



Design out the box

ICONIC DESIGNS



Design Classics

Mini Cooper

THE MINI IS A SMALL [ECONOMY CAR](#) THAT WAS MADE BY THE [BRITISH MOTOR CORPORATION](#) (BMC) AND ITS SUCCESSORS FROM 1959 UNTIL 2000. THE ORIGINAL IS CONSIDERED A BRITISH ICON OF THE 1960s, AND ITS SPACE-SAVING FRONT-WHEEL DRIVE LAYOUT – ALLOWING 80% OF THE AREA OF THE CAR'S [FLOORPAN](#) TO BE USED FOR PASSENGERS AND LUGGAGE – INFLUENCED A GENERATION OF CAR MAKERS. THE VEHICLE IS IN SOME WAYS CONSIDERED THE BRITISH EQUIVALENT TO ITS GERMAN CONTEMPORARY THE [VOLKSWAGEN BEETLE](#), WHICH ENJOYED SIMILAR POPULARITY IN NORTH AMERICA. IN 1999 THE MINI WAS VOTED THE SECOND MOST INFLUENTIAL [CAR OF THE 20TH CENTURY](#), BEHIND THE [FORD MODEL T](#).



THE TEAM THAT DESIGNED THE MINI WAS REMARKABLY SMALL: AS WELL AS ISSIGONIS, THERE WAS JACK DANIELS (WHO HAD WORKED WITH HIM ON THE [MORRIS MINOR](#)), CHRIS KINGHAM (WHO HAD BEEN WITH HIM AT ALVIS), TWO ENGINEERING STUDENTS AND FOUR DRAUGHTSMEN. TOGETHER, BY OCTOBER 1957, THEY HAD DESIGNED AND BUILT THE ORIGINAL PROTOTYPE, WHICH WAS AFFECTIONATELY NAMED "THE ORANGE BOX" BECAUSE OF ITS COLOUR.

Designed by Alec Issigonis; 1957

Design Classics

British Red Telephone Box

THE RED TELEPHONE BOX, A TELEPHONE KIOSK FOR A PUBLIC TELEPHONE DESIGNED BY SIR GILES GILBERT SCOTT, IS A FAMILIAR SIGHT ON THE STREETS OF THE UNITED KINGDOM, MALTA, BERMUDA AND GIBRALTAR, AND DESPITE A REDUCTION IN THEIR NUMBERS IN RECENT YEARS, RED BOXES CAN STILL BE SEEN IN MANY PLACES AND IN CURRENT OR FORMER BRITISH COLONIES AROUND THE WORLD. THE COLOUR RED WAS CHOSEN TO MAKE THEM EASY TO SPOT. THE FIRST STANDARD PUBLIC TELEPHONE KIOSK INTRODUCED BY THE UNITED KINGDOM POST OFFICE WAS PRODUCED IN CONCRETE IN 1920 AND WAS DESIGNATED K1 (KIOSK No.1). THIS DESIGN WAS NOT OF THE SAME FAMILY AS THE FAMILIAR RED TELEPHONE BOXES. VERY FEW REMARKABLE EXAMPLES REMAIN. ONE SHINING EXAMPLE IS LOCATED IN TRINITY MARKET IN KINGSTON-UPON-HULL WHERE IT IS STILL IN USE TODAY. THE RED TELEPHONE BOX WAS THE RESULT OF A COMPETITION IN 1924 TO DESIGN A KIOSK THAT WOULD BE ACCEPTABLE TO THE LONDON METROPOLITAN BOROUGHS WHICH HAD HITHERTO RESISTED THE POST OFFICE'S EFFORT TO ERECT K1 KIOSKS ON THEIR STREETS. THE BOXES WERE THE SAME IDEA AS THE POLICE BOXES.



Designed by Sir Giles Gilbert Scott; 1924



Design Classics



[EARL R. DEAN](#)'S ORIGINAL 1915 CONCEPT DRAWING OF THE CONTOUR COCA-COLA BOTTLE



THE PROTOTYPE NEVER MADE IT TO PRODUCTION SINCE ITS MIDDLE DIAMETER WAS LARGER THAN ITS BASE, MAKING IT UNSTABLE ON [CONVEYOR BELTS](#).

Coca Cola Bottle

THE EQUALLY FAMOUS COCA-COLA BOTTLE, CALLED THE "CONTOUR BOTTLE" WITHIN THE COMPANY, BUT KNOWN TO SOME AS THE "[HOBBLE SKIRT](#)" BOTTLE, WAS CREATED BY BOTTLE DESIGNER [EARL R. DEAN](#). IN 1915, THE [COCA-COLA COMPANY](#) LAUNCHED A COMPETITION AMONG ITS BOTTLE SUPPLIERS TO CREATE A NEW BOTTLE FOR THEIR BEVERAGE THAT WOULD DISTINGUISH IT FROM OTHER BEVERAGE BOTTLES, "A BOTTLE WHICH A PERSON COULD RECOGNIZE EVEN IF THEY FELT IT IN THE DARK, AND SO SHAPED THAT, EVEN IF BROKEN, A PERSON COULD TELL AT A GLANCE WHAT IT WAS."

DEAN WAS INSPIRED BY A PICTURE OF THE GOURD-SHAPED [COCOA POD](#) IN THE [ENCYCLOPÆDIA BRITANNICA](#). HE MADE A ROUGH SKETCH OF THE POD AND TRANSFORMED THE SHAPE OF THE POD INTO A BOTTLE. THE BOTTLE DESIGN WAS PATENTED IN NOVEMBER 1915.

THE PROTOTYPE NEVER MADE IT TO PRODUCTION SINCE ITS MIDDLE DIAMETER WAS LARGER THAN ITS BASE, MAKING IT UNSTABLE ON [CONVEYOR BELTS](#). DEAN RESOLVED THIS ISSUE BY DECREASING THE BOTTLE'S MIDDLE DIAMETER.

TODAY, THE CONTOUR COCA-COLA BOTTLE IS ONE OF THE MOST RECOGNIZED PACKAGES ON THE PLANET..."EVEN IN THE DARK!"

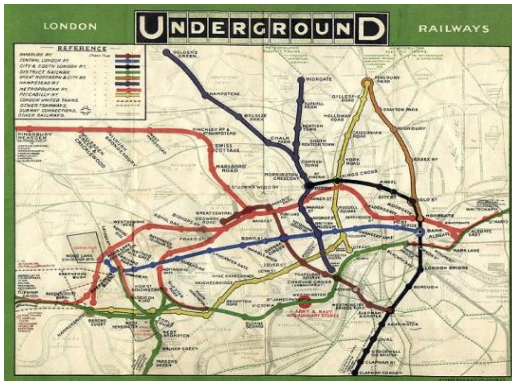
Designed by Earl R Dean; 1915



Design out the box

Design Classics

London Underground Tube Map



WHAT IS NOW A SINGLE NETWORK OF LINES CONTROLLED BY A SINGLE ORGANISATION BEGAN AS A COLLECTION OF INDEPENDENT UNDERGROUND RAILWAY COMPANIES THAT CONSTRUCTED LINES IN THE 19TH AND EARLY 20TH CENTURIES. THESE COMPANIES PUBLISHED ROUTE MAPS OF THEIR OWN SERVICES BUT DID NOT, GENERALLY, CO-OPERATE IN ADVERTISING THEIR SERVICES COLLECTIVELY. EARLY MAPS WERE BASED ON STANDARD GEOGRAPHIC [CITY MAPS](#) INDICATING THE DIRECTIONS OF LINES AND LOCATIONS OF STATION, OVERLAID ON GEOGRAPHIC FEATURES AND MAIN ROADS. THE FIRST COMBINED MAP WAS PUBLISHED IN 1908 BY THE [UNDERGROUND ELECTRIC RAILWAYS COMPANY OF LONDON](#) (UERL) IN CONJUNCTION WITH FOUR OTHER UNDERGROUND RAILWAY COMPANIES USING THE "UNDERGROUND" [BRAND](#) AS PART OF A COMMON ADVERTISING INITIATIVE.



THE FIRST DIAGRAMMATIC MAP OF LONDON'S RAPID TRANSIT NETWORK WAS DESIGNED BY [HARRY BECK](#) IN 1931. BECK WAS A LONDON UNDERGROUND EMPLOYEE WHO REALISED THAT BECAUSE THE RAILWAY RAN MOSTLY UNDERGROUND, THE PHYSICAL LOCATIONS OF THE STATIONS WERE IRRELEVANT TO THE TRAVELLER WANTING TO KNOW HOW TO GET TO ONE STATION FROM ANOTHER – ONLY THE [TOPOLOGY](#) OF THE RAILWAY MATTERED.

TODAY, THE TUBE MAP BEARS THE LEGEND, "THIS DIAGRAM IS AN EVOLUTION OF THE ORIGINAL DESIGN CONCEIVED IN 1931 BY HARRY BECK" IN THE LOWER RIGHT-HAND CORNER.

Designed by Harry Beck; 1931



Design out the box

Design Classics

Angle Poise Lamp



CARWARDINE WAS A CAR DESIGNER AND WAS, AT THE TIME HE INVENTED THE ANGLEPOISE LAMP, A FREELANCE DESIGN CONSULTANT SPECIALISING IN [VEHICLE SUSPENSION](#) SYSTEMS. WHILE DEVELOPING NEW CONCEPTS FOR VEHICLE SUSPENSIONS, HE CREATED A MECHANISM WHICH HE RECOGNISED HAD APPLICATIONS IN OTHER FIELDS. HE PARTICULARLY SAW ITS BENEFITS FOR A TASK LAMP. DESPITE MANY CLAIMS TO THE CONTRARY, HIS CONCEPT HAD NOTHING WHATSOEVER TO DO WITH MIMICKING THE ACTIONS OF THE HUMAN ARM. THE JOINTS AND SPRING TENSION ALLOW THE LAMP TO BE MOVED INTO A WIDE RANGE OF POSITIONS WHICH IT WILL MAINTAIN WITHOUT BEING CLAMPED.

CARWARDINE APPLIED FOR A PATENT, NUMBER 404,615, FOR A LAMP DESIGN USING THE MECHANISM ON 4 JULY 1932, AND MANUFACTURED THE LAMP HIMSELF IN THE WORKSHOPS OF HIS OWN COMPANY, CARDINE ACCESSORIES, IN [BATH, ENGLAND](#). HE SOON FOUND THE INTEREST AND DEMAND SO GREAT THAT HE NEEDED A MAJOR EXPANSION OR PARTNER AND, ON 22 FEBRUARY 1934, ENTERED INTO A LICENSING AGREEMENT WITH THE TERRY SPRING COMPANY IN [REDDITCH, ENGLAND](#). TERRY'S MANUFACTURED AND MARKETED THE LAMP, WHILE CARWARDINE CONTINUED TO DEVELOP THE CONCEPT, PRODUCING A NUMBER OF OTHER VERSIONS AND APPLICATIONS (FOR EXAMPLE, FOR SUPPORTING MICROPHONES). THE ORIGINAL FOUR-SPRING DESIGN WAS MADE FOR WORKING ENVIRONMENTS, SUCH AS WORKSHOPS AND DOCTORS' AND DENTISTS' SURGERIES, BUT HE ALSO DESIGNED A THREE-SPRING VERSION FOR USE IN THE HOME (PATENTED ON 10 FEBRUARY 1934, PATENT NUMBER 433,617).

Designed by George Carwardine; 1932



Design Classics

i Pod



iPod is a line of [portable media players](#) created and marketed by [Apple Inc.](#). The product line-up consists of the hard drive-based [iPod classic](#), the touchscreen [iPod touch](#), the compact [iPod nano](#) and the ultra-compact [iPod shuffle](#). iPod classic models store [media](#) on an internal [hard drive](#), while all other models use [flash memory](#) to enable their smaller size (the discontinued [mini](#) used a [Microdrive](#) miniature hard drive). As with many other digital music players, iPods can serve as external [data storage devices](#). Storage capacity varies by model, ranging from 2 GB for the iPod shuffle to 160 GB for the iPod classic. The iPod line was announced by Apple on October 23, 2001, and released on November 10, 2001.

ALL OF THE MODELS HAVE BEEN REDESIGNED MULTIPLE TIMES SINCE THEIR INTRODUCTION. THE MOST RECENT IPOD REDESIGNS WERE INTRODUCED ON SEPTEMBER 1, 2010. APPLE'S [iTUNES](#) SOFTWARE CAN BE USED TO TRANSFER MUSIC TO THE DEVICES FROM COMPUTERS USING CERTAIN VERSIONS OF APPLE MACINTOSH AND MICROSOFT WINDOWS OPERATING SYSTEMS. FOR USERS WHO CHOOSE NOT TO USE ITUNES OR WHOSE COMPUTERS CANNOT RUN ITUNES, SEVERAL OPEN SOURCE ALTERNATIVES ARE AVAILABLE FOR THE IPOD.



Design Classics

Volkswagen Beetle

THE **VOLKSWAGEN BEETLE**, OFFICIALLY CALLED THE **VOLKSWAGEN TYPE 1** (OR INFORMALLY THE **VOLKSWAGEN BUG**), IS AN **ECONOMY CAR** PRODUCED BY THE GERMAN AUTO MAKER **VOLKSWAGEN** (VW) FROM 1938 UNTIL 2003. WITH OVER 21 MILLION MANUFACTURED IN AN **AIR-COOLED, REAR-ENGINE, REAR-WHEEL DRIVE CONFIGURATION**, THE BEETLE IS THE LONGEST-RUNNING AND MOST-MANUFACTURED CAR OF A SINGLE DESIGN **PLATFORM** ANYWHERE IN THE WORLD.



IN 1933, **ADOLF HITLER** GAVE THE ORDER TO **FERDINAND PORSCHE** TO DEVELOP A **VOLKSWAGEN** (LITERALLY, "PEOPLE'S CAR" IN GERMAN, PRONOUNCED [**Fɔ̯lk̚sʏaːgən**]). THE EPITHET **VOLKS-** LITERALLY, "PEOPLE'S-" HAD BEEN PREVIOUSLY APPLIED TO OTHER NAZI SPONSORED CONSUMER GOODS SUCH AS THE **VOLKSEMPFÄNGER** ("PEOPLE'S RADIO"). HITLER REQUIRED A BASIC VEHICLE CAPABLE OF TRANSPORTING TWO ADULTS AND THREE CHILDREN AT 100 KM/H (62 MPH). THE "PEOPLE'S CAR" WOULD BE AVAILABLE TO CITIZENS OF THE **THIRD REICH** THROUGH A SAVINGS SCHEME, OR **SPARKARTE** (SAVINGS BOOKLET), AT 990 **REICHSMARK**, ABOUT THE PRICE OF A SMALL MOTORCYCLE (AN AVERAGE INCOME BEING AROUND 32RM A WEEK).

Designed by Ferdinand Porsche; 1933



Design Classics

Volkswagen Split Screen Van



THE VOLKSWAGEN TYPE 2, KNOWN OFFICIALLY AS THE [TRANSPORTER](#) OR [KOMBI](#) (CAMPER, SHORT FOR KOMBINATIONSKRAFTWAGEN) AND INFORMALLY AS THE [BUS](#)(US) OR [CAMPER](#) (UK), IS A [PANEL VAN](#) INTRODUCED IN 1950 BY GERMAN [AUTOMAKER VOLKSWAGEN](#) AS ITS SECOND [CAR MODEL](#) – FOLLOWING AND INITIALLY DERIVING FROM VOLKSWAGEN'S FIRST MODEL, THE [TYPE 1 \(BEETLE\)](#), IT WAS GIVEN THE FACTORY DESIGNATION TYPE 2.

THE CONCEPT FOR THE TYPE 2 IS CREDITED TO DUTCH VOLKSWAGEN IMPORTER [BEN PON](#). (IT HAS SIMILARITIES IN CONCEPT TO THE 1920s [RUMPLER TROPFENWAGEN](#) AND 1930s [DYMATION CAR](#) BY [BUCKMINSTER FULLER](#), NEITHER OF WHICH REACHED PRODUCTION.) PON VISITED [WOLFSBURG](#) IN 1946, INTENDING TO PURCHASE TYPE 1S FOR IMPORT TO HOLLAND, WHERE HE SAW AN IMPROVED PARTS-MOVER AND REALIZED SOMETHING BETTER WAS POSSIBLE USING THE STOCK TYPE 1 PAN. HE FIRST SKETCHED THE VAN IN A DOODLE DATED APRIL 23, 1947, PROPOSING A PAYLOAD OF 690 KG (1,500 LB) AND PLACING THE DRIVER AT THE VERY FRONT. PRODUCTION WOULD HAVE TO WAIT, HOWEVER, AS THE FACTORY WAS AT CAPACITY PRODUCING THE TYPE 1.

Designed by Ben Pon; 1947



Design Classics

E Type Jaguar

FROM THE SLEEK XK120 TWO-SEATER AND MARK 1 SALOON TO THE SEXY E-TYPE SPORTSCAR, JAGUAR DESIGNED AND BUILT MANY OF THE BEST-LOVED BRITISH CARS OF THE MID-20TH CENTURY. THE FLAIR OF ITS DYNAMIC FOUNDER WILLIAM LYONS MADE THE JAGUAR MARQUE SYNONYMOUS WITH SEDUCTIVELY DESIGNED AND SHARPLY PRICED CARS.

WHEN JAGUAR CARS PREPARED TO UNVEIL ITS NEW SPORTS CAR AT THE 1961 GENEVA MOTOR SHOW, THE FOUNDER, SIR WILLIAM LYONS (1901-1985), INSISTED THAT AN EARLY PRODUCTION MODEL WAS DRIVEN THERE ALL THE WAY FROM THE COVENTRY FACTORY. THE NEW E-TYPE ONLY JUST GOT TO GENEVA IN TIME. THE SUSPENSE ENSURED THAT JAGUAR'S SEXY NEW SPORTS CAR WAS A MEDIA SENSATION EVEN BEFORE IT WAS UNVEILED.

THE E-TYPE WAS TYPICAL. WITH THE PROMISE OF A TOP SPEED OF 150MPH (WITH A FAIR WIND) AND A PRICE TAG OF £2,097 FOR A ROADSTER – HALF THE PRICE OF AN ASTON MARTIN – JAGUAR BILLED IT AS BRITAIN'S AFFORDABLE ANSWER TO A FLASHY ITALIAN FERRARI.

THE SERIES 1 WAS INTRODUCED, INITIALLY FOR EXPORT ONLY, IN MARCH 1961. THE DOMESTIC MARKET LAUNCH CAME FOUR MONTHS LATER IN JULY 1961.

ON ITS RELEASE [ENZO FERRARI](#) CALLED IT "THE MOST BEAUTIFUL CAR EVER MADE".



Designed by Jaguar; 1961



Design Classics

Concorde

ONE OF THE BEST-LOVED ENGINEERING DESIGN PROJECTS OF THE 20TH CENTURY, CONCORDE (1976-2003) IS A RARE EXAMPLE OF SUCCESSFUL INTERNATIONAL COLLABORATION. ITS ANGLO-FRENCH DESIGNERS PRODUCED THE WORLD'S FIRST SUPERSONIC COMMERCIAL PASSENGER AIRCRAFT WHICH AT ITS FASTEST FLEW FROM NEW YORK TO LONDON IN LESS THAN THREE HOURS.

WHEN THE BRITISH GOVERNMENT ESTABLISHED THE SUPERSONIC TRANSPORT AIRCRAFT COMMITTEE IN 1956 TO EXPLORE THE POSSIBILITY OF DEVELOPING THE WORLD'S FIRST PASSENGER AIRCRAFT ABLE TO FLY FASTER THAN THE SPEED OF SOUND, IT COULD TAKE AS LONG AS EIGHTEEN HOURS FOR A COMMERCIAL JET TO FLY FROM LONDON TO NEW YORK TO TAKE NEARLY TWENTY YEARS FOR THE COMMITTEE'S WORK

TO CULMINATE IN THE FIRST COMMERCIAL FLIGHT OF A SUPERSONIC AIRCRAFT, BUT THE SUBSEQUENT PERFORMANCE OF THAT JET, CONCORDE, EXCEEDED EVEN THE MOST OPTIMISTIC EXPECTATIONS. ROUTINELY FLYING FASTER THAN TWICE THE SPEED OF SOUND, CONCORDE SPORTED A TAKE-OFF SPEED OF 250 MPH (400 KMPH) AND A CRUISING SPEED OF 1,350 MPH (2,160 KMPH) AT AN ALTITUDE OF UP TO 60,000 FEET, TWICE THE HEIGHT OF MOUNT EVEREST. AT ITS FASTEST ON 7 FEBRUARY 1996, CONCORDE FLEW FROM NEW YORK TO LONDON IN JUST 2 HOURS, 52 MINUTES AND 59 SECONDS, LESS THAN A SIXTH OF THE TIME THAT THE SAME JOURNEY WOULD HAVE TAKEN BY AIR IN 1956.

HAILED FOR ITS BEAUTY AS WELL AS ITS SPEED, CONCORDE SEEMED TO BELONG LESS TO THE MODERN WORLD THAN TO THE FUTURE. DURING 27 YEARS OF COMMERCIAL SERVICE FROM 1976 TO 2003, IT BECAME ONE OF THE BEST-LOVED ENGINEERING DESIGN PROJECTS OF THE 20TH CENTURY. AN EXEMPLAR OF TECHNOLOGICAL EXCELLENCE, CONCORDE STRUCK SUCH A STRONG EMOTIONAL CHORD WITH THE PUBLIC THAT CHILDREN CHEERED WHENEVER THEY SPOTTED IT IN THE SKY.



Designed by British Aircraft Aviation
& Aerospatiale; 1969



Design Classics

Fender Stratocaster



THE FENDER STRATOCASTER IS AN [ELECTRIC GUITAR](#). DESIGNED BY [LEO FENDER](#), [GEORGE FULLERTON](#), AND [FREDDIE TAVARES](#) IN 1954, IT HAS BEEN MANUFACTURED CONTINUOUSLY BY THE [FENDER MUSICAL INSTRUMENTS CORPORATION](#) TO THE PRESENT. IT IS A DOUBLE-CUTAWAY GUITAR, WITH AN EXTENDED TOP HORN FOR BALANCE. ALONG WITH THE [LES PAUL](#), IT IS THE MOST POPULAR ELECTRIC GUITAR. ALTHOUGH "STRATOCASTER" AND "STRAT" ARE TRADEMARK TERMS BELONGING TO THE [FENDER](#), THE TERM "STRAT" IS OFTEN APPLIED TO ANY GUITAR WITH THE SAME GENERAL FEATURES AS THE ORIGINAL REGARDLESS OF MANUFACTURER.

ORIGINALLY THE STRATOCASTER WAS OFFERED IN A 2-COLOR SUNBURST FINISH ON A SOLID, DEEPLY CONTOURED [ASH](#) BODY, A 21-FRET ONE-PIECE MAPLE NECK WITH BLACK DOT INLAYS AND KLUSON TUNING HEADS. IN 1956 FENDER BEGAN ISSUING SOLID STRATOCASTERS WITH [ALDER](#) BODIES. IN 1960 THE AVAILABLE CUSTOM COLORS WERE STANDARDIZED, MANY OF WHICH WERE AUTOMOBILE LACQUER COLORS FROM DUPONT AVAILABLE AT AN ADDITIONAL 5% COST. THE UNIQUE SINGLE-PLY, 8-SCREW HOLE WHITE [PICKGUARD](#) ALLOWED ALL ELECTRONIC COMPONENTS—EXCEPT THE RECESSED JACK PLATE—TO BE ATTACHED TO IT FOR EASY ASSEMBLY. DESPITE SUBSEQUENT STRATOCASTER MODELS (INCLUDING COPIES) VINTAGE FENDER MODELS ARE HIGHLY VALUED BY COLLECTORS FOR THEIR INVESTMENT POTENTIAL AND PLAYERS WHO PREFER THE [TIMBRE](#) OF OLDER MODELS.

AMONG THE GENRES THE STRATOCASTER HAS BEEN USED FOR—BESIDES [COUNTRY](#), THE GENRE LEO FENDER INTENDED IT TO BE FOR—IT HAS PLAYED A LARGE ROLE IN [ROCK](#), [POP](#), [SOUL](#), [RHYTHM AND BLUES](#) AS WELL AS [BLUES](#) AND [JAZZ](#).

Designed by Leo Fender; 1954



Design Classics

Polaroid Camera

THE INSTANT CAMERA IS A TYPE OF [CAMERA](#) THAT GENERATES A DEVELOPED FILM IMAGE. THE MOST POPULAR TYPES TO USE [SELF-DEVELOPING FILM](#) WERE FORMERLY MADE BY [POLAROID CORPORATION](#).

THE INVENTION OF MODERN INSTANT CAMERAS IS GENERALLY CREDITED TO [AMERICAN](#) SCIENTIST [EDWIN LAND](#), WHO UNVEILED THE FIRST COMMERCIAL INSTANT CAMERA, THE [LAND CAMERA](#), IN 1948, A YEAR AFTER UNVEILING INSTANT FILM IN NEW YORK CITY. THE EARLIEST INSTANT CAMERA, WHICH CONSISTED OF A CAMERA AND PORTABLE DARKROOM IN A SINGLE COMPARTMENT, WAS INVENTED IN 1923 BY SAMUEL SHLAFROCK.

IN FEBRUARY 2008, POLAROID ANNOUNCED IT WOULD DISCONTINUE PRODUCTION OF FILM, SHUT DOWN THREE FACTORIES AND LAY OFF 450 WORKERS. SALES OF CHEMICAL FILM BY ALL MAKERS HAVE DROPPED BY AT LEAST 25% PER YEAR IN THE FIRST DECADE OF THE 21ST CENTURY, AND THE DECLINE IS LIKELY TO ACCELERATE. [FUJIFILM](#) IS NOW THE ONLY REMAINING SUPPLIER OF INSTANT FILM IN THE UNITED STATES. HOWEVER, IN OCTOBER 2009, POLAROID ANNOUNCED IT WOULD BRING BACK ITS CLASSIC INSTANT FILM CAMERAS, AFTER ANNOUNCING THE YEAR BEFORE THAT PRODUCTION WAS TO BE STOPPED.



Designed by Edwin Land; 1948



Design Classics

Bakelite Telephone

BAKELITE IS AN EARLY PLASTIC. IT IS A THERMOSETTING PHENOL FORMALDEHYDE RESIN, FORMED FROM AN ELIMINATION REACTION OF PHENOL WITH FORMALDEHYDE. IT WAS DEVELOPED IN 1907 BY BELGIAN CHEMIST LEO BAEKELAND.

DR. BAEKELAND HAD ORIGINALLY SET OUT TO FIND A REPLACEMENT FOR SHELLAC (MADE FROM THE EXCRETION OF LAC BEETLES). CHEMISTS HAD BEGUN TO RECOGNIZE THAT MANY NATURAL RESINS AND FIBRES WERE POLYMERS, AND BAEKELAND INVESTIGATED THE REACTIONS OF PHENOL AND FORMALDEHYDE. HE FIRST PRODUCED A SOLUBLE PHENOL-FORMALDEHYDE SHELLAC CALLED "NOVOLAK" THAT NEVER BECAME A MARKET SUCCESS, THEN TURNED TO DEVELOPING A BINDER FOR ASBESTOS WHICH, AT THAT TIME, WAS MOULDED WITH RUBBER. BY CONTROLLING THE PRESSURE AND TEMPERATURE APPLIED TO PHENOL AND FORMALDEHYDE, HE FOUND IN 1905 HE COULD PRODUCE HIS DREAMED-OF HARD MOULDABLE MATERIAL (THE WORLD'S FIRST SYNTHETIC PLASTIC): BAKELITE. HE ANNOUNCED HIS INVENTION AT A MEETING OF THE AMERICAN CHEMICAL SOCIETY ON FEBRUARY 5, 1909.

IN THE EARLY 20TH CENTURY, IT WAS FOUND IN MYRIAD APPLICATIONS INCLUDING SAXOPHONE MOUTHPIECES, WHISTLES, CAMERAS, SOLID-BODY ELECTRIC GUITARS, TELEPHONE HOUSINGS AND HANDSETS, EARLY MACHINE GUNS, PISTOL GRIPS, AND APPLIANCE CASINGS. THE THERMOSETTING PHENOLIC RESIN WAS AT ONE POINT CONSIDERED FOR THE MANUFACTURE OF COINS, DUE TO A SHORTAGE OF TRADITIONAL MATERIAL. IN 1943, BAKELITE AND OTHER NON-METAL MATERIALS WERE TESTED FOR USAGE AS A PENNY IN THE US BEFORE THE ROTARY DIAL WAS INVENTED BY ALMON BROWN STROWGER IN 1891. THERE WERE NUMEROUS COMPETING INVENTIONS, AND 26 PATENTS OF DIALS, PUSH-BUTTONS, AND SIMILAR MECHANISMS FOR SIGNALLING WERE ISSUED PRIOR TO 1891.



Rotary Dial Designed by Almon Brown Strowger; 1891



Design out the box

Design Classics

Alessi Whistling Kettle

ALESSI IS A KITCHEN UTENSIL COMPANY FROM ITALY. THEY DESIGN EVERYDAY ITEMS FROM PLASTIC AND STAINLESS STEEL. FOUNDED IN 1921 TO PRODUCE CRAFTED PRODUCTS IN METAL FOR EATING AND DRINKING, BY GIOVANNI ALESSI.



LOOKING AT IT IT'S HARD TO BELIEVE THAT IT WAS DESIGNED IN 1985! IT'S BEEN ONE OF THE GREATEST ICONS OF MODERN DESIGN EVER SINCE. IT COMES WITH ICONIC BIRD-SHAPED WHISTLE, THAT HAS MADE IT RECOGNISABLE AMONG OTHER STOVE TOP KETTLES. IT FITS THE RANGE OF ALESSI PRODUCTS, DESIGNED BY MICHAEL GRAVES. ALESSI BIRD WHISTLE KETTLE SUITS ANY KITCHEN, BEGINNING WITH SIMPLE AND ENDING WITH THE MOST MODERN DESIGNS. THE KETTLE IS SUITABLE FOR ALL TYPES OF HOBS. IT'S CAPACITY IS SUITABLE FOR EVERY DAY NEEDS OF AN AVERAGE USER. BOTH BIRD-SHAPED WHISTLE AND LID ARE REPLACEABLE. THE METAL HANDLE IS COVERED WITH A POLYAMIDE PROTECTIVE COATING REMAINS COOL AFTER BOILING AND ASSURES COMFORTABLE GRIP. POLISHED STAINLESS STEEL MAKES IT STAIN RESISTANT AND VERY EASY TO CLEAN. IF YOU'RE LOOKING FOR A KETTLE THAT NOT ONLY DOES WHAT IT'S MEANT TO DO BUT ALSO PLAYS A VITAL DECORATIVE ROLE IN YOUR KITCHEN, THIS KETTLE IS MADE FOR YOU. IT

COMES WITH THREE COLOUR TRIMS. CREAM/IVORY, BLACK AND RED. IT'S AVAILABLE IN ANY KITCHEN COLOUR SCHEME.
Designed by Michael Graves, 1985

Design Classics

Red Blue Chair

THE RED BLUE CHAIR IS A CHAIR DESIGNED IN 1917 BY [GERRIT RIETVELD](#). IT REPRESENTS ONE OF THE FIRST EXPLORATIONS BY THE [DE STIJL](#) ART MOVEMENT IN THREE DIMENSIONS. THE ORIGINAL CHAIR WAS CONSTRUCTED OF UNSTAINED BEECH WOOD AND WAS NOT PAINTED UNTIL THE EARLY 1920s. FELLOW MEMBER OF DE STIJL AND ARCHITECT, [BART VAN DER LECK](#), SAW HIS ORIGINAL MODEL AND SUGGESTED THAT HE ADD BRIGHT COLOURS. HE BUILT THE NEW MODEL OF THINNER WOOD AND PAINTED IT ENTIRELY BLACK WITH AREAS OF PRIMARY COLOURS ATTRIBUTED TO DE STIJL MOVEMENT. THE EFFECT OF THIS COLOUR SCHEME MADE THE CHAIR SEEM TO ALMOST DISAPPEAR AGAINST THE BLACK WALLS AND FLOOR OF THE [SCHRÖDER HOUSE](#) WHERE IT WAS PLACED. THE AREAS OF COLOUR APPEARED TO FLOAT, GIVING IT AN ALMOST TRANSPARENT STRUCTURE. [THE MUSEUM OF MODERN ART](#), WHICH HOUSES THE CHAIR IN ITS PERMANENT COLLECTION, A GIFT FROM [PHILIP JOHNSON](#), STATES THAT THE RED, BLUE AND YELLOW COLOURS WERE ADDED AROUND 1923. THE CHAIR ALSO RESIDES AT THE [HIGH MUSEUM OF ART](#), ATLANTA. IT FEATURES SEVERAL [RIETVELD JOINTS](#).



THE RED AND BLUE CHAIR WAS REPORTED TO BE ON LOAN TO THE [DELFT UNIVERSITY OF TECHNOLOGY](#) FACULTY OF ARCHITECTURE AS PART OF AN EXHIBITION. ON MAY 13, 2008, [A FIRE](#) DESTROYED THE ENTIRE BUILDING, BUT THE RED AND BLUE CHAIR WAS SAVED BY FIRE FIGHTERS.

Designed by Gerrit Rietveld; 1917



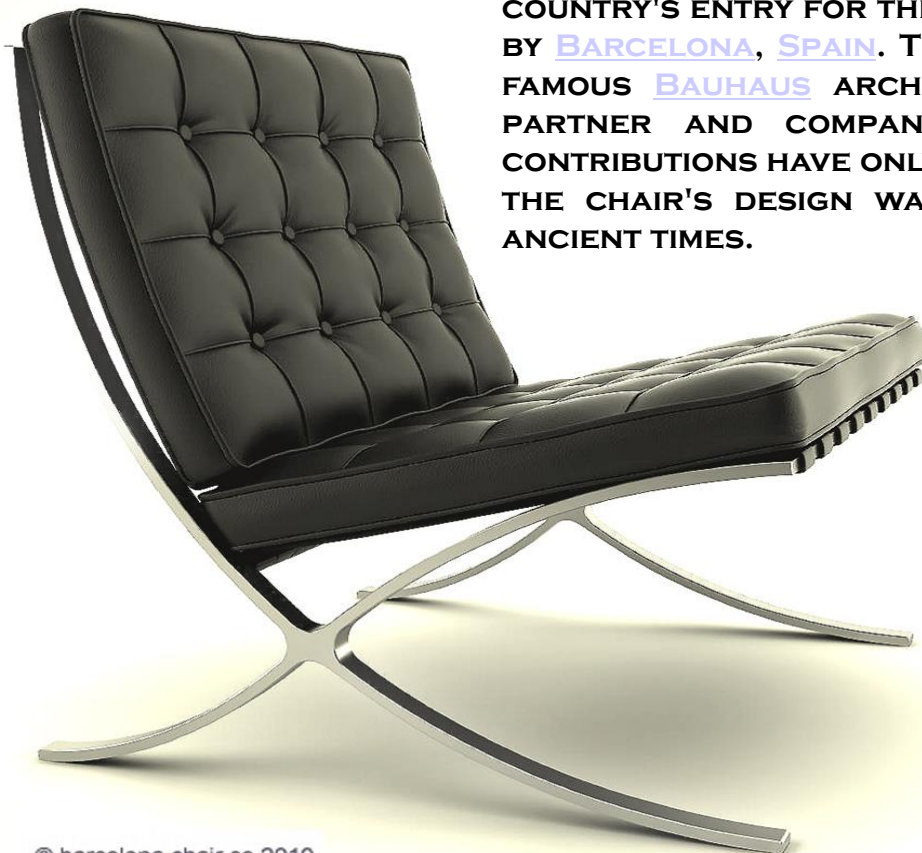
Design Classics

Barcelona Chair

THE **BARCELONA CHAIR** WAS EXCLUSIVELY DESIGNED FOR THE **GERMAN PAVILION**, THAT COUNTRY'S ENTRY FOR THE **INTERNATIONAL EXPOSITION OF 1929**, WHICH WAS HOSTED BY **BARCELONA, SPAIN**. THE DESIGN RESULTED FROM COLLABORATION BETWEEN THE FAMOUS **BAUHAUS** ARCHITECT **LUDWIG MIES VAN DER ROHE** AND HIS LONGTIME PARTNER AND COMPANION, ARCHITECT AND DESIGNER **LILLY REICH**, WHOSE CONTRIBUTIONS HAVE ONLY RECENTLY BEEN ACKNOWLEDGED. AN ICON OF **MODERNISM**, THE CHAIR'S DESIGN WAS INSPIRED BY THE CAMPAIGN AND FOLDING CHAIRS OF ANCIENT TIMES.

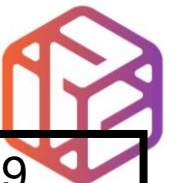
THE FRAME WAS INITIALLY DESIGNED TO BE BOLTED TOGETHER, BUT WAS REDESIGNED IN 1950 USING STAINLESS STEEL, WHICH ALLOWED THE FRAME TO BE FORMED BY A SEAMLESS PIECE OF METAL, GIVING IT A SMOOTHER APPEARANCE. BOVINE LEATHER REPLACED THE IVORY-COLOURED PIGSKIN WHICH WAS USED FOR THE ORIGINAL PIECES.

THE FUNCTIONAL DESIGN AND ELEMENTS OF IT THAT WERE PATENTED BY MIES IN GERMANY, SPAIN AND THE UNITED STATES IN THE 1930S HAVE SINCE EXPIRED. THE **BARCELONA CHAIR** WAS MANUFACTURED IN THE US AND EUROPE IN LIMITED PRODUCTION FROM THE 1930S TO THE 1950S.



© barcelona chair co 2010

Designed by Ludwig Mies van der Rohe; 1929



Design out the box

Design Classics

W W Stool

AS ONE OF THE MOST DYNAMIC FURNITURE DESIGNERS OF THE 1980s AND 1990s, PHILIPPE STARCK (1949-) DEVELOPED DOZENS OF CHAIRS TO BE PUT INTO VOLUME PRODUCTION BY DIFFERENT MANUFACTURERS, YET HE ALSO EXECUTED EXPERIMENTAL PROJECTS BY DESIGNING CONCEPTUAL PIECES. STARCK DESCRIBED THEM AS "SURREALIST OR DADA OBJECTS" INTENDED TO LIBERATE THE USER "FROM THE HUMDRUM REALITY OF EVERYDAY LIFE". AMONG THEM WAS THE W.W. STOOL, WHICH WAS ORIGINALLY DESIGNED BY STARCK AS PART OF A FANTASY WORKSPACE FOR THE GERMAN FILM DIRECTOR WIM WENDERS AND NAMED AFTER HIM. 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.

Designed by Philippe Starck; 1990



Design Classics

Dyson DC07 Vacuum Cleaner

DYSON LTD IS A [BRITISH](#) TECHNOLOGY COMPANY, FOUNDED IN 1992 BY [SIR JAMES DYSON](#), WHICH DESIGNS AND MANUFACTURES [VACUUM CLEANERS](#), [HAND DRYERS](#), [BLADELESS FANS](#) AND [HEATERS](#).

IN 1974 DYSON BOUGHT A HOOVER JUNIOR VACUUM CLEANER. THE HOOVER BECAME CLOGGED QUICKLY AND LOST SUCTION OVER TIME. FRUSTRATED, JAMES EMPTIED THE BAG TO TRY TO RESTORE THE SUCTION BUT THIS HAD NO EFFECT. ON OPENING THE BAG TO INVESTIGATE, HE NOTICED A LAYER OF DUST INSIDE, CLOGGING THE FINE MATERIAL MESH AND PREVENTING THE MACHINE WORKING PROPERLY. THE MACHINE ONLY WORKED WELL WITH A FRESH BAG, IT LOST SUCTION OVER TIME. HE RESOLVED TO DEVELOP A BETTER VACUUM CLEANER THAT WORKED MORE EFFICIENTLY.

DURING A VISIT TO A LOCAL SAWMILL, DYSON NOTICED HOW THE SAWDUST WAS REMOVED FROM THE AIR BY LARGE INDUSTRIAL CYCLONES. HE HYPOTHESISED THE SAME PRINCIPLE MIGHT WORK, ON A SMALLER SCALE, IN A VACUUM CLEANER. HE REMOVED THE BAG FROM THE HOOVER JUNIOR AND FITTED IT WITH A CARDBOARD CYCLONE. ON CLEANING THE ROOM WITH IT, HE FOUND IT PICKED UP MORE THAN HIS BAG MACHINE. THIS WAS THE FIRST VACUUM CLEANER WITHOUT A BAG. DYSON DEVELOPED 5,127 PROTOTYPE DESIGNS BETWEEN 1979 AND 1984. THE FIRST PROTOTYPE VACUUM CLEANER, A RED AND BLUE MACHINE BROUGHT JAMES LITTLE SUCCESS, AS HE STRUGGLED TO FIND A LICENSEE FOR HIS MACHINE IN THE UK AND AMERICA. MANUFACTURING COMPANIES LIKE HOOVER DIDN'T WANT TO LICENSE THE DESIGN, PROBABLY BECAUSE THE VACUUM BAG MARKET WAS WORTH \$500M SO THE DYSON WAS A THREAT TO THEIR PROFITS.

Designed by James Dyson; 1984



Design Classics

Moka Express



THE MOKA POT, ALSO KNOWN AS CAFFETTIERA ("COFFEE MAKER" IN [ITALIAN LANGUAGE](#)), MACCHINETTA DEL CAFFÈ (LITERALLY "SMALL COFFEE MACHINE" IN ITALIAN LANGUAGE) OR "ITALIAN COFFEE POT", IS A STOVE TOP [COFFEE MAKER](#) WHICH PRODUCES COFFEE BY PASSING HOT WATER PRESSURIZED BY STEAM THROUGH GROUND COFFEE. IT WAS FIRST PATENTED BY INVENTOR LUIGI DE PONTI FOR [ALFONSO BIALETTI](#) IN 1933. *BIALETTI INDUSTRIE* CONTINUES TO PRODUCE THE SAME MODEL UNDER THE NAME "MOKA EXPRESS".

THE MOKA POT IS MOST COMMONLY USED IN [EUROPE](#), BUT ALSO IN [LATIN AMERICAN](#) COUNTRIES. IT HAS BECOME AN ICONIC DESIGN, DISPLAYED IN MODERN INDUSTRIAL ART MUSEUMS SUCH AS THE [MUSEUM OF MODERN ART](#), THE [COOPER-HEWITT, NATIONAL DESIGN MUSEUM](#), THE [DESIGN MUSEUM](#), AND THE [LONDON SCIENCE MUSEUM](#). MOKA POTS COME IN DIFFERENT SIZES, FROM ONE TO EIGHTEEN 50 ML CUPS. THE ORIGINAL DESIGN AND MANY CURRENT MODELS ARE MADE FROM ALUMINIUM WITH BAKELITE HANDLES.

Designed by Luigi De Ponti ; 1933



Design Classics

Ford Model T

Designed by Childe Harold Wills; 1908 The **Ford Model T** (known as the **Tin Lizzie**) was produced by [Henry Ford's Ford Motor Company](#) from September 1908 to October 1927. It is generally regarded as the first affordable [automobile](#), the car that opened travel to the common [middle-class American](#); some of this was because of Ford's innovations, including [assembly line](#) production instead of individual hand crafting. The Ford Model T was named the world's most influential [car of the 20th century](#) in an international poll.

The Model T set 1908 as the historic year that the automobile became popular. The first production Model T was produced on August 12, 1908 and left the factory on September 27, 1908, at the [Piquette Plant](#) in [Detroit, Michigan](#). On May 26, 1927, Henry Ford watched the 15 millionth Model T Ford roll off the assembly line at his factory in [Highland Park, Michigan](#).

There were several cars produced or prototyped by Henry Ford from the founding of the company in 1903 until the Model T came along. Although he started with the [Model A](#), there were not 19 production models (A through T); some were only prototypes.

HENRY FORD SAID OF THE VEHICLE:

"I WILL BUILD A CAR FOR THE GREAT MULTITUDE. IT WILL BE LARGE ENOUGH FOR THE FAMILY, BUT SMALL ENOUGH FOR THE INDIVIDUAL TO RUN AND CARE FOR. IT WILL BE CONSTRUCTED OF THE BEST MATERIALS, BY THE BEST MEN TO BE HIRED, AFTER THE SIMPLEST DESIGNS THAT MODERN ENGINEERING CAN DEVISE. BUT IT WILL BE SO LOW IN PRICE THAT NO MAN MAKING A GOOD SALARY WILL BE UNABLE TO OWN ONE — AND ENJOY WITH HIS FAMILY THE BLESSING OF HOURS OF PLEASURE IN GOD'S GREAT OPEN SPACES."

Designed by Childe Harold Wills ; 1933



Design Classics

Swiss Army Knife

THE **SWISS ARMY KNIFE** (**FRENCH**: *COUPEAU SUISSE*, **GERMAN**: *SCHWEIZER OFFIZIERSMESSER*: "SWISS OFFICER'S KNIFE", **ITALIAN**: *COLTELLINO SVIZZERO*) IS A **BRAND** OF **POCKET KNIFE** OR **MULTI-TOOL** MANUFACTURED BY **VICTORINOX AG** AND **WENGER SA**. THE TERM "SWISS ARMY KNIFE" WAS COINED BY US SOLDIERS AFTER **WORLD WAR II** DUE TO THE DIFFICULTY THEY HAD IN PRONOUNCING THE GERMAN NAME.



THE **SWISS ARMY KNIFE** GENERALLY HAS A **BLADE** AS WELL AS VARIOUS TOOLS, SUCH AS **SCREWDRIVERS** AND **CAN OPENERS**. THESE ATTACHMENTS ARE STOWED INSIDE THE HANDLE OF THE KNIFE THROUGH A PIVOT POINT MECHANISM. THE HANDLE IS USUALLY RED, AND FEATURES A VICTORINOX OR WENGER "CROSS" LOGO OR, FOR MILITARY ISSUE KNIVES, THE **COAT OF ARMS OF SWITZERLAND**.

ORIGINATING IN **IBACH, SWITZERLAND**, THE **SWISS ARMY KNIFE** WAS FIRST PRODUCED IN 1891 AFTER THE COMPANY KARL ELSENER, WHICH LATER BECAME VICTORINOX, WON THE CONTRACT TO PRODUCE THE **SWISS ARMY'S MODELL 1890** KNIFE FROM THE PREVIOUS GERMAN MANUFACTURER. IN 1893 THE SWISS CUTLERY COMPANY PAUL BOÉCHAT & CIE, WHICH LATER BECAME WENGER, RECEIVED ITS FIRST CONTRACT FROM THE SWISS MILITARY TO PRODUCE MODEL 1890 KNIVES; THE TWO COMPANIES SPLIT THE CONTRACT FOR PROVISION OF THE KNIVES FROM 1908 UNTIL VICTORINOX ACQUIRED WENGER IN 2005. THE DESIGN OF THE KNIFE AND ITS FLEXIBILITY HAVE BOTH LED TO RECOGNITION WORLDWIDE.



Design Classics

Citroen 2CV

THE CITROËN 2CV (FRENCH: "DEUX CHEVAUX" I.E. "DEUX CHEVAUX-VAPEUR [FISCAUX]", LITERALLY "TWO [TAX HORSEPOWER](#)") WAS AN [ECONOMY CAR](#) PRODUCED BY THE FRENCH CAR MANUFACTURER [CITROËN](#) BETWEEN 1948 AND 1990. IT WAS TECHNOLOGICALLY ADVANCED AND INNOVATIVE, BUT WITH UNCOMPROMISINGLY UTILITARIAN UNCONVENTIONAL LOOKS, AND DECEPTIVELY SIMPLE [BAUHAUS](#) INSPIRED BODYWORK, THAT BELIED THE SHEER QUALITY OF ITS UNDERLYING ENGINEERING. IT WAS DESIGNED TO MOVE THE FRENCH PEASANTRY ON FROM HORSES AND CARTS. IT IS CONSIDERED ONE OF CITROËN'S MOST [ICONIC](#) CARS. IN 1953 [AUTOCAR](#) IN A TECHNICAL REVIEW OF THE CAR WROTE OF "THE EXTRAORDINARY INGENUITY OF THIS DESIGN, WHICH IS UNDOUBTEDLY THE MOST ORIGINAL SINCE THE MODEL T FORD". IT WAS DESCRIBED BY [CAR MAGAZINE](#) JOURNALIST AND AUTHOR [LJK SETRIGHT](#) AS "THE MOST INTELLIGENT APPLICATION OF MINIMALISM EVER TO SUCCEED AS A CAR". IT WAS DESIGNED FOR LOW COST, SIMPLICITY OF USE, VERSATILITY, RELIABILITY, AND [OFF-ROAD DRIVING](#). FOR THIS IT HAD A LIGHT, EASILY SERVICEABLE ENGINE, EXTREMELY SOFT LONG TRAVEL SUSPENSION (WITH HEIGHT ADJUSTMENT BY LENGTHENING/SHORTENING OF TIE RODS), HIGH GROUND CLEARANCE, AND FOR OVERSIZED LOADS A CAR-WIDE CANVAS [SUNROOF](#), WHICH (UNTIL 1955) ALSO COVERED THE BOOT.

DURING A PRODUCTION RUN OF 42 YEARS BETWEEN 1948 AND 1990, 3,872,583 2CVs WERE PRODUCED, PLUS 1,246,306 FOURGONNETTES (SMALL 2CV DELIVERY VANS),



Design Classics

Routemaster Bus

THE AEC ROUTEMASTER IS A [DOUBLE-DECKER BUS](#) BUILT BY [ASSOCIATED EQUIPMENT COMPANY](#) (AEC) IN 1954 (IN PRODUCTION FROM 1958) UNTIL 1968. FRONT-ENGINED BUSES GENERALLY WITH REAR PLATFORMS, A SMALL NUMBER WERE PRODUCED WITH DOORS AND/OR FRONT ENTRANCES. INTRODUCED BY [LONDON TRANSPORT](#) IN 1956, THE ROUTEMASTER SAW CONTINUOUS SERVICE IN LONDON UNTIL 2005, AND REMAINS ON TWO [HERITAGE ROUTES](#) IN CENTRAL LONDON.

THE ROUTEMASTER WAS DEVELOPED BY AEC IN PARTNERSHIP WITH LONDON TRANSPORT, THE CUSTOMER FOR NEARLY ALL NEW ROUTEMASTERS, ALTHOUGH SMALL NUMBERS WERE ALSO DELIVERED TO THE [AIRLINE BRITISH EUROPEAN AIRWAYS](#) (BEA) AND THE [NORTHERN GENERAL TRANSPORT COMPANY](#). 2,876 ROUTEMASTERS WERE BUILT, WITH APPROXIMATELY 1,000 STILL IN EXISTENCE.



A PIONEERING DESIGN, THE ROUTEMASTER OUTLASTED SEVERAL OF ITS REPLACEMENT TYPES IN LONDON, SURVIVED THE PRIVATISATION OF THE FORMER LONDON TRANSPORT BUS OPERATORS AND WAS USED BY OTHER OPERATORS AROUND THE UK. IN MODERN UK [PUBLIC TRANSPORT BUS OPERATION](#), THE OLD-FASHIONED FEATURES OF THE STANDARD ROUTEMASTER WERE BOTH PRAISED AND CRITICISED. THE OPEN PLATFORM, WHILE EXPOSED TO THE ELEMENTS, ALLOWED BOARDING AND ALIGHTING AWAY FROM STOPS; AND THE PRESENCE OF A [CONDUCTOR](#) ALLOWED MINIMAL BOARDING TIME AND OPTIMAL SECURITY, BUT WITH GREATER LABOUR COSTS.

THE ROUTEMASTER BECAME ONE OF LONDON'S MOST FAMOUS SYMBOLS, WITH MUCH TOURIST PARAPHERNALIA CONTINUING TO BEAR ROUTEMASTER IMAGERY, AND WITH EXAMPLES STILL IN EXISTENCE AROUND THE WORLD. DESPITE THE RETIREMENT OF THE ORIGINAL VERSION, THE ROUTEMASTER HAS RETAINED [ICONIC](#) STATUS, AND IN THE LATE 2000S WORK BEGAN ON AN [UPDATED VERSION](#), WHICH ENTERED SERVICE IN FEBRUARY 2012.

Design Classics

Harley Davidson Motorbike

HARLEY-DAVIDSON INC (FORMERLY HDI), OFTEN ABBREVIATED **H-D** OR **HARLEY**, IS AN AMERICAN MOTORCYCLE MANUFACTURER. FOUNDED IN **MILWAUKEE, WISCONSIN**, DURING THE FIRST DECADE OF THE 20TH CENTURY, IT WAS ONE OF TWO MAJOR AMERICAN MOTORCYCLE MANUFACTURERS TO SURVIVE THE **GREAT DEPRESSION**. HARLEY-DAVIDSON ALSO SURVIVED A PERIOD OF POOR **QUALITY CONTROL** AND COMPETITION FROM JAPANESE MANUFACTURERS.

IN 1901, **WILLIAM S. HARLEY**, AGE 22, DREW UP PLANS FOR A SMALL ENGINE WITH A DISPLACEMENT OF 7.07 CUBIC INCHES (116 CC) AND FOUR-INCH (102 MM) FLYWHEELS. THE ENGINE WAS DESIGNED FOR USE IN A REGULAR PEDAL-BICYCLE FRAME. OVER THE NEXT TWO YEARS, HARLEY AND HIS CHILDHOOD FRIEND **ARTHUR DAVIDSON** LABORED ON THEIR MOTOR-BICYCLE USING THE NORTHSIDE **MILWAUKEE** MACHINE SHOP AT THE HOME OF THEIR FRIEND, HENRY MELK. IT WAS FINISHED IN 1903 WITH THE HELP OF ARTHUR'S BROTHER, WALTER DAVIDSON. UPON COMPLETION, THE BOYS FOUND THEIR POWER-CYCLE UNABLE TO CONQUER MILWAUKEE'S MODEST HILLS WITHOUT PEDAL ASSISTANCE. WILL HARLEY AND THE DAVIDSONS QUICKLY WROTE OFF THEIR FIRST MOTOR-BICYCLE AS A VALUABLE LEARNING EXPERIMENT.

WORK IMMEDIATELY BEGAN ON A NEW AND IMPROVED SECOND-GENERATION MACHINE. THIS FIRST "REAL" HARLEY-DAVIDSON MOTORCYCLE HAD A BIGGER ENGINE OF 24.74 CUBIC INCHES (405 CC) WITH 9.75 INCHES (25 CM) FLYWHEELS WEIGHING 28 LB (13 KG). THE MACHINE'S ADVANCED LOOP-FRAME PATTERN WAS SIMILAR TO THE 1903 MILWAUKEE MERKEL MOTORCYCLE (DESIGNED BY JOSEPH MERKEL, LATER OF FLYING MERKEL FAME). THE BIGGER ENGINE AND LOOP-FRAME DESIGN TOOK IT OUT OF THE MOTORIZED-BICYCLE CATEGORY AND WOULD HELP DEFINE WHAT A MODERN MOTORCYCLE SHOULD CONTAIN IN THE YEARS TO COME. THE BOYS ALSO RECEIVED HELP WITH THEIR BIGGER ENGINE FROM OUTBOARD MOTOR PIONEER **OLE EVINRUDE**,

WHO WAS THEN BUILDING GAS ENGINES OF HIS OWN DESIGN
Designed by William S. Harley & Arthur Davidson, 1903
FOR AUTOMOTIVE USE ON MILWAUKEE'S LAKE STREET

RAPTOR & ROCKET



Design Classics

Vespa

MOST SCOOTER ENTHUSIASTS KNOW THE STORY OF PIAGGIO DEVELOPING THE VESPA AFTER WORLD WAR II AS A MEANS OF AFFORDABLE TRANSPORTATION TO AID IN THE RE-CONSTRUCTION OF WAR TORN ITALY. THE INDUSTRIAL HISTORY OF THE PIAGGIO COMPANY ACTUALLY BEGAN SIXTY YEARS EARLIER IN 1884 WHEN THEY STARTED MAKING INTERIORS, CABINETS AND FINE WOODWORK FOR LUXURY LINERS AND OTHER SAILING SHIPS.

TWENTY YEARS LATER THE BUILDING OF THE ITALIAN RAILROAD WAS BECOMING A BOOMING INDUSTRY. THE PIAGGIO COMPANY DIVERSIFIED FROM WOODWORKING TO METAL WORK. IN 1908, THEY STARTED PRODUCING A VARIETY OF RAILWAY CARS AND STREETCARS. DETAILED, OF COURSE, WITH THE SAME LUXURY INTERIORS THEY HAD DESIGNED AND PRODUCED FOR SHIPS.

IN 1924, THEY BRANCHED OUT EVEN FURTHER, ADDING AN AERONAUTICAL DIVISION TO THEIR COMPANY. IT WAS LOCATED IN PONTEDERA. ~~FOR~~ ~~DURING~~ ~~THE~~ ~~EFFORTS~~ ~~OF~~ ~~WORLD~~ ~~WAR~~ ~~AND~~ ~~THEY~~ ~~PRODUCED~~ ~~ENGINE~~ ~~AIRCRAFT~~ ~~INCLUDING~~ ~~ENGINES~~. THE TWO MEN WHO WOULD LATER BE RESPONSIBLE FOR DEVELOPING THE VESPA MOTOR SCOOTER, JOINED THE COMPANY. PIAGGIO WAS IN THE FOREFRONT OF AIRPLANE AND ENGINE DEVELOPMENT WITH MANY TECHNICAL ACHIEVEMENTS TO THEIR CREDIT. DID YOU KNOW THAT D'ASCANIO, THAT THE MAN WHO DESIGNED THE FIRST VESPA, DESIGNED THE FIRST SUCCESSFUL HOVERING HELICOPTER IN 1930?

SUCH INNOVATIONS ENDED DURING WW II WHEN THE PONTEDERA FACTORY WAS DEMOLISHED BY ALLIED BOMBING. RECOVERY FROM THIS DEVASTATION WAS THE DRIVING FORCE THAT LED TO THE INVENTION OF THE VESPA!

THE FIRST PROTOTYPE MP5 (MOTO PIAGGIO 5), DEVELOPED IN 1945, BECAME KNOWN AS THE PAPERINO (DONALD DUCK). THE DESIGN DID NOT PASS MUSTER WITH ENRICO PIAGGIO. HE DIRECTED D'ASCANIO TO DESIGN A INNOVATIVE VEHICLE FOR TRANSPORTATION BASED ON AERONAUTICAL CONCEPTS. THE RESULTING MP6 WAS LABELED BY ENRICO AS THE VESPA BECAUSE IT LOOKED TO HIM LIKE A WASP (VESPA IN ITALIAN). THE AERODYNAMICS AND MONOCOQUE (INTEGRATED) BODY WERE STRAIGHT FROM AIRPLANE DESIGN. THE FRONT SUSPENSION WAS DESIGNED AFTER THE TRAILING LINK REAR WHEEL OF AN AIRPLANE'S LANDING GEAR. THE WHEELS WERE MOUNTED ON ONE SIDE OF THE FORK AND ENGINE TO MAKE IT EASIER TO CHANGE FLAT TIRES. THE GEARS WERE SHIFTED BY TWISTING THE GRIP WHERE THE CLUTCH WAS LOCATED. ALL OF THESE DESIGN INNOVATIONS WERE FIRSTS IN THE FIELD OF TWO-WHEEL TRANSPORTATION. THAT DESIGN LED TO A NEW DIRECTION FOR THE PIAGGIO COMPANY IN 1946, AND TO THE MASS PRODUCTION VESPA SCOOTERS. IT IS A DESIGN AND MECHANICAL ICON THAT HAS CAPTURED THE IMAGINATION OF PEOPLE AROUND THE WORLD FOR FIFTY SEVEN YEARS!



Designed by
Corradino D'Ascino; 1945

Design Classics

Cadillac Coupe de Ville

THE NAME "DE VILLE" IS FROM THE FRENCH DE LA VILLE OR DE VILLE MEANING "OF THE TOWN". IN FRENCH COACH BUILDING PARLANCE, A COUPÉ DE VILLE, FROM THE FRENCH COUPER (TO CUT) AND VILLE (TOWN OR CITY), REFERS TO A TOWN CAR THAT IS "CUT" BY A DIVISION BETWEEN THE PASSENGER AND DRIVER COMPARTMENTS.

THE FIRST CADILLAC "COUPE DE VILLE" WAS SHOWN DURING THE 1949 AUTORAMA. IT WAS BUILT ON A [CADILLAC SIXTY SPECIAL](#) CHASSIS AND FEATURED A DUMMY AIR-SCOOP, CHROME TRIM AROUND FRONT WHEEL OPENINGS, AND A ONE-PIECE WINDSHIELD AND REAR GLASS. THE INTERIOR WAS BLACK AND TRIMMED IN GRAY LEATHER, INCLUDING THE HEADLINER, TO MATCH THE ROOF COLOR. IT WAS EQUIPPED WITH A TELEPHONE IN THE GLOVE COMPARTMENT, A VANITY CASE AND A SECRETARIAL PAD IN THE REAR ARMREST, POWER WINDOWS AND HIGHLY DECORATIVE CHROME INTERIOR TRIM. THE PROTOTYPE "COUPE DE VILLE" WAS USED BY GM PRESIDENT CHARLES E. WILSON UNTIL 1957 WHEN HE PRESENTED IT TO HIS SECRETARY. AT SOME TIME DURING THIS PERIOD IT ACQUIRED A DARK VICODEC ROOF. THE PROTOTYPE "COUPE DE VILLE" WAS STILL IN USE AS OF 1976.



Cadillac

THE [CADILLAC SERIES 62](#) COUPE DE VILLE WAS INTRODUCED LATE IN THE 1949 MODEL YEAR.^{[3][4]} ALONG WITH THE [BUICK ROADMASTER RIVIERA](#), AND THE [OLDSMOBILE 98](#) HOLIDAY, IT WAS AMONG THE FIRST PILLARLESS [HARDTOP](#) COUPES EVER PRODUCED.^{[3][4]} AT \$3,496 IT WAS ONLY A DOLLAR LESS THAN THE SERIES 62 CONVERTIBLE, AND LIKE THE CONVERTIBLE, IT CAME WITH POWER WINDOWS STANDARD. IT WAS LUXURIOUSLY TRIMMED, WITH LEATHER UPHOLSTERY AND CHROME 'BOWS' IN THE HEADLINER TO SIMULATE THE RIBS OF A CONVERTIBLE TOP.^{[3][4]} IN ITS FIRST YEAR THE SERIES 62 COUPE DE VILLE ONLY SOLD 2,150 UNITS.^{[3][4]} BUT 1950 SALES MORE THAN DOUBLED TO 4507, AND IN 1951 SALES MORE THAN DOUBLED AGAIN TO 10,241 EXCEEDING THE SALES FOR THE SERIES 62 CLUB COUPE THAT YEAR.^{[3][4]} ALSO, IN 1951, COUPE DE VILLE CHROME SCRIPT APPEARED ON THE REAR ROOF PILLAR FOR THE FIRST TIME, TO FURTHER DISTINGUISH IT FROM THE SERIES 62 CLUB COUPE.^{[3][4]}



Design our the box

Design Classics

Porsche 356

THE **PORSCHE 356** WAS THE COMPANY'S FIRST PRODUCTION AUTOMOBILE. IT WAS A LIGHTWEIGHT AND NIMBLE-HANDLING REAR-ENGINE REAR-WHEEL-DRIVE 2-DOOR [SPORTS CAR](#) AVAILABLE IN HARDTOP COUPE AND OPEN CONFIGURATIONS. IT IS ESTIMATED APPROXIMATELY HALF OF THE TOTAL PRODUCTION OF 76,000 356S STILL SURVIVE.

PRIOR TO [WORLD WAR II](#) PORSCHE DESIGNED AND BUILT THREE [TYPE 64](#) CARS FOR A 1939 BERLIN TO ROME RACE THAT WAS CANCELLED. IN 1948 THE [MID-ENGINE](#), TUBULAR CHASSIS 356 PROTOTYPE CALLED "[No. 1](#)" WAS COMPLETED. THIS LED TO SOME DEBATE AS TO THE "FIRST" PORSCHE AUTOMOBILE, BUT THE 356 IS CONSIDERED BY PORSCHE TO BE ITS FIRST PRODUCTION MODEL. [\[1\]\[2\]](#)



Designed by Ferdinand Porsche; 1948

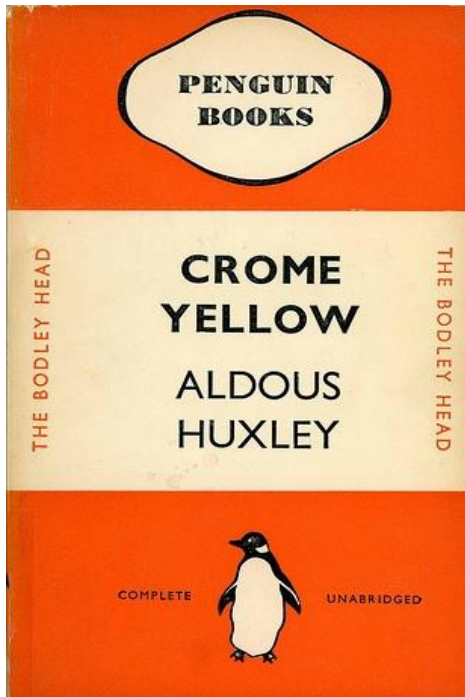
THE 356 WAS CREATED BY FERDINAND PORSCHE, FOUNDER OF THE COMPANY. LIKE ITS COUSIN, THE [VOLKSWAGEN BEETLE](#) (WHICH [FERDINAND PORSCHE SENIOR](#) HAD DESIGNED), THE 356 WAS A FOUR-CYLINDER, AIR-COOLED, [REAR-ENGINE](#), REAR-WHEEL-DRIVE CAR UTILIZING [UNITIZED](#) PAN AND BODY CONSTRUCTION. WHILE THE 356'S BODY WAS AN ORIGINAL DESIGN BY PORSCHE EMPLOYEE [ERWIN KOMENDA](#), ITS MECHANICALS (INCLUDING ENGINE, SUSPENSION AND CHASSIS) WERE DERIVED FROM THE VOLKSWAGEN. THE FIRST 356 WAS ROAD CERTIFIED IN AUSTRIA ON JUNE 8, 1948, AND USED MANY VOLKSWAGEN PARTS FOR MANUFACTURING ECONOMY. QUICKLY THOUGH, PORSCHE RE-ENGINEERED AND REFINED THE CAR WITH A FOCUS ON PERFORMANCE. BY THE LATE '50S MANY FEWER PARTS WERE SHARED BETWEEN VOLKSWAGEN AND PORSCHE. THE EARLY 356 AUTOMOBILE BODIES PRODUCED AT GMÜND WERE HANDCRAFTED IN ALUMINUM, BUT WHEN PRODUCTION MOVED TO ZUFFENHAUSEN, GERMANY IN 1950, MODELS PRODUCED THERE WERE STEEL-BODIED.

INCREASING SUCCESS WITH ITS RACING AND ROAD CARS BROUGHT PORSCHE ORDERS FOR OVER 10,000 UNITS IN 1964, AND BY THE TIME 356 PRODUCTION ENDED IN 1965 APPROXIMATELY 76,000 HAD BEEN PRODUCED.

Design Classics

Penguin Book Covers

PENGUIN BOOKS IS A PUBLISHER FOUNDED IN 1935 BY SIR ALLEN LANE. PENGUIN REVOLUTIONISED PUBLISHING IN THE 1930S THROUGH ITS HIGH QUALITY, INEXPENSIVE PAPERBACKS, SOLD THROUGH WOOLWORTHS AND OTHER HIGH STREET STORES FOR SIXPENCE. PENGUIN'S SUCCESS DEMONSTRATED THAT LARGE AUDIENCES EXISTED FOR SERIOUS BOOKS. PENGUIN ALSO HAD A SIGNIFICANT IMPACT ON PUBLIC DEBATE IN BRITAIN, THROUGH ITS BOOKS ON POLITICS, THE ARTS, AND SCIENCE. PENGUIN BOOKS IS NOW THE FLAGSHIP IMPRINT OF THE WORLDWIDE PENGUIN GROUP AND IS OWNED BY PEARSON PLC.



FROM THE OUTSET, DESIGN WAS ESSENTIAL TO THE SUCCESS OF THE PENGUIN BRAND. ESCHEWING THE ILLUSTRATED GAUDINESS OF OTHER PAPERBACK PUBLISHERS, PENGUIN OPTED FOR THE SIMPLE APPEARANCE OF THREE HORIZONTAL BANDS, THE UPPER AND LOWER OF WHICH WERE COLOUR CODED ACCORDING TO WHICH SERIES THE TITLE BELONGED TO; THIS IS SOMETIMES REFERRED TO AS THE HORIZONTAL GRID. IN THE CENTRAL WHITE PANEL, THE AUTHOR AND TITLE WERE PRINTED IN GILL SANS AND IN THE UPPER BAND WAS A CARTOUCHE WITH THE LEGEND "PENGUIN BOOKS". THE INITIAL DESIGN WAS CREATED BY THE THEN TWENTY-ONE-YEAR-OLD OFFICE JUNIOR EDWARD YOUNG, WHO ALSO DREW THE FIRST VERSION OF THE PENGUIN LOGO. SERIES SUCH AS PENGUIN SPECIALS AND THE PENGUIN SHAKESPEARE HAD INDIVIDUAL DESIGNS (BY 1937 ONLY S1 AND B1-B18 HAD BEEN PUBLISHED).

THE COLOUR SCHEMES INCLUDED: ORANGE AND WHITE FOR GENERAL FICTION, GREEN AND WHITE FOR CRIME FICTION, CERISE AND WHITE FOR TRAVEL AND ADVENTURE, DARK BLUE AND WHITE FOR BIOGRAPHIES, YELLOW AND WHITE FOR MISCELLANEOUS, RED AND WHITE FOR DRAMA; AND THE RARER PURPLE AND WHITE FOR ESSAYS AND BELLES LETTRES AND GREY AND WHITE FOR WORLD AFFAIRS. LANE ACTIVELY RESISTED THE INTRODUCTION OF COVER IMAGES FOR SEVERAL YEARS. SOME RECENT PUBLICATIONS OF LITERATURE FROM THAT TIME HAVE DUPLICATED THE ORIGINAL LOOK.

FROM 1937 AND ON, THE HEADQUARTERS OF PENGUIN BOOKS WAS AT HARMONDSWORTH NORTH OF LONDON AND SO IT REMAINED UNTIL THE 1990S WHEN A MERGE WITH VIKING INVOLVED THE HEAD OFFICE MOVING INTO LONDON (27 WRIGHTS LANE, W8 5TZ).

Designed by Edward Young



Design Classics

Juicy Saliff



NOT ALL SQUEEZERS ARE MEANT TO ACTUALLY SQUEEZE. PERHAPS THE MOST FAMOUS EXAMPLE OF THIS IS THE JUICY SALIFF, DESIGNED BY [PHILIPPE STARCK](#) IN 1990. IT IS CONSIDERED AN ICON OF [INDUSTRIAL DESIGN](#) THAT HAS BEEN DISPLAYED IN NEW YORK'S [MUSEUM OF MODERN ART](#). IT IS MANUFACTURED BY ITALIAN KITCHENWARE COMPANY [ALESSI](#). ITS DIAMETER IS 14 CM, HEIGHT 29 CM, AND IT IS MADE FROM CAST AND POLISHED [ALUMINIUM](#). AS THE FOUNDER OF THE COMPANY ALBERTO ALESSI RECALLS "I RECEIVED A NAPKIN FROM STARCK, ON IT AMONG SOME INCOMPREHENSIBLE MARKS (TOMATO SAUCE, IN ALL LIKELIHOOD) THERE WERE SOME SKETCHES. SKETCHES OF SQUID. THEY STARTED ON THE LEFT, AND AS THEY WORKED THEIR WAY OVER TO THE RIGHT, THEY TOOK ON THE UNMISTAKABLE SHAPE OF WHAT WAS TO BECOME THE JUICY SALIFF. WHILE EATING A DISH OF SQUID AND SQUEEZING A LEMON OVER IT, STARCK DREW ON THE NAPKIN HIS FAMOUS LEMON SQUEEZER."

FOR THE TENTH ANNIVERSARY OF ITS LAUNCH, 10,000 WERE INDIVIDUALLY NUMBERED AND GOLD PLATED. THERE HAS ALSO BEEN A GREY/BLACK (ANTHRACITE) COLOURED VERSION OF WHICH 47,000 UN-NUMBERED EXAMPLES WERE PRODUCED BETWEEN 1991 AND 2004. BOTH NOW ARE COLLECTORS ITEMS, THOUGH AN [URBAN LEGEND](#) PERPETUATES THAT THE ANTHRACITE VERSION IS RARER THAN THE GOLD PLATED VERSION.

THE GOLD PLATED VERSION WAS DESCRIBED AS AN ORNAMENT BECAUSE THE CITRIC ACID IN A LEMON DISCOLORS AND ERODES THE GOLD PLATING.

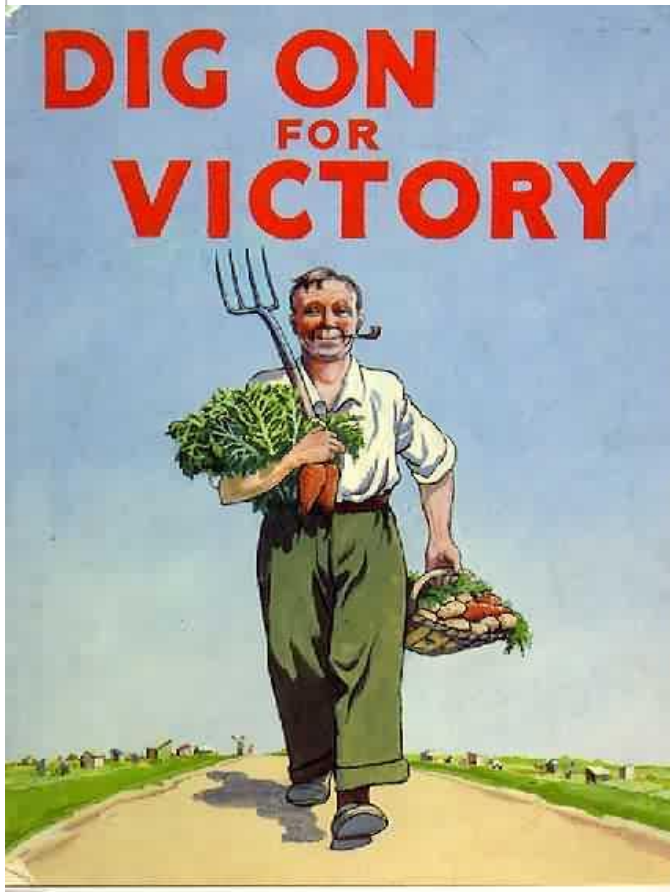
STARCK EVEN SAID HIS SQUEEZER WAS "NOT MEANT TO SQUEEZE LEMONS BUT TO START CONVERSATIONS".

Designed by Philippe Starck; 1990



Design Classics

Dig for Victory Posters



Designed by Henri Kay Henrion

HENRI KAY HENRION (1914–1990), WAS A [GERMAN](#) GRAPHIC DESIGNER. AFTER LEAVING SCHOOL HE WENT TO PARIS, AND WORKED IN TEXTILE DESIGN [SWEATSHOP](#) BEFORE STUDYING WITH POSTER DESIGNER [PAUL COLIN](#). IN 1936 HE MOVED INSTEAD TO [ENGLAND](#), TO WORK IN POSTER DESIGN. HE DESIGNED A MODERN ARCHITECTURAL RESEARCH (MARS) GROUP OF ARCHITECTS. DURING [SECOND WORLD WAR](#) HE WAS [INTERNED](#) AS AN ALIEN BUT SUBSEQUENTLY WORKED FOR THE [MINISTRY OF INFORMATION](#) DESIGNING POSTERS FOR CAMPAIGNS LIKE [DIG FOR VICTORY](#), AID THE WOUNDED, AND GROW MORE FOOD. AFTER THE WAR HE BECAME [ART DIRECTOR](#) AT CONTACT BOOKS AND ALSO DESIGNED TWO OF THE PAVILIONS FOR THE [FESTIVAL OF BRITAIN](#). SUBSEQUENTLY HE WORKED IN THE THEN EMERGING FIELD OF [CORPORATE IDENTITY](#) - ENSURING THAT A COMPANY'S VISUAL IDENTITY IS CONSISTENT THROUGHOUT EVERY MEDIUM IT USES TO COMMUNICATE WITH THE PUBLIC. HIS CLIENTS INCLUDED [BRITISH EUROPEAN AIRWAYS](#), [KLM](#), THE [NATIONAL THEATRE](#), AND THE [POST OFFICE](#). HENRION, LECTURED AT THE [ROYAL COLLEGE OF ART](#) FROM 1955 TO 1965 AND WAS HEAD OF VISUAL COMMUNICATION AT THE [LONDON COLLEGE OF PRINTING](#) FROM 1976 TO 1976. HENRION WAS A MEMBER OF THE [ARTISTS' INTERNATIONAL ASSOCIATION](#), THE SOCIETY OF INDUSTRIAL ARTISTS AND DESIGNERS (LATER THE [CHARTERED SOCIETY OF DESIGNERS](#)), AND THE [COUNCIL OF INDUSTRIAL DESIGN](#); IN 1952 HE BECAME ONE OF THE EARLIEST MEMBERS OF [ALLIANCE GRAPHIQUE INTERNATIONALE](#), IN WHICH DESIGNERS FROM ALL OVER THE WORLD COULD MEET AND SHARE IDEAS. HE WAS ELECTED A [ROYAL DESIGNER FOR INDUSTRY](#) IN 1959, AND WAS APPOINTED [MBE](#) IN 1951, [OBE](#) IN 1985.



Design Classics

Ekco AD 65 Radio



Wells Coates was a Canadian trained architect who came to London in the early 1920's and became one of the pioneers for British Modernism.

He designed important buildings in the new architectural style and it was inevitable that he would attract the attention of manufacturers like E.K. Cole who wanted to modernize their industry. Wells's wireless Receiving Set AD 65 was the result of a design competition held in 1932 by Eric K. Cole to produce the ideal plastic radio. Wells Coates' winning design was produced, with variations, from 1934 until 1946 and became a best seller for the company. It was a radical departure from traditional forms and materials of radio cabinet construction. The AD 65 had a distinctive circular cabinet of moulded brown Bakelite made to fit a circular speaker. The shape was reiterated in the controls and arc of the channel display and gave the radio an entirely novel form that also reduced the tooling costs. A less expensive and more popular 'walnut look' version of the AD 65 was also available.

Designed by Wells Coates; 1932



Design Classics

Candlestick Telephone GPO 150



The candlestick telephone was one of the most common designs in the early decades of the twentieth century and became the international standard table telephone.

One development which had a lasting impact on telephone design was the evolution of plastics. Telephone manufacturers looked for a material from which telephone components could be made easily and cheaply. In the 1920's improvements in chemical engineering and moulding techniques made Bakelite, from which the 150 is made. The major disadvantage of the candlestick was the fact that the mouthpiece was fixed onto the base, forcing the user either to crouch near to the telephone or hold both parts, one in each hand. Improvements in transmitter design, through electronic amplification, did not come until the late 1920's after research by engineers commissioned by the American Bell Company.

Initially calls could only be made through the operator but the introduction of the dial, for which space was made on the base, enabled the caller to make connections automatically. The shape proved extremely popular and lasted for many years. It is still marketed as a reproduction piece.



Design Classics

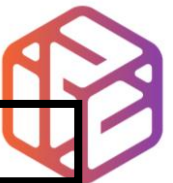
Nokia 9000 Communicator



The Finnish Nokia company has developed the latest range of personal telephone communications, which represent an important step towards miniaturization.

The Nokia 9000 Communicator allows the user to carry around a whole series of facilities. It combines digital voice, data services and personal organiser functions into a pocket-sized and easy to use unit. The communicator features an impressive list of applications, including telephone, fax, e-mail, internet browser, personal organiser, messaging terminal, calendar and calculator. It has an infra-red PC and printer connection and has an eight megabyte memory.

Designed by Nokia in-house design team; 1996



Design Classics

Brionvega RR126 Stereo Hi-Fi



Originally radio manufacturers, Brionvega went on to produce televisions and hi-fi equipment. They employed a series of well known Italian designers to transform their products.

The Castiglioni's' stereo was a radical concept in the hi-fi market that fitted with the dominant style of the mid-1960's; its bold forms and colours lending a dynamic image to the product. The RR126 Stereo is a free-standing mobile unit which has speakers that can be stacked up on top to form a box, or folded out into a horizontal arrangement.

Designed by Achille and Pier Castiglioni; 1965 - 66



Design Classics

Brionvega Algol Television



Designed by
Marco Zanuso & Richard Sapper;
1964

THE BRIONVEGA ALGOL TV IS A DESIGN CLASSIC DESIGNED BY RICHARD SAPPER AND MARCO ZANUSO IN THE 1960S HAS HAS PROVED TO BE ONE OF BRIONVEGA'S MORE SUCCESSFUL PRODUCTS. THE COMPANY WAS FOUNDED IN MILAN IN 1945 BY GIUSEPPE BRION AND SPECIALIZED IN MANUFACTURING TELEVISIONS. BRION'S TELEVISIONS USED CUTTING-EDGE TECHNOLOGY AND ADVANCED MANUFACTURING TECHNIQUES. MANY OF BRIONVEGA'S PRODUCTS HAVE BECOME COLLECTOR'S ITEMS AND ARE OFTEN EXHIBITED IN DESIGN MUSEUMS AROUND THE WORLD. PART OF THE PERMANENT COLLECTION AT THE MUSEUM OF MODERN ART (MOMA) IN



Design Classics

Sony Walkman

Sony chairman Akio Morita is said to have conceived this portable stereophonic cassette player whilst playing tennis, imagining a lightweight, easy-to-carry device for listening to music at any time. The Sony Walkman represents key changes in the 1970's and 1980's consumer markets. One of the first personalized products, both fashion accessory and functional object, the concept used existing technologies in an innovative and revolutionary way with new styling. With about fifty million sales, the Walkman has seen many versions, such as the model shown here. It continues to evolve in line with social and fashion trends and the need for individual customization.

Designed by Sony Design Centre;
1978



Design Classics

Sinclair ZX81 Computer

THE **ZX81** WAS A [HOME COMPUTER](#) PRODUCED BY [SINCLAIR RESEARCH](#) AND MANUFACTURED IN [SCOTLAND](#) BY [TIMEX CORPORATION](#). IT WAS LAUNCHED IN THE UNITED KINGDOM IN MARCH 1981 AS THE SUCCESSOR TO SINCLAIR'S [ZX80](#) AND WAS DESIGNED TO BE A LOW-COST INTRODUCTION TO HOME COMPUTING FOR THE GENERAL PUBLIC. IT WAS HUGE SUCCESSFUL AND MORE THAN 1.5 MILLION UNITS WERE SOLD BEFORE IT WAS EVENTUALLY DISCONTINUED. THE ZX81 FOUND COMMERCIAL SUCCESS IN MANY OTHER COUNTRIES, NOTABLY THE UNITED STATES, WHERE TIMEX MANUFACTURED AND DISTRIBUTED IT UNDER LICENCE. TIMEX LATER PRODUCED ITS OWN VERSIONS OF THE ZX81 FOR THE US MARKET – THE [TIMEX SINCLAIR 1000](#) AND [TIMEX SINCLAIR 1500](#). UNAUTHORISED [CLONES OF THE ZX81](#) WERE PRODUCED IN A NUMBER OF COUNTRIES.



THE ZX81 WAS DESIGNED TO BE SMALL, SIMPLE, AND ABOVE ALL CHEAP, USING AS FEW COMPONENTS AS POSSIBLE TO KEEP THE COST DOWN. VIDEO OUTPUT WAS TO A TELEVISION SET RATHER THAN A DEDICATED MONITOR. PROGRAMS AND DATA WERE LOADED AND SAVED ONTO [AUDIO TAPE CASSETTES](#). IT HAD ONLY FOUR SILICON CHIPS ON BOARD AND A MERE 1 KB OF MEMORY. THE MACHINE HAD NO MOVING PARTS – NOT EVEN A POWER SWITCH – AND USED A TOUCH-SENSITIVE [MEMBRANE KEYBOARD](#) FOR MANUAL INPUT. THE ZX81'S LIMITATIONS PROMPTED THE EMERGENCE OF A FLOURISHING MARKET IN THIRD-PARTY PERIPHERALS TO IMPROVE ITS CAPABILITIES. SUCH LIMITATIONS, HOWEVER, ACHIEVED SINCLAIR'S OBJECTIVE OF KEEPING THE COST OF THE MACHINE AS LOW AS POSSIBLE. ITS DISTINCTIVE DESIGN WON AWARDS IN THE UK AND ABROAD.

Designed by Sinclair Research; 1981

Design Classics

TS 502 Radio



Designed by
Marco Zanuso & Richard Sapper;
1964

Brionvega was established as a radio manufacturer in 1945 and began producing television sets in the early 1960's. The design team of Marco Zanuso and his Bavarian-born design partner Richard Sapper worked regularly with Brionvega, as did Mario Bellini and Achille Castiglioni, other stars in the Italian design firmament. When closed, the TS 502 forms an anonymous box that conceals the function. It is a natural partner to the ST/201 television set, also designed by Zanuso and Sapper for Brionvega.



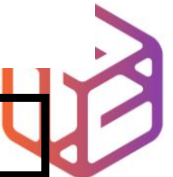
Design Classics

Beogram 4000 Turntable

In 1944 Bang and Olufsen launched the revolutionary Grand Prix 44 RG, a compact cabinet incorporating a record player and a radio. In 1968 the Danish designer, Jakob Jensen, was placed in charge of Bang and Olufsen's hi-fi design programme. His vision for the company was simplicity and elegance – timeless products notable for their logicity and technical precision. Jensen's anonymous and discreet styling for Bang and Olufsen has come to define the aesthetics of high quality contemporary sound systems. Using state of the art technology with its precision components and electronic tangential arm., the Beogram was a rare example of a product from a European electronics company capable of holding its own in an industry dominated by the new Japanese companies. Bang and Olufsen continue to produce audio-visual equipment to high professional standards for the domestic market.



Designed by Jakob Jensen; 1973



Design Classics

Sony Portable TV 80 301

The post war US occupation of Japan had tremendous influence on the country's reconstruction. New Japanese industries concentrated on capital-intensive goods such as radios, TV's and cars. One of the best known company's to represent this economic recovery was the Sony Corporation. In the 1950's Sony bought the manufacturing rights to a new American invention, the transistor, and in 1955 produced its first radio. This was followed in 1959 by the first solid state television receiver with a 46 centimetre screen and weighed 6 kilograms.

Sony's product development has been guided by technological innovation, supreme quality control and sound business management. It played a major role in establishing the profile the Japanese electronics industry that would dominate global markets. Unlike Western companies, Japanese companies have tended to use in-house anonymous design teams for product development rather than outside designers. The Sony team is responsible for all aspects of the company's products and their corporate identity, expressed through packaging and promotion.

Designed by Sony Design Centre; 1959



Design Classics

Kodak Brownie 127



WWW.CHARLIEQUINS.COM

The Kodak Company was founded in 1881 by George Eastman Kodak. His products pioneered the simplification of photography, as suggested by Kodak's advertising slogan; "You press the button, we do the rest". Kodak is the worlds largest photographic organisation. It designed and manufactured hundreds of cameras during the last century. This post war model has the rounded contours that were popular in Walter Darwin Teague's series of popular cameras designed in the 1930's, the best known of which was the Bantam special of 1936. This made it appear old-fashioned even when it was new. Several million were nonetheless sold.

Designed by Kodak; 1959



Design out the box

Design Classics

Marilyn Sofa



THE MARILYN SOFA WAS DESIGNED BY STUDIO 65 IN 1970. THE CHAIR WAS NAMED AFTER MARILYN MONROE AND PAYS HOMAGE TO SALVADO DALI'S EARLIER 'MAE WEST' SOFA OF 1936 AND, AS SUCH, CAN BE SEEN AS AN EARLY EXAMPLE OF REDESIGN. WITH ITS ANTI-ESTABLISHMENT CONNOTATIONS, SURREALISM WAS HIGHLY INFLUENTIAL TO THE 1960S AND 1970S ANTI-DESIGN MOVEMENT. INSPIRATION FOR THIS QUINTESSENTIAL POP DESIGN MAY ALSO HAVE COME FROM ANDY WARHOL'S COLLECTION OF SILK SCREENS.

Designed by Studio 65; 1970



Design Classics

Olympus Trip 35



The Olympus Trip 35 was designed in 1968 and was in continuous production until 1988, selling over ten million units and making it one of the most successful cameras of the twentieth century. The camera was designed as a 35mm version of the Olympus range and combined high quality technical performance with a more affordable price. Aesthetically, the camera broke new ground, by wrapping the light meter cells ingeniously around the lens. It was simple and easy to use, compact in size so that it was easy to carry. Olympus has continued its commitment to innovation. One of its more recent cameras, the 1993 Olympus Zoom, with distinctive sculptural contours, was the lightest 35mm camera on the market at that time.

Designed by Olympus Design Team; 1968



Design Classics

IBM Typewriter 72

Design in 1963, IBM's golf ball typewriter revolutionised the 1960's office. For the first time a single machine offered interchangeable typefaces, carbon ribbon, electric drive, a small footprint and a weight of only 14 kilograms. Its success was due to a nickel-plated plastic type, positioned by a mechanism so that each stroke tilted and rotated to bring the required character to the front, before striking it against the ribbon and moving it on a space. Later variants gave an even greater quality of print. The international Business Machine Corporation (IBM) operated a clearly defined design policy in the 1950s under the new direction of Eliot Noyes. With an eye on the work of Italian rivals Olivetti, in particular products designed by Nizzoli, the 1972 represented not only a technical breakthrough but the expression of sophisticated sculptural form.



Designed by Eliot Noyes; 1963



Design Classics

Apple iMac



Designed by Jonathon Ive; 1996

In 1999, Apple took the world of product design by storm with the iMac, which is now recognised to be one of the most important products at the end of the century. It has redefined the way computers are perceived, coming in a range of fashionable colours and using a sexy aesthetic far removed from previous computer styling.

The design team is headed by Jonathon Ives, a British designer based in California. Ives is also a vice president of the corporation, reinforcing the importance of the place of design within the company.

The success of the i-Mac has been overwhelming, the reaction to it has been so pervasive from its sales figures to the number of websites that are dedicated to the product. Ives's objective was to try and create a computer that was functional and at the same time fun and easy to use. It fits neatly into both the home and office environment, enriching the experience of the user. A detailed approach to every aspect of the product, from materials to the marketing, had made the i-Mac a turning point in accessible design and technology.



Design Classics

Sinclair C5

THE SINCLAIR RESEARCH C5 IS A [BATTERY ELECTRIC VEHICLE](#) INVENTED BY SIR [CLIVE SINCLAIR](#) AND LAUNCHED BY [SINCLAIR VEHICLES LTD](#) IN THE [UNITED KINGDOM](#) ON 10 JANUARY 1985. THE VEHICLE IS A BATTERY-ASSISTED [TRICYCLE](#) STEERED BY A HANDLEBAR BENEATH THE DRIVER'S KNEES. POWERED OPERATION IS POSSIBLE MAKING IT UNNECESSARY FOR THE DRIVER TO PEDAL. ITS TOP SPEED OF 15 MILES PER HOUR (24 KM/H), IS THE FASTEST ALLOWED IN THE UK WITHOUT A [DRIVING LICENCE](#). IT SOLD FOR £399 PLUS £29 FOR DELIVERY.

IT BECAME AN OBJECT OF MEDIA AND POPULAR RIDICULE DURING 1980s BRITAIN AND WAS A [COMMERCIAL DISASTER](#), SELLING ONLY AROUND 17,000 UNITS, ALTHOUGH ACCORDING TO SINCLAIR, IT WAS "THE BEST SELLING ELECTRIC VEHICLE" UNTIL NOVEMBER 2011 WHEN THE [NISSAN LEAF](#) HAD SOLD OVER 20,000 UNITS.

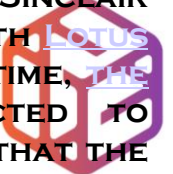
AS A TEENAGER, AND IT WAS AN IDEA HE TOYED WITH FOR DECADES. IN THE EARLY 1970s [SINCLAIR RADIONICS](#) WAS WORKING ON THE PROJECT. SINCLAIR HAD [CHRIS CURRY](#) WORK ON THE [ELECTRIC MOTOR](#). HOWEVER, THE COMPANY FOCUS SHIFTED TO [CALCULATORS](#) AND NO FURTHER WORK WAS DONE ON VEHICLES UNTIL THE LATE 1970s. DEVELOPMENT BEGAN AGAIN IN 1979 AND PROGRESSED ERRATICALLY UNTIL, IN 1983, IT BECAME APPARENT NEW [LEGISLATION](#) WOULD ALTER THE MARKET AND MAKE IT POSSIBLE TO SELL A VEHICLE CLOSELY RESEMBLING DEVELOPMENT EFFORTS.

AS TIME WENT ON, THE SINCLAIR RESEARCH C5 DEVELOPMENT COST GRADUALLY INCREASED. IN MARCH 1983, SINCLAIR SOLD SOME OF HIS SHARES IN [SINCLAIR RESEARCH LTD](#) AND RAISED £12 MILLION TO FINANCE VEHICLE DEVELOPMENT. IN MAY A NEW COMPANY, [SINCLAIR VEHICLES LTD](#), WAS FORMED OUT OF SINCLAIR RESEARCH AND A DEVELOPMENT CONTRACT ENTERED WITH [LOTUS](#) TO TAKE THE C5 DESIGN TO PRODUCTION. AT THE SAME TIME, THE [HOOVER COMPANY](#) AT [MERTHYR TYDFIL](#) CONTRACTED TO MANUFACTURE THE C5. THIS, TOGETHER WITH THE FACT THAT THE MOTORS WERE MADE BY POLYMOTOR IN ITALY, STARTED THE [URBAN](#)

MYTH THAT THE C5 WAS POWERED BY A [WASHING MACHINE MOTOR](#).



Designed by Sir Clive Sinclair; 1985



Design out the box

Design Classics

Bicycle of the Future

In 1946, London's Victoria and Albert Museum reopened after the war with a design exhibition – “Britain Can Make It”. Attracting thousands of visitors, one of its most successful features was Designs of the Future, a stand which included a futuristic kitchen, an air conditioned bed and Ben Bowden's Bicycle of the Future.



Until the historian Paul Clarke researched his career, little was known of Bowden. Trained as an engineer, in the 1930s he was chief body engineer for Rootes, the British car manufacturer. After the war he turned his attention to bicycles, the design of which had remained almost unchanged since the turn of the century. Bowden's bicycle abandoned tubular steel in favour of a hollow frame made from alloy, a technique that soon became the industry standard for mopeds and scooters. It was intended to be electrically assisted with a rechargeable battery shaft drive rather than a chain drive. When the bicycle was shown to the public in 1946 its new technology and radical shape – according to Bowden, inspired by the bows of the great ocean liner, the Queen Mary – created a sensation.

Bowden's bicycle was never put into production. He moved to the USA in the 1950s and in the following decade he produced small quantities of his design, renamed the Spacelander. The bike quickly became something of legend, avidly sought by specialist collectors.

Designed by Ben Bowden; 1946



Design Classics

Eames Lounge Chair and Ottoman 670

WIDELY ACKNOWLEDGED AS ONE OF THE MOST IMPORTANT AND INFLUENTIAL DESIGNS OF THE 20TH CENTURY, THE EAMES LOUNGE CHAIR AND OTTOMAN EFFORTLESSLY OOZE STATUS, STYLE AND LAID-BACK COMFORT. CORRECTLY TITLED THE EAMES LOUNGE (671) AND OTTOMAN (672), THIS ULTRA-STYLISH AND EXCEPTIONALLY COMFORTABLE FURNITURE SET WAS INTRODUCED TO A RAPTUROUS RECEPTION IN 1956 AFTER UNDERGOING YEARS OF DESIGN AND DEVELOPMENT BY CHARLES AND RAY EAMES. IT HAS BEEN IN PRODUCTION EVER SINCE BY HERMANN MILLER WITH WHOM THE EAMESES CLOSELY COLLABORATED. INDEED, A TRULY ENDURING TESTAMENT TO ITS ICONIC STATURE.



THE NEW YORK MUSEUM OF MODERN ART SEALED THE REPUTATION OF THE EAMES LOUNGE CHAIR & OTTOMAN AS THE MOST ICONIC OF ALL MODERN CHAIR SETS BY INSTALLING THEM AS PART OF THE MUSEUMS PERMANENT COLLECTION. THE PAIR HAVE ALSO BEEN ON PERMANENT DISPLAY FOR DECADES AT THE ART INSTITUTE OF CHICAGO.

THE EAMES LOUNGE CHAIR (EAMES LOUNGER) MADE ITS DEBUT PUBLIC APPEARANCE ON THE ARLENE FRANCIS 'HOME' SHOW AIRED ON THE NBC NETWORK IN 1956. SINCE THEN IT HAS CONTINUED TO FEATURE ON BOTH TELEVISION AND FILM, GRACING THE APARTMENT OF FRAZIER CRANE IN THE POPULAR SITCOM FRAZIER AND STARRING IN NUMEROUS FILMS AND COMMERCIALS.

Designed by Charles and Ray Eames; 1956



Design Classics

Chaise Longue

During the mid to late 1920s, some of the most talented European architects, including Marcel Breuer and Ludwig Mies van der Rohe, produced chair designs in tubular steel and leather that remain some of the classic pieces of twentieth century furniture.



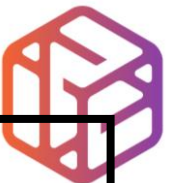
©ArmoniaDesign

Perhaps the greatest and most enduring piece of Modernist furniture produced at this time is the chaise longue designed in 1928 by a previously little-known French designer called Charlotte Perriand. When she approached the prominent architect Le Corbusier with her portfolio, she was told that “we don’t sew cushions here!”. Her desire to make her mark within the masculine world of architecture was rewarded when she was eventually employed by Le Corbusier to design items of furniture for the villas he was building.

The feet of the chair mimic the profile of an aeroplane wing and establish the piece as an icon of the “machine age”.

Perriand’s designs were first manufactured by Thonet and later by the Swiss company Embru. The chaise longue remains in production today in a modified form by Cassina.

Designed by Le Corbusier, Pierre Jeanneret & Charlotte Perriand; 1928



Design out the box

Design Classics

Hill House Chair



CHARLES RENNIE MACKINTOSH (1868 – 1928) WAS A SCOTTISH ARCHITECT, DESIGNER, WATERCOLOURIST AND ARTIST. HE WAS A DESIGNER IN THE [ARTS AND CRAFTS MOVEMENT](#) AND ALSO THE MAIN REPRESENTATIVE OF [ART NOUVEAU](#) IN THE UNITED KINGDOM. HE HAD A CONSIDERABLE INFLUENCE ON EUROPEAN DESIGN. HE WAS BORN IN [GLASGOW](#) AND HE DIED IN LONDON.

THE NARROW HILL HOUSE CHAIR WAS MEANT BY CHARLES RENNIE MACKINTOSH TO BE A DECORATION, AND NOT A FUNCTIONAL PIECE OF FURNITURE. MACKINTOSH DESIGNED HILL HOUSE FOR THE PUBLISHER WALTER BLACKIE BETWEEN 1902 AND 1904, THE CHAIR STILL RESIDES AT HILL HOUSE IN HELENSBURGH, SCOTLAND. THE HILL HOUSE CHAIR IS CONSTRUCTED OF ASHWOOD. BLACK OR A WALNUT FINISH IS AVAILABLE. THE SEAT IS LEATHER OR FABRIC. MACKINTOSH WAS ALSO A SKILLED INTERIOR DESIGNER, PAINTER AND DECORATOR WHO WAS RENOWN FOR HIS INVENTIVE INTERPRETATION OF ART NOUVEAU. HIS "SPOOK SCHOOL" DID NOT GAIN IMMEDIATE NOTORIETY DUE TO HIS UNCONFORMITY TO THE STANDARDS OF FRENCH AND BELGIUM ART NOUVEAU. SLOWLY MACKINTOSH GAINED APPRECIATION BY THE POPULOUS THROUGHOUT EUROPE, AS WELL AS HIS CONTEMPORARIES OF ART NOUVEAU WHOM HE THOUGHT WERE EXCESSIVE IN THEIR DECORATIVE STYLE. HIS PARTICIPATION IN SUCH LANDMARK EVENTS SUCH AS THE 1902 EXHIBIT OF MODERN DECORATIVE ARTS IN TURIN AND THE 1931 EXHIBITION OF THE VIENNA

SECESSION SCHOOL SOLIDIFIED HIS PLACE IN THE HISTORY OF DESIGN.
Designed by Charles Rennie Mackintosh, 1902



Design Classics

Super Lamp



Designed by Martine Bedin; 1981

MARTINE BEDIN'S (B.1957) FORMED PART OF THE ITALIAN DESIGN GROUP 'MEMPHIS'. BEDIN'S CONTRIBUTIONS TO MEMPHIS WERE PRIMARILY IN THE AREA OF LIGHTING AND GRAPHIC DESIGN. BORN AND RAISED IN BORDEAUX (WHERE SHE WAS A FRIEND OF MEMPHIS COLLEAGUE NATHALIE DU PASQUIER), BEDIN MOVED TO FLORENCE IN 1978 TO STUDY ARCHITECTURE WITH ADOLFO NATALINI OF SUPERSTUDIO. IN 1979 SHE CONTRIBUTED AN INSTALLATION ENTITLED LA CASA DECORATA TO THE MILAN FURNITURE FAIR, AND SHE MET ETTORE SOTTASS JR. THE FOLLOWING YEAR, LEADING TO AN INVITATION TO JOIN MEMPHIS; SHE ALSO INTRODUCED DU PASQUIER TO THE GROUP. AMONG BEDIN'S CONTRIBUTIONS TO MEMPHIS IN ITS FIRST YEAR (1981) WAS THIS ICONIC SUPER LAMP. THIS VERSION IS THE INITIAL PROTOTYPE AND WAS SHOWN AT THE FIRST MEMPHIS EXHIBITION AT THE GALLERY, ARC 74 IN 1981.



Design Classics

Lazy Fish Corkscrew

CORKSCREW DESIGN IS SIMILAR TO THAT OF THE MOUSETRAP. FOR HUNDREDS OF YEARS, MAN HAS WRACKED HIS BRAIN IN SEARCH OF EASIER AND MORE HUMANE WAYS OF GETTING THE JOB DONE. ON MORE THAN ONE OCCASION, PAIN AND HEARTACHE HAVE RESULTED FROM THE END PRODUCT, WHICH IS ONE OF THE REASONS WHY PEOPLE LOVE THE LAZY FISH CORKSCREW. IT IS A PLEASURE TO USE, BUT IT ALSO LOOKS GOOD



THE ORIGINS OF THE LAZY FISH GO BACK TO 1888, WHEN THE LEVER MECHANISM WAS PATENTED AS THE 'LAZY TONG'. HOWEVER, IT WAS NOT UNTIL THE 1920S THAT IT WAS INCORPORATED INTO A CORKSCREW DESIGN, BUT MANUFACTURING COSTS AT THE TIME MEANT IT WAS NOT A VIABLE COMMERCIAL PROPOSITION UNTIL IT WAS REDISCOVERED RECENTLY BY THOSE CLEVER PEOPLE AT BACCHANAL, THE PRODUCERS OF THE FAMOUS LA CAFETIERE.

IT REQUIRES NONE OF THE PULLING AND SHOVING NEEDED IN THE APPLICATION OF SO MANY OF ITS INFERIOR BRETHREN. ADMITTEDLY, YOU DO HAVE TO TURN THE DEVICE TO TWIST THE SCREW INTO THE CORK, BUT THE MODICUM OF EFFORT IS MORE THAN AMPLY REWARDED WITH WHAT FOLLOWS. TO

HOWEVER, SHEER PRACTICALITY ALONE IS NOT THE MARQUE OF GREAT DESIGN. THE LAZY FISH LOOKS GOOD BECAUSE OF ITS AESTHETIC FEATURES ARE ALL PRACTICAL FEATURES. THE JAWS OF THE HEAD OPEN TO DIRECT THE SCREW INTO THE CORK IN THE RIGHT POSITION. THE EYE IS A RIVET TO STOP THE USER PUSHING THE SCREW TOO FAR INTO THE CORK. THE BODY IS FORMED BY THE INGENUOUS COLLECTION OF LEVERS. THE TAIL IS THE HANDLE.



Design Classics

Ron Arad Chair

Born in Israel, Ron Arad moved to London in 1973, studied at the Architectural Association and in 1981 opened a furniture shop in Covent Garden. Called "One Off", the showroom became a significant part of the new British design wave of the 1980's and established Arad as Britain's most creative designer-maker.



His early work used industrial materials and recycled parts, notable the famous rover chair, which placed the car seat into a tubular steel frame. His showroom attracted many other designers with whom he collaborated or whose work he sold, including glass furniture by Danny Lane and metal furniture by Tom Dixon. Arad was therefore at the centre of new and exciting developments in London.

Always an inventive maker, Arad worked extensively in his metal workshop, welding large pieces together to make installations and furniture. Here Arad has reduced the traditional armchair to simple folded forms which challenge the conventional idea of comfort and use. Unlike many of his contemporaries in the 1980s, Arad made the significant jump into the international arena. His work was profiled in many leading museums, including the Pompidou Centre in Paris, and his annual exhibitions at the Milan Furniture Fair attracted a great deal of favourable attention. Leading Italian manufacturers, including Diade, Vitra and Poltonova, have commissioned him to design furniture for limited production.

Designed by Ron Arad; 1986-93



Design out the box

Design Classics

Sella



WITHOUT A DOUBT, SELLA IS ONE OF THE GREAT ICONS OF ITALIAN DESIGN FROM THE 20TH CENTURY. THE STOOL'S DESIGN WAS COINED BY THE BROTHERS CASTIGLIONI, ACHILLE AND PIER GIACOMO THAT CREATED IT IN 1957. IN ITS TIME THE CHAIR WAS EVALUATED RADICAL, WHICH IS WHY IT ONLY ENTERED THE SERIAL PRODUCTION IN 1983 BY THE ITALIAN PREMIUM MANUFACTURER ZANOTTA.

ITS ELEGANCE DOES NEARLY APPEAR BIZARRE REGARDING ITS SEAT THAT IS A TRADITIONAL RACING BICYCLE SEAT. PLACED ON A PINK LACQUERED STEEL ROD AND ENDING IN A ROBUST CAST-IRON FOOT, A COMPOSITION APPEARS THAT MAGICALLY FORMS A HARMONIOUS AND NOBLE OBJECT.

SELLA IS CONSIDERED AN EXTREME DESIGN OF THE CREATIVE TEAM TOGETHER WITH THE MEZZADRO STOOL THAT HAS A TRACTOR SEAT AS SITTING AREA. WITH SELLA, THE CASTIGLIONI BROTHERS PROVE THEIR SENSE FOR CONVERTING EVERYDAY OBJECTS INTO ORIGINAL DESIGNS.

THEREBY THE STOOL STANDS TYPICALLY FOR THE WHOLE ZANOTTA COLLECTION THAT DISPLAYS THE ITALIAN DESIGN FROM THE 20TH CENTURY AND ALL OF IT UNTIL TODAY

Designed by Achille Castiglioni: 1957



Design Classics

Joe Chair

THE "JOE" CHAIR WAS DESIGNED BY ITALIAN ARCHITECTS AND IS STILL PRODUCED FROM THE ORIGINAL MOULDS. NAMED FOR THE FAMED NEW YORK YANKEES CENTERFIELDER JOE DIMAGGIO, "JOE" WAS SUGGESTED BY A CLIENT'S OFF-HAND REMARK THAT A CHAIR "SHOULD FIT LIKE A GLOVE." THE "JOE" CHAIR IS NOW CONSIDERED A CULT CLASSIC.



EXQUISITELY CRAFTED IN LUXURIOUS LEATHER, THE "JOE" CHAIR HAS A METAL FRAME THAT IS PADDED WITH PREFORMED EXPANDED POLYURETHANE FOAM AND CIRCLES THE BASES ON 4 ROLLING CASTERS. THE SIZE OF A LOVESEAT OR BIG CHAIR, IT SEATS 2 ADULTS OR 3 CHILDREN, MEASURING APPROXIMATELY 69" WIDE X 43" DEEP X 35" HIGH.

THE BALTIMORE ORIOLES HAVE THEM SITTING IN THEIR CORPORATE OFFICES. SOME MAJOR LEAGUE BASEBALL TEAM OWNERS AND OFFICERS HAVE THEM IN THEIR PRIVATE OFFICES. THIS IS THE ULTIMATE LUXURY AND YES, BASEBALL AFICIONADOS, YOU TOO CAN WATCH YOUR BELOVED BASEBALL TEAM IN THE

Designed by Jonhatan De Pas, Danato D'Urbino and Pablo Lomazzi - 1970

COMFORT OF A CHAIR SHAPED LIKE A
BASEBALL GLOVE IN YOUR DEN

YOUR HOME IN YOUR OFFICE



Sign up at the box

Design Classics

Dr Martens Boots

DR. MARTENS IS A TRADITIONAL BRITISH [FOOTWEAR](#) BRAND, WHICH ALSO MAKES A RANGE OF ACCESSORIES – SHOE CARE PRODUCTS, CLOTHING, LUGGAGE, ETC. IN ADDITION TO DR. MARTENS, THEY ARE KNOWN AS **DOCTOR MARTENS, DOC MARTENS, DOCS** OR **DMS**. THE FOOTWEAR IS DISTINCT BECAUSE OF ITS UNIQUE AIR-CUSHIONED [SOLE](#) (DUBBED *BOUNCING SOLES*) UPPER SHAPE, [WELTED](#) CONSTRUCTION AND YELLOW STITCHING. THEY ARE ONE OF THE MOST POPULAR AND WELL-KNOWN FOOTWEAR BRANDS IN THE WORLD, AND ARE ICONIC TO THE FASHION INDUSTRY.

KLAUS MARTENS WAS A DOCTOR IN THE [GERMAN ARMY](#) DURING [WORLD WAR II](#). WHILE ON LEAVE IN 1945, HE INJURED HIS ANKLE WHILE [SKIING](#) IN THE [BAVARIAN ALPS](#). HE FOUND THAT HIS STANDARD-ISSUE ARMY [BOOTS](#) WERE TOO UNCOMFORTABLE ON HIS INJURED FOOT. WHILE RECUPERATING, HE DESIGNED IMPROVEMENTS TO THE BOOTS, WITH SOFT [LEATHER](#) AND AIR-PADDED SOLES MADE OF TYRES. WHEN THE WAR ENDED AND SOME GERMANS LOOTED VALUABLES FROM THEIR OWN CITIES, MÄRTENS TOOK LEATHER FROM A [COBBLER](#)'S SHOP. WITH THAT LEATHER HE MADE HIMSELF A PAIR OF BOOTS WITH AIR-CUSHIONED SOLES.

MARTENS DID NOT HAVE MUCH SUCCESS SELLING HIS HOES UNTIL HE MET UP WITH AN OLD [UNIVERSITY](#) FRIEND, DR. HERBERT FUNCK, IN [MUNICH](#) IN 1947. FUNCK WAS INTRIGUED BY THE NEW SHOE DESIGN, AND THE TWO WENT INTO BUSINESS THAT YEAR IN SEESHaupt, GERMANY, USING DISCARDED [RUBBER](#) FROM [LUFTWAFFE](#) AIRFIELDS. THE COMFORTABLE AND DURABLE SOLES WERE A BIG HIT WITH HOUSEWIVES, WITH 80% OF SALES IN THE FIRST DECADE GOING TO WOMEN OVER THE AGE OF 40.

SALES HAD GROWN SO MUCH BY 1952 THAT THEY OPENED A FACTORY IN MUNICH. IN 1959, THE COMPANY HAD GROWN LARGE ENOUGH THAT MÄRTENS AND FUNCK LOOKED AT MARKETING THE FOOTWEAR INTERNATIONALLY. ALMOST IMMEDIATELY, [BRITISH](#) SHOE MANUFACTURER R. GRIGGS GROUP LTD. BOUGHT [PATENT](#) RIGHTS TO MANUFACTURE THE SHOES IN THE UNITED KINGDOM. GRIGGS [ANGLICIZED](#) THE NAME, SLIGHTLY RE-SHAPED THE HEEL TO MAKE THEM FIT BETTER, ADDED THE TRADEMARK YELLOW STITCHING, AND TRADEMARKED THE SOLES AS AIRWair.



Designed by Klaus Martens

