



Poul Henningsen is best known for lighting designs that brought lyric poetry to a technical business (see the Artichoke lamp of 1958). But he made an early move into furniture with the **Spiral chair** (1932), and the results were equally innovative. Marcel Breuer, Charlotte Perriand and others had begun experimenting with tubular steel furniture in the mid-1920s; Henningsen freed the material from its industrial-age image and made it insouciant. How radical. *All prices upon request; [dienstanddotter.com](http://dienstanddotter.com).*

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THE SIX MOST BEAUTIFUL CHAIRS IN THE WORLD—  
OR AT LEAST OUR FAVORITES.

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Few chairs can hold their own in the company of a latex-clad Rihanna, but Dror Benshetrit's **Peacock chair** for Cappellini (2009) may have outshone the pop vixen in her 2010 video "S&M." Made of three sheets of felt—layered, folded and fanned out over a metal frame—the proudly maximal Peacock embodies design as transformation. [cappellini.it](http://cappellini.it).



An icon of Italian postmodern design, the **Proust chair** (1978), by Alessandro Mendini, is a cacophony of cultural history in one plump package. The neo-Rococo wooden frame, the pointillism-run-amok upholstery and the titular literary callout all express Mendini's belief that objects, beyond being purely functional, should carry social, political, even philosophical meaning—and that the concept of absolute originality in design is highly overrated. In 2009, Cappellini re-edited the piece, adding another layer of meaning to the chair's story. [cappellini.it](http://cappellini.it).



In the early '60s, Danish designer Grete Jalk entered and won a furniture competition hosted by London's *Daily Mail*. Pity the other entrants: Jalk's **GJ chair** (1963), with its elegant origami folds and almost insane degree of fluidity, was the apotheosis of bent-plywood construction and a seminal moment in Danish modernism, just before plastic arrived to change everything. GJ's success was a lifetime triumph for Jalk, one of very few women prominent in midcentury design. Lange is now making licensed reproductions. [langeproduction.com](http://langeproduction.com).



Swedish antiques have acquired serious chic in recent years, and this late-Gustavian-period **Griffin chair** (ca. 1810) demonstrates why. It represents European Neoclassicism at its purest, without the chest-thumping pomp (and pounds of gilt bronze) that makes French examples feel so out of touch. What's more, it has a strictness of form that any 21st-century minimalist could love. Seated beside a Jasper Morrison Crate table, those two griffins would roar. [dienstanddotter.com](http://dienstanddotter.com).



Sometimes being an object of beauty is enough for a chair. It doesn't need to be portable, or sturdy, or even terribly comfortable, though people say Jørgen Høvelskov's **Harp chair** (1968) is. Made of polished ash and flag halyard, the curving frame recalls the bowsprit of a Viking ship—though its name suggests that music lovers triumphed over seafarers in making it their own. Whichever the case, the Harp is a breathtaking mix of formal simplicity and metaphorical complexity. Oh, and beauty. [dienstanddotter.com](http://dienstanddotter.com).