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PHAIDON DESIGN CLASSICS Industrially manufactured objects of aesthetic value and timeless quality: **1** definitive models of lasting influence and enduring significance; **2** objects that are innovative in their use of new materials and unite technological advances with beautiful design; **3** objects characterized by simplicity, balance and purity of form; **4** objects that are perfect in their design and have remained unchanged since their creation.

VOLUME TWO

PHAIDON

33-4

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PHAIDON DESIGN CLASSICS VOLUME TWO

The 999 design classics included in this book have been chosen in consultation with a wide range of international design-world insiders. Academics, critics, historians, curators, journalists, designers and architects were asked to select industrially-manufactured objects that conform to our definition of a Phaidon Design Classic, as specified on the cover. Every object selected meets at least one of the criteria within our overall definition and many of them meet more than one.

The final choice of objects illustrated in this three-volume set is the result of a rigorous selection process and meticulous research. The collection includes a huge variety of consumer products, ranging from chairs to aeroplanes, which date from the Industrial Revolution to the present day. Garments, fashion accessories and objects that have been designed for highly specialist use, are not included.

Most of the objects are still in production and the majority of them are available to buy. When something is no longer manufactured, it is not usually because the design itself has become obsolete, but rather because the technology it was designed for has since become outdated.

To make the book as contemporary as possible we have also included objects created more recently. It is, of course, more difficult to judge which of the products created in more recent decades will eventually be regarded as classics, but we have included those we consider to be the 'classics of tomorrow' according, once again, to our definition.

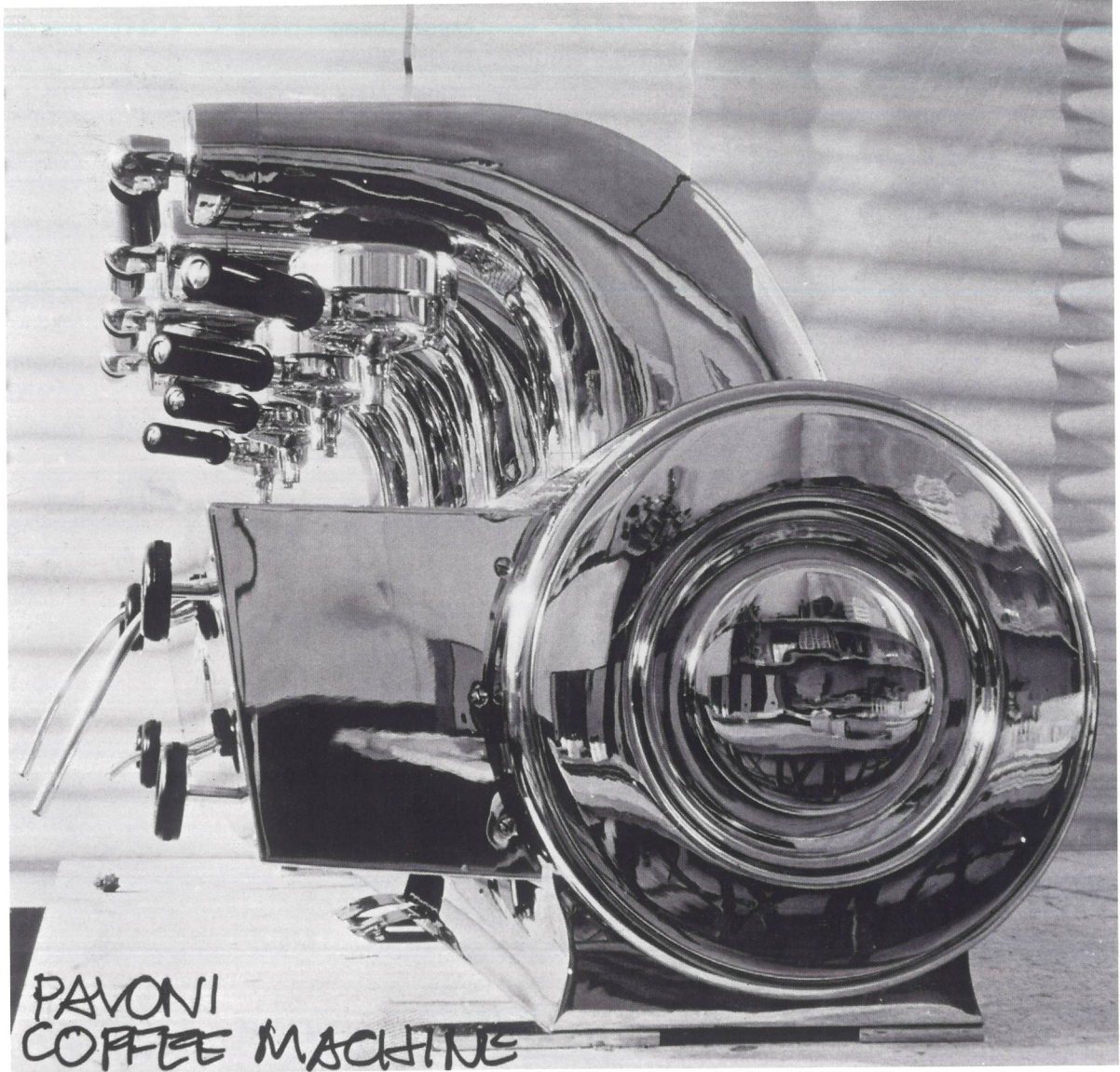
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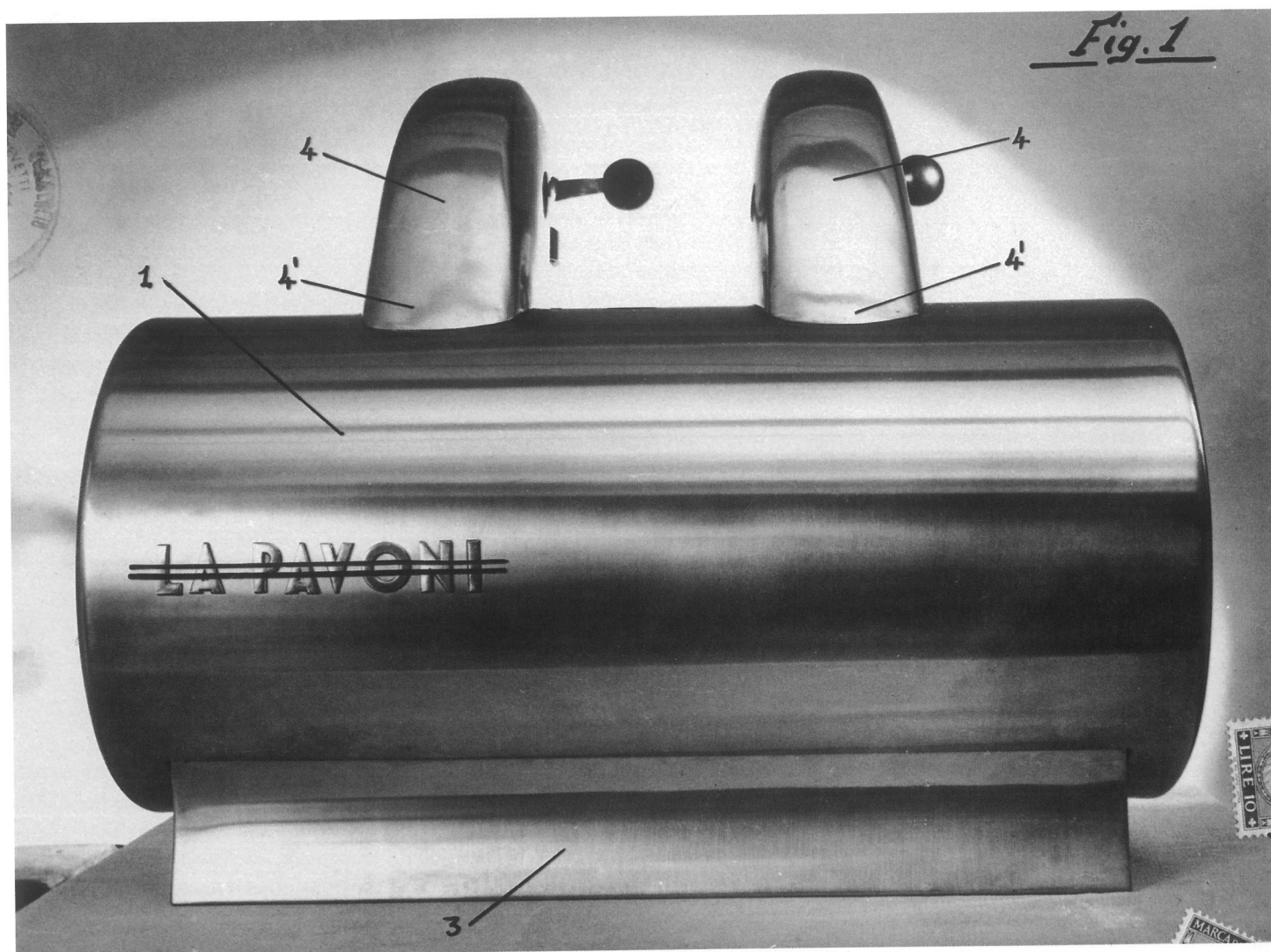
Before the Milanese company La Pavoni introduced La Cornuta Model 47, patented in 1947 but produced in 1948, the shape of a coffee machine was dictated by its boiler, conventionally an upright urn with a host of awkward protuberances. Gio Ponti, working for La Pavoni alongside Antonio Fornaroli and Alberto Rosselli, turned the boiler on its side to form a horizontal cylinder from which the arms of the dispensers curve gracefully upwards and inwards. Dynamic, elegant and proud, La Cornuta ('the horn') demanded to be placed on the most prominent part of the bar where it could be admired from all angles. Quickly overtaken by rapid advances in technology, La Cornuta was in production only briefly. Today only one or two examples remain in existence. So how has La Pavoni's machine achieved its status as one of the most commonly illustrated icons of Italian design? Before La Cornuta, often coffee produced by a machine had a sour or burnt taste that was created by the process of brewing, in which steam was let through the coffee. The new machine by La Pavoni instead only took water from the boiler under pressure, and then it was filtered through the coffee by a piston, pushed by a spring at ten bars pressure. The coffee no longer had the burnt taste due to the machine having a horizontal boiler. The gleaming seductiveness of its lines, the timing of its production, the purpose for which it was designed and, above all, the identity of its designer have combined to make La Cornuta an eloquent symbol of the huge contribution that Italian designers made to the remarkable recovery of their country's economy after World War II. In 1948, while working for La Pavoni, Ponti was also busy at the helm of his hugely influential magazine *Domus* and was central to the organization of the important VIII Milan Triennale. Just as the quintessentially Italian habit of drinking coffee at the bar was becoming fashionable across Europe and beyond, Ponti created the perfect machine from which to serve it.

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La Cornuta Model 47 (1947)

Gio Ponti (1891-1979)

La Pavoni 1948 to 1952





Winston Churchill with Land Rover Series 1

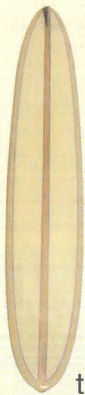
The Land Rover, undisputedly the emblem of off-road cars for more than fifty years, has earned its status because of its versatility and ruggedness. Land Rovers have been used as farm workhorses, military trucks, ambulances, fire engines and, more extravagantly, as work platforms, rail rovers and mobile cinemas. Born almost by accident as a 'stop gap' for the underused Rover plants, the Land Rover became an instant success when it was first introduced at the Amsterdam motor show in 1948. Shortly after World War II the British government could not assure the supply of steel; Rover's managing director Spencer Wilks and his chief designer and brother Maurice realized that, without steel, their hope to restart the full production of the company's prewar luxury cars would be impossible. Rover plants had been fully functioning throughout the war, producing aircrafts and tanks, and afterwards still had a highly skilled workforce and some raw materials from wartime production. The war had also left behind a great number of Willys Jeeps, battered, and with little possibility of repair, as the supply of spare parts was still erratic. The Willys Jeep immediately became the model for a countryside vehicle, at ease both in the farmland and on normal roads. Such a product, thought the Wilks brothers, would also be easy to export, bringing in much-needed foreign currency. With its body made from Brimabright, an aluminium and magnesium alloy used for the construction of aircrafts during the war, steel became superfluous. Using the Jeep's existing P3 engine, gearbox and back axle meant that the car was ready for the Amsterdam show in less than a year. Over the years, developments have been made on the overall performance of the Land Rover but, even when the Discovery series was introduced at the end of the 1980s as a mid-size luxury SUV (Sports Utility Vehicle), in order to accommodate an urban public, Land Rover has always remained true to its tough, outdoor spirit. Today, unofficial figures claim that 75 per cent of the Land Rovers from 1955 are still on the road.

Land Rover (1947)

Maurice Wilks (1904–63)

Rover 1947 to 1957





During the 1940s and 1950s, designers were able to explore a new range of industrial materials and applied processes initially made available for the defence industry during World War II. Aside from improving the performance of traditional media such as glass and wood, designers experimented with the flexibility and fluidity of plastics to produce innovative and functional forms. Resins and polymers were advantageous as plastics because they could be shaped when soft and heated, and then hardened when cooled. These plastics were especially valuable for the development of the modern surfboard, because they could produce smooth and curved board surfaces. During the 1940s, surfboard design went through an important period of change in material, weight and shape. Surfer Bob Simmons initially introduced fibreglass, resin and polystyrene to surfboard construction. Contemporaries Joe Quigg, Matt Kivlin, Tommy Zahn and Dave Rochlen, who would eventually develop Simmons's board design to create the Malibu Surfboard, began riding Simmons's boards constructed from balsa-wood encased in fibreglass and resin. This was the first time balsa boards had been sealed to prevent water damage. Joe Quigg was the primary force in creating the modern Malibu Surfboard. In 1947 he created the Darrylin Board for Zahn's girlfriend, Darrylin Zanuck. Initially designed to be short, light and easy to carry, the Darrylin was designed for women. Using light wood, the Darrylin was a varnished balsa board, 305 cm (120 in) long, with a curved rail throughout, a flat bottom, and a fin. Because of its light weight and sleek shape, it allowed surfers to make turns and ride waves like no other board and because of this, it made a massive contribution to the evolution of the modern surfboard. During the summer of 1947, Quigg shaped three additional revolutionary surfboards. One had the first fibreglass fin, while another had the first modern pintail gun shape. The pintail featured a flat bottom with low rails sloping down to a sharp-edged rear, designed for speed and manoeuvrability. The third board was an all-foam design built to further reduce weight. While most boards averaged 3.6 m (12 ft) long and weighed 14–45 kg (35–100 lbs), Quigg's shorter and lighter boards measured 2.1–2.7 m (7–9 ft) in length and weighed around 9 kg (20 lbs). Their elliptical, rounded tail shape gave rise to the name 'egg board.' By 1948, Quigg's boards were making waves in Malibu surf culture and by 1949 the use of foam was a key issue in surfboard design. Joe Quigg was one of the first great surfboard shapers because he combined his knowledge of hydrodynamics and surfing practice with an innovative use of materials.



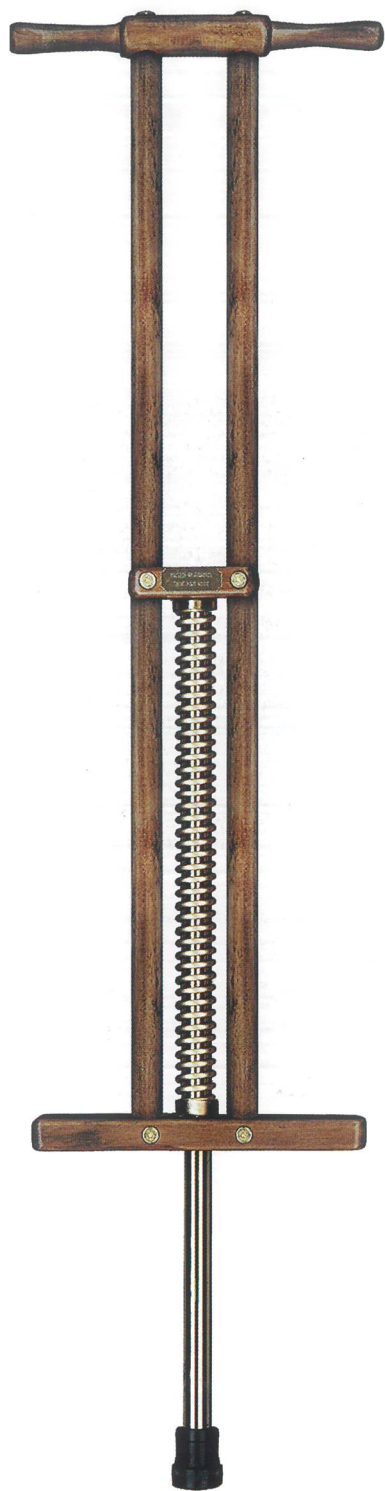
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Darrylin Board (1947)

Joe Quigg (1925-)

Various 1947 to present





1918

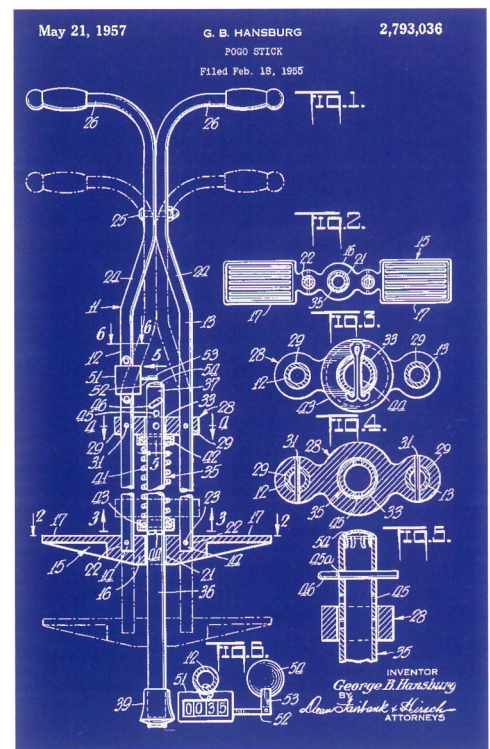


1947



2000

The Pogo Stick's familiar frame and rewarding spring jump have inspired generations to bounce since it was first launched over eighty years ago. A popular account of the Pogo's history tells the story of an anonymous German who, while travelling through Burma just before World War I, encountered a shoeless young girl using a stick to 'hop' the rocky path on her daily trips to the temple. The girl's name was Pogo, and upon returning home the observant traveller created a similar jumping stick but attached a spring to the base for extra bounce. In 1919 Gimble Brothers Department Store in the US ordered a shipment of these wooden 'pogo' sticks. However, on delivery, the sticks had been warped by the humid conditions on the journey and were unusable. Gimble Brothers then asked American baby furniture and toy designer, George B Hansburg, to create a better design for the wooden stick. That same year Hansburg created a metal version, featuring an enclosed spring, and patented the soon-to-be popular Pogo Stick from his own company, SBI Enterprises (now part of the larger group JM Originals). The 1920s saw a surge in Pogo Stick sales and it was not long before the Pogo was brought to the stage during a Ziegfeld Follies performance featuring a marriage on Pogos. Chorus girls at the New York Hippodrome used the sticks for an entire performance and Pogo Stick stunts and publicity tricks were devised in order to boost sales. Pogo bouncing records were set, only to be broken regularly throughout the twentieth century, and are frequently attempted today. In 1947 Hansburg designed an improved steel model with a longer-lasting spring. This Master Pogo would become the classic Pogo Stick and a global seller, manufactured by Hansburg's own factory in Elmhurst, New York. Hansburg eventually sold his factory in the 1970s, but the Master Pogo would continue to dominate sales. Many companies have attempted to redesign the stick, adding accessories such as bounce-o-meters and even creating sticks with superhero torsos for handlebars. Custom models, such as the double-barrelled pogo, have been built to aid enthusiasts in breaking world records. And there are even smaller versions for toddlers as well as the 'Bowgo', a motorized Pogo Stick for extreme bouncing. Today the Pogo Stick, still based on Hansburg's original design, remains the archetypal model. The art of staying aboard for any length of time remains the real test.





Hans Wegner



The Peacock Chair was first shown as part of the 'Living room for a Young Family' at the 1947 Cabinet-makers' Exhibition in Copenhagen. It featured on the stand of Danish furniture manufacturer, Johannes Hansen, whose collaboration with Hans Wegner had begun in 1940. The chair is based on the English Windsor chair, one of the standard designs in the history of wooden furniture. It is a spindle-back chair with curved wooden struts and a solid wooden seat. The Windsor chair has been made in England since the eighteenth century and features a number of different components: turned legs, a solid seat, turned bars for the back and wooden struts for the back- and armrests. Wegner launched a number of different spindle-back chairs inspired by the Windsor design and, characteristically, gave them a simpler and clearer form, often with a unique feature. For example, the Peacock Chair features distinctive back slats, which give the designs its name. Wegner believed that sitting was a concept invented by man and alien to nature and so his concern was to make this position both dignified and stable. He intended his chairs to be continuations of the body, saying that 'a chair is not finished until someone sits in it.' His ability to draw on

historical reference is evident in the Peacock Chair, which represents, like all of Wegner's work, the Danish modernist tradition of fusing time-honoured craft techniques with the use of natural materials. Wegner's designs utilize a brilliant meeting between the art of the craftsman, applying methods of turning and joining wood, and the dictates of industrial production. Wegner was trained in the traditional techniques of joinery, and in 1938 first participated in the Cabinet-makers' Guild Exhibition, producing a dining-room suite in natural oak. In the same year he moved to Århus where he became involved in designing furniture for the new Århus Town Hall. It was at this time that Wegner developed his philosophy of 'stripping the old chairs of their outer style and letting them appear in their pure construction of four legs, a seat and combined top rail and armrest.' In 1943 he opened his own design office and since then designed more than 500 pieces of furniture. The Peacock Chair was originally produced by Johannes Hansen and has been produced since 1991 by PP Møbler, now the largest manufacturer of Wegner's furniture. It is available in solid ash with a laminated hoop and a choice of teak or ash arms.





Architect, designer, sculptor

and town planner Angelo Mangiarotti's beautifully crafted mass-market Como Door Handle could be seen as a triumphant and groundbreaking piece of architectonic sculpture. Within four years of graduating as an architect from the Polytechnic of Milan, Mangiarotti was already winning prizes for his architectural work and immersing himself in the Modern Movement, associating and working with luminaries such as Walter Gropius, Ludwig Mies van der Rohe and Konrad Wachsmann. Fascinated from the outset with materials and structural and construction techniques, he experimented widely with the possibilities offered by the techniques of prefabrication and industrial production. The beauty of Mangiarotti's approach was that he applied it to all his work, irrespective of different scales, so the Como Door Handle is as well-crafted and suited to its function as are his Milan railway stations, the station clocks for Le Porte-Echappement Universal and the Elmag Factory at Monza. Designed for Olivari in 1947, the Como was first seen at the VIII Triennale in Milan as a brass model that had been rigorously researched to achieve an 'ergonomic' usability. The Como was the first handle Mangiarotti designed, but its contours and organic shape illustrate a key theme in his design work, namely designing mass-produced naturalistic, organic objects. The Como's machine-tooled curves and smooth rounded form are reminiscent of the work of Art Nouveau architects Antoni Gaudí and Hector Guimard, but above all the Como adheres to the natural functionalism of ergonomics. The handle sits comfortably in the hand, requiring only the lightest of grasps to turn it, and is as such typical of Mangiarotti's work, in which the use of an object is never subordinated to formal design considerations.