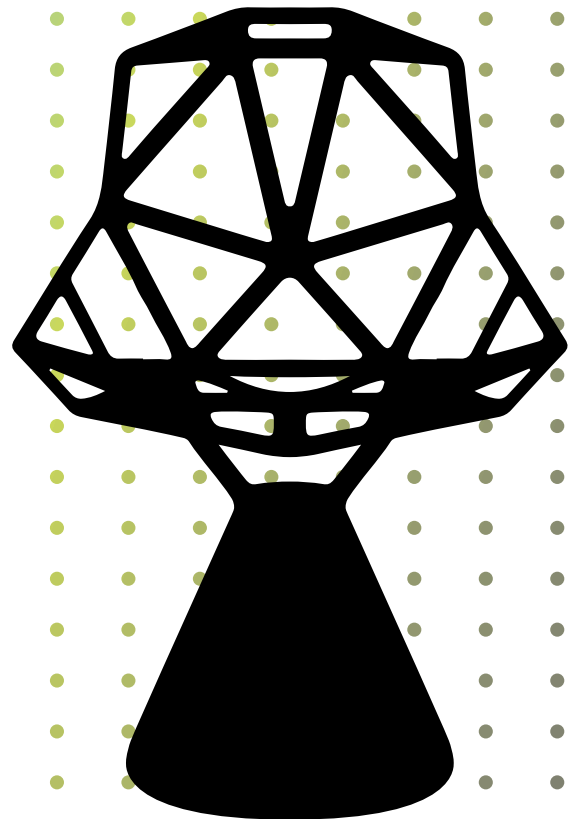
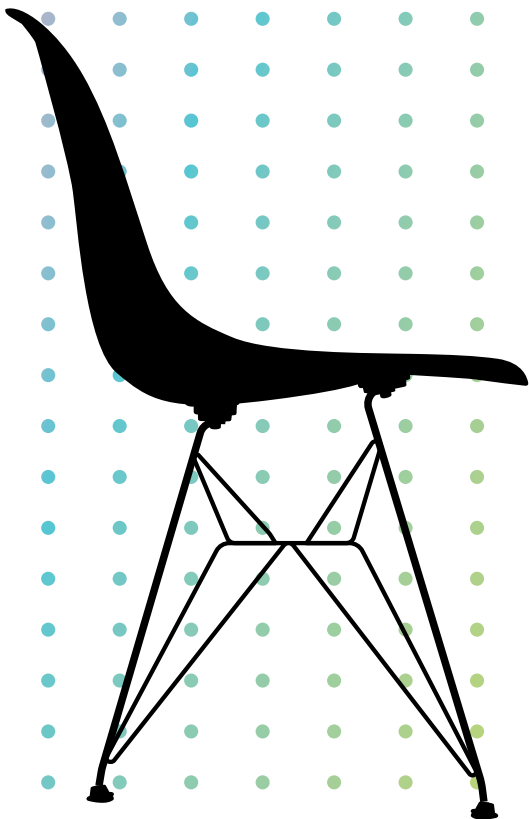
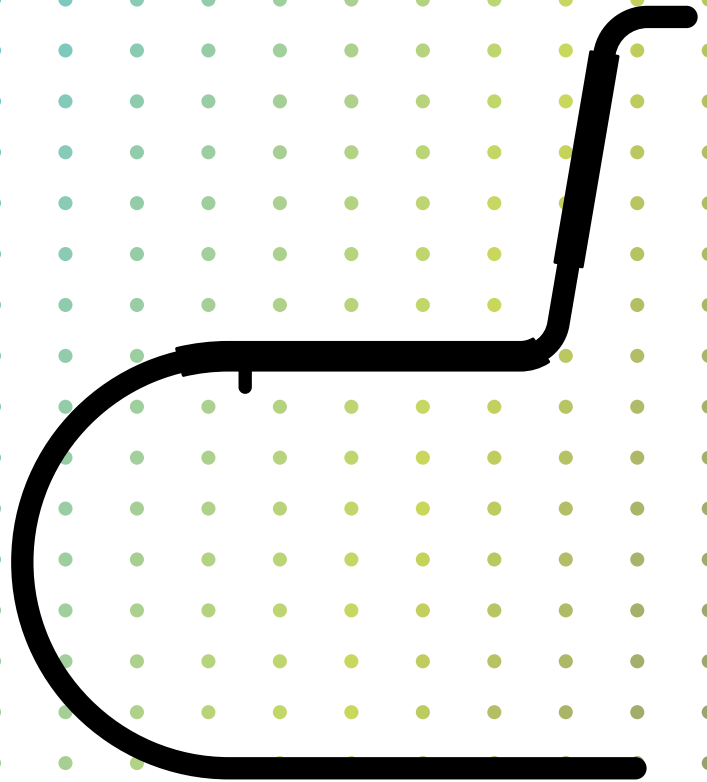
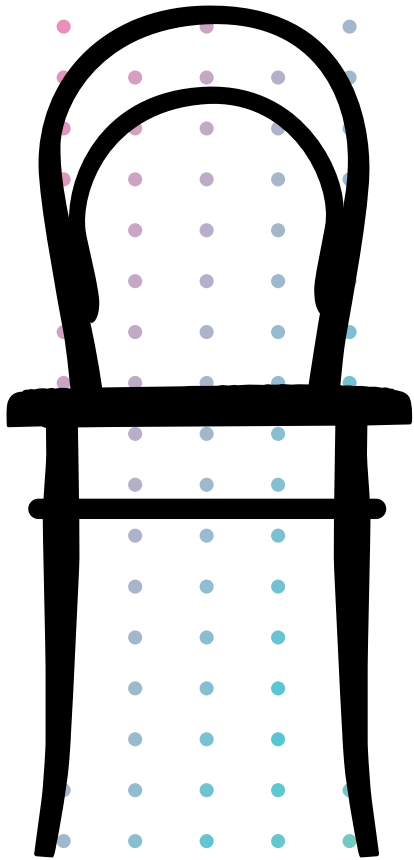
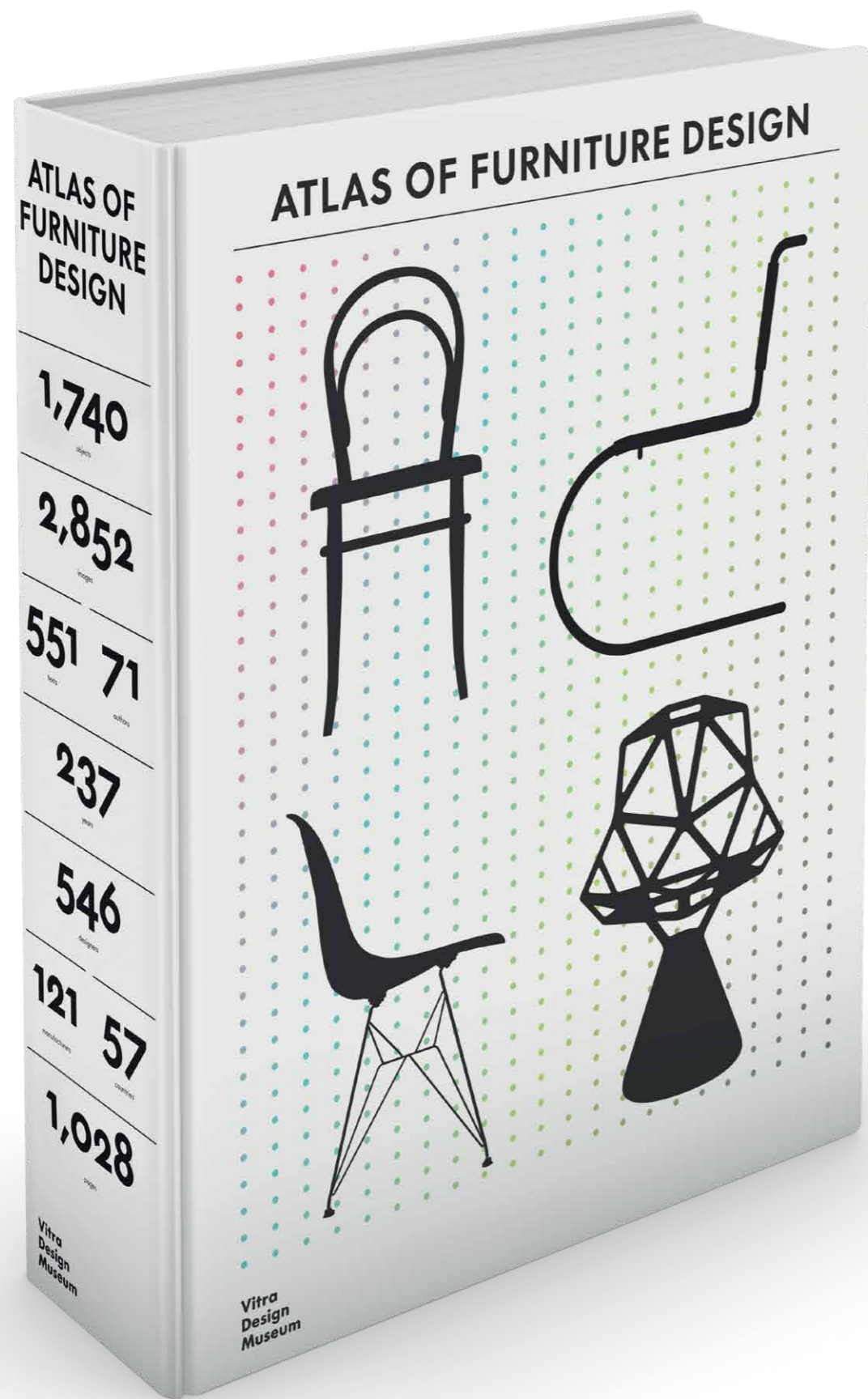


ATLAS OF FURNITURE DESIGN





Contents

- 11 Foreword — Mateo Kries, Marc Zehntner
12 The Atlas of Furniture Design — Mateo Kries
23 Thoughts on the Collection — Rolf Fehlbaum

Ⅰ 1780 – 1914

Essay

- 26 Between Invention and Tradition:
In Search of a Modern Style
Sabine Wieber

Objects

- 50 1–35
120 36–56
132 57–111

Infographics

- 136 Timeline 1750–1920
138 Structural Materials in Furniture Design 1800–1940
140 Thonet: Expansion and Production 1853–1918

Ⅱ 1914 – 1940

Essay

- 146 The Triumph of Modernism
Gerda Breuer

Objects

- 178 112–166
288 167–241
328 242–457

Infographics

- 344 Timeline 1914–1940
346 The Cantilever Chair: Evolution and Types
348 Designer Migrations 1920–1950

Ⅲ 1940 – 1973

Essay

- 354 From Post-War to Pop:
Between Reconstruction and Consumerism
Jane Pavitt

Objects

- 382 458–528
524 529–689
614 690–1301

Infographics

- 658 Timeline 1940–1973
660 Designer/Manufacturer Collaborations: US
662 Designer/Manufacturer Collaborations: Northern Italy
664 Designer/Manufacturer Collaborations: Central Italy
666 Designer/Manufacturer Collaborations: Scandinavia
668 Single-Piece Plywood Furniture: Methods and Innovations

Ⅳ 1973 – 2017

Essay

- 674 Opening New Doors of Possibility:
Postmodernism and the Digital Age
Avinash Rajagopal, Vera Sacchetti

Objects

- 702 1302–1341
782 1342–1431
834 1432–1740

Infographics

- 856 Timeline 1973–2017
858 The Monobloc: Evolution and Types

Materials

- 864 Designer Biographies
934 Glossary of Manufacturers
962 Glossary of Materials and Production Techniques

Annex

- 976 Bibliography
1007 Author Biographies
1011 Index
1023 Image Credits
1027 Acknowledgements
1028 Colophon

Sabine Wieber

Between Invention and Tradition: In Search of a Modern Style

In 1936, Nikolaus Pevsner published his definitive work *Pioneers of the Modern Movement*, which traced the genesis of modern architecture and design, up to and including his contemporaries.¹ Pevsner was a passionate defender of the International Style, and his publication set out a trajectory of design history that continues to shape the field to this day. But Pevsner's carefully composed story of the 'Modern Movement' left out important signposts – styles, movements, designers – because they troubled his genealogy of a democratic, functional style. He also paid little attention to the technological advances that enabled a widespread dissemination of furniture designs, which was as important in the search for a modern design language as the actual production of material objects. Indeed, a rich (and often fissured) artistic, intellectual, and sociopolitical landscape propelled furniture design between 1851 and 1914, and aspects of this history shall be elucidated within the framework of two key exhibitions: the Great Exhibition of 1851 and the Werkbund Exhibition of 1914.

The Great Exhibition of 1851

During the summer of 1851, London teemed with visitors from all corners of the world, keen to witness the spectacle of the first Great Exhibition of the Works of Industry of All Nations (the first World's Fair) at Crystal Palace (fig. 1). Joseph Paxton's purpose-built venue in Hyde Park covered 92,000 m² and was built from cast iron and plate glass, signalling a confidence in the new industrial materials and processes characteristic of the age.² The exhibition was the brainchild of Henry Cole and Queen Victoria's Bavarian-born husband, Prince Albert, who were both intent on celebrating the fruits of the industrial revolution. A total of 17,062 international exhibitors showcased their latest achievements in raw materials, machines, manufacture, and the arts. Six million people visited Crystal Palace between May and October of 1851 and experienced the unprecedented wealth and diversity of material culture that had been deployed in an ostensibly friendly competition between the world's leading industrial nations and colonial powers.³

In terms of furniture, the Great Exhibition represented an important international overview of mid-nineteenth-century styles. Its offerings were disparate and the majority of exhibits revelled in technical virtuosity rather than sound design principles. Joseph Nash's partial view of the Crystal Palace's furniture section illustrates the predominant taste of the day for Louis XV-style furniture (fig. 2). The luxurious mirrors in Nash's lithograph feature curved lines and scrolling, elaborate surface ornamentation (shells, foliage, flowers), and an abundance of gold-leaf gilding. These decorative elements signal the mid-nineteenth-century popularity of a revived Rococo style rooted in eighteenth-century France. The extravagant mirrors as well as the lamps, commodes, tables, chairs, and canopy bed shown in the print were designed to showcase each producer's ingenuity and skill in hopes of winning one of the exhibition's coveted medals. A case in point is the Austrian furniture company Carl Leistler & Sohn, whose purveyors received a Council Medal for one of its four-room ensembles, conceived by Bernardo di Bernardis, in the styles of Louis XIV and XV. Bernardis also designed the famous neo-Gothic bookcase carved by Franz Maler and gifted by the Austrian Emperor Franz Joseph I to Queen Victoria after the close of the exhibition (fig. 3).

New Production Methods and Marketing Strategies

While historical revival styles dominated the Great Exhibition's furniture displays, discerning visitors were able to find some innovative pieces that used new materials and industrial processes to move away from the aforementioned evocations of the past. A key figure in this context was Michael Thonet (1796–1871): today his bentwood furniture (fig. 4) is admired for its lack of carved elements, economical use of materials, and unexpected seating comfort, but visitors to the 1851 Exhibition considered his designs to be curiosities and much preferred Leistler's entries. Thonet was not the first to experiment with bentwood techniques. Joiners who crafted the famous Windsor chair (→3) in eighteenth-century Britain and its American colonies, for example, had used steam-bent components (hoop back and arm supports)



1 Joseph Paxton, Crystal Palace, 1851 World's Fair in London.



2 Joseph Nash, furniture section, 1851 World's Fair in London, image in Dickinson's *Comprehensive Pictures of the Great Exhibition of 1851* published in 1854.

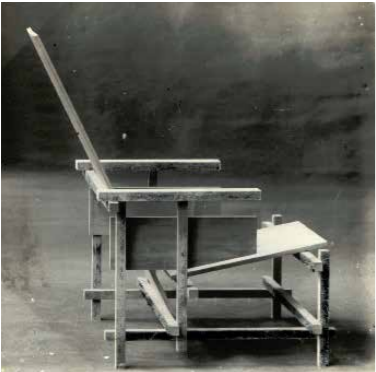


3 Bernardo di Bernardis, neo-Gothic bookcase, 1850/51, carved oak.

1 Pevsner, *Pioneers of the Modern Movement* from William Morris to Walter Gropius (1936).

2 James Hartley of Wear Glass Works in Sunderland was granted a patent for his new cast-plate glass process in 1838. See Hartley's patent for rolled plate, Tyne and Wear Archives, DH SW/3453. Paxton based the design on his own experience with greenhouse architecture. See Colquhoun, *A Thing in Disguise* (2003).

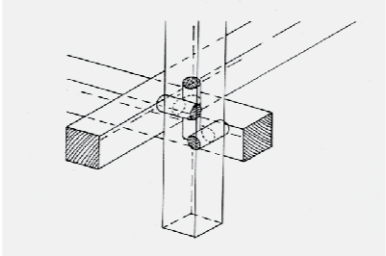
3 *Official Catalogue of the Great Exhibition* (1852). The secondary literature on the 1851 Great Exhibition is vast, but see, for example, Greenhalgh, *Ephemeral Vistas* (1988), and Kretschmer, *Geschichte der Weltausstellungen* (1999).



1



2



3

1 Gerrit Rietveld, precursor to the Red Blue Chair, 1918/19. 2 Bart van der Leek, *Man te paard* (Horseman), 1918, oil on canvas. 3 Construction principle of the Rietveld joint: three orthogonal struts intersect, connected at a central point by three dowels.

112



Untitled / Red Blue Chair Gerrit Thomas Rietveld

Type	Lounge chair
Designed	1918/19
First Production	1918/19 – c. 1924 Gerrit Thomas Rietveld, Utrecht, Netherlands
Later Production	1925–94 Gerard van de Groenekan, Utrecht, Netherlands; since 1973 Cassina, Meda, Italy (as 635 Red and Blue)
Material	Solid wood and plywood, from c. 1923 both stained and painted / metal; since 1973 stained beech / lacquered plywood

Object Depicted	MRI-1001-1
Dated	c. 1927
Material	Beech, birch plywood, deal, stained and painted
Dimensions	86 x 65.8 x 82 cm
References	→ ● 22 → ● 90 → ● 115 → ● 167 → ● 247

The Dutch architect and cabinetmaker Gerrit Rietveld designed the precursor to his famous Red Blue Chair in 1918/19 (fig. 1). He submitted this model, which was still unpainted, to the exhibition *Aesthetisch uitgevoerde gebruiksvoorwerpen* (Aesthetically Produced Utensils) at the Museum for Applied Arts in Haarlem, which included a competition for the best design for a simple lounge chair that could be manufactured for less than 35 guilders.¹ The artist Theo van Doesburg simultaneously published the design in the *De Stijl* journal.²

The chair is composed of thirteen thin slats forming the rails and posts, two thicker slats for the armrests, and two rectangular boards for the back and seat; originally, there were two boards for the side panels. The most striking thing about the chair is that the rails and posts extend past the point where they are joined. The back and seat also project slightly, rather than terminating at this junction. The result is an open spatial composition, corresponding to the principles of the De Stijl movement, of which Rietveld was a member. He describes it as follows: 'The construction helps to interconnect the components without mutilating them or allowing one to dominate the other, with the resulting effect that the whole stands free and clear within the space and the form is further emphasized by the material.'³

Designs by Frank Lloyd Wright and Rietveld's tutor P. J. C. Klarhamer, as well as other chairs with a slanted backrest, are often mentioned as sources of inspiration. However, what makes Rietveld's design innovative is its spatial character, which is in keeping with contemporary developments in painting, sculpture, and, above all, architecture. Rietveld's approach is in a certain sense related to the methodology of the painter Bart van der Leek. This artist, a friend of Klarhamer who was briefly associated with De Stijl, turned figurative scenes into abstract compositions of geometric planes in primary colours on a white background (fig. 2). In a

similar manner Rietveld reduced furniture to a few autonomous elements, interconnected using dowels to form a spatial structure. He employed this mode of construction, known as the Cartesian or Rietveld joint (fig. 3), in almost all of his early furniture designs.

Probably influenced by De Stijl, Rietveld painted his furniture from the 1920s, limiting his palette to white, grey, black, red, yellow, and blue. The first mention of a coloured version of the Red Blue Chair dates from 1923. Its colour scheme reinforces the original design in that the seat and back are more clearly recognizable as separate elements and the yellow cross-cut ends of the slats accentuate the three-dimensional interplay of lines of the black slats. The materiality of the wood disappears beneath the coat of paint, which emphasizes the character of the chair as an abstract composition. With the revival of interest in the De Stijl movement in the 1950s, this version of the chair became an icon of twentieth-century design.⁴ Ida van Zijl

Until 1924 Rietveld manufactured the chair himself. Thereafter production was continued by Gerard van de Groenekan, who took over Rietveld's workshop in November 1924. From the second half of the 1950s, he affixed a label with the name *Meubelmakerij Het Goede Meubel* (Fine Furniture Cabinetmakers) beneath the seat and added a brand mark in the early 1970s. Since 1973 the Italian firm Cassina has produced the chair. Van de Groenekan continued to produce Rietveld furniture items on occasion for private clients. The dimensions of the chair vary, as do the types of wood used, though birch is the most common. The chair has been realized in various colour schemes, including all black and all white. Ida van Zijl

1 Kuper, *De Stoel van Rietveld/Rietveld's Chair* (2011), 38.
2 Doesburg, 'Aantekeningen bij een leunstoel van Rietveld' (1919), 133, Appendix XXII.
3 Ibid.
4 van Zijl, 'De Stijl as Style' (2010), 226–49.





650



Untitled / Elephant Chair Bernard Rancillac

Type Designed First Production Later Production Material	Lounge chair 1966 1966 Galerie Laclouche, Paris, France (limited edition of 60) 1985 Michel Roudillon, Paris, France (limited edition of 50) Glass fibre reinforced polyester / lacquered steel
Object Depicted Dated Material Dimensions	MFR-1006 1966 Glass fibre reinforced polyester / lacquered steel 105 x 142.6 x 151.4 cm

Since 1955, Pop Art in the United States had been signalling a return to the figurative, with works inspired by political and historical personalities, movie stars, and comic strips, often using primary colours and anthropomorphic forms. In Bernard Rancillac’s Elephant Chair the reference to Pop Art seems quite obvious: for his sole piece of furniture he moulded an elephant’s head in glass fibre reinforced polyester. The chair came in white, black, green, yellow, or gleaming red like the model shown here. The head-shaped shell provides a seat with wide armrests, while the animal’s trunk serves as a footrest. The shell rests on a solid wrought-steel base whose Z-shape offers a comfortable reclining position. In May 1968, the Elephant Chair was presented at the Musée des Arts Décoratifs in Paris as part of the exhibition *Les Assises du siège contemporain*. Rancillac’s design is a zany ironic, subversive creation that explored the possibilities and malleability of the new plastic materials that had become common to furniture design during the previous decade. Odile Rousseau



651



Dondolo Cesare Leonardi, Franca Stagi

Type Designed First Production Later Production Material	Rocking lounger 1966 1967–70 Bernini, Carate Brianza, Italy 1970–75 Bellato-Fiarm (subsequently Elco), Scorzè, Italy Glass fibre reinforced polyester
Object Depicted Dated Material Dimensions	MIT-1011 Between 1966 and 1975 Glass fibre reinforced polyester 77 x 40.5 x 173 cm

The Dondolo rocking lounger is considered the most significant outcome of Cesare Leonardi and Franca Stagi’s experiments with the shaping of new materials. The two architects used glass fibre reinforced polyester for this design, testing its properties and limits with the objective of developing a manufacturing method that would not only allow new forms but also specific objects which could only be made with this specific material. At once very simple and sculptural, the Dondolo is made from a thin double sheet of glass fibre reinforced polyester with incorporated ribbing and two side lips for sturdiness. Only 40.5 centimetres wide, its weight and barycentre are perfectly calibrated – whether or not the lounger is being used. Dondolo was produced by Bernini for three years before the manufacturer Bellato-Fiarm made the designers a better offer for its production licence. The design was patented on 1 April 1969 and chosen as one of 111 exemplary contemporary Italian designs for the legendary exhibition *Italy: The New Domestic Landscape* at the Museum of Modern Art in New York in 1972.¹ Fulvio Ferrari

¹ Conversation between Cesare Leonardi and Fulvio Ferrari, 2013.



652



Kubirolo Ettore Sottsass

Type Designed First Production Later Production Material	Chest of drawers 1966 1967/68 Poltronova, Agliana, Italy 1969–71 Poltronova Design Centre, Agliana, Italy Lacquered beech / plastic laminate (Formica) over wood / handles: plastic
Object Depicted Dated Material	MIT-1317 Between 1967 and 1971 Lacquered beech / plastic laminate (Formica) over wood / handles: plastic
Dimensions	67.6 x 45.2 x 49.8 cm

From 1957 onwards, the furniture manufacturer Poltronova employed Ettore Sottsass as its creative director. In 1966 Sottsass designed his modular furniture system Kubirolo for Poltronova, which featured combinable units that could easily be altered in their structure as needed. The system incorporated cabinets, open shelves, drawers, and storage units with hinged doors that were all based on a module size of a forty-five centimetre cube. The units were manufactured in beech, finished with a polyurethane lacquer that left the wood grain visible, and assembled on a wooden base coated with grey laminate. The plastic handles look like small targets, or bull’s-eyes, and enliven the overall effect. Sottsass anticipated this distinctive design element in his 1964 jewellery designs in ivory, gold, and coral, as well as in many other works.¹ In 1968 Poltronova decided to create a design centre to improve production and distribution. The Kubirolo series was produced until 1971, when the company focused on the development of prefabricated wall units for interiors. Fulvio Ferrari

¹ Ettore Sottsass, design drawings; Archivio Museo Casa Molino.



653































Untitled / Armchair from the Senior series Angelo Mangiarotti

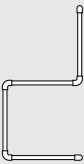
Type Designed First Production Later Production Material	Armchair 1966 1966 Casaluci, Rovellasca, Italy – Varnished plywood / feet: rubber
Object Depicted Dated Material Dimensions	MIT-1329 1966 Varnished plywood / feet: rubber 70.2 x 61.5 x 46 cm

The Italian architect and designer Angelo Mangiarotti was fascinated by construction issues and focused particularly on developing innovative joints. Despite his essentially functionalist approach, he was never content with merely fulfilling a given purpose, abiding instead by the notion of ‘beauty of function and beauty as function’ propagated by his mentor Max Bill.¹ This is evident in his Junior and Senior series, two furniture systems featuring the same models sized for children and adults respectively. Here, Mangiarotti’s objective was to design furniture that could be produced economically and efficiently. He thus employed just a few standardized plywood elements so that all the pieces in the series – including stools, chairs, tables, shelves, and sideboards – could be slotted together without recourse to screws, nails, or glue. While some items – the stools and tables, for example – are astonishingly simple, others, such as the armchair shown here, are remarkable for their sophisticated complexity and structural ingenuity. Neither series, however, enjoyed any commercial success. Mathias Remmele

¹ Bill, ‘Schönheit aus Funktion und als Funktion’ (1949), 242 ff.

								
Type Designed First Production	Stacking chair 1992 Zanotta, IT	Screen 1992 Baleri Italia, IT	Folding lounge chair 1990–93 Norbert Wengen, DE		Lounge chair 1995 Marc Newson, GB	Chair 1995 Pol International Design, BE	Desk 1995 Gaetano Pesce Studio, US	Armchair 1995 Segis, IT
Object Depicted Material Dimensions	SIT-1010 Aluminium alloy, plastic 83 × 40 × 55.5 cm	SIT-1015 Corrugated cardboard, PVC, die-cast aluminium 170 × 400 × 40 cm	MGE-1070 Cherry, steel 72 × 63.7 × 56.7 cm		MAU-1007 Polyethylene 53.3 × 113 × 107.8 cm	MBE-1003 Carbon fabric 80 × 42.5 × 57 cm	MIT-1346 Steel, polyurethane 73 × 114 × 91.5 cm	SIT-1004 Tubular aluminium, polypropylene 78.5 × 56.5 × 51.5 cm
								
Type Designed First Production	Lounge chair 1993 Pod, FR	Occasional table 1993 Maarten Van Severen Meubelen, BE	Lounge chair 1993 Maarten Van Severen Meubelen, BE		Lounge chair 1995 Estudio Campana, BR	Child's stool 1995/96 Gunter König, DE	Chair 1996 Maarten Van Severen Meubelen, BE	Table 1996 Jakob Gebert, DE
Object Depicted Material Dimensions	MAU-1005 Aluminium 86.5 × 72 × 92.5 cm	MBE-1010 Bakelite 50.5 × 68 × 68 cm	MBE-1012 Beech plywood, aluminium 73 × 48.5 × 79 cm		SBR-1002 Steel, plastic tubing 89.5 × 82 × 73.5 cm	SGE-1137-1, -2, -3 Beech, birch plywood, felt 34 × 29 × 36 cm	MBE-1014 Aluminium 75.2 × 40 × 51 cm	MGE-1082 Plywood 74.5 × 192 × 86 cm
								
Type Designed First Production	Chair 1993 Ikea, SE	Stacking chair 1993 Cappellini, IT	Table 1993 FontanaArte, IT		Armchair 1996 Kartell, IT	Stacking chair 1996 Kartell, IT	Folding chair 1996 Kartell, IT	Child's bed 1996 AssiDomän Dansk Kraftemballage, DK
Object Depicted Material Dimensions	MPA-1115 MDF 84.2 × 42.3 × 53.2 cm	SGB-1005 Polyurethane, tubular steel, nylon 79.8 × 51.2 × 50.4 cm	SIT-1053 Bicycle wheels, glass 71 × 120 × 120 cm		SFR-1005 Polypropylene, aluminium 81.5 × 52 × 51 cm	SIT-1211 Polypropylene, tubular steel, rubber, plastic 79 × 55.5 × 51.5 cm	SIT-1212 Glass fibre reinforced polypropylene 80 × 52 × 57 cm	SSK-1011 Corrugated cardboard 58.8 × 88.5 × 48 cm
								
Type Designed First Production	Chair 1994 Bär+Knell, DE	Occasional table 1994 A & W (limited edition), Böwer, DE (since 2000)	Swivel chair 1994 Vereinigte Schulmöbelfabriken (VS), DE		Lounge chair 1997 Inflate, GB	Stacking chair 1997 Kartell, IT	Sofa 1997 Maarten Van Severen Meubelen, BE	Chair 1997/98 Vitra, CH
Object Depicted Material Dimensions	MGE-1053-2 Recycled plastic 75 × 53 × 57 cm	MGE-1203 Ash, plywood, ash veneer 67 × 36.5 × 46 cm	SPA-1006 Polypropylene, aluminium, tubular steel, metal, plastic 84.1 × 57.5 × 60 cm		SGB-1003 PVC, tubular steel, beech, plastic 75 × 66 × 73 cm	SGB-1089 Aluminium, polypropylene 78.8 × 46 × 60 cm	MBE-1015 Polyurethane foam, steel, plastic 53 × 200.5 × 122.5 cm	MBE-1172 Polyurethane integral foam, steel, aluminium 79.4 × 45.2 × 51.6 cm

The Cantilever Chair
Evolution and Types



c. 1926
Mart Stam

Mart Stam
Mart Stam created the experimental prototype of a chair without back legs from ten bent gas pipes of equal length that he connected using fittings. A wooden board served as the seat. He would use the rectangular construction principle of the so-called gaspipe chair once again for his first cantilever chair W 1, which he designed for the exhibition *Die Wohnung* (1927) at the Weißenhofsiedlung Stuttgart. Both models are considered lost today.

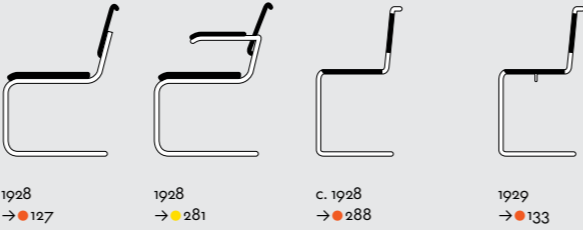


c. 1925
→ ● 253

This early model by an unknown designer shows that the idea of tubular steel chairs without back legs was being floated in the 1920s. The circular, wound elements are reminiscent of a patented design by American designer Harry E. Nolans from 1922.

Marcel Breuer

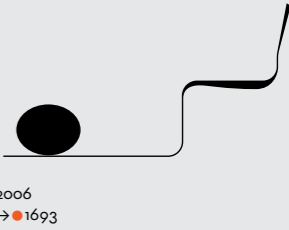
Around 1928, Marcel Breuer designed the B 33 for Thonet (→ ● 288), a tubular steel cantilever chair with an Eisengarn seat. Deviating from Mart Stam's straightforward design, Breuer decided to bend the backrest slightly. In a lawsuit between Thonet and Dsta, Stam was ultimately ruled to be the inventor of the cantilever chair in 1932.



1928 → ● 127 1928 → ● 281 c. 1928 → ● 288 1929 → ● 133

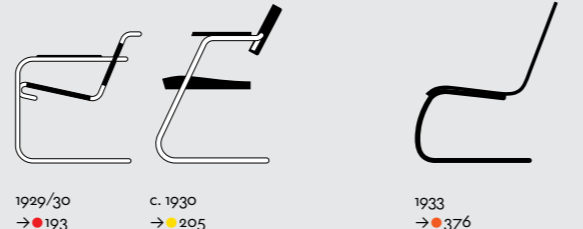


1929/30 → ● 194 1929/30 → ● 192 1934 → ● 225 1988 → ● 1577



2006 → ● 1693

Rectangular



1929/30 → ● 193 c. 1930 → ● 205 1933 → ● 376

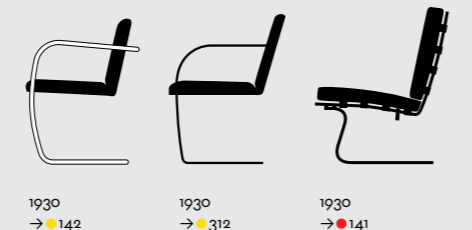


c. 1957 → ● 493



2006/07 → ● 1419

Diagonal



1930 → ● 142 1930 → ● 312 1930 → ● 141



1982 → ● 1489

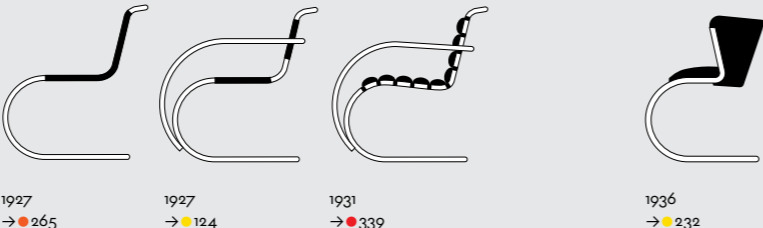


1991 → ● 1608

Half-Rounded

Ludwig Mies van der Rohe

Another design for the exhibition *Die Wohnung* in 1927, Mies' first cantilever chair features rounded legs from cold-bent tubular steel, and was available with or without armrests. This elegant model stands out due to its gentle bouncing motion.



1927 → ● 265 1927 → ● 124 1931 → ● 339 1936 → ● 232

Rounded



1927 → ● 272

Alvar Aalto

For his organic, curved cantilever chairs, Aalto initially used a frame of tubular steel on which he mounted the seat shell. Later he would suspend it in a frame of laminated wood instead.



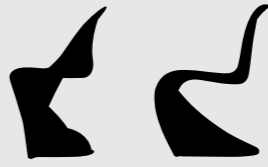
1932 → ● 218 1932 → ● 364 1936 → ● 419



1936/37 → ● 159

Verner Panton

Verner Panton was the first designer to succeed in creating a cantilever chair without back legs from a single piece of plastic.



c. 1959/60 → ● 1075 c. 1956-67 → ● 509

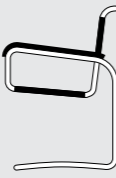


2010 → ● 1425

Organic



1927 → ● 275



1930 → ● 139



1930 → ● 311



1932/33 → ● 148

Inverted



1956-65 → ● 643



1956, 1965 → ● 1137



1970 → ● 1236



1973 → ● 1298



1973 → ● 1299



1985 → ● 1530



1987 → ● 1379

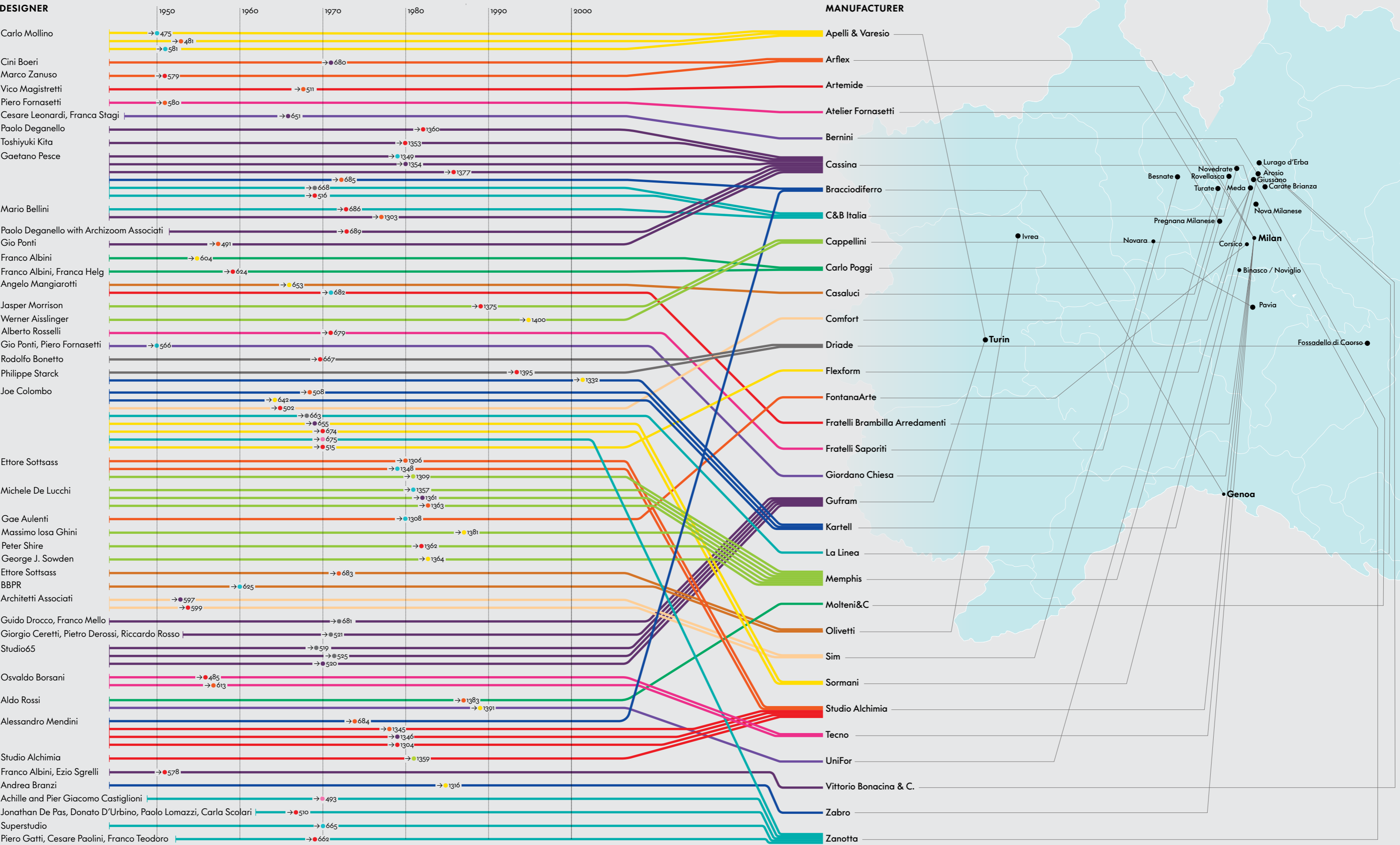
Inverted Organic



1970 → ● 672

Anthropomorphic

Designer/Manufacturer Collaborations
Northern Italy



Designer Biographies



Alvar and Aino Aalto

Aino Maria Aalto (née Mandelin, from 1906 Marsio)

* 25 January 1894 Helsinki, Finland
† 13 January 1949 Helsinki, Finland

1913–20 Studies architecture at the Technological University of Finland **1920** Works for Oiva Kallio, Helsinki.

Hugo Alvar Henrik Aalto

* 3 February 1898 Kuortane, Finland
† 11 May 1976 Helsinki, Finland

1916–21 Studies architecture at the Technological University of Finland **1923** Opens the Alvar Aalto office for architecture and monumental art in Jyväskylä, Finland.

1924 Collaboration begins in Jyväskylä; marriage **1927–33** Office in Turku, Finland **1932** Paimio Sanatorium opens in Paimio, Finland **From 1933** Office in Helsinki **1935** Completion of the library in Viipuri, Finland (now Vyborg, Russia); co-founds the company Artek and the Artek Gallery in Helsinki **1938** *Alvar Aalto: Architecture and Furniture* exhibition at the Museum of Modern Art, New York **1939** Designs the Finnish pavilion for the World's Fair in New York; completion of the Villa Mairea, Noor-markku, Finland **1943–58** Heads the Finnish Association of Architects **1946–48** Guest professor at the Massachusetts Institute of Technology, Cambridge, Massachusetts **1949** Aino Aalto dies **1952** Alvar Aalto marries Elissa Mäkinen **From 1955** Member of the Academy of Finland **1956** Completion of the House of Culture in Helsinki **1957** Completion of new building for the Finnish state pension fund in Helsinki; awarded a Royal Gold Medal by the Royal Institute of British Architects (RIBA) **1959** Completion of the Maison Louis Carré in Bazoches-sur-Guyonne, France **1963** Gold Medal from the American Institute of Architects **1963–68** President of the Academy of Finland **1969** Awarded Order Pour le Mérite for Sciences and Arts, Germany **1975** Completion of the Finlandia Hall in Helsinki **1976–94** After Aalto's death, Elissa Aalto runs the office until she dies, entrusting Aalto's drawings to the Alvar Aalto Foundation in Helsinki. JE

– Kinnunen, Ulla, ed., *Aino Aalto* (Jyväskylä: Alvar Aalto Museum, 2004).
– Kries, Mateo, and Jochen Eisenbrand, eds, *Alvar Aalto: Second Nature*, exhibition catalogue, Vitra Design Museum (Weil am Rhein, 2014).
– Tuukanen, Pirkko, ed., *Alvar Aalto Designer*, exhibition catalogue, 2nd edn, Alvar Aalto Foundation and Alvar Aalto Museum (Jyväskylä: 2002 [1993]).

→●144 →●147 →●149 →●159 →●188 →●192
→●216 →●218 →●230 →●291 →●292 →●309
→●352 →●353 →●354 →●361 →●362 →●363
→●364 →●365 →●374 →●376 →●377 →●378
→●379 →●380 →●381 →●389 →●390 →●401
→●402 →●417 →●418 →●419 →●420 →●426
→●427 →●432 →●433 →●448 →●450 →●451
→●452 →●765 →●766 →●767 →●773 →●938
→●939 →●940 →●995



Eero Aarnio

* 21 July 1932 Helsinki, Finland

1954–59 Studies interior architecture at the Institute of Industrial Arts, Helsinki, and works in the offices of Ilmari Tapiovaara and Antti Nurmesniemi **1960–62** Joins the Askö company in Lahti, Finland, and creates his first commercial furniture pieces out of rattan **1962** Opens his own design office in Helsinki **1963** Continues collaboration with Askö as an independent designer and creates the Ball Chair (→●503), which is introduced in 1966 at the International Furniture Fair Cologne **1964** Participates in the XIII Triennale di Milano **1966 and 1970** His work is represented in the Eurodomus exhibitions in Genoa and Milan **1968** Designs the Bubble Chair (→●1216) and the Pastilli (→●512) for Askö; the latter is distinguished with the International Design Award of the American Institute of Interior Designers in New York **1978–82** Runs the Eero Aarnio Design Studio in Cologne, Germany **1982–2000** Eero Aarnio Design Studio in Espoo, Finland **1991** Participates in the exhibition *Masters of Modern Design* at the IBM Gallery of Science and Art in New York **1999** Elected honorary member of the Finnish Association of Interior Designers (SIO) **2001** Designs his first lamp, Double Bubble, for Melaja; founds the company Aarnio Design in Veikkola, Finland **2005** Begins collaboration with Magis on the Trioli chair, which wins the Compasso d'Oro in 2008 **2008** Wins the Kaj Franck Design Prize, Finland **2010** Awarded the Pro Finlandia Medal **2016** Retrospective exhibition of his work at the Design Museum in Helsinki. AK

– Colombo, Florencia, and Ville Kokkonen, eds, *A – 411r² – Eero Aarnio* (Helsinki: Design Forum Finland, 2014).
– Design Forum Finland [website] <http://www.designforum.fi/prizes/kaj_franck/2008_en/form_in_abundance> accessed 13.07.2016.
– Eero Aarnio [website] <https://eeroaarnio.com> accessed 13.07.2016.
– Herman Miller [website] <http://www.hermanmiller.com/designers/aarnio.html> accessed 13.07.2016.
– Kalha, Harri, ed., *Assume a Round Chair, Eero Aarnio and the 60's*, exhibition catalogue, Helsingin Taidehalli / Kunsthalle Helsinki (Helsinki: Helsingin Taidehalli, Taideeteollinen korkeakoulu, 2003).
– Martela [website] <http://martela.com/about-us/designers/aarnio-eero> accessed 13.07.2016.

→●503 →●512 →●1090 →●1159 →●1160 →●1216
→●1265



Jacques Adnet

* 20 April 1900 Châtillon-Coligny, France
† 29 October 1984 Paris, France

1916–21 Studies at the École nationale des arts décoratifs in Paris, taking courses in architecture, interior design, and cabinetmaking **1922–27** Works as an interior designer at La Maîtrise, the applied arts workshops of the Galeries Lafayette department store in Paris; together with his twin brother, Jean, he designs furniture, ceramics, lamps, and rugs, which are distributed not only by La Maîtrise

but also other companies; participates for the first time in the Salon des artistes décorateurs **1925** Exhibits decorative ceramic works designed together with his brother at the *Exposition internationale des Arts décoratifs et industriels modernes* in Paris **1928–59** Serves as director of the Compagnie des arts français, an interior design firm, and creates furnishings and lamps featuring the combined use of metal and glass or a surface layer of leather or parchment on a metal or wooden substructure **1937** Designs the pavilion for Saint-Gobain for the World's Fair in Paris (with René Coulon) **1947** Interior design and furnishings for the office of the French President Vincent Auriol at Château de Rambouillet **1947–49** Serves as president of the Société des artistes décorateurs (SAD) **1952** Fits out the interior of the passenger ship *Ferdinand de Lesseps* **1958** Concept and furnishings for a conference room at UNESCO Headquarters in Paris; awarded the Grand Prix at the World's Fair in Brussels for the design of a residential apartment for a collector (with André Arbus) **1960–70** Director of the École nationale supérieure des arts décoratifs (ENSAD). HB

– Foucart, Bruno, and Jean-Louis Gallemin, *Les décorateurs des années 40* (Paris: Éditions Norma, 1998).
– Hardy, Alain-René, and Gaëlle Millet, *Jacques Adnet* (Paris: Les Éditions de l'Amateur, 2009).

→●233



Werner Aisslinger

* 3 November 1964 Nördlingen, Germany

1987–92 Studies design at the Hochschule der Künste (HdK) in Berlin **1989–92** Freelance designer for Jasper Morrison and Ron Arad in London as well as Michele De Lucchi in Milan, Italy **1993** Founds Studio Aisslinger, Berlin (designing products and concepts for companies such as BASF, Cappellini, Flötto, FSB, interlücke, Moroso, Thonet, Vitra, and Zanotta) **1994** Designs the shelving system Endless Shelf for Porro, Montesolaro, Italy (wins the 1996 Design Award of the Federal Republic of Germany) **1994–97** Lecturer at HdK Berlin and Lahti University of Applied Sciences, Finland **1996** Designs the Juli Chair for Cappellini, Milan (→●1400) (becomes part of the permanent collection of the Museum of Modern Art, New York, in 1998) **1998** Creates designs for furniture with gel-pad seating surfaces (→●1330, →●1658, →●1659) **1998–2004** Professor of design at the Karlsruhe University of Arts and Design **2003** Co-founder of the Designma festival in Berlin, where he presents the Loft Cube mobile living concept **From 2006** Jury member and committee member at the Raymond Loewy Foundation (for the Lucky Strike Designer Award, among others) **2011** Presents the Hemp Chair made from hemp fibre and acrylic resin (→●1425); lecturer at the National University of Singapore **2013** Exhibition *Home of the Future* at Haus am Waldsee, Berlin **2016** Exhibition *Werner Aisslinger: House of Wonders*, Die Neue Sammlung – The Design Museum, München. WL

– Aisslinger, Werner, and Volker Albus, *Fast Forward* (Ludwigsburg: av edition, 2010).
– Blomberg, Katja, ed., *Werner Aisslinger: Home of the Future*, exhibition catalogue, Haus am Waldsee, Berlin (Cologne: König, 2013).
– Studio Aisslinger [website] <http://www.aislinger.de/index.php?option=com_content&view=category&layout=blog&id=2&Itemid=3> accessed 16.08.2016.

→●1330 →●1400 →●1425 →●1658 →●1659



Franco Albini

* 17 October 1905 Robbiate, Italy
† 1 November 1977 Milan, Italy

1924–29 Studies architecture at the Politecnico di Milano **1929** Works in the office of Gio Ponti and Emilio Lancia; travels to the World's Fair in Barcelona **1930–45** Completes interior architecture projects (apartments and exhibitions) and designs furniture at his own office in Milan **1933, 1936, and 1940** Shows his designs for exhibitions, interiors, and furniture at the Triennale di Milano **From 1945** Focuses on designing residential and administrative buildings; also continues working on designs for exhibitions, interiors, and furniture for Cassina, Carlo Poggi, Knoll Associates, and others **1948–52** Designs the Pirovano youth hostel in Cervinia (Aosta), Italy **1949–51** Redesigns the state art gallery in the Palazzo Bianco in Genoa; subsequently works on redesigning and expanding other museums in Genoa **1949–64** Professor of architecture at the Istituto Universitario di Architettura di Venezia **1951** Wins the Gold Medal at the IX Triennale di Milano for his Gala (→●578) and Margherita rattan chairs; Franca Helg joins Albini as a partner under the new company name Studio di Architettura Franco Albini e Franca Helg; from then on, all major construction and design projects are carried out in collaboration with Helg **1954/55** Teaches in the architecture faculty at the Politecnico di Torino **1955** The Luisa Chair (→●604) wins the Compasso d'Oro **1957–61** Designs department store La Rinascente on the Piazza Fiume in Rome **1962–69** Develops design concepts for the stations of Milan's underground line 1 and parts of line 2 **1964–77** Professor of architecture at the Politecnico di Milano. MR

– Cassina [website] <https://www.cassina.com/en/designer/franco-albini> accessed 08.08.2017.
– Fondazione Franco Albini [website] <http://www.fondazionefrancoalbin.com/en/franco-albini/> accessed 08.08.2017.
– Leet, Stephen, *Franco Albini: Architecture and Design 1934–1977* (New York: Princeton Architectural Press, 1990).
– Piva, Antonio, and Vittorio Prina, *Franco Albini: 1905–1977* (Milan: Electa, 1998).

→●241 →●238 →●578 →●604 →●624 →●809
→●921



Jacques André

* 1904 presumably Nancy, France
† 1985 presumably Nancy, France

1923–33 Studies architecture at the École des beaux-arts, Nancy **From 1928** Works in the architectural office of his father, Émile André, in Nancy **1930** Designs a house for Jean Prouvé on rue de

Santifontaine in Nancy (not built) **1932/33** Builds the Musée et Institut de zoologie in Nancy (now the Muséum-Aquarium) with his brother, engineer Michel André **1933** With his brother, takes over their father's architectural office after his death **1934** Joins the Union des artistes modernes (UAM) **1936** Exhibits school furnishings designed with Jean Prouvé at the Salon d'automne in Paris **1937** Shows garden furniture designed with Jean Prouvé in the UAM pavilion at the World's Fair in Paris (→●163) **1938/39** Contributes to the publication of the journal *Architecture d'Aujourd'hui* **1945** In his function as city planner of Saint-Dié, conceives a reconstruction plan for the war-torn municipality (implemented according to revised plans by Raymond Malot) **1961–66** Builds the Musée de l'Histoire du Fer in Jarville-la-Malgrange (with Michel André and Claude Prouvé), which is awarded the Équerre d'argent in 1969. HB

– *Architecture d'Aujourd'hui* (December 1938–April 1939).
– Bauer, Caroline, 'À la conquête du milieu industriel: la stratégie de formation architecte/ingénieur de Jacques André (1904–1985) et Michel André (1905–1975)' <https://chmcc.hypotheses.org/3123> accessed 02.03.2018.
– Coley, Catherine, 'Parcours', Jean Prouvé, exhibition catalogue, Musées de Nancy (Paris: Somogy, 2012), 388–93.
– Coley, Catherine, et al., 'Histoire et Témoignages', Jean Prouvé, exhibition catalogue, Musées de Nancy (Paris: Somogy, 2012), 69–150.
– Newsome, W. Brian, *French Urban Planning, 1940–1968: The Construction and Deconstruction of an Authoritarian System* (New York: Peter Lang Publishing, 2009), 60.
– Olmer, Pierre, 'Les Salons. IV. – Le Salon d'automne', *L'Architecture*, 12 (December 1936), 397–413.
– Sequeira, Marta, *Towards a Public Space: Le Corbusier and the Greco-Latin Tradition in the Modern City* (Aldingdon: Routledge, 2018).

→●163 →●428



Ron Arad

* 24 April 1951 Tel Aviv, Israel

1971–73 Studies art at the Bezalel Academy of Arts and Design, Jerusalem **1973–79** Studies at the Architectural Association School of Architecture in London **1979–81** Works in an architect's office in London **1981** Founds his own design and production studio One Off with Caroline Thorman; designs Rover Chair (→●1358) **1986** Well Tempered Chair (→●1318) made of stainless steel for Vitra **1988** Designs several variants of the Big Easy Chair made of stainless steel; from 1990 serial production by Moroso as Soft Big Easy **1989** Founds Ron Arad Associates, London, as a studio for design and architecture; Schizzo Chair for Vitra **1990** First solo exhibition at the Vitra Design Museum, Weil am Rhein **1994** Market launch of the Bookworm bookcase (→●1397) by Kartell; foyer of the Tel Aviv Performing Arts Center **1994–97** Professor of product design at the Hochschule für angewandte Kunst in Vienna **1994–99** Runs Ron Arad Studio in Como, Italy (produces one-offs and limited editions) **1997** Designs the Tom Vac (→●1403) stacking chair, since 1998 produced by Vitra **1997–2009** Professor of furniture design and (from 1999) industrial design at the Royal College of Art in London **2003–10** Design Museum Holon, Israel **2008** Founds Ron Arad Architects **2008/09** *No Discipline* exhibition at the Centre Pompidou, Paris, and the Museum of Modern Art, New York **2011** Awarded

the London Design Medal **2012** Member of the Royal Academy of Arts, London **2016** Awarded the Compasso d'Oro for his life's work. NS

– Albus, Volker, *Der Bookworm von Ron Arad* (Frankfurt am Main: Verlag form, 1998).
– *Ron Arad: In Reverse*, exhibition catalogue, Design Museum Holon (Holon, 2013).
– *Ron Arad: No Discipline*, exhibition catalogue, Centre Pompidou, Paris (Paris: Éditions du Centre Pompidou, 2008).
– *Ron Arad Talks to Matthew Collings* (London: Phaidon, 2004).
– Sudjic, Deyan: *Ron Arad: Restless Furniture* (London: Fourth Estate / Wordsearch, 1989).
– Vegesack, Alexander von, ed., *Ron Arad*, exhibition catalogue, Vitra Design Museum (Weil am Rhein, 1990).

→●1318 →●1324 →●1358 →●1388 →●1397 →●1403
→●1467 →●1468 →●1469 →●1519 →●1520 →●1534
→●1537 →●1538 →●1552 →●1568 →●1569 →●1586
→●1587 →●1588 →●1598 →●1600 →●1608 →●1624
→●1625 →●1654 →●1679 →●1680 →●1681 →●1718



Architetti Associati

Vittorio Gregotti

* 10 August 1927 Novara, Italy

Lodovico Meneghetti

* 2 June 1926 Novara, Italy

Giotta Stoppino

* 30 April 1926 Vigevano, Italy
† 23 August 2011 Padua, Italy

1953 Architetti Associati company founded in Novara, specializing in city planning, architecture, interiors, and industrial design **1953–63** Gregotti serves as editor and then editor-in-chief of *Casabella Continuità* **1954–61** The company designs several buildings for the Bossi textile industry in Cameri, Novara **1954** A collection of furniture manufactured by Sim is exhibited in the *Mostra della casa* exhibition at the X Triennale di Milano **1959** Designs the Cavour lounge chair for Sim, produced by Poltrona Frau from the late 1980s onwards **1960** Cavour armchair features in the seminal Milan exhibition *Nuovi disegni per il mobile italiano*, which launches the Neoliberty movement **1963** Master plan for the city of Novara **1963–65** Gregotti is editor-in-chief of the magazine *Edilizia Moderna* **1963–69** Buildings for residential cooperatives, Milan **1964** The office moves to Milan; designs, in conjunction with architect Peppo Brivio, the international introductory section of the exhibition *Tempo Libero* at the XIII Triennale di Milano, where the project wins the International Grand Prix **1965** Participates in the first edition of *La casa abitata: Biennale degli interni di oggi* at the Palazzo Strozzi in Florence **1966/67** Collaboration with Arteluce results in the 252 wall lights and the 537 table lamp, among other designs **1969** Architetti Associati closes. FB

– Conti, Flavio, *I progettisti italiani: Giotta Stoppino* (Milano: Rima Editrice, 1992).
– Gramigna, Giuliana, and Paola Biondi, *Il design in Italia dell'arredamento domestico* (Turin: Allemandi, 1999).
– Guerra, Leo, 'Dieci domande a Lodovico Meneghetti', *Costruire in laterizio*, 67 (January/February 1999), 32–37.
– Lodovico Meneghetti, profile [website] <http://bottoni.dpa.polimi.it/Meneghetti.htm> accessed 31.03.2017.
– Pansera, Anty, ed., *Dizionario del design italiano* (Milan: Cantini Editore, 1995).

→●597 →●599

Atlas of Furniture Design

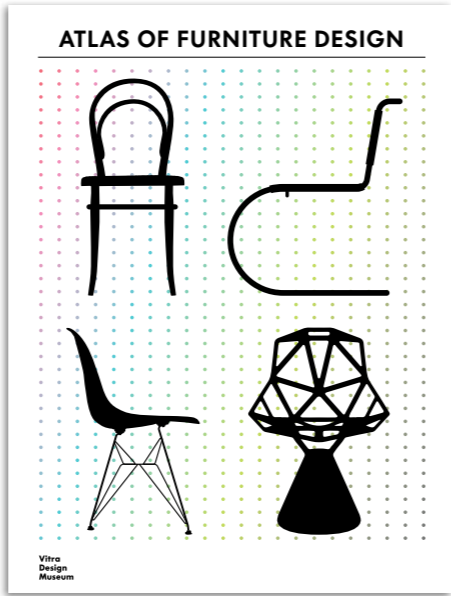
In 2018, the Vitra Design Museum will publish the »Atlas of Furniture Design«, the definitive, encyclopedic overview of the history of modern furniture design. Featuring over 1700 objects by more than 500 designers and 121 manufacturers, it includes approximately 2800 images ranging from detailed object photographs to historical images documenting interiors, patents, brochures, and related works of art and architecture. The basis for the »Atlas of Furniture Design« is the collection held by the Vitra Design Museum, one of the largest of its kind with more than 7000 works. The book presents selected pieces by the most important designers of the last 230 years and documents key periods in design history, including early nineteenth-century industrial furniture in bentwood and metal, Art Nouveau and Secessionist pieces and works by protagonists of classical modernism and postwar design, as well as post-modern and contemporary pieces. The »Atlas of Furniture Design« employed a team of more than 70 experts and features over 550 detailed texts about key objects. In-depth essays provide sociocultural and design-historical context to four historical epochs of furniture design and the pieces highlighted here, enriched by a detailed annex containing designer biographies, glossaries, and elaborate information graphics. The »Atlas of Furniture Design« is an indispensable resource for collectors, scholars and experts, as well as a beautifully designed object that speaks to design enthusiasts.

2018 veröffentlicht das Vitra Design Museum den »Atlas des Möbeldesigns« – ein neues, über 1000-seitiges Grundlagenwerk, das einen enzyklopädischen Überblick über die Geschichte des modernen Möbels bietet. Vorgestellt werden rund 1700 Objekte von über 500 Designern und 121 Herstellern, illustriert durch über 2800 Abbildungen, von detailgenauen Objektfotos bis zu historischen Bildern von Inneneinrichtungen, Patenten, Broschüren und Referenzwerken aus Kunst und Architektur. Grundlage für den »Atlas des Möbeldesigns« ist die Sammlung des Vitra Design Museums, mit über 7000 Objekten eine der größten ihrer Art. Das Buch umfasst Werke der bedeutendsten Designer der vergangenen 230 Jahre und dokumentiert alle wichtigen Phasen der Designgeschichte. Dazu gehören Möbel des 19. Jahrhunderts aus Bugholz und Metall, Entwürfe aus der Zeit des Jugendstils und der Secession, Designikonen von Protagonisten der Moderne, aber auch Möbel der Postmoderne und der Gegenwart. An der Vorbereitung für den »Atlas des Möbeldesigns« waren über 70 Experten beteiligt. Über 550 Texte liefern detailgenaue Objektanalysen, Essays zu vier großen historischen Epochen beschreiben den soziokulturellen und designhistorischen Kontext der gezeigten Objekte, ergänzt um einen umfangreichen Anhang mit Designerbiografien, Glossaren und Informationsgrafiken. All dies macht den »Atlas des Möbeldesigns« zu einer unverzichtbaren Recherchegrundlage für Sammler, Wissenschaftler und Experten – und zu einem wunderbar gestalteten Objekt für Designenthusiasten.

Text by Mateo Kries, Jochen Eisenbrand, Henrike Büscher, Janna Lipsky, Adrian Luncke, Alberto Bassi, Fulvio Ferrari, Otakar Máčel, Jane Pavitt, Ingeborg de Roode, Catharine Rossi, Arthur Rüegg, Penny Sparke, Deyan Sudjic, Wolf Tegethoff, Carsten Thau and Kjeld Vindum, Gerald W. R. Ward and many more.

- › The ultimate book on furniture design
- › 1028 pages, 2852 images, 551 texts, more than 70 authors, 16 infographics
- › 546 designers, 237 years, 1740 objects, 121 manufacturers, 57 countries

- › Das ultimative Buch über Möbeldesign
- › 1028 Seiten, 2852 Abbildungen, 551 Texte, über 70 Autoren, 16 Infografiken
- › 546 Designer, 237 Jahre, 1740 Objekte, 121 Hersteller, 57 Länder



Atlas of Furniture Design

Editors: Mateo Kries, Jochen Eisenbrand
Hardcover
12 x 9 in / 23,5 x 31 cm
1028 pages, 2852 images

978-3-931936-99-0 (English)
Art.-No. 200 814 02

Atlas des Möbeldesigns

978-3-931936-98-3 (German)
Art.-No. 200 814 01

German retail price (incl. VAT)
€ 159,90

Contact

The »Atlas of Furniture Design« may be purchased directly from the Vitra Design Museum or through our distribution partners. All information is subject to change without prior notice.

Der »Atlas des Möbeldesigns« ist über den Verlag des Vitra Design Museums oder bei unseren Vertriebspartnern erhältlich. Alle Änderungen vorbehalten.

Vitra Design Museum
Charles-Eames-Str. 2
79576 Weil am Rhein
Germany
T +49 (0) 76217 02 3200
F +49 (0) 76217 02 3590
verlag@design-museum.de

Distribution

Germany and Austria

LKG, Leipziger Kommissions- und
Großbuchhandelsgesellschaft GmbH
An der Südspitze 1 – 12
04571 Rötha
Germany
T +49 (0) 34206 65 100
F +49 (0) 34206 65 110
lkg@lkg-service.de

Peter Jastrow
T +49 (0) 30447 32 180
F +49 (0) 30447 32 181
service@buchart.org
North and East Germany

Michael Klein
T +49 (0) 8742 9645522
mi-klein@t-online.de
Northwest Germany

Stefan Schempp
T +49 (0) 89 23077737
stefan.schempp@mnet-mail.de
South and Southwest Germany, Austria

Switzerland

AVA Verlagsauslieferung AG
Centralweg 16
8910 Affoltern a. Albis
T +41 (0) 44 762 42 00
F +41 (0) 44 762 42 10
avainfo@ava.ch

Giovanni Ravasio
T +41 (0) 44 260 61 31
F +41 (0) 44 260 61 32
g.ravasio@bluewin.ch

France

Interart
1 rue de l'Est
75020 Paris
T +33 (0) 1 43 49 36 60
F +33 (0) 1 43 49 41 22
commercial@interart.fr

Americas

Artbook | D.A.P.
75 Broad St., Suite 630
New York, NY 10004
USA
T +1 (212) 627-1999
F +1 (212) 627-9484
orders@dapinc.com

United Kingdom and countries not otherwise listed

Thames & Hudson Ltd
181A High Holborn
London WC1V 7QX
United Kingdom
T +44 (0)20 7845 5000
F +44 (0)20 7845 5050
sales@thameshudson.co.uk

Main Partner

PHILLIPS

Supported by

WÜSTENROT STIFTUNG



Thanks to

vitra.

Partner

Knoll


■ IKEA Stiftung

ERNST GÖHNER
STIFTUNG



Design Circle
Friends of the Vitra Design Museum

All rights reserved. This brochure is strictly for internal use only. No reproductions in print or online are permissible without prior clearance from the publisher. Alle Rechte vorbehalten. Diese Broschüre ist ausschließlich für interne Zwecke zu verwenden. Jegliche Vervielfältigung auf elektronische und nicht-elektronische Medien ist ohne Genehmigung durch den Verlag untersagt.



Based on one of the largest collections of furniture design in the world, this book presents a complete overview of the history of modern furniture through the present. From early industrial furniture and Classical Modernism through the Postwar period, Postmodernism and contemporary movements, it features more than 1700 objects and 2800 images alongside detailed object texts, essays, biographies and infographics. This makes the Atlas of Furniture Design an encyclopedic and invaluable resource for collectors, scholars and design enthusiasts alike.