-) Soft Heart, Spring Collection, 1990. Steel frame covered with injected flame retardant polyurethane foam and fabric. Moroso, Italy One of a series of a dozen upholstered chairs designed by Ron Arad for the Italian manufacturer Moroso, the flamboyant form and vivid palette of the Soft Heart is typical of the designer's exuberant aesthetic. Both in his limited editions of sculptural furniture and his mass-produced pieces, Arad has played with similar forms to the Soft Heart again and again in a variety of materials from aluminium and steel to upholstery.
	Alvar Aalto (1898-1976) Paimio lounge chair 41, 1930-31 Laminated birch and plywood. Artek, Finland When Alvar Aalto won the commission to design the Paimio Sanatorium in the late 1920s, he approached the project as if he was a patient. No detail escaped him: from the cheerful canary yellow paint on the stairs, to the strong, comfortable furniture. Aalto experimented with plywood for three years to develop a chair which would ease the breathing of tuberculosis patients. This was the first pliant chair to be built without a rigid framework.

	Ludwig Mies Van Der Rohe (1886-1969) Barcelona Chair, Model No. MR90, 1929 Bent chromed flat steel frame with leather straps and leather upholstered cushions Reissue by Knoll International, US In 1929, Mies was commissioned to design the German Pavilion for the International Exhibition in Barcelona and its contents. As the pavilion was to be the setting for the official opening ceremony, Mies chose a throne-like form for its chairs. His Barcelona Chair was inspired by the sella curulis, an ancient stool used by Roman magistrates.
	Marc Newson (1963-) Felt chair, 1989 Fibreglass and steel Cappellini, Italy An important inspiration for Marc Newson's early furniture designs was the D-I-Y culture of the surfing enthusiasts who made their own surfboards in the backyards of his native Sydney. Newson refined the fluid silhouette of the surfboard into the hourglass orgone form that appears in many of his late 1980s and early 1990s chairs and chaise longues including this fibreglass piece.
	Jerszy Seymour (1968-) Play Station Chair, 2000 Polyurethane foam and vinyl upholstery BRF, Italy Conceived by Jerszy Seymour as a comfortable armchair-cum-chaise longue, his Play Station Chair combines a soft, circular seat with a protruding leg-rest that can also be used to hold a Sony Play Station video game system or a TV dinner. As in many of Seymour's furniture and product designs, the chair's playful appearance belies its underlying practicality.

	Eero Saarinen (1910-1961) Tulip Chair, 1955-6 Fibreglass-reinforced polyester, varnished cast aluminium, foam rubber and fabric Knoll International, US Having trained as an architect, Eero Saarinen approached the design of the Tulip Chair as if it was an element of a room. 'The undercarriage of chairs and tables in a typical interior creates an ugly, confusing and restless world,' he said. 'I wanted to clear up the sum of legs. I wanted to make the chair all one thing.'
	Jane Atfield (1964-) RCP2 child's chair, 1994 Recycled plastic Made of Waste, UK Earlier in her career Jane Atfield had developed a type of recycled plastic – Made of Waste – from discarded shampoo and bleach bottles collected from community recycling schemes. The board was made by heating and pressing the plastic chips so they bonded to form a single sheet of material. This chair for children is produced from the off-cuts of the adult's version of the RCP2.
	Ronan Bouroullec (1971-) Erwan Bouroullec (1976 -) Hole chair, 2000 Aluminium, nylon Cappellini, Italy From a single sheet of aluminium, the Hole chair is created by cutting out several sections by laser, which are then stamped and folded offering reinforced structural qualities. The chair is then soldered together and finally lacquered with aerograph in decreasing tones in three different variances; pink, turquoise or green, leaving the surface ever changing depending on light and from which angle you look at it.

	Michael Young (1966-) Yogi outdoor furniture, 2002 Rotation-moulded plastic Magis, Italy Yogi forms parts of Michael Young's experiments with plastic rotation moulding for Magis, the Italian plastic products manufacturer. Invited to design a new collection of outdoor furniture "with a smile on its face", Young created the engagingly cartoonish Yogi sofa, chair and table. Each Yogi piece is deliberately positioned low on the ground so that children can slip on comfortably, but adults feel incongruous as they sink down on to it. "Yogi places you in a vaguely humorous predicament and forces you to relax," said Young. "You can't take yourself too seriously."
	Robin Day (1915-2010) Bird Chair, 2000 Plywood Twentytwentyone, UK The decorative form of Robin Day's plywood Bird chair appeals to children and adults alike. However he also designed it with economy in mind: two of the chairs can be made from a single piece of 4' x 8' plywood. Thus the Bird combines the functionality, which is central to Day's designs, with a gentle wit.
	Richard Hutten (1967-) Bronto children's chair, 1999 Rotation-moulded low density polyethylene DMD Products, Netherlands Hutten is a Dutch designer who works independently and in collaboration with DMD Products, also known as the Droog design collective. For the Bronto, he used rotational moulding to produce a hollow, lightweight chair using a thin plastic surface. It is manufactured and distributed by DMD Products.

	Nikolai De Gier (1965-) Chair|Table unit, 1998 Birch plywood Crafts.dk, Denmark This piece of furniture was designed by Nikolai De Gier, a young Danish designer, to function both as a chair and – when turned on its side – as a table.
	Jasper Morrison (1959-) Air-Chair, 1999 Gas injection-moulded plastic Magis, Italy Jasper Morrison hit upon the idea of the Air-Chair when Magis, the Italian plastics manufacturer, showed him a tube made by the new plastic moulding technology of gas injection. This process enabled Magis to mould finer, lighter plastic products in hitherto impossible shapes. 'The design began from the leg up,' Morrison explained, 'describing the tubular structure of the chair.'
	Le Corbusier (1887-1965) Charlotte Perriand (1903-1999) Pierre Jeanneret (1896-1967) Chaise Longue Model No. B306, 1928 Chromed bent tubular steel, leather Thonet Frères, Austria Inspired by the graceful curves of 18th century French daybeds, the chaise longue combined the utility of tubular steel with the decadence of ponyskin and leather. "I thought of the cowboy from the Wild West smoking his pipe, feet in the air higher than his head, against the chimney-piece: complete rest," recalled Le Corbusier. Charlotte Perriand posed for the publicity shots of the B306 with bobbed hair, a daringly short skirt and a necklace of industrial ball bearings.

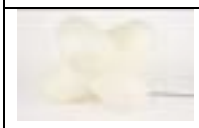
	Erwan Bouroullec (1976-) Spring Chair, 1999. Polyurethane shell, stainless steel, foam and wool. Cappellini, Italy Like all the furniture designs of Erwan Bouroullec and his brother Ronan, the Spring Chair is light, compact, easily portable and intended to be adjusted by its user. During the design process, Erwan Bouroullec thought about what makes a chair comfortable and incorporated the essential elements – a removable headrest and footstool – into the finished piece. He also provided just enough padding for comfort without loosing the slender form of the chair.
	Charles Eames (1907-1978) Ray Eames (1912-1989) La Chaise, 1948 Fibreglass, chromium-plated steel, wood Vitra, Switzerland An icon of the Atomic Age, the abstract form of La Chaise resembles a reclining human figure. The chair was named after the French sculptor Gaston Lachaise (1882-1935). Made from two fibreglass shells which have been glued together, filled with styrene and separated by a rubber disc, La Chaise was designed by the Eames as a lightweight chair. Even its appearance evokes lightness: emphasised by the hole at the back. Too costly to mass-produce when it was first designed, it finally went into production in 1990.
	Gebrüder Thonet Thonet 14 Rocking Chair, 1888 Bent beech frame Thonet, Austria The popularity of the Arts and Crafts movement encouraged the middle and upper classes to regard rocking chairs and other rustic styles of furniture with a new affection during the late 1800s. Despite its industrial ethos, Thonet drew inspiration from Arts and Crafts design in the styling of its products. The company developed its first rocking chair, Rocking Chair No. 1, in 1860. Subsequent rockers steadily gained popularity and by 1913, one in every twenty chairs sold by Thonet was a rocking chair.

	Gae Aulenti (1927-) Armchair 4794, 1975 Rigid expanded polyurethane Kartell, Italy Typical of the experimental designs developed by Gae Aulenti in the 1960s and 1970s, the Armchair 4794 represents the successful integration of hard plastics into a living space. An architect as well as a furniture, lighting and interior designer, Gae Aulenti graduated in architecture from Milan Polytechnic in 1954 and swiftly made her name as an exhibition designer for Fiat and Olivetti.
	Jasper Morrison (1959-) Cork Stool, 2002 Agglomerate cork Moooi, Netherlands Morrison decided to work with cork after reading a newspaper article on the trend for winegrowers to seal bottles with plastic stoppers and twist-off metal caps instead of traditional corks. "With the cork industry in crisis, other uses for the material take on a new importance," observed Morrison. "It's a beautiful material with remarkable properties like being rot and insect proof." The Stool served as an inspiration for the Cork Family of furniture that Morrison later developed for the new Vitra at Home collection.
	Harry Bertoia (1915-1978) Diamond Chair, 1952-53 Steel wire Knoll International, US 'If you look at these chairs, you will see that they are mainly made of air, just like light sculptures,' said Bertoia. 'Space goes clean through them.' While studying at the Cranbrook Academy, Michigan with Eero Saarinen and Florence Knoll, Bertoia developed ideas for mass-produced iron wire furniture with the manufacturer Knoll Associates. Many of those pieces, including the Diamond, are still in production today.

	Konstantin Grcic (1965-) Chair_ONE, 2002 Die-cast aluminium. Magis, Italy Heralding a new development in the design style of Konstantin Grcic, the One Chair also marked a fresh departure for Magis as the first chair to be made by the company in metal rather than its traditional material, plastic. Magis asked Grcic to design a plastic chair, expecting one in the designer's rationalist style. Instead Grcic, who had recently begun to experiment with computers and was increasingly influenced by their frenzied, ambiguous aesthetic, suggested that they develop a die-cast aluminium weave to envelop the body in a single piece.
	Carlo Mollino (1905-1973) Chair for the Turin Faculty of Architecture, 1962. Solid oak. Reissue by Zanotta, Italy An architect, photographer, car designer and racing car driver, Mollino designed this chair for the Faculty of Architecture at Turin Polytechnic where he was professor from 1957. The bipartite organic design enhances the natural qualities of the oak. Although far from traditional in style, it was made using traditional furniture-making techniques.
	Marcel Breuer (1902-1981) Model No. B64, 1928 Chrome-plated tubular steel, cane Gebrüder Thonet, Austria Like the earlier B33, Breuer's B32 is made of non-reinforced tubular steel. The B32 marries the use of the modern aesthetic of the tubular steel with the more traditional woven cane seat.
	Gerrit Thomas Rietveld (1888-1964) Red Blue Chair, 1918 Painted solid beech and plywood Reissue by Cassina, Italy Conceived as an abstract composition of surfaces and lines in space, this chair resembles a three-dimensional Mondrian painting, yet Rietveld always intended it for mass-production. Made from standard lengths of wood, it requires little skill to construct. Originally finished in natural wood, the Red Blue Chair was painted by Rietveld in 1921.

	Ettore Sottsass (1917-2007) Synthesis 45 office chair, 1970-71 Injection-moulded ABS and fabric Olivetti, Italy In 1958 Ettore Sottsass began a productive relationship as a design consultant to Olivetti, the Italian office equipment company. Among his classic designs for Olivetti was the playful Valentine typewriter. During the same period, Sottsass developed the Synthesis 45 adjustable office chair which, like the Valentine, brought Pop design into the workplace.
	Frank O. Gehry (1929-) Crosscheck, 1992 Bent and woven laminated wood Knoll International, US In his furniture design as in his buildings, Frank Gehry – best known as the architect of the Guggenheim Museum, Bilbao – is noted for the complex curves of his fluid organic forms. In the Crosscheck chair Gehry succeeded in creating a basket-like woven piece which provides strength and stability without the need for a solid structure thereby giving the chair the appearance of transparency.
	Philippe Starck (1949-) Dr Glob stacking chairs 4876, 1988 Polypropylene and steel Kartell, Italy At first glance the Dr Glob stacking chair is characteristic of the humorous spirit of so much of Philippe Starck's 1980s work, but it also reflects the designer's interest in sustainability. All the materials used in the Dr Glob are suitable for recycling. 'I dreamt about a small, sturdy, handy and considerate chair that would be plastic to avoid the killing of trees,' said Starck of its inception.

	Achille Castiglioni (1918-2002) Pier Giacomo Castiglioni (1913-1968) Mezzadro, 1954-7. Sheet steel tractor seat. Beech wood and steel. Reissue by Zanotta, Italy The Castiglioni brothers presented their first prototype for the Mezzadro, or 'sharecropper', at the Tenth Milan Triennial in 1954. It was not exhibited in its current form until a 1957 exhibition at Villa Olmo in Como. This is one of a series of Duchamp-inspired ready-mades in which the brothers incorporated found industrial objects – such as a tractor seat and a cycle wing nut – in their designs. Radical for its time, the Mezzadro was not put into production until 1970.
	Tom Dixon (1959-) Crown Chair, 1988 Sheared sheet steel After dropping out of art school, Dixon taught himself how to make furniture by welding metal into pieces which trod the fine line between art and design. 'If it's a comfortable chair then I'm a designer,' he once said, 'but if it's an uncomfortable piece of scrap metal, then I'm an artist.' Judge for yourself whether this striking, throne-like chair is the 'comfortable' work of a designer or an artist's 'scrap metal'
	Gerrit Rietveld (1888-1964) Crate, 1934 Red spruce Cassina, Italy Intended for use in holiday homes, the Crate reflects the growing enthusiasm of its designer, the visionary architect Gerrit Rietveld for rudimentary construction. Like its predecessor, the Zig-Zag Chair, the Crate was simply constructed from inexpensive planks of wood with visible flaws. For Rietveld, the uncompromising simplicity of the Crate was an honest response to the harsh economic climate during the early 1930s.

	Paolo Deganello (1940-) with Archizoom A&O, 1973. Plastic, varnished steel and cotton canvas. Cassina, Italy As a co-founder of Archizoom, the radical Italian architecture and design collective, Paolo Deganello was in the forefront of the post-1960s struggle to define a new approach to modernism. In the A&O – or Alpha and Omega – Deganello attempted to reinvent the armchair by developing a flat-packed piece in which the different parts are logically separated into the back, seat, base and frame: each of which is designed in a material suitable to its function.
	Arne Jacobsen (1902-1971) Series 7, Model No. 3017, 1955 Teak-faced moulded plywood seat and bent tubular steel base. Fritz Hansen, Denmark As an architect, Arne Jacobsen was renowned for combining the rationalist principles of modernism with a Nordic love of organic forms and materials. He also insisted on designing every element in his buildings including the furniture. Inspired by Charles and Ray Eames' plywood experiments, the Series 7 sports a sleeker silhouette than Jacobsen's earlier Ant Chair.
	Tom Dixon (1959-) Jack light, 1996. Plastic. Eurolouge Now the director of his own internationally successful furniture brand and former creative director of furniture retailer Habitat, Tom Dixon combined design with manufacturing and retailing in his earlier career as a freelance designer. Frustrated by the difficulty of funding UK manufacturers willing to put his work, and that of other London-based designers, into production he set up his own manufacturing company Eurolounge in 1996. Dixon's most successful design for Eurolounge is the Jack light which also functions as a seat.

	Achille Castiglioni (1918-2002) Pier Giacomo Castiglioni (1913-1968) Sella, 1957. Racing bicycle saddle, tubular steel and cast-iron. Reissue by Zanotta, Italy Like the Mezzadro tractor seat stool, the Sella appropriates a ready-made industrial object by transforming the saddle of a racing bicycle into a telephone stool. Although reduced to their essential elements both stools are full of playfulness and wit. The Castiglioni brothers' ready-mades have remained inspirational for younger designers – from Jasper Morrison to Juergen Bey – who have also used found industrial objects in furniture and product designs.
	Konstantin Grcic (1965 -) Myto Chair, 2009 Untradur® High Speed (Polybutylene Terephtlate) Konstantin Grcic, Plank, and BASF, Germany The team at Konstantin Grcic's studio collaborated with the Italian manufacturer Plank and chemical company BASF to create the MYTO chair. Reinterpreting the typology of the iconic cantilever chair, the MYTO was designed utilising BASF's engineered plastics and explored the potential of the material Untradur® High Speed (PBT - polybutylene terephtlate). Its extraordinary consistency, strength, viscosity and thermoforming abilities meant that the fluid plastic could be injected into a monoblock. MYTO represents an important breakthrough with regard to material utilised, manufacturing technique employed and the formal characteristics of the end product.
	Philippe Starck (1949-) W.W. stool, 1990. Varnished sand-cast aluminium. Vitra, Switzerland One of the 'surrealist or Dada objects' that Philippe Starck designed to liberate the user 'from the humdrum reality of everyday life,' the W.W. stool was originally designed as part of a fantasy workspace for the film director Wim Wenders. The only object in the room to go into production, this stool seems to ignore all functional constraints by barely providing a surface to be sat on and functions more as a piece of sculpture than furniture.

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