# Theorizing the Chair: History, Culture, and Design

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## Abstract

In Arthur Danto's The Seat of the Soul: Three Chairs, the chair is a source of power and authority. This paper explores the aesthetic importance of chairs and their designers and determines why people from various cultures create different designs that all perform the same function: seating. Here, the chair is examined as an artwork and design phenomenon from historical, cultural, stylistic, and aesthetic perspectives. Data were gathered through a comprehensive literature review, reports, archival materials, and museum visits. Descriptive, historical, and analytical methods were used to explore the religious, symbolic, spiritual, artistic, competitive, and academic legacies of the chair. Despite the similarity in function, the chair is more important than a sofa, bed, or bench. It displays one's status, education, knowledge, and artistic taste. However, practicality, low-cost materials, and money have trumped aesthetics in recent years. The findings may help young chair designers highlight their competitiveness and inventiveness.

**Keywords:** chair design, chair history, interior design, criticism

In his 1987 article, The Seat of the Soul: Three Chairs, Arthur Danto emphasized the chair's unique "signature" (150) or mark that gives it power and authority. He also noted that it is significant if an individual is seated while everyone else is standing. At the beginning of his inspiring article, Danto discusses the academic chair because he was in charge of the scholars' chair and chair of distinction during his tenure as the Johnsonian Chair in Philosophy (the 33rd volume of the Library of Living Philosophers is devoted to the life and philosophies of Arthur Danto [Auxier and Hahn 2013]). He begins by talking about honorary chairs and subsequently reflects on the art and design of chairs. Academic chairs known as "cathedra" have a long history that can be traced back to universities in the medieval era (Danto 1987, 154). Although it is a highly challenging task to discuss the chair after reading Danto and other studies discussing chair design from different perspectives, this study considers the chair as an artwork rather than a product. It also attempts to answer Danto's question: "Why is the chair, not the table or the bed?" The answer may seem evident, but it is not; to understand the motives of designers and architects who design chairs, the symbolism of the chair from ancient to contemporary history must be discussed. The chair can be utilized at any time and for any reason, and its existence as a piece of furniture acknowledges the intrinsic worth of individuals. Danto (1989) asserted, "The chair leaves the senses free for thought …" (158). In the same manner that Danto associated the chair with authority, control, and sovereignty, it is connected with political life in Khaled Alhamzah's (2009) Propagating Art & Elections' Propaganda. Alhamzah's book and art

installation project attempted to mock electoral fraud and societal corruption in the pursuit of power and the attainment of personal interests.

The chair is a common denominator in all aspects of life and work, as it is an essential and central element that our lives revolve around. Its significance stems from the fact that every individual strives to find a symbolic seat in life and a place to practice their right to live (Alhamzah 2009, 34). A chair is "a spatial marker, a status symbol, a vehicle for decoration, and a statement of artistic intent" (Wilhide 2000, 6). Does the creation of a new chair design seek a new utilitarian product, add a new piece of art to the history of the chair, or creating a signature? When Charles Eames was asked whether design was an individual's conception, his response recognized the influence of history. He defined design as "a plan for arranging elements to accomplish a particular purpose … It may, if it is good enough, later be judged as art" (Herman Miller n.d.). When Eames stated that "design addresses itself to the need," he probably referred to the user's needs. However, if a designer must be a skilled and creative user, thousands of designs can be created over time. No studies have discussed the intellectual needs of artists, designers, or architects. The first cantilever chair by Mart Stam (1950), the Pogo chair by Peter and Alison Smithson (1966, 36), and any four-legged chair all perform the same function for the end user. User needs must always be considered when discussing an object or a product.

In addition to demonstrating the relationship between rulers and the ruled (Cranz 1998), chairs denote the style prevalent in specific periods and challenge designers. Peter Smithson compared a chair to "designing a society in miniature." The connection among the chair, the body, and society is constant; in other words, a chair may reflect sociological ideas. The human body is an exciting structure that invites designers, artists, and architects to challenge themselves to create the best chair designs for it (Cranz 1998, 34). Furthermore, concerns other than the ergonomics of chairs have been raised. However,

research on the historical, artistic, and cultural dimensions of chairs as well as designers' motivations for chair design is limited. This study fills a gap in the research literature by discussing several aspects related to chairs, including their cultural significance, historical development, exploration of different forms; materials; and processes, the fascination of architects with chair design, the business of chairs, the distinction between genuine and counterfeit chairs, and a response to Danto's inquiry about the nature of chairs.

## The Story of the Chair

The story of the chair began when the first human being on earth felt tired and wanted to sit and relax. All chairs narrate stories about values, statuses, and origins that reflect cultural significance. Some of the chair's roles are rooted in philological terms, such as chairperson, endowed chair, committee chair, embassy chair, throne chair, papal chair, bishop chair, and Roman curule chair.

Le Corbusier defined the chair according to its function as "a machine for sitting on" (Wilhide 2000, 7); he experimented with different materials and designed many forms that gave him a place in the history of chairs. In addition to its utilitarian function, the chair has been designed and used to make aesthetic, social, and sociopolitical statements (Dormer 1993, 117). Wilhide rejected the definition of the chair based on its function; she asserted that stools and benches perform the same function as chairs. Nevertheless, in her opinion, the chair is a sovereign seat, a position of authority, an indicator of position and wealth, a vehicle for decoration, and an expression of artistic intentions (Wilhide 2000, 6). When Wilhide (2000) referred to it as the most human-centered furnishing item, she compared the idea of a variety of chairs grouped in the same space with that of a gathering of people.

Many current designs demonstrate that the chair remains a seat of authority, innovation, and

rivalry. In Tyranny of the Chair: Why We Need Better Design, Hendren (2020) pointed out that not all designers consider the anatomy and needs of the body. She recommended that chairs should be accessible, comfortable, innovative, and inexpensive. In Design for the Real World, Papanek (1971, 14) stated that designers have undergone a transformation that has raised concerns about its impact on safety. Recently, the role of product designers has shifted toward modifying human environments, resources, and even human beings. Although many individuals support designers in promoting creative chairs, several others oppose them. In Ornament and Crime, Loos (1908, 66) stated that the best chair is the one that is the most comfortable rather than the one with the most original design. Since 1948, designers have created chairs to make aesthetic statements and enhance their artistic portfolios. Dormer (1993, 126) discussed humanism, logic, order, faith, rationalism, and reason while describing good chair design. A well-designed chair makes us question our relationship with our possessions and the world; the questions and responses are always open to development (Dormer 1993, 142). Although the structural framework of chairs seldom varies beyond three essential components, namely the seat, backrest, and legs, the wide variety of designs is remarkable. However, the arrangement of these elements and the relative proportions assigned to each section distinguish the designs created by different designers. The twentieth century witnessed the proliferation and diversification of art philosophies, design concepts, aesthetic transformations, and the intricate structure of design processes (Asensio 2007; Fiell and Fiell 2022).

In his book DesignDesign: Furniture & Lights, Asensio (2007) discussed the objective of effective design. He examined the optimal organization of constituent pieces within a composition to achieve a harmonious equilibrium of visual encounters. Practical design conveys persuasive concepts, perspectives, and principles regarding objects to accomplish specific objectives (Fiell and Fiell 2022, 7). It is an intentional and instinctual attempt to create a purposeful form (Papanek 1971, 66). Knowledge regarding their origins, form, style, and evolutionary history is essential to fully appreciate chairs as manufactured products or artworks. This understanding necessitates a visual experience.

## Chairs and Culture

Chair design must be environmentally conscious, culturally sensitive, novel, and audacious in terms of logic. Matteo Guarnaccia, a Sicilian designer, worked on a cross-cultural chair project and seating habits to propose a design based on comprehension rather than trends, exhibiting each culture through a chair signifying a social act (Aouf 2021). He investigated various cultural traditions, including the dynamics of communal seating arrangements and use of indigenous materials and techniques, to produce chairs. Furthermore, he felt compelled to conduct research and directly observe the influence of globalization on design among the next generation of designers, manufacturers, and architects (Lutyens 2019).

Cranz (1998, 56) discussed chair-and-table culture, which gained popularity in the sixteenth century, stating that it has generated a variety of options from the ancient civilizations of Egypt, Mesopotamia, Greece, and Rome to today's dining room. In addition to their descending legs, chairs are physically intriguing and reflect the human body. Cranz agreed with the premise that the chair represents Westernization and symbolizes modernization and progress.

There have been many debates about the health benefits of floor culture, which is prevalent in some rural areas in Asia, Africa, and the Middle East, where people sit, eat, and sleep on mattresses, carpets, or straw mats on the floor for reasons unrelated to their economic status. Traditions, habits, rituals, religious practices, and space constraints are the reasons for floor culture in small dwellings. Prolonged sitting in a

chair results in poor blood circulation because crucial back muscles are disengaged. This, in turn, is associated with an increased risk of cardiovascular disease (Brown 2024). Sitting and eating on the floor can aid digestion, help control portion, and promote gratitude and humility. This pose also calms the mind and the body through physical relaxation. However, those who advocate "floor culture" tend to overlook the fact that eating and sitting on the floor can be painful and dangerous for older adults, individuals with broken bones and weak ligaments, and those with knee joint inflammation.

The Chair in History: The East and the West

The present study does not encompass an extensive analysis of the historical aspects of chairs, as a substantial body of scholarly literature on this topic exists. However, it analyzes a few designs that have impacted the evolution of chair design. Historically, the chair served as a symbol of social prestige. Chairs in specific locations served a purpose beyond mere physical respite, embodying the concept of social stratification (National Design Academy n.d.). According to Hess and Case (2014), the first known seating object dates back to 3200 BCE in Skara Brae in Scotland, where stone chairs and two-inch figurines of pregnant women seated on four-legged chairs were considered a symbol of honor. Archaeologists have also discovered homes with traces of domestication, such as doors, beds, tables, and chairs, in other sites.

Stone benches represent the earliest manifestations of the human urge to be elevated from the ground (Cranz, 1998). Various materials, mainly stone and marble, have been used since ancient times. Archaeological records indicate that wooden furniture was first used in ancient Egypt and Mesopotamia (Dillion, 2023). The first valuable and attractive seats made of wood with gold and silver plating were found in the tombs of Queen Hetepheres, the mother of King Khufu (1334 BCE; Fig. 1), and the young King Tutankhamen (2723 BCE; Fig. 2). The Shamash chair is a sculpture of the Babylonian

god of truth and justice (1792 BCE) seated on his chair while King Hammurabi stands before him with a bow to present his 282 laws. The Greeks used stools with an X-frame made of crosswise braces called the Klismos chair (2000 BCE; Fig. 3). After polishing these stools, the Romans turned them into the famous curule chair (Fig. 4) (Hess and Case 2014). The Mycenaean chair, dating back to 1500 BCE (Fig. 5), and the Cycladic marble chair from 400 BCE (Fig. 6) were both widely favored in Greece. This is shown in a relief from the East Frieze of the Parthenon, which portrays Hera and Zeus sitting (438 BCE). King Mohammed V's chair (1350 CE), made of mother of pearl and ivory inlay, is displayed in the Alhambra Museum, Granada (Fig. 7).



Fig. 1. The Egyptian queen Hetepheres's chair, Egyptian Museum, Cairo.
https://www.pinterest.com/pin/6759622253234 12558/



Fig. 2. Tutankhamen's Chair, Grand Museum, Cairo, publicdomainpictures.net

Fig. 3. Klismos's Chair
pinterest.com/pin/92675704805756468/



Fig. 4. Curule Stool, Design Institute of San Diego
styylish.com/chairs-history-of-seating/



Fig. 5. Mycenean terracotta chair
pinterest.com/pin/760263980818298002/



Fig. 6. Cycladic Chair, Athens National Archaeological Museum
eternalgreece.rezdy.com/156708



Fig. 7. Mohamad the V's Chair, Alhambra Museum, Granada
granadaonly.com/

In the early twentieth century, the chair's academic, artistic, competitive, symbolic, and spiritual heritage began to be considered. An image can become an idea (Demetrios 2001). Gaudí's wooden curving chairs in Casa Batlló and Casa Calvet in 1912 depict the Art Nouveau style with fluid curves that reflect his architectural exteriors and philosophy of "the art of living" (Collins 2024). The Red and Blue Chair designed by Gerrit Rietveld in Schroder House represents the De Stijl design philosophy while reflecting his architectural vision. Ludwig Mies van der Rohe's Barcelona Chair, created in 1929, with its X-frame chromed flat steel, echoes

his architecture's formal qualities and conceptual structure and presents the new minimalist style (Blaser 1982, 12).

Modernists were confident they could achieve their goals as developers, thinkers, and idealists regardless of others' opinions (Dormer 1993, 118). Simultaneously, they bore tremendous responsibility for the demands and preferences of users. The sense of a fresh start is a significant postwar feature. Modern designers were determined to produce suitable objects with romantic and avant-garde energies (Muthesius 2012). They considered their inventions adventurous and acted akin to humanists who believed in rationality and spirituality (Dormer 1993, 130).

Politics and philosophy play key roles in people's everyday lives, whether the issue is food or furniture design. Serge Guilbaut published How New York Stole the Idea of Modern Art in 1983, which addressed the role of politics in art and claimed that the Central Intelligence Agency supported exhibitions, brochures, and periodicals highlighting American artists and designers as a means to promote modern art, which originated in France (34). According to Steyn, many American artists were excited, declaring, "We shall watch New York as eagerly as Paris for new developments" (Steyn 1984, 62). American design groups benefitted when the Nazis shut down the Bauhaus School in 1933. Many great European artists, designers, and architects left their home countries to live in the United States because of the violence and abuse they had encountered. Materials mainly used for defense purposes were used to make furniture. Walter Gropius, Alvar Aalto, Mies van der Rohe, Le Corbusier, and Frank Lloyd Wright are modern pioneers in architecture.

With the rise of America as a superpower, the official look of modern furniture and interior design became the ideal, and all competitors tried to imitate it (Guilbaut 1983, 38). Dormer (1993, 67) believed that the official appearance of furniture design, beyond politics and war,

included a sense of calmness, good colors, light, security, smooth surfaces, simple patterns, and minimalism. The modernist movement of the 1920s eliminated all decorative elements, making buildings and internal spaces more functional. However, after ten years, the traditional school of thought came to the forefront and provided its views on innovation. These two historical roots, moving forward and looking back, made the 1940s a tense period (Oeltjenbruns 2013). Designers also considered how the furniture needs of smaller homes were changing. For low- and middle-income groups, cost-effectiveness and functional furniture items were prioritized. Postmodern designers have become more responsive to human anatomy and ergonomics and have experimented with different materials and techniques: foldable, portable, washable, inflatable, self-assembling, disposable, and recycled. Thus, designers, artists, and architects have demonstrated a competitive, creative, and experimental approach to chair design since the twentieth century.

## Experimentation with Form, Material, and Technique

The world of chairs involves experimentation using various materials. The bent lamination technique, wooden laminates, acrylonitrile-butadiene-styrene resins, polyvinyl chloride, molding materials, polyurethane foam fabric coating, softened angles with inward curves, and paper mixed with other materials exemplify new technologies and progress in the industry that have improved chair production. Stacking, swiveling, and rocking chairs with or without upholstery; one, two, three, or four legs; and basic one-piece or multi-piece designs are some examples.

Since the twentieth century, more economical materials have been used to design chairs, such as aluminum alloys in Marcel Breuer's Cesca B32 with woven cane in 1926. Poul Kjaerholm used the same material for his

Hammock Chair in 1951. Fabric webbing was first used in Alvar Aalto's Armchair in 1938. Robin Day's stacking chair in 1963 and Tom Dixon's chair made of expanded polystyrene for the London Design Festival 2006 are good examples of the usage of polypropylene and polystyrene. Another exciting design by Tom Dixon was the 1988 S-Chair with woven wicker. Frank Gehry experimented with all types of material, namely stacks of cardboard, such as the Contour Chair in 1970 and the delicate Wiggle Side Chair in 1972, which starkly contrasts the harsh character of its cardboard counterpart (Watson-Smyth 2014). Another noteworthy example is the Mezzadro Stool designed by Achille and Pier Giacomo Castiglioni in 1957. In 1965, Joe Colombo designed a universal stacking chair using nylon and polypropylene. The last example of experimentation involves the exceptional couple Charles and Ray Eames, who started relatively early by using Zenaloy (polyester reinforced with fiberglass) in their resin Shell Chair in 1949. Their Eames Lounge Chair, developed in 1955, has an interesting story since it resulted from many trials and was their first production for the luxury market. The chair was made of three molded plywood shells veneered in rosewood and upholstered in leather, and the swiveling base was cast of aluminum (Wilhide 2000, 23). The Eames believed that everything is ultimately connected—people, ideas, and objects—and that the excellence of these links is the key to functionality in general.

## Architects' Obsession with Chair Design

Broadly, chairs do not compete with buildings. However, for architects, the chair represents a verification and test of their theories and ideas with commonplace items and everyday objects. When designing chairs, architects transition from being engineers to being artists and product designers. Since the early nineteenth century, architects have added chairs and furniture pieces to their design repertoires (Toromanoff 2016, 9). They were keen to create their signature design style in the chair world. Dormer (1993, 136) quotes Narrative Architecture Today, stating that because designing involves a thinking style that people can understand based on their art knowledge, it may symbolically narrate stories and provide pleasurable experiences in interiors, architecture, city planning, and furniture. Toromanoff sought to understand why engineers design chairs. Is it necessary to test creative ideas on a small scale before implementing them on a large scale? Do architects use the exact creative solutions on small and large scales? According to her, most architects' chairs have concepts and structures similar to those in their architectural designs (Toromanoff 2016, 7). Any building designed for a particular site in a city must remain there until it is torn down. One can go to the spot to enjoy it; the most that one can do is take a picture before leaving. Meanwhile, the chair is unique because it is widely available, light, and portable; one can buy it.

A designer must design at least one well-liked chair to establish themselves as a sound designer (Sudjic 2009, 12). The following are examples of architects who designed chairs and made unique statements to demonstrate their ingenuity. Antoni Gaudí, Mies van der Rohe, Charles and Ray Eames, and Frank Gehry used different materials, processes, and styles. Creative designers make artistic statements to stay relevant, particularly with all the possibilities for experimentation, varied materials, and processes. Munari (2008) viewed creativity as the connection of past occurrences; the more experiments we conduct, the more variables and expressions we can suggest. Creativity is a "bisociation" or an amalgamation of previously existing concepts using a novel approach (Koestler 1981, 2). Designing chairs is a creative act, personal doctrine, and statement, whether simple or sophisticated. Architects and designers always learn from history and seek ways to improve objects for users. However, when they are creators and one-of-a-kind users with intellectual, spiritual, and artistic needs who

are searching for something new, they need creative designs to satisfy their needs and achieve their goals.

## Chair Design and Business

In the twentieth century, chairs significantly influenced people's mindset for the future (Campbell 2009). Design is a systematic process that varies by project based on the users' needs, culture, budget, and market. Analysis, synthesis, assessment, and presentation are ongoing tasks that help to create and produce a design. According to Jonassen (2000), design is a multidimensional process that entails planning, developing, and implementing solutions to problems or needs. Many design firms are similar to art and design museums. One can buy a ticket and spend a day enjoying the best designs. Kartell, Knoll, and Vitra's expected annual revenues from chair sales in 2022 ranged from $1–2 billion (companiesmarketcap.com; owler.com; cbinsights.com).

Giulio Castelli and Anna Castelli Ferrieri launched Kartell in 1949 to manufacture vehicle accessories and expanded their business into home furnishings in 1963. They desired to create lightweight and inexpensive objects that would serve as a bridge between technology and design. Collaboration with Phillippe Starck resulted in fruitful research and designs, such as transparent chairs: the Louis Ghost Chair in 2004 and the Mr. Impossible Chair in 2007. Kartell's creations are now displayed in around 50 museums worldwide (Fuso 2020).

Another prominent name in furniture design is Florence Schust, who started Knoll International in East Greenville, Pennsylvania, after working with Hans Knoll in 1938. As a member of BeOriginal Americas, the company relies on generating heritage-quality designs that are long-lasting and valuable. Its catalog includes modern lounge chairs for each style of living room, whether classic, cutting-edge, appealing, or casual. Knoll held the rights to several original designs, including Eero Saarinen's Womb Chair, designed in 1948.

Willi and Erika Fehlbaums founded the Vitra Campus, a Swiss-German family manufacturer in Weil am Rhein, Germany. In the mid-1950s, it became the first company licensed to create and sell the Eames Chair as an intellectual property owner (Herman Miller n.d.). Vitra owned the rights to create 60 other popular chairs, showcasing the designers' unique ideas, materials, and concepts. Thousands of chairs have been made throughout furniture history, but only a few are known to everyone and seen as eternal symbols. The Vitra Campus educates and encourages designers and customers to consider genuine products' economic, ethical, and environmental benefits. Vitra collaborated with Jean Prouve on the Chaise Tout Bois in 1941 and Verner Panton on the Panton Chair Classic in 1959. The Vitra Design Museum is an open museum designed by Alvaro Siza, Tadao Ando, Frank Gehry, Herzog & de Meuron, Zaha Hadid, Nicholas Grimshaw, Buckminster Fuller, and SANAA.

## Original Chairs, Replicas, and Counterfeits: Real and Fake Designs

When an individual admires a design featured in a catalog, they may engage the services of a carpenter and upholsterer to bring the design to life at a reasonable cost. However, in this process, the individual may not consider the designer's identity or copyright concerns. Is making a copy of a popular chair design the same as printing a million copies of Da Vinci's Mona Lisa and selling them for $10 each? Is it the same as wearing fake brand-name clothes?

What is the difference between an actual copy and a fake chair? (Mechanical Blog 2021) Is it a moral or a monetary issue? Most people would not prefer to pay $1,000–4,000 for a designer chair protected under intellectual property and copyright laws when they can buy one with the same design for $500 or less. Suppose a person buys a copy of a designer chair.

In that case, they encourage people to continue making fakes, and they are not helping the legal production lines that pay considerable money to the designer to buy the license, make the chairs, and sell them. An individual will not feel proud or happy about owning a copy rather than the original. If people were looking for copies only because they were cheaper, the problem would have been much less severe. This is especially true because some wealthy people do not understand why they must buy originals instead of illegal copies, which indicates their lack of knowledge regarding art and design. Businesspeople have always been concerned about counterfeits and replicas (Manhattan Home Design, 2021). A significant difference exists between fakes and copies, but the two terms are often used to refer to the same thing, and the line between them is becoming increasingly blurred. Both are substantially similar to the original goods but cannot be considered genuine.

## A Response to Danto's Query

The chair causes one to overlook other pieces of furniture. The response to Danto's question about why the chair is of greater importance than the table or bed is as follows. The chair is intended for individual use and cannot be shared. This has functional and cultural relevance for an individual, mainly when gender is a crucial issue. When both chairs and couches are available in public spaces, one may prefer to sit in a chair for solitude.

Benches and sofas are similar to chairs in some ways. However, a significant difference exists in that they are not intended for individual use and hence lack the characteristic of providing a private seating arrangement. The chair establishes individuality by filling an area and overwhelming the surrounding furnishings.

The table is different. A tablecloth is an embellished or patterned fabric whose name is derived from the table and whose purpose is to "cover" a flat surface called "a table." One sits

on a chair around a dining table while eating; however, dining chairs have a special significance compared with other chairs since they are "shy" chairs hidden inside and beneath the table, leaving only the back visible.

The bed satisfies human impulses and desires. It is a piece of rectangular furniture covered with a mattress and several bedding accessories. In addition, it can only be used briefly when sick or asleep. Moreover, bedrooms are a highly private area where guests are not permitted.

## Conclusion

This study provides a comprehensive analysis of the chair. Previous studies have certain limitations, particularly in the historical, artistic, and cultural dimensions; in addition, a discussion of designers' motivations for chair design is lacking in the literature. The present study aimed to fill these research gaps and clarify the chair's uniqueness as an artwork. Different data gathering methods were used to ensure a comprehensive data analysis and data accuracy and provide various perspectives. A multifaceted approach was used to examine the chair, including a comprehensive literature review and museum visits to obtain background information, identify previous research on the topic, and include photos of the most visual examples. Data were also collected from reports, results, and archival materials.

The chair has been developed for approximately 5,000 years. Although its style, material, technique, and concept have been modified, its fundamental function has remained constant (Danto 2009, 146). A chair is an object that accommodates various shapes and forms both indoors and outdoors. Some of the first examples are ritualistic thrones and unique designs intended for religious figures, kings, and specific individuals. Beginning in the late nineteenth century, technical advances permitted chair designers to deviate from tradition by using new materials and manufacturing methods.

Since then, the chair has been used to make aesthetic, social, and ideological arguments (Dormer 1993, 117). The historical variety of design is partly related to shifting consumer habits, evolving preferences, designers' economic and ethical demands, technological advances, and varying national design orientations (Fiell and Fiell 2022, 7). The chair can determine the interior design style because, in addition to its function, some chairs are considered artwork and can be enjoyed for their aesthetic qualities. There is no more potent symbol than the chair for transferring an object from the realm of meaning to the realm of art (Danto 1987, 163).

The chair is adventurous, creative, and unique. It is a means to display one's status, education, knowledge, taste, and competence to others and convince oneself that one deserves it. Few studies have examined the history of chair design and culture. The present study focused on the chair's artistic qualities and shortcomings. A person's rank, background, intellect, taste, and talent are displayed to others by the chair they use. Despite their comparable duties, the chair has distinct features compared with the couch, bed, and bench. The chair is both theory and application; it embodies philosophy and practice. Further detailed studies are needed on iconic chairs, particularly the Vitra collection. It is essential to consider the chair as a living artwork; it has a history, is developing, and will continue to exist.

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