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**DESIGN Collection**  
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## DESIGN

**AUTHOR**  
DIVERS  
**DIRECTOR**  
DIVERS

**COPRODUCERS**  
ARTE FRANCE, LAPSUS, ARTCORE FILM,  
STEAMBOAT FILMS, LOBSTER FILMS

**FORMAT**  
37 x 26', 2007

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**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.



**Placing the art of design in its sociological and technological context, the DESIGN collection tells the story of the 20th century through the industrial objects that have made their mark on it. The objects reflect their time, while at the same time anticipating the future.**

Just like a piece of art, an industrial object is a mirror of its era, though in a more direct and explicit manner than a painting or a sculpture. The industrial object obeys two fundamental criteria: It needs to be functional, perform its task in daily life - and after all must be sold. Therefore, it has to be technically innovative and esthetically pleasant.

The series, rather than explaining last century's objects, uses them to zoom on different periods. Which invites the audience not so much on a tour through museums, but on a journey in time. Archive images illustrate the political, social and cultural situation of a defined chapter from our past, via film extracts, cultural presentations, popular music etc. The history of the object itself, its conception, creators, fabrication and a contemporary frame story join in to build a bridge between the past and the present.

**AWARDS :**

2004 : International Festival of Art Film, Montreal - Best "essai" of the Emile-Nelligan Foundation for the AKARI LAMPS.



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| SWISS ARMY KNIFE BY KARL ELSENER, 1897 | <b>NEW HC</b> |
| VALENTINE (THE)                        |               |
| WALKMAN TPS-L22 (THE)                  |               |



## AKARI LAMPS (THE)

**AUTHOR**  
Danielle SCHIRMAN  
**DIRECTOR**

Danielle SCHIRMAN  
**COPRODUCERS**  
LAPSUS, ARTE FRANCE

**FORMAT**  
1 x 25', 2003

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**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
WORLDWIDE

**It was a visit to the Oseki traditional Chochin lantern workshop in Gifu in 1951 that inspired Isamu Noguchi's unusually-shaped lamps, in which candles were replaced by electric light.**

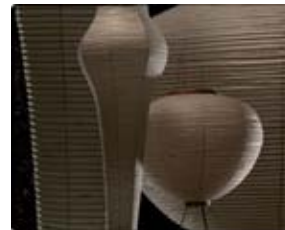
It was a visit to the Oseki traditional Chochin lantern workshop in Gifu in 1951 that inspired Isamu Noguchi's unusually-shaped lamps, in which candles were replaced by electric light. Noguchi's Akari Lamps were first sold in Japan in 1952 and were marketed internationally from 1955 onwards.

Akari lamps are hand-crafted out of softly translucent washi paper, which is made from the inner bark of the mulberry tree. The lamp is made by stretching the paper over a framework of higo bamboo, which can be bent and folded into any shape and is attached to a metal stem.

Akari Lamps are quintessentially light and delicate. "Akari" is the Japanese word for "light", and its pictogram combines the symbols for the sun and the moon. "Akari" is also a Greek word meaning "which cannot be divided". Noguchi himself says of Akari lamps that they "seem to unfold and expand in a way that is magical and beyond anything material".

**AWARDS :**

22nd International Festival of films on art in Montréal - Emile-Nelligan Foundation Award for Best Essay



## ALGOL TELEVISION SET (THE)

**AUTHOR**  
Danielle SCHIRMAN  
**DIRECTOR**

Danielle SCHIRMAN  
**COPRODUCERS**  
LOBSTER FILMS, STEAMBOAT FILMS, ARTE

FRANCE  
**FORMAT**

1 x 26', 2008  
**AVAILABLE RIGHTS**

TV - DVD - VOD - Non-theatrical rights -  
Internet  
**VERSIONS**

English - German - French  
**TERRITORY(IES)**  
Worldwide.

**With its screen that looks up at you, its extendable carrying handle, its comforting feel and its pleasant appearance, the Algol Television Set n°11, created in 1964 by Marco Zanuso and Richard Sapper is a "pet" object.**

Zanuso compared it to a pup looking over his master's head. Its light and unbreakable moulded plastic case, in bright colours and chrome, make it a visually attractive object, and one that houses a great deal of technological development work. Here, technique is eclipsed by design. The object was no longer seen as "unique", but formed part of a domestic environment that was taken into account. Concern for good home living is part of its era and manufacture.



## ARCO LAMP (THE)

**AUTHOR**  
Anna celia KENDALL-YATZKAN  
**DIRECTOR**  
Anna celia KENDALL-YATZKAN  
**COPRODUCERS**  
LOBSTER FILMS, ARTE FRANCE

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1 x 26', 2008

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Internet

**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.

**The Arco Floor lamp designed in 1962 by the Castiglioni brothers has lived through times without becoming old-fashioned.**

Its typical arch, white Carrara marble base and sparkling aluminium globe made it a must-have object in contemporary design.

Inspired by the essential formal component of the Arco, that lies in the arch, round, sphere, and circle, the film shows how an apparently so simple object became an archetype.



## BAKELITE TELEPHONE (THE)

**AUTHOR**  
Danielle SCHIRMAN  
**DIRECTOR**  
Danielle SCHIRMAN  
**COPRODUCERS**  
LAPSUS, ARTE FRANCE

**FORMAT**  
1 x 25', 2003

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**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
worldwide

**In 1930, Jean Heiberg was asked to design a bakelite telephone (up till then, telephones had been made out of metal).**

In 1930, Jean Heiberg was asked to design a bakelite telephone. This novel idea (up till then, telephones had been made out of metal) was a joint venture by the Norsk Elektrisk Bureau and the Swedish company Ericsson. Before the year was up, Heiberg had produced the huge painted plaster prototype of the DBH 1001 (the inner works were designed by the Norwegian engineer Johan Christian Bjerknæs).

Bakelite - a solid resin invented by Baekeland in 1909 - was the first synthetic plastic. Its manufacture and commercial success launched the plastics industry. The close connection between bakelite and the telephone was a relationship that made sense, and it continued to have a profound and lasting influence on telephone design into the 1950s. First produced in 1932, the DBH 1001 was sold throughout Scandinavia, in Britain, Italy, Greece and Turkey, and (through Siemens) in France and the USA, and came to be seen as one of the symbols of the 20th century. In 1937, Ericsson manufactured the Model 332, which was very similar to the DBH 1001, for the GPO, in England, and in the same year Henry Dreyfuss designed the Scandinavian-influenced Model 300 for Bell Telephone Laboratories in the USA.

LM Ericsson, founded in 1876 in Stockholm by Lars Magnus Ericsson, was the first company to produce combined telephone and bell sets. Following the success of the DBH 1001, in 1954 the firm launched another ground-breaking model, the Ericofon, which was to remain the leading product in the combined set market for over thirty years. Then came the era of mobile telephones and satellite transmissions. Today the company is in serious difficulties.





## BARCELONA ARMCHAIR

**AUTHOR**

Anna celia KENDALL-YATZKAN

**DIRECTOR**

Anna celia KENDALL-YATZKAN

**COPRODUCERS**

LOBSTER FILMS, ARTE FRANCE

**FORMAT**

1 x 26', 2012

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Internet

**VERSIONS**

German - French

**TERRITORY(IES)**

Worldwide.



**Two large padded-leather cushions rest on an elegant frame in the shape of an "X".**

The Barcelona Chair, which was designed in 1929 by architect Mies Van Der Rohe for the Barcelona International Exhibition to furnish the pavilion representing Germany, is immediately identifiable as a classic design.



## BIC CRISTAL BALL-POINT PEN (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

ARTE FRANCE, LAPSUS

**FORMAT**

1 x 26', 2005

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**VERSIONS**

English - German - Portugese - Italian -

French

**TERRITORY(IES)**

worldwide

**In the early 1950s, Marcel Bich launched his first ball-point pen. Bic biro were a runaway success, soon becoming a household name and selling 10,000 per day in their first year. Today, the figure is 15 million.**

In the early 1950s, Marcel Bich launched his first ball-point pen. The famous "Cristal" was designed by an in-house research department: instead of copying fountain-pens, as the first ball-point pens had done, it mimicked the simpler shape of a sharpened pencil and was transparent, so that you could see how much ink you had used.

The first advertising campaign began in November 1953. The core concept was disposability, and the strategy of aiming at the mass-market was to make Baron Bich's fortune. The recipe was simple: value for money; and the name of both brand and main product was simply the founder's surname with the "h" chopped off.

Bic biro were a runaway success, soon becoming a household name and selling 10,000 per day in their first year. Today, the figure is 15 million. Bic biro are now sold in over 60 countries and are used for all sorts of scripts, including Chinese and Arabic.



**NEW**

## **BLACK LAMPS OF SERGE MOUILLE (THE)**

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

STEAMBOAT FILMS, ARTE FRANCE

**FORMAT**

1 x 26', 2010

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TV - DVD - VOD - Non-theatrical rights -

Internet

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**Serge Mouille's lamps are thoroughly modern and timeless. They are unparalleled in both their conception and manufacture, two features essential to the project, and the basis of good design.**

His outstanding handcrafted work ethic seems obsolete in today's era of industrial outsourcing. Serge Mouille spent his later years teaching his know-how, in the style of the Living National Treasures of Japan, forgoing all awards and accolades from industrial society.



## **BOOKWORM BOOKSHELF (THE)**

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

STEAMBOAT FILMS, LOBSTER FILMS, ARTE

FRANCE

**FORMAT**

1 x 26', 2007

**AVAILABLE RIGHTS**

TV - DVD - VOD - Non-theatrical rights -

Internet

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**The Bookworm bookshelf is an emblematic design object, and a rare example of a flexible and curved book-storage facility.**

Ron Arad, its creator and a leading figure in contemporary design, expresses himself in this documentary, which looks at the history of this most original piece of furniture.

The choice of the Bookworm posits in particular a fundamental question, that of our bookshelves' role in our lives, and also of the passing on of knowledge through writings, the traditional cornerstone of collective memory.



## BRAUN PHONOSUPER (THE)

**AUTHOR**  
Heinz peter SCHWERFEL  
**DIRECTOR**  
Heinz peter SCHWERFEL  
**COPRODUCERS**  
ARTE FRANCE, ARTCORE FILM, LAPSUS  
**FORMAT**  
1 x 25', 2001  
**AVAILABLE RIGHTS**  
TV - Non-theatrical rights  
**VERSIONS**  
German - French  
**TERRITORY(IES)**  
Worldwide

**Designed by Dieter Rams in 1956, the Braun Phonosuper SK55 won the 10th Milan Triennale prize in 1957...**

Designed by Dieter Rams in 1956, the Braun Phonosuper SK55 won the 10th Milan Triennale prize in 1957. It was the first time it had been awarded to a German-designed object: German manufacturing had a reputation for quality rather than good looks. The Phonosuper did away with the idea that German design was ugly and boring. Its designer, Dieter Rams, started a vogue for right-angles and monochrome and became the leading light of the Ulm Design School, whilst German household objects soon outstripped the previous generation of pioneering American designs.



## COMPAS TABLE BY JEAN PROUVE (THE)

**AUTHOR**  
Danielle SCHIRMAN  
**DIRECTOR**  
Danielle SCHIRMAN  
**COPRODUCERS**  
STEAMBOAT FILMS, ARTE FRANCE  
**FORMAT**  
1 x 26', 2009  
**AVAILABLE RIGHTS**  
TV - DVD - VOD - Non-theatrical rights -  
Internet - Mobile  
**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.

**Jean Prouvé a clever blend of design, architecture and engineering at the service of industrial production.**

In choosing a metal structure with foot-supports and triangular shapes, Jean Prouvé reuses his material of preference: folded sheet metal.

At the end of World War II, the great French architectural designer, who lent all of his creativity to the process of reconstruction and social progression, continues a distinct path with the Compas table: to build, with the help of stainless steel elements, a series of furniture using industrial machines.



**CONCORDE (THE)**

**AUTHOR**  
Danielle SCHIRMAN

**DIRECTOR**  
Danielle SCHIRMAN

**COPRODUCERS**  
STEAMBOAT FILMS, LOBSTER FILMS, ARTE  
FRANCE

**FORMAT**  
1 x 26', 2007

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TV - DVD - VOD - Non-theatrical rights -  
Internet

**VERSIONS**  
English - German - French

**TERRITORY(IES)**  
Worldwide.

**The industrial age enabled man to turn Icarus' crazy dream into reality, as mechanical birds took over the skies.**

When these great white birds dart into the sky they spread and arch their wings. To gain altitude they tuck their feet in and stretch out at full-length, cleaving the air in an optimal aerodynamic equation.

As with birds' wings, bats' wings, insect-wings and fish-wings, so with aeroplane wings; Concorde's distinctive nose and wing are recognisable anywhere.

Concorde was the symbol of a true co-operative venture: researchers, engineers, designers and stylists all worked together on this extraordinary industrial adventure that allowed passengers to fly at twice the speed of sound in a modern, aesthetic and luxurious setting.



**CONICA COFFEE MACHINE (THE)**

**AUTHOR**  
Anna celia KENDALL-YATZKAN

**DIRECTOR**  
Anna celia KENDALL-YATZKAN

**COPRODUCERS**  
LAPSUS, ARTE FRANCE

**FORMAT**  
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**VERSIONS**  
English - German - French

**TERRITORY(IES)**  
Europe.

**Designed by Aldo Rossi for Alessi in 1984, La Conica coffee pot is an updated version of the very successful Moka pot so dear to amateurs of true Italian-style coffee. Coffee and design are definitely two Italian passions.**

Designed by Aldo Rossi for Alessi in 1984, La Conica coffee pot is an updated version of the very successful Moka pot so dear to amateurs of true Italian-style coffee. Designed as part of the project 'Tea & coffee piazza', La Conica coffee pot is an architectural exploration in miniature for the 'household landscape'. Out go the post-war cheap aluminium, the bakelite handle and the hexagonal-shaped boiler. Rossi's coffee pot is a cylindrical shaft of stainless steel that is as smooth as a mirror. Aldo Rossi was a post-modern architect fascinated by the nostalgic poetry of coffee pots and coffee. Coffee, food that isn't food and yet holds an important place in our lives, boosts our imagination. The Alessi family firm was extremely creative and became an example for Italian designer workshops. Coffee and design are definitely two Italian passions.

**AWARDS :**

2007 : Grand Prize of Short Feature at the International Audiovisual & Multimedia Heritage Festival (AVICOM - Cuernavaca, Mexico)





**NEW**

## CORBUSIER LC16 DESK (THE)

**AUTHOR**  
Daniele SHIRMAN

**DIRECTOR**

Daniele SHIRMAN

**COPRODUCERS**

ARTE FRANCE, LOBSTER FILMS

**FORMAT**

1 x 26', 2011

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TV - DVD - VOD - Non-theatrical rights -

Internet

**VERSIONS**

German - French

**TERRITORY(IES)**

Worldwide.

**This piece of children's furniture designed by Le Corbusier for the Maison Radieuse in Nantes-Rezé was an "interface" project, meaning it was designed as a link between man and his home.**

Made up of a shelving unit and a worktop, in natural coloured matte oak, the desk is equipped with fixed shelves. The user can further modulate the unit by adding a supplementary feature to the existing system.

With its pure and simple forms, this piece of furniture has stood the test of time and is today manufactured for the general public, which is a sign of its designer's great modernity.



**HD**

## DS 19 (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

ARTE FRANCE, LAPSUS

**FORMAT**

1 x 26', 2005

**AVAILABLE RIGHTS**

TV - DVD - VOD - Non-theatrical rights

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**The film goes back over the myth surrounding the DS in France during the 'glorious thirties', Citroën's audacious approach and the revolutionary design of the DS that still inspires designers and fascinates collectors.**

Introduced at the Paris motor show on October 6th, 1955, the Citroën DS 19 was ten years ahead of other competitors. It straight away became extremely popular as much for its technological innovations (including its hydropneumatic suspension system, hydraulic direction, power disc brakes, automatic clutch, monobranch power steering and integrated dashboard) as its avant-garde aerodynamic look. The DS 19 combined design and innovation and instantly became a legend. On the evening of the first day of the show, Citroën totalled nearly 12.000 orders.

Citroën launched more than twenty different versions of the DS between 1958 and 1974. For twenty years, the DS was an integral part of social and economic life in France. The DS 19 was even Charles de Gaulle's presidential car. Roland Barthes thought that its smooth body lines marked a change in the mythology of cars: 'Until now, the ultimate design in cars belonged rather to the bestiary of power; here it becomes at once more spiritual and more object-like;' (Mythologies).

The film goes back over the myth surrounding the DS in France during the 'glorious thirties', Citroën's audacious approach and the revolutionary design of the DS that still inspires designers and fascinates collectors.



## E1027 TABLE BY EILEEN GRAY (THE)

**AUTHOR**  
Danielle SCHIRMAN  
**DIRECTOR**  
Danielle SCHIRMAN  
**COPRODUCERS**

STEAMBOAT FILMS, ARTE FRANCE

**FORMAT**  
1 x 26', 2012

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Internet

**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.



**This amazingly modern piece of furniture reveals the pioneering and visionary nature of its designer.**

A small adjustable side table, made from tubular steel - today chrome-plated - with a tabletop of clear crystal glass. Eileen Gray designed the E1027 table between 1926 and 1929.



**NEW**

## FENDER STRATOCASTER GUITAR (THE)

**AUTHOR**  
Helene GUETARY  
**DIRECTOR**  
Helene GUETARY  
**COPRODUCERS**

STEAMBOAT FILMS, ARTE FRANCE

**FORMAT**  
1 x 26', 2010

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Internet

**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.

**What's in common between Jimi Hendrix, Pink Floyd, Eric Clapton or The Shadows ? The Fender Stratocaster, as the emblematic instrument of guitar heroes, has been a cult object since its creation.**

Both innovative, of great quality, easy to use, affordable (indeed a best-seller), the Strat' won over several generations of musician, since it's creation in 1954 until today.



## FIAT 500 (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

LOBSTER FILMS, ARTE FRANCE,  
STEAMBOAT FILMS

**FORMAT**

1 x 26', 2008

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TV - DVD - VOD - Non-theatrical rights -

Internet

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**For Italians, the 1957 Fiat Nuova 500 represents the automobile in its infancy. For the rest of the world, this mighty little car is the embodiment of Italy.**

Very few vehicles combine both technology and affection in their bodywork. Yet, la bambina, a small masterpiece of economy and simplification, is a veritable industrial miracle.

The tiny means of transport that is the 500 takes us on a real journey - starting with the unique industry of Fiat, a veritable state within Italy, then on through the heart of the Italian post-war decade. We'll see that it can be very complicated to establish an economic chain with widespread distribution, and that this feat of rationalisation is due to one man, the engineer Dante Giacosa. Giacosa, a godsend for Fiat for forty years, was the father of the 500 and many other models.

Before reaching its destination, our filmed excursion will cross the frenetic Italian "miracolo", travel through the inroads of a nation in change, between the rural and the industrial, and will visit the crossroads of the 50s and the 60s, with their continual flow of an adolescent consumer society.

**AWARDS :**

2009 : Selected at FIFA - International Festival of Films on Art (Montréal, Canada).



## FRANKFURT KITCHEN (THE)

**AUTHOR**

Anna celia KENDALL-YATZKAN

**DIRECTOR**

Anna celia KENDALL-YATZKAN

**COPRODUCERS**

STEAMBOAT FILMS, ARTE FRANCE

**FORMAT**

1 x 26', 2011

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Internet

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**1,87m large and 3,44m long, equals 6,5m2, a rectangle long and cramped as a corridor. This layout for the standard minimum-kitchen conceived by architect Margarete Schütte Lihotzky in 1926 for housing low income families in the urban estate of " New Frankfurt ".**

For the first time, architecture anticipated fitted storages from the conception of the construction.

10 000 items were produced, which makes the Frankfurter Kitchen the first " fitted kitchen " industrially produced.



## HOOVER 150 (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

LAPSUS, ARTE FRANCE

**FORMAT**

1 x 26', 2005

**AVAILABLE RIGHTS**

TV - DVD - VOD - Non-theatrical rights

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**The Hoover 150 marked a turning-point in the history of the vacuum-cleaner. Its designer, Henry Dreyfuss, rethought every feature of the product and in so doing achieved a perfect marriage of form and function.**

The Hoover 150 marked a turning-point in the history of the vacuum-cleaner. Its designer, Henry Dreyfuss, rethought every feature of the product and in so doing achieved a perfect marriage of form and function.

Hoover was founded in 1908. Its innovation was to produce vacuum-cleaners with lighter engines than the prototype, with an aluminium casing. They heralded the era of modern electrical suction-cleaning, and became so popular that vacuum-cleaners are generally referred to as "hoovers" in English.

In the Forties and Fifties, hoovers had the pure, elongated lines of the 1936 Model 150, the first of a number of models designed by Henry Dreyfuss for the firm. The shape of the 150 sweeper vacuum-cleaner is typical of the streamlined design of the period - fluid, dramatically curved, aerodynamic and smooth-surfaced. This was the style that helped American industry become profitable again in the 1930s. This was the age of speed, and designers shaped the most banal everyday objects to look like sports-cars and even - in the case of the Hoover vacuum-cleaner - equipped them with headlights.

The fluid, smooth lines of the new models made full use of the new techniques of sheet metal stamping and shell moulding of metal (often aluminium) alloys, with a glossy finish which reflected every detail of the object's surroundings, thereby multiplying the owner's satisfaction in his or her household possessions.





## IMAC (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

LAPSUS, ARTE FRANCE

**FORMAT**

1 x 26', 2005

**AVAILABLE RIGHTS**

TV - DVD - VOD - Non-theatrical rights

**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide.

**The iMac is the most widely sold computer in the world.**

The release of the coloured, egg-shaped, transparent and user-friendly iMac computer by Apple in 1998 came as a bombshell in the computing market, the design being up until then restricted only to beige and greyish colours.

The atypical computer giant company Apple had already banked on the design of the Macintosh series. Inspired by Snow White, these computers had been built on pure, clear lines. With the iMac, the young designer Jonathan Ive explored the relationship between computer technology and its users in order to demystify the machine to make the design more attractive. He gave the Macintosh the round shape of an egg, using smooth and soft edges. Translucent plastic became the dominant material showing the internal mechanism of the computer, giving the user the illusionary feeling that it was easy to use. Colours were also added transforming the iMac into a candy-coloured toy computer. With the advent of multimedia and Internet technologies, to which iMac offers an integrated connection, Ive understood that the reach of computer technology had moved far beyond the desktop. A novel and more "friendly" computer for recreational use needed to be created.

Through pictures from past records, 3D animations showing computers of the future and works of contemporary artists, this film tells us with humour and originality how design has influenced the austere world of computing.



## JAGUAR E-TYPE (THE)

**AUTHOR**

Heinz peter SCHWERFEL

**DIRECTOR**

Heinz peter SCHWERFEL

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**FORMAT**

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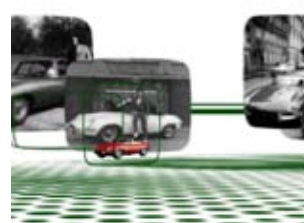
English - German - French

**TERRITORY(IES)**

Worldwide

**At the Geneva Car Fair in February 1961, the Jaguar stand was knee-deep in journalists and car enthusiasts...**

At the Geneva Car Fair in February 1961, the Jaguar stand was knee-deep in journalists and car enthusiasts. Over 180 orders were taken for the E-type - a new model which combined staggering performance with extravagant shapes and revolutionary technical features. The vibrant pop culture of the Swinging Sixties, with its focus on youth and the breakdown of class barriers, was about to burst into life, and the costly E-type was rapidly to become a symbol of freedom.



## LEGO (THE)

**AUTHOR**  
Anna celia KENDALL-YATZKAN  
**DIRECTOR**  
Anna celia KENDALL-YATZKAN  
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STEAMBOAT FILMS, ARTE FRANCE  
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**TERRITORY(IES)**  
Worldwide.

**From the Danish "Leg godt" meaning "play well," the name Lego has become synonymous with facility, imagination, functional design, longevity, success, and limitless creativity...**

In 2009, the Lego will celebrate its 50th anniversary and the 320 billions of blocks sold since the toy first debuted in 1949. The Danish creator, Ole Kirk, set forth a revolutionary concept that would make his invention last for generations to come: plastic modular bricks with the ability to interlock thanks to the ingenious system of blocks and cylindrical tubes.

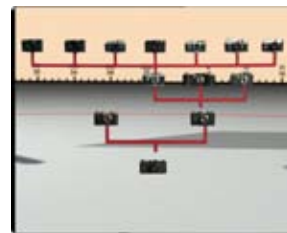


## LEICA (THE)

**AUTHOR**  
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**DIRECTOR**  
Heinz peter SCHWERFEL  
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**TERRITORY(IES)**  
Worldwide

**The Leica is unique in the history of twentieth-century design - in terms of longevity, if nothing else...**

The Leica is unique in the history of twentieth-century design - in terms of longevity, if nothing else. Designed in 1914 by an engineer named Bernack, it went into mass production in 1925. The ten-year interval between design and production reflects the uncertainty of a period in which war was followed by a series of political and economic crises. As the first camera that allowed the photographer to take snapshots, the Leica ushered in the photo-journalism of the late 1920s, and with it a totally new way of seeing the world.



## LOUNGE CHAIR (THE)

**AUTHOR**

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**DIRECTOR**

Heinz peter SCHWERFEL

**COPRODUCERS**

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**FORMAT**

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**VERSIONS**

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**TERRITORY(IES)**

Worldwide

The lounge chair designed by American husband-and-wife team Charles and Ray Eames in 1956 has come to symbolise the affluent 1950s.

The lounge chair designed by American husband-and-wife team Charles and Ray Eames in 1956 has come to symbolise the affluent 1950s. As soon as you looked at it, you pictured yourself relaxing with a drink in one hand and a copy of the New York Times in the other. The Eames wanted the chair to have "the warm receptive look of a well-used first baseman's mitt". But the chair also reflects the prevailing Cold-War mentality of 1950s America, which the Eames' designs and advertisements actively and naively fed into. The plywood and black leather lounge chair initially owed its fame in part to the Eames' friendship with film-director Billy Wilder, but it has since become a star in its own right and a permanent feature of the design landscape - suitable for both chic office and private sitting-room, and an ideal psychoanalyst's chair.



**NEW**

## MC LAREN STROLLER 1967

**AUTHOR**

Anna celia KENDALL-YATZKAN

**DIRECTOR**

Anna celia KENDALL-YATZKAN

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LOBSTER FILMS, ARTE FRANCE

**FORMAT**

1 x 26', 2012

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German - French

**TERRITORY(IES)**

Worldwide.

Launched in 1967 in the United Kingdom, the Maclaren B-01 Baby Buggy pave the way to countless models, continuously improved in a leading edge market.

Designed by an aeronautical engineer for a generation of demanding and constantly moving parents, it is light weighted, compact and robust ; its cleverness still arouses some kind of fascination today. Some even suggest it would have freed women by helping them conquer the world.



**PAIMIO ARMCHAIR (THE)**

**AUTHOR**  
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**DIRECTOR**  
Sebastien JAUDEAU  
**COPRODUCERS**

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FRANCE

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English - German - French  
**TERRITORY(IES)**  
Worldwide.

**The Paimio armchair is one of the emblematic objects by Finnish architect and designer Alvar Aalto.**

Designed for the Paimio sanatorium in Finland in 1931, it is one of a series of "accessories of architecture", a phrase coined by Alvar Aalto himself to refer to his furniture.

The Paimio armchair, which was revolutionary in its design and ergonomics, affords patients the ideal sitting position in which to breathe and sunbathe during their treatment. Alvar Aalto's designs from the beginning of the 1930s were inspired by organic forms, and took into account the characteristics of a site and the particularities of its surrounding outdoor area. His work on wood and organic forms gained Aalto international recognition.



**RIETVELD CHAIR (THE)**

**AUTHOR**  
Sebastien JAUDEAU  
**DIRECTOR**  
Sebastien JAUDEAU  
**COPRODUCERS**

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FRANCE

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**TERRITORY(IES)**  
Worldwide.

**The Red and Blue chair by the Dutch Gerrit Rietveld, made in 1918 and painted in 1923, has dramatically changed the language of furniture as well as that of architecture.**

This documentary pierces the mystery of this seat of pure innovation, erected in utopia, and recongnozed as the great transposition of dogmas from the De Stijl movement founded by Piet Mondrian and Theo Van Doesburg.



**SACCO (THE)**

**AUTHOR**  
Helene GUETARY  
**DIRECTOR**  
Helene GUETARY  
**COPRODUCERS**

STEAMBOAT FILMS, LOBSTER FILMS, ARTE  
FRANCE

**FORMAT**  
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**VERSIONS**  
English - German - French  
**TERRITORY(IES)**  
Worldwide.

**Through the prism of this revolutionary time, rich in changes, the viewer will discover this pear-shaped chair in a "pop art" spirited film.**

The Sacco is a curious anatomical chair created in 1968. Both revolutionary and entertaining, it reflects a time when society, behaviours, and lifestyles were all questioned.





## SOFA BUBBLE CLUB (THE)

**AUTHOR**

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**DIRECTOR**

Anna celia KENDALL-YATZKAN

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**TERRITORY(IES)**

Worldwide.

**"One, two, and three..."**, in three pencil strokes Philippe Starck explains his concept of the Sofa Bubble Club.

Take a Twenties classic Club and make it into a simple, modern and innovating settee. Whereas the Club sofa was the privilege of middle-class interiors, Philippe Starck reinterprets this object with a greater concern for making it accessible to all. Initially, the idea is to make a sofa which everyone likes, on the basis of a settee prototype. Next, it is to make a settee that everyone can buy. More leather, but using a hollow monobloc casing, made up in one piece and all in rotomould plastic. The final product has to be robust, a piece of garden furniture that can be used in a living room that is almost indestructible. The soft lines of the sofa are classical, enduring, lasting; no one will want to throw it away: it's ecological.

Forms, matters, colours, technique, this documentary is about "design".



## SOLEX (THE)

**AUTHOR**

Helene GUETARY

**DIRECTOR**

Helene GUETARY

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**TERRITORY(IES)**

Worldwide.

**" A silent engine so that you can hear the sounds of the countryside and bird singing, a 20 mi/h limited speed so you can enjoy the scenery and feel the breeze on your skin without having to wear a leather outfit that isolates you from the outside world, the act of starting the engine with pedals so you don't go numb! "**

Jacques Sternberg's tribute to the Velosolex confirms the ever growing sympathy for this little vehicle since its launching in 1946. The well-advised businessmen and engineers Maurice Goudard and Marcel Menesson started in 1916 their project of a fully motorized bike equipped of a gasoline engine fixed on the friction-driven nose wheel. This film brings back to us the story of the famous French moped which, by its distinctive style, imposed itself in a society economically booming as well as socially mutating.



## SWATCH (THE)

**DIRECTOR**

Heinz peter SCHWERFEL

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English - German - French

**TERRITORY(IES)**

Worldwide

**The Swatch is an ideal subject for a deconstruction of the phenomenon of contemporary design...**

The Swatch is an ideal subject for a deconstruction of the phenomenon of contemporary design. It was technical innovation - a reduction in the number of internal moving parts from 100 to 51 - that enabled the makers to slash production costs and manufacture the Swatch in greater quantities. But it owed its almost instant success to a carefully-thought-out look and clever advertising slogans that tuned into the mood of the design-conscious, "greed is good", consumerist Eighties. The Swatch was presented as an expression of individual identity, personalised time and the fast lifestyles typical of the decade.



**NEW**

## SWISS ARMY KNIFE BY KARL ELSENER, 1897

**AUTHOR**

Helene GUETARY

**DIRECTOR**

Helene GUETARY

**COPRODUCERS**

STEAMBOAT FILMS, ARTE FRANCE

**FORMAT**

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**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide

**What object covers a multitude of everyday needs, is used by explorers, housewives, campers and astronauts ?**

It also saves lives, opens bottles, can be held in the palm of one's hand, is on display at the New York Museum of Modern Art, and is produced at a daily rate of 34,000 units? It's the Swiss Army Knife.



**TGV - HIGH SPEED TRAIN (THE)**

**AUTHOR**

Heinz peter SCHWERFEL

**DIRECTOR**

Heinz peter SCHWERFEL

**COPRODUCERS**

LAPSUS, ARTE FRANCE, ARTCORE FILM

**FORMAT**

1 x 26', 1999

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**VERSIONS**

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**TERRITORY(IES)**

Worldwide

**The TGV can fairly claim to be the most technologically and aesthetically innovative design of the Seventies...**

The TGV can fairly claim to be the most technologically and aesthetically innovative design of the Seventies. For the French, it conjures up a time when the blithe optimism of the "thirty glorious years" of rapid economic growth had not yet evaporated.

It was the brainchild of two designers, Roger Tallon and Jack Cooper, recruited to help modernise Europe's railways. From design to production, the TGV took over twenty-five years to develop. Cooper and Tallon had to use new materials, rethink the shape of the train and revolutionise people's attitudes to rail travel. When the TGV was finally launched in 1981, at the same time as the Paris-Lyons route was inaugurated, it was a sensation. It combined new shapes and colours with technical innovations resulting in improvements in speed, comfort, safety, stability, sound-proofing and so on. The angular profile of the front carriage - its streamlined, aerodynamic "nose" - lowered the train's centre of gravity and allowed it to travel faster.

The TGV represented the consummation of France's technological aspirations. Emblematic of an era in which advertising was increasingly invading public spaces, the TGV reflects contemporary fantasies of a radiant future and the carefree insouciance of a society which was still basking in a haze of economic euphoria and had not yet woken up to its unemployment problem. Plastic Bertrand's naive pop-punk hit "Ça plane pour moi" summed it all up: everything still seemed to be for the best in the best of all possible worlds.



## VALENTINE (THE)

**AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

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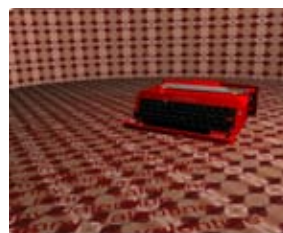
Worldwide

**The red plastic Valentine typewriter was designed by Ettore Sottsass in 1969 for the progressive, modernist Italian firm Olivetti.**

The red plastic Valentine typewriter was designed by Ettore Sottsass in 1969 for the progressive, modernist Italian firm Olivetti. At Olivetti the industrial designer was not merely a stylist, but a specialist in the relationship between man and machine. Since 1958, Ettore Sottsass had worked regularly with Olivetti, in exchange for total creative freedom. The Valentine was described by Olivetti as "a real pop object designed to blend into the private space". Sottsass co-founded the Memphis Group in 1981.

The keyboard of the Valentine was no longer weighed down by a heavy frame. It featured an inbuilt handle to make it easy to carry, and a case that differed radically from earlier sheaths, boxes and trunks. The Valentine stowed away into a curious hybrid of industrial container and feminine accessory, reminiscent of a stocking that you attach to a suspender-belt. The bright red colour made one think of lipstick or nail varnish and, sideways on, even its shape was reminiscent of a lipstick in its casing. The typewriter had always been associated with the emancipation of women (giving them access to the world of work), but now the object itself had been feminised. At once provocative and alluring, the bright red colour of the Valentine could also be associated with the Italian Formula One racing stables and the Chinese Cultural Revolution which took place between 1962 and 1967.

The name "Valentine" has complex associations, too - from the jazz melody "My funny Valentine" to the British tank, Maurice Chevalier to George Sand, Valentine Hugo to Valentine Visconti and Rudolph Valentino, not to mention a famous brand of industrial paint whose posters made use of art and were in turn used by a range of artists, from Italian pop art and arte povera painters such as Rotella and Festa, to the cartoon-style prints of Warhol and Lichtenstein. And then there is Valentina, the sensual Italian cartoon-strip heroine created by Guido Crepax in 1968, a liberated young woman who acts out her erotic fantasies in reality, sporting a haircut that is a conscious allusion to silent-movie Hollywood rebel Louise Brooks but also reminds us of the sleek lines of the Valentine typewriter.



## VESPA (THE)

**DIRECTOR**  
Heinz peter SCHWERFEL  
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**TERRITORY(IES)**  
Worldwide

**The Vespa may be a global success-story, but it was created in a climate of post-War hardship. Its voluptuous curves and wasp-waist remind us of the New Look and the economic recovery of the 1950s.**

The Vespa may be a global success-story, but it was created in a climate of post-War hardship. Its voluptuous curves and wasp-waist remind us of the New Look and the economic recovery of the 1950s, but it was actually designed in 1945, when Italy needed to provide its impoverished population with a means of transport that was cheap to buy and run. Its revolutionary design, in which the engine was concealed inside a "self-bearing" frame, was based on aeronautic principles. Comfortable, economical, and seductively rounded, the Vespa was immediately popular with the Italians. It was not just an industrial product, but a symbol of Italy, especially when it began to be exported all over the world. Its eventual screen stardom (in 'Roman Holiday', 'La Dolce Vita' and later 'Quadrophenia') was the logical outcome of an encounter between an object and an era.



## WALKMAN TPS-L22 (THE)

**AUTHOR**  
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**DIRECTOR**  
Anna celia KENDALL-YATZKAN  
**COPRODUCERS**  
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**TERRITORY(IES)**  
Worldwide.

**On the 22 of June 1979, Sony Japan launched its cassette-players development-team's latest brain-child - the Walkman TPS-L2.**

This object, and more importantly the concept of it, initially created to respond to the personal desires of Sony's founders Messrs Morita and Ibuka, quickly proved to be a tremendous technical and commercial success.

Since then, the "Walkman" phenomenon, still thriving, has spread throughout the world, changing our domestic environments, our attitude to music, our attitude to other people, our behaviour, and even our identity.

We examine the extent to which the first Walkman created a new man, opening the way for a range of everyday miniature and portable objects, such as the iPod, the MP3 player, the mobile phone, and many more.





**WASSILY ARMCHAIR (THE)****AUTHOR**

Danielle SCHIRMAN

**DIRECTOR**

Danielle SCHIRMAN

**COPRODUCERS**

ARTE FRANCE, LAPBUS

**FORMAT**

1 x 26', 2003

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**VERSIONS**

English - German - French

**TERRITORY(IES)**

Worldwide

**The Wassily Chair came out of the great crucible of art, design and theory that was the Bauhaus.**

The Wassily Chair came out of the great crucible of art, design and theory that was the Bauhaus. Feininger, Klee, Kandinsky, Moholy-Nagy, Breuer, Albers and Bayer were among the famous artists who worked and taught at the Bauhaus. Like all great innovative movements in the history of ideas, Bauhaus attempted to bring theory and practice closer together and to rediscover connections between art and other human activities.

The Wassily Chair No. B3 was designed in 1925 by Marcel Breuer for Wassily Kandinsky's flat. Breuer was trying to create disconnected, aerial shapes which appeared to be sketched in space, but he also aimed to produce "styleless" objects which were essential to modern living.

The series of chairs begun with the Wassily were to revolutionise Western furniture. They were inspired by the handlebars of a bicycle, and used nickelled tubular steel for the first time in the history of furniture design. In 1928, at the same time as Gropius, Breuer left the Bauhaus in protest at the absence of architecture from its teaching programmes. He subsequently settled in Berlin, where he devoted himself to architecture, before leaving Germany for England and the USA.

The Wassily Chair and the statements it makes about form are astonishingly close to the theories set out by Kandinsky in his book *Point and Line to Plane* - or perhaps not so astonishingly, given that the chair was designed with Kandinsky in mind.







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