

# When a chair is much

The Zig Zag Chair, 1931, by Gerrit Rietveld

A radical piece consisting of four planes, using comb joints and wedges for stability. Rietveld wanted to create this chair all in one piece, but was restricted by the limitations of available materials at the time. Rietveld also designed the famous 'Red and Blue' Chair.



L4 Chaise Longue, 1928, Le Corbusier

This piece was designed around the human form, then extended into horizontals and verticals and geometry with a circle. Le Corbusier the influence of Japanese design can also be seen. Mackintosh's furniture often doubled as screens and room-dividers as living spaces became more open plan.



his furniture, which was conceived as a 'machine for living.' The chaise can be lifted from its frame and placed on the floor as a rocker and comes in canvas, leather and cowhide upholstery options.

L2 Sofa and Armchairs, 1928, Le Corbusier

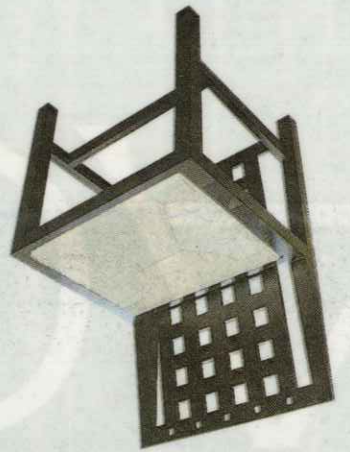
The English club chair was a starting point for this furniture which has become an icon of modern design. Quite small, the L2 range was designed primarily for apartments and featured in furniture exhibitions at the time. The cushions lift out of the frame which is made of tubular steel of the type used in bicycle manufacturing.

When innovative furniture design occurred during the first half of the Twentieth Century, this went beyond clever designers coming up with something new.

"Revolutionary design reflected what was happening in society at the time," says Caroline Montague from DeDeCe Home in Ponsoby and most chairs featured below, designed between the First and Second World Wars, "reflected a sense of liberation as well as ways of utilising new materials."

The D.S.3 Chair, 1918, by Charles Rennie Mackintosh

This chair illustrates the refinement of ideas from the Arts and Crafts movement into Modernism. The use of strong horizontals and verticals and geometry with a circle. Le Corbusier design can also be seen. Mackintosh's furniture often doubled as screens and room-dividers as living spaces became more open plan.



The Barrel Chair, 1931, by Frank Lloyd Wright

Made from cherrywood, this chair, the last of five versions, was designed for a fireside alcove. Frank Lloyd Wright saw furniture as an extension of his architecture and liked to have total control over the look of both his interior and exterior designs.

Therefore most of his furniture was built-in, angular and featured hard, slab backs which were generally uncomfortable. Wright's early work also illustrates the development of the Arts and Crafts Movement into Modernism.



# more than a seat

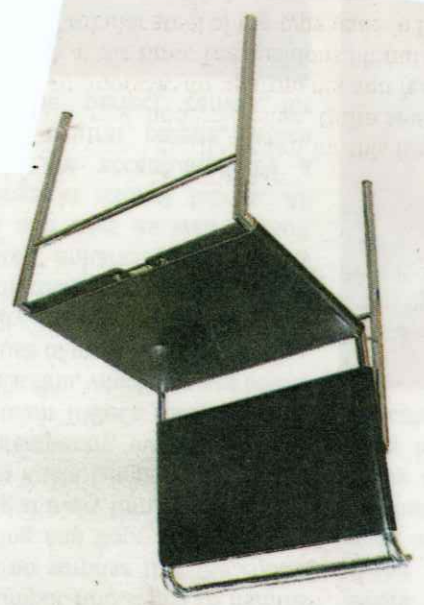
Roquebrun Chair, 1928, Eileen Gray

While her work features the austerity and functionalism of Modernism, it somehow seems softer, more human and witty. Born in Ireland, Gray shifted to London where she specialised in lacquerwork and was involved in the Art Deco movement in the 1920s. As a woman designer in the early 20th century, she possibly did not receive the recognition that she deserved.



L1 Slingback Chair, 1928, Le Corbusier

This readily portable piece of furniture fits in well with Le Corbusier's theory that the modern person would live a nomadic, but urban lifestyle and furniture needed to reflect this by being easy to assemble, take apart and move around.



At a later date, Our Homes TODAY will profile the work of mid to late 20th century furniture designers such as Jean Prouve, Charles and Ray Eames, Arne Jacobsen, Verner Panton, Philippe Starck and Ron Arad. All furniture is available at DeDeCe Home, Ponsoby and all images courtesy of DeDeCe Home.