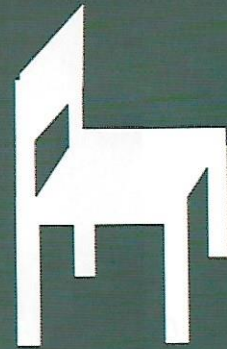


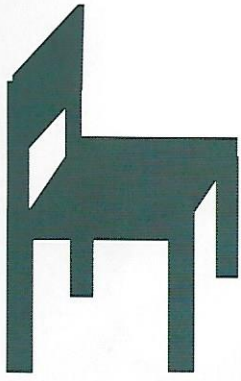
sitting

in



A classic piece of furniture endures. It is one you never tire of and return to in admiration, only to discover new aspects that were not apparent before. It must transcend time, although be of its era. Anny Friis-Clark asked four designers to select one classic chair and a current chair that will be a classic in the 21st century. Tim Bauer took the photographs.

judgement



CARLO POLI

6 The Barcelona chair's construction is of flat steel bars, mirror polished and chromed, with its seat and back covered in either leather or fabric, with the seat suspended on heavy leather straps. It's classic in its simplicity and balance and it's the perfect example of chairs of its era, with the interesting contrast of the hardness of steel and softness of leather. It is very well balanced and reassures the user of its comfort and stability.

It excels in its form, function, style and detail. A truly magnificent design.

In contrast, the Phillippe Starck Pratfall chair can be considered a modern version of the Barcelona classic, and, although

different in form and style, it relies on the same principles; excellence of form, stability and balance, aesthetics and the contrast of the soft leather seat and timber surround. The Pratfall chair could easily become the classic design of the future.

The body of the chair is moulded plywood although, with its unique shape appears extruded. Its steel tubular frame supports the back of the seat as cantilevered. The design allows a sense of lightness, however, like the Barcelona chair, it maintains a strong structural form even with its three legs.

Carlo Poli is the director of E.G.O. Design, Sydney, NSW.



Carlo Poli stands in admiration of his future classic choice, the Phillippe Starck Pratfall, left, and his old master, the Barcelona.

sitting in



George Freedman holds the Supperleggera while standing on the Thonet 214, left, and the Light-Light. Below: Sketch of the Thomas Hope chair.

“ I know the brief was to select two chairs, but, to express myself, I needed four, beginning with the Thomas Hope chair. Hope’s furniture was one of the first attempts to recreate the precise forms of Greek and Roman furniture and its significance lies in the fact it was widely copied, and had a purifying influence.

The Thonet 214 is the classic bentwood chair par excellence, a direct descendant of the legendary bentwood chair No 14 by Michael Thonet, the first chair to be industrially mass produced, in 1859.

My third classic is the Supperleggera — Gio Ponti’s chair developed in 1957 for the fitout of the Andrea Doria. From a

vernacular chair, a traditional product of the town of Chiavari near Genoa, Supperleggera is refined and adjusted for economic mass production by one of Italy’s foremost modern architect-designers.

Made by Alias and designed by Alberto Meda, the Light-Light is a first application in furniture of the composite materials, until now, used only in aeronautics. The Light-Light gives the epoxy resin matrix carbon fibre strong expressive content and formal elegance. We can rightly speak of it as an historical piece of the future. ”

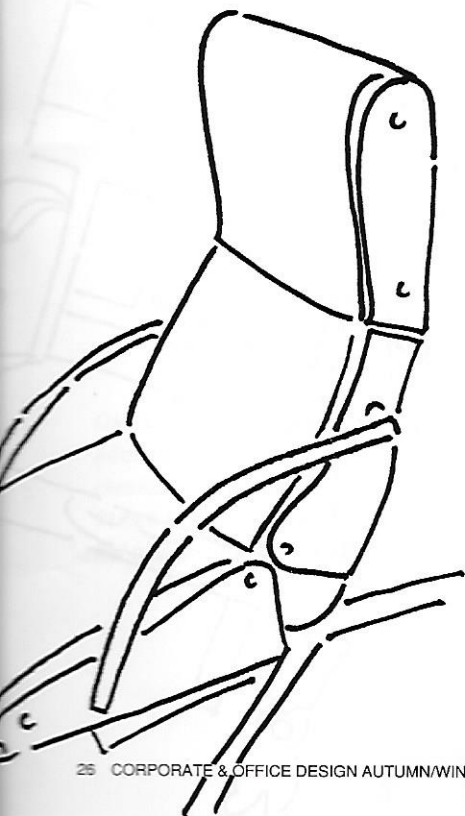
George Freedman is the principal of George Freedman Associates, Surry Hills, NSW.

GEORGE FREEDMAN



idgement

Peter Geyer lounging around with the Moroso 'Waiting' chair. Below: Sketch of the Tecno P40.



PETER GEYER

From the past, my choice is the Tecno P40 designed by Osvaldo Borsani in 1954. The clarity and directness of design and its lack of embellishment make it a classic. Its uninterrupted length, as if extruded like pasta ribbons from a continuous production line, gives any room a tremendous sense of space. The adjustment plate with its constructionist expression is a reminder of the industrial era in which it was generated.

For my chair of the present that will be a future classic, I have selected the Moroso "Waiting" designed in the early 1990s. Its design is in keeping with the progress

industry has made since the 1950s, yet this sofa has all the ingredients of the P40. It is ingenious, metamorphic and simple. It can be configured as a continuous form, or separated into compartmental seating.

The "Waiting" chair is more voluptuous and sensual than the P40. Its structure and fixings are concealed from view and its design expression is revealed in the modulated seat and back, the floating rearplan and the amorphic chrome-plated legs. This will be a piece we continue to discover into the millennium.

Peter Geyer is the head of Geyer Design, Melbourne.

sitting in

For me, it has to be the Eames Lounge and Ottoman as the classic piece. It is handsome, not bulky, and it is concise — a beautiful resolution of detail and comfort in an armchair, to the point where you can sleep in it. I know because I've got one and I've done it. The way it's segmented, the way all the junctions meet, and the shells of plywood connect, is beautifully crafted. It's also timeless in its use of timber and leather and it works in many interiors — commercial and residential.

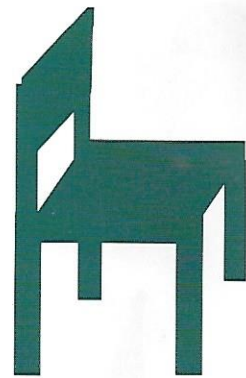
My choice of a classic of the future is Alberto Meda's Light-Light carbon-fibre chair. It's almost pretty in its scale, with an economy of materials and lack of

fashionable adornment making it incredibly elegant. The fact that the whole thing is one material and it is so light that you can pick it up with your little finger really appeals to me. You wonder why more contemporary furniture isn't made from this stuff. Though I do think that, because of its lightness, it probably would really only be suitable for domestic situations.

It's a shame that it was made in only limited production numbers, and was so expensive. We were going to buy one for our office collection of chairs but decided against it because of that.

Iain Halliday, is a partner of Burley Katon Halliday, Sydney.

AIN HALLIDAY



Juggling choices, Iain Halliday lies on the Eames Lounge and Ottoman with the Light-Light above.