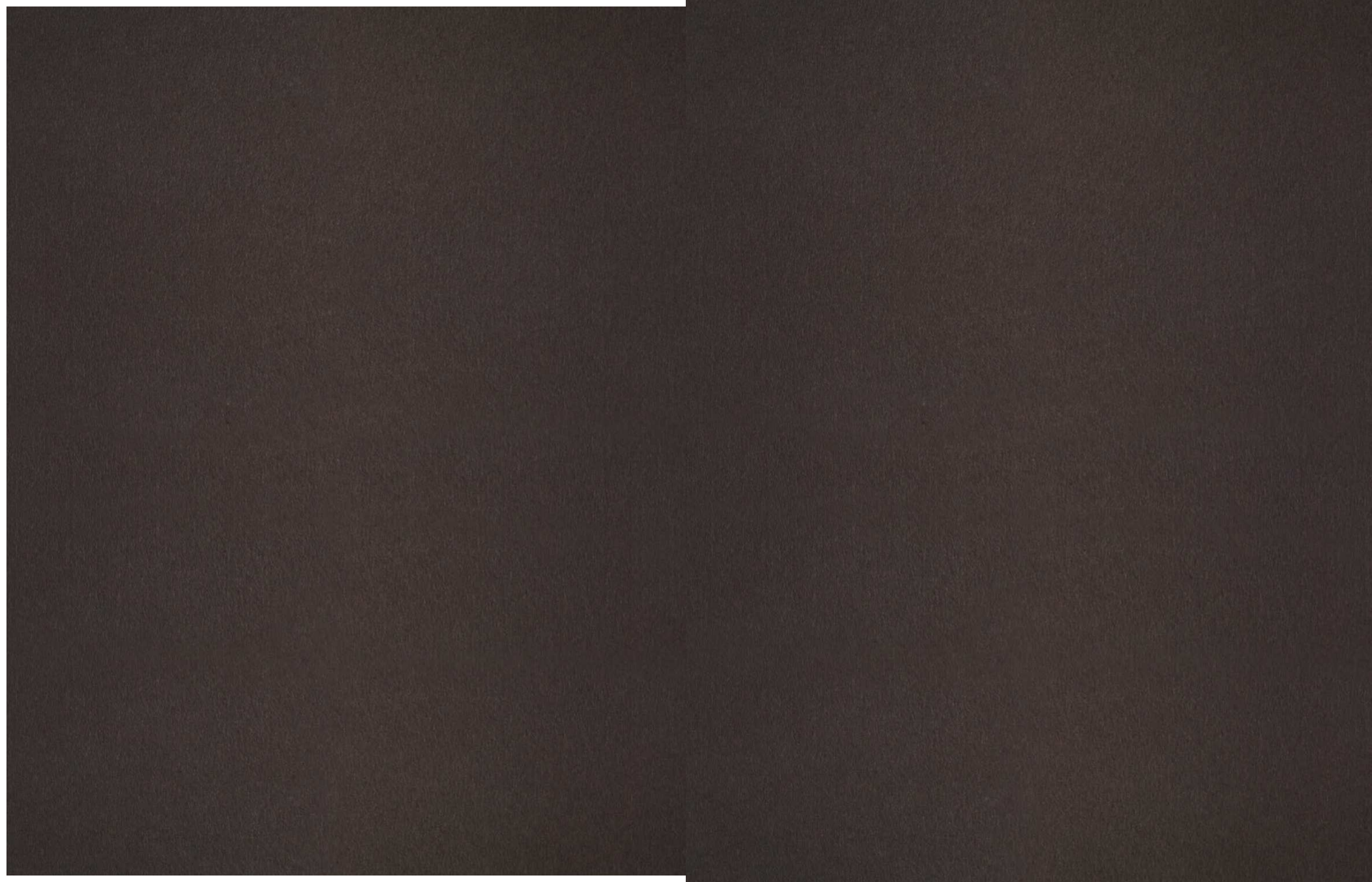


T'22 Collection Life and Other Stories



Life and Other Stories

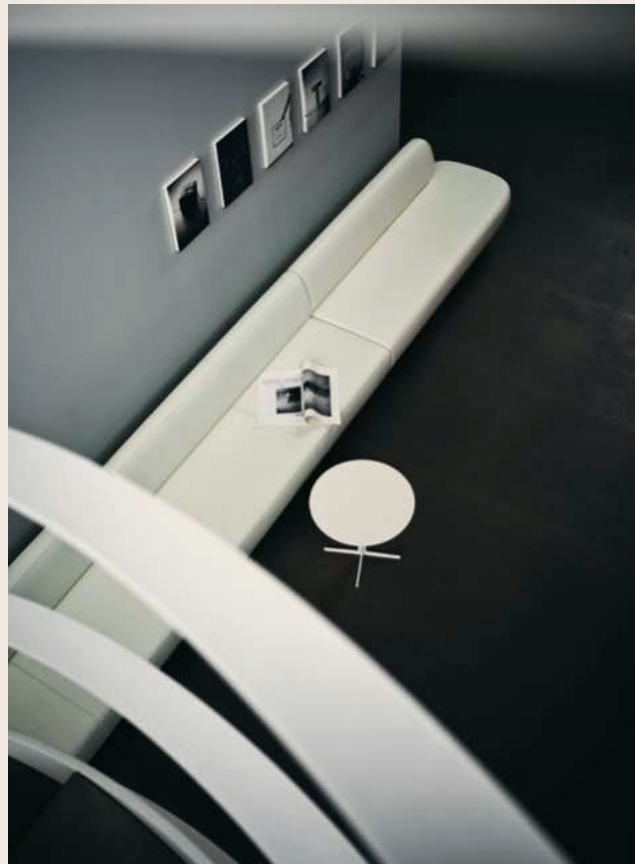
T'22 Collection

A Family

Immagini che raccontano momenti discreti, quasi intimi: le segrete stanze sono svelate, così come i loro abitanti. La grande casa Tacchini apre le sue porte, e mostra attimi rubati da una quotidianità che è fatta di cura e attenzione, per i materiali e gli strumenti: ma anche per gli uomini che li maneggiano con passione. Un luogo dove ognuno ha un ruolo e tutti sono parte di un'unica storia.

History

Ci sono storie che si raccontano nell'immediatezza di un oggetto: i materiali addomesticati rivelano le mani che l'hanno plasmato, la forma suggerisce l'innovazione della tecnologia e la cultura dell'esperienza, mentre la funzione svela la poesia del *beau geste* progettuale. E la storia di un'azienda di design si racconta in ognuno dei capitoli che compone la sua produzione: come istantanee preziose di un lungo racconto, da scrivere ancora. Ogni progetto è il punto di tangenza tra esperienza e ricerca, passione e sentimento, arricchiti poi dal trascorrere del tempo nei luoghi dell'abitare, dove ognuno di noi interagisce con il proprio vissuto: in una staffetta continua tra presente e memoria.



Images that speak of discreet, almost intimate moments: the secret rooms are revealed, as are their inhabitants. The great Tacchini house opens its doors, exposing instants stolen from an everyday life built on care and attention for materials and tools, but also for the people that handle them with such dedication. A place where everyone has a role, and everyone is part of a unique story.

There are stories that are told through the immediacy of an object: domesticated materials speak of the hands that have shaped them, the shape suggests technological innovation and a culture of experience, while the function reveals the poetry of the design's *beau geste*. And the story of a design company is narrated in each of the chapters of its production, like precious snapshots of a long tale still to be written. Each project is the meeting point between experience and research, devotion and emotion, then enriched by passing time in the places where we live, where each of us interacts with our own experiences, in an ongoing relay between present and memory.



Tacchini è un luogo dove le mani sono il primo tra gli strumenti che hanno imparato a valorizzare, e che continuano a impiegare per riconoscere il pregio e valore dei materiali, per poi trasformarli, cucirli, e accostarli tra loro: procedendo secondo un ritmo di gesti sapienti e antichi, ripercorrendo, e migliorando ogni volta, la storia e la memoria. Fare le cose a mano significa stabilire un rapporto preciso tra oggetto e creatore, una trasmissanza, percepibile e visibile, di sensibilità e rispetto: e che si rivelerà anche a colui che possiederà quel manufatto. Una sorta di staffetta continua tra quanto le nostre dita riconoscono, nelle pieghe di una pelle o nella curva di un telaio, e le mani stesse che hanno reso possibile quelle forme.



Una storia di famiglia
Il design è italiano, il resto è produzione. E in Italia, le aziende di design portano il nome delle famiglie che ne hanno fondato il marchio. Come Tacchini, creata nel 1967 da Antonio: quando anche la produzione era quasi esclusivamente italiana, e sono stati scritti i brani più poetici e entusiasmanti della storia del design. Naturale che i figli diventino poi gli eredi, e ogni volta fondatori, secondo una logica di continuo aggiornamento e rielaborazione di un pensiero: ciò che viene realmente tramandato. Così come è naturale che chi frequenta questa famiglia ne diventi parte: collaboratori, consulenti, fornitori, dipendenti, maestranze, clienti. Ancora oggi, in questa famiglia, la forza dell'idea è al centro di ogni momento creativo, in un normale evolversi: dall'astrazione del pensiero alla tridimensionalità dell'oggetto, per poi diventare l'essenza dell'abitare. Questo procedere costante garantisce il legame con la contemporaneità, valorizzato poi dalla scelta di materiali di qualità e tecnologie sempre ag-



giornate e sempre riferite a una tradizione da non perdere: evitando così la possibilità di confondere lo stile con le mode e il design con la semplice produzione di serie. Inevitabile che la storia di una famiglia si rifletta poi nei luoghi che essa abita: la sede di un'azienda è lo specchio delle persone che ci lavorano e della filosofia a cui esse si ispirano. La casa di Tacchini è un'architettura mossa su due livelli, incrocio di materiali e spazi che si fondono in un unico luogo di pensiero e sintesi dello stesso. Sullo sfondo, la Brianza, tra Como e Milano, troppo verde e accecante in estate e troppo grigia e intimista in inverno: questi luoghi, così estremi, diventano lo sfondo di questa storia, autentica culla del design, dove gli uomini e le idee si fondono nella cultura del progetto. Ogni oggetto, ciascun arredo che provenga da questa casa, porta con sé l'imprinting del design italiano: capace di rendere luogo qualsiasi spazio, sia esso pubblico o privato, domestico o collettivo, e riempiendolo dell'esserci.



At Tacchini, hands were the first tool they learnt to harness, and they continue to use them to discern the quality and value of the materials, before transforming them, sewing them and combining them together: following ancient, knowing rhythms, retracing and honing history and memory. Doing things by hand means establishing a precise relationship between the object and its creator, a perceptible, visible transmittance of sensitivity and respect: and all this will be palpable to the person who ultimately possesses the item in question. A kind of ongoing relay between what our fingers can detect, in the folds of a piece of leather or in the curve of a frame, and the actual hands that have made those shapes possible.

A family history
The design is Italian, the rest is production. And in Italy, design companies bear the names of the families that founded the brands. Like Tacchini, created in 1967 by Antonio, when production, too, was almost entirely Italian, and the most poetic and soul-stirring passages in the story of design were written. Naturally in time the children become the heirs, and the new founders, in a rationale of continuous updating and redefinition of the underlying idea, and that is what is actually handed down. Equally naturally, those who frequent the family become a part of it: team members, consultants, suppliers, employees, workers and clients. Still today, in this family, the strength of the idea is central to every creative process, in a logical process of evolution, from the analysis of the idea to the three dimensions of the object, before ultimately becoming the essence of living. This ongoing process ensures a sense of connection with contemporary style, which is then further enhanced by the choice of quality materials and leading-edge technology, and always referencing an all-important tradition, so as to avoid the danger of confusing style with fleeting fashions and design with simple mass production. Inevitably, the story of a family is reflected in the places they inhabit: the headquarters of a company mirrors the people who work there and the philosophy to which they aspire. The Tacchini building features an architecture structured into two storeys, a fusion of materials and spaces that blend into a complete whole, expressing its ethos and essence. In the background, Brianza, between Como and Milan, too blindingly green in summer, too grey and inward-looking in winter; these places with their extremes form the backdrop to this story, the very birthplace of design, where people and ideas merge with the design culture. Each object, each piece of furniture created in this building carries within it the hallmark of Italian design: the ability to give any space a sense of place, be it public or private, domestic or communal, filling it with presence.

Bei Tacchini sind die Hände das erste Werkzeug, das wir gelernt haben, uns nutzbar zu machen, und die weiterhin eingesetzt werden, um die Güte und den Wert von Materialien zu erkennen, sie zu verwandeln, zusammenzunähen und miteinander zu verbinden: das alles im Rhythmus weiser, althergebrachter Gesten, die Geschichte und Erinnerung durchlaufen und immer noch besser werden. Etwas mit den Händen zu schaffen, stellt eine klare

Beziehung zwischen dem Gegenstand und seinem Schöpfer her und vermittelt – wahrnehmbar und sichtbar – ein Gefühl der Sensibilität und Achtung: dieses Gefühl teilt sich auch dem Besitzer des Gegenstandes mit. Wie ein ständiger Staffellauf zwischen dem, was unsere Finger in den Falten des Leders oder der Biegung eines Gestells erkennen, und den Händen, die diese Formen ermöglichen haben.

Eine Familiengeschichte

Es gibt Geschichten, die von einem Gegenstand spontan erzählt werden: die gezähmten Materialien weisen auf die Hände hin, die sie geformt haben, die Form deutet den innovativen technischen Inhalt und die Kultur der Erfahrung an, während die Funktion die Poesie des kreativen Entwurfs erkennen lässt. Und die Geschichte einer Designerfirma erzählt sich in jedem Kapitel, aus dem sich ihre Produktion zusammensetzt: wie wunderbare Momentaufnahmen einer langen Erzählung, die weiter fortgesetzt wird. Bei jedem Entwurf treffen Erfahrung und Experiment, Leidenschaft und Gefühl zusammen, bereichert durch das Verstreichen der Zeit in der häuslichen Umgebung, die stets eine interaktive Beziehung zu unserem Leben herstellt: in einem kontinuierlichen Staffellauf von Vergangenheit und Erinnerung. Das Design ist italienisch, der Rest ist Produktion. In Italien tragen Designerfirmen den Namen der Familien, die sie gegründet haben. Wie Tacchini, der 1967 von Antonio ins Leben gerufene Betrieb: als auch die Produktion noch fast ausschließlich italienisch war und Poesie und Enthusiasmus die Geschichte von Design geprägt haben. Natürlich geht das Erbe auf die Söhne über, die das Bestehende immer wieder aktualisieren und neu bearbeiten und ihrerseits das begründen, was tatsächlich weitergegeben wird. Ebenso natürlich gehören bald alle zur Familie, die mit ihr zu tun haben: Mitarbeiter, Berater, Lieferanten, die ganze Belegschaft, Kunden. Auch heute noch steht in dieser Familie die Kraft der Ideen in einer normalen Entwicklung im Mittelpunkt jeder Kreativität: von der Abstraktion des Gedankens zur dreidimensionalen Größe eines Gegenstandes, der dann zum wesentlichen Bestandteil unserer Wohnwelt wird. Dieser kontinuierliche Prozess sorgt für den zeitgemäßen Charakter, der durch hochwertige Materialien und modernste Technik noch betont wird, ohne eine Tradition zu verlieren, die unverzichtbar ist: um nicht Stil mit Mode zu verwechseln und Design mit einer einfachen Serienproduktion. Unvermeidbar, dass sich die Geschichte einer Familie auch in den von ihr bewohnten Orten widerspiegelt: der Sitz eines Unternehmens ist der Spiegel der dort arbeitenden Menschen und der Philosophie, von der sie sich leiten lassen. Das Haus von Tacchini ist eine lebendige Architektur auf zwei Ebenen, eine Kreuzung aus Materialien und Räumen, die zu einem einzigen Ort der Gedanken und ihrer Synthese verschmelzen. Im Hintergrund die Brianza, die Region zwischen Como und Mailand, zu grün und zu blendend im Sommer, zu grau und zu intim im Winter: diese Orte der Extreme werden zur Kulisse dieser Geschichte, authentische Wiege des Designs, wo Menschen und Ideen in der Kultur der Entwürfe verschmelzen. Jeder Gegenstand, jedes Möbel aus diesem Hause ist von Design imitalienischen Stilgeprägt: damit jeder Raum, ob öffentlich oder privat, häuslich oder kollektiv, zu einem lebendigen Ort werden kann.



Tacchini est un endroit où les mains sont le premier des outils qu'ils ont appris à mettre en valeur et qu'ils continuent à utiliser pour reconnaître la qualité et la valeur des matériaux, pour ensuite les transformer, les coudre et les marier entre eux : procédant selon un rythme de gestes savants d'antan, en refaisant le parcours de l'histoire et de la mémoire tout en l'améliorant à chaque fois. Faire les

choses à la main signifie établir un rapport précis entre l'objet et son créateur, une transmission, perceptible et visible, de sensibilité et de respect, qui se révélera aussi à la personne qui possédera cet article fait main. Une sorte de relais continu entre ce que nos doigts reconnaissent, dans les plis d'une peau ou dans la courbe d'un châssis, et les mains qui ont rendu ces formes possibles.



Une histoire de famille

Il y a des histoires qui se racontent dans l'immédiateté d'un objet : les matériaux apprivoisés révèlent les mains qui les ont modelés, la forme suggère l'innovation de la technologie et la culture de l'expérience, tandis que la fonction dévoile la poésie et la beauté du geste conceptuel. Et l'histoire d'une entreprise de design se raconte dans chacun des chapitres qui composent sa production : comme des instantanés précieux d'un long récit qui reste à écrire. Chaque projet est le point de rencontre entre l'expérience et la recherche, la passion et le sentiment, enrichis par l'écoulement du temps dans les espaces intimes, où chacun de nous interagit avec son vécu, dans une alternance continue entre présent et mémoire. Le design est italien, le reste est production. Et en Italie, les éditeurs de design portent le nom des familles qui en ont créé la marque. Comme Tacchini, créée en 1967 par Antonio, quand la production aussi était exclusivement italienne, et qu'ont été écrites les pages les plus poétiques et enthousiasmantes de l'histoire du design. Il est naturel que les enfants en héritent et se transforment parfois eux-mêmes en fondateurs, suivant une logique de mise à jour et réélaboration perpétuelle d'une pensée : ce qui est réellement transmis. Tout comme il est naturel que ceux qui fréquentent cette famille en fassent partie : collaborateurs, consultants, fournisseurs, salariés, ouvriers, clients. Aujourd'hui encore, dans cette famille, la force de l'idée est au cœur



de chaque moment créatif, dans une évolution logique : de l'abstraction de la pensée à la tridimensionnalité de l'objet, pour devenir en suite l'essence de l'habitat. Cette progression constante garantit le lien avec le contemporain, valorisé par le choix de matériaux de qualité et de technologies sans cesse améliorées et ayant toujours à l'esprit la tradition à préserver, en évitant ainsi la possibilité de confondre le style avec les modes et le design avec la simple production en série. Il est inévitable que l'histoire d'une famille se reflète dans les lieux qu'elle habite. Le siège d'une entreprise est ainsi le miroir des personnes qui y travaillent et de la philosophie à laquelle elles s'inspirent. La maison de Tacchini est une architecture élaborée sur deux niveaux, croisement de matériaux et d'espaces qui se fondent en un lieu unique de pensée et en sont la synthèse. En décor de fond, la Brianza, entre Côme et Milan, trop verte et éblouissante en été et trop grise et intimiste en hiver: ces lieux, si extrêmes, deviennent le cadre de cette histoire, authentique berceau du design, où les hommes et les idées se fondent dans la culture du projet. Chaque objet, chaque meuble qui provient de cette maison, porte avec lui l'imprinting du design italien : capable de faire de chaque espace un lieu, qu'il s'agisse d'une structure publique ou privée, domestique ou collective, en le remplissant du seul fait d'y être.

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Life and
Other Stories

Catalogue

Le Mura

Il progetto Le Mura di Mario Bellini rappresenta il manifesto di un design radical che ha attraversato tutti gli anni '70 italiani: il design come risposta a domande non solo di estetica, proporzioni, ergonomia, ma anche di contenuto sociale, etico e morale.

Informazioni tecniche → p.466



Il risultato è un progetto di una forza inesauribile: che non si consuma a distanza di cinquant'anni. Il tema della modularità è centrale, e si esprime già dal nome scelto per questo sistema di divani: così come i grossi massi componevano le imponenti mura romane, così gli elementi di seduta si accostano in un processo teoricamente infinito. In questo modo, il divano si presta ad ambienti piccoli ma anche molto grandi, senza mai perdere la cifra stilistica. Tacchini riscopre questo prezioso progetto, e lo riedita nel rispetto dell'originale, esaltando la vocazione alla comodità.

Designer, Year:
Mario Bellini, (1972) 2022









Le Mura (Armchair),
clasp/zipper T147 Antique Copper
W 128 D 96,5 H 66 cm
H seat 43,5 cm

Le Mura (Ottoman),
zipper T147 Antique Copper
W 96 D 96 H 43,5 cm
H seat 43,5 cm

Le Mura



Mario Bellini

Mario Bellini was born in 1935 and graduated in 1959 at the Politecnico di Milano. He lives and works in Milan. His activities range from architecture and urban design to furniture and industrial design. His fame as a designer dates from 1963. He is internationally renowned as an architect and designer, and is winner among others of 8 Compasso d'Oro and prestigious architecture awards including the Medaglia d'Oro conferred on him by the President of the Italian Republic. In 2011 he received the “Ambrogino d'oro” conferred on the most prestigious citizens of the Municipality of Milan. He has given talks in the greatest centres of culture in the world and was editor of Domus. His work can be found in the Collections of major Art Museums. MoMA in New York, which dedicated a personal exhibition to him, has 25 works of his in its Permanent Design Collection. He has had countless exhibitions in his name in Italy and abroad.

En The Le Mura project by Mario Bellini is like the vision statement for a radical design that spans the entire 1970s in Italy – design as the answer to questions not only about aesthetics, proportions and ergonomics, but also social, ethical and moral content. The result is a project that exudes unlimited energy – still unconsumed/intact 50 years later. The core theme is modularity and it is already found in the name chosen for this sofa system – like the massive blocks that formed the imposing Roman walls, in the same manner, the seating elements can be combined in a theoretically infinite pattern. Thus, the sofa lends itself to small settings and also to very large spaces, without ever losing its signature style. Tacchini rediscovers this valuable project and re-edits it while staying true to the original, accenting its commitment to comfort.

De Mario Bellinis Projekt Le Mura ist das Manifest eines radikalen Designs, das die italienischen 1970er Jahre umspannt: Design als Antwort auf Fragen der Ästhetik, der Proportionen und der Ergonomie, aber auch des sozialen, ethischen und moralischen Inhalts. Das Ergebnis ist ein Projekt von unerschöpflicher Kraft, das sich auch nach fünfzig Jahren noch nicht abgenutzt hat. Das Thema der Modularität ist zentral und kommt bereits im Namen dieses Sofasystems zum Ausdruck: So wie die großen Felsbrocken die imposanten römischen Mauern bildeten, so werden die Sitzelemente in einem theoretisch unendlichen Prozess kombiniert. Auf diese Weise eignet sich das Sofa sowohl für kleine als auch für sehr große Räume, ohne dabei seinen stilistischen Charakter zu verlieren. Tacchini entdeckt dieses kostbare Projekt wieder und legt es unter Berücksichtigung des Originals neu auf, um seine Berufung zum Komfort hervorzuheben.

Fr Le projet Le Mura de Mario Bellini représente le manifeste d'un design radical qui a traversé les années 1970 en Italie : le design en tant que réponse à des questions non seulement d'esthétique, de proportions, d'ergonomie, mais aussi de contenu social, éthique et moral. Il en résulte un projet d'une force inépuisable qui, cinquante ans après, n'a pas pris une ride. Le thème de la modularité est central et s'exprime déjà par le nom choisi pour ce système de canapés : à l'instar des gros blocs de pierres qui constituaient les imposants remparts romains, les éléments d'assise se combinent en un processus théoriquement infini. Le canapé se prête ainsi à meubler de petites pièces mais aussi de très grandes, sans jamais perdre son style. Tacchini redécouvre ce projet précieux et le réédite en valorisant sa vocation au confort, tout en respectant pleinement l'original.

Technical information



Sofa/Modular System → p.466



Armchair → p.466



Ottoman → p.466

Victoria

Il duo di designer libanesi David/Nicolas incorona un sistema componibile che comprende poltrone, angoli, chaise longue e pouf caratterizzati da un comfort regale.

Informazioni tecniche ➔ p.471



Una struttura portante in tubo – disponibile nella versione cromo lucido, cromo nero opaco e nero verniciato – funge da base del prodotto, conferendogli un aspetto flottante e creando una sorta di corona nella parte posteriore. Il progetto si completa con una serie di tavolini con piani a specchio e lo stesso rivestimento del divano, da combinare con gli altri elementi per creare infinite composizioni d'arredo. Grazie alla sua natura modulare, Victoria può essere combinato e riconfigurato a piacimento a seconda dello spazio in cui sarà inserito. Questa caratteristica lo rende particolarmente adatto a utilizzi contract.

Awards: 2021 Archiproducs Design Awards

Designer, Year:
David/Nicolas, 2021



Victoria (Sofa/Modular
System), structure
T23 Polished Chrome

Victoria (Low Table),
top T146 Smoked Plissé
Mirror, structure
T23 Polished Chrome

Cage (Low Table),
top T149 Mirror, base
T23 Polished Chrome

➔ Accessories: Campo (Rug)
designed by Claesson Koivisto Rune,
Bubble (Vase) and Pi-Dou (Vase)
designed by Alvino Bagni







Victoria (Armchair),
structure T27 Matt Black Chrome
W 88 D 90 H 74 H seat 42,5 cm

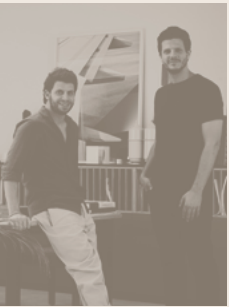
Joaquim (Low Table),
top T119 Elegant Brown Marble,
base T117 Bronze

Victoria

En Lebanese design duo David/Nicolas are behind this modular system comprising armchairs, corner sofas, chaises longues and ottomans offering luxurious comfort. A tubular supporting frame – available in polished chrome, matt black chrome and black lacquer – serves as the product's base, giving it a floating appearance and creating a sort of crown at the back. A series of small tables with mirrored tops completes the line; they can be combined with the other elements to create endless compositions. Thanks to its modular nature, Victoria can be arranged and reconfigured as desired, depending on the space where it is placed. This feature makes it particularly suitable for use in the contract sector.

De Das libanesische Designer-Duo David/Nicolas krönt ein modulares System aus Sesseln, Ecksesseln, Chaiselongues und Poufs, das sich durch königlichen Komfort auszeichnet. Ein tragendes Rohrgestell – erhältlich in poliertem Chrom, mattschwarzem Chrom und schwarz lackiert – dient als Basis für das Produkt und verleiht ihm ein schwebendes Aussehen, das von der Rückseite aus gesehen eine Art Krone bildet. Vervollständigt wird das Design durch eine Reihe von Beistelltischen mit verspiegelten Platten und dem gleichen Bezug wie das Sofa, die mit den anderen Elementen kombiniert werden können, um unendliche Einrichtungskompositionen zu schaffen. Dank seines modularen Charakters kann Victoria beliebig kombiniert und neu konfiguriert werden, je nachdem, in welchem Raum es aufgestellt werden soll. Diese Eigenschaft macht es besonders geeignet für den Einsatz im Contract-Bereich.

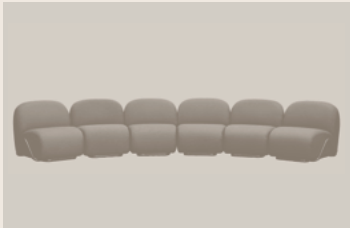
Fr Le duo de designers libanais David/Nicolas couronne un système modulable comprenant fauteuils, éléments d'angle, dormeuses et poufs caractérisés par un confort royal. La structure porteuse en tube – disponible en chrome poli, chrome noir mat ou peint en noir – sert de piètement au produit en lui donnant un aspect flottant, et dessine une sorte de couronne à l'arrière. Le projet est assorti d'une série de tables basses avec des plateaux miroir et arborant le même revêtement que le canapé, à associer avec les autres éléments pour créer une infinité de compositions décoratives. En raison de sa nature modulable, Victoria peut être combiné et reconfiguré à volonté selon l'espace où il trouvera place. Cette caractéristique le rend particulièrement adapté à une utilisation dans les lieux professionnels.



David/Nicolas

David Raffoul and Nicolas Moussallem have established a global presence since they set up their studio, David/Nicolas, in Beirut in 2011. Through their interdisciplinary approach to their retro-futurist design aesthetic, they have staged several exhibitions and collaborated with established international brands like Vista Alegre, CC-Tapis, Moooi, Vogue Italia. David/Nicolas met at the Lebanese Academy of Fine Arts, where they both studied for a Bachelor's degree in Interior Design, going on to undertake Masters degrees at the Scuola Politecnica Di Design in Milan. After graduating, both undertook internships with international design studios, Nicolas going on to freelance for a year in Beirut while David worked as designer at Fabrica, in Treviso, Italy. Since 2016, they are represented by Carpenters Workshop Gallery. Their solo exhibition "Supernova" was shown in both Paris and New York and is continuously expanding into a wide range of carefully crafted pieces.

Technical information



Modular System ⇨ p.471



Sofa, Armchair, Ottoman,
Low Table ⇨ p.471

Julep

Famiglia di imbottiti dalle forme morbide e avvolgenti, Julep è ispirata all'Avant-Garde anni Cinquanta, di cui recupera la semplicità e l'imponenza, ingentilite da un'allure contemporanea, romantica e femminile.

Informazioni tecniche ➔ p.466



Brevettato
Patented



Protagonista della serie è il divano, dal cui segno rotondo e generoso si è via via sviluppata l'intera collezione – composta da poltrona, chaise-longue e pouf – in un gioco di proporzioni e volumi che ha dato vita, a poco a poco, a tutte le varianti. Completamente imbottite, le sedute hanno un aspetto pieno e abbondante, e tuttavia leggero, grazie alla base rientrante che le solleva invisibilmente da terra. Per il loro aspetto confortevole che invita all'intimità e al riposo, le sedute di Julep sono pensate per gli spazi domestici e perfette negli ambienti del contract.

Awards: 2018 Muuz International Awards,
2018 Archiproducts Design Awards

Designer, Year:
Jonas Wagell, 2019



Julep® (Sofa)
W 240 D 126 H 75 cm
H seat 42 cm

➔ Accessories: Narciso
(Rug) designed by Umberto
Riva, Mantiqueira (Vase)
designed by Domingos Tótoro





Julep® (Sofa)
W 240 D 126 H 75 cm
H seat 42 cm

Five to Nine (Sofa/Daybed),
base T134 Walnut

Pluto (Low Table),
top T134 Walnut,
base T124 Pink Cement

↳ Accessories:
Rituale (Rug) designed by
Umberto Riva, Pablo&Dora (Vase)
designed by Studiopepe





Julep® Island (Sofa)
W 174 D 137 H 75 cm
H seat 42 cm

Soap (Low Table),
top T31 White Calacatta
Marble, base T25 Matt
Champagne Gold



Julep® (Sofa)
W 240 D 126 H 75 cm
H seat 42 cm

Julep® (Armchair)
W 102,5 D 87,5 H 75 cm
H seat 42 cm

Soap (Low Table),
top T118 Shiny Patagonia
Marble, base T25 Matt
Champagne Gold

⇒ Accessories:
Rituale (Rug) designed
by Umberto Riva



Julep® (Armchair)
W 102,5 D 87,5 H 75 cm
H seat 42 cm

Julep® (Ottoman)
W 68 D 66 H 42 cm
H seat 42 cm

Togrul (Low Table), base
T140 Ivory Clay Effect,
top T137 Semi-gloss
Classic Roman Travertine

⇒ Accessories:
A.D.A. (Lamp) designed
by Umberto Riva

Julep



Jonas Wagell

Jonas Wagell is an architect and designer from Stockholm. Born in 1973, he trained as graphic artist and then specialised as an interior designer in Stockholm and New York, where he attended the Parsons School of Design. In 2008 he founded the JWDA firm which handles architecture, product design and brand management projects. Wagell is fond of creating functional items with features of simplicity and intelligence, objects which can be used and understood easily by those who choose them.

En Soft, enveloping shapes characterize this family of upholstered pieces. Julep is influenced by the 1950s Avant-Garde movement, drawing upon its simplicity and grandeur, refined by a contemporary, romantic, feminine allure. Star of the series is the sofa, whose generous rounded lines provided evolutionary DNA for the entire collection – including an armchair, a chaise-longue and an ottoman – in an interplay of proportions and shapes that gave rise, little by little, to all the other versions. Fully upholstered, the seats look ample and full, yet convey a sense of lightness, thanks to the recessed base that invisibly lifts them off the floor. Designed for home decor, their inviting appeal encourages cozy comfort and relaxation, making the Julep seating options also ideally suited to contract venues.

De Julep ist eine Familie von Polstermöbeln in weichen, anschiessamen Formen, einfach und wuchtig nach dem Muster der Avantgarde der 1950er Jahre, aber verfeinert durch ein zeitgenössisches, romantisch-weibliches Flair. Im Blickpunkt der Linie das Sofa: Aus seinen runden, großzügigen Formen hat sich die ganze Kollektion – Lehnssessel, Chaiselongue und Hocker – entwickelt, die im Spiel mit Proportionen und Volumen allmählich alle Varianten entstehen ließ. Die komplett gepolsterten Sitzmöbel sind voll und üppig in der Optik, aber dank der zurückspringenden Basis dennoch leicht und wie über dem Boden schwebend. Sitzmöbel Julep, mit dem komfortablen Aussehen eine Einladung zu vertraulichen Gesprächen und zur Entspannung, sind für das häusliche Ambiente bestimmt, aber passen ebenso perfekt in den Objektbereich.

Fr Famille de sièges rembourrés aux formes douces et enveloppantes, Julep s'inspire de l'avant-garde des années cinquante, dont elle récupère la simplicité et les volumes imposants tempérés par une allure contemporaine, romantique et féminine. Le protagoniste de la série est le canapé. À partir de son signe rond et généreux s'est peu à peu développée toute la collection – composée de fauteuil, chaise-longue et pouf – dans un jeu de proportions et de volumes qui a donné vie à toutes les variantes. Complètement rembourrés, les sièges ont un aspect plein et abondant, et toutefois léger, grâce à la base en retrait qui les soulève invisiblement du sol. Avec leur aspect confortable qui invite à l'intimité et au repos, les éléments de la série Julep sont pensés pour les intérieurs domestiques et parfaits dans les espaces collectifs.

Technical information



Sofa ⇒ p.466



Sofa (Chaise-longue) ⇒ p.466



Sofa (Island) ⇒ p.466



Armchair ⇒ p.466



Ottoman ⇒ p.466

Orsola

Rotondità e comfort. Tradizione e innovazione. Sono le parole d'ordine di Orsola, un progetto del 1970 di Gastone Rinaldi.

Informazioni tecniche ➞ p.468



Designer, Year:
Gastone Rinaldi, (1970) 2021

Rotondità e comfort. Tradizione e innovazione. Sono le parole d'ordine di Orsola, un progetto del 1970 di Gastone Rinaldi, riproposto oggi nel rispetto dello spirito originario ma con un'imbottitura di ultima generazione che, sostenuta dalla struttura arrotondata in metallo cromato, gli dona un aspetto ancora più soffice e rilassante. La confezione del divano e delle poltrone è realizzata artigianalmente da maestri tappezzieri, come cinquant'anni fa, ma rivisitata seguendo uno stile contemporaneo.



Orsola (Sofa), structure
T23 Polished Chrome
W 240 D 99 H 70,5 cm
H seat 40,5 cm

➞ Accessories:
Daze (Coffee Table) designed
by Truly Truly, Narciso
(Rug) designed by Umberto Riva





Orsola (Armchair), structure
T23 Polished Chrome
W 90 D 99 H 70,5 cm
H seat 40,5 cm

Cage (Low Table), top
T152 Colza Yellow,
base T157 Colza Yellow

↪ Accessories:
E63 (Lamp) designed by
Umberto Riva, Nello Spazio (Rug)
designed by Umberto Riva

Orsola

En Roundness and comfort. Tradition and innovation. These are the keywords of Orsola, designed in 1970 by Gastone Rinaldi. The new edition stays true to its original spirit but features a latest-generation covering, supported by the rounded chrome metal frame, that gives it an even softer and more inviting look. The sofa and armchairs are handcrafted by master upholsterers just like they were fifty years ago — using revisited and up-to-date techniques.

De Rundheit und Komfort. Tradition und Innovation. Das sind die Schlagworte für Orsola, einem Projekt von Gastone Rinaldi aus dem Jahr 1970, der heute unter Beibehaltung des ursprünglichen Geistes neu aufgelegt wurde, jedoch mit einer Polsterung der neuesten Generation. Unterstützt durch das abgerundete verchromte Metallgestell, verleiht sie ein noch weicheres und entspannteres Aussehen. Der Bezug des Sofas und der Sessel wird wie vor fünfzig Jahren von Polstermeistern in Handarbeit hergestellt, jedoch in zeitgemäßem Stil neu interpretiert.

Fr Rondeur et confort. Tradition et innovation. Tels sont les maitres-mots d'Orsola, un projet de 1970 signé Gastone Rinaldi, relancé aujourd'hui dans le respect de son esprit d'origine mais avec un rembourrage de dernière génération qui, soutenu par la structure arrondie en métal chromé, lui donne un aspect encore plus moelleux et relaxant. Réalisée à la main par des maitres tapissiers, comme il y a cinquante ans, la confection du canapé et des fauteuils est néanmoins revisitée selon un style contemporain.



Gastone Rinaldi

Gastone Rinaldi was born in Padua on 16 November 1920. In 1916 his father Mario had established RIMA, a company for the production of metal furniture. Gastone enrolled in the Faculty of Economics, but he was passionate about design and sport. In 1948, together with his brother Giorgio, he took over from his father in managing the business. He met Gio Ponti and in 1950 he designed the chairs for the Hospital Section of the IX Milan Triennial. At the same Triennial, the DU9 chair was also presented. Domus published his creations regularly. In 1952, he attended the XXX Milano Fair in the section curated by Alberto Rosselli, Ettore Sottsass and Marco Zanuso. The armchairs for the Piccolo theatre of Milan followed, with Zanuso. In 1954, he won the Compasso d'Oro for the chair DU30. He participated with Ponti, Parisi, De Carli and Gardella in the American adventure of Altamira, one of the first companies across the ocean to call Italian designers. He therefore worked with Carlo Mollino on the chairs for the Molinette Hospital of Turin. In 1957, the armchair DU41 won the silver medal at the XI Triennial. However the internal relations within RIMA became complex and in 1974 Rinaldi established Thema. In 1978, he obtained a nomination for the Compasso d'Oro for the armchair Arianna and in 1981 another for the folding chair Dafne. Thema closed in 1989, Gastone Rinaldi died in Padua on 02 March 2006.

Technical information



Sofa ➔ p.468



Armchair, Ottoman ➔ p.468

Sella

Testimone del concetto di “spazio primario” della filosofia di De Carli, ovvero dello “spazio di relazione”, principi che trovano conferma nella visione della funzione d’arredo e della progettualità di interni secondo Tacchini, Sella è ispirato all’omonima poltrona disegnata nel 1966 dal celebre architetto italiano.

Informazioni tecniche ➞ p.469



Designer, Year:
Carlo De Carli, (1966) 2019

Il divano si presenta come un arredo di grande eleganza, realizzato con materiali di assoluto pregio: legno di noce a vista, dettagli in elegante metallo cromato finitura nera lucido e cinghie di supporto dello schienale in raffinato cuoio. Le cuscinate sono in pium e i rivestimenti possono essere in pelle, tessuto o velluto. La sua linea morbida e generosa è estremamente raffinata ed è progettata per regalare un comfort straordinario, dedicato a un tempo lento, che riconcilia con se stessi e con gli altri, nella dimensione di uno spazio di relazione più intimo e privato.



Sella (Sofa), base T135
Canaletto Walnut
W 222 D 97 H 83 H seat 42 cm

➞ Accessories: Narciso (Rug)
designed by Umberto Riva







Sella (Sofa), base T135
Canaletto Walnut
W 222 D 97 H 83 cm
H seat 42 cm

Cage (Low Table), base
T155 Beige, top T150
Beige Rear Painted Glass

↪ Accessories: A.D.A. (Lamp) designed
by Umberto Riva, Venus (Vase)
designed by Studiopepe, Linea (Rug)
designed by Maria Gabriella Zecca

Sella (Armchair), base T135
Canaletto Walnut
W 102 D 97 H 83 H seat 42 cm

⇒ Accessories: Narciso
(Rug) designed
by Umberto Riva



Sella

Sella illustrates the concept of “primary space” from De Carli’s philosophy – that of a “relational space” –, a principle true to Tacchini’s vision of the function of furniture and interior design.

En Sella is inspired by the armchair of the same name designed in 1966 by the famous Italian architect. The highly elegant sofa is made using the very finest of materials: exposed walnut, elegant metal chromed details finish shiny black and belts for the support of the backrest in refined natural leather. The cushions are filled with feathers, and the coverings could be in leather, fabric or velvet. Its soft, generous line offers the utmost refinement, and is designed to guarantee extraordinary comfort, conducive to a slow tempo that will reconcile us with ourselves and others, in a more intimate and private spatial dimension.

De Sella inspiriert sich am gleichnamigen Sessel, den der berühmte italienische Architekt Carlo De Carli im Jahr 1966 entworfen hat. Das Sofa präsentiert sich mit großer Eleganz und ist aus hochwertigen Materialien gefertigt: Nussbaumholz in Sicht, elegante Details aus verchromtem Metall mit Oberfläche in Glanzschwarz und Riemen zur Unterstützung der Rückenlehne aus exklusivem Leder. Die Kissen mit Federfüllung sind mit Bezug aus Leder, Stoff oder Samt erhältlich. Das Sofa überzeugt mit seinen weichen und großzügigen Formen, die ihm eine extreme Eleganz verleihen, und bietet herausragenden Komfort für entspannte Momente alleine oder mit Freunden in einem intimen und privaten Ambiente.

Fr Sella s’inspire du fauteuil du même nom, dessiné en 1966 par le célèbre architecte italien Carlo De Carli. Caractérisé par une grande élégance, le canapé est réalisé avec des matériaux haut de gamme : bois de noyer apparent, détails en élégant métal chromé finition noir brillant et sangles soutenant le dossier en cuir raffiné. Les coussins sont en plume et les revêtements disponibles en cuir, tissu ou velours. Sa ligne douce et généreuse est extrêmement raffinée et conçue pour offrir un confort extraordinaire, dédié à un temps lent qui nous réconcilie avec nous-même et avec les autres, dans la dimension d’un espace relationnel plus intime et privé.



Carlo De Carli

Born in Milan, Carlo De Carli (1910-1999) graduated in 1934 in architecture from the Polytechnic University of Milan, worked for a year in the studio of Gio Ponti and took over the chair in interior architecture, furniture and decoration from him in 1962. Curator of the X and XI Milan Triennale, he was head of the architecture faculty from 1965 to 1968. Editor of the magazine Interni from 1967 to 1971. Design, research, teaching and promotion were the areas of action of his work, carried out with a broad communality of thinking and focused on people and the social and production context in which they operate. For De Carli the attitude behind the design of a house or of a chair does not change: “I love any form of architecture, provided it’s researched, tested and essential (...) furniture too... I’ve designed a lot... it only seeks measure and not any effect... above all the measure that relates to the space of the home, in the sense of a tree” (Creatività, 1973). Through the publication il mobile italiano (1957-60) he promoted renewal of traditional furniture production centres and the coming together of international design culture, young architects and local artisans.

Technical information



Sofa ⇒ p.469



Armchair ⇒ p.469

Sesann

Guardando l'opera di Gianfranco Frattini, il grande maestro del moderno design italiano, questo spirito metafisico traspare da ogni curva, da ogni sottile dettaglio e dalle combinazioni dei materiali che caratterizzano i suoi progetti.

Informazioni tecniche [↗](#) p.470

Designer, Year:
Gianfranco Frattini, (1970) 2015

Riedizione di uno storico progetto di Gianfranco Frattini, Sesann è una collezione di divani e poltrone che per le sue forme morbide e accoglienti suscita una sensazione di sensualità e calore. Merito della struttura in tubolare metallico che come un'architettura avvolge, contiene ed esalta l'imbottitura. Protagonista dello spazio per i volumi importanti e il design elegante ed elaborato, Sesann si può rivestire in pelle o tessuto per creare abbinamenti cromatici e materici di grande impatto tra imbottitura, struttura e piedini in legno di frassino.



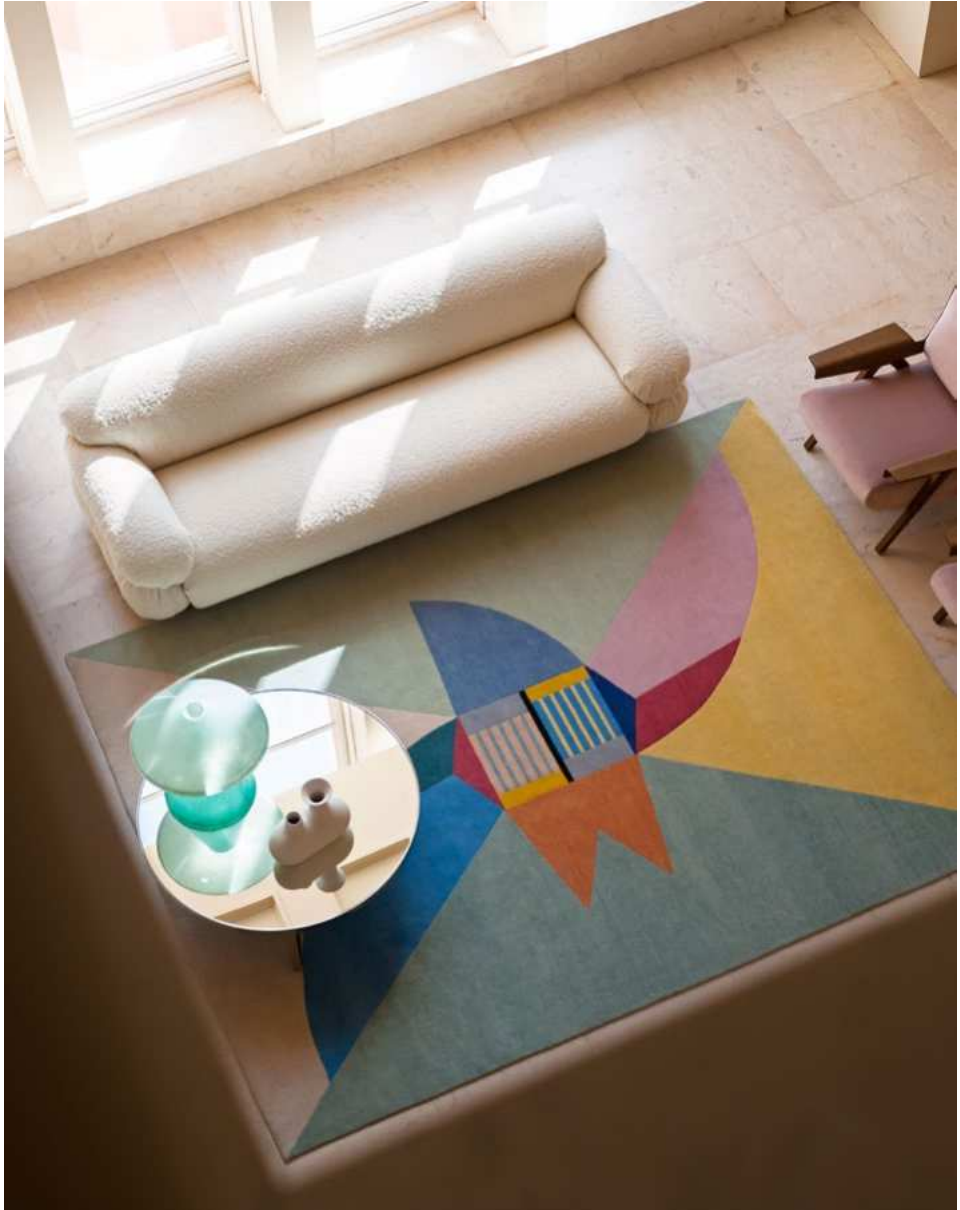
Sesann

Sesann (Sofa), structure T07 Black,
feet T43 Dark Walnut
W 240 D 94 H 67 H seat 38 cm





Sesann (Sofa), structure T23
Polished Chrome, feet T43 Dark Walnut
W 240 D 94 H 67 H seat 38 cm



Cage (Low Table),
base T23 Polished Chrome,
top T149 Mirror
Lina (Armchair),
base T43 Dark Walnut

⇒ Accessories: A.D.A. (Lamp) designed
by Umberto Riva, Venus (Vase)
designed by Studiopepe, Nello Spazio (Rug)
designed by Umberto Riva

Sesann (Sofa), structure
T28 Polished Black Chrome,
feet T43 Dark Walnut
W 240 D 94 H 67 H seat 38 cm

Soap (Low Table),
top T74 Sahara Noir
Marble, base T03 Grey

➤ Accessories:
Umbra (Rug) designed by
Maria Gabriella Zecca



Sesann (Armchair), structure
T28 Polished Black Chrome,
feet T43 Dark Walnut
W 110 D 94 H 67 H seat 38 cm

Cage (Low Table),
top T32 Black Marquinia Marble,
base T28 Polished Black Chrome



Sesann

Respecting the thought of Gianfranco Frattini, the new edition of Sesann keeps the spirit of the product intact. Characterized by a leather upholstery, Sesann owes its typical soft and enveloping form to the structure in pine plywood, covered with polyurethane foam and encircled with an architectural tubular steel (chromed or painted), with feet in ash wood. The particular configuration of Sesann – both formal and functional – constitutes the basis for a system of products characterized by the same structural elements, but declined in unique and fascinating objects. This approach of synthesis and reduction, proposed by Frattini, produced a formally elegant design, conceptually elaborated and, above all, unique.

En Looking at the work of Gianfranco Frattini, the great master of modern Italian design, we find that this metaphysical spirit shines through every rounded shape, every detail and combinations of materials that characterize his projects. A reissue of a historic design by Gianfranco Frattini, Sesann is a collection of sofas and armchairs with soft, cosy forms that evoke feelings of warmth and sensuality, thanks to the tubular metal frame, which acts as an architectural structure, enveloping, containing and accentuating the cushioning. Sesann commands its space with its bold volumes and elegant, sophisticated design. With a choice of leather or fabric coverings to create striking combinations of colours and textures between the cushions, frame and ash wood feet.

De Betrachtet man das Werk von Gianfranco Frattini, dem großen Meister des modernen italienischen Designs, dann ist dieser metaphysische Geist in jeder Rundung zu erkennen, in jedem noch so kleinen Detail und in den Materialkombinationen, die seine Projekte auszeichnen. Sesann, Neuauflage eines historischen Modells von Gianfranco Frattini, ist eine Kollektion aus Sofas und Fauteuils. Die weichen, anheimelnden Formen lassen ein sinnliches Gefühl der Wärme entstehen. Erreicht wird das durch eine Metallrohrstruktur, die wie eine Architektur die Polsterung umschließt, zusammenhält und optimal zur Geltung bringt. Mit den wuchtigen Volumen und dem elegant raffinierten Design beherrscht Sesann den Raum; Leder- oder Stoffbezug lassen sehr effektvolle, farbliche und stoffliche Kombinationen von Polsterung, Struktur und Füßen aus Eschenholz entstehen.

Fr En regardant le travail de Gianfranco Frattini, on voit l'esprit métaphysique du grand maitre du design italien moderne briller à travers chaque courbe, chaque détail subtil et dans les combinaisons de matériaux qui caractérisent ses projets. Réédition d'un projet historique de Gianfranco Frattini, Sesann est une collection de canapés et de fauteuils dont les formes douces et accueillantes suscitent une sensation de sensualité et de chaleur. Tout le mérite en revient à la structure en tube métallique qui comme une architecture enveloppe, contient et met en valeur le rembourrage. Protagoniste de l'espace grâce à ses volumes importants et à son design élégant et raffiné, Sesann peut être revêtu de cuir ou de tissu pour créer des associations de couleurs et de matières d'un grand effet entre rembourrage, structure et pieds en bois de frêne.



Gianfranco Frattini

Gianfranco Frattini was born in Padua, Italy, on 15th May, 1926. He graduated in Architecture, at the Politecnico, Milan, in 1953. At the end of the 50's, he is one of the founders of ADI, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti. In few years, he became an industrial designer, well-known worldwide. Among his many successful projects, in 1956 designed the chair model 849, nominated for the “Compasso d'Oro” Prize. Now, this armchair, which takes shapes from the original design, is proposed by Tacchini with the name of “Agnese”.

Technical information



Sofa → p.470



Armchair → p.470

Five to Nine

Il daybed Five to Nine si ispira alle scenografie novecentesche che rappresentavano uno spazio fisico tanto quanto mentale di evasione creativa: gli atelier dei grandi maestri d'arte.

Informazioni tecniche ➔ p.465



Designer, Year:
Studiopepe, 2020

Firmato dallo studio milanese Studiopepe, il daybed Five to Nine è il protagonista di un immaginario atelier d'artista contemporaneo, uno spazio sofisticato, culla del genio creativo. Formato da cuscini a rullo lungo tutta la sua lunghezza, il daybed si prefigura come un prodotto dalla forte identità ma iper-versatile a usi e destinazioni differenti grazie ai diversi rivestimenti possibili: in pelle, per un effetto che guarda allo stile essenziale del Bauhaus, o in velluto mohair per un risultato di maggiore comfort e morbidezza avvolgente. La struttura della seduta, in legno verniciato a poro aperto e con gambe tornite, viene completata inserendo singolarmente i cuscini a rullo, il bracciolo e lo schienale disponibile in due dimensioni e il tavolino tondo con superficie in metallo oppure in cemento, disponibile in diversi colori e finiture per un effetto più materico.

Awards: Archiproducts Design Award 2020



Five to Nine

Five to Nine (Sofa/Daybed),
base T134 Walnut
W 200 D 84 H 68 cm
H seat 40,5 cm



Five to Nine (Sofa/Daybed),
base T134 Walnut
W 200 D 75 H 68 cm
H seat 40,5 cm

Pluto (Low Table),
top T134 Walnut,
base T124 Pink Cement

⇒ Accessories:
Rituale (Rug) designed by
Umberto Riva, Pablo&Dora (Vase)
designed by Studiopepe



Five to Nine (Sofa/Daybed),
base T134 Walnut
W 200 D 79,5 H 68 cm
H seat 40,5 cm

Five to Nine

En The Five to Nine daybed draws inspiration from 1900s scenic designs that portrayed a place for creative escape – a space as physical as it was mental – the studios of the great artists. Designed by Milan-based Studiopepe, the Five to Nine daybed is the star player in a fictitious artist's studio, a cosmopolitan, contemporary space, cradle of creative genius. With bolster pillows that run its entire length, the daybed has a bold personality and is super-versatile. Thanks to the array of upholstery options possible, it can fill many needs and fit in different settings – upholstered in leather, for a minimalist Bauhaus effect, or in mohair velvet for maximum comfort and enveloping softness. The wood seat structure has an open-pore painted finish, with turned legs and achieves its fullest expression once the bolster pillows, one by one, have been set in place, along with the armrest and backrest (available in two sizes), and the round side table with surfaces in concrete or metal, in various colors and finishes for a more textured effect.

De Das Daybed Five to Nine ist von den Kulissen des 20. Jahrhunderts inspiriert, die sowohl einen physischen als auch einen mentalen Raum der kreativen Flucht darstellten: die Ateliers der großen Meister der Kunst. Das vom Mailänder Unternehmen Studiopepe entworfene Daybed Five to Nine ist der Protagonist eines imaginären zeitgenössischen Künstlerateliers, eines anspruchsvollen Raums, der Wiege des kreativen Genies. Das Daybed besteht aus Rollenkissen über die gesamte Länge und ist ein Produkt mit einer starken Identität, das dank der verschiedenen möglichen Bezüge für unterschiedliche Verwendungszwecke und Umgebungen sehr vielseitig ist: aus Leder, das an den essentiellen Bauhaus-Stil erinnert, oder aus Mohair-Samt für mehr Komfort und einhüllende Weichheit. Die Sitzfläche aus offenporig lackiertem Holz mit gedrechselten Beinen wird durch das individuelle Einsetzen der Kissenrollen, der Arm- und Rückenlehne, die in zwei Größen erhältlich sind, und des runden Beistelltischen mit Metall- oder Zementoberfläche vervollständigt, der in verschiedenen Farben und Ausführungen erhältlich ist, um einen materiellen Effekt zu erzielen.

Fr Le daybed Five to Nine s'inspire des scénographies du XX^e siècle qui représentaient un espace d'évasion créative tant physique que mental : les ateliers des grands maitres de l'art. Signé par l'agence milanaise Studiopepe, le daybed Five to Nine est le protagoniste d'un atelier d'artiste contemporain imaginaire, un espace sophistiqué, berceau du génie créatif. Composé d'une succession de coussins rouleaux sur toute sa longueur, ce daybed se présente comme un produit à l'identité forte mais hyper-polyvalent quant à son usage et à sa destination, grâce aux différents revêtements possibles : en cuir, pour un effet qui cligne de l'œil au style minimaliste du Bauhaus, ou en velours mohair pour davantage de confort et de douceur enveloppante. Les coussins rouleaux insérés un à un, l'accoudoir et le dossier disponible en deux dimensions ainsi que la tablette ronde avec surface en métal ou en béton, proposée en différentes couleurs et finitions pour un plus grand effet de matière, viennent compléter la structure en bois peint à pores ouverts, dotée de pieds tournés.



Studiopepe

Internationally recognized for its eclectic and multi-faceted approach, Studiopepe adopts an imaginative and multidisciplinary approach towards the world of design. The studio's distinctive signature is eloquently expressed in all the heterogeneous projects in which it has been engaged: large-scale projects in the hôtellerie field, the creation of displays for showrooms, boutiques and fair booths, or the interior design of private homes. Founded in 2006, the agency has maintained a highly recognizable identity based upon experimenting, citations and unexpected thought associations which are aimed at fostering unique projects that respect the individuality of the Client. Studiopepe's projects are characterized by a strong emotional and aesthetic impact, based upon the finding the ideal balance between formal rigour and poetic vision, the ceaseless search to blend contemporary languages and codes. In the Studio's works, the unexpected becomes a constant: the bold interplay between materials, fields of colour that become the expression of space, and details that are no longer mere decoration, but delicately woven storytelling.

Technical information



Sofa/Daybed → p.465



T'22 Collection

Sofa, Armchair

Roma

Quasi sospeso dal pavimento,
con esilissime gambe che sorreggono
la seduta ampia e avvolgente.

Informazioni tecniche ➞ p.469

Jonas Wagell immagina una famiglia di divani, ispirati dal segno morbido di una curva a emiciclo: questa piccola collezione si chiama Roma, evocando in modo sensibile, dalla poltrona alla chaise longue, passando per il divano, l'ambito classico a cui si possono ricondurre i segni stilistici del disegno. Un rimando al design degli anni '50, non di manierismo ma di attenta ispirazione: per un progetto nato già 'classico', appunto, anche nel nome.

Awards: 2017 Archiproductions Design Awards

Designer, Year:
Jonas Wagell, 2017

Roma

070

Roma (Sofa), base T25 Matt
Champagne Gold
W 234,5 D 121,4/84 H 73,5 cm
H seat 38,5 cm

Soap (Low Table), top T31 White
Calacatta Marble, base
T25 Matt Champagne Gold

071



Roma (Sofa), base T25
Matt Champagne Gold
W 234,5 D 121,4/84 H 73,5 cm
H seat 38,5 cm

Roma (Armchair), base T25
Matt Champagne Gold
W 106,3 D 88,5 H 73,5 cm
H seat 38,5 cm

Roma

Soap (Low Table), top T31
White Calacatta Marble,
base T25 Matt Champagne Gold



Roma (Sofa), base T25
Matt Champagne Gold
W 234,5 D 121,4/84 H 73,5 cm
H seat 38,5 cm

Roma

En Almost suspended above the floor, with the slenderest of legs upholding a large, cosy seat. Jonas Wagell imagines a family of sofas, inspired by the soft, curving form of a semicircle: this little collection, from armchair to sofa to chaise longue, is called Roma, a strong reference to the classical sphere in which its lines are rooted. With citations from fifties design, not of affectation, but of clear inspiration, this design is “classical” by nature, and not only in name.

De Der komfortable, körpergerechte Sitz ruht auf dünnen Beinen und scheint über dem Boden zu schweben. Jonas Wagell hat eine Linie von Sofas in den weichen Linien eines Halbrunds entworfen: die kleine Kollektion heißt Roma und alle, von Sessel und Chaiselongue bis Sofa, sind ein sehr einfühlsamer Bezug auf den klassischen Charakter dieser Stadt, der den Linien ihres Designs zugrunde liegt. Aufgegriffen wird das Design der Fünfzigerjahre, keine Nachahmung, sondern sensible Inspiration für einen geborenen „Klassiker“, wie bereits der Name sagt.

Fr Comme suspendue par rapport au sol avec des pieds très fins qui soutiennent l’assise ample et enveloppante. Jonas Wagell imagine une famille de canapés, s’inspirant de la douce sinuosité d’un hémicycle : cette petite collection s’appelle Roma, évoquant de manière sensible, du fauteuil à la chaise longue en passant par le canapé, le cadre classique auquel appartiennent les traits stylistiques du dessin. Un renvoi au design des années 1950, qui ne relève pas du maniérisme mais qui est le fruit d’une inspiration authentique pour un projet né déjà « classique », jusque dans le nom.



Jonas Wagell

Jonas Wagell is an architect and designer from Stockholm. Born in 1973, he trained as graphic artist and then specialised as an interior designer in Stockholm and New York, where he attended the Parsons School of Design. In 2008 he founded the JWDA firm which handles architecture, product design and brand management projects. Wagell is fond of creating functional items with features of simplicity and intelligence, objects which can be used and understood easily by those who choose them.

Technical information



Sofa → p.469



Armchair → p.469



Face to Face

“Siediti accanto a me. Voglio guardare il tuo viso mentre parliamo. Capire cosa pensi”. Gordon Guillaumier reinterpreta il divano e lo trasforma in uno spazio di relazione uno-a-uno.

Informazioni tecniche ➞ p.465

Face to Face è un’originale reinterpretazione del divano come spazio di relazione uno-a-uno, con due schienali contrapposti e morbidi cuscini in piuma che invitano alla seduta vis à vis. Per il suo aspetto classico e leggero, Face to Face è pensato per essere protagonista a centro stanza, sia in uno spazio contract che nell’intimità di un salotto. Rivestito in tessuto o pelle, è cucito con punti incrocio a contrasto.

Designer, Year:
Gordon Guillaumier, 2017

Face to Face





Face To Face (Sofa), base T27 Matt
Black Chrome, yarn T82
W 196 D 97 H 73,5 H seat 38 cm

Soap (Low Table), top
T74 Sahara Noir Marble,
base T03 Grey

↪ Accessories:
Umbra (Rug) designed by
Maria Gabriella Zecca

Face to Face

En “Sit down next to me. I want to look at your face while we speak, to understand what you’re thinking.” Gordon Guillaumier reinterprets the sofa, transforming it into a space for one-on-one relations. Face to Face is an original reinterpretation of the sofa as a space for one-to-one relations, with two opposing backs and soft, feather cushions inviting people to sit vis-à-vis. With its light, classical style, Face to Face is conceived to take a central role and position, be it in contract spaces or in the intimacy of a living room. Covered in fabric or leather, it is sewn with contrasting cross-stitching.

De „Setz dich zu mir. Ich will dir ins Gesicht sehen, während wir uns unterhalten. Verstehen, was du denkst“. Gordon Guillaumier interpretiert das Sofa neu und verwandelt es in einen Raum der Beziehungen von Angesicht zu Angesicht. Face to Face ist eine originelle Neuinterpretation, die ein Sofa zum geselligen Ort für zwei Personen macht, mit zwei gegenüberliegenden Rückenlehnen und weichen Daunenkissen, die zur Unterhaltung vis à vis einladen. Klassisch und schwerelos im Aussehen, ist Face to Face ein zentraler Blickpunkt im Raum, im Objektbereich ebenso wie im privaten Salon. Bezogen mit Stoff oder Leder, mit farblich abgesetzten Kreuzstichnähten.

Fr « Assieds-toi à côté de moi. Je veux regarder ton visage quand nous parlons. Et comprendre ce que tu penses ». Gordon Guillaumier réinterprète le canapé et le transforme en un espace de relation individuelle. Face to Face est une réinterprétation originale du canapé comme espace de relation individuelle, avec deux dossiers opposés et des coussins moelleux garnis de plume qui invitent à la conversation en vis-à-vis. Avec son aspect classique et léger, Face to Face est pensé pour être protagoniste en milieu de pièce, dans un espace collectif comme dans l'intimité d'un salon. Revêtu de tissu ou de cuir, il est cousu avec des points de croix de couleur contrastante.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Sofa ↪ p.465

Oliver

Riedizione dello storico modello 872 disegnato da Gianfranco Frattini nel 1957, il successo senza tempo del divano Oliver testimonia l'inscindibile accostamento progettuale di linea e materia nel lavoro del celebre designer italiano.

Informazioni tecniche ➞ p.467

Designer, Year:
Gianfranco Frattini, (1957) 2017

La leggerezza della solida struttura in acciaio verniciato o cromato sostiene seduta e schienale imbottiti, realizzati nella raffinata lavorazione artigianale a capitonné e disponibili in pelle o tessuto. I piedini a contrasto in essenza di frassino tinto sottolineano la cura del dettaglio costruttivo ed estetico, caratteristica di Frattini. Modello iconico del design contemporaneo made in Italy, Oliver coniuga il rigore dell'eleganza essenziale al comfort discreto di una costruzione impeccabile.



Oliver (Sofa), structure T02 White
W 190 D 83,5 H 77 H seat 40 cm





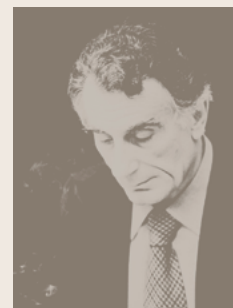
Oliver (Sofa), structure T02 White
W 190 D 83,5 H 77 H seat 40 cm

Oliver

En A re-edition of the legendary Model 872, designed by Gianfranco Frattini in 1957, the Oliver sofa embodies the inseparable fusion of form and material in the renowned Italian designer's aesthetic concept. The visual lightness of the solid structure in powder coated or chrome steel artfully balances the sophisticated artisan craftsmanship in the hand-tufted seat and backrest, upholstered in leather or fabric. The wood feet, crafted in stained ash, emphasize the constructive and aesthetic attention to detail characteristic of Frattini's work. An iconic example of contemporary Italian design, Oliver blends the simplicity of uncluttered elegance and unpretentious comfort, flawlessly constructed.

De Das Sofa Oliver ist eine Neuauflage des ikonischen Modells 872, das Gianfranco Frattini 1957 entworfen hat, und sein zeitloser Erfolg bezeugt die untrennbare Verbindung von Linien und Materie, durch die sich die Arbeit des berühmten italienischen Designers auszeichnet. Das solide Gestell aus lackiertem oder verchromtem Stahl besticht mit seiner Leichtigkeit und stützt die gepolsterte Sitzfläche und Rückenlehne, ausgeführt in hochwertiger handwerklicher Fertigung mit Knopfleftung und erhältlich in Leder oder Stoff. Die Füße aus gebeiztem Eschenholz bilden einen eleganten Kontrast und betonen die sorgfältige Ausführung und das raffinierte Design, die für Frattini typisch sind. Oliver ist ein ikonisches Modell des zeitgenössischen Designs Made in Italy und verbindet die Strenge der minimalistischen Eleganz mit dem angenehmen Komfort einer Ausführung auf höchstem Niveau.

Fr Le succès intemporel du canapé Oliver – une réédition du modèle historique 872 conçu par Gianfranco Frattini en 1957 – témoigne de la combinaison conceptuelle indissociable de la ligne et de la matière dans l'œuvre du célèbre designer italien. La légèreté de la solide structure en acier peint ou chromé soutient l'assise et le dossier capitonnés, de facture artisanale raffinée et disponibles en cuir ou en tissu. Les pieds contrastants en bois de frêne teinté soulignent l'attention portée aux détails de construction et esthétiques qui caractérise Frattini. Oliver est un modèle iconique du design contemporain made in Italy qui allie la rigueur de l'élégance minimaliste au confort discret d'une construction impeccable.



Gianfranco Frattini

Gianfranco Frattini was born in Padua, Italy, on 15th May, 1926. He graduated in Architecture, at the Politecnico, Milan, in 1953. At the end of the 50's, he is one of the founders of ADI, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti. In few years, he became an industrial designer, well-known worldwide. Among his many successful projects, in 1956 designed the chair model 849, nominated for the "Compasso d'Oro" Prize. Now, this armchair, which takes shapes from the original design, is proposed by Tacchini with the name of "Agnese".

Technical information



Sofa ⇨ p.467

Montevideo

Linee e proporzioni studiate con cura, per offrire un comfort totale: questo è il principio ispiratore del divano Montevideo.

Informazioni tecniche ➞ p.467



Designer, Year:
Claesson Koivisto Rune, 2008

Braccioli e schienale disegnano un'unica forma morbida e accogliente, completata da cuscini in piuma che sostengono la zona lombare. Ergonomico ed elegante, il divano Montevideo è inoltre abbinabile ad una poltrona coordinata. Un volume soffice che accoglie piacevolmente il corpo, un cuscino con imbottitura in piuma da posizionare liberamente per un comfort ancora più personalizzato: è la poltrona Montevideo, una sintesi di estetica ed ergonomia per gli ambienti più diversi, da sola o in abbinamento al divano dal design coordinato.



Montevideo

Montevideo (Armchair),
base T07 Black
W 96 D 90 H 78 H seat 40 cm





Montevideo (Sofa),
base T07 Black
W 222 D 90 H 78 cm
H seat 40 cm

Montevideo (Armchair),
base T07 Black
W 96 D 90 H 78 cm
H seat 40 cm

Montevideo

En Carefully designed shapes and sizes for all-round comfort: this is the guiding principle behind the Montevideo sofa. Armrests and backrest trace a soft and cozy outline, complete with feather cushions supporting your lower back. Ergonomic and elegant, the Montevideo sofa is also paired with a matching armchair. A soft, enveloping frame that warm accomodates the body, a feather cushion to be arranged at will for a more customized comfort: this is the Montevideo armchair, the net result of aesthetic and ergonomic principles and designed for a variety of settings, either as stand-alone or combined with its matching sofa.

De Bestens durchdachte Linien und Proportionen um umfassenden Komfort bieten zu können: das ist das inspirierende Prinzip des Sofas Montevideo. Die Arm- und Rückenlehnen ergeben eine einzige gemütliche und behagliche Form, welche durch Federkissen ergänzt wird um den Rücken zu stützen. Ergonomisch und elegant ist das Sofa Montevideo desweiteren auch mit dem koordinierbaren Sessel kombinierbar. Ein gemütliches Volumen, welches auf angenehme Art und Weise den Körper umgibt, ein mit Federn gefülltes Kissen, welches so positioniert werden kann, dass es einen noch persönlicheren Komfort schafft: das ist der Sessel Montevideo, eine Synthese aus Ästhetik und Ergonomie, geschaffen für die verschiedensten Räumlichkeiten, allein oder auch in Kombination mit dem Sofa in koordiniertem Design.

Fr Des lignes et des proportions étudiées avec soin pour offrir un confort total : voici le principe qui a inspiré la création du canapé Montevideo. Les accoudoirs et le dossier dessinent une forme unique, souple et accueillante, complétée par des coussins en plume qui soutiennent la base du dos. Ergonomique et élégant, le canapé Montevideo peut être associé en outre à un fauteuil coordonné. Un volume moelleux qui accueille agréablement le corps, un coussin avec un rembourrage en plume, peut être positionné librement pour un confort encore plus personnalisé : voici le fauteuil Montevideo, une synthèse d'esthétique et d'ergonomie pour les milieux les plus divers, seul ou associé au canapé du design coordonné.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Sofa → p.467



Armchair → p.467



Chair → p.467

Quilt

La semplicità complessa della sintesi di modernità e classicità. PearsonLloyd disegna Quilt dando forma alla creatività di un modello che va oltre stili e definizioni, perché in se stesso sembra raccoglierne armoniosamente molti.

Informazioni tecniche ➞ p.468

Designer, Year:
PearsonLloyd, 2007

Le linee semplici ma piene del sistema di divani e poltrone Quilt, con la morbida rotondità dei cuscini della profonda seduta e la particolare lavorazione verticale dell'imbottitura di schienale e braccioli, accolgono con un'eleganza dal sapore ricercato, che arreda perfettamente spazi domestici e ambienti contract internazionali. Il lineare basamento in acciaio dona un effetto sospeso all'arredo dal design pieno e compatto, con un risultato di inaspettata leggerezza. Il sistema è completato dall'omonimo pouf di forma quadrata.



Quilt

Quilt (Sofa), base T03 Grey
W 260 D 80 H 68 H seat 41 cm

Cage (Low Table), top T42
Bronzed Mirror, base
T25 Matt Champagne Gold





Quilt (Sofa), base T03 Grey
W 260 D 80 H 68 H seat 41 cm



Quilt

En Modern meets classic in an alliance based on simplicity. Designed by PearsonLloyd, Quilt is the creative expression of a style that defies fashions and definitions because it appears to elegantly embrace many of them. The clean yet voluptuous lines of the Quilt sofa and armchair system, the rounded softness of the deep seat cushions and the special vertical stitching on the quilted backrest and armrests all lend an air of sophisticated elegance, perfect for home decor and international contract settings. Thanks to the sleek steel base, the pieces appear to float just above the floor. The rich yet compact design yields unexpected visual lightness. The square Quilt ottoman completes the system.

De Die komplexe Schlichtheit der Verschmelzung von Moderne und Klassik. Das Designstudio PearsonLloyd hat das Sofa Quilt entworfen und dabei der Kreativität eines Modells eine Form verliehen, die über Stil und Definitionen hinausgeht und viele verschiedene Elemente harmonisch in sich vereint. Die schlichten und gleichzeitig großzügigen Linien der Sofas und Sessel der Kollektion Quilt mit den charakteristischen abgerundeten Kissen der sehr tiefen Sitzfläche und der besonderen vertikalen Steppung bestechen mit ihrer Eleganz und ihrem geschmackvollen Design und machen Quilt perfekt für Wohnungen und für die internationale Objekteinrichtung. Mit ihrem linearen Gestell aus Stahl scheinen die kompakten und üppigen Polstermöbel über dem Boden zu schweben, wodurch der Eindruck einer unerwarteten Leichtigkeit entsteht. Ergänzt wird die Kollektion durch den gleichnamigen quadratischen Polsterhocker.

Fr La simplicité complexe de la synthèse de la modernité et du classicisme. En dessinant Quilt, PearsonLloyd a donné forme à la créativité d'un modèle qui va au-delà des styles et des définitions car il semble en englober harmonieusement un bon nombre. Les lignes simples mais pleines du système de canapés et de fauteuils Quilt, caractérisé par la douce rondeur des profonds coussins d'assise et par la facture originale du rembourrage vertical du dossier et des accoudoirs, sont accueillantes et leur élégance sophistiquée meuble à merveille les espaces domestiques et ceux du secteur contract international. Le piètement linéaire en acier donne un effet suspendu à ce meuble au design plein et compact qui résulte ainsi d'une légèreté inattendue. Le pouf carré du même nom vient compléter le système.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as “visiting lecturers” at the École Cantonale d’Art in Lausanne.

Technical information



Sofa ⇨ p.468

Santiago

Morbide e accoglienti, le sedute della collezione Santiago nascono da un abile gioco di proporzioni.

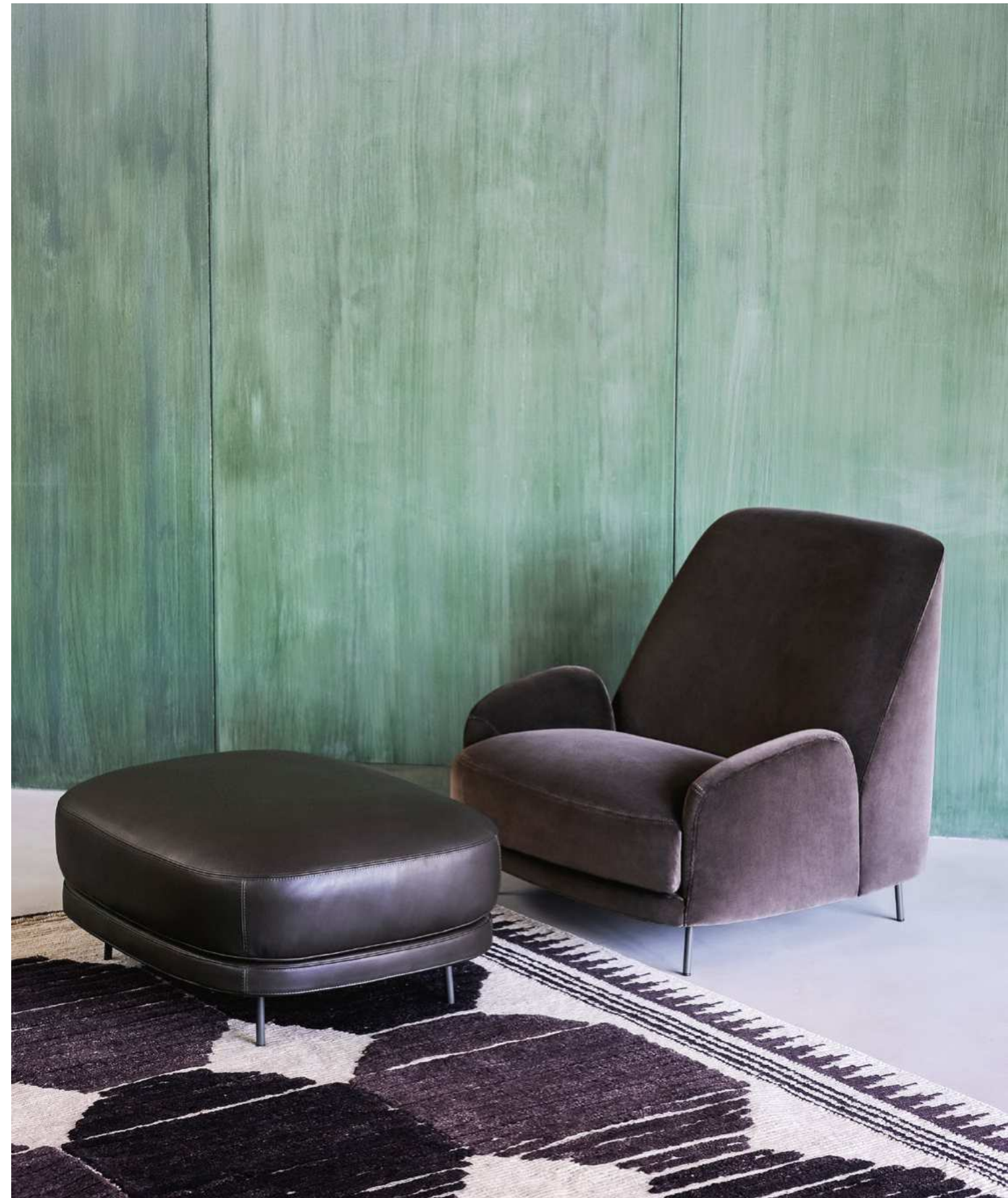
Informazioni tecniche ➞ p.469



Designer, Year:
Claesson Koivisto Rune, 2016

Morbide e accoglienti, le sedute della collezione Santiago nascono da un abile gioco di proporzioni. Piedini esili e di altezza ridotta sostengono i volumi rotondi e generosi della seduta e dello schienale, creando forme piene che anche visivamente invitano al comfort e al riposo. La collezione è composta da un divano e da una poltrona con poggiapiedi, che vivono da soli o insieme, dentro ambienti dagli stili più diversi.

Awards: 2017 German Design Awards



Santiago

Santiago (Armchair),
base T03 Grey
W 96 D 88 H 85 cm
H seat 41 cm

Santiago (Ottoman),
base T03 Grey
W 93 D 71 H 40 cm
H seat 41 cm



Santiago (Sofa),
base T03 Grey
W 164 D 88 H 85 cm
H seat 41 cm

Santiago (Armchair),
base T03 Grey
W 96 D 88 H 85 cm
H seat 41 cm

Soap (Low Table), top
T74 Sahara Noir Marble,
base T03 Grey

Santiago

➤ Accessories:
E63 (Lamp) designed by
Umberto Riva



Santiago (Sofa),
base T02 White
W 164 D 88 H 85 cm
H seat 41 cm

→ Accessories:
Campo (Rug) designed by
Claesson Koivisto Rune

Santiago

En The soft and cosy seating of the Santiago collection is the fruit of the skilled use of proportions. Slim, short legs, support the generous, round volumes of the seat and back, to create full shapes that offer a visual invitation to find comfort and rest. The collection includes a sofa and an armchair with footrest, which can live alone or together, in settings with a diverse range of styles.

De Die weichen, komfortablen Sitzmöbel der Kollektion Santiago entstehen aus einem Spiel mit Proportionen. Schlanke, nicht sehr hohe Füße stützen die runden, großzügigen Volumen von Sitzfläche und Rückenlehne, volle Formen, die auch optisch Komfort und Entspannung signalisieren. Die Kollektion besteht aus einem Sofa und einem Lehnstuhl mit Fußstütze, die einzeln oder gemeinsam in stilistisch unterschiedlichen Räumen gut bestehen können.

Fr Avec leurs lignes douces et accueillantes, les fauteuils et les canapés Santiago jouent habilement avec les proportions. Les pieds fins et de hauteur réduite soutiennent les volumes ronds et généreux de l'assise et du dossier en créant des formes pleines qui, y compris sur le plan visuel, invitent au confort et au repos. La collection est composée d'un canapé et d'un fauteuil avec repose-pieds, utilisables seuls ou ensemble, dans les contextes les plus variés.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Sofa → p.469



Armchair → p.469



Ottoman → p.469



Lima (Armchair),
base T07 Black
W 89 D 91 H 78,5 cm
H seat 39,5 cm

Lima (Ottoman),
base T07 Black
W 89 D 70 H 39,5 cm
H seat 39,5 cm

Lima

La sensualità decorativa di forme generose elegantemente appoggiate a tratti sottili, un irresistibile contrasto che disegna spazi da vivere e guardare.

Informazioni tecniche ➞ p.467



Lima è un sistema di divani, poltrone e pouf dal carattere distintivo di grande ispirazione. Il progetto del trio di architetti e designer svedesi Claesson Koivisto Rune unisce l'ergonomia di una seduta, profonda, accogliente, estremamente confortevole nell'introduzione del secondo cuscino dello schienale, promessa di un piacevole momento di relax o conversazione, all'accattivante estetica di un oggetto d'arredo in grado di attribuire un gusto raffinato a qualsiasi ambiente, pubblico o privato. Base tubolare in metallo verniciato, rivestimento in molteplici finiture.

Designer, Year:
Claesson Koivisto Rune, 2012





Lima (Armchair),
base T07 Black
W 89 D 91 H 78,5 cm
H seat 39,5 cm

Lima (Ottoman),
base T07 Black
W 89 D 70 H 39,5 cm
H seat 39,5 cm

Lima

En The decorative sensuality of generous shapes elegantly poised above slender feet forms an enticing contrast that composes spaces to be lived in and enjoyed. Lima is a distinctive, inspired system of sofas, armchairs and ottomans. The project by the trio of Swedish designers, Claesson Koivisto Rune, weds the ergonomic pleasure of a deep, welcoming and outlandishly comfortable seat – thanks to the addition of a second cushion on the backrest that promises a pleasurable place to unwind or converse – to the irresistible aesthetic of a piece of furniture designed to lend sophistication to any room, public or private. Powder-coated tubular metal base and many different upholstery and finish options.

De Die dekorative Sinnlichkeit üppiger Formen, die elegant auf zierlichen Füßen ruhen, bildet einen unwiderstehlichen Kontrast für die Gestaltung von Räumen zum Wohnen und zum Anschauen. Lima ist eine Kollektion mit Sofas, Sesseln und Polsterhockern mit einzigartigem Charakter, der eine große Inspiration ist. Der Entwurf stammt von dem schwedischen Architekten- und Designertrio Claesson Koivisto Rune und verbindet die Ergonomie einer tiefen, behaglichen und extrem komfortablen Sitzfläche und eines zweiten, zusätzlichen Rückenkissens, das angenehme Momente der Entspannung oder des geselligen Beisammenseins verspricht, mit der hochkarätigen Ästhetik eines Einrichtungsgegenstands, der jedes öffentliche oder private Ambiente mit geschmackvoller Eleganz bereichert. Metallgestell mit Füßen aus lackiertem Rundprofil, Bezug in zahlreichen Ausführungen.

Fr La sensualité décorative de formes généreuses élégamment soutenues par des traits fins crée un contraste irrésistible qui dessine des espaces à vivre et à regarder. Lima est un système de canapés, fauteuils et poufs au caractère distinctif et très inspirant. Le projet du trio d'architectes et designers suédois Claesson Koivisto Rune conjugue l'ergonomie d'une assise, profonde, accueillante et extrêmement confortable grâce à l'introduction du deuxième coussin du dossier, promesse d'un moment agréable de détente ou de conversation, avec l'esthétique accrocheuse d'un meuble capable d'apporter une touche de raffinement à n'importe quel espace, public ou privé. Piètement tubulaire en métal peint, revêtement disponible en plusieurs finitions.



Claesson Koivisto Rune

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Technical information



Sofa → p.467



Armchair → p.467



Ottoman → p.467



T'22 Collection

Sofa, Armchair, Ottoman

Quadro

Quadro è un sistema modulare che consente di creare divani, poltrone e pouf di qualsiasi tipologia e dimensione.

Informazioni tecniche ➞ p.468



Quadro è un sistema modulare che consente di creare divani, poltrone e pouf di qualsiasi tipologia e dimensione, risolvendo ogni necessità d'utilizzo e di ambientazione, con semplicità e senso del comfort: nei piccoli come nei grandi spazi. Tutti i rivestimenti sono sfoderabili.

Designer, Year:
Pietro Arosio, 2001

Quadro





Quadro (Sofa)
W 98 D 98 H 66 + W 70 D 98 H 66
+ W 70 D 70 H 36 H seat 36 cm

Quadro

En Quadro is a modular system which enables several configurations of sofas, armchairs and ottomans in a variety of combinations and dimensions addressing the needs of any space or environment with simplicity and comfort for large and small spaces. All covers are removable.

De Quadro ist ein modulares System: die schlichten Formen können sich zu Sofas, Sessels, Hocker und grossen Wohnlandschaften formen, für jede Nutzung und Lebensraum. Alle Bezüge sind abnehmbar.

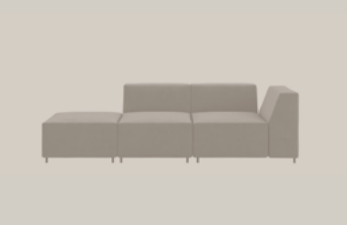
Fr Quadro est un systeme modulaire qui permet de créer des canapes, des fauteuils et des poufs de quelconque typologié et dimension, pour résoudre chaque besoin d'emploi et d'ambiance, avec simplicité et le sens du confort : dans les petits comme dans les grands espaces. Tous les revêtements sont déhoussable.



Pietro Arosio

Pietro Arosio was born in 1946 in Lissone, near Milan. He learnt his profession at the research centre of a company specialising in the production of metal furniture for communal spaces. This experience led to the emergence of a design philosophy that developed over time through his work as an industrial designer. He began his career in 1972, and was already winning accolades in 1983, receiving the Casaviva d'Oro award. The fundamentals of his work include essentiality, research into new materials and technologies, and attention to detail and to the engineering implications of his designs. Pietro Arosio is fully aware of the emotional impact his products can have, and has worked in partnership with various internationally-acclaimed artists, including Nespolo, Del Pezzo, Hsiao Chin, Tilson, Rotella and Keizo. A number of his pieces have been exhibited at the Victoria and Albert Museum in London, and at the Munich modern art museum Die Sammlung.

Technical information



Sofa, Armchair, Ottoman → p.468

Labanca

Un modello dalla progettualità multifunzionale d'avanguardia, pensato per spazi caratterizzati dal gusto internazionale del design che arreda con originale essenzialità e minimalismo.

Informazioni tecniche ➞ p.466



Designer, Year:
Lievore Altherr Molina, 2004

La semplicità di una linea netta e la proporzione estetica di volumi sottili di elegante simmetria. Labanca, design by Lievore Altherr Molina, è un divano dalla struttura leggera interamente imbottita, costituita dall'elemento unico della seduta autoportante, che accoglie lo schienale delicatamente inclinato. Infinite le possibilità compositive, con una modularità estremamente accattivante nella ripetizione. Ideale negli spazi contract, pubblici e privati, nelle aree di attesa di studi e ambienti di varie dimensioni, gioca con rivestimenti e colori per un effetto visivo coinvolgente, che esalta la bellezza delle geometrie cromatiche. Il divano Labanca è completato dal tavolino Labanca Table.



Labanca

Labanca (Sofa)
W 240 D 62 H 74 cm
H seat 39,5 cm





Labanca (Sofa)
W 200 D 62 H 74 cm
H seat 39,5 cm

Split (Low Table),
top T58 Black, base T07
Black

Labanca

En Multifunctional leading-edge design distinguishes this style, meant to enhance spaces with an international sense of decor that tends to the unique and minimalist. The clean lines and elegant proportions spell simplicity wrought of slender shapes and sophisticated symmetry. Labanca, designed by Lievore Altherr Molina, is an entirely upholstered, light-as-air sofa formed by a self-supporting seat upon which a gently slanted backrest is delicately perched. The number of possible arrangements is limitless, thanks to the extremely eye-catching repetition of its modular structure. A perfect fit for contract spaces, public and private, in waiting rooms, offices and rooms of various sizes, the interplay of upholstery options and colors yields an engaging visual effect that plays up the beauty of the colorful geometric shapes. Complementing the Labanca sofa is the Labanca side table.

De Ein Modell mit multifunktionellem, avantgardistischem Design, gedacht für Räume, die durch den internationalen Geschmack einer essentiellen und minimalistischen Einrichtung geprägt sind. Die Schlichtheit einer klaren Linie und die ästhetischen Proportionen schlanker Volumen mit eleganter Symmetrie. Labanca vom Designer Lievore Altherr Molina ist ein Sofa mit einem leichten, komplett gepolsterten Gestell und besteht aus einem einzigen, selbsttragenden Sitzelement, an dem die leicht nach hinten geneigte Rückenlehne angebracht ist. Die einzelnen Elemente der Kollektion bieten zahllose Gestaltungsmöglichkeiten mit einer Modularität, die durch ihre Wiederholbarkeit extrem ansprechend ist. Das Sofa ist ideal für öffentliche und private Objekteinrichtungen und Wartebereiche in Studios und Räumlichkeiten unterschiedlicher Größe und spielt mit unterschiedlichen Bezügen und Farben, die ein Gesamtbild schaffen, das die Schönheit der farblichen Geometrien unterstreicht. Ergänzt wird das Sofa Labanca durch den Couchtisch Labanca Table.

Fr Ce modèle foisonnant de possibilités projectuelles novatrices est conçu pour des espaces caractérisés par un style international de design qui meuble avec une originalité essentielle et minimaliste. La simplicité d'une ligne nette et la proportion esthétique de volumes minces d'une symétrie élégante. Le canapé Labanca, dessiné par Lievore Altherr Molina, arbore une structure légère entièrement rembourrée, composée d'un élément unique d'assise autoportant qui accueille un dossier délicatement incliné. Les possibilités de composition sont infinies et sa modularité extrêmement captivante dans la répétition. Idéal dans les espaces contract, publics et privés, dans les espaces d'attente des agences et les locaux de différentes tailles, il joue avec les revêtements et les couleurs pour un effet visuel accrocheur qui rehausse la beauté des géométries chromatiques. Le canapé Labanca est assorti de la table basse Labanca Table.



Lievore Altherr Molina

Born in 1948, Alberto Lievore studied architecture in Buenos Aires. In the early years he focused not only on design, but also on the production and marketing of furniture, then, having moved to Barcelona, he was part of the Grupo Berenguer (1977), a leading name in Spanish design. In 1984 he inaugurated his own studio, focusing on industrial design, and on consultancy and art direction for a number of firms. His partners are designer and stylist Jeannette Altherr, who specializes in objects and spaces for children, and Manel Molina, who again brings with him vast and varied experiences in the industrial and exhibition design sectors.

Technical information



Sofa ⇨ p.466

Sliding

Un divano essenziale ed elegante,
che si trasforma in un
comodo letto a due piazze.

Informazioni tecniche ➞ p.470



Brevettato
Patented

Designer, Year:
Pietro Arosio, 2000

Un divano essenziale ed elegante, caratterizzato dalla base in pressofusione di alluminio, che si trasforma in un comodo letto a due piazze, semplicemente abbassando lo schienale con meccanismo brevettato. I cuscini con imbottitura in piuma d'oca, sono funzionali ad entrambi gli utilizzi. Tutti i rivestimenti sono sfoderabili.



Sliding (Sofa, Sofa Bed),
base T03 Grey
W 204 D 100/144 H 83/42 cm
H seat 42 cm





Sliding (Sofa, Sofa Bed),
base T03 Grey
W 204 D 100/144 H 83/42 cm
H seat 42 cm

Sliding

En A practical and extremely elegant sofa characterized by its base in cast aluminium which transforms itself into a comfortable double bed simply by lowering the backrest via the patented mechanism. The cushions are upholstered in duck down. All covers are removable.

De Ein elegantes schlichtes Sofa, zeichnet sich durch sein Alluminiumgestell auf Rollen aus, verwandelbar in ein bequemes Doppelbett durch einfaches Runterdrücken der Lehne. Die Kissen mit Daunenfüllung sind für beide Anwendungen funktionell. Alle Bezüge sind abziehbar.

Fr Un canapé essentiel et élégant, caractérisé avec la base moulage sous pression en aluminium, qui se transforme dans un lit confortable à deux places, simplement en baissant le dossier arrière avec le mécanisme breveté. Les coussins rembourrés avec plume d'oie sont fonctionnels pour les deux emplois. Tous les revêtements sont amovibles.



Pietro Arosio

Pietro Arosio was born in 1946 in Lissone, near Milan. He learnt his profession at the research centre of a company specialising in the production of metal furniture for communal spaces. This experience led to the emergence of a design philosophy that developed over time through his work as an industrial designer. He began his career in 1972, and was already winning accolades in 1983, receiving the Casaviva d'Oro award. The fundamentals of his work include essentiality, research into new materials and technologies, and attention to detail and to the engineering implications of his designs. Pietro Arosio is fully aware of the emotional impact his products can have, and has worked in partnership with various internationally-acclaimed artists, including Nespolo, Del Pezzo, Hsiao Chin, Tilson, Rotella and Keizo. A number of his pieces have been exhibited at the Victoria and Albert Museum in London, and at the Munich modern art museum Die Sammlung.

Technical information



Sofa/Sofa Bed ➔ p.470

Polar Alcove

Polar Alcove è un sistema di sedute ispirato ai blocchi di ghiaccio che fluttuano nelle acque dei mari del Nord, uno spazio lontano dalla frenesia della vita urbana dove regnano il silenzio e la natura incontaminata.

Informazioni tecniche ➞ p.478



Designer, Year:
PearsonLloyd, 2020

Volumi abbondanti e tagli obliqui formano isole di totale relax grazie al nuovo schienale alto che crea uno spazio appartato e intimo. La seduta può essere inoltre dotata di un accessorio, la porta USB, rendendola un alleato strategico per ritagliarsi il massimo comfort ma senza rinunciare ai vantaggi della tecnologia contemporanea.





Polar Alcove (Modular System)
W 234 D 123 H 114 cm
H seat 40 cm

Float (Ottoman, Low Table),
top T120 Matt Roman
Travertine Marble



Polar Alcove (Modular System)
W 234 D 123 H 114 cm
H seat 40 cm

Polar Alcove

En Polar Alcove is a seating system inspired by the blocks of ice that float in the waters of the North Sea, a place far from the frenzy of urban life where silence and pristine nature abound. Thanks to the new high backrest that creates an intimate, private space, the seating's generous proportions and oblique angles form islands of total relaxation. The seat can also be equipped with a USB port, making it a strategic ally for enjoying the utmost comfort without giving up the benefits of modern technology.

De Polar Alcove ist ein Sitzsystem, das von den Eisblöcken inspiriert ist, die in den Gewässern der Nordsee schwimmen, einem Ort fernab der Hektik des städtischen Lebens, wo Stille und unberührte Natur herrschen. Dank der neuen hohen Rückenlehne, die einen intimen, privaten Raum schafft, bilden die großzügigen Proportionen und die schrägen Winkel des Sitzes Inseln der totalen Entspannung. Der Sitz kann auch mit einem USB-Anschluss ausgestattet werden und ist damit ein strategischer Verbündeter, um höchsten Komfort zu genießen, ohne auf die Vorteile der modernen Technologie zu verzichten.

Fr Polar Alcove est un système de sièges inspiré des blocs de glace qui flottent sur les eaux des mers du Nord, un espace loin de l'agitation de la vie urbaine où règnent le silence et une nature intacte. Les volumes abondants et les découpes obliques forment des îlots de détente totale grâce au nouveau dossier haut qui crée un espace isolé et intime. L'assise peut également être équipée d'un port USB, accessoire qui en fait une alliée stratégique pour s'octroyer un maximum de confort sans renoncer aux avantages de la technologie contemporaine.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as "visiting lecturers" at the École Cantonale d'Art in Lausanne.

Technical information



Modular System → p.478

Polar

Polar è un sistema di sedute ispirato ai blocchi di ghiaccio dei mari del Nord.

Informazioni tecniche ➞ p.478



Designer, Year:
PearsonLloyd, 2006

Gli elementi che lo compongono sono caratterizzati da volumi pieni e tagli obliqui e si possono combinare tra loro per creare divani e poltrone, con o senza schienale. Versatile, accogliente e di grande impatto estetico, il sistema si completa con il tavolino Polar.



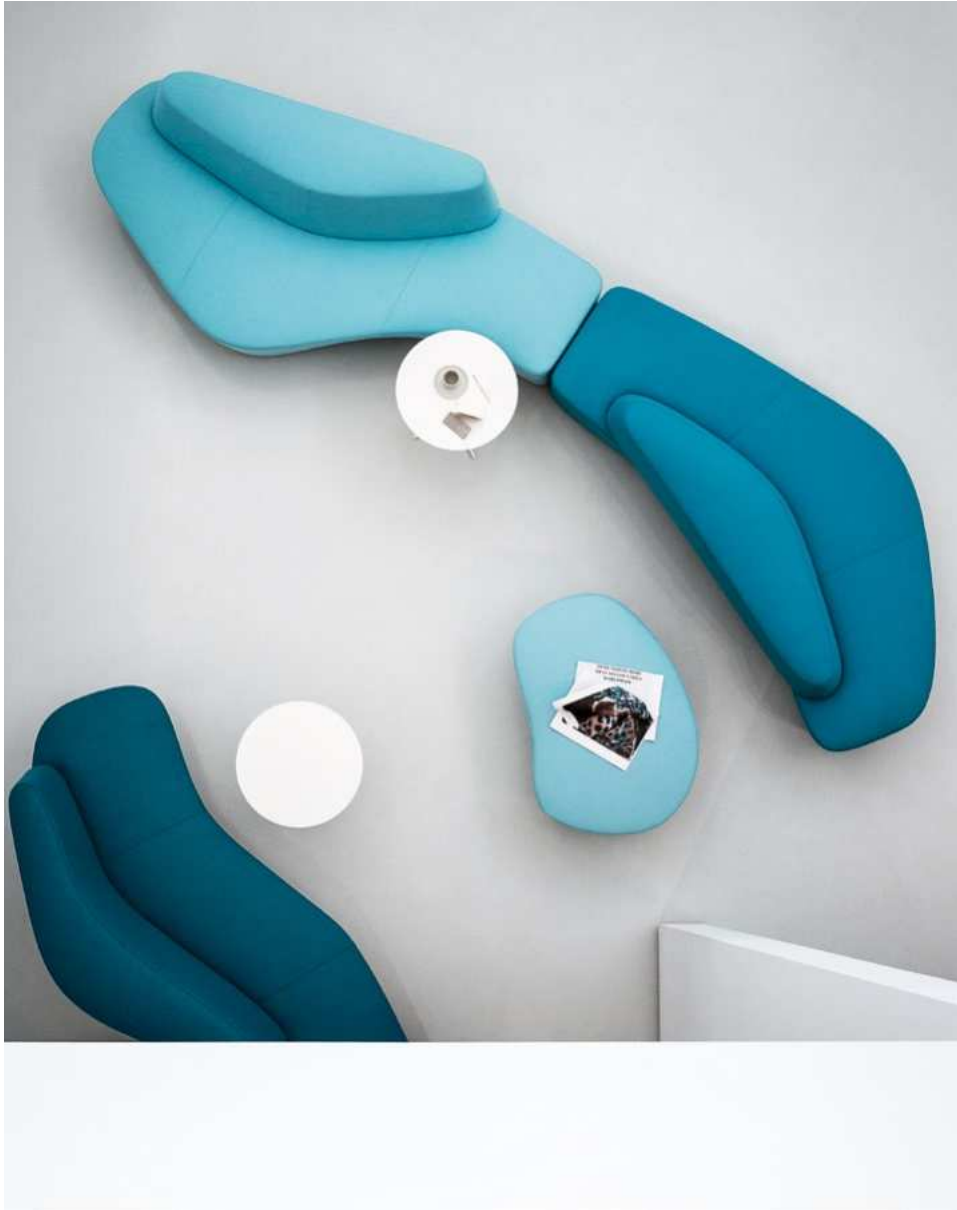
Polar

Polar (Modular System)
W 234 D 107 H 73 cm
H seat 37 cm

Polar (Armchair)
W 107 D 81,5 H 67 cm
H seat 37 cm

Polar Table (Low Table),
finish T21 White





Polar (Modular System)
W 234 D 107 H 73 cm
H seat 37 cm

Polar (Ottoman)
W 107 D 81,5 H 37 cm
H seat 37 cm

Split (Low Table),
top T57 White, base T02
White

Polar

En Polar is a seating system inspired by the icebergs of the northern seas. Its components all feature solid volumes and oblique lines, which can be combined to create sofas and armchairs, with or without backrests. Versatile, cosy and aesthetically striking, the system is perfectly complemented by Polar coffee table.

De Polar ist ein modulares System von Sitzelementen, die sich von der Form der Eisblöcke in den nördlichen Meeren anregen lassen. Die einzelnen Elemente – mit charakteristischen, vollen Volumen und schrägen Kanten – können beliebig zu Sofas oder Fauteuils mit oder ohne Rückenlehne kombiniert werden. Vielseitig, bequem und optisch sehr effektiv, wird das System durch ein Tischchen ergänzt.

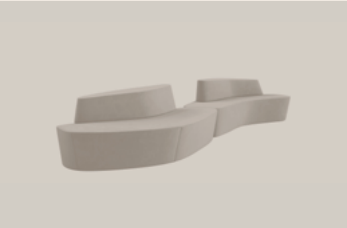
Fr Polar est un système de sièges s’inspirant des blocs de glace des mers du Nord. Les éléments qui le composent sont caractérisés par des volumes pleins et des coupes obliques et peuvent se combiner entre eux pour créer des canapés et des fauteuils, avec ou sans dossier. Polyvalent, accueillant et d’un grand effet esthétique, le système est complété par la table basse Polar.



PearsonLloyd

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Technical information



Modular System → p.478



Armchair, Ottoman → p.478

Polar Perch

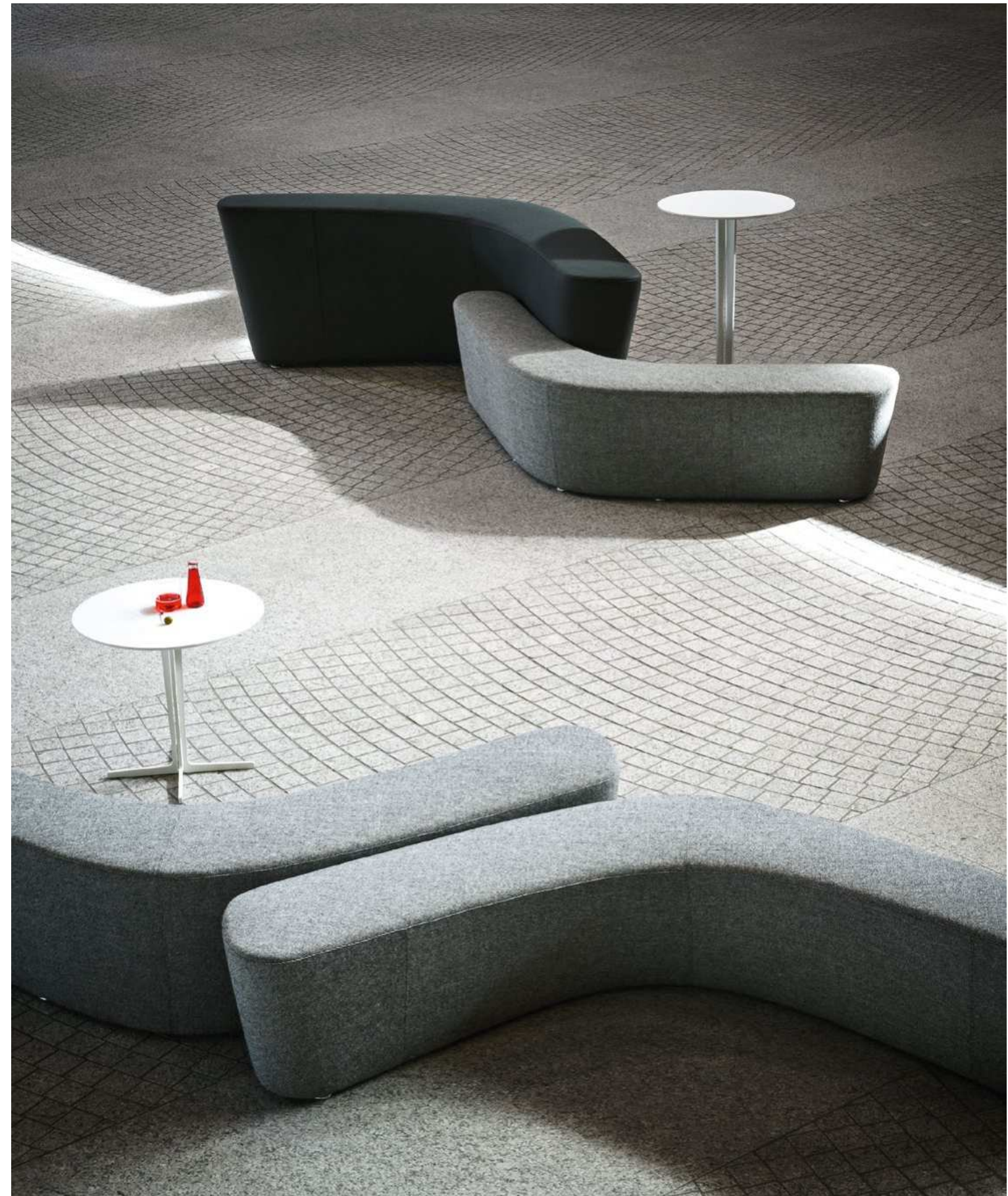
Un progetto creativo dalle molteplici visioni, che interpreta con intelligenza e originalità le esigenze di un vivere contemporaneo sempre più mobile e multiforme.

Informazioni tecniche ➞ p.479



Designer, Year:
PearsonLloyd, 2013

Polar Perch, design by PearsonLloyd, è costituito dall'accostamento di due elementi dalle morbide linee curve e diverse altezze, che si compongono a coppie complementari. Mentre l'elemento più basso, singolo e autonomo, presenta la funzione di seduta, quello più alto, in abbinamento, è utilizzabile come suo schienale, seconda seduta alta o piano di appoggio. Il design fortemente innovativo di questi elementi componibili permette di creare inedite forme di grande impatto estetico, con soluzioni personalizzabili per i diversi contesti di inserimento.





Polar Perch

En An ingenious design with many different perspectives, it intelligently interprets the uniqueness and needs of an increasingly mobile and multi-faceted contemporary lifestyle. Polar Perch, designed by PearsonLloyd, consists of the pairing of two softly curved elements of different heights that form complementary pairs. While the individual, stand-alone lower element functions as a seat, the higher piece, when paired with it, becomes a backrest, or additional higher bench seating, or a table-top surface. The innovative design of these modular pieces means they can be arranged to create unusual shapes of amazing aesthetic impact with customizable solutions for various types of settings.

De Ein kreatives Projekt mit umfassenden Visionen, das den Anspruch eines modernen und zunehmend mobileren und vielseitigeren Lebensstils mit Intelligenz und Originalität interpretiert. Polar Perch vom Designstudio PearsonLloyd ist die Kombination zweier Elemente mit weichen, geschwungenen Linien und unterschiedlicher Höhe, die paarweise gruppiert werden und sich gegenseitig ergänzen. Das niedrigere Element ist eine einzelne und eigenständige Sitzbank und kann mit dem höheren Element kombiniert werden, das als Rückenlehne, als eine zweite höhere Sitzbank oder als Ablage fungiert. Das extrem innovative Design dieser kombinierbaren Elemente erlaubt die Gestaltung einzigartiger Formen mit großer ästhetischer Wirkung und das Schaffen personalisierbarer Lösungen für die unterschiedlichsten Anwendungsbereiche.

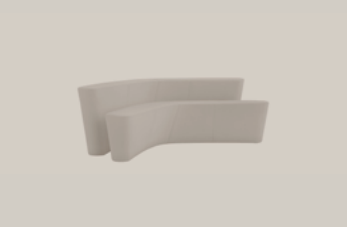
Fr Ce projet créatif aux visions multiples interprète les besoins d’une vie contemporaine, de plus en plus mobile et multiforme, avec intelligence et originalité. Conçu par PearsonLloyd, Polar Perch est la combinaison de deux éléments aux lignes courbes et douces, de hauteurs différentes, qui composent des paires complémentaires. Alors que l’élément le plus bas, individuel et autonome, assure la fonction d’assise, le plus haut peut y être associé comme dossier ou seconde assise haute, voire comme surface pour poser des objets. Le design hautement innovant de ces éléments modulaires permet de créer des formes inédites d’un grand impact esthétique, offrant des solutions personnalisables en fonction du contexte où il doit s’intégrer.



PearsonLloyd

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Technical information

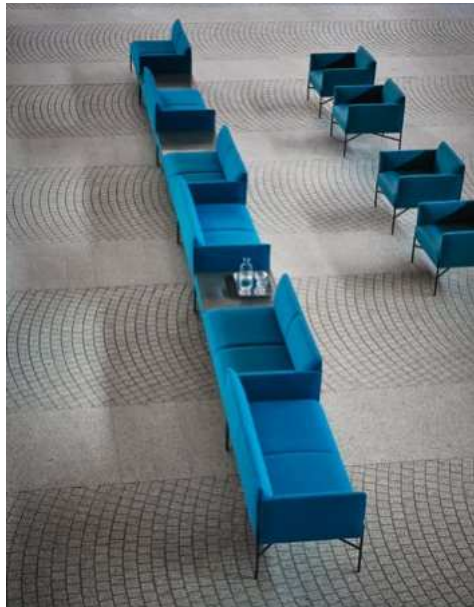


Modular System ➞ p.479

Chill-Out /Chill-Out High

Il design si fa sistema nel progetto Chill-Out, design Gordon Guillaumier. Geometria lineare e fruibilità multipla danno forma a una creazione componibile e personalizzabile, per dare vita a diversi ambienti in un solo spazio.

Informazioni tecniche ➞ p.472



Designer, Year:
Gordon Guillaumier, 2013/2016

Chill-Out è il sistema di divani e poltrone, completo di tavolini, che costruisce aree di condivisione e relazione dall'estetica ordinata ed elegantemente all'avanguardia, racchiudendo nello spazio individuato la bellezza del disegno e il piacere del comfort. Gli elementi Chill-Out si inseriscono nell'ambiente singolarmente, in composizione lineare o in composizione ad angolo. Il risultato visivo è di grande effetto, grazie alla regolarità ripetuta delle forme, con struttura in metallo e sedute e schienali imbottiti, completata dai raffinati tavolini in marmo di Carrara, Calacatta, Basaltina o Travertino nero, in finitura opaca.

Awards: 2016 Archiproducts Design Awards



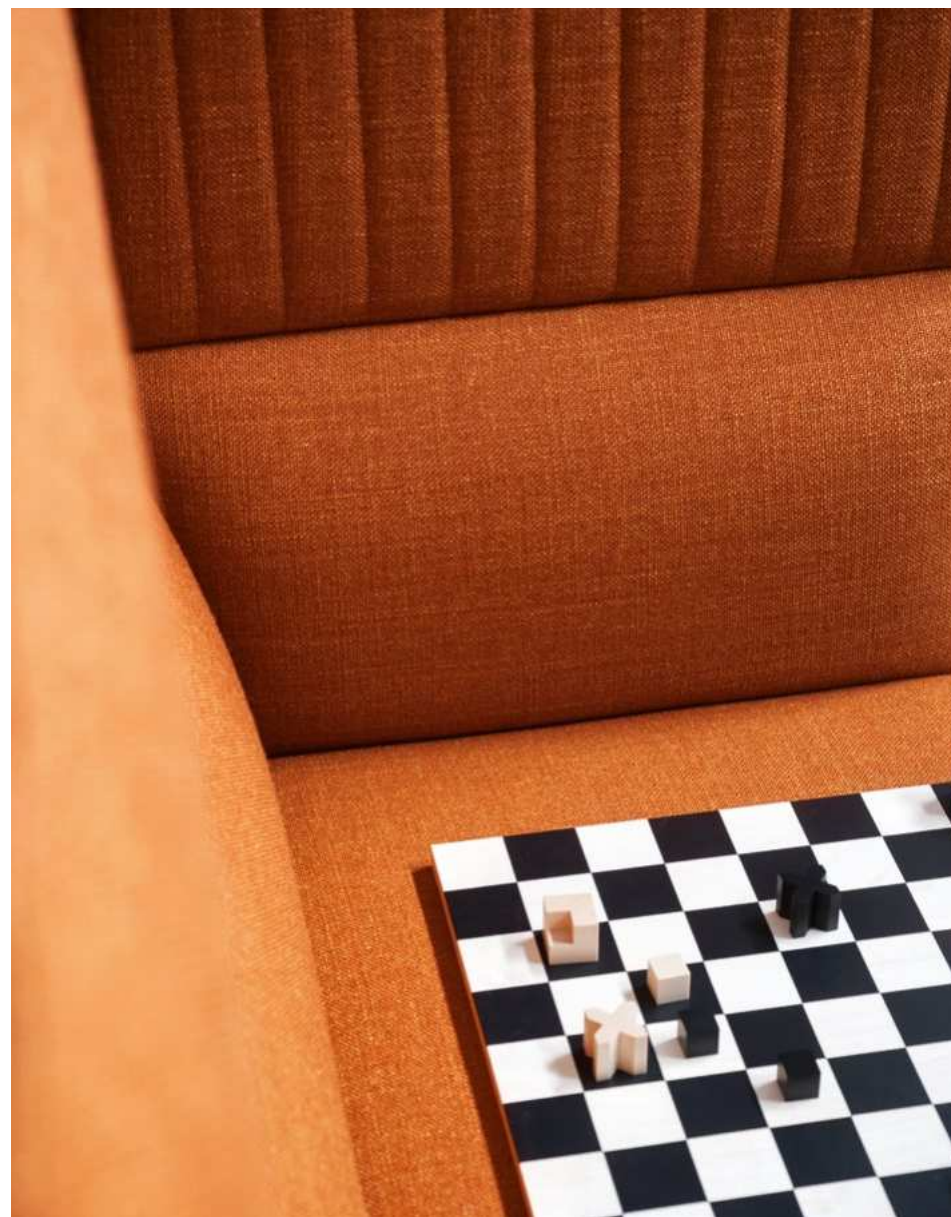
Chill-Out

Chill-Out (Modular System), base T03 Grey
W 144 D 69 H 71 cm
H seat 44 cm

Chill-Out (Armchair), base T03 Grey
W 74 D 69 H 71 cm
H seat 44 cm

Split (Low Table), top T57 White, base T02 White







Chill-Out High (Modular System),
base T02 White, table top
T35 Matt Basaltina Marble
W 144 D 69 H 121 H seat 44 cm

Chill-Out (Modular System, Low
Table), base T02 White, table
base T02 White, table top T35 Matt
Basaltina Marble

Chill-Out High

Kelly C (Chair),
base T02 White

Ledge (Low Table), top
T35 Matt Basaltina
Marble, base T02 White



Chill-Out High (Modular System),
base T02 White
W 144 D 69 H 121 H seat 44 cm

Ledge (Low Table), top
T31 White Calacatta
Marble, base T02 White

Chill-Out/Chill-Out High

En Design becomes a system in the Chill-Out project by Gordon Guillaumier. Linear geometries lend themselves to many different uses, shape-shifting into customizable sectional arrangements that can delineate different areas in a single space. Chill-Out is a system of sofas and armchairs, complete with in-line coffee tables, that constructs conversation areas with a businesslike aesthetic that exudes avant-garde elegance, enveloping the space it defines in the beauty of design and the pleasure of comfort. Chill-Out elements can stand alone, in linear arrangements, or be combined in corner sectional layouts. Thanks to the repeated uniformity of the shapes, the visual effect is ensured. The metal structure and upholstered seats and backrests are complemented by elegant coffee tables in Carrara, Calacatta or Basaltina marble or black Travertine with matte finish.

De Das Projekt Chill-Out des Designers Gordon Guillaumier macht Design zu einem System. Eine lineare Geometrie und die vielseitige Nutzung bieten kombinierbare und personalisierbare Gestaltungsmöglichkeiten, mit denen sich unterschiedliche Ambiente im gleichen Raum schaffen lassen. Chill-Out ist ein System mit Sofas, Sesseln und Couchtischen für die Gestaltung gemeinschaftlich genutzter Bereiche, die sich durch ihre geordnete Ästhetik und ihren eleganten und avantgardistischen Charakter auszeichnen und die Schönheit des Designs mit dem Vergnügen des Komforts verbinden. Die Elemente von Chill-Out lassen sich einzeln, in linearen Kombinationen oder in abgewinkelten Kombinationen in den Raum einfügen. Das Ergebnis hat durch die wiederholte Regelmäßigkeit der Formen eine große visuelle Wirkung, die mit den einzelnen Elementen mit Metallgestell und gepolsterten Sitzflächen und Rückenlehnen erzielt wird, in Kombination mit eleganten Couchtischen aus Marmor vom Typ Carrara, Calacatta, Basaltina oder schwarzem Travertino mit matter Oberfläche.

Fr Le design devient système dans le projet Chill-Out, conçu par Gordon Guillaumier. La géométrie linéaire et les multiples possibilités d'utilisation donnent forme à une création modulaire et personnalisable, permettant de créer des zones diverses dans un même espace. Chill-Out est un système de canapés et fauteuils, comprenant également des tables basses, qui construit des espaces de partage et de relation dotés d'une esthétique ordonnée et élégamment novatrice, en délimitant dans l'espace identifié la beauté du dessin et le plaisir du confort. Les éléments Chill-Out s'intègrent de différentes manière dans la pièce : seul, en composition droite ou en composition d'angle. Le résultat visuel est impressionnant grâce à la régularité répétée des formes – avec un piètement métallique et des assises et dossiers rembourrés – que viennent compléter avec raffinement des tables basses en marbre de Carrare, Calacatta, Basaltina ou Travertin noir, en finition mate.



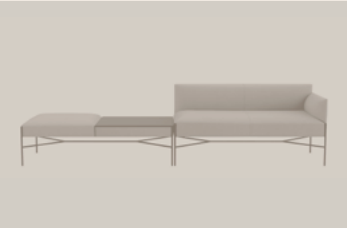
Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Modular System ➔ p.473



Modular System ➔ p.472



Low Table ➔ p.472



Armchair ➔ p.472

Ischia

In principio sono le rocce plasmate dall'aria e dall'acqua, le venature dei sassi, le sovrapposizioni e gli incastri perfetti creati dalla natura.

Informazioni tecniche ➞ p.476



Designer, Year:
PearsonLloyd, 2017

Poi, quando la forma organica ispira quella artistica, nascono i monoliti di Barbara Hepworth e le opere astratte di Serge Poliakoff. Si colloca su questa linea il nuovo progetto di PearsonLloyd, un sistema modulare influenzato da forme naturali e suggestioni artistiche, destinato ad ambienti collettivi. Ischia è composto di elementi singoli, liberamente combinabili: i sedili sono singoli o doppi, senza schienale o con schienale. Il sistema offre la possibilità di aggiungere il tavolino o il paravento in paglia di Vienna, che separa e nasconde. L'essenzialità degli elementi, caratterizzati da forme morbide e linee oblique, è bilanciata dalle finiture importanti delle basi in legno o marmo che connettono tra loro gli elementi.

Awards: 2018 Wallpaper* Design Award



Ischia (Modular System), base T49 Grey,
yarn T85, table base T03 Grey,
table top T32 Black Marquinia Marble



Ischia



Ischia (Modular System), base T49 Grey, yarn T85, table base T03 Grey, table top T32 Black Marquinia Marble

En In the beginning there were rocks, shaped by the wind and the waters, veined stones, perfectly overlaid or slotted together by nature. Then, when organic shapes inspired artistic forms, we saw monoliths such as those of Barbara Hepworth and abstract paintings from Serge Poliakoff. Descended from this same line is the new design by Pearson Lloyd, a modular system influenced by natural shapes and artistic allusions, destined for collective settings. Ischia comprises a number of freely-combinable individual components: the seats can be single or double, and come with or without a backrest. The system also offers the possibility of adding a table or a woven cane screen, to keep any given area separate and hidden away. The components have an essential feel, with soft shapes and oblique lines, balanced out by the strong finishes of the wood or marble bases that connect them up.

De Am Anfang wurden die Felsen von Luft und Wasser geformt, Steinadern, Überlagerungen und perfekte Verbindungen, die von der Natur geschaffen werden. Dann, wenn die organische Form die künstlerische inspiriert, entstehen die Monolithen von Barbara Hepworth und die abstrakten Arbeiten von Serge Poliakoff. Auf dieser Linie bewegt sich das neue Projekt von PearsonLloyd, ein modulares System für Gemeinschaftsräume, das von natürlichen Formen und künstlerischen Impressionen beeinflusst ist. Ischia besteht aus einzelnen Elementen, die beliebig kombinierbar sind: einzel- oder doppelsitzig, mit oder ohne Rückenlehne. Das System kann durch einen kleinen Tisch oder einen Schirm aus Wiener Geflecht zur Trennung oder als Sichtschutz ergänzt werden. Der Schlichtheit der Elemente, geprägt durch weiche Formen und schräge Linien, stehen anspruchsvolle Sockel aus Holz oder Marmor zur Verbindung der Elemente gegenüber.

Fr Au commencement, il y a les roches modelées par l'air et par l'eau, les veines des pierres, les superpositions et les encastnements parfaits créés par la nature. Puis, quand la forme organique inspire la forme artistique, naissent les monolithes de Barbara Hepworth et les œuvres abstraites de Serge Poliakoff. C'est dans cette ligne que se place le nouveau projet de PearsonLloyd, un système modulaire influencé par des formes naturelles et des suggestions artistiques, destiné à des espaces collectifs. Ischia est composé d'éléments distincts se composant librement : les éléments d'assise sont simples ou doubles, avec ou sans dossier. Le système offre la possibilité d'ajouter la table basse ou le paravent en cannage, qui sépare et cache. L'aspect essentiel des éléments, caractérisés par des formes douces et des lignes obliques, est équilibré par les finitions importantes des bases en bois ou en marbre qui relient les éléments.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as “visiting lecturers” at the École Cantonale d'Art in Lausanne.

Technical information



Modular System, Screen → p.476

Galleria

Galleria è un progetto completo che consente di creare le più svariate soluzioni: panca lineare, seduta angolare doppia, isola dedicata all'attesa, al relax o alla convivialità.

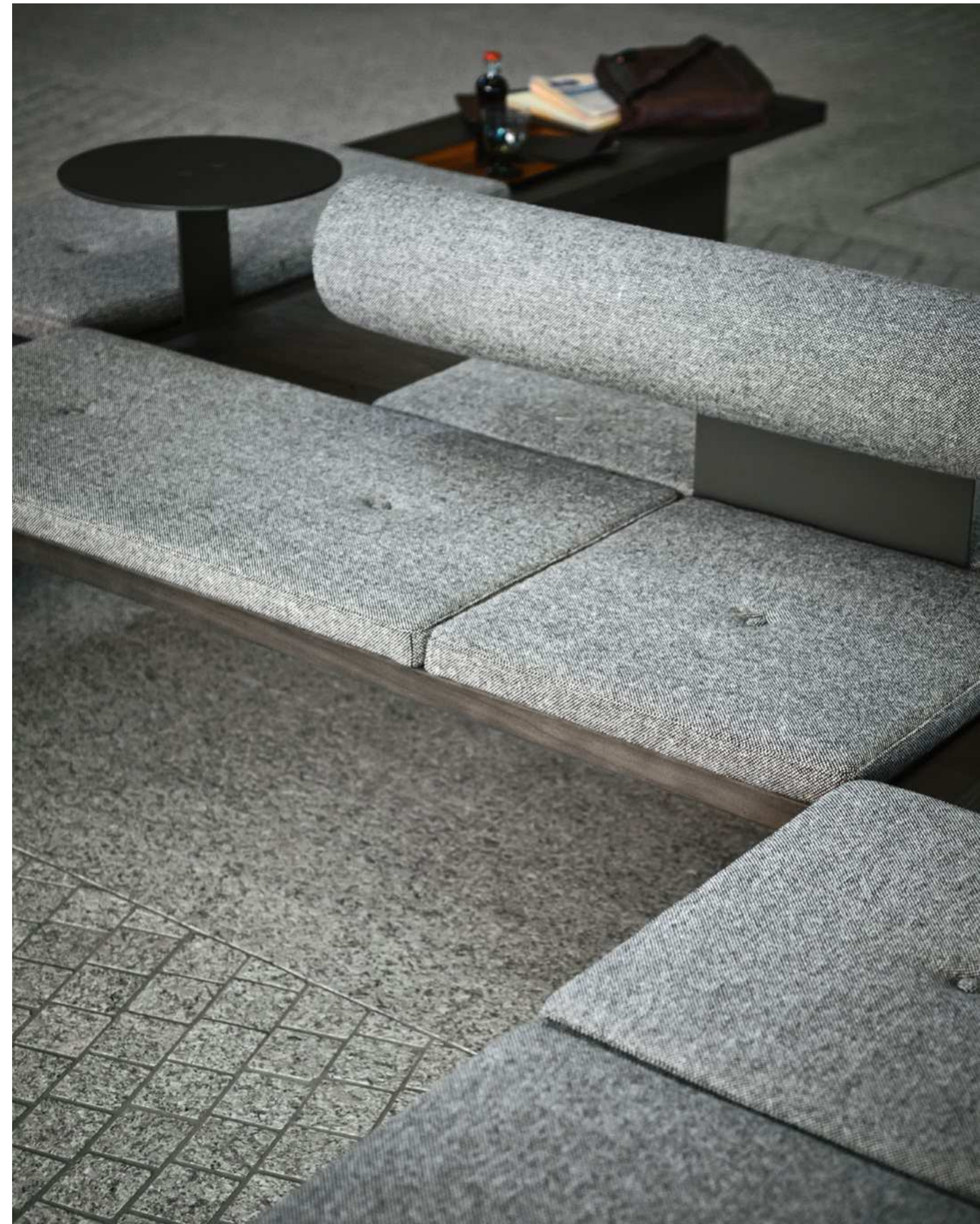
Informazioni tecniche ➞ p.474



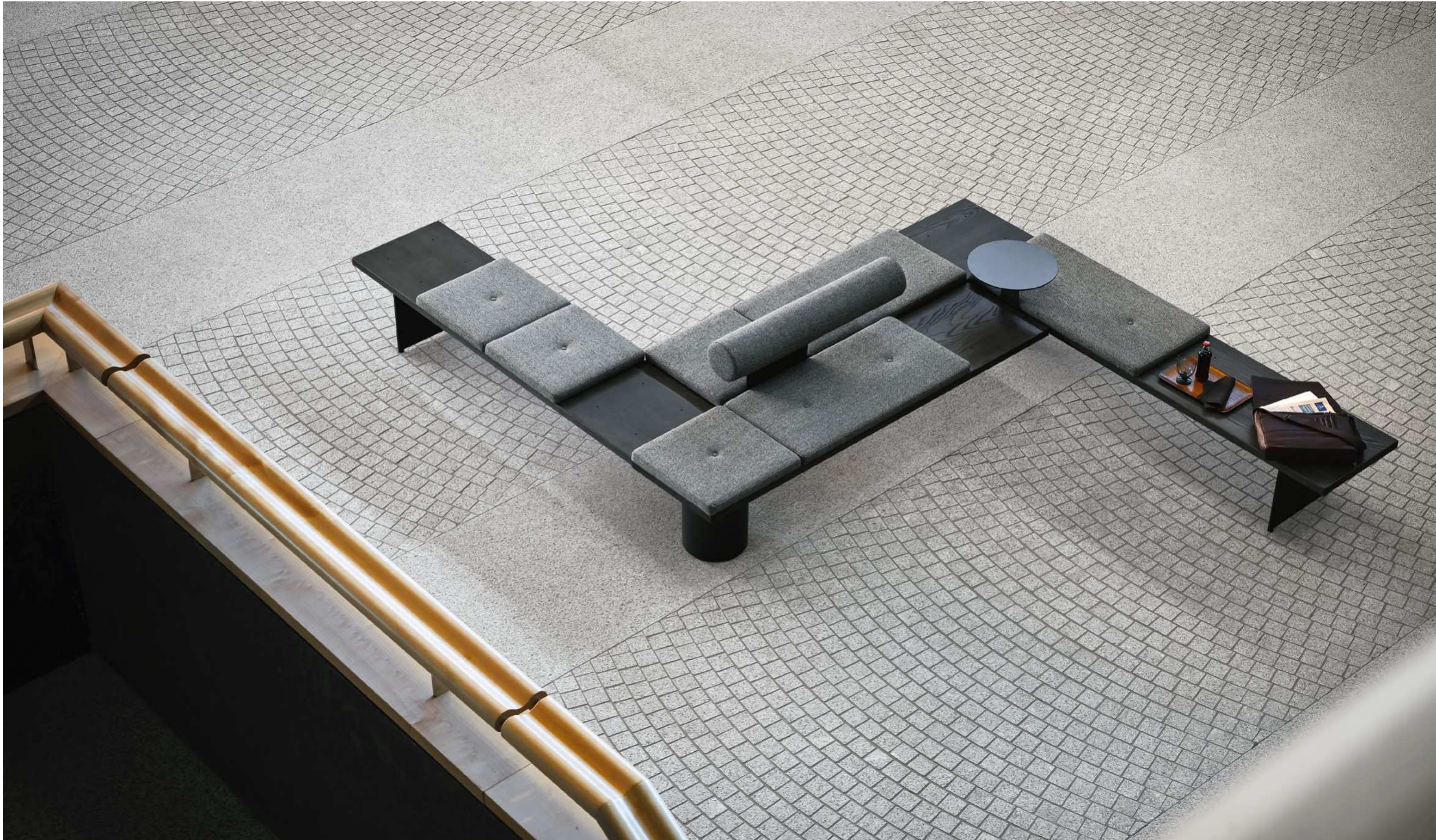
Designer, Year:
PearsonLloyd, 2013

Tutto questo partendo da una semplice barra d'acciaio, sulla quale si agganciano liberamente elementi dalle forme geometriche semplici in legno, pelle, tessuto, marmo e metallo verniciato in diversi colori. Ogni composizione può essere utilizzata da sola oppure in gruppi, moltiplicando all'infinito le possibilità d'uso e armonizzandosi con qualsiasi spazio o stile.

Awards: Interior Innovation Awards 2014



Galleria S-Shape (Modular System),
frame T49 Grey, base
T03 Grey, table top T03 Grey
W 400 D 250 H 42 cm





Galleria B (Modular System), frame T45 Natural Ash, base T02 White, table top T02 White, occasional side table top T30 Matt White Carrara Marble
W 250 D 250 H 42 cm

Galleria

En Galleria is a complete design with the versatility to create a vast range of different solutions: a linear bench, a double corner seat, an island perfect for waiting, relaxation and conviviality. And all this is developed around a simple steel bar, onto which to freely attach the various simple, geometrically-shaped elements in wood, leather, fabric, marble and metal painted in a range of colours. Each composition can be used on its own or in groups, offering endless possibilities for use that will blend beautifully with any space or style.

De Galleria ist ein komplettes Angebot für unterschiedlichste Lösungen: gerade Sitzbänke, doppelte Eckbank, Sitzinsel für den Wartebereich, zum Relaxen, für kollektive Räume. All das geht von einer einfachen Stahlschiene aus, in die Elemente in schlichten, geometrischen Formen aus Holz, Leder, Stoff, Marmor oder Metall in verschiedenfarbiger Lackierung einhängbar sind. Jede Kombination kann einzeln oder in Gruppen eingesetzt werden, um die Möglichkeit ihrer Nutzung vielfach zu erweitern und harmonisch auf jeden Raum und Einrichtungsstil abzustimmen.

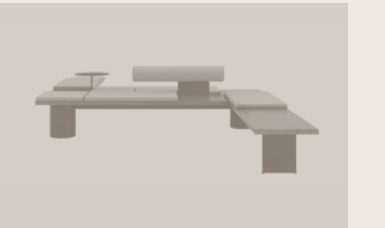
Fr Galleria est un projet complet qui permet de créer les solutions les plus variées : une banquette linéaire, une banquette d'angle double, un îlot consacré à l'attente, à la détente ou à la convivialité. Tout cela en partant d'une simple barre d'acier, sur laquelle on accroche librement des éléments de formes géométriques simples réalisés dans des matériaux riches de personnalité : bois, cuir, tissu et métal laqué en différentes couleurs. Chaque composition peut être utilisée seule ou en groupes, en multipliant pratiquement à l'infini les possibilités d'emploi et en s'harmonisant avec n'importe quel espace ou style.



PearsonLloyd

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Technical information



Modular System → p.474

Stone High/Low

Il fascino delle forme scolpite dalla natura, incredibilmente tradotto in morbide sedute componibili caratterizzate da linee rotonde essenziali e perfettamente armoniose nella creativa progettualità dell'insieme.

Informazioni tecniche ➞ p.479



Designer, Year:
PearsonLloyd, 2009

Stone è un sistema di divani pensato in chiave modulare, per disegnare infinite possibilità compositive di grande impatto estetico, dedicate agli spazi pubblici e contract di varie dimensioni. L'immagine delle pietre levigate dall'acqua e dal tempo ha ispirato i designer PearsonLloyd, che ha dato forma a elementi d'arredo che trovano la loro più alta espressione nella modularità della composizione, che lascia spazio alla fantasia, accompagnandola con qualità e funzione. Grazie alla struttura metallica, elegantemente sottile e discreta, disponibile in due diverse altezze, i divani Stone si adattano perfettamente sia a sale d'attesa e spazi relax, che agli ambienti dedicati alla ristorazione, come caffetterie, lounge e ristoranti.



Stone High

Stone Low (Modular System),
base T02 White
W 238 D 112 H 68 H seat 39 cm

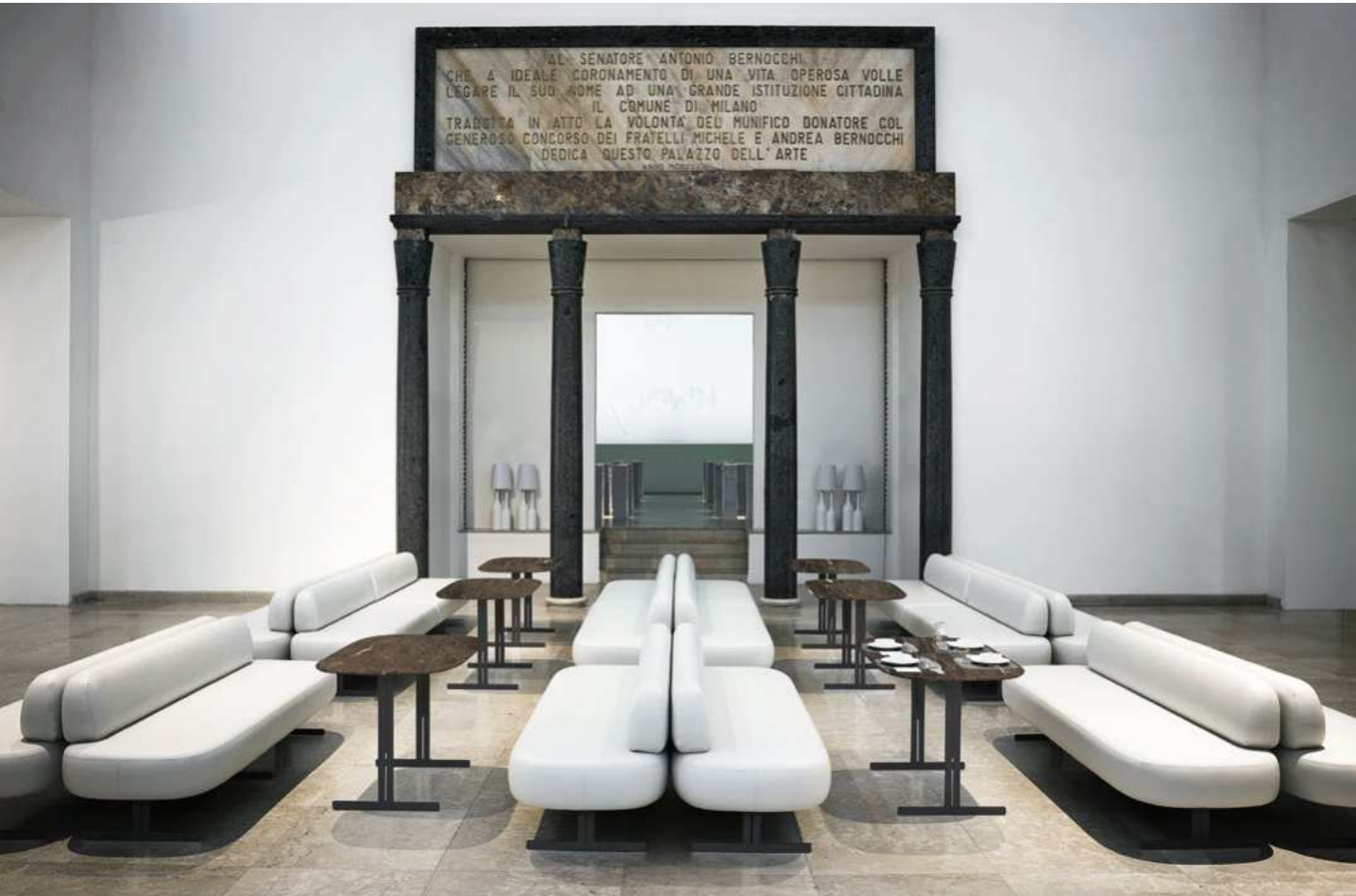
Polar Table (Low Table),
finish T22 Yellow



Stone Low (Modular System),
base T24 Satin Chrome
W 238 D 112 H 68 H seat 39 cm



Stone Low (Modular System),
base T24 Satin Chrome
W 238 D 112 H 68 H seat 39 cm



Stone High (Modular System), base T07 Black
W 200 D 73 H 77 cm
H seat 45 cm

Stone High/Low

En The dramatic allure of shapes sculpted by nature, unbelievably transformed into modular seating elements featuring sleek, rounded lines beautifully balanced within the overall creative design concept. Stone is a modular sofa system crafted to unfold infinite possibilities of arrangement with dramatic aesthetic impact, catering to public and contract spaces of all different sizes. The look and feel of stones worn smooth in water over time inspired designer PearsonLloyd, who shaped seating elements that find their highest expression in the modularity of arrangement options that set the imagination free but remain a steadfast ally in terms of quality and functionality. The elegantly slender and discreet metal structure, available in two different heights, ensures the Stone sofas fit perfectly in waiting rooms and leisure spaces, as well as in dining establishments like cafes, lounges and restaurants.

De Die Faszination der von der Natur hervorgebrachten Formen wurde auf einzigartige Weise mit weichen, kombinierbaren Sitzelementen mit minimalistischen runden Linien umgesetzt, die perfekt mit dem kreativen Design des Gesamtbildes harmonisieren. Stone ist ein modulares Sofasystem, das zahllose Gestaltungsmöglichkeiten mit großer ästhetischer Wirkung bietet und für öffentliche Räume und Objekteinrichtungen unterschiedlicher Größe geeignet ist. Das Bild der Steine, die vom Wasser und der Zeit glatt geschliffen worden sind, hat das Designstudio PearsonLloyd dazu inspiriert, Einrichtungselemente zu schaffen, deren Ausdruckskraft durch die Modularität der Kombination zum Tragen kommt. So wird der Phantasie Raum gegeben und die Idee mit Qualität und Funktionalität umgesetzt. Mit ihrem eleganten und diskreten, schmalen Metallgestell, das in zwei Höhen verfügbar ist, passen die Sofas Stone perfekt sowohl in Wartebereiche als auch in Entspannungsbereiche und eignen sich auch für die Gaststättengewerbe, wie Cafeterias, Lounges und Restaurants.

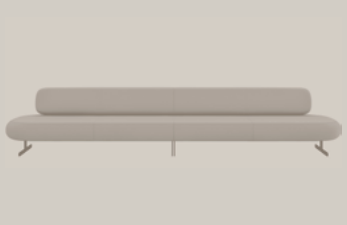
Fr Le charme des formes sculptées par la nature, prodigieusement traduit en sièges moelleux et modulables qui se démarquent par des lignes courbes épurées et parfaitement harmonieuses dans l'élaboration projectuelle de l'ensemble. Stone est un système de canapés conçu dans un esprit modulaire, afin de dessiner des possibilités de composition infinies d'un grand impact esthétique, dédiées aux espaces publics et collectifs de différentes tailles. Le duo PearsonLloyd s'est inspiré de l'image des pierres polies par l'eau et le temps pour donner forme à des éléments d'ameublement qui s'expriment à merveille dans des compositions modulaires laissant libre cours à l'imagination, tout en l'accompagnant avec qualité et fonction. Grâce à la structure métallique, élégamment mince et discrète, disponible en deux hauteurs différentes, les canapés Stone sont parfaitement adaptés à la fois aux salles d'attente et aux espaces de détente, ainsi qu'aux salles dédiées à la restauration, telles que cafétérias, lounge et restaurants.



PearsonLloyd

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Technical information



Modular System ➔ p.479



Intercity (Modular System), base T23
Polished Chrome, feet T03 Grey,
table top T30 Matt White Carrara Marble

Intercity

Intercity è un sistema componibile che permette di creare spazi a misura di qualsiasi ambiente ed esigenza.

Informazioni tecniche ➞ p.475



Designer, Year:
Pietro Arosio, (1999) 2018

La scelta di moduli base è ampia e comprende elementi imbottiti con o senza schienale, sia lineari che curvi. Le sedute lineari, anche con tavolino integrato in marmo di Carrara opaco o Basaltina, si possono accostare a piacimento per comporre diverse soluzioni, anche le più particolari, come quelle rese possibili dall'elemento con schienale a forma di esse, che crea una seduta bifacciale, o dagli elementi con sedute "face to face". Grazie ai moduli curvi si realizzano anche composizioni ad arco oppure a isola. Completa il sistema di sedute il pouf rotondo, con o senza piano in marmo inserito.





Intercity (Modular System), base T23
Polished Chrome, feet T03 Grey,
table top T30 Matt White Carrara Marble

Intercity

En Intercity is a modular system for creating spaces tailored to any room and need. The wide choice of base modules includes upholstered elements with or without back, both straight and curved. The straight seats, also with integrated side table in matte Carrara marble or Basaltina, can be combined as preferred to compose different solutions, even the most unusual ones, such as those made possible by the module with S-shaped back which creates a double-sided seat, or by the modules with “face-to-face” seats. Arch or island compositions can be created thanks to the curved modules. The seating system also includes a round pouf, with or without integrated top in marble.

De Intercity ist ein zusammenstellbares Einrichtungssystem, mit dem Räume nach Maß für jedes Ambiente und Bedürfnis gestaltet werden können. Die umfangreiche Auswahl an Grundmodulen enthält gepolsterte Elemente mit oder ohne Rückenlehne, in gerader oder runder Form. Die geraden Sitzmöbel, in die auch Ablagen aus Carrara-Marmor matt oder Basaltina integrierbar sind, können unterschiedliche Lösungen ergeben. Sehr speziell die doppelseitige Zusammenstellung dank Rückenlehne in S-Form, oder die Elemente mit Sitzflächen „face-to-face“. Die runden Module können zu bogenförmigen Kompositionen oder Sitz-Inseln verbunden werden. Ein runder Hocker, mit oder ohne Marmorpatte, komplettiert das Einrichtungssystem.

Fr Intercity est un système modulaire qui permet de créer espaces adaptés à n'importe quel environnement et exigence. Il dispose d'un vaste choix de modules de base et comprend des éléments rembourrés avec ou sans dossier, linéaires ou courbes. Les banquettes linéaires, également avec table basse incorporée en marbre de Carrare mat ou Basaltina, peuvent être juxtaposées à volonté pour créer différentes solutions, même les plus particulières, comme celles rendues possibles par l'élément avec dossier en forme de « S », qui crée une banquette biface, ou par les éléments avec assises vis à vis. Grâce aux modules courbes, il est possible de réaliser également des compositions en arc de cercle ou en îlot. Le système est complété par un pouf rond, avec ou sans plateau en marbre inséré.



Pietro Arosio

Pietro Arosio was born in 1946 in Lissone, near Milan. He learnt his profession at the research centre of a company specialising in the production of metal furniture for communal spaces. This experience led to the emergence of a design philosophy that developed over time through his work as an industrial designer. He began his career in 1972, and was already winning accolades in 1983, receiving the Casaviva d'Oro award. The fundamentals of his work include essentiality, research into new materials and technologies, and attention to detail and to the engineering implications of his designs. Pietro Arosio is fully aware of the emotional impact his products can have, and has worked in partnership with various internationally-acclaimed artists, including Nespolo, Del Pezzo, Hsiao Chin, Tilson, Rotella and Keizo. A number of his pieces have been exhibited at the Victoria and Albert Museum in London, and at the Munich modern art museum Die Sammlung.

Technical information



Modular System ➔ p.475

Elephant

Due zanne protese armoniosamente verso l'esterno. Quattro zampe ancorate a terra, che trasmettono una sensazione di solidità e potenza.

Informazioni tecniche ➞ p.482

Un elefante comodo e maestoso, pronto ad accogliere chiunque si fidi di lui. Segni decisi e volumi primitivi si sposano con l'alta ebanisteria in una seduta iconica della designer libanese Karen Chekerdjian. La base di Elephant è in legno massello tornito, lavorato e levigato al tatto. La struttura è in cuoio lavorato a mano, con un comodissimo cuscino in piuma d'oca rivestito in pelle. Disponibile in color cuoio o testa di moro, può essere accompagnata da un pouf. Un progetto orientato a longevità e sostenibilità e adatto a qualsiasi tipo di ambiente.

Designer, Year:
Karen Chekerdjian, 2021



Elephant (Armchair),
base T134 Walnut
W 72 D 90,2 H 66 cm
H seat 33,2 cm

Elephant (Ottoman),
base T134 Walnut
W 62 D 50 H 36,5 cm
H seat 33,2 cm

Pluto (Low Table),
base T124 Pink Cement,
top T134 Walnut

➞ Accessories:
Narciso (Rug) designed
by Umberto Riva



Elephant (Armchair),
base T122 Anthracite Grey
W 72 D 90,2 H 66 cm
H seat 33,2 cm

Elephant (Ottoman),
base T122 Anthracite Grey
W 62 D 50 H 36,5 cm
H seat 33,2 cm

Pluto (Low Table), base
T123 Grey Cement,
top T122 Anthracite Grey

⇒ Accessories:
Linea (Rug) designed by
Maria Gabriella Zecca,
Dora (Vase) designed by
Studiopepe



Elephant (Armchair),
base T134 Walnut
W 72 D 90,2 H 66 cm
H seat 33,2 cm

Elephant

En Two tusks extend harmoniously outwards. Four legs anchor the chair to the ground, conveying a feeling of strength and power. A comfortable and majestic elephant that is ready to welcome anyone who trusts him. Clear lines and primitive volumes are combined with fine cabinet-making in this iconic chair by Lebanese designer Karen Chekerdjian. Elephant's base is made of turned solid wood, worked and polished to the touch. The frame is made of handcrafted leather, with a very comfortable goose-down padded cushion. Available in tan leather or dark brown, it can be accompanied by an ottoman. Designed with longevity and sustainability in mind, it is suitable for any type of environment.

De Zwei Stoßzähne ragen harmonisch nach vorne. Vier Beine verankern den Stuhl am Boden und vermitteln ein Gefühl von Stärke und Kraft. Ein komfortabler und majestätischer Elefant, der bereit ist, jeden willkommen zu heißen, der ihm vertraut. Dieser ikonische Stuhl der libanesischen Designerin Karen Chekerdjian vereint klare Linien und primitive Formen mit feiner Tischlerarbeit. Das Gestell von Elephant besteht aus gedrechseltem Massivholz, das bearbeitet und poliert ist. Die Struktur ist aus handgefertigtem Kernleder und mit einem sehr bequemen, mit Gänsedaunen gepolsterten Kissen mit Leder-Bezug versehen. Er ist in naturbraunem oder dunkelbraunem Leder erhältlich und kann mit einem Pouf kombiniert werden. Er ist auf Langlebigkeit und Nachhaltigkeit ausgelegt und eignet sich für jede Art von Umgebung.

Fr Deux défenses harmonieusement tendues vers l'extérieur. Quatre pattes ancrées au sol, qui transmettent une sensation de solidité et de puissance. Un éléphant confortable et majestueux, prêt à accueillir tous ceux qui lui font confiance. Ce siège emblématique de la designer libanaise Karen Chekerdjian mêle signes nets, volumes primitifs et haute ébénisterie. Le piètement d'Elephant est en bois massif tourné, travaillé et lisse au toucher. La structure est en cuir de sellerie travaillé à la main, avec un très confortable coussin en plume d'oie recouvert de cuir. Disponible en couleur cuir de sellerie ou marron foncé, il peut être assorti d'un pouf. Ce projet, orienté vers la longévité et la durabilité, s'adapte à tout type de pièce.



Karen Chekerdjian

Karen Chekerdjian's trajectory into designing was unsystematic, comprised of a combination of practical experience in various creative fields and endeavours. Her practical beginnings were in advertising, working in both film and graphic design at Leo Burnett Beirut (1991), and as a co-founder of one of the first branding companies in the Middle East. Karen moved to Milan in 1997 to pursue a master's degree in industrial design at DOMUS academy, under the guidance of Massimo Morozzi, a founder of Archizoom. She continued to work with Morozzi at EDRA, where he was Art Director, in what effectively became a seminal and formative four-year mentorship (1997-2000). In 2001, Chekerdjian moved back to Beirut, the contradictory and transient city where she was born and to which she constantly returns. That same year she founded Karen Chekerdjian Studio, a space for her to continue actively reflecting and redefining her metier and method.

Technical information



Armchair, Ottoman → p.482

Reversível

Firmata dalla geniale creatività dell'architetto e designer Martin Eisler, Reversível, pezzo storico del design carioca, ha fatto innamorare Tacchini per la sua incredibile innovazione.

Informazioni tecniche ➞ p.487

Nella semplicità di una linea e di un movimento, questa poltrona si trasforma con un'eleganza estremamente disinvolta. Dinamica, flessibile, la riedizione di Reversível propone un doppio comfort grazie alla seduta posizionabile in due modi, per utilizzare la poltrona da seduti con schiena eretta, o in modo più rilassato in una posizione semi-sdraiata, trasversale allo schienale. La semplicità e la naturalezza del movimento ne fanno sembrare ovvia la funzionalità, che costituisce in realtà una intuizione assolutamente all'avanguardia oggi come ieri. Una seduta informale, dalle linee caratteristiche, con struttura in metallo e rivestimenti tessili che ne completano l'originalità. Reversível testimonia la morbidezza e la sensualità del design brasiliano anni '50, combinazione di tradizione e creatività, tra artigianato popolare e visionaria innovazione.

Awards: 2019 Archiproducs Design Awards

Designer, Year:
Martin Eisler, (1955) 2019





Reversível (Armchair)
W 104 D 73 H 68 H seat 34 cm



Reversível

En Fruit of the creative genius of the architect and designer Martin Eisler, Reversível is an historic piece of Carioca design, and Tacchini fell in love with its incredibly innovative style. With the simplicity of its lines and movement, this armchair transforms with casual elegance. The dynamic, flexible reissue of Reversível offers dual comfort with two possible seat positions, to sit in the chair with the back upright, or really relax in a semi-reclining position, parallel with the backrest. The simple, natural movement makes it seem an obvious solution, but it actually represents as ground-breaking an intuition now as then. This original, informal seat with its distinctive lines is completed with a metal structure and fabric coverings. Reversível bears witness to the soft, sensuality of Brazilian 1950s design, a combination of tradition and creativity, folk craft and visionary innovation.

De Reversível, ein historisches Werk des brasilianischen Designs, aus der genialen, kreativen Feder des Architekten und Designers Martin Eisler, bezauberte Tacchini mit seinem unglaublich innovativen Stil. Mit seiner schlichten Linienführung und einer einfachen Bewegung verwandelt sich dieser Sessel mit extrem nonchalanter Eleganz. Die Neuausgabe von Reversível, dynamisch und flexibel, bietet mit zwei verschiedenen Positionen des Sitzes doppelten Komfort, so dass man auf dem Sessel aufrecht sitzen, oder sich halbliegend quer zur Rückenlehne entspannen kann. Die einfache, leichte Bewegung lässt die Funktionalität beider Positionen absolut normal erscheinen, während es sich aber in Wirklichkeit um eine, heute und gestern, absolut avantgardistische Intuition handelt. Ein informell zwangloser Sitz mit charaktervoller Linie, einer Metallstruktur und Stoffbezügen, die ihn noch origineller machen. Reversível ist ein Beispiel für die sinnliche Schmiegsamkeit des brasilianischen Designs der fünfziger Jahre, ein Zusammenfließen von Tradition und Kreativität, zwischen volkstümlichem Handwerk und visionärer Innovation.

Fr Fruit de la créativité géniale de l'architecte et designer Martin Eisler et pièce historique du design Carioca, Reversível a séduit Tacchini par son extraordinaire innovation. La simplicité d'une ligne et d'un mouvement permet de transformer ce fauteuil avec une élégance extrêmement décontractée. Dynamique et flexible, la réédition de Reversível offre un double confort grâce à son assise mobile à deux positions : l'une, assise avec le dos droit, l'autre, plus décontractée, semi-allongée transversalement au dossier. La simplicité et le naturel du mouvement rendent sa fonctionnalité évidente, révélant en réalité une intuition aussi avant-gardiste aujourd'hui qu'hier. Ce siège informel, aux lignes caractéristiques, arbore une structure en métal et des revêtements textiles qui en complètent l'originalité. Reversível témoigne de la douceur et de la sensualité du design brésilien des années 1950, alliant la tradition à la créativité, entre artisanat populaire et innovation visionnaire.



Martin Eisler

Born in Vienna in 1913, the son of the famous art historian Max Eisler, one of the founding members of the Austrian Werkbund, Martin Eisler studied in Vienna under the noted architects Oskar Strnad and Clemens Holzmeister. In 1938 he moved to Buenos Aires, where he immediately set about holding his first exhibition of designs and furniture at the Mueller Gallery, which became the National Office of Fine Arts in 1940, in the Palais de Glace. His work also took him to Brazil, where in 1955 he went into partnership with Carlo Hauner from the company Moveis Artesanais, and became Art Director of the company Forma in São Paulo. Eisler's experience in Brazil aroused his interest in exotic woods and varnishing and lacquering techniques on wood, glass and bronze. Also greatly appreciated as an architect for his projects characterised by their all-encompassing creativity, which customised every detail, from buildings to furniture, Eisler also worked as a set designer and opera director.

Technical information



Armchair ⇨ p.487



Costela

Icona del design brasiliano degli anni '50, Tacchini ha il piacere di rieditare Costela di Martin Eisler. Una poltrona elegante e informale allo stesso tempo. Dall'estetica sensuale, dalla matericità naturale e dal design intelligente, che consente una raffinata personalizzazione.

Informazioni tecniche ➞ p.480

Costela rappresenta la sintesi della natura di un progetto creativo. L'idea portante, dalla quale parte tutto, la bellissima struttura in legno a fasce arrotondate in un ideale abbraccio che accoglie sia nella seduta che nello schienale, e il completamento funzionale ed estetico del dettaglio, a garanzia di un comfort completo e dallo stile estremamente naturale nella loro posizione quasi casuale. La parte portante è facilmente smontabile e riciclabile, caratteristica in linea con la fondamentale tendenza e necessità contemporanee di produrre arredi che considerino i principi di sostenibilità e durata nel tempo. La possibilità di poter giocare con i rivestimenti tessili rende poi Costela non solo un pezzo dalla storia inconfondibile, ma anche un arredo di rinnovata e irresistibile tendenza.

Designer, Year:
Martin Eisler, (1952) 2019





Costela (Armchair),
structure T115 Walnut
W 74 D 80 H 83
H seat 40 cm

Costela (Ottoman),
structure T115 Walnut
W 74 D 55 H 40 cm
H seat 40 cm

⇒ Accessories:
Mantiqueira (Vase)
designed by Domingos
Tótora

Costela



Martin Eisler

Born in Vienna in 1913, the son of the famous art historian Max Eisler, one of the founding members of the Austrian Werkbund, Martin Eisler studied in Vienna under the noted architects Oskar Strnad and Clemens Holzmeister. In 1938 he moved to Buenos Aires, where he immediately set about holding his first exhibition of designs and furniture at the Mueller Gallery, which became the National Office of Fine Arts in 1940, in the Palais de Glace. His work also took him to Brazil, where in 1955 he went into partnership with Carlo Hauner from the company Moveis Artesanais, and became Art Director of the company Forma in São Paulo. Eisler's experience in Brazil aroused his interest in exotic woods and varnishing and lacquering techniques on wood, glass and bronze. Also greatly appreciated as an architect for his projects characterised by their all-encompassing creativity, which customised every detail, from buildings to furniture, Eisler also worked as a set designer and opera director.

En Tacchini is delighted to reissue Costela by Martin Eisler, an icon of Brazilian 1950s design. An elegant yet informal armchair. With its sensual aesthetic, natural materials and intelligent design, it offers sophisticated personalization. Costela is a paradigm of creative design. The fundamental idea on which the chair is built is the beautiful wooden structure with its wooden ribs embracing both the seat and the back, and the functional and aesthetic completion of the detail, ensuring absolute comfort with an extremely natural style in their almost random position. The structure is easy to dismantle and recycle, a characteristic perfect for the current need and tendency to produce furniture that gives due consideration to the principles of sustainability and durability. The possibility to play with the fabric coverings makes Costela not only an unmistakable piece of history, but also an item of renewed and irresistible modernity.

De Tacchini nimmt mit Begeisterung die Idee auf, Costela von Martin Eisler neu herauszugeben, eine Ikone des brasilianischen Designs der fünfziger Jahre. Ein eleganter und gleichzeitig informeller Sessel, ästhetisch attraktiv, mit natürlichen Materialcharakteristiken und intelligentem Design, der raffinierte persönlich gestaltete Variationen erlaubt. Costela stellt eine Synthese des wahren Wesens eines kreativen Projekts dar. Die tragende Idee, der Ausgangspunkt, ist die elegante Struktur aus gerundeten Holzleisten, eine einladende Umarmung, die den Körper auf dem Sitz und an der Rückenlehne aufnimmt. Dieses Detail wird funktionell und ästhetisch vervollständigt und vollen Komfort garantieren, mit extrem natürlichem Stil, da ihre Positionierung fast unbewusst und zufällig erscheint. Das tragende Gestell ist leicht auseinander zu nehmen und ist wiederverwertbar, eine Charakteristik im Einklang mit der grundlegenden Tendenz und der Notwendigkeit unserer Zeit, Einrichtungsstücke herzustellen, die den Prinzipien der Nachhaltigkeit und der zeitlichen Dauerhaftigkeit entsprechen. Die Möglichkeit, mit verschiedenen Stoffbezügen zu spielen, macht Costela nicht nur zu einem unverkennbaren, historischen Möbel, sondern auch zu einem Einrichtungsobjekt von erneuerter, unwiderstehlicher Tendenz.

Fr Tacchini a le plaisir de rééditer Costela de Martin Eisler, une icône du design brésilien des années 1950. Un fauteuil à la fois élégant et informel. Son esthétique sensuelle, sa matérialité naturelle et son design intelligent permettent une personnalisation raffinée. Costela représente la synthèse de la nature d'un projet créatif. L'idée principale qui sous-tend le tout, à savoir la superbe structure en lattes de bois arrondies, telle une étreinte idéale qui accueille à la fois dans l'assise et le dossier, et le complément fonctionnel et esthétique du détail, presque aléatoire garantit un confort total et un style extrêmement naturel. La structure porteuse est facilement démontable et recyclable, une caractéristique conforme à la tendance fondamentale et au besoin contemporain de produire des meubles tenant compte des principes de durabilité et de durée dans le temps. La possibilité de pouvoir jouer avec les revêtements textiles fait de Costela non seulement une pièce dotée d'une histoire incomparable, mais aussi un meuble d'une tendance rénovée et irrésistible.

Technical information



Armchair, Ottoman ⇒ p.480



Lina (Armchair),
base T43 Dark Walnut
W 78 D 78 H 76 cm
H seat 41 cm

Lina

Lina è la riedizione di uno dei primi progetti disegnati da Gianfranco Frattini, uno dei grandi maestri del design italiano.

Informazioni tecniche ➞ p.485



Designer, Year:
Gianfranco Frattini, (1955) 2018

Segnalata nel 1955 per il Compasso d'oro, la poltrona è caratterizzata da una struttura in legno molto particolare che le conferisce un aspetto solido eppure leggero. Merito delle gambe sottili e dell'elemento in multistrato curvato, che sorregge il fianco dello schienale e diventa al contempo ala d'appoggio dei braccioli. Una lavorazione molto innovativa per l'epoca, eseguita oggi con attenzione filologica. Poltrona di grande presenza, per il suo stile senza tempo Lina si abbina con naturalezza a tutti i divani della collezione Tacchini, sia in ambienti domestici che in aree contract.



Lina (Armchair),
base T43 Dark Walnut
W 78 D 78 H 76 cm
H seat 41 cm

Joaquim (Low Table),
top T119 Elegant Brown
Marble, base T27 Matt
Black Chrome

Lina

En Lina is a re-edition of one of the earliest projects designed by Gianfranco Frattini, one of the great masters of Italian design. Nominated in 1955 for the Compasso d'oro, the armchair features an unusual wood frame that lends it a solid, yet lightweight, appearance. Its singularity lies in the slender legs and bent plywood element that supports the side of the seat back and curves up to become the 'wing' upon which the armrests sit. A very innovative workmanship technique for its time, carried out today with historical accuracy. An armchair that makes a bold statement, thanks to its timeless style, Lina can be paired with unaffected ease with all the sofas in the Tacchini collection, in residential and contract settings.

De Lina ist eine Neuauflage eines der ersten Entwürfe von Gianfranco Frattini, diesem großen Meister des italienischen Designs. 1955 für den Compasso d'Oro nominiert, zeichnet sich der Lehnstuhl durch ein sehr spezielles Gestell aus, das ihm ein solides aber dennoch anmutiges Aussehen verleiht. Das liegt an den schlanken Beinen und dem Element aus gebogener Mehrschichtplatte, die seitlich die Rückenlehne stützt und gleichzeitig als geschwungene Auflage für die Armlehnen genutzt wird. Eine für die damalige Zeit innovative Fertigung, die heute mit philologischer Sorgfalt wiederholt wird. Mit dem zeitlosen Stil ist Lina ein attraktiver Blickfang, der sich wie selbstverständlich mit allen Sofas der Kollektion Tacchini sowohl im Wohn- wie im Objektbereich kombinieren lässt.

Fr Lina est la réédition de l'un des premiers projets dessinés par Gianfranco Frattini, l'un des grands maîtres du design italien. Signalé en 1955 pour le Compasso d'oro, le fauteuil est caractérisé par une structure en bois très particulière qui lui donne un aspect solide tout en restant léger. Ce résultat est lié à la finesse des pieds et à l'élément en multiplis courbe, qui soutient le côté du dossier tout en servant d'appui aux accoudoirs. Un façonnage très innovant pour l'époque, exécuté aujourd'hui avec une attention philologique. Fauteuil d'une grande présence, grâce à son style intemporel Lina peut être associé sans problèmes à tous les canapés de la collection Tacchini, aussi bien dans les espaces domestiques que collectifs.



Gianfranco Frattini

Gianfranco Frattini was born in Padua, Italy, on 15th May, 1926. He graduated in Architecture, at the Politecnico, Milan, in 1953. At the end of the 50's, he is one of the founders of ADI, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti. In few years, he became an industrial designer, well-known worldwide. Among his many successful projects, in 1956 designed the chair model 849, nominated for the "Compasso d'Oro" Prize. Now, this armchair, which takes shapes from the original design, is proposed by Tacchini with the name of "Agnese".

Technical information



Armchair ⇨ p.485



T'22 Collection

Armchair

Lagoa

Zanini de Zanine, celebre designer brasiliano, figlio dell'architetto e designer José Zanine Caldas, disegna un modello assolutamente inedito, progettato in esclusiva per Tacchini, Lagoa.

Informazioni tecniche ➞ p.484

Una poltrona dal volume morbido e tondeggiante che accoglie una seduta sospesa dal forte contrasto nello spessore. Gli estremi del sedile si inseriscono nei fianchi della struttura infilandosi a scomparsa in un abbraccio naturale senza soluzione di continuità. Un pezzo dalla creatività brillante, inedita, che trae ispirazione dalla morbidezza della tradizione carioca, con uno spirito visionario completamente nuovo.

Awards: 2019 Good Design Award

Designer, Year:
Zanini De Zanine, 2019

Lagoa





Lagoa (Armchair)
W 90 D 74 H 78 cm
H seat 33 cm

Lagoa

En Zanini de Zanine, the famous Brazilian designer, son of architect and designer José Zanine Caldas, creates an absolutely original model, conceived exclusively for Tacchini: Lagoa. Its soft, rounded forms surround a suspended seat that gives a marked contrast in terms of thickness. The ends of the seat slot into the sides of the structure, disappearing into a seamless natural embrace. A piece that shows brilliant, original creativity, drawing inspiration from the softness of the Carioca tradition, with an all-new visionary spirit.

De Zanini de Zanine, der berühmte brasilianische Designer, Sohn des Architekten und Designers José Zanine Caldas, entwirft exklusiv für Tacchini ein absolut einzigartiges Modell, Lagoa. Ein Sessel mit einem weichen, halbrunden Volumen, das eine schwebende Sitzfläche hält, deren geringe Dicke in starkem Kontrast zu der breiten Rundung der Struktur steht. Der Rand des Sitzes verschwindet in den Seiten der halbrunden Struktur, die den Sitz ganz einfach, in kontinuierlicher Linie umarmt. Ein Design von brillanter, einzigartiger Kreativität, die sich an der weichen Schmiegsamkeit der brasilianischen Tradition inspiriert, und zwar mit einem völlig neuen, visionären Geist.

Fr Le célèbre designer brésilien et fils de l’architecte et designer José Zanine Caldas, Zanini de Zanine, a conçu Lagoa, un modèle absolument nouveau, en exclusivité pour Tacchini. Ce fauteuil au volume doux et arrondi accueille une assise suspendue d’une épaisseur fortement contrastée. Les extrémités du siège sont insérées dans les flancs de la structure, disparaissant dans une étreinte naturelle sans solution de continuité. Cette pièce d’une créativité brillante et inédite puise son inspiration dans la douceur de la tradition carioca, avec un esprit visionnaire entièrement nouveau.



Zanini De Zanine

Born in Rio de Janeiro in 1978, Zanini de Zanine grew up watching his father, José Zanine Caldas work. He trained with Sergio Rodrigues, when he produced his first mobile. In 2002 he graduated in Industrial Design at PUC-Rio. From 2003, he began producing solid wood furniture, with pieces of demolition – columns, beams and posts of old houses – baptized as “Contemporary Carpentry.” From 2005, he began to create a new line of furniture pieces produced industrially using controlled origin wood and different materials such as plastic, acrylic, metals and other parts of manufactured products. To represent this new furniture line, Zanini creates in 2011 Studio Zanini.

Technical information



Armchair ⇨ p.484



T'22 Collection

Armchair, Ottoman

Agnese

Una delle poltrone più celebri disegnate da Gianfranco Frattini, il modello 849 del 1956. Agnese è un'icona del design italiano dall'allure intramontabile, nominata con segnalazione d'onore al III Compasso d'Oro.

Informazioni tecniche ➔ p.480

La sua innovazione continua oggi a essere esemplare. Seduta e schienale imbottiti sono sostenuti dalla struttura portante in legno di frassino. L'accostamento dei diversi materiali, il contrasto tra l'elemento geometrico della base e quello morbido della parte imbottita, i dettagli costruttivi straordinariamente semplici nella loro particolarità, rappresentano la firma unica di un Maestro della storia del design. All'estetica elegante e riconoscibile, Agnese unisce ergonomia e funzionalità senza tempo. La seduta può essere accompagnata dal pouf imbottito coordinato.

Designer, Year:
Gianfranco Frattini, (1956) 2014



Agnese (Armchair),
base T43 Dark Walnut
W 84 D 76 H 73 cm
H seat 44 cm

Agnese (Ottoman),
base T43 Dark Walnut
W 57 D 51 H 42 cm
H seat 42 cm

Agnese

⇒ Accessories:
Aqua Regis (Vase) designed by Studiopepe,
E63 (Lamp) designed by Umberto Riva,
Rituale (Rug) designed by Umberto Riva

Agnese (Armchair),
base T43 Dark Walnut
W 84 D 76 H 73 cm
H seat 44 cm

Cage (Low Table), top
T152 Colza Yellow,
base T157 Colza Yellow

⇒ Accessories:
Aqua Regis (Vase) designed
by Studiopepe, Narciso
(Rug) designed by Umberto
Riva



Agnese

Agnese is the name of the new version of the 849, the armchair designed by Gianfranco Frattini around 1956 in his Milan studio, in via Sant’Agnese in fact. All the style and radiance of an age take shape in the lines of this armchair which is much more than a classic and almost an archetype. Agnese, the armchair, is produced in a very accurate way and with extreme fidelity to the original design; moreover, following from Frattini’s original project, the armchair is accompanied by a matching ottoman. Agnese is just the beginning of a comprehensive project that aims to support the revival of a great designer’s style but also an entire atmosphere of interior decor.



Gianfranco Frattini

Gianfranco Frattini was born in Padua, Italy, on 15th May, 1926. He graduated in Architecture, at the Politecnico, Milan, in 1953. At the end of the 50’s, he is one of the founders of ADI, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti. In few years, he became an industrial designer, well-known worldwide. Among his many successful projects, in 1956 designed the chair model 849, nominated for the “Compasso d’Oro” Prize. Now, this armchair, which takes shapes from the original design, is proposed by Tacchini with the name of “Agnese”.

En Model 849, one of his most famous armchairs, was designed by Gianfranco Frattini in 1956. Awarded honorable mention at the 3rd Compasso d’Oro, Agnese is an Italian design icon whose appeal is timeless. His spirit of innovation is exemplary, even today. The upholstered seat and backrest are supported by an ash wood structure. The combination of the various materials, the contrast between the geometric lines of the base and the soft cushioned parts, the extraordinarily simple construction details in their uniqueness represent the signature style of a true master of design. Agnese blends timeless ergonomics and functionality with elegant, recognizable aesthetics. Perfect complement to the armchair is the matching upholstered ottoman.

De Einer der berühmtesten Sessel des Designers Gianfranco Frattini ist das Modell 849 aus dem Jahr 1956. Der Loungesessel Agnese ist eine italienische Designikone mit zeitlosem Charme und wurde mit einer ehrenvollen Erwähnung für den III Compasso d’Oro nominiert. Das innovative Design ist auch heute noch exemplarisch. Die gepolsterte Sitzfläche und Rückenlehne werden von einem Gestell aus Eschenholz getragen. Die Kombination des geometrischen Elements, das vom Gestell gebildet wird, mit weichen Polsterelementen und gestalterischen Details, die in ihrer Besonderheit außerordentlich schlicht sind, sind das Markenzeichen dieses großartigen Designers. Agnese verbindet die elegante Ästhetik mit hohem Wiedererkennungswert mit Ergonomie und zeitloser Funktionalität. Passend zum Armsessel gibt es auch einen Polsterhocker.

Fr Le modèle 849 de 1956 est l’un des fauteuils les plus célèbres que Gianfranco Frattini a dessinés. L’esprit intemporel d’Agnese en fait une icône du design italien, récipiendaire d’une mention d’honneur au 3ème Compasso d’Oro. Son innovation continue d’être exemplaire aujourd’hui. L’assise et le dossier rembourrés sont soutenus par une structure en bois de frêne. La juxtaposition des différents matériaux, le contraste entre la géométrie du piètement et la souplesse de la partie rembourrée, les détails de construction extrêmement simples dans leur originalité, représentent la signature unique d’un Maître de l’histoire du design. Agnese allie une ergonomie et une fonctionnalité intemporelle à une esthétique élégante et reconnaissable. Le siège peut être assorti du pouf rembourré coordonné.

Technical information



Armchair ⇒ p.480

Pastilles

Pastilles è una collezione di poltroncine, pouf e tavolini, dalle forme morbide e avvolgenti che rimandano a ricordi d’infanzia.

Informazioni tecniche ➞ p.486

Pastilles è una collezione di poltroncine, pouf e tavolini, dalle forme morbide e avvolgenti che rimandano a ricordi d’infanzia. Una rivisitazione contemporanea della classica poltrona a pozzetto, con una sinuosa conchiglia che contiene la seduta e che dona comfort al design. Completati da due tavoli di diverse dimensioni e un pouf, questi elementi creano una famiglia di forme coerenti che può essere utilizzata come sistema o come singolo oggetto.

Designer, Year:
Studiopepe, 2018



Pastilles (Armchair), base
Matt Champagne Gold
W 57 D 55 H 73 cm
H seat 47 cm

Pastilles (Ottoman), base
Matt Champagne Gold
W 57 D 55 H 47 cm
H seat 47 cm

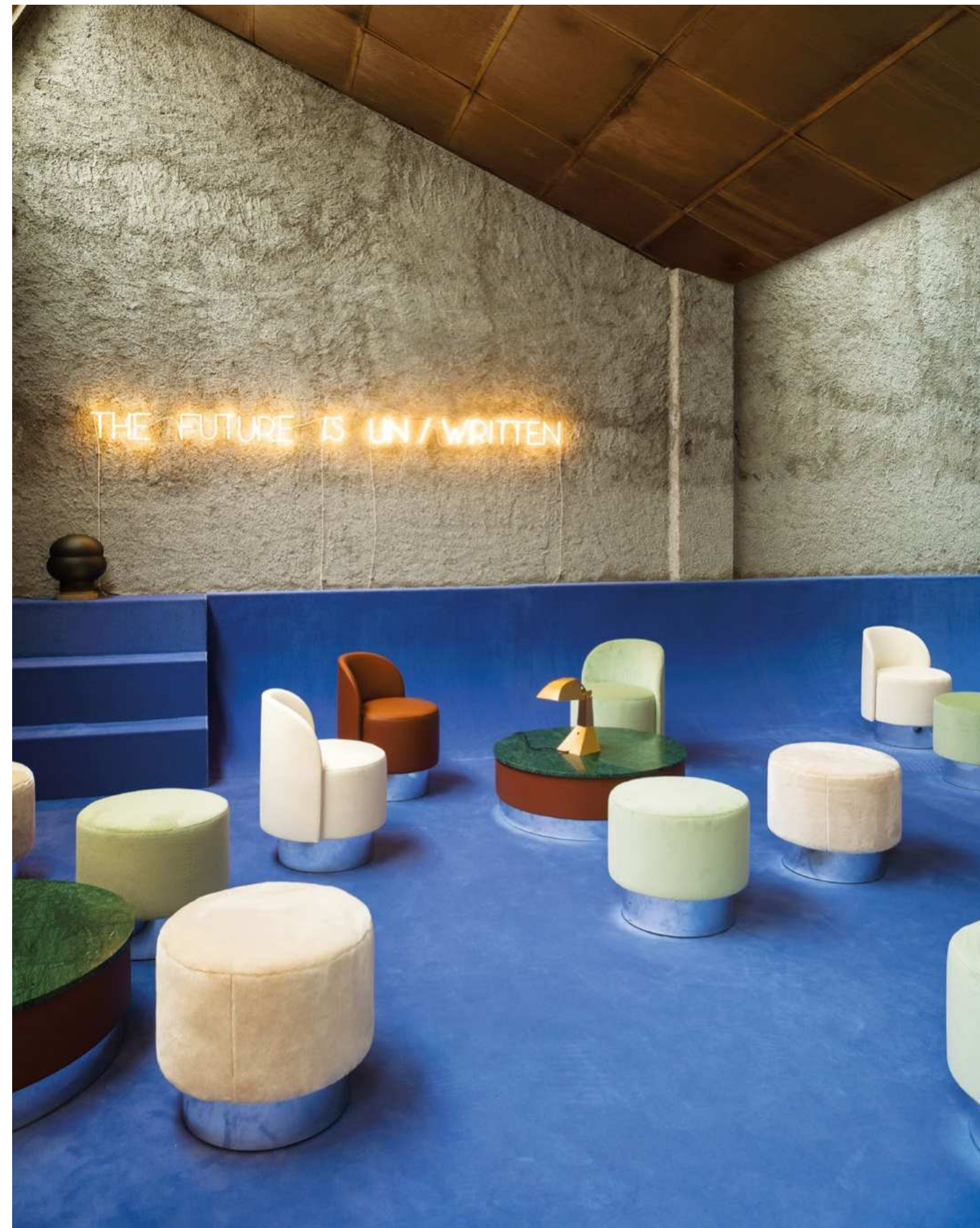
Pastilles (Low Table),
top T29 Shiny White
Carrara Marble, base Matt
Champagne Gold
Ø 100 H 33 cm

Reversível (Armchair)



Pastilles (Armchair),
base Shiny Aluminium
W 57 D 55 H 73 cm
H seat 47 cm

Pastilles (Ottoman),
base Shiny Aluminium
W 57 D 55 H 47 cm
H seat 47 cm



Pastilles (Low Table),
base Shiny Aluminium
Ø 100 H 33 cm

→ Accessories:
E63 (Lamp) designed
by Umberto Riva



Pastilles (Armchair), base
Matt Champagne Gold
W 57 D 55 H 73 H seat 47 cm

Pastilles (Low Table), top T29
Shiny White Carrara Marble,
base Matt Champagne Gold
Ø 50 H 43 cm

Pastilles

En Pastilles is a collection of small armchairs, ottomans and coffee tables, with soft and enveloping shapes that bring back childhood memories, the sweets. A contemporary reinterpretation of the classic cockpit armchair, with a sinuous shell that contains the seat and that gives excellent comfort to the design. Completed by two tables of different sizes and an ottoman, these elements create a matched family of shapes that can be used as a system or as single objects.

De Pastilles ist eine Kollektion von kleinen Sesseln, Poufs und Beistelltischen mit weichen gerundeten Formen, die Kindheitserinnerungen aufzuwecken. Eine moderne Neuausgabe des klassischen Cockpit-Sessels, mit einer halbrunden Schale, die den Sitz umgibt und dem Design Komfort bietet. Begleitet von zwei Tischen in verschiedenen Größen und einem Pouf, entsteht eine Familie von auf einander abgestimmten Formen, die als Ensemble oder aber als Einzelobjekt benutzt werden kann.

Fr Pastilles est une collection de fauteuils, poufs et tables basses aux formes douces et enveloppantes qui renvoient à des souvenirs d'enfance. Une réinterprétation contemporaine du fauteuil baquet classique, avec une coque sinueuse qui contient l'assise et donne du confort au design. Complétés par deux tables de dimensions différentes et un pouf, ces éléments créent une famille de formes cohérentes qui peut être utilisée comme système ou comme élément autonome.



Studiopepe

Internationally recognized for its eclectic and multi-faceted approach, Studiopepe adopts an imaginative and multidisciplinary approach towards the world of design. The studio's distinctive signature is eloquently expressed in all the heterogeneous projects in which it has been engaged: large-scale projects in the hôtellerie field, the creation of displays for showrooms, boutiques and fair booths, or the interior design of private homes. Founded in 2006, the agency has maintained a highly recognizable identity based upon experimenting, citations and unexpected thought associations which are aimed at fostering unique projects that respect the individuality of the Client. Studiopepe's projects are characterized by a strong emotional and aesthetic impact, based upon the finding the ideal balance between formal rigour and poetic vision, the ceaseless search to blend contemporary languages and codes. In the Studio's works, the unexpected becomes a constant: the bold interplay between materials, fields of colour that become the expression of space, and details that are no longer mere decoration, but delicately woven storytelling.

Technical information



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Ottoman → p.486



Low Table → p.486

Giulia

Riedizione del celebre modello 877 di Gianfranco Frattini, del 1957, dedicato dal designer alla moglie di Gio Ponti, suo grande Maestro. Giulia è l'interpretazione moderna di Frattini della classica poltrona bergère e fa parte dei modelli storici del design made in Italy.

Informazioni tecniche ➞ p.482



Designer, Year:
Gianfranco Frattini, (1957) 2016

Il designer traduce la morbidezza tipica di questo tipo di poltrona, ampia e profonda, dotata di schienale alto e poggiatesta laterali, in linee geometriche marcate e nette, con una scocca continua con braccioli ad ali appoggiata sull'essenziale struttura in legno. Gli elementi strutturali sono parte integrante dell'elegante estetica dell'arredo, come il dettaglio decorativo delle viti in legno, lasciate a vista per uno sguardo attento. Il modello ha caratterizzato molte delle più importanti composizioni di arredo d'interni di Frattini durante tutti gli anni '60. Rivestita in pelle, similpelle o tessuto, Giulia è disponibile in una vasta gamma di finiture e colori, per ambienti contemporanei dal gusto raffinato.



Giulia (Armchair),
base T43 Dark Walnut
W 86 D 95 H 104 cm
H seat 43 cm



Giulia (Armchair),
base T43 Dark Walnut
W 86 D 95 H 104 cm
H seat 43 cm

Giulia (Ottoman),
base T43 Dark Walnut
W 57 D 51 H 42 cm
H seat 42 cm

↪ Accessories:
E63 (Lamp) designed
by Umberto Riva

Giulia

Relaunch of an original project of Gianfranco Frattini dated 1957, but still actual for its shapes and spirit, Giulia armchair creates in the contemporary space a timeless feeling of beauty, comfort and harmony. A flawless realization, typical of Tacchini's tradition, from the choice of materials for the embrace-shaped structure, to the ash wood basis dyed dark walnut or grey with artisan taste.



En A re-edition of the famous Model 877 by Gianfranco Frattini, from 1957, named for the wife of Gio Ponti, the designer's great teacher and mentor. Giulia is Frattini's modern interpretation of the classic wing-back armchair and is one of the historic examples of Italian-made design. The designer uses clear, pronounced geometric lines to interpret the spacious and deep softness typical of this type of armchair with its high back and lateral headrests. The shell is all one piece with the wing-like armrests and sits on a sleek wood structure. The structural elements are an integral part of the elegant esthetic of the piece, as is the decorative detail of the wood screws, left exposed, to delight the attentive eye. The chair was featured in many of the leading interior decor projects by Frattini throughout the 1960s. Upholstered in leather, faux-leather or fabric, Giulia comes in a vast array of finishes and colors, suited to contemporary settings with a sophisticated vibe.

De Neuauflage des berühmten Modells 877 von Gianfranco Frattini aus dem Jahr 1957, das der Designer der Frau seinen großen Mentors Gio Ponti gewidmet hat. Mit Giulia hat Frattini eine moderne Interpretation des klassischen Ohrensessels und eines der historischen Modelle des Designs Made in Italy geliefert. Der Designer setzt die weichen Formen, die für diesen großen und tiefen Sessel mit hoher Rückenlehne und seitlichen Kopfstützen so typisch ist, mit markanten und klaren Linien und einer Sitzschale um, die in die Armlehnen und die charakteristischen Ohren übergeht und von einem schlichten Holzgestell gestützt wird. Die gestalterischen Elemente ergänzen die elegante Ästhetik des Sessels, wie zum Beispiel die Dekorationen auf den Holzschrauben in Sicht, die einem aufmerksamen Beobachter nicht entgehen. Frattini hat dieses Modell in den 60-er Jahren bei vielen seiner bedeutendsten Inneneinrichtungen eingesetzt. Giulia ist mit Bezug aus Leder, Kunstleder oder Stoff und in zahlreichen Oberflächen und Farben erhältlich und perfekt für ein modernes Ambiente mit geschmackvoller Eleganz.

Fr Une réédition du célèbre modèle 877 de Gianfranco Frattini, de 1957, dédié par le designer à l'épouse de Gio Ponti, son grand Maître. Interprétation moderne du classique fauteuil bergère par Frattini, Giulia fait partie des modèles historiques du design Made in Italy. Le designer a su traduire la douceur typique de ce type de fauteuil, large et profond, doté d'un dossier haut et d'oreilles, par des lignes géométriques marquées et nettes, et une coque continue avec des accoudoirs ailés qui repose sur un piètement minimaliste en bois. Les éléments structurels font partie intégrante de l'esthétique élégante du meuble, comme le détail décoratif des vis en bois, laissées visibles à un regard attentif. Le modèle a caractérisé bon nombre des plus importantes compositions d'ameublement d'intérieur de Frattini au cours des années 1960. Recouvert de cuir, de simili cuir ou de tissu, le fauteuil Giulia est disponible en une large gamme de finitions et de couleurs, pour des espaces raffinés de style contemporain.



Gianfranco Frattini

Gianfranco Frattini was born in Padua, Italy, on 15th May, 1926. He graduated in Architecture, at the Politecnico, Milan, in 1953. At the end of the 50's, he is one of the founders of ADI, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti. In few years, he became an industrial designer, well-known worldwide. Among his many successful projects, in 1956 designed the chair model 849, nominated for the "Compasso d'Oro" Prize. Now, this armchair, which takes shapes from the original design, is proposed by Tacchini with the name of "Agnese".

Technical information



Armchair, Ottoman ↪ p.482



Shelter (Armchair),
base T27 Matt Black Chrome
W 69,5 D 85 H 114,5 cm
H seat 41 cm

Shelter (Ottoman),
base T27 Matt Black Chrome
W 60 D 51 H 41 cm
H seat 41 cm

Shelter

Una scultura ispirata alla purezza della natura, un luogo a sé, dove ritrovarsi nel momento e nello spazio. La poltrona Shelter, design Noé Duchaufour-Lawrance, invita alla sosta per restituire al corpo equilibrio ed energia, nell'istante che mette comfort e riflessione al primo posto.

Informazioni tecniche ➞ p.488



Designer, Year:
Noé Duchaufour-Lawrance, 2014

Moderna interpretazione della poltrona da relax e lettura, Shelter accoglie in una seduta dal tempo lento, che caratterizza lo spazio con la leggerezza di una linea nuova senza tempo. Lo schienale alto con poggiatesta laterali e cuscino centrale completa l'elegante ergonomia dell'arredo, perfetto per un angolo privato dello spazio domestico o per le sale d'attesa o le zone relax di studi professionali, spazi pubblici e contract. La base metallica si accosta alla finitura in pelle o tessuto della seduta. Accompagna il comfort del modello il pouf abbinato.





Shelter (Armchair),
base T27 Matt Black Chrome
W 69,5 D 85 H 114,5 cm
H seat 41 cm

Shelter (Ottoman),
base T27 Matt Black Chrome
W 60 D 51 H 41 cm
H seat 41 cm

Shelter

En Inspired by the purity of nature, it is a sculpture, a place unto itself, where self-reflection comes naturally. Shelter armchair, designed by Noé Duchaufour-Lawrance, is a welcome pause, a place to restore balance and energy to the body, in the moment where comfort and reflection prevail. A modern interpretation of the ideal chair for relaxation and reading, Shelter envelops, slowing time, transporting lightness and new, timeless lines to the space it inhabits. The backrest, with lateral headrests and center head cushion, completes the ergonomic luxury of the chair, perfect for a private niche at home, in waiting rooms or relaxation rooms in professional offices, public spaces and contract settings. The metal base is coordinated with the armchair's leather or fabric upholstery. Complementary comfort provided by the matching footstool.

De Eine Skulptur, die sich an der Reinheit der Natur inspiriert, ein eigenständiger Ort innerhalb von Raum und Zeit. Der Sessel Shelter des Designers Noé Duchaufour-Lawrance lädt zu einer Rast ein, um den Körper wieder ins Gleichgewicht zu bringen und Energie zu tanken, in einem Moment der Ruhe, in dem Komfort und Besinnung oberste Priorität haben. Shelter ist eine moderne Interpretation des Entspannungs- und Lesesessels und bietet einen Sitzkomfort fern von Hektik und Stress und ein Design, das dem Raum mit einer neuen und zeitlosen Linie Charakter verleiht. Die hohe Rückenlehne mit seitlichen Kopfstützen und Nackenkissen vervollständigt die elegante Ergonomie des Sessels, der perfekt ist für Wartebereiche oder Entspannungsbereiche in Büros und Studios, für öffentliche Bereiche und für Objekteinrichtungen. Das Metallgestell harmonisiert mit dem Stoff- oder Lederbezug der Sitzfläche. Für besonderen Komfort garantiert der passende Polsterhocker.

Fr Une sculpture inspirée par la pureté de la nature, un lieu en soi, où l'on se retrouve dans l'instant et dans l'espace. Dessiné par Noé Duchaufour-Lawrance, le fauteuil Shelter invite à s'octroyer une pause pour que le corps retrouve équilibre et énergie, au moment où le confort et la réflexion sont au premier plan. Shelter est une interprétation moderne du fauteuil de relaxation et de lecture ; son assise accueillante, sous le signe de la lenteur, caractérise l'espace avec la légèreté d'une ligne nouvelle, intemporelle. Le dossier haut avec des oreilles et un coussin central vient compléter l'ergonomie élégante de ce modèle parfait pour un coin intime de l'espace domestique ou pour les salles d'attente ou les zones de détente de cabinets professionnels, d'espaces publics et contract. Le piètement en métal se marie à la finition en cuir ou en tissu de l'assise. Le pouf assorti apporte un supplément de confort.



Noé Duchaufour-Lawrance

Designer and interior architect, Noé Duchaufour-Lawrance has defined his own language using natural shapes which are supple, organic, fluid and structured at the same time. A double passion for the material and for the shape embodied by a double faceted course of studies: first of all following a course in Sculpture on Metal (at the Ecole Nationale Supérieure des Arts Appliqués et des Métiers d'Art), then design at the Arts Décoratifs in Paris. In response to a creative family environment (his father was a sculptor), Noé Duchaufour-Lawrance very quickly displayed an unusual aesthetic quality, which stands out, beginning with the restaurant Sketch in Soho in 2002. He established his own design studio the following year and has henceforth seized each project as a real opportunity to define an aesthetic quality of his own, to design harmonious objects and areas with an aim to establish an emotional bond with nature.

Technical information



Armchair, Ottoman → p.488

Kelly

Linea e colore. Minimalismo che celebra contrasti netti e pieni. Ispirata alla visione artistica di Ellsworth Kelly, una collezione di sedute pluripremiata, dal design irresistibilmente brillante, che comprende sedie, poltrone e poltrona lounge con pouf coordinato.

Informazioni tecniche ➞ p.484



Designer, Year:
Claesson Koivisto Rune, 2013

Armchair, Ottoman, Chaise-longue, Stool,
Chair, Table, Low Table

Kelly, design Claesson Koivisto Rune, celebra la creatività, dando grande possibilità di personalizzazione nella combinazione degli elementi, con l'accostamento di modelli diversi, declinazioni di un arredo unico dalle innumerevoli destinazioni. Caratterizzata da una sottile struttura metallica che accoglie con leggerezza quasi sospesa seduta e schienale imbottiti dai diversi volumi, la collezione presenta differenti proporzioni di schienali e scocche, che rendono infinitamente divertente la molteplice possibilità compositiva, con accostamenti di finiture e cromie diverse, per un ambiente dal design contemporaneo alla moda e funzionale allo stesso tempo.

Awards: 2013 Red Dot Design Award, 2013 Elle Decoration International Design Award, 2013 Good Design Award



Kelly E (Armchair),
base T18 Green
W 70 D 80 H 81 cm
H seat 39,6 cm





Kelly E (Armchair),
base T07 Black
W 70 D 80 H 81 cm
H seat 39,6 cm

Kelly H (Armchair),
base T07 Black
W 104 D 78 H 126 cm
H seat 43 cm

Kelly

En Contours and color. A minimalist celebration of clear, rounded contrasts. Taking inspiration from the artistic vision of Ellsworth Kelly, this is a multi-award-winning collection of seating elements. The irresistibly smart design comes in a collection of chairs, armchairs and a chaise longue with matching ottoman. Designed by Claesson Koivisto Rune, Kelly celebrates creativity, offering every possibility for customization in the combination of different pieces, expressions of a singular décor statement with countless destinations. With airy visual lightness, the slender metal structure welcomes the different-shaped upholstered seats and backrests. The collection offers backrests and shells in various proportions, which also lends limitless fun to discovering the many arrangements possible. Combine different finishes and colors for a fashionably contemporary and functional decor.

De Linie und Farbe. Minimalismus, der klare und deutliche Kontraste feiert. Eine mehrfach ausgezeichnete Kollektion mit Stühlen, Sesseln, Lounge-sesseln und passenden Polsterhockern, die sich an der künstlerischen Vision von Ellsworth Kelly inspiriert und durch ihr absolut unwiderstehliches und brillantes Design auszeichnet. Die Kollektion Kelly der Designer Claesson Koivisto Rune feiert die Kreativität und bietet viele Personalisierungsmöglichkeiten bei der Kombination der Elemente, auch unter Verwendung verschiedener Modelle, um eine einzigartige Einrichtung für zahlreiche Anwendungsbereiche zu schaffen. Die Sitzmöbel zeichnen sich durch ihr zierliches Metallgestell aus, das mit einer fast schwebenden Leichtigkeit die gepolsterte Sitzfläche und Rückenlehne in unterschiedlichen Formen und Größen hält. Die Proportionen von Rückenlehnen und Sitzschalen variieren innerhalb der Kollektion und bieten die Möglichkeit, verschiedene Oberflächen und Farben zu kombinieren, für ein Ambiente mit zeitgenössischem Design, das gleichzeitig modern und funktionell ist.

Fr Ligne et couleur. Un minimalisme qui célèbre des contrastes nets et pleins. Inspiré de la vision artistique d'Ellsworth Kelly, cette collection de sièges multirécompensée et au design irrésistiblement brillant comprend des chaises, des fauteuils et un fauteuil lounge avec pouf assorti. Kelly, conçue par Claesson Koivisto Rune, célèbre la créativité en offrant de grandes possibilités de personnalisation dans la combinaison des éléments, d'association avec des modèles divers, déclinaisons d'un meuble unique aux innombrables destinations. Caractérisée par une fine structure métallique qui accueille l'assise et le dossier rembourrés de volumes divers avec une légèreté presque aérienne, la collection arbore différentes proportions de dossiers et de coques, ce qui rend les multiples possibilités de composition infiniment amusantes, avec différentes combinaisons de finitions et de couleurs, pour un espace design de style contemporain à la fois fonctionnel et à la mode.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Armchair (Kelly E/H/L) ⇨ p.484



Low Table (Kelly B/O) ⇨ p.496



Chair (Kelly C/C Basic) ⇨ p.491



Table (Kelly T) ⇨ p.496



Chair (Kelly V) ⇨ p.491

Dot

La poltrona Dot raccoglie i valori simbolici della casa ideale, traducendoli in morbide curve, geometrie avvolgenti, sensazioni tattili e linee essenziali.

Informazioni tecniche ➞ p.481



Designer, Year:
Patrick Norguet, 2015

Il suo progetto è caratterizzato da una forma unica e continua, con lo schienale curvato che si trasforma delicatamente in un elemento strutturale, mentre l'imbottitura conferisce stabilità e comfort alla seduta, sollevata da una base dalla forma contrastante, disponibile sia in legno che in metallo.



Dot (Armchair),
base T02 White
W 87 D 81 H 92 cm
H seat 42 cm

Split (Low Table),
top T57 White, base T02
White



Dot (Armchair),
base T02 White
W 87 D 81 H 92 cm
H seat 42 cm

Dot

En Dot armchair embraces the symbolic values of the ideal home and turns them into soft curves, embracing geometries, tactile feelings and simple lines. Its project is characterized by a unique and continuous shape, with a curved backrest which gently becomes a structural element, while the padding gives stability and comfort to the seat, raised by a contrasting basement shape, available in wood and metal.

De Der Sessel Dot nimmt die symbolischen Werte des idealen Heims auf und übersetzt sie in weiche Kurven, umhüllende Geometrien, angenehme Haptik und einfache Linien. Er ist durch eine eigene und fließende Form charakterisiert. Die gekrümmte Rückenlehne wird zum Strukturelement, während die Polsterung Stabilität und Komfort gibt. Das alles sitzt auf einer kontrastierenden Basis, die in Holz oder Metall lieferbar ist.

Fr Le fauteuil Dot accueille les valeurs symboliques de la maison idéale et les traduit avec des courbes douces, des géométries envoûtantes, des sensations tactiles et des lignes essentielles. Son projet est caractérisé par une forme unique et continue, avec un dossier courbé qui se transforme délicatement en un élément structural tandis que le rembourrage donne stabilité et confort à l'assise qui est relevé par une base à la forme contrastante, disponible en bois et en métal.



Patrick Norguet

Patrick Norguet is a key figure in French design today, and was elected “furniture designer of the year” by Wallpaper magazine in 2009. He began his career as a project designer in the late nineties, working with numerous big names in the furniture design world, in addition to completing a number of interior and set design projects. He has always sought to select the right shapes and colours, exuding a love of innovative industrial processes, artisanal ateliers and the people working there.

Technical information



Armchair → p.481

Jacket

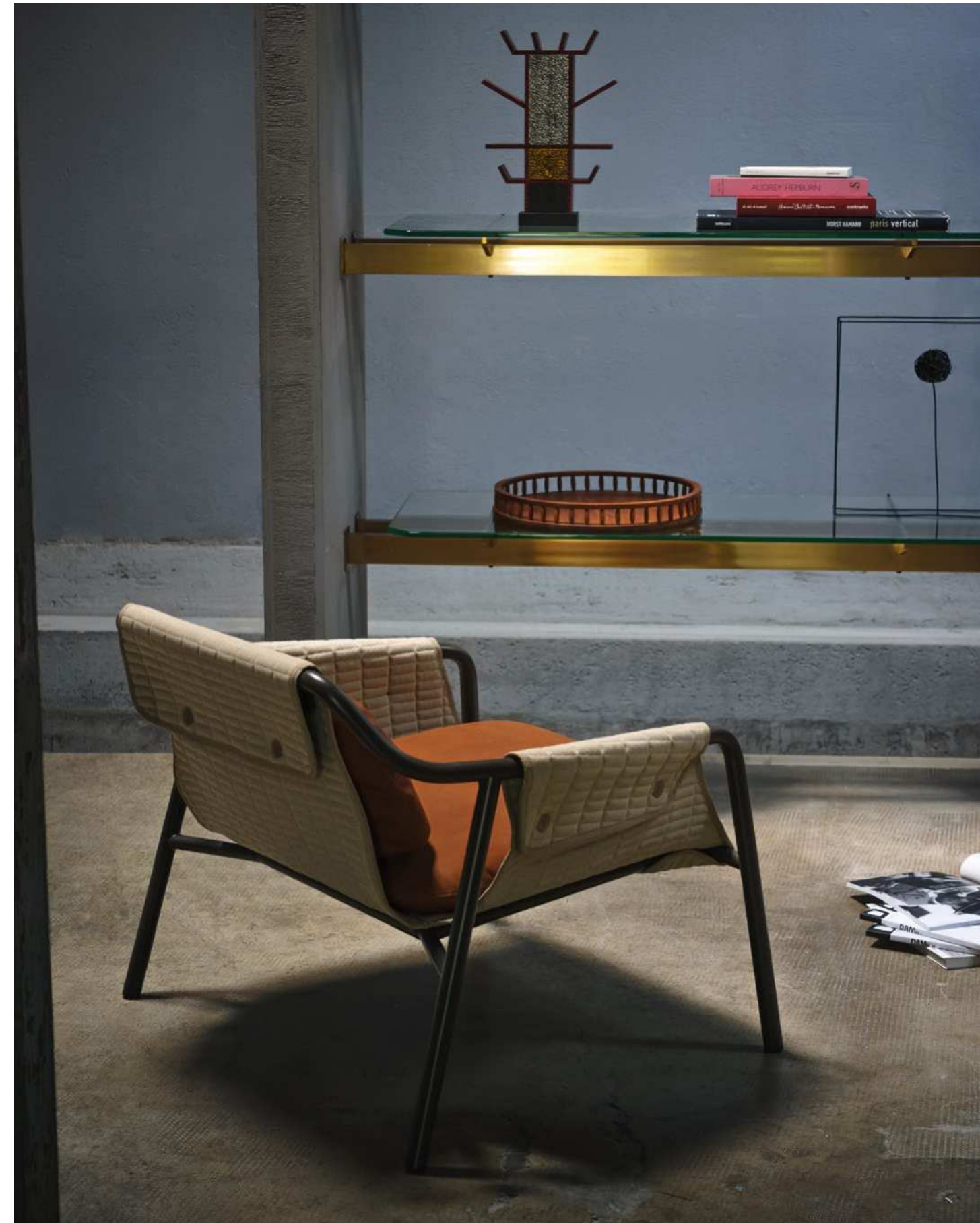
Visibilmente ispirata al mondo della moda, la poltrona Jacket si presenta in una versione rinnovata nella realizzazione sartoriale e nelle tonalità della struttura metallica, dalle linee snelle e sinuose.

Informazioni tecniche ➞ p.484

Designer, Year:
Patrick Norguet, 2012

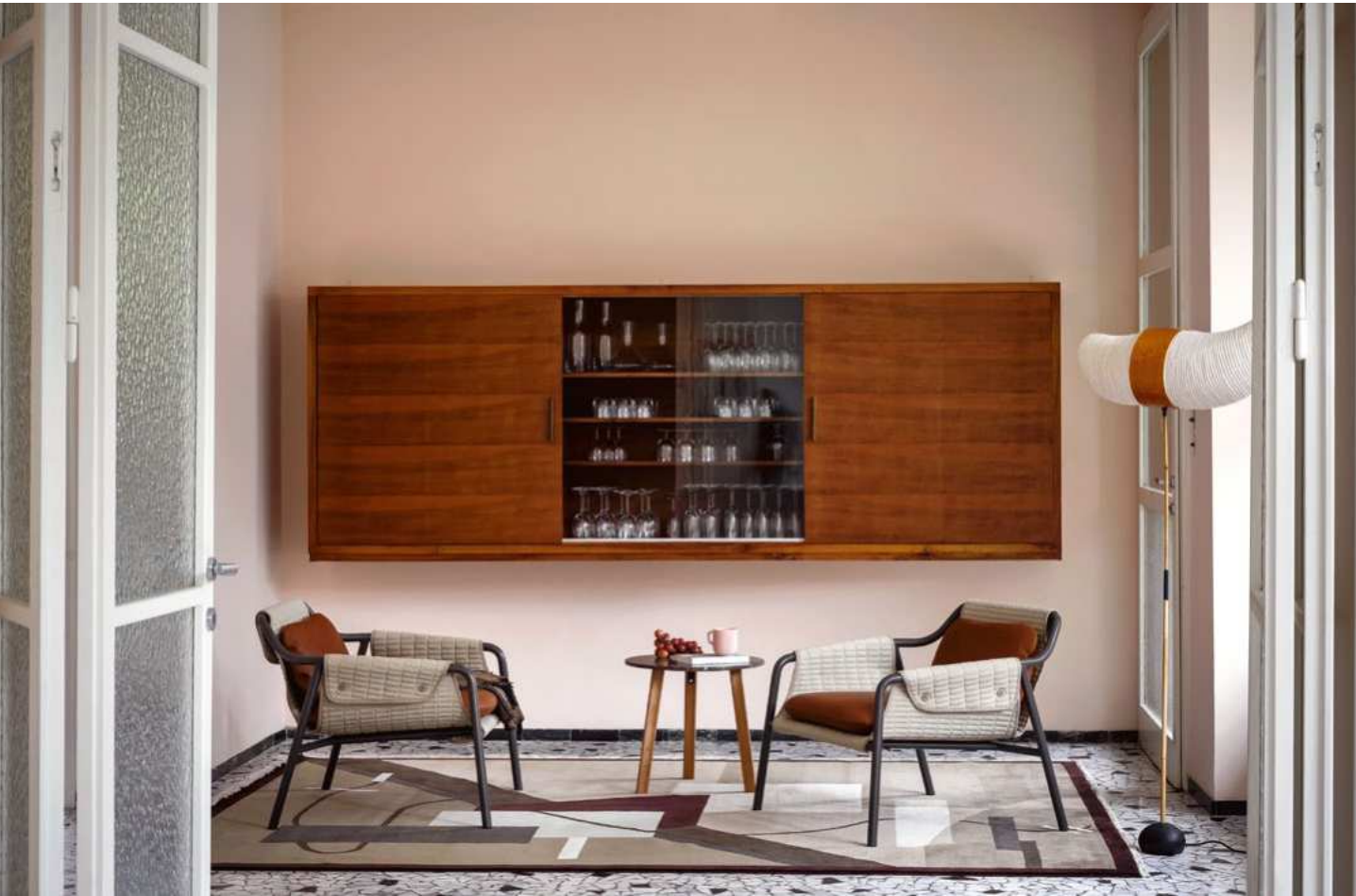
Il tessuto trapuntato non si limita a vestirla, ma diventa esso stesso una morbida ed accogliente scocca, con un bordo che ricorda il bavero di una giacca. Due cuscini aggiungono una soffice sensazione di comfort.

Awards: 2013 Wallpaper Design Awards



Jacket

Jacket (Armchair),
base T04 Grey
W 89 D 80 H 79 cm
H seat 42 cm



Jacket (Armchair),
base T04 Grey
W 89 D 80 H 79 cm
H seat 42 cm

Jacket

En Drawing evident inspiration from the fashion world, Jacket armchair now appears in a renewed version, with revamped sartorial details and new colours for its sleek and slender metal frame. The quilted fabric, in addition to dressing the piece, forms its soft, cosy shell, with edging reminiscent of a jacket lapel. Two cushions add a sense of snug comfort.

De Der Sessel Jacket, der sichtbar von der Welt der Mode beeinflusst ist, präsentiert sich in einer erneuerten, maßgeschneiderten Ausführung und in neuen Farben für das metallische Untergestell in schlanken, geschwungenen Linien. Der gesteppte Bezug ist nicht nur eine Bekleidung, sondern wird selbst zu einer weichen, behaglichen Sitzschale, mit einem oberen Abschluss, der an einen Rockkragen erinnert. Verstärkt wird der flauschige Komfort durch zwei Kissen.

Fr S'inspirant clairement du monde de la mode, le fauteuil Jacket se présente dans une version renouvelée dans la fabrication très « couture » et dans les teintes de la structure métallique, aux lignes fines et sinueuses. Le tissu matelassé ne se limite pas à l'habiller mais devient lui-même une coque douce et accueillante, avec un bord qui rappelle le revers d'une veste. Deux coussins ajoutent une sensation de confort douillet.



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Technical information



Armchair → p.484



Pisa (Armchair)
W 67 D 76 H 82 cm
H seat 45 cm

Pisa

A partire dalla forma visiva del linguaggio verbale – presa a prestito dalla semplice configurazione della lettera ‘u’ – i designer svedesi traducono il gioco di estrusioni tridimensionali riferendosi al silenzioso linguaggio del corpo umano.

Informazioni tecniche ➞ p.487



Disegnata principalmente per spazi pubblici, uffici o alberghi, Pisa è una poltrona imbottita di dimensioni compatte, adatta ad ambienti ristretti, senza tralasciare il comfort e l'estetica. Le sue forme minimali avvolgono il corpo, creando una sensazione intima e personale. Il suo disegno geometrico, con schienale inclinato e caratteristico profilo tagliato, crea una forte personalità nonostante le misure contenute.

Awards: 2016 German Design Awards

Designer, Year:
Claesson Koivisto Rune, 2015



Pisa (Armchair)
W 67 D 76 H 82 cm
H seat 45 cm

Pisa

En From the visual form of the verbal language – borrowed from the simple configuration of the letter “u” – the Swedish designers translate the game of three-dimensional extrusion, starting from the silent language of human body. Essentially designed for public spaces, offices or hotels, Pisa is an upholstered armchair with compact dimensions, suitable for tight spaces but without excluding aesthetic and comfort. Its minimal shapes embrace the body, creating an intimate feeling. Its geometric shape, with the sloping backrest and a cut profile, creates a strong personality despite restrained measures.

De Ausgehend von der visuellen Form der verbalen Sprache und in Anlehnung an die einfache Konfiguration des Buchstabens „u“ spielen die schwedischen Designer mit dreidimensionalen Formen und greifen dabei die stumme Körpersprache auf. Vor allem für den öffentlichen Raum, Büros oder Hotels entwickelt, ist Pisa ein gepolsterter Sessel mit kompakten Dimensionen für kleine Räume, ohne Komfort und Ästhetik zu verlieren. Seine minimalistischen Formen hüllen den Körper ein und schaffen ein intimes und persönliches Gefühl. Seine geometrische Gestaltung mit geneigter Rückenlehne und dem besonders geschnittenen Profil schafft eine starke Persönlichkeit mit kleinen Maßen.

Fr La forme visuelle du langage verbal – empruntée à la configuration simple de la lettre « u » – est le point de départ des designers suédois qui traduisent le jeu d’extrusions tridimensionnelles en se référant au langage silencieux du corps humain. Dessiné principalement pour les espaces publics, bureaux et hôtels, Pisa est un fauteuil rembourré aux dimensions compactes, adapté pour les espaces étroits, sans négliger le confort et l’esthétique. Ses formes minimales enveloppent le corps et créent une sensation intime et personnelle. Son dessin géométrique, avec dossier incliné et son profil coupé caractéristique, donne une forte personnalité malgré la taille compacte.



Claesson Koivisto Rune

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Technical information



Armchair → p.487

Crystal

Angoli obliqui che ricordano le forme di antichi obelischi, creando un architettonico gioco di luci e di ombre.

Informazioni tecniche ➞ p.480

Designer, Year:
PearsonLloyd, 2011

Volumi pieni che sembrano magicamente galleggiare sul pavimento, su una base nascosta alla vista. Crystal è una famiglia di divani e poltrone, che si distacca dagli standard e dai luoghi comuni, generando un senso di sospensione e di dinamismo, senza utilizzare inutili artifici estetici, ma puntando su una sapiente, quanto assoluta, semplicità.





Crystal (Armchair)
W 96 D 80 H 68 cm
H seat 43 cm

Cage (Low Table), top T32
Shiny Black Marquinia,
base T07 Black

Crystal

En Oblique corners reminding of ancient obelisk shapes, creating an architectural play of light and shadow. Full volumes seem to float above the floor, on a hidden base. Crystal is a collection of sofas and armchairs away from ordinary standards and clichés which gives birth to a suspended and dynamic effect with no need of aesthetical devices. It's just about smart and absolute simplicity.

De Schräge Ecken erinnern an antike Obelisken und schaffen ein architektonisches Spiel von Licht und Schatten. Volle Volumen, welche magisch über dem Boden zu schweben scheinen, befinden sich auf einer vor Blicken versteckten Basis. Crystal ist eine Sofa- und Sesselfamilie, welche sich von Standard und Gemeinplätzen unterscheidet und ein Gefühl des Schwebens und der Dynamik schafft ohne unnötige ästhetische Schöpfungen zu benutzen, aber auf eine wissentliche und uneingeschränkte Schlichtheit pocht.

Fr Des angles obliques qui font penser aux formes des obélisques anciens, en créant un jeu architectural de lumières et d'ombres. Des volumes pleins qui semblent flotter sur le sol d'une manière magique, sur une base cachée à la vue. Crystal est une famille de canapés et de fauteuils qui s'éloigne des standards et des lieux communs, en engendrant un sens de suspension et de dynamisme, sans utiliser d'inutiles artifices esthétiques, mais en misant sur une simplicité aussi vivante qu'absolue.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as “visiting lecturers” at the École Cantonale d'Art in Lausanne.

Technical information



Armchair → p.480



T'22 Collection

Armchair

Isola

In una situazione d'attesa le persone tendono naturalmente ad assumere una postura più rilassata, soprattutto mentre usano computer, laptop e smartphone per lavoro o passatempo.

Informazioni tecniche ➞ p.483

Designer, Year:
Claesson Koivisto Rune, 2012

Da questa riflessione è nata Isola, una poltrona dal design contemporaneo che risponde all'esigenza di vivere comodamente anche i luoghi pubblici o semi-pubblici. Isola è caratterizzata da una forma visivamente accogliente e invitante, e da una seduta ampia e profonda. La possibilità di combinare la seduta con un tavolino ovale, integrato sul lato destro o sinistro, la rende ancora più funzionale, incoraggiandone l'uso in ogni ambito del contract.

Isola





Isola (Armchair), base T24
Satin Chrome, table top
T34 Shiny Biancone Marble
W 118 D 86,5 H 85 cm
H seat 40 / H table 57,5 cm

Isola

En In waiting spaces, people naturally tend to assume a relaxed posture, particularly while using their computer, laptop or smartphone for work or to pass the time. This consideration was the starting point for the conception of Isola, an armchair with a contemporary design that responds to the need for comfort in public or semi-public places. Isola features a visually inviting shape, and a broad, deep seat. The possibility of combining the seat with an oval table, built into the left or right side, makes it even more practical, and ideal for use in all contract situations.

De Beim Warten nehmen Menschen unwillkürlich eine entspannte Haltung ein, vor allem wenn sie mit Computer, Laptop oder Smartphone arbeiten oder sich die Zeit vertreiben. Das ist der Grundgedanke für das Design von Isola, ein zeitgenössisch anmutender Fauteuil, der dem Bedürfnis nach Komfort auch in öffentlichen oder halb-öffentlichen Räumen Rechnung trägt. Charakteristisch für Isola sind die bereits für das Auge behaglich einladende Form und die großzügige, tiefe Sitzfläche. Durch ein ovales Tischchen, das rechts oder links angebaut werden kann, ist das Möbel noch funktioneller und eine ideale Lösung auch für den Objektbereich.

Fr Dans une situation d'attente, les personnes tendent naturellement à prendre une posture plus décontractée, surtout quand elles utilisent l'ordinateur ou un smartphone pour le travail ou comme passe-temps. C'est de cette réflexion qu'est né Isola, un fauteuil au design contemporain qui répond à l'exigence de vivre confortablement y compris dans les lieux publics ou semi-publics. Isola est caractérisé par une forme accueillante et invitante, et par une assise large et profonde. La possibilité d'associer au fauteuil une table basse ovale, intégrée sur le côté droit ou gauche, le rend encore plus fonctionnel et adapté également aux espaces collectifs.



Claesson Koivisto Rune

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Technical information



Armchair → p.483



Sancarlo (Armchair)
W 62,5 D 92 H 118 cm
H seat 45 cm

⇒ Accessories:
E63 (Lamp) designed
by Umberto Riva,
Daze (Low Table)
designed by Truly Truly

Sancarlo

La poltrona Sancarlo è un trattato di statica, ergonomia, funzione e geometria. Achille Castiglioni recupera l'idea della Sanluca, disegnata qualche decennio prima con il fratello Pier Giacomo. Il risultato è la scomposizione della seduta in una serie di cuscini: che si offrono curvi a ognuna delle parti del corpo che dovranno sostenere.

Informazioni tecniche ➞ p.487



Sancarlo è la riedizione di un classico firmato da Achille Castiglioni. La seduta, nelle due versioni poltrona e divano, è costituita da una struttura semplice e lineare in tubo curvato, su cui sono posizionati diversi volumi imbottiti. Un concetto all'avanguardia per l'epoca in cui venne presentato, reso ancora più efficace oggi dalle imbottiture differenziate, che cambiano densità in base alla zona del corpo che devono supportare. Seduta di grande personalità, Sancarlo è una vera icona del design del XX secolo.

Designer, Year:
Achille Castiglioni, (1982) 2010



Sancarlo (Armchair),
base T07 Black
W 62,5 D 92 H 118 cm
H seat 45 cm
Quartier (Ottoman)

Sancarlo

En The Sancarlo armchair is a treatise on statics, ergonomics, function and geometry. Achille Castiglioni has taken up again the idea of the Sanluca, designed a few decades earlier with his brother Pier Giacomo. The result is the breaking-down of the seat into a series of cushions which curve to each part of the body they have to support. Sancarlo is a reissue of a classic designed by Achille Castiglioni. Both versions, armchair and sofa, are composed of a simple, linear, curved tubular frame, on which a number of upholstered cushions are positioned. A ground-breaking concept when it was first presented, it has now been made even more effective with differentiated foam filling, in which the density varies according to the region of the body to be supported. Full of character, Sancarlo is a veritable icon of 20th-century design.

De Der Sessel Sancarlo ist ein Statement, das für Statik, Ergonomie, Funktion und Geometrie steht. Achille Castiglioni greift die Idee des Sessels Sanluca wieder auf, den er vor einigen Jahrzehnten gemeinsam mit seinem Bruder Pier Giacomo entworfen hat. Ergebnis ist das Zerlegen der Sitzfläche in eine Reihe von Kissen, die mit ihren Rundungen den verschiedenen Körperteilen Halt bieten. Sancarlo ist die Neuauflage eines Design-Klassikers von Achille Castiglioni. Das Sitzmöbel, in den Ausführungen als Fauteuil und Sofa, besteht aus einer schlichten, linearen Struktur aus gebogenem Metallrohr, in die Polsterungen verschiedener Volumen eingesetzt werden. Ein supermodernes Design für die damalige Zeit, das heute durch differenzierte Polsterungen, die je nach dem zu stützenden Körperteil unterschiedliche Härten aufweisen, noch wirkungsvoller ist. Sancarlo ist ein charakterstarkes Sitzmöbel und eine Stilikone des 20. Jahrhunderts.

Fr Le fauteuil Sancarlo est un traité de statique, d'ergonomie, de fonction et de géométrie. Achille Castiglioni reprend l'idée du modèle Sanluca, conçu quelques décennies plus tôt avec son frère Pier Giacomo. Il en résulte une déstructuration du siège en une série de coussins incurvés qui s'offrent à chacune des parties du corps qu'ils devront soutenir. Sancarlo est la réédition d'un classique signé par Achille Castiglioni. Le siège, dans les deux versions fauteuil et canapé, est constitué d'une structure simple et linéaire en tube cintré, sur laquelle sont positionnés les volumes rembourrés. Un concept à l'avant-garde pour l'époque où il fut présenté, rendu encore plus efficace aujourd'hui par les rembourrages différenciés, qui changent de densité en fonction de la zone du corps qu'ils doivent soutenir. Création d'une grande personnalité, Sancarlo est une véritable icône du design du XXe siècle.



Achille Castiglioni

The hero of Italian design, Achille Castiglioni, along with his brothers Pier Giacomo and Livio, was able to find irony and beauty into the simplicity of everyday life. From the simplest electrical switches to the most iconic project of modern design, Castiglioni brothers transformed their uncontrollable curiosity in a series of timeless pieces. Castiglioni was born on 16 February 1918 in Milan, in Lombardy in northern Italy. He was the third son of the sculptor Giannino Castiglioni and his wife Livia Bolla. When the War was over, Castiglioni joined the architectural design practice that his brothers Livio and Pier Giacomo had started with Luigi Caccia Dominioni in 1938. Livio Castiglioni left the practice in 1952. From then until Pier Giacomo died in 1968, he and Achille worked as a team. Achille believed in experimentation; his method was to always start from scratch, stick to common sense, know the end goal and the means to achieve it.

Technical information



Armchair, Sofa → p.487

Baobab

Baobab si distingue per il contrasto fra il volume pieno e rotondeggiante della seduta e il sottile profilo dello schienale.

Informazioni tecniche ➞ p.480

Designer, Year:
Lievore Altherr Molina, 2005

Baobab si distingue per il contrasto fra il volume pieno e rotondeggiante della seduta e il sottile profilo dello schienale. Il risultato, oltre a dimostrarsi particolarmente ricco di personalità, è anche piacevolmente comodo e accogliente.



Baobab

Baobab (Armchair)
W 80 D 77 H 69 cm
H seat 40 cm



Baobab (Armchair)
W 80 D 77 H 69 cm
H seat 40 cm

Cage (Low Table),
top T31 White Calacatta
Marble, base T02 White

Baobab

En Baobab is characterised by the contrast of the full rounded form of the seat with the fine and elegant profile of the back. The result, quite apart from its unique personality is a very pleasing, comfortable and eye catching piece.

De Baobab zeichnet sich durch den Kontrast der vollen, runden Formen der Sitzfläche und dem schlanken Profil der Rückenlehne aus. Das Ergebnis, mehr als nur Persönlichkeit Baobab ist angenehm einladend und bequem.

Fr Baobab se distingue pour le contraste entre le volume complet et arrondi de l'assise et le profil mince du dossier. Le résultat, outre être particulièrement riche de personnalité, est également agréablement confortable et accueillant.



Lievore Altherr Molina

Born in 1948, Alberto Lievore studied architecture in Buenos Aires. In the early years he focused not only on design, but also on the production and marketing of furniture, then, having moved to Barcelona, he was part of the Grupo Berenguer (1977), a leading name in Spanish design. In 1984 he inaugurated his own studio, focusing on industrial design, and on consultancy and art direction for a number of firms. His partners are designer and stylist Jeannette Altherr, who specializes in objects and spaces for children, and Manel Molina, who again brings with him vast and varied experiences in the industrial and exhibition design sectors.

Technical information



Armchair → p.480



Parentesi (Armchair)
W 80 D 65 H 75 cm
H seat 45 cm

Parentesi

Il suo nome, Parentesi, descrive in modo semplice ed efficace questa collezione, caratterizzata da linee curve, nette ed essenziali.

Informazioni tecniche → p.486



Designer, Year:
Pietro Arosio, 1997

Il suo nome, Parentesi, descrive in modo semplice ed efficace questa collezione, caratterizzata da linee curve, nette ed essenziali. La poltrona rivisita una forma classica e avvolgente nel segno della versatilità d'ambientazione e composizione.



Parentesi (Armchair)
W 80 D 65 H 75 cm
H seat 45 cm

Parentesi

En Its name means parenthesis: a simple, effective description of this collection, with its clean, essential, curved lines. The armchair revisits a classic, cosy shape with the versatility to fit into any setting or composition.

De Der Name Parentesi, auf Deutsch runde Klammer, beschreibt einfach und wirkungsvoll diese Kollektion, die sich durch saubere, minimalistische Kurvenlinien auszeichnet. Eine klassische, körpernahe Form wird mit diesem Fauteuil neu interpretiert, um in unterschiedliche Umgebung und Zusammenstellung zu passen.

Fr Son nom, Parentesi, décrit de façon simple et efficace cette collection, caractérisée par des lignes courbes nettes et essentielles. Le fauteuil réinterprète une forme classique et enveloppante à l'enseigne de la flexibilité d'intégration et de composition.



Pietro Arosio

Pietro Arosio was born in 1946 in Lissone, near Milan. He learnt his profession at the research centre of a company specialising in the production of metal furniture for communal spaces. This experience led to the emergence of a design philosophy that developed over time through his work as an industrial designer. He began his career in 1972, and was already winning accolades in 1983, receiving the Casaviva d'Oro award. The fundamentals of his work include essentiality, research into new materials and technologies, and attention to detail and to the engineering implications of his designs. Pietro Arosio is fully aware of the emotional impact his products can have, and has worked in partnership with various internationally-acclaimed artists, including Nespolo, Del Pezzo, Hsiao Chin, Tilson, Rotella and Keizo. A number of his pieces have been exhibited at the Victoria and Albert Museum in London, and at the Munich modern art museum Die Sammlung.

Technical information



Armchair → p.486



Mayfair (Armchair)
L 64 P 69 H 82 cm
H seat 44 cm

Soap (Low Table), top
T74 Shiny Sahara Noir,
base T03 Grey

Mayfair

Compatta e avvolgente, la collezione Mayfair ha un'estetica unica e riconoscibile, lineare come un unico foglio ricurvo all'esterno e piacevolmente morbida all'interno.

Informazioni tecniche ➞ p.485



Designer, Year:
Christophe Pillet, 2008

La poltroncina è completamente rivestita in pelle o tessuto ed è caratterizzata dal particolare dettaglio delle cuciture a vista, che sottolineano le curve dello schienale.



Mayfair (Armchair)
L 64 P 69 H 82 cm
H seat 44 cm

Mayfair

En Compact and curvaceous, the Mayfair collection has a unique and distinctive linear aesthetic, like a single curved leaf on the outside, and pleasingly soft in the inside. The easy chair is entirely covered in leather or fabric, and features characteristic visible stitching details that emphasise the curved back.

De Kompakt und körpernah, zeichnet sich die Kollektion Mayfair durch eine besondere, sofort wiedererkennbare Ästhetik aus: linear wie ein nach außen gewölbtes Blatt, angenehm weich im Inneren. Der Sessel ist vollständig mit Leder oder Stoff bezogen. Charakteristisch sind die Nähte auf Sicht, die das runde Design der Rückenlehne effektiv voll unterstreichen.

Fr Compacte et enveloppante, la collection Mayfair a une esthétique unique et reconnaissable, linéaire comme une feuille courbe à l'extérieur et agréablement moelleuse à l'intérieur. Le fauteuil est entièrement revêtu de cuir ou de tissu et est caractérisé par le détail des coutures apparentes qui soulignent les courbes du dossier.



Christophe Pillet

This lodestar in French design gained a Master's degree in Design in Milan in 1985, before working with Philip Starck in Paris from 1988 to 1993, after which he set up his own independent, eclectic business, featuring his hallmark style – simple, strong, and to the point – be it in architecture or interior design, furniture, fashion or industrial design. Winner of the French “Créateur de l'année” award in 1994, Pillet works with some of the biggest names in contemporary furniture design.

Technical information



Armchair → p.485

Moon

Moon è una poltrona che si distingue nell'universo dell'arredo per la sua forma avvolgente e dinamica.

Informazioni tecniche ➞ p.485

Designer, Year:
Pietro Arosio, 2002

Grazie a un particolare procedimento produttivo, la scocca girevole in poliuretano forma un tutto unico con il rivestimento, dando vita a una seduta che è la perfetta combinazione di design e abilità tecnica.



Moon

Moon (Armchair),
base T95 Mud
W 83,5 D 73 H 89 cm
H seat 38 cm

Spin (Ottoman)



Moon (Armchair)
W 83,5 D 73 H 89 cm
H seat 38 cm

Moon

En Moon is an armchair with a uniquely curvaceous and dynamic shape. The special production process creates a swivelling polyurethane shell that forms a single body with the covering, to give a seat that represents the perfect combination of design and technical skill.

De Moon ist ein Fauteuil, der sich von anderen Polstermöbeln durch seine körpernahe, dynamische Form abhebt. Dank einem besonderen Produktionsverfahren bilden die drehbare Sitzschale aus Polyurethan und der Bezug eine Einheit für ein Sitzmöbel, in dem Design und technisches Können eine perfekte Verbindung eingehen.

Fr Moon est un fauteuil qui se distingue dans l'univers du meuble pour sa forme enveloppante et dynamique. Grâce à un procédé de production particulier, la coque pivotante en polyuréthane forme un tout avec le revêtement, en donnant vie à un siège qui est une combinaison parfaite de design et d'habileté technique.



Pietro Arosio

Pietro Arosio was born in 1946 in Lissone, near Milan. He learnt his profession at the research centre of a company specialising in the production of metal furniture for communal spaces. This experience led to the emergence of a design philosophy that developed over time through his work as an industrial designer. He began his career in 1972, and was already winning accolades in 1983, receiving the Casaviva d'Oro award. The fundamentals of his work include essentiality, research into new materials and technologies, and attention to detail and to the engineering implications of his designs. Pietro Arosio is fully aware of the emotional impact his products can have, and has worked in partnership with various internationally-acclaimed artists, including Nespolo, Del Pezzo, Hsiao Chin, Tilson, Rotella and Keizo. A number of his pieces have been exhibited at the Victoria and Albert Museum in London, and at the Munich modern art museum Die Sammlung.

Technical information



Armchair → p.485

Glide

L'ispirazione per Glide è stata l'osservazione della natura, il fluido e continuo passaggio da una forma a un'altra.

Informazioni tecniche [↗](#) p.483

Designer, Year:
Monica Förster, 2006

L'ispirazione per Glide è stata l'osservazione della natura, il fluido e continuo passaggio da una forma a un'altra e da uno stato all'altro, come la neve che si scioglie in primavera. La seduta, sostenuta da una leggera base in metallo, è ampia e sottile, comoda perché realizzata in poliuretano espanso a quote differenziate che accoglie il corpo in un abbraccio aereo e spontaneo.



Glide

Glide (Armchair),
base T07 Black
W 106 D 65 H 61 cm
H seat 37 cm





Glide (Armchair),
base T07 Black
W 106 D 65 H 61 cm
H seat 37 cm

Glide

En The inspiration for Glide came from observing nature, the constant, flowing transformation from one state to another, like snow melting in springtime. The light metal base supports a broad, slender seat made in comfortable variable-density polyurethane foam that envelops the body in a spontaneous, airy embrace.

De Die erste Inspiration für Glide kommt aus der Beobachtung der Natur, dem fließenden, dauernden Übergang von einer Form zur anderen, von einem Zustand zum anderen: wie der Schnee im Frühling. Ein Konzept, aus dem ein großzügiges, weiches und schlankes Sitzmöbel entstanden ist, hergestellt aus PU-Schaum in differenzierten Höhen und getragen von Metallstützen, das den Körper in einer lockeren, spontanen Umarmung aufnimmt.

Fr L'inspiration de départ pour Glide est l'observation de la nature, le passage fluide et continu d'une forme à une autre, d'un état à l'autre: comme la neige au printemps. Un concept d'où naît une assise ample, moelleuse et fine, réalisée en polyuréthane expansé à densité variable, soutenue par d'élégants supports métalliques, qui accueille le corps dans une étreinte aérienne et spontanée.



Monica Förster

One of the best-loved interpreters of contemporary Swedish design, Monica Förster works in Stockholm, but she was born and raised close to the Arctic Circle, and this environment has had a clear influence on her work, seen in a deep love for the purest of shapes and for natural sources of inspiration, alongside a curiosity for new materials and technologies. She works with numerous international clients, often inventing new typologies of products in industrial, furniture and object design. She has received accolades including the Excellent Swedish Design award, the Design Plus award in Germany and the Future Design Days Award.

Technical information



Armchair → p.483

XL

L'essenzialità assoluta del disegno incontra la generosità delle dimensioni in questa poltrona dal profilo sottile.

Informazioni tecniche ➞ p.489

Designer, Year:
Pietro Arosio, 2000

L'essenzialità assoluta del disegno incontra la generosità delle dimensioni in questa poltrona dal profilo sottile e dalla seduta ampia e comoda. Versatile perché compatibile con ogni contesto, per il suo stile minimale e deciso XL si può accostare ai più diversi elementi d'arredo.



XL (Armchair), base
T23 Polished Chrome,
W 80 D 71 H 71 cm
H seat 35 cm

➞ Accessories:
E63 (Lamp) designed
by Umberto Riva



XL (Armchair)
W 80 D 71 H 71 cm
H seat 35 cm

XL

En Absolutely essential design is combined with generous proportions to give a chair with a slim profile and a broad, comfortable seat. It has the versatility to be compatible with any setting, and with its distinctive, minimal style, XL looks great with the widest range of furniture.

De Extrem minimalistisches Design und großzügige Maße verbinden sich zu einem Fauteuil mit schlankem Profil und breiter, bequemer Sitzfläche. XL verträgt sich mit jedem Ambiente und kann dank des minimalistischen, kraftvollen Stils mit unterschiedlichsten Einrichtungsteilen eingesetzt werden.

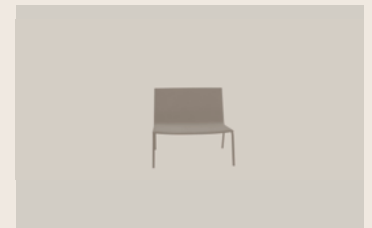
Fr Le design essentiel rencontre la générosité des dimensions dans ce fauteuil au profil fin et à l'assise large et confortable. Polyvalent, XL s'intègre dans tous les contextes, et grâce à son style minimaliste et à ses lignes nettes, il peut être associé aux éléments de mobilier les plus variés.



Pietro Arosio

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Technical information



Armchair → p.489



Girola (Armchair)
W 87 D 74 H 64 cm
H seat 40 cm

⇒ Accessories:
Nello Spazio (Rug)
designed by Umberto Riva

Girola

Una poltrona girevole che avvolge
totalmente il corpo e ruota
completamente su sé stessa.

Informazioni tecniche ⇒ p.482



Designer, Year:
Lievore Altherr Molina, 2004

Una poltrona girevole che avvolge totalmente il corpo e ruota completamente su sé stessa, grazie ad un meccanismo a sfera collocato nella base. Un elemento d'arredo originale e confortevole, adatto a porsi al centro di qualsiasi spazio. Struttura in legno multistrato di betulla, con imbottitura in poliuretano espanso a quote differenziate.



Girola (Armchair)
W 87 D 74 H 64 cm
H seat 40 cm

Girola

En A swivel armchair which enfolds the body and rotates fully on its own axis thanks to a ball mechanism in the base. An original and comfortable item of furniture, suitable for placing in the centre of any space. The frame is in beech plywood, upholstered in differentiated-density polyurethane foam.

De Ein Drehstuhl, der den Körper perfekt umschließt und sich durch einen Kugelmechanismus im Untergestell vollständig selbst drehen kann. Ein originelles und bequemes Einrichtungselement, das in jedem Raum zum Mittelpunkt werden kann. Struktur aus Mehrschichtholz Birke, Polsterung aus PU-Schaumstoff unterschiedlicher Stärken.

Fr Un fauteuil pivotant qui enveloppe complètement le corps et tourne complètement sur soi, grâce à un mécanisme à billes placé dans le piétement. Un élément d'ameublement original et confortable, pouvant être placé au centre de n'importe quel espace. Structure en multiplis de bouleau, avec rembourrage en polyuréthane expansé de hauteurs différentes.



Lievore Altherr Molina

Born in 1948, Alberto Lievore studied architecture in Buenos Aires. In the early years he focused not only on design, but also on the production and marketing of furniture, then, having moved to Barcelona, he was part of the Grupo Berenguer (1977), a leading name in Spanish design. In 1984 he inaugurated his own studio, focusing on industrial design, and on consultancy and art direction for a number of firms. His partners are designer and stylist Jeannette Altherr, who specializes in objects and spaces for children, and Manel Molina, who again brings with him vast and varied experiences in the industrial and exhibition design sectors.

Technical information



Armchair ⇨ p.482

SouthBeach

Suggestivo come un trono, avvolgente come una culla, una seduta che unisce i concetti di forza e di morbidezza in un unico oggetto d'arredo.

Informazioni tecniche ➞ p.488

Designer, Year:
Christophe Pillet, 2006

La sinuosa struttura, realizzata con listelli in massello di faggio, avvolge e sostiene la seduta e il poggiatesta in multistrato di betulla, rivestiti in tessuto. Un pezzo importante, destinato a catalizzare l'attenzione in qualsiasi spazio venga collocato: domestico o collettivo.



SouthBeach

SouthBeach (Armchair),
frame T21 White
W 110 D 68 H 139 cm
H seat 43 cm



SouthBeach (Armchair),
frame T21 White
W 110 D 68 H 139 cm
H seat 43 cm

Polar Table (Low Table),
finish T21 White

SouthBeach

En As fascinating as a throne and as protective as a cradle, a seat that combines the concepts of strength and softness in a single piece of furniture. The sleek structure, made from solid beech strips, surrounds and supports the seat and the headrest in birch plywood with fabric upholstery. An important piece, destined to grab attention in whatever space it is placed, whether in the home or in the community.

De Imposant wie ein Thron, beschützend wie eine Wiege, ein Sitzmöbel, das Kraft und flauschige Weichheit in einem Einrichtungsobjekt vereinigt. Die Struktur in geschwungenen Linien aus Buchen-Massivholzleisten, umfängt und stützt Sitzschale und Kopfstütze aus Birke-Mehrschichtholz, die mit Stoff bezogen sind. Ein edles Stück und Blickfang in jedem Lebensraum: in der Wohnung oder im Gemeinschaftsraum.

Fr Suggestif comme un trône, enveloppant comme un berceau, un siège qui associe les concepts de force et de douceur dans un unique objet. La structure sinueuse, réalisée avec des lattes en hêtre massif, enveloppe et soutient l'assise et l'appuie-tête en multiplis de bouleau, recouverts de tissu. Une pièce d'ameublement importante, destinée à catalyser l'attention quel que soit l'espace qui l'accueille: domestique ou collectif.



Christophe Pillet

This lodestar in French design gained a Master's degree in Design in Milan in 1985, before working with Philip Starck in Paris from 1988 to 1993, after which he set up his own independent, eclectic business, featuring his hallmark style – simple, strong, and to the point – be it in architecture or interior design, furniture, fashion or industrial design. Winner of the French “Créateur de l'année” award in 1994, Pillet works with some of the biggest names in contemporary furniture design.

Technical information



Armchair ⇨ p.488

Matera

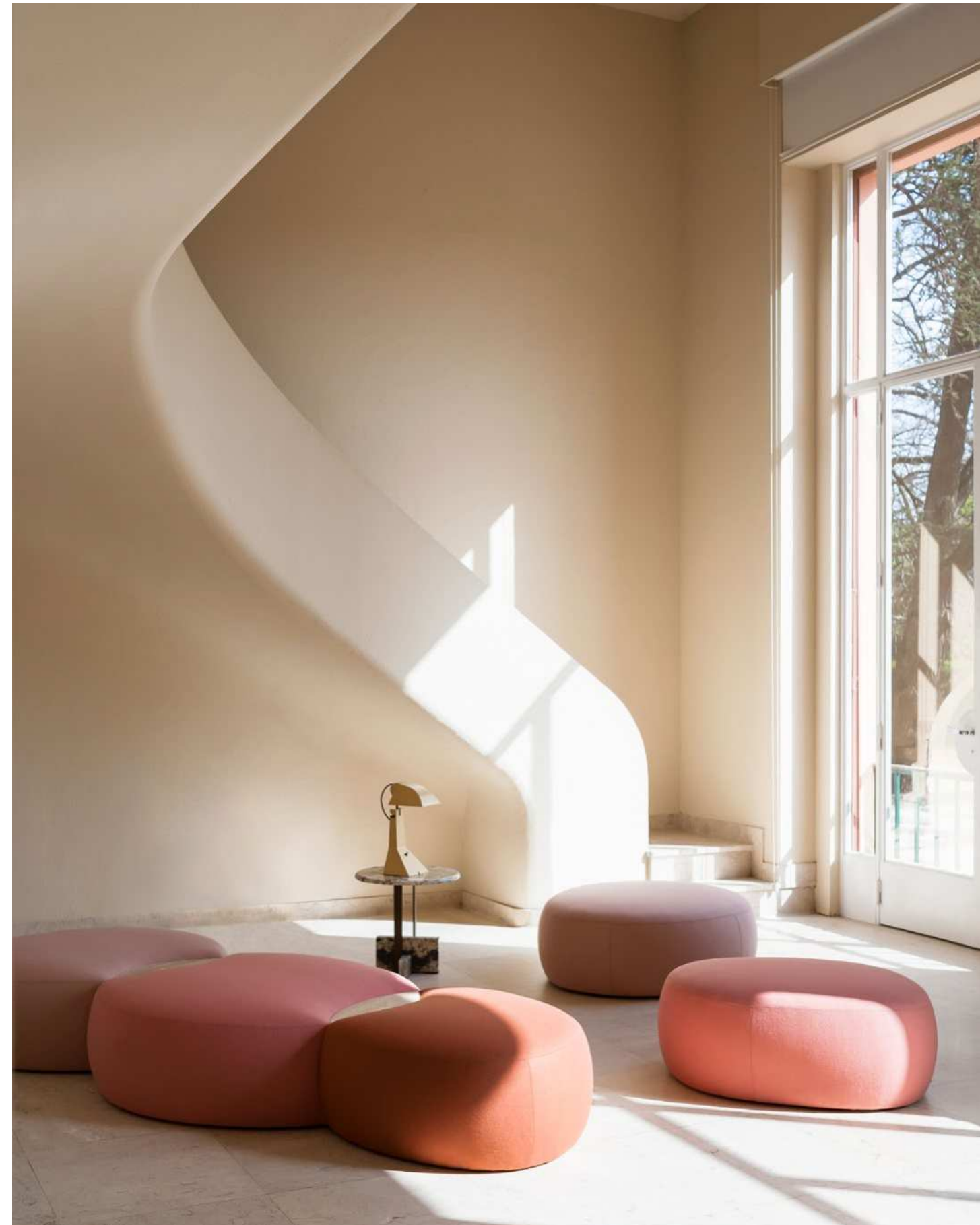
Addentrandosi in un tour immaginario di nuovi scenari creativi, si entra nello straordinario ecosistema urbano che sono i Sassi di Matera: la stratificazione di ere, elementi naturali e tracce di cultura che si è accumulata nel tempo mostra la continuità dello scambio tra passato e futuro, elementi fondanti destinati a perdurare che si mischiano con nuovi tessuti contemporanei.

Informazioni tecniche ➞ p.489



Tacchini fa propria questa intersezione tra passato e presente traducendola in un prodotto, il sistema componibile Matera firmato dal designer maltese Gordon Guillaumier, composto da elementi imbottiti dai volumi pieni, assemblabili come sassi che si affiancano e utilizzabili singolarmente oppure intersecati tra loro. La composizione si completa con piani d'appoggio in legno, marmo oppure rivestiti in tessuto, dotati di caricatori wireless nel punto d'incontro tra le sedute. La famiglia Matera è progettata per aree contract con l'intento di creare sedute informali che diventano isole di conversazione, attesa, incontro e lavoro.

Designer, Year:
Gordon Guillaumier, 2020



Matera (Ottoman), Small
W 95 D 80 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman),
table top T120 Matt Roman
Travertine Marble
W 270 D 105 H 40,5 cm
H seat 40,5 cm

Joaquim (Low Table),
base T117 Bronze,
top T118 Shiny Patagonia
Marble

➞ Accessories:
E63 (Lamp) designed
by Umberto Riva



Matera (Ottoman),
table top T120 Matt Roman
Travertine Marble
W 270 D 105 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman), table top
in fabric with wireless charger,
W 195 D 104 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman), Small
W 95 D 80 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman), Medium
W 109 D 96 H 40,5 cm
H seat 40,5 cm



Matera (Ottoman),
table top in fabric with
wireless charger,
W 195 D 104 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman),
table top T120 Matt Roman
Travertine Marble
W 270 D 105 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman), Small
W 95 D 80 H 40,5 cm
H seat 40,5 cm

Matera (Ottoman), Medium
W 109 D 96 H 40,5 cm
H seat 40,5 cm

Matera

En Explore new creative scenarios in an imaginary tour of the extraordinary urban ecosystem – the Sassi di Matera. Here, the stratification of eras displays the continuity of past and future interactions, of natural elements and traces of culture that have accumulated over time, bare essentials, destined to last, that blend with the new contemporary fabric. Tacchini embraces this crossroads between past and present, molding it into a product – the Matera sectional system by Maltese designer, Gordon Guillaumier. Full-proportioned upholstered elements are assembled like stones, placed one next to another, which can stand alone or be mingled. Completing the arrangement are table top surfaces in wood, marble, or upholstered in fabric and equipped with wireless chargers at the places where the seats meet. The Matera family is designed for the contract market, to build informal seating islands for conversation, waiting, meetings and work.

De Auf einer imaginären Reise durch neue kreative Szenarien betritt man das außergewöhnliche urbane Ökosystem der Sassi von Matera: Die Schichtung von Epochen, natürlichen Elementen und kulturellen Spuren, die sich im Laufe der Zeit angesammelt haben, zeigt die Kontinuität des Austauschs zwischen Vergangenheit und Zukunft, Gründungselemente, die dazu bestimmt sind, zu überdauern, und sich mit neuen zeitgenössischen Stoffen vermischen. Tacchini macht sich diese Überschneidung von Vergangenheit und Gegenwart zu eigen und übersetzt sie in ein Produkt: das modulare System Matera des maltesischen Designers Gordon Guillaumier. Ausgedehnte Polsterelemente werden wie Steine aneinandergereiht, die einzeln stehen oder miteinander kombiniert werden können. Ergänzt wird das Arrangement durch Tischplatten aus Holz, Marmor oder mit Stoffbezug und kabellosen Ladegeräten an den Stellen, an denen sich die Sitze treffen. Die Matera-Familie ist für den Contract-Bereich konzipiert, um informelle Sitzinseln für Gespräche, Wartezeiten, Besprechungen und Arbeit zu schaffen.

Fr En explorant un parcours imaginaire fait de nouveaux scénarios créatifs, on pénètre dans l'extraordinaire écosystème urbain que sont les Sassi de Matera : la stratification des époques, des éléments naturels et des traces de culture qui se sont accumulés au fil du temps montre la continuité de l'échange entre passé et futur, d'éléments fondateurs destinés à durer qui se mêlent à de nouveaux tissus contemporains. Tacchini fait sienne cette intersection entre passé et présent, en la traduisant par un produit, le système modulable Matera qui porte la signature du designer maltais Gordon Guillaumier et se compose d'éléments rembourrés aux volumes pleins, assemblables comme des pierres qui se juxtaposent, pouvant être utilisés individuellement ou mélangés les uns aux autres. Des tablettes en bois, en marbre ou recouvertes de tissu, équipées de chargeurs sans fil, viennent compléter la composition au point de rencontre des sièges. La famille Matera est conçue pour les espaces professionnels en vue de créer des sièges informels qui se font îlots de conversation, d'attente, de rencontre et de travail.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Ottoman → p.489

Float

I pouf Float riprendono le forme tondeggianti irregolari e i volumi pieni degli iceberg.

Informazioni tecniche ➞ p.489



Designer, Year:
PearsonLloyd, 2020

I pouf Float riprendono le forme tondeggianti irregolari e i volumi pieni degli iceberg, e sono disponibili in varie dimensioni per rispondere a usi e ambienti diversificati. La versione più grande presenta un piano in marmo travertino romano naturale, rendendo il pouf utilizzabile non solo come seduta o poggia piedi, ma anche come un vero e proprio tavolino.



Float (Ottoman)
W 49 D 38 H 43 cm
H seat 43 cm

Float (Ottoman)
W 92 D 74,5 H 43 cm
H seat 43 cm

Float (Low Table),
top T120 Matt Roman
Travertine Marble
W 92 D 74,5 H 36,5 cm



Float (Low Table),
top T120 Matt Roman
Travertine Marble
W 92 D 74,5 H 36,5 cm

Float

En Echoing the rounded, irregular shapes and ample size of icebergs, the Float ottomans are available in various sizes to meet the different needs and uses dictated by today's lifestyles. The larger version has a natural Roman travertine top, so the ottoman can function not only as a seat or footstool but also as an actual coffee table.

De In Anlehnung an die abgerundeten, unregelmäßigen Formen und die üppige Größe der Eisberge sind die Poufs Float in verschiedenen Größen erhältlich, um den unterschiedlichen Bedürfnissen und Verwendungszwecken gerecht zu werden, die der heutige Lebensstil mit sich bringt. Die größere Version hat eine Platte aus natürlichem Travertin Romano-Marmor, so dass der Pouf nicht nur als Sitz- oder Fußbank, sondern auch als Beistelltisch verwendet werden kann.

Fr Les poufs Float reprennent les formes arrondies irrégulières et les volumes pleins des icebergs, et sont disponibles en différentes tailles pour répondre à différents usages et contextes. La version la plus grande arbore un plateau en marbre travertin romain naturel, ce qui rend le pouf utilisable non seulement comme siège ou repose-pieds, mais également comme table basse.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as "visiting lecturers" at the École Cantonale d'Art in Lausanne.

Technical information



Ottoman, Low Table → p.489



Quartier (Ottoman)
W 112 D 112 H 33 H seat 33 cm
W 62 D 62 H 38 H seat 38 cm
W 46 D 46 H 46 H seat 46 cm

Quartier

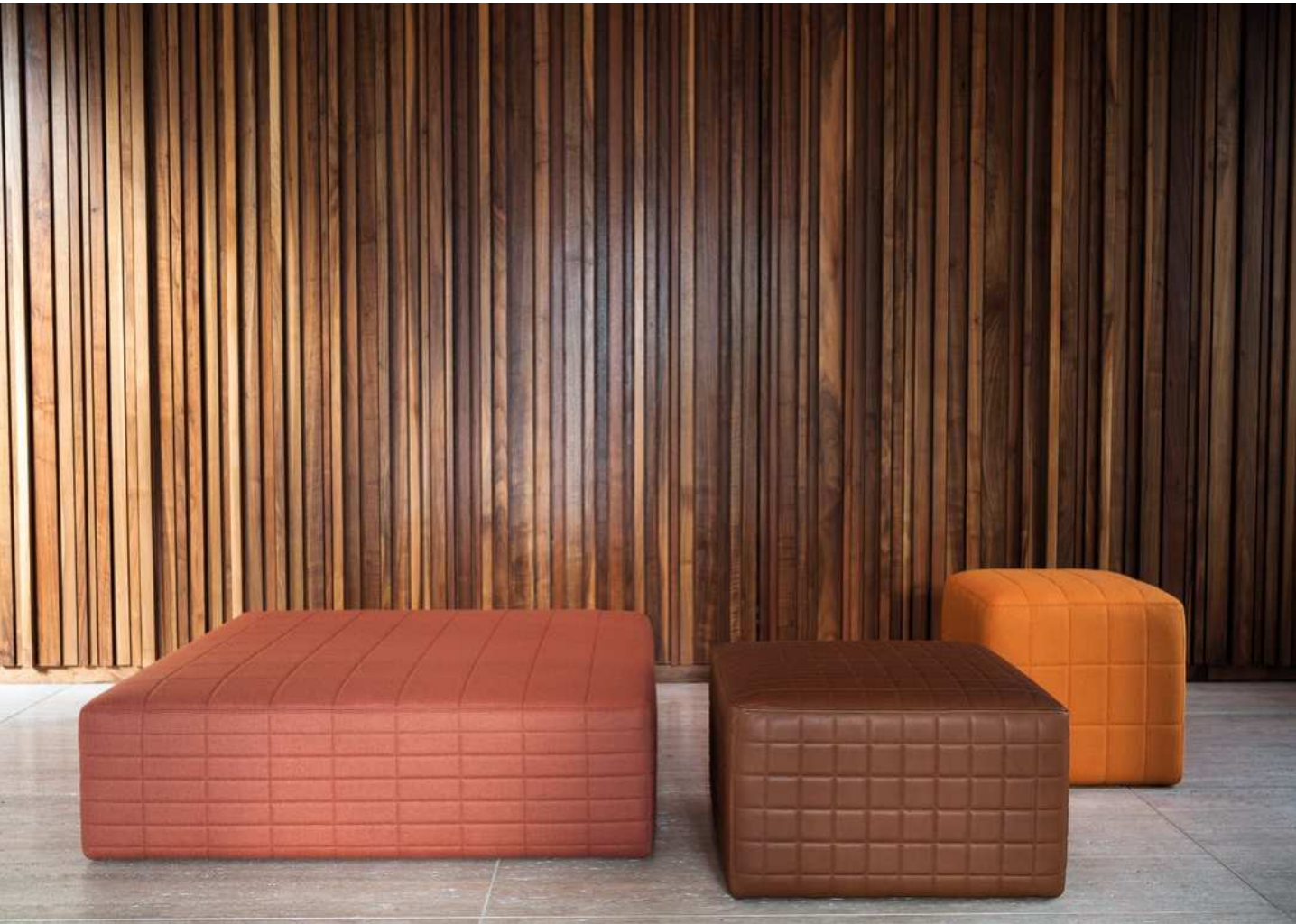
Una metropoli di edifici in miniatura, colorati, soffici e accoglienti, per arredare il paesaggio domestico e collettivo

Informazioni tecniche ➞ p.490



Designer, Year:
Claesson Koivisto Rune, 2010

Una metropoli di edifici in miniatura, colorati, soffici e accoglienti, per arredare il paesaggio domestico e collettivo: questa è l'idea creativa da cui nascono i nuovi pouf Quartier. Disegnati dallo studio Claesson Koivisto Rune, sono disponibili in tre diverse misure ed in diversi colori. Le loro linee squadrate e le cuciture a vista in tonalità contrastanti, ricordano i palazzi di mattoni dei “cartoon”. Una novità giovane e divertente, ma allo stesso tempo pratica e versatile, per dare nuove forme al comfort ed alla convivialità domestica.



Quartier

En A metropolis of buildings in miniature, colourful, soft and cosy, to combine the wide range of differing private and public areas. This is the creative idea from which arise the new ottoman Quartier. Design Claesson Koivisto Rune, available in three different sizes and different colours. Their square lines and visible stitching in contrasting tones, are reminiscent of buildings in a “cartoon” strip. A young and funny new product both practical and versatile at the same time, giving new forms to comfort and conviviality.

De Eine Metropole aus Miniaturgebäuden, farbig, bequem und einladend, um das Wohnumfeld privat und im Objekt zu gestalten: das ist die creative Idee, aus der sich die neuen Sitzkissen Quartier vom Studio Claesson Koivisto Rune entwickeln. Sie sind in drei Maßen und diversen Farben verfügbar. Ihre eckigen Linien und die Nähte in Kontrastfarben erinnern an die Backsteinhäuser der “cartoon”. Eine junge und zugleich praktische Neuheit, um Wohnen neue Formen zu geben.

Fr Une métropole d’immeubles en miniature, colorées, souples et accueillantes pour meubler divers espaces publics et privés. C’est de cette idée que sont nés les nouveaux poufs Quartier. Imaginés par le studio Claesson Koivisto Rune, ils sont disponibles en trois différentes dimensions et dans plusieurs coloris. Ses lignes et ses coutures à vue conçues dans des tonalités contrastées, rappellent les palais de briques des “cartoon”. Une nouveauté jeune et amusante, pratique et qui s’adapte à diverses ambiances pour donner des nouvelles formes de confort et de convivialité de la maison.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Ottoman → p.490

Spin

Spin è una famiglia di pouf che riprende la tecnica delle cuciture a vista con andamento casuale, già sperimentata dallo studio Claesson Koivisto Rune.

Informazioni tecniche ➞ p.490

Designer, Year:
Claesson Koivisto Rune, 2010

Spin è una famiglia di pouf che riprende la tecnica delle cuciture a vista con andamento casuale, già sperimentata dallo studio Claesson Koivisto Rune nelle sedute Doodle, per disegnare un decoro a spirale giocoso, leggero e quasi ipnotico. Un motivo che caratterizza le forme arrotondate e amichevoli di questi morbidi elementi d'arredo, proposti in diverse dimensioni e tonalità.



Spin (Ottoman)
 Ø 119 H 39 H seat 39 cm
 Ø 90 H 39 H seat 39 cm
 Ø 60 H 39 H seat 39 cm



Spin (Ottoman)
Ø 119 H 39 H seat 39 cm
Ø 90 H 39 H seat 39 cm
Ø 60 H 39 H seat 39 cm

Spin

En Spin is a family of ottomans which resumes a technique such as “random” stitching, already applied in the Doodle chairs by designers Claesson Koivisto Rune, that traces soft and playful whirls with an almost hypnotic effect. The stitches characterize the generous, rounded shapes of these soft furnishings, available in different sizes and colours.

De Spin ist eine Familie von Ottomanen, bei der die Technik der Sichtnähte mit Zufallsverlauf wieder aufgenommen wird. Mit dieser Technik hat bereits Claesson Koivisto Rune bei den Doodle-Sitzmöbel experimentiert, um eine spielerisch lockere, leichte, ja beinahe hypnotisierende Verzierung in Spiralform zu entwerfen, ein Motiv, das die abgerundeten und ansprechenden Formen dieser weichen Einrichtungsgegenstände, die in verschiedenen Größen und Farben erhältlich sind, kennzeichnet.

Fr Spin est une famille de pouf, qui reprend la technique de coutures à vue avec une tendance “aléatoire”, déjà connue par le Studio Claesson Koivisto Rune dans les assises Doodle, pour dessiner une décoration à spirale plaisante, légère et presque hypnotique. Un motif qui caractérise les formes arrondies et respectueuses de ces éléments d’ameublement, disponibles dans différentes dimensions et couleurs.



Claesson Koivisto Rune

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Technical information



Ottoman → p.490

Atoll

Nata dalla matita del designer francese Patrick Norguet, la chaise longue Atoll disegna il piacere del relax con una linea sensuale e sinuosa, che unisce visione estetica ed ergonomia.

Informazioni tecniche [↗](#) p.490

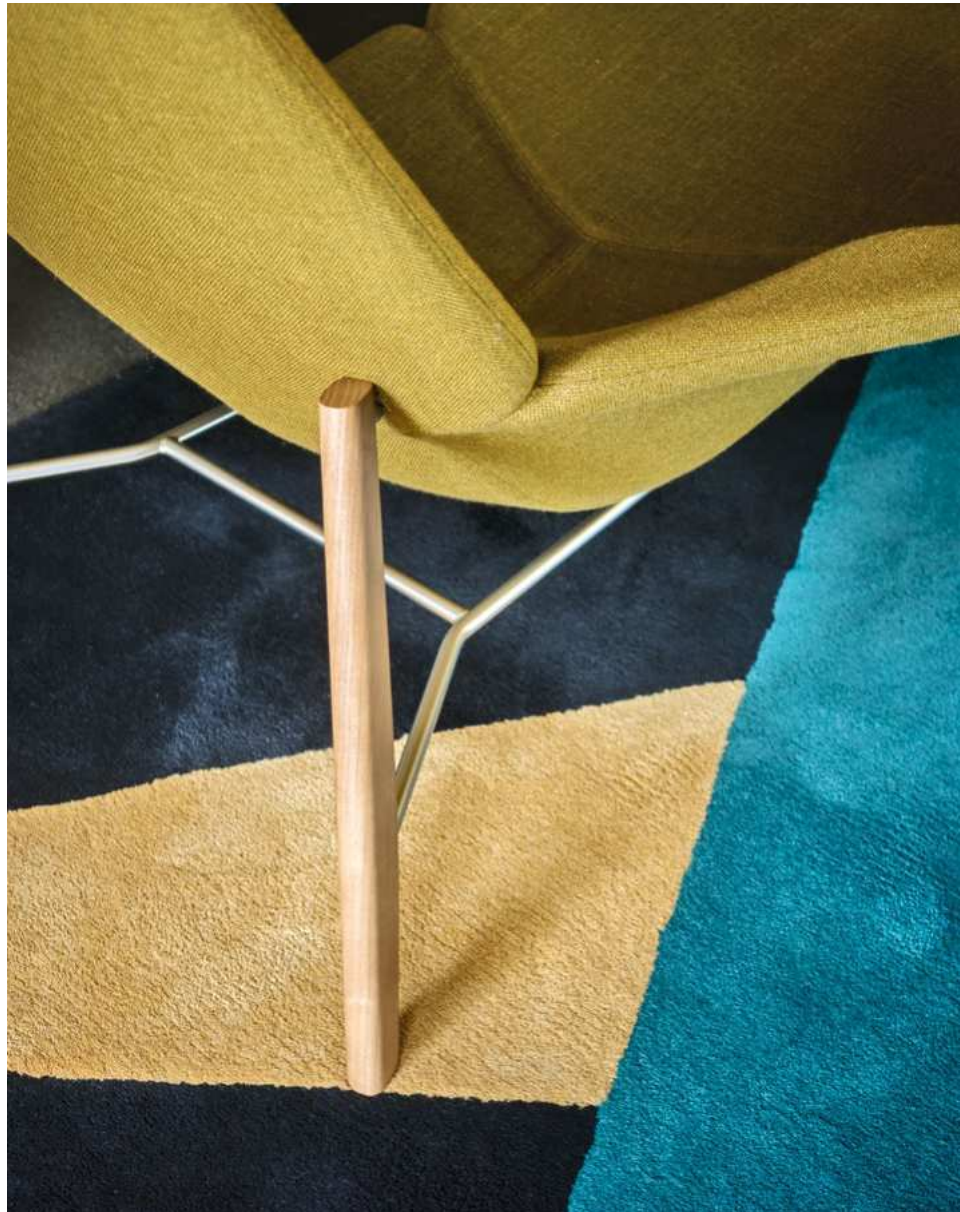
L'elegante leggerezza della seduta allungata offre un avvolgente schienale alto con bracciolo unilaterale. Il volume pieno e definito della scocca si accosta alla sottile essenzialità delle gambe in legno con struttura in metallo. La chaise longue di Norguet è l'arredo ideale per le aree relax di aeroporti, alberghi, centri benessere e per i più curati spazi riservati di strutture aperte al pubblico. Nel contesto domestico crea un ambiente raccolto, raffinato ed estremamente moderno, che invita ad assaporare un prezioso tempo lento.

Awards: 2015 Interior Innovation Awards

Designer, Year:
Patrick Norguet, 2014







Atoll (Chaise-longue)
W 170 D 85,5 H 94 cm
H seat 24,5 cm

Atoll

En From the drawing board of French designer Patrick Norguet, the Atoll chaise longue traces the pleasure of relaxation with sinuous curves that combine aesthetic vision and ergonomics. The ethereal elegance of the elongated seat flows from the high backrest to the single armrest. The full, well-defined proportions of the shell contrast with the sleek simplicity of the wood legs and metal structure. The Norguet chaise longue is ideally suited to furnish relaxation areas in airports, hotels and spas, and a welcome refuge in the more curated private areas of public buildings. At home, it lends an air of cozy, yet very modern, sophistication; an invitation to savor the precious rhythms of slow time.

De Die Chaiselongue Atoll ist dem französischen Designer Partrick Norguet aus der Feder geflossen und steht mit ihrem Design, das durch geschwungene und sinnliche Linien charakterisiert ist und gekonnt Ästhetik mit Ergonomie verbindet, ganz im Zeichen der Entspannung. Die elegante Leichtigkeit der verlängerten Sitzfläche geht in eine komfortable hohe Rückenlehne mit einseitiger Armlehne über. Das volle und definierte Volumen der Sitzschale wird durch die schmalen und minimalistischen Holzbeine mit Metallgestell betont. Die Chaiselongue von Norguet ist perfekt für die Einrichtung von Relax-Zonen in Flughäfen, Hotels und Wellness-Einrichtungen und für reservierte und hochwertige Bereiche in öffentlichen Einrichtungen. Im Wohnbereich lässt sich mit der Chaiselongue ein behagliches, elegantes und extrem modernes Ambiente schaffen, dass dazu einlädt, wertvolle Ruhephasen zu genießen.

Fr Née du crayon du designer français Patrick Norguet, la chaise longue Atoll dessine le plaisir de la détente de sa ligne sensuelle et sinueuse, alliant vision esthétique et ergonomie. L'élégante légèreté de l'assise se prolonge dans le dossier haut et enveloppant avec accoudoir unilatéral. Le volume plein et défini de la coque se rapproche du minimalisme subtil des pieds en bois à structure métallique. La chaise longue de Norguet est idéale pour meubler les espaces de détente d'aéroports, hôtels, centres de bien-être et pour les espaces intimes particulièrement raffinés de structures ouvertes au public. Dans le contexte domestique, elle crée une ambiance privée, raffinée et extrêmement moderne qui invite à savourer la précieuse lenteur du temps.



Patrick Norguet

Patrick Norguet is a key figure in French design today, and was elected “furniture designer of the year” by Wallpaper magazine in 2009. He began his career as a project designer in the late nineties, working with numerous big names in the furniture design world, in addition to completing a number of interior and set design projects. He has always sought to select the right shapes and colours, exuding a love of innovative industrial processes, artisanal ateliers and the people working there.

Technical information



Chaise-longue ⇨ p.490

Pigreco

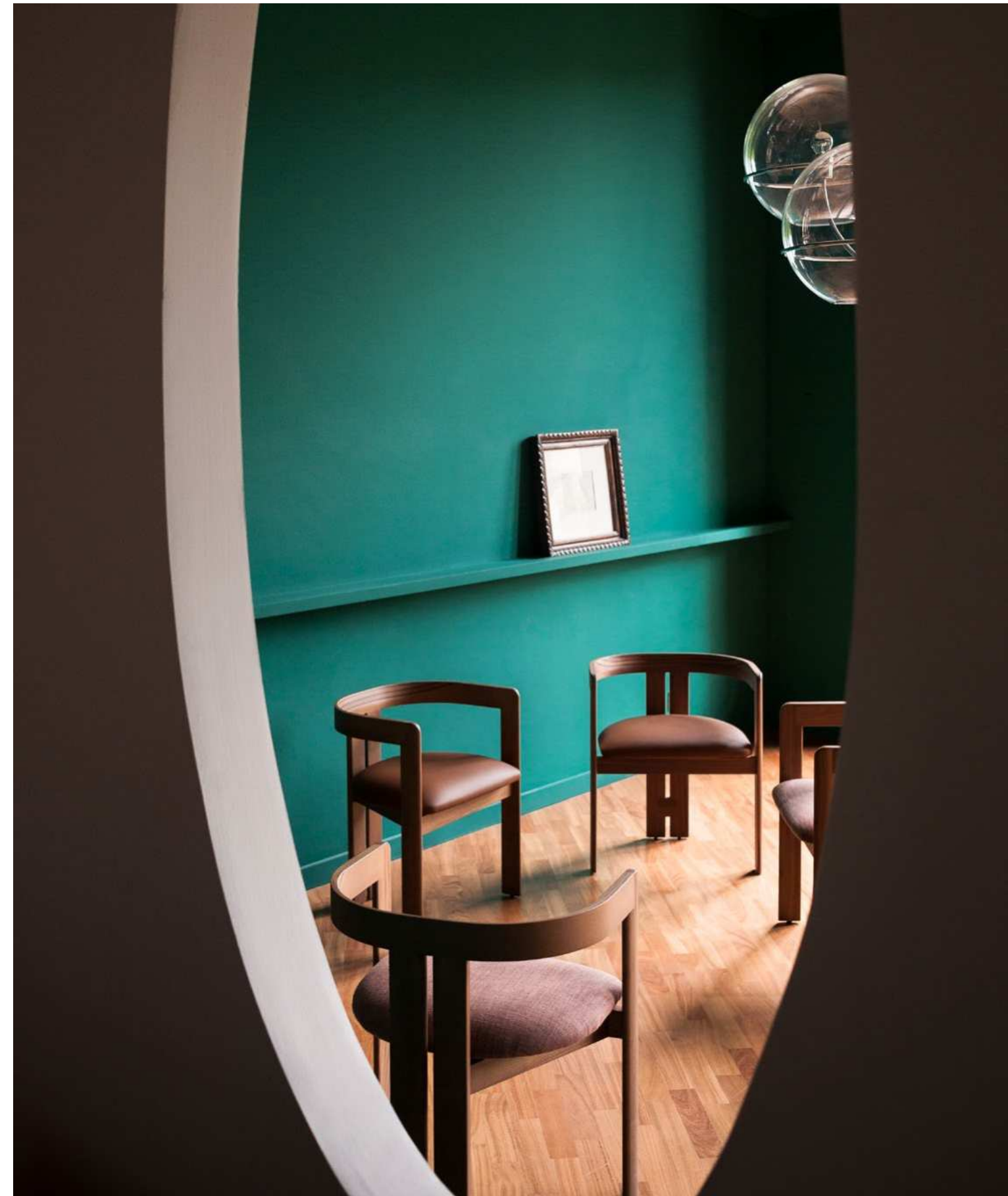
L'essenzialità del segno.
La proporzione tra pieni e vuoti.
L'armonia tra linee rette
e curve.

Informazioni tecniche ➞ p.493

Ogni caratteristica di questa seduta risponde a un pensiero: trasmettere un “senso di spazio” a un oggetto tradizionalmente statico. Il triangolo funge da elemento dinamico, rafforzato dalle due gambe posteriori, che si avvicinano per garantire stabilità alla seduta, senza però compromettere la sensazione di leggerezza che pervade l'oggetto. Ideata nel 1959 da Tobia Scarpa come progetto di laurea presso l'Università di Venezia, è il primo prodotto mai disegnato dall'architetto italiano.

Awards: German Design Award 2022

Designer, Year:
Tobia Scarpa, (1959) 2021



Pigreco

Pigreco (Chair),
structure T134 Walnut
W 55,1 D 40,5 H 64 cm
H seat 43,8 cm





Pigreco (Chair), structure
T122 Anthracite Grey
W 55,1 D 40,5 H 64 cm
H seat 43,8 cm

Togrul (Table), base T140
Ivory Clay Effect, top
T137 Semi-gloss Classic
Roman Travertine

Pigreco

En The essential nature of a sign. The proportion of solids and voids. The harmony between straight and curved lines. Every feature of this chair responds to a logic: conveying a “sense of space” to a traditionally static object. The triangle acts as a dynamic element and is reinforced by the two rear legs, which come closer together to give the seat stability without compromising the feeling of lightness that pervades the object. Tobia Scarpa’s graduation project at the University of Venice in 1959, this is the first product ever designed by the Italian architect. Tacchini’s exclusive re-edition of Pigreco in Canaletto walnut, walnut-stained ash and charcoal grey ash, with leather or fabric seat covering, bears the mark of the great architect.

De Die Wesentlichkeit des Zeichens. Das Verhältnis zwischen vollen und leeren Räumen. Die Harmonie zwischen geraden und geschwungenen Linien. Jedes Merkmal dieser Sitzfläche entspricht einem Gedanken: einem traditionell statischen Objekt ein “Raumgefühl” zu verleihen. Das Dreieck fungiert als dynamisches Element, das durch die beiden hinteren Beine verstärkt wird, die näher zusammenrücken, um der Sitzfläche Stabilität zu verleihen, ohne das Gefühl der Leichtigkeit zu beeinträchtigen, das das Objekt durchdringt. Es wurde 1959 von Tobia Scarpa als Abschlussarbeit an der Universität von Venedig entworfen und ist das erste Produkt, das der italienische Architekt je entworfen hat.

Fr La sobriété du trait. La proportion entre les pleins et les vides. L’harmonie entre les lignes droites et les courbes. Chaque caractéristique de ce siège répond à une pensée : transmettre un « sens de l’espace » à un objet traditionnellement statique. Le triangle agit comme un élément dynamique, renforcé par les deux pieds arrière qui se côtoient afin d’assurer la stabilité de l’assise, sans toutefois compromettre la sensation de légèreté qui imprègne l’objet. Conçu en 1959 par Tobia Scarpa comme projet de fin d’études à l’Université de Venise, c’est le tout premier produit dessiné par l’architecte italien.



Tobia Scarpa

Tobia Scarpa (Venice 1935) works in the field of architecture, design and restoration. Tobia Scarpa graduated in architecture from the University of Venice in 1969 and in that same year won the “Compasso d’Oro”. He has received many other awards as a designer. Some of his works are also on display in the world’s most important museums. With regard to architecture he works with public and private clients, such as the Benetton Group for which he designed the entire industrial complex. The designs for Benetton are still today considered an aesthetic-functional paradigm and a shining example of industrial architecture (work displayed at the 2012 Biennale in Venice).

Technical information



Chair → p.493

Memory Lane Outdoor/Indoor

Christophe Pillet disegna una sedia
senza tempo, universale, radicalmente
semplificata nel suo design.

Informazioni tecniche ➞ p.493

Designer, Year:
Christophe Pillet, 2018

L'eleganza di Memory Lane sta proprio nel rifiuto di ogni complessità: l'esile struttura in metallo e la raffinata imbottitura impunturata, con cinghie elastiche che restano visibili nella parte posteriore della seduta, ne fanno un vero manifesto alla semplicità. Una sedia pensata per ambienti contract, dove far convivere bellezza e comfort.



**Memory Lane
Outdoor**

Memory Lane Outdoor (Chair),
base T15 Turquoise,
W 59 D 65,5 H 84 H seat 52 cm

➞ Accessories: Tarsia
(Tray) designed by
Maria Gabriella Zecca



Memory Lane Outdoor/Indoor

En Christophe Pillet designs a chair that is timeless, universal and radically simplified in its design. Memory Lane's elegance lies in its outright rejection of any hint of complexity. The slender metal structure and sophisticated top-stitched upholstery, with elastic webbing visible on the back of the seat, make it a true declaration of simplicity. A chair designed for the contract market, where beauty and comfort stylishly coexist.

De Christophe Pillet entwirft einen zeitlosen Stuhl, überall einsetzbar und in einem radikal essentiellen Design. So liegt die Eleganz von Memory Lane gerade im Verzicht auf jede Komplexität: die schlanke Metallstruktur und die raffinierte, gesteppte Polsterung, mit elastischen Gurten, die auf der Unterseite der Sitzfläche sichtbar bleiben, verstärken den Eindruck von Schlichtheit. Ein Stuhl für den Objektbereich, bei dem sich elegante Ästhetik und Komfort verbinden.

Fr Christophe Pillet dessine une chaise intemporelle, universelle, radicalement simplifiée dans son design. L'élégance de Memory Lane tient précisément au refus de toute complexité : la fine structure en métal et le rembourrage raffiné, rythmé par les surpiqûres, avec des sangles élastiques qui restent visibles dans la partie arrière, en font un véritable manifeste de la simplicité. Une chaise pensée pour les collectivités, où la beauté et le confort cohabitent.



Christophe Pillet

This lodestar in French design gained a Master's degree in Design in Milan in 1985, before working with Philip Starck in Paris from 1988 to 1993, after which he set up his own independent, eclectic business, featuring his hallmark style – simple, strong, and to the point – be it in architecture or interior design, furniture, fashion or industrial design. Winner of the French “Créateur de l'année” award in 1994, Pillet works with some of the biggest names in contemporary furniture design.

Technical information



Chair → p.493



Kelly C (Chair),
base T07 Black
W 52 D 51 H 79 cm
H seat 45,5 cm

Kelly T (Table), top T52
Black, base T07 Black
W 99 D 99 H 72 cm

Kelly C /C Basic/V

Ispirato al mondo dell'artista statunitense Ellsworth Kelly, fatto di forme semplici e colori puri, Kelly è uno dei progetti più amati dal trio di designer Mårten Claesson, Eero Koivisto e Ola Rune.

Informazioni tecniche ➞ p.491



Designer, Year:
Claesson Koivisto Rune, 2014

Ispirata alle opere dell'artista minimalista Ellsworth Kelly, la sedia omonima è caratterizzata da una sottile struttura metallica e dalla scocca imbottita dalla forma semplice e lineare. Una seduta essenziale e preziosa per contesti colti ed eleganti, sia domestici sia del contract, che si può affiancare ai tavoli della stessa collezione.





Kelly C Basic (Chair),
base T07 Black
W 56 Base 47 D 53 H 82 cm
Seat H 45 cm



Kelly C Basic (Chair),
base T07 Black
W 56 Base 47 D 53 H 82 cm
Seat H 45 cm



Kelly V (Chair), base T03
Grey, seat Light Blue
W 56 D 53 H 82 cm
H seat 45 cm

Kelly T (Table),
W 99 D 99 H 72 cm

Kelly C/C Basic/V

En The designer drew inspiration from the work of minimalist artist Ellsworth Kelly, creating a chair with slender metal legs and a padded shell with a simple, linear shape. An essential, sleek chair for cultured and elegant settings, both domestic and contract, which can be perfectly accompanied by the tables from the same collection.

De Angeregt durch die minimalistischen Werke von Ellsworth Kelly, hat der gleichnamige Stuhl sein prägendes Merkmal in der schlanken Metallstruktur mit gepolsterter Sitzschale in schlichter, linearer Form. Ein essentielles, edles Sitzmöbel für ein exklusives, elegantes Ambiente im Wohn- und Objektbereich, das mit Tischen der gleichen Kollektion einsetzbar ist.

Fr S’inspirant des œuvres de l’artiste minimaliste Ellsworth Kelly, la chaise du même nom est caractérisée par une fine structure métallique et par la coque rembourrée à la forme simple et linéaire. Une chaise essentielle et précieuse pour des contextes raffinés et élégants, domestiques ou collectifs, qui peut être associée aux tables de la même collection.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Chair (Kelly C/C Basic) → p.491



Low Table (Kelly B/O) → p.496



Chair (Kelly V) → p.492



Table (Kelly T) → p.496



Armchair (Kelly E/H/L) → p.484

Babela

Ci sono progetti che nascono classici già nei nomi che portano. Babela è uno di quei progetti e di quei nomi. Nel 1958 Achille Castiglioni disegna questa poltroncina per completare l'arredamento della Camera di commercio di Milano: il comfort si incontra con la forma e la funzionalità, svelata nella possibilità di poter impilare questa seduta, come una torre.

Informazioni tecniche ➞ p.490



Designer, Year:
Achille + Pier Giacomo
Castiglioni, 1958 (2010)

Progettata nel 1958 da Achille e Pier Giacomo Castiglioni per la Camera di Commercio di Milano, Babela è un ottimo esempio di come funzionalità ed estetica possano coesistere nella stessa seduta, una poltroncina comoda e impilabile dal disegno rigoroso, in linea con l'ambiente istituzionale per cui è pensata. La riedizione porta Babela dentro spazi contemporanei, trasformando la struttura in ferro dell'originale in una base in legno di frassino, più caldo e naturale.



Babela (Chair),
base T48 Grey
W 56 D 59 H 80 cm
H seat 49 cm

Split (Table), top T110
Sand, base T112 Sand

➞ Accessories:
Pi-Dou (Vase) designed
by Alvino Bagni

Babela (Chair),
W 56 D 59 H 80 H seat 49 cm



Babela

There are designs which are born classics in name only. Babela is one of those designs and one of those names. In 1958 Achille Castiglioni designed this small armchair to add to the furniture of the Milan chamber of commerce. Comfort meets form and function which is revealed in the possibility of stacking this seat up like a tower. Its design was simple and archetypical, with a particular mixture of materials, visual texture and tactile effects.



Achille + Pier Giacomo Castiglioni

The Castiglioni studio was established in 1938 by brothers Livio and Pier Giacomo, while for certain projects, Luigi Caccia Dominioni also worked alongside them. In 1944 Achille joined the studio: the partnership between the three brothers continued until 1952, when Livio set up on his own, while continuing to work with Pier Giacomo and Achille for some special projects. Achille and Pier Giacomo worked together without any clear division of roles, but with equal participation, and constant discussion and exchange of ideas. This collaboration continued until Pier Giacomo died in 1968. Achille continued to work in the same way as he always had done with his brother, and indeed it is almost impossible to detect any difference in his approach to projects, other than the natural social and technological changes that came about with the evolving times.

En Designed in 1958 by Achille and Pier Giacomo Castiglioni for the Milan Chamber of Commerce, Babela is an excellent example of how practicality and aesthetics can work together in the same chair, a comfortable, stackable easy chair with a rigorous design perfect for the institutional setting for which it was conceived. This reissue brings Babela into contemporary spaces, transforming the original iron frame into a warmer, more natural ash wood one.

De Babela, 1958 von Achille und Pier Giacomo Castiglioni für die Handelskammer Mailand entworfen, beweist sehr schön, dass Funktion und Ästhetik in einem Sitzmöbel gemeinsam bestehen können: der bequeme Sessel ist stapelbar, das rigorse Design passt genau in die förmliche Umgebung, für die es entworfen wurde. Für die Neuauflage, die Babela in zeitgemäße Räume führt, wurde die eiserne Struktur durch eine warme, natürliche Basis aus Eschenholz ersetzt.

Fr Conçue en 1958 par Achille et Pier Giacomo Castiglioni pour la Chambre de commerce de Milan, Babela est un excellent exemple de comment la fonctionnalité et l'esthétique peuvent coexister dans le même siège, un petit fauteuil confortable et empilable au dessin rigoureux, adapté au contexte institutionnel pour lequel il a été conçu. La réédition porte Babela dans des espaces contemporains, en transformant la structure en fer de l'original en une base en bois de frêne, plus chaud et naturel.

Technical information



Chair → p.490

Montevideo

Gambe snelle e forme avvolgenti per la sedia Montevideo, un progetto che non sacrifica sicuramente la comodità all'eleganza.

Informazioni tecniche ➞ p.467



Designer, Year:
Claesson Koivisto Rune, 2008

La morbida imbottitura in gomma accoglie il corpo, garantendo un relax perfetto. Il rivestimento sfoderabile la rende particolarmente pratica nell'utilizzo, in qualsiasi contesto d'arredo, sempre con una personalità speciale.



Montevideo

Montevideo (Chair),
base T07 Black
W 54 D 62 H 80 cm
H seat 47 cm



Montevideo (Chair),
base T07 Black
W 54 D 62 H 80 cm
H seat 47 cm
Split (Table)

Montevideo

En With its slender legs and soft shapes, the Montevideo chair certainly does not trade in comfort for elegance. The soft foam cushion envelops the body, ensuring perfect relaxation. The removable cover makes it particularly handy in any context of use, always with its own special character.

De Schlanke Beine und gemütliche Formen für den Stuhl Montevideo, ein Projekt, das die Gemütlichkeit auf keinen Fall der Eleganz opfert. Die weiche Gummifüllung nimmt den Körper so auf, dass perfektes Erholen gewährleistet wird. Der abziehbare Bezug ist praktisch im Gebrauch, aber auch geeignet für jeden Einrichtungskontext und zeugt immer von ganz besonderer Persönlichkeit.

Fr Des pieds fins et des formes enveloppantes pour la chaise Montevideo, un projet qui ne sacrifie certainement pas la commodité à l'élégance. Le rembourrage moelleux en mousse accueille le corps, en garantissant un relax parfait. Son revêtement déhoussable lui offre une grande praticité d'utilisation, dans n'importe quel contexte d'ameublement et toujours avec une personnalité spéciale.



Claesson Koivisto Rune

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Technical information



Chair → p.467



Armchair → p.467



Sofa → p.467

Doodle

Come la poltrona della stessa collezione, anche la sedia e lo sgabello sono ispirati ai “doodle”, disegni tracciati distrattamente mentre si pensa ad altro.

Informazioni tecniche ➞ p.481

Designer, Year:
Claesson Koivisto Rune, 2008

Come la poltrona della stessa collezione, anche la sedia e lo sgabello sono ispirati ai doodle, disegni tracciati distrattamente mentre si pensa ad altro e ripresi, in queste sedute, nelle cuciture a vista tono su tono o a contrasto con la tinta del rivestimento. Progettati per rispondere alle più diverse esigenze, sedie e sgabelli Doodle arredano ambienti domestici così come luoghi del contract, dagli spazi di lavoro a quelli dell'ospitalità.



Doodle (Chair),
base T93 Metalgrey
W 51 D 57 H 80 cm
H seat 45 cm





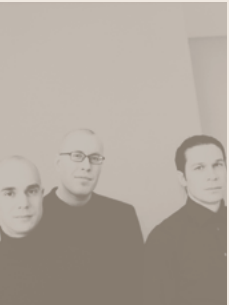
Doodle (Stool),
base T07 Black
W 49 D 53 H 100 cm
H seat 76 cm

Doodle

En Like the armchair from the same collection, the chair and stool also draw their inspiration from doodles, which are depicted here in the visible tone-on-tone or contrasting stitching in the covering. Designed to fulfil a wide range of needs, Doodle chairs and stools are equally well-suited to home and contract settings, from the workplace through to the hospitality sector.

De Wie der Sessel der Kollektion, lassen sich auch Stuhl und Hocker von doodles anregen, unbewusst hingeworfene Linien, wenn die Gedanken woanders sind. In diesen Sitzmöbeln werden sie in den Nähten auf Sicht in der gleichen Farbe wie der Bezug oder von diesem farblich abgesetzt, wieder aufgegriffen. Die Stühle und Hocker Doodle wurden für unterschiedliche Bedürfnisse entworfen und passen ebenso in die Wohnung, in das Büro wie in gastgewerbliche Räume.

Fr Comme le fauteuil de la même collection, la chaise et le tabouret s'inspirent eux aussi des gribouillages, dessins griffonnés distraitemment en pensant à autre chose et repris, dans ces sièges, dans les coutures apparentes ton sur ton ou en contraste sur la couleur du revêtement. Conçus pour répondre aux exigences les plus variées, les chaises et les tabourets Doodle s'intègrent dans un intérieur comme dans un lieu public, des espaces de travail aux espaces d'accueil.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Chair ⇨ p.481



Armchair ⇨ p.481



Stool ⇨ p.481

Eddy

Firmata dallo studio di design inglese PearsonLloyd, Eddy è un elemento d'arredo di forte fascino. Poltroncina dal volume compatto e dalle dimensioni contenute, è caratterizzata dalla particolare linea e dalla raffinata possibilità di personalizzazione del rivestimento.

Informazioni tecniche ➞ p.491

Designer, Year:
PearsonLloyd, 2010

La forma rotondeggiante dello schienale e il particolare taglio tra schienale e seduta, che costituisce un punto di fuga nell'estetica del modello e contemporaneamente una funzionale presa per lo spostamento della poltroncina, sono enfatizzati nella finitura con profilo a contrasto, declinazione inedita dal forte appeal cromatico. Disponibile in due versioni, con piedini o base girevole rotonda, Eddy offre una grande versatilità di utilizzo, nello spazio domestico e nel contract, come negli ambienti office e nell'hôtellerie.



Eddy

Eddy (Chair)
W 61 D 62 H 78 cm
H seat 45 cm





Eddy (Chair)
W 61 D 62 H 78 cm
H seat 45 cm

Eddy

En From the British PearsonLloyd design studio, Eddy is a boldly charming chair. This sleek, compact armchair features distinctive lines and ample opportunities for customization in choice of upholstery. An aesthetic convergence point is formed where the rounded shape of the backrest and the opening between and the seat meet. At the same time, the space serves as a practical handhold to easily move the chair. Contrasting piping adds unique color-driven appeal. Available in two versions, with feet or round swivel base, Eddy offers the utmost in versatility, whether at home or in contract settings, as in offices and hotels.

De Der Sessel Eddy wurde vom englischen Designstudio PearsonLloyd entworfen und setzt starke Akzente. Der Polsterstuhl mit kompakten Abmessungen und diskretem Volumen ist durch seine besondere Linie und die Möglichkeit zur Personalisierung des eleganten Bezugs charakterisiert. Die runde Form der Rückenlehne und die besondere Aussparung zwischen Rückenlehne und Sitzfläche, die die Ästhetik des Modells auflockert und gleichzeitig ein praktischer Griff zum Anheben des Polsterstuhls ist, werden vom Bezug mit Kontrastprofil unterstrichen, das dem Stuhl seinen besondere farblichen Charme verleiht. Eddy ist mit Beinen oder mit rundem Drehfuß erhältlich und vielseitig einsetzbar, im privaten Bereich ebenso wie bei der Objekteinrichtungen, in Büroräumen und im Hotelgewerbe.

Fr Eddy est un meuble au charme fou qui porte la signature de l'agence de design britannique PearsonLloyd. Ce petit fauteuil, au volume compact et de petites dimensions, se démarque par une ligne originale et la possibilité de personnaliser élégamment le revêtement. La forme arrondie du dossier et la découpe singulière entre le dossier et l'assise, qui constitue à la fois un point de fuite au niveau esthétique et une poignée fonctionnelle pour déplacer le fauteuil, sont soulignées dans la finition par un cordon contrastant, déclinaison inédite et chromatiquement accrocheuse. Disponible en deux versions, avec pieds ou base pivotante ronde, Eddy est très polyvalent et trouve sa place dans les espaces domestiques et contract, comme dans les environnements de bureau et dans l'hôtellerie.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as "visiting lecturers" at the École Cantonale d'Art in Lausanne.

Technical information



Chair → p.491

Fixie

Fixie è uno sgabello realizzato con una struttura tubolare che oltre ad essere pratica, caratterizza il prodotto e lo rende immediatamente riconoscibile, come un motivo grafico tridimensionale o una scultura d'arredo.

Informazioni tecniche ➔ p.494

Designer, Year:
PearsonLloyd, 2011

Questo effetto è accentuato dall'utilizzo di colorazioni originali che rendono Fixie ancora più unico. La qualità estetica non va a discapito della funzionalità: lo sgabello è infatti regolabile in altezza e girevole a 360°.







Fixie (Stool), base T14 Green
W 37 D 37 H 68/80 cm

Fixie

En Fixie is a stool featuring a functional tubular structure which deeply identifies the product, making it instantly recognizable as a 3D graphic pattern or a furniture sculpture. This effect is enriched by original colours making Fixie definitely unique. The aesthetic quality does not hide its functionality: the stool is adjustable in height and it's 360° revolving.

De Fixie ist ein Hocker, der aus einer Rohrstruktur realisierte wurde, welche das Produkt charakterisiert und es sofort unvergleichlich wie ein dreidimensionales graphisches Motiv oder eine Einrichtungsskulptur erscheinen lässt. Dieser Effekt wird noch mehr durch die originelle Farbgebung hervorgerufen und lässt Fixie so noch einzigartiger erscheinen. Die ästhetische Qualität nimmt der Funktionalität jedoch nichts: der Hocker ist höhenverstellbar und um 360° drehbar.

Fr Fixie est un tabouret réalisé avec une structure tubulaire, qui est pratique mais qui caractérise aussi le produit et le rend reconnaissable immédiatement, comme un motif graphique tridimensionnel ou une sculpture de décoration. Cet effet est accentué par l'utilisation de colorations originales qui rendent Fixie encore plus unique. La qualité esthétique ne nuit pas à la fonctionnalité : en effet le tabouret est réglable en hauteur et il pivote à 360°.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as "visiting lecturers" at the École Cantonale d'Art in Lausanne.

Technical information



Stool → p.494

Togrul

Un totem capace di trasformare qualsiasi ambiente in un tempio della convivialità.

Informazioni tecniche ➞ p.502

Designer, Year:
Gordon Guillaumier, 2021

Con Togrul, il designer Gordon Guillaumier si spinge oltre i limiti della materia per realizzare un tavolo adatto sia agli ambienti domestici che a quelli contract. Disponibili in dimensioni diverse, le basi sono in poliuretano rigido con finiture materiche in argilla, realizzata con terra cruda al 100% e spatolata a mano da maestri artigiani. Il piano in marmo è disponibile in versione rotonda, con diverse finiture. La base scultorea di Togrul è una sintesi perfetta di slancio e solidità.



Togrul (Table), base T144
Burgundy Clay Effect,
top T139 Matt Grey Marble Stone
Ø 180 H 73 cm







Togrul (Table), base T140
Ivory Clay Effect,
top T137 Semi-gloss Classic
Roman Travertine
Ø 120 H 73 cm

Pigreco (Chair),
base T134 Walnut

⇒ Accessories:
Aqua Regis (Vase)
designed by Studiopepe

Togrul

En A totem that transforms any room into a temple of conviviality. With Togrul, designer Gordon Guillaumier goes beyond the limits of matter to create a table suitable for homes and contract spaces alike. Available in different sizes, the bases in rigid polyurethane are finished in clay, made from 100% raw earth and applied by hand by master craftsmen. The marble top is available in a round version with different finishes. Togrul's sculptural base is the perfect synthesis of energy and solidity.

De Ein Totem, das jeden Raum in einen Tempel Geselligkeit verwandelt. Mit Togrul geht der Designer Gordon Guillaumier über die Grenzen der Materie hinaus und entwirft einen Tisch, der sich sowohl für den Wohn- als auch für den Contract-Bereich eignet. Die in verschiedenen Größen erhältlichen Sockel bestehen aus starrem Polyurethan mit einer Materialoberfläche aus Ton, die zu 100 % aus roher Erde besteht und von Meisterhand manuell aufgetragen wird. Die Marmorplatte ist in einer runden Version mit verschiedenen Oberflächen erhältlich. Die skulpturale Basis von Togrul ist eine perfekte Synthese aus Energie und Solidität.

Fr Un totem en mesure de transformer n'importe quelle pièce en temple de la convivialité. Avec Togrul, le designer Gordon Guillaumier dépasse les limites du matériau pour créer une table qui convient aussi bien aux intérieurs domestiques et qu'aux espaces professionnels. Disponibles en différentes tailles, les piètements sont en polyuréthane rigide avec finition à l'argile, réalisée avec de la terre 100 % crue, truellée à la main par des maitres artisans. Le plateau en marbre est disponible en version ronde avec diverses finitions. Le piètement sculptural de Togrul est une synthèse parfaite d'élan et de solidité.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Table ⇒ p.502



Split (Table), top T110 Sand, base T112 Sand W 220 D 120 H 72 cm

Babela (Chair), base T48 Grey

⇒ Accessories: Pi-Dou (Vase) designed by Alvino Bagni

T'22 Collection

Table, Low Table

Split

Elementi d'arredo essenziali e imprescindibili, tavoli e tavolini della collezione Split accompagnano i gesti dello spazio domestico, così come la quotidianità sempre diversa degli ambienti contract, declinando la bellezza al servizio della funzione.

Informazioni tecniche ⇒ p.500



Designer, Year:
Claesson Koivisto Rune, 2007

La collezione Split, design Claesson Koivisto Rune, comprende tavoli di diverse altezze e misure, con forma rotonda, ovale, rettangolare o quadrata. La base in metallo, elemento unico di grande leggerezza, verniciato in diversi colori, caratterizzato da un segno verticale moderno e geometrico.

Split





Split (Low Table), top T29
Shiny White Carrara
Marble, base T02 White
Ø 53 H 50 cm

Split

En All-important and necessary accessories, Split coffee and side/ occasional tables fit right into everyday life and also into the daily grind of contract settings: beauty and function in perfect harmony. Designed by Claesson Koivisto Rune, the Split collection includes round, oval, rectangular and square tables in different heights and sizes. The distinctive, streamlined, light metal base is powder-coated and comes in several colors. It features modern vertical geometric lines.

De Die Tische und Couchtische der Kollektion Split sind essentielle und unverzichtbare Einrichtungsgegenstände, die sowohl zu Hause als auch im Alltag in den unterschiedlichen Objekteinrichtungen ihren Platz finden und die Schönheit in den Dienst der Funktionalität stellen. Die Kollektion Split des Designers Rune umfasst Tische unterschiedlicher Höhe und Größe mit runder, ovaler, rechteckiger oder quadratischer Tischplatte. Der Metallfuß mit einzigartiger und extrem leichter Form, der in verschiedenen Farben lackiert werden kann und durch ein vertikales, modernes und geometrisches Element charakterisiert ist.

Fr Les tables et tables basses de la collection Split sont des meubles minimalistes et incontournables qui accompagnent les gestes dans l'espace domestique, ainsi que la vie quotidienne en constante évolution des espaces contract, déclinant la beauté au service de la fonction. Conçue par Claesson Koivisto Rune, la collection Split se compose de tables de différentes hauteurs et tailles, de forme ronde, ovale, rectangulaire ou carrée. Le piètement en métal, élément unique d'une grande légèreté, peint en différentes couleurs et caractérisé par un signe vertical moderne et géométrique.



Claesson Koivisto Rune

The Claesson Koivisto Rune studio was established in 1995 as a multidisciplinary architecture and design workshop, in line with the classic Scandinavian tradition, but with the aim of exploring new concepts, and pursuing the values of simplicity and innovation. The three Swedes have created architectural designs throughout the world and in every sector, from homes to restaurants, retail to executive buildings, as well as furniture ranges for numerous major international firms.

Technical information



Table ⇨ p.501



Low Table ⇨ p.500

Kelly B/O/T

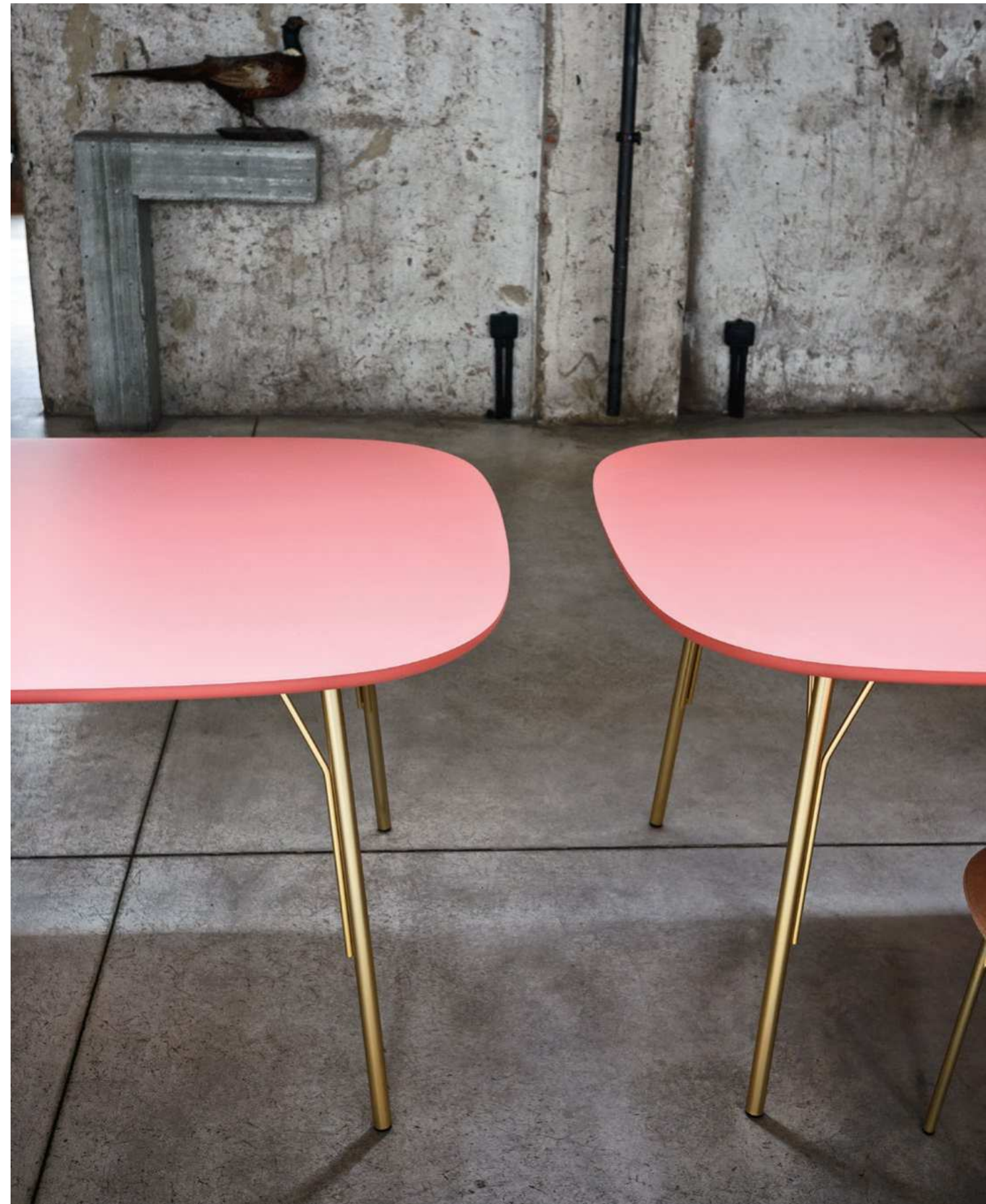
I tavoli Kelly formano una famiglia completa di proposte, caratterizzate dallo stesso piacevole linguaggio formale della collezione, fatto di geometrie arrotondate e accoglienti.

Informazioni tecniche ➞ p.496



Designer, Year:
Claesson Koivisto Rune, 2014

Sono disponibili in diverse tipologie e dimensioni, per soddisfare ogni esigenza in casa, in ufficio o nel contract: quadrati, rettangolari, con basamento centrale o con 4 gambe. La struttura può essere verniciata in diversi colori oppure cromata per gli ambienti più sofisticati. Il piano, anch'esso in diversi colori, può avere una particolare finitura che lo rende vellutato e soffice al tatto.



Kelly B/O/T

Kelly T (Table), top T55 Pink,
base T25 Matt Champagne Gold
W 280 D 99 H 72 cm





Kelly B (Low Table),
top T54 Grey,
base T05 Concrete Grey
W 125 D 88 H 27 cm

Kelly O (Low Table),
top T55 Pink, base T17 Pink
W 50 D 34,6 H 39,5 cm

Kelly E (Armchair),
base T05 Concrete Grey

Kelly B/O/T

En Kelly tables are a complete collection of proposals characterised by the same enjoyable formal language made of rounded and comfortable geometries. They are available in different types and dimensions in order to satisfy every need at home, in the office or for the contract market: square, rectangular, with central base or with four legs. The structure can be painted with different colours or chromed for more sophisticated environments. In different colours the top as well, which can have a particular finish that makes it velvety and soft to the touch.

De Die Kelly Tische bilden eine ganze Familie, die dieselbe freundliche Formsprache der Kollektion sprechen. Zahlreiche Typologien und Dimensionen stehen zur Verfügung: Quadratisch, rechteckig, mit zentralem Fuß oder mit vier Füßen, um jedes Bedürfnis im Haus, Büro oder Objekt zu befriedigen. Die Struktur kann mit verschiedenen Farben lackiert werden, oder sie kann für anspruchsvolle Umgebungen verchromt werden. Die Oberfläche gibt es ebenfalls in verschiedenen Farben, mit einem besonderen Finish, das sich samtig und weich anfasst.

Fr Les tables Kelly forment une famille complète de propositions caractérisées par le même langage formelle de la collection, fait de géométries arrondies et accueillantes. Ils sont disponibles avec des typologies et dimensions différentes pour satisfaire toutes les exigences à la maison, au bureau ou au contract : carrés, rectangulaires, avec base centrale ou quatre pieds. La structure peut être vernie de différentes couleurs ou chromée pour les espaces plus sophistiqués. Le plateau, également de différentes couleurs, peut avoir une finition particulière qui le fait devenir velouté et soyeux au toucher.



Claesson Koivisto Rune

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Technical information



Table (Kelly T) → p.496



Chair (Kelly C/C Basic) → p.491



Low Table (Kelly B/O) → p.496



Chair (Kelly V) → p.492



Armchair (Kelly E/H/L) → p.484

Pluto

I tavolini Pluto, disegnati da Studiopepe, si compongono di forme scultoree e dettagli audaci che richiamano i tratti del cubismo.

Informazioni tecniche ➞ p.498

Disponibili in due dimensioni, i tavolini si compongono di un piano d'appoggio in legno massello con bordo toroide e tre gambe massicce in cemento di diametri differenti, che conferiscono al prodotto un dinamismo verticale per cui l'aspetto sembra mutare a seconda del punto di vista da cui lo si guarda.

Designer, Year:
Studiopepe, 2020



Pluto

Pluto (Low Table),
base T124 Pink
Cement, top T134 Walnut
Ø 120 H 31 cm

➞ Accessories:
Venus (Vase) designed
by Studiopepe



Pluto (Low Table),
base T123 Grey
Cement, top T122
Anthracite Grey
Ø 60 H 40,5 cm

Pluto (Low Table),
base T123 Grey
Cement, top T122
Anthracite Grey
Ø 120 H 31 cm

⇒ Accessories:
A.D.A. (Lamp) designed
by Umberto Riva,
Narciso (Rug) designed
by Umberto Riva



Pluto (Low Table),
base T123 Grey Cement,
top T122 Anthracite Grey
Ø 60 H 40,5 cm

Pluto

En Designed by Studiopepe, the Pluto coffee tables are essentially sculptural shapes and bold details that call to mind cubism. Available in two sizes, the coffee tables comprise a solid wood table top with bullnose edge and three massive concrete legs of different diameters, which lend the table vertical movement. Depending on the viewer's perspective, its appearance seems to change.

De Die von Studiopepe entworfenen Pluto Beistelltische bestehen aus skulpturalen Formen und kühnen Details, die an die Merkmale des Kubismus erinnern. Die in zwei Größen erhältlichen Beistelltische bestehen aus einer Massivholzplatte umrahmt von einer Bullnose-Kante, und drei massiven Betonbeinen mit unterschiedlichen Durchmessern, die dem Produkt eine vertikale Dynamik verleihen, so dass sich sein Aussehen je nach Blickwinkel zu verändern scheint.

Fr Les tables basses Pluto, conçues par Studiopepe, arborent des formes sculpturales et des détails audacieux qui rappellent les caractéristiques du cubisme. Disponibles en deux tailles, ces tables basses se composent d'un plateau en bois massif avec un bord toroïdal et de trois pieds massifs en béton de diamètres différents, qui apportent au produit un dynamisme vertical de sorte que son aspect semble changer en fonction du point de vue.



Studiopepe

Internationally recognized for its eclectic and multi-faceted approach, Studiopepe adopts an imaginative and multidisciplinary approach towards the world of design. The studio's distinctive signature is eloquently expressed in all the heterogeneous projects in which it has been engaged: large-scale projects in the hôtellerie field, the creation of displays for showrooms, boutiques and fair booths, or the interior design of private homes. Founded in 2006, the agency has maintained a highly recognizable identity based upon experimenting, citations and unexpected thought associations which are aimed at fostering unique projects that respect the individuality of the Client. Studiopepe's projects are characterized by a strong emotional and aesthetic impact, based upon the finding the ideal balance between formal rigour and poetic vision, the ceaseless search to blend contemporary languages and codes. In the Studio's works, the unexpected becomes a constant: the bold interplay between materials, fields of colour that become the expression of space, and details that are no longer mere decoration, but delicately woven storytelling.

Technical information



Table ⇨ p.498



T'22 Collection

Low Table

Joaquim

La morbidezza del design brasiliano dei mobili progettati tra gli anni '40 e '60 per le architetture moderniste di Niemeyer, Costa, Vilanova Artigas e Bo Bardi ispira la nuova collezione di tavoli Joaquim di Bonaguro per Tacchini.

Informazioni tecniche ➞ p.495

Dal punto di vista estetico, le forme geometriche e lineari sono un omaggio alle linee semplici ed eleganti di Joaquim Tenreiro, considerato uno dei padri del design moderno tropicale, mentre dal punto di vista tecnico la collezione Joaquim è stata progettata pensando al recupero di scarti di lavorazione, in assoluta sintonia con i principi di upcycling ed ecosostenibilità, importanti cardini della creatività brasiliana. I tavoli sono caratterizzati da una struttura in metallo con piani e basi in marmo Patagonia o Elegant Brown.

Awards: 2020 Wallpaper* Design Awards

Designer, Year:
Giorgio Bonaguro, 2019

Joaquim

Joaquim (Low Table), top T119
Elegant Brown Marble, base T27 Matt
Black Chrome/top T118 Shiny
Patagonia Marble, base T117 Bronze
Ø 100 H 30 cm

Joaquim (Low Table), top T119 Elegant
Brown Marble, base T27 Matt Black
Chrome/top T118 Shiny Patagonia Marble,
base T27 Matt Black Chrome
Ø 50 H 48 cm



Joaquim (Low Table), top
T118 Shiny Patagonia
Marble, base T117 Bronze,
Ø 100 H 30 cm

Lagoa (Armchair)

Joaquim

En The softness of Brazilian furniture design between the 40s and 60s in the modernist architecture of Niemeyer, Costa, Vilanova Artigas and Bo Bardi provides the inspiration for the new collection of Joaquim tables by Bonaguro for Tacchini. In aesthetic terms, the linear, geometric shapes are a homage to the simple, elegant lines of Joaquim Tenreiro, considered one of the fathers of modern tropical design. In technical terms, the Joaquim collection was designed to salvage off-cuts, fully embracing the principles of upcycling and environmental sustainability, which are major linchpins of Brazilian creativity. The tables feature a metal frame with tops and bases in Patagonia or Elegant Brown.

De Die fließende Schmiegsamkeit des brasilianischen Möbeldesigns, das zwischen den vierziger und sechziger Jahren für die Architekturen des Modernismus von Niemeyer, Costa, Vilanova Artigas und Bo Bardi entstand, inspiriert ebenfalls die neue Kollektion der Tische Joaquim von Bonaguro für Tacchini. Vom Standpunkt der Ästhetik her gesehen, sind die linearen, geometrischen Formen eine Anerkennung an die schlichten, eleganten Linien von Joaquim Tenreiro, der als einer der Vorläufer des modernen tropischen Designs gilt. Von der technischen Seite her gesehen, wurde die Kollektion Joaquim so entworfen, dass sie der Wiederverwertung von Bearbeitungsabfällen Rechnung trägt, in absolutem Einklang mit den Prinzipien des Upcyclings und der Umweltverträglichkeit, wichtige Fundamente der brasilianischen Kreativität. Die Tische zeichnen sich durch eine Metallstruktur aus, mit Platte und Fuß aus Patagonia Marmor oder Elegant Brown.

Fr La douceur du design brésilien des meubles conçus entre les années 1940 et 1960 pour les architectures modernistes de Niemeyer, Costa, Vilanova Artigas et Bo Bardi inspire la nouvelle collection de tables Joaquim de Bonaguro pour Tacchini. Du point de vue esthétique, les formes géométriques et linéaires sont un hommage aux lignes simples et élégantes de Joaquim Tenreiro, considéré comme l'un des pères du design tropical moderne, tandis que du point de vue technique la collection Joaquim a été conçue en pensant à la récupération de déchets de fabrication, en parfaite harmonie avec les principes du surcyclage et de l'écodurabilité, pierres angulaires de la créativité brésilienne. Les tables se démarquent par une structure en métal ainsi que des plateaux et des bases en marbre Patagonie ou Elegant Brown.



Giorgio Bonaguro

Giorgio Bonaguro studied mechanical engineering in Modena and then graduated at the Scuola Politecnica di Design in Milan, in the double Master of Industrial and Interior Design. He has worked in several design studios in Milan; actually he collaborates with different companies and develops limited editions presented at some international fairs such as Design Miami/Basel, London Design Festival, Operae. He works between Italy and Brazil in the field of product design, interior design, exhibition and lighting, trying to combine a linear style with research and contamination between materials.

Technical information



Low Table ➞ p.495



Soap (Low Table),
top T118 Shiny Patagonia
Marble, base T25
Matt Champagne Gold
W 130 D 62 H 35 cm

Soap (Low Table),
top T118 Shiny Patagonia
Marble, base T25
Matt Champagne Gold
W 54 D 54 H 54 cm

↪ Accessories:
E63 (Lamp) designed
by Umberto Riva

Soap

Prosegue la ricerca di essenzialità di Gordon Guillaumier, che con Soap crea un tavolino dall'eleganza discreta, dalle forme morbide, gli angoli arrotondati e la liscia preziosità del top in marmo.

Informazioni tecniche ↪ p.499

Designer, Year:
Gordon Guillaumier, 2017

Soap è un tavolino dall'eleganza discreta. Le sue forme morbide, gli angoli arrotondati e la liscia preziosità del top in marmo completano con semplicità tutti i divani delle collezioni Tacchini, negli spazi del contract come in quelli domestici.



Soap (Low Table), top T118
Shiny Patagonia Marble,
base T25 Matt Champagne Gold
W 54 D 54 H 54 cm

Soap

En Gordon Guillaumier continues to explore elemental simplicity. Soap is a table with a discreet elegance. Its soft forms, rounded corners and precious, smooth, marble top complement all the sofas in the Tacchini collections with exquisite simplicity, in both contract and domestic settings.

De Die Suche von Gordon Guillaumier nach dem Wesen der Dinge geht weiter. Soap ist ein Couchtisch von dezenter Eleganz. Durch weiche Formen, gerundete Ecken und die glatte Schönheit der Marmorplatte, ist er ein schlichter Begleiter für Sofas der Kollektionen Tacchini, einsetzbar sowohl im Objektbereich wie auch im häuslichen Ambiente.

Fr La recherche d'essentialité de Gordon Guillaumier continue. Soap est une table basse à l'élégance discrète. Ses formes douces, les angles arrondis et le plateau en marbre lisse et précieux complètent avec simplicité tous les canapés des collections Tacchini, dans les espaces collectifs comme dans un intérieur domestique.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Low Table ↗ p.499

Cage

Minimalismo ed eleganza sono le caratteristiche dei tavolini Cage.

Informazioni tecniche ➞ p.495



Designer, Year:
Godon Guillaumier, 2010

Minimalismo ed eleganza sono le caratteristiche dei tavolini Cage, in cui la base metallica è allo stesso tempo sostegno e cornice del prezioso piano in marmo. Di forma rotonda o quadrata, più alto o più basso, il tavolino Cage accompagna e completa tutti i divani e le poltrone delle collezioni Tacchini.



Cage (Low Table), top
T149 Mirror, base
T23 Polished Chrome
Ø 50 H 47 cm

Cage (Low Table), top
T149 Mirror, base
T23 Polished Chrome
Ø 100 H 32 cm

➞ Accessories:
Bubble (Vase) and
Pi-Dou (Vase) designed
by Alvino Bagni



Cage (Low Table), top T42
Bronzed Mirror, base
T25 Matt Champagne Gold,
Ø 50 H 47 cm

Cage (Low Table), top T31 White
Calacatta Marble, base
T26 Polished Champagne Gold
Ø 100 H 32 cm

Cage

Cage (Low Table), top T32
Black Marquinia Marble,
base T28 Polished Black Chrome
Ø 100 H 32 cm

Cage (Low Table), top T41
Smoked Mirror, base
T27 Matt Black Chrome
Ø 50 H 47 cm



Cage (Low Table),
top T154 Mint Turquoise,
base T159 Mint Turquoise
Ø 100 H 32 cm

Cage (Low Table),
top T151 Light Ivory,
base T156 Light Ivory
Ø 50 H 47 cm

Cage (Low Table),
top T153 Reseda Green,
base T158 Reseda Green
Ø 50 H 47 cm

Cage (Low Table),
top T152 Colza Yellow,
base T157 Colza Yellow
Ø 50 H 47 cm

Cage

En Minimalism and elegance are the key features of Cage coffee tables, with their metal base that is both support and frame for the precious marble top. Cage tables can be round or square, high or low, and they accompany and complement all the sofas and armchairs in the Tacchini collections.

De Minimalismus und Eleganz sind die wichtigsten Merkmale der Couchtische Cage, die im Metallgestell gleichzeitig eine Stütze und einen Rahmen für die edle Marmorplatte haben. Von runder oder viereckiger Form, höher oder niedriger, sind Couchtische Cage die ideale Begleitung und Ergänzung für alle Sofas und Fauteuils der Kollektionen Tacchini.

Fr Minimalisme et élégance sont les caractéristiques des tables basses Cage, dont la base métallique est à la fois soutien et cadre du précieux plateau en marbre. De forme ronde ou carrée, plus haute ou plus basse, la table basse Cage accompagne et complète tous les canapés et les fauteuils des collections Tacchini.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Low Table ➞ p.495

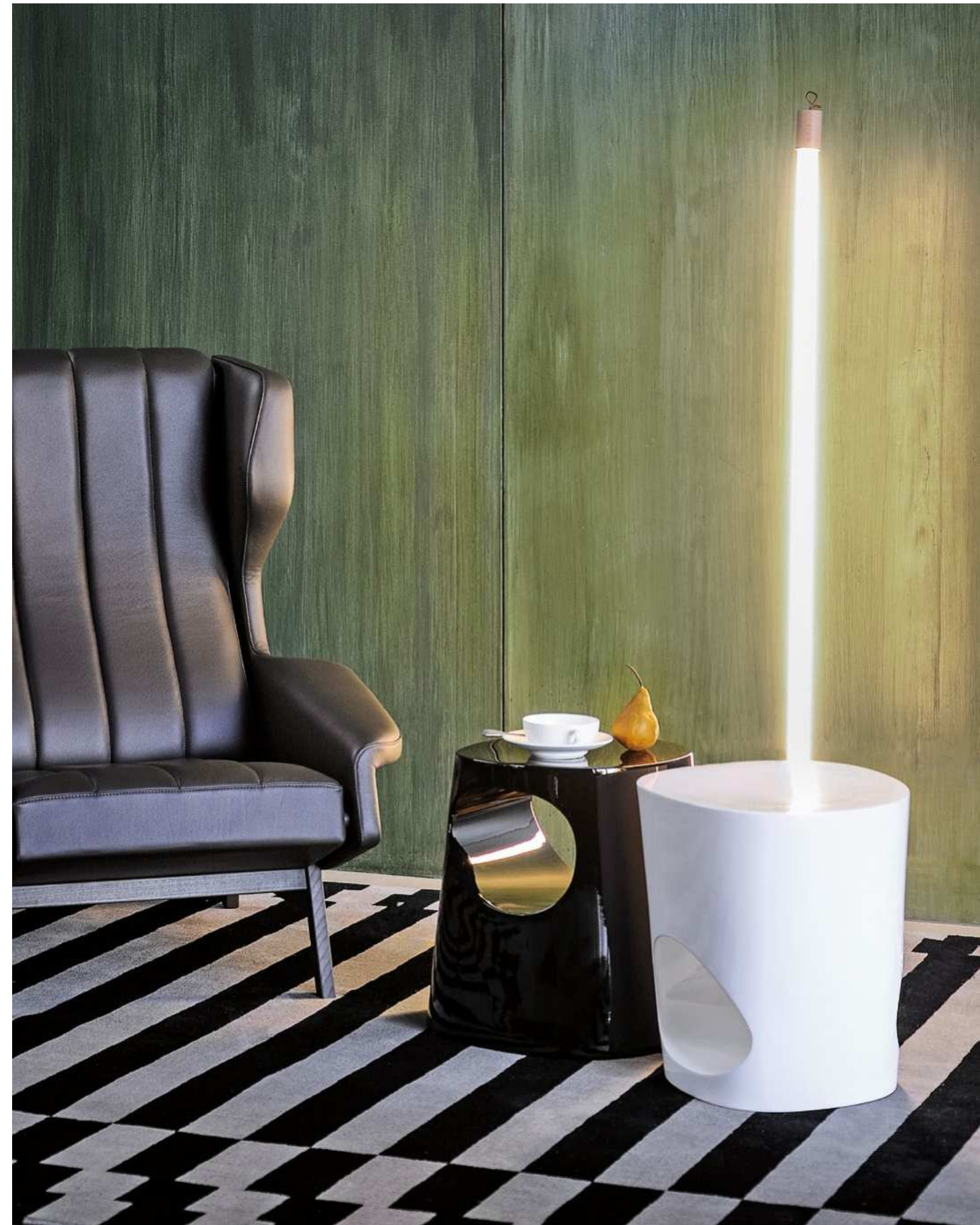
Polar Table

Il sistema Polar, design by Pearson Lloyd, si completa del tavolino coordinato, anch'esso ispirato agli spettacolari scenari del paesaggio glaciale, caratterizzato da linee irregolari e dolci al tempo stesso, intrinseche nella poesia della natura che ha dato loro forma.

Informazioni tecniche ➞ p.498

Designer, Year:
PearsonLloyd, 2007

Polar Table è un tavolino pensato per spazi interni ed esterni, dalla forma originale e inedita, che permette di giocare e scegliere il lato d'appoggio, grazie a base e piano alternabili nella funzione, a seconda del lato che si sceglie di tenere verso l'alto o verso il basso. Un elemento perfetto da inserire nel sistema di divani Polar, ma anche da accostare ad altri arredi, in molteplici contesti.



Polar Table

Polar Table (Low Table), finish T20 Black and T21 White
W 49 D 41 H 43 cm

Giulia (Armchair),
base T49 Grey

➞ Accessories: Linea (Rug)
designed by
Maria Gabriella Zecca



Polar Table (Low Table),
finish T21 White
W 49 D 41 H 43 cm

Polar Table

En A matching side table completes the Polar system. Also designed by Pearson Lloyd and inspired by spectacular glacier formations, it features asymmetrical yet delicate lines, inherent to the poetry of the natural setting from which its shape derives. The Polar Table is an occasional table for both interior and exterior spaces. Thanks to its fresh, unique shape, it can be placed with either end up, which also changes its functional options. The ideal piece to pair with the Polar sofa system, it also marries well with other furnishings in many different settings.

De Zum System Polar des Designers PearsonLloyd gehört auch ein passender Couchtisch, der sich ebenfalls an den spektakulären Szenarien der Eislandschaft inspiriert und durch die unregelmäßigen und zugleich sanften Linien charakterisiert ist, in denen die Poesie der Natur zum Ausdruck kommt, die ihnen ihre Form gegeben hat. Polar Table ist ein Couchtisch für Innenräume und Außenbereiche mit originaler und innovativer Form. Der Tisch lässt sich auf den Kopf stellen und beide Seiten können beliebig als Fuß oder als Tischplatte verwendet werden. Ein Element, das sich perfekt in das System der Sofas Polar einfügt, das aber auch zu anderen Einrichtungen in den unterschiedlichsten Umgebungen passt.

Fr Le système Polar, dessiné par PearsonLloyd, comprend également une petite table assortie, inspirée elle aussi des scénarios spectaculaires du paysage glaciaire et caractérisée par des lignes à la fois douces et irrégulières, intrinsèques à la poésie de la nature qui leur a donné forme. Conçue pour les espaces intérieurs et extérieurs, la table basse Polar possède une forme originale et inédite permettant de jouer et de choisir quel côté sera la base ou le plateau, puisque les deux faces peuvent alternativement revêtir les deux fonctions ; il suffit pour cela de la poser sur l'une ou l'autre face. Cet élément s'intègre parfaitement dans le système de canapé Polar, mais peut également être combiné avec d'autres meubles, dans de multiples contextes.



PearsonLloyd

PearsonLloyd is one of the leading names in contemporary British design, and this multidisciplinary studio works in a wide range of sectors: from furnishing to public spaces to brand development. Established by Luke Pearson and Tom Lloyd in 1997, the studio has received numerous acknowledgements and accolades in both Europe and the United States. The British design duo write regularly for major design magazines, as well as acting as “visiting lecturers” at the École Cantonale d’Art in Lausanne.

Technical information



Low Table ➔ p.498

Ledge

Un accessorio multiuso
per un'infinità di esigenze
e situazioni: dal lavoro,
alla lettura, all'aperitivo.

Informazioni tecniche ➞ p.497



Ledge (Low Table),
top T35 Matt Basaltina
Marble, base T02 White
W 28 D 52 H 56 cm

Chill-Out High (Modular
System), base T02 White

Designer, Year:
Gordon Guillaumier, 2016

Progettato come complemento per i divani del sistema modulare Chill-Out, dei quali riprende le linee essenziali, Ledge è un piccolo tavolino con una struttura metallica laterale che dona leggerezza e stabilità. Per le finiture delicate e preziose, Ledge si presta non soltanto a essere usato in ambito contract, ma anche dentro spazi domestici.



Ledge (Low Table),
top T31 White Calacatta Marble,
base T24 Satin Chrome
W 28 D 52 H 56 cm

Chill-Out High (Modular System),
base T24 Satin Chrome

Ledge

En Designed to complement the sofas in the modular system Chill-Out, and echoing their essential lines, Ledge is a small coffee table with an offset metal frame that offers lightness and stability. With its delicate and precious finishes, it is suitable for use not only in the contract world, but also at home.

De Ledge, ursprünglich als Zubehör für modulare Sitzlandschaften Chill-Out im gleichen, schlichten Design entwickelt, ist ein kleines seitlich ausladendes Tischchen, dem eine metallische Querstruktur Stabilität verleiht. Ein Kleinmöbel für vielseitige Bedürfnisse und Gelegenheiten: am Arbeitsplatz, für die Leseecke, zum Aperitif.

Fr Conçue comme complément pour les canapés du système modulaire Chill-Out, dont elle reprend les lignes essentielles, Ledge est une petite table d'appoint latérale en porte-à-faux, avec une structure métallique transversale qui lui donne sa stabilité. Un accessoire multifonction pour les exigences et les situations les plus variées : du travail, à la lecture, à l'apéritif.



Gordon Guillaumier

Gordon Guillaumier was born in 1966, and was educated firstly in Malta, then in Switzerland, England and Italy. He graduated from IED in Milan (1988-91), before specializing in design at the Domus Academy, Milan (1992). In 1993 he began working with Baleri Associati, as well as collaborating with architect Rodolfo Dordoni. In 2002 he set up his own design studio in Milan, principally working on product design, but also for design consultancy projects. In 2006 he lectured in industrial design at Milan's Politecnico university.

Technical information



Low Table ↗ p.497

L'arte dello scenografare è quella capacità di “mettere in scena” un racconto: dare l'occasione di rappresentazione estetica a una musica, a un racconto, a una visione. Il desiderio e l'ambizione è quella di mettere in scena gli elementi di arredo e le icone del design Tacchini: con gli oggetti di complemento che vestono le istantanee del nostro essere, affrescando un sofisticato reale dell'abitare.

Accessories



The art of staging is all about the ability to present a story: giving aesthetic representation to a piece of music, a story or a vision. The desire and ambition is to stage Tacchini's furniture and design icons, with accessories that dress up the snapshots of our life, depicting truly sophisticated living.

Mantiqueira (cat. Vase), Brown
(from left) W 24 D 18 H 50
Ø 9 H 65 / Ø 9 H 49 cm

The Art



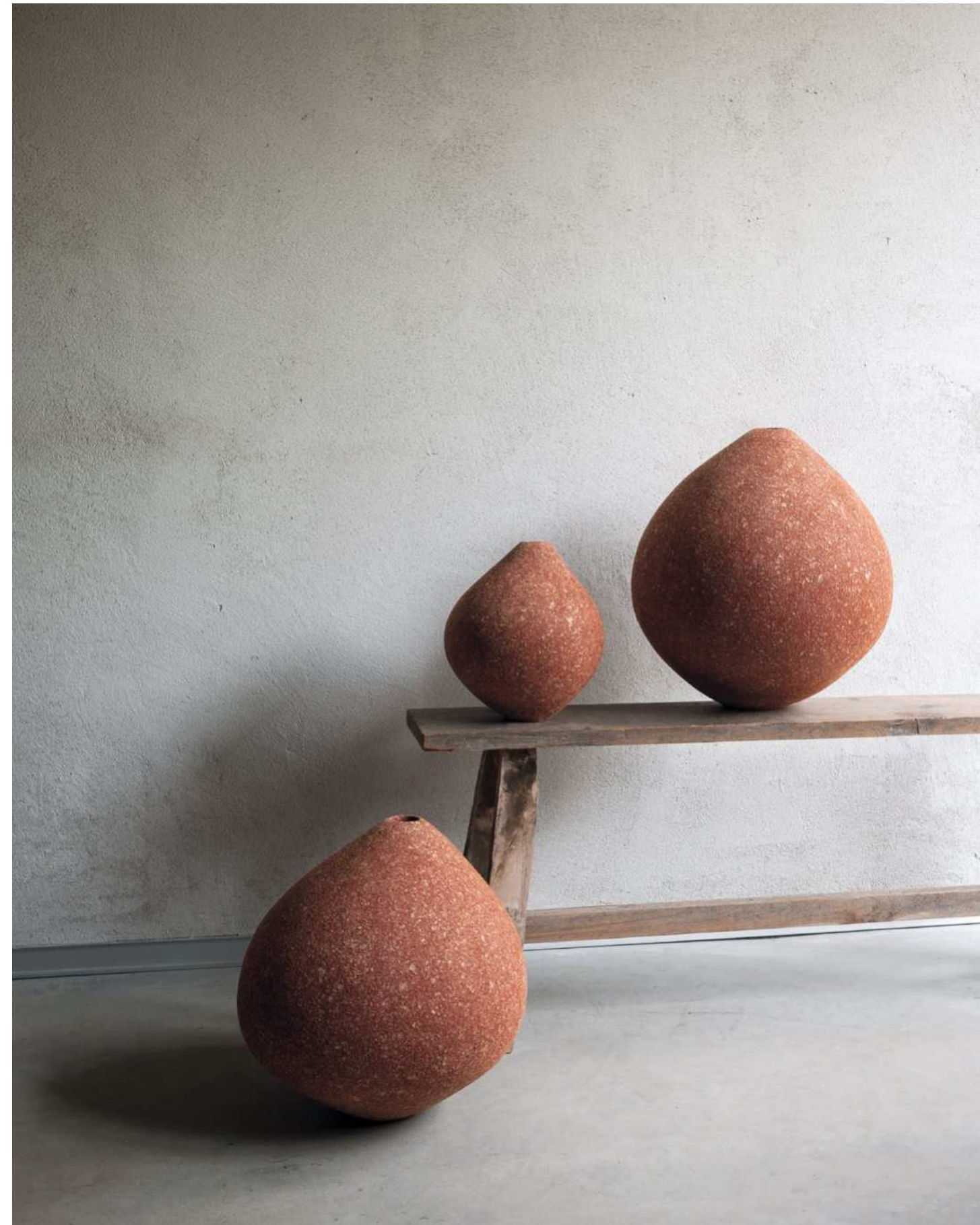
of Staging

Mantiqueira

Informazioni tecniche
/Technical information → p.508



Designer, Year:
Domingos Tótora, 2019





418 Mantiqueira (cat. Vase), Beige
(from left) W 19 D 25 H 56
/ W 24 D 16 H 43 / W 50 D 50 H 35 cm



Mantiqueira Mantiqueira (cat. Vase), Black
(from left) W 16 D 23 H 40
/ W 27 D 22 H 44 / W 16 D 16 H 51 cm



Venus

Informazioni tecniche
/Technical information → p.509



Designer, Year:
Studiopepe, 2020

Pablo & Dora

Informazioni tecniche
/Technical information → p.509



Designer, Year:
Studiopepe, 2020



Aqua Regis

Informazioni tecniche
/Technical information ➞ p.508



Designer, Year:
Studiopepe, 2020

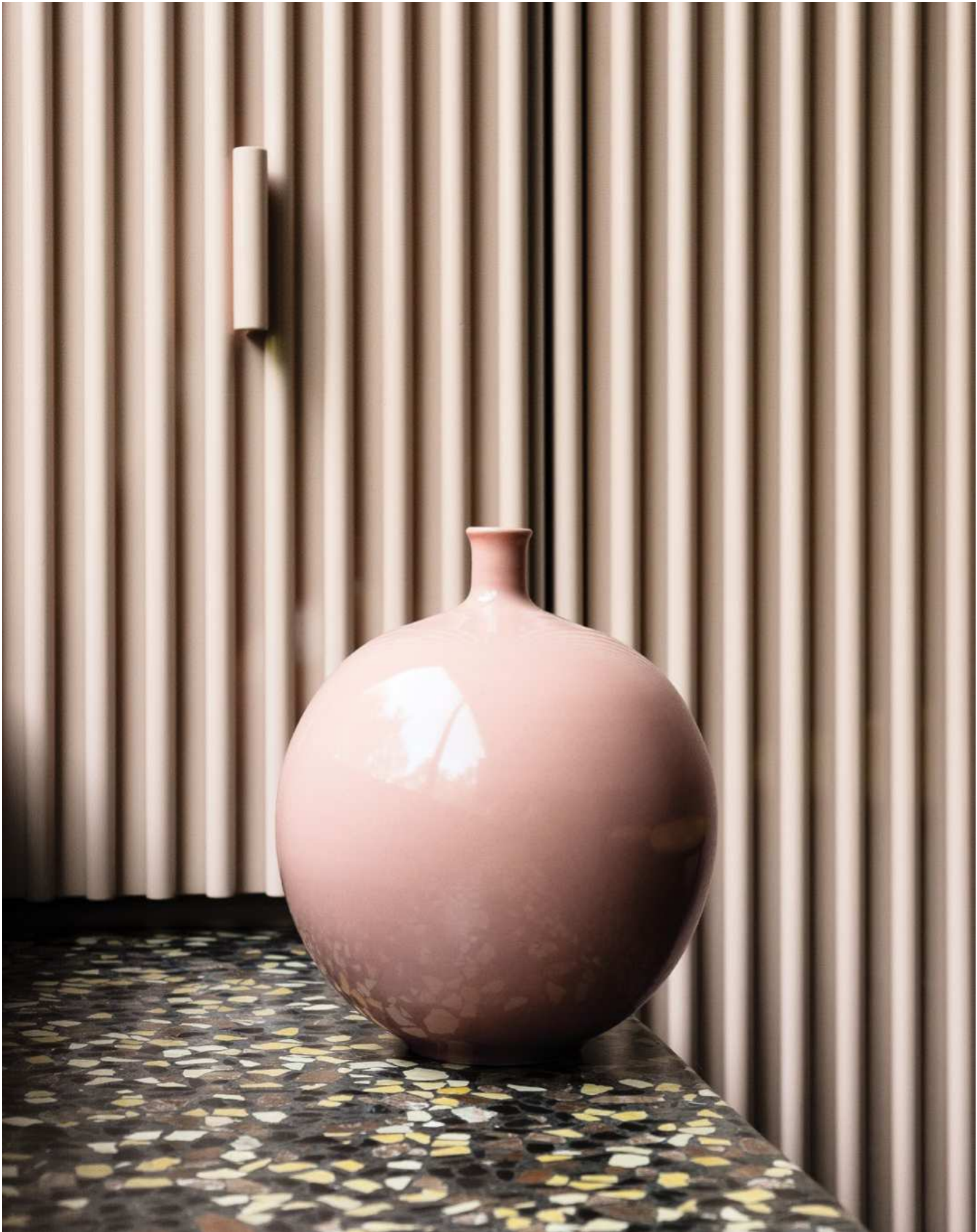


Pi-Dou

Informazioni tecniche
/Technical information → p.509

Designer, Year:
Alvino Bagni, 2018





Bubble

Informazioni tecniche
/Technical information → p.508



Designer, Year:
Alvino Bagni, 2018

Nello Spazio

Informazioni tecniche
/Technical information → p.505



Designer, Year:
Umberto Riva, 2018





Rituale

Informazioni tecniche
/Technical information → p.505



Designer, Year:
Umberto Riva, 2018

Narciso

Informazioni tecniche
/Technical information → p.505



Designer, Year:
Umberto Riva, 2019



Linea

Informazioni tecniche
/Technical information ➞ p.505

Designer, Year:
Maria Gabriella Zecca, 2017





Campo

Informazioni tecniche
/Technical information → p.504



Designer, Year:
Claesson Koivisto Rune, 2016

Umbra

Informazioni tecniche
/Technical information ➔ p.505

Designer, Year:
Maria Gabriella Zecca, 2017





A.D.A.

Informazioni tecniche
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Designer, Year:
Umberto Riva, 2020



A.D.A. (cat. Lamp), base
T130 Shiny, lampshade T131 Shiny
Ø 48 H 51 cm



A.D.A. (cat. Lamp), base
T130 Shiny, lampshade T131 Shiny
Ø 48 H 51 cm

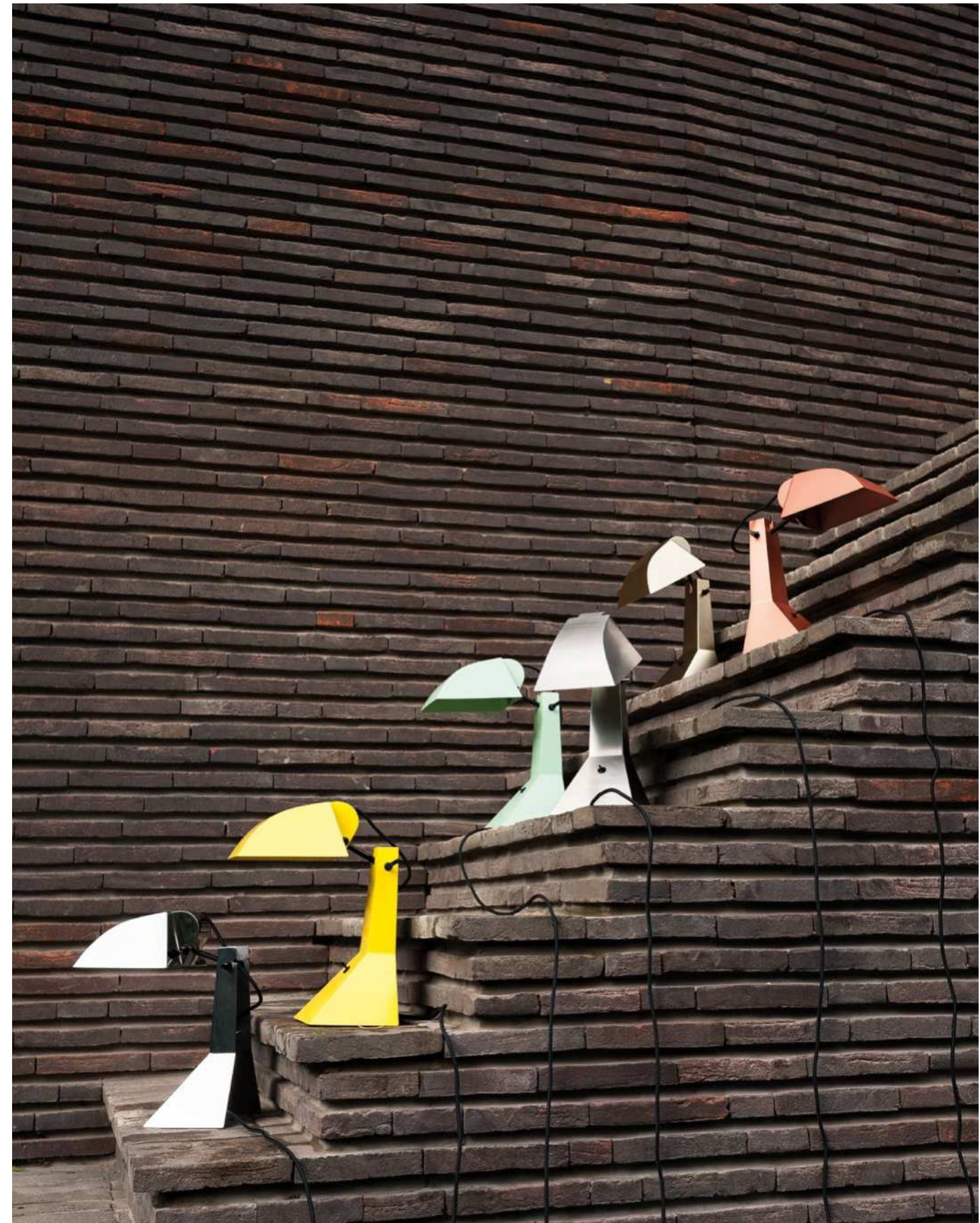


E63

Informazioni tecniche
/Technical information → p.507



Designer, Year:
Umberto Riva, (1963) 2017

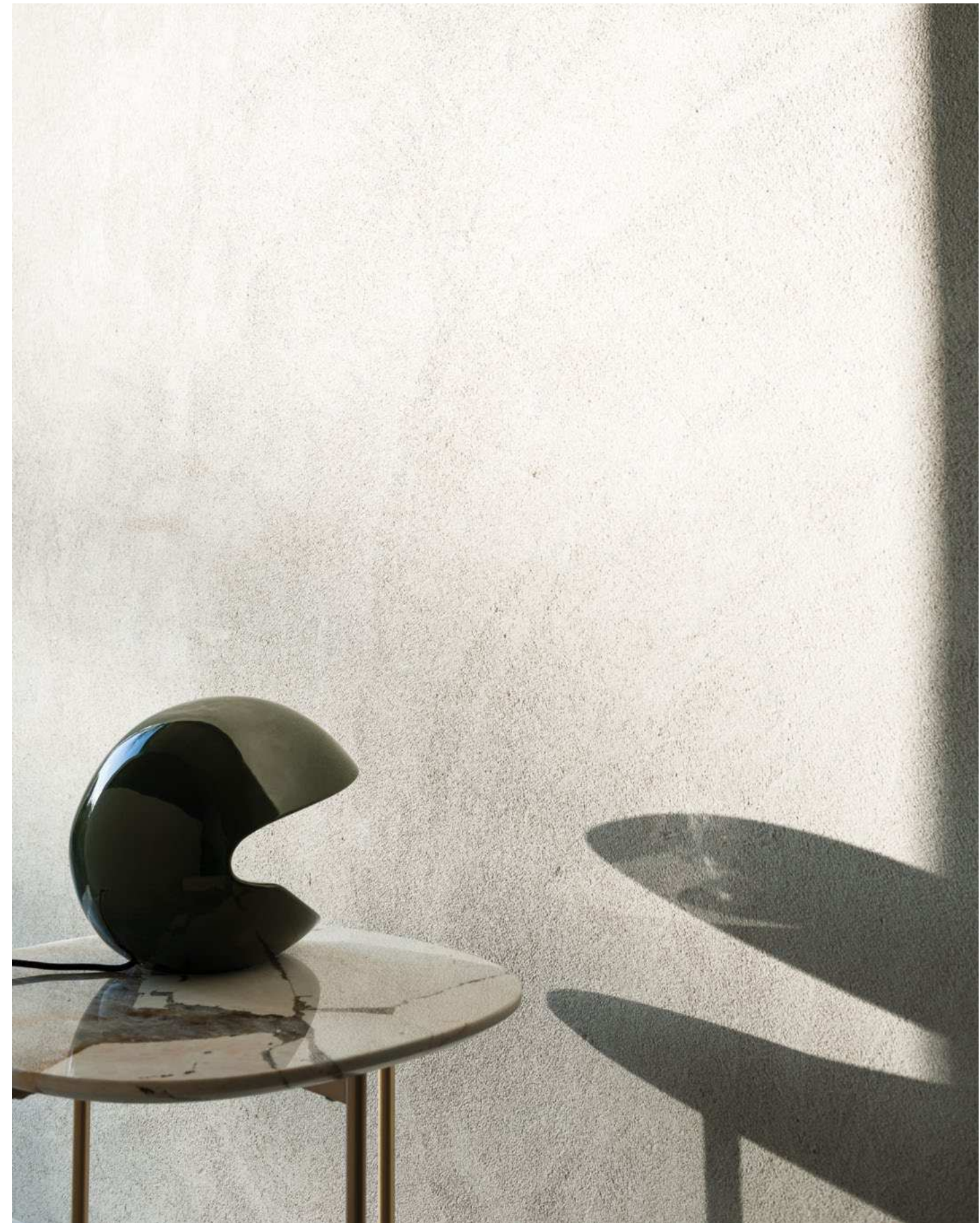


Miss Pack

Informazioni tecniche
/Technical information → p.507



Designer, Year:
Alvino Bagni, 2018



Daze

Informazioni tecniche
/Technical information → p.506



Designer, Year:
Truly Truly, 2018





Tarsia

Informazioni tecniche
/Technical information ↪ p.509



Designer, Year:
Maria Gabriella Zecca, 2017



Nebula Interiors (cat. Screen),
textile design by Lucia Pescador (2017)
W 123 D 4 H 153 cm,
base D 45 cm, suspended H 151 cm

Nebula Interiors

Informazioni tecniche
/Technical information → p.504



Designer, Year:
PearsonLloyd, 2015

Nebula Interiors

Nebula Interiors (cat. Screen),
textile design by Lucia Pescador (2017)
W 123 D 4 H 183 cm,
base D 45 cm, suspended H 181 cm

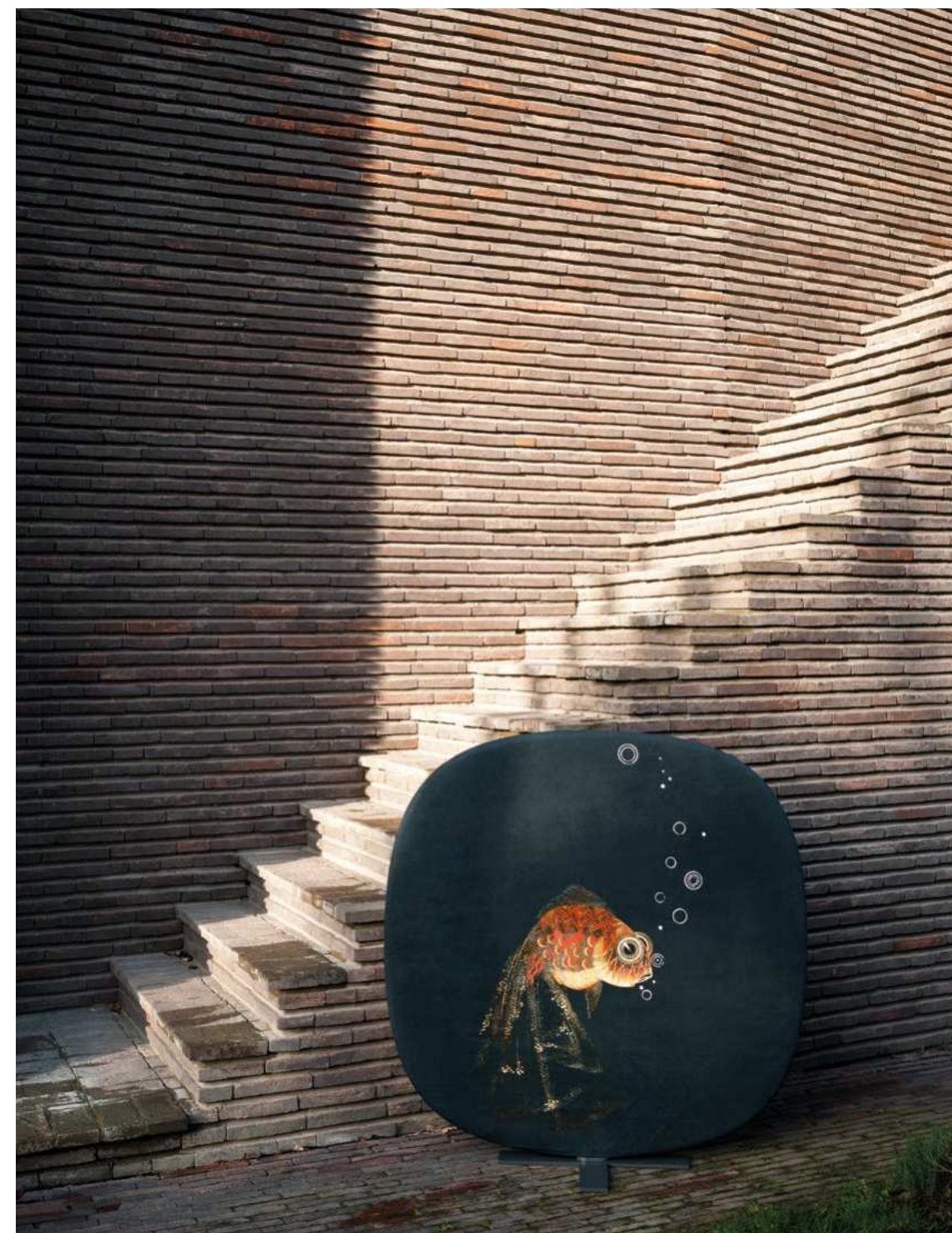
Nebula Poissons

Informazioni tecniche
/Technical information → p.504



Designer, Year:
PearsonLloyd, 2015

Nebula Poissons (cat. Screen),
textile design by Jean Dunand (2017)
W 123 D 4 H 183 cm,
base D 45 cm, suspended H 181 cm

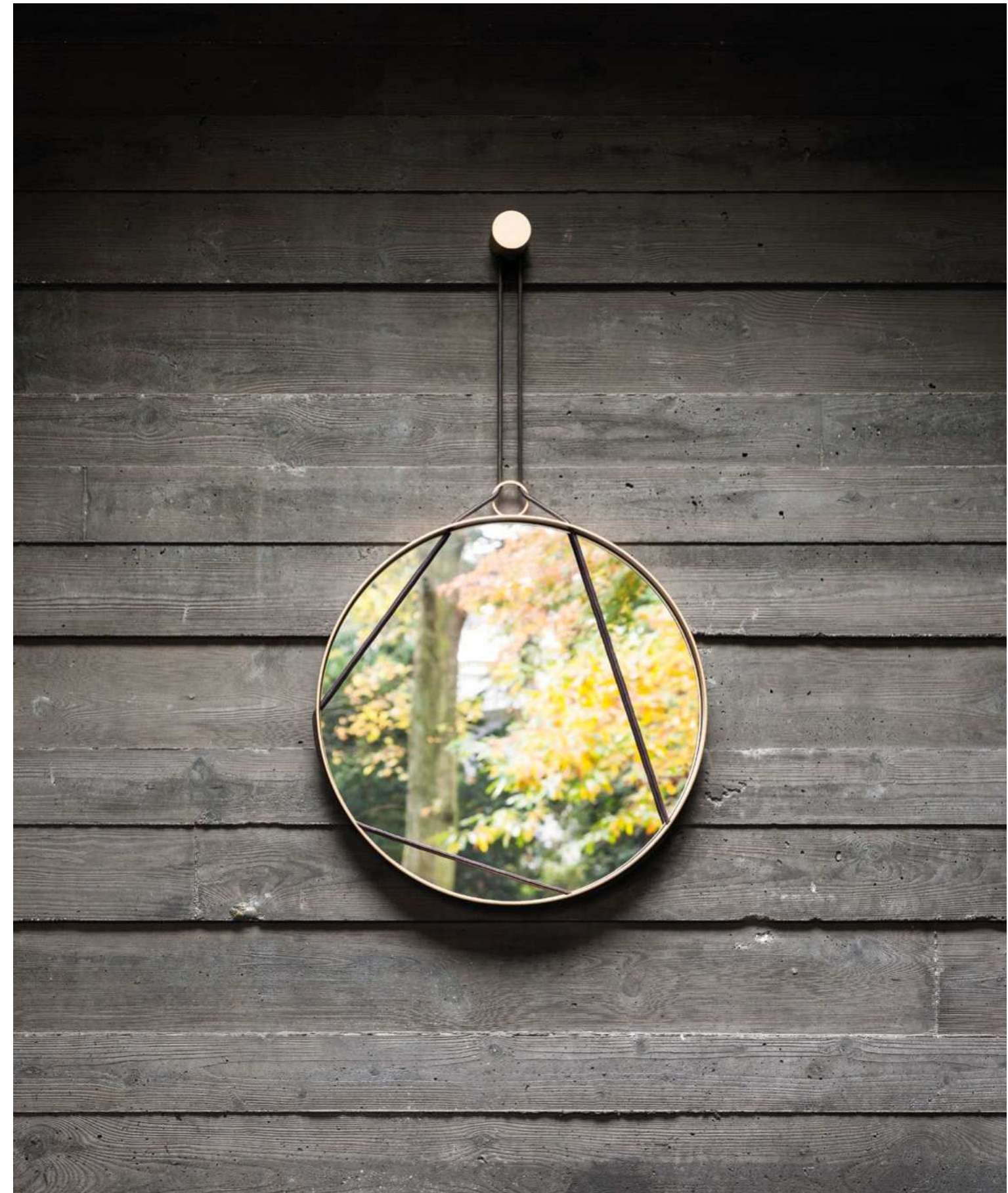


Nebula Poissons (cat. Screen),
textile design by Jean Dunand (2017)
W 123 D 4 H 125 cm,
base D 45 cm, suspended H 123 cm

Soleil

Informazioni tecniche
/Technical information → p.507

Designer, Year:
Giorgio Bonaguro, 2017



Dorian

Informazioni tecniche
/Technical information ➞ p.507



Year: 2017



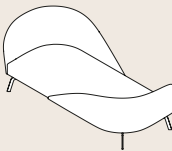
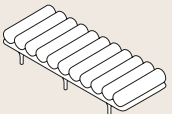
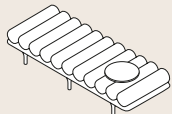
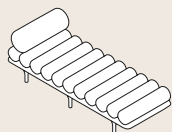
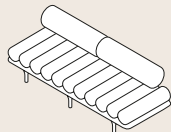
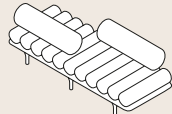
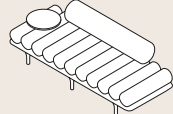
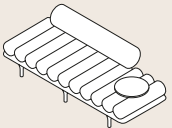
Technical Information

More than great revolutions, contemporary design is made of small changes and slow patient mutations of visual language, which changes even the most mundane things in extraordinary objects. The unique character of design objects results from these silent revolutions that transform familiar usual and recognizable forms into iconic projects that capture the spirit of their time.

Technical Informations

Life and Other Stories

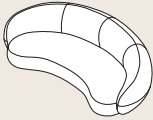
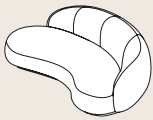
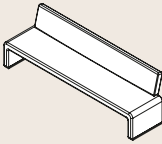
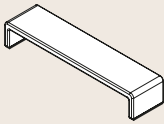
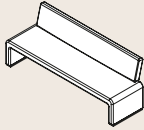
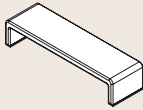
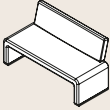
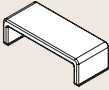
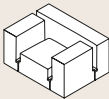
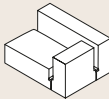
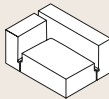
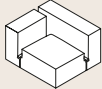
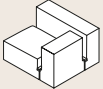
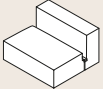
Più che di grandi rivoluzioni, il design contemporaneo è fatto di piccoli cambiamenti e di lente, pazienti mutazioni del linguaggio visivo che trasforma anche le cose più banali in oggetti straordinari. Il carattere unico e irripetibile degli oggetti di design nasce da queste silenziose rivoluzioni che trasformano forme familiari, usuali e riconoscibili in progetti iconici che catturano lo spirito del proprio tempo.

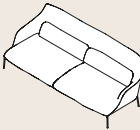
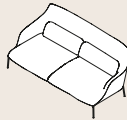
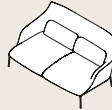
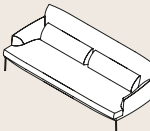
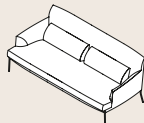
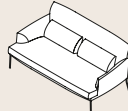
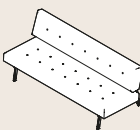
FACE TO FACE	by Gordon Guillaumier		Sofa		Non-removable covers	
						
OFAC196 W 196 D 97 H 73,5 cm H seat 38 cm						
						
	T02	T03			T25	T27
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Base cromata Chromed base Gestell verchromt Piétement chromé		Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat
						
Cucitura punto croce: colore filati Cross-stitched seam: yarn color	T77	T78	T79	T80	T81	T82
FIVE TO NINE	by Studiopepe		Sofa, Daybed		Non-removable covers	
						
OFIVB200 W 200 D 75 H 40,5 cm H seat 40,5 cm	OFIVA200 W 200 D 75 H 46,5 cm H seat 40,5 cm	OFIVC200 W 200 D 75 H 68 cm H seat 40,5 cm	OFIVD200 W 200 D 79,5 H 68 cm H seat 40,5 cm	OFIVE200 W 200 D 84 H 68 cm H seat 40,5 cm	OFIVF200 W 200 D 79,5 H 68 cm H seat 40,5 cm	
						
OFIVG200 W 200 D 79,5 H 68 cm H seat 40,5 cm			T122	T134		
	Base Base Gestell Piétement		Antracite Anthracite Grey Anthrazit Anthracite	Noce Walnut Walnuss Noyer		
						
Piano Top Tischplatte Plateau	Grigio Grey Grau Gris	Cemento Grigio Grey Cement Grauer Zement Ciment Gris	Cemento Rosa Pink Cement Rosa Zement Ciment Rose	Cemento Concrete Beton Béton		
Sofas			Technical information			

Sofas

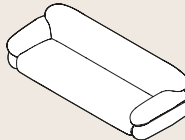
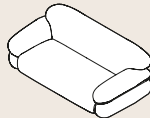
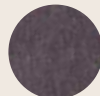
Technical information

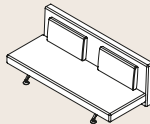
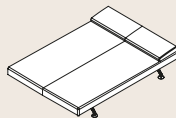
465

JULEP	by Jonas Wagell		Sofa, Armchair, Ottoman		Non-removable covers	
						
OJUL240 W 240 D 126 H 75 cm H seat 42 cm	OJUL208 Chaise-longue W 208 D 121 H 76 cm H seat 42 cm	OJUL174 Island W 174 D 137 H 75 cm H seat 42 cm	OJUL102 W 102,5 D 87,5 H 75 cm H seat 42 cm	OJULP120 W 120 D 92 H 42 cm H seat 42 cm	OJULP68 W 68 D 66 H 42 cm H seat 42 cm	
LABANCA	by Lievore Altherr Molina		Sofa, Armchair		Non-removable covers	
						
OLABD240 W 240 D 62 H 74 cm H seat 39,5 cm	OLABP240 W 240 D 62 H 39,5 cm H seat 39,5 cm	OLABC200 W 200 D 62 H 74 cm H seat 39,5 cm	OLABP200 W 200 D 62 H 39,5 cm H seat 39,5 cm	OLABB140 W 140 D 62 H 74 cm H seat 39,5 cm	OLABP140 W 140 D 62 H 39,5 cm H seat 39,5 cm	
						
OLABA80 W 80 D 62 H 74 cm H seat 39,5 cm	OLABP80 W 80 D 62 H 39,5 cm H seat 39,5 cm					
LE MURA	by Mario Bellini		Modular System, Sofa, Armchair, Ottoman		Removable covers	
						
Armchair OLEMA120 W 128 D 96,5 H 66 cm H seat 43,5 cm	Armchair OLEMB120 W 126,5 D 96,5 H 66 cm H seat 43,5 cm	Armchair OLEMC120 W 126,5 D 96,5 H 66 cm H seat 43,5 cm	Armchair OLEMD90 W 94,5 D 96,5 H 66 cm H seat 43,5 cm	Armchair OLEME90 W 94,5 D 96,5 H 66 cm H seat 43,5 cm	Armchair OLEMF90 W 93 D 96,5 H 66 cm H seat 43,5 cm	
						
Ottoman OLEMG90 W 96 D 96 H 43,5 cm H seat 43,5 cm						
						
	T147	T148				
Fibbia e cerniera Clasp and zipper Schnalle und Reißverschluss Boucle et fermeture éclair	Rame Antico Ancient Copper Altes Kupfer Cuivre Ancien	Nichel Nero Opaco Matt Black Nickel Mattschwarzes Nickel Nickel Noir Mat				

LIMA	by Claesson Koivisto Rune		Sofa, Armchair, Ottoman		Non-removable covers	
						
OLIM213 W 218 D 91 H 78,5 cm H seat 39,5 cm	OLIM183 W 188 D 91 H 78,5 cm H seat 39,5 cm	OLIM153 W 158 D 91 H 78,5 cm H seat 39,5 cm	OLIM89 W 89 D 91 H 78,5 cm H seat 39,5 cm	OLIM70 W 89 D 70 H 39,5 cm H seat 39,5 cm		
						
	T02	T07				
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir				
MONTEVIDEO	by Claesson Koivisto Rune		Sofa, Armchair, Chair		Removable covers	
						
OMON222 W 222 D 90 H 78 cm H seat 40 cm	OMON192 W 192 D 90 H 78 cm H seat 40 cm	OMON162 W 162 D 90 H 78 cm H seat 40 cm	OMON96 W 96 D 90 H 78 cm H seat 40 cm	OMON54 W 54 D 62 H 80 cm H seat 47 cm		
						
	T02	T07				
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir				
OLIVER	by Gianfranco Frattini		Sofa		Non-removable covers	
						
OOLIV190 W 190 D 83,5 H 77 cm H seat 40 cm						
						
	T02	T07	T27			
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat		

ORSOLA		by Gastone Rinaldi		Sofa, Armchair, Ottoman		Non-removable covers	
Sofa OORS240 W 240 D 99 H 70,5 cm H seat 40,5		Sofa OORS170 W 170 D 99 H 70,5cm H seat 40,5		Armchair OORS90 W 90 D 99 H 70,5 cm H seat 40,5		Ottoman OORSP90 W 90 D 80 H 40,5 cm H seat 40,5	
T23							
Struttura Structure Gestell Piétement		Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant					
QUADRO		by Pietro Arosio		Sofa, Armchair, Ottoman		Removable covers	
OQA100 W 98 D 98 H 66 cm H seat 36 cm		OQB70 W 70 D 98 H 66 cm H seat 36 cm		OQD70 W 70 D 70 H 36 cm H seat 36 cm		OQE35 W 98 D 35 H 36 cm H seat 36 cm	
QUILT		by Pearson Lloyd		Sofa		Removable covers	
OQUI260 W 260 D 80 H 68 cm H seat 41 cm		OQUM240 W 240 D 80 H 68 cm H seat 41 cm		OQUL240 W 240 D 80 H 68 cm H seat 41 cm		OQUF220 W 220 D 80 H 68 cm H seat 41 cm	

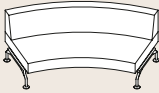
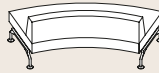
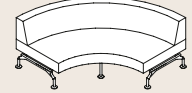
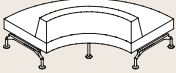
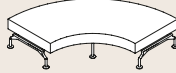
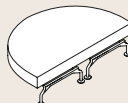
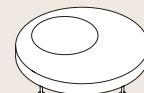
SESANN		by Gianfranco Frattini		Sofa, Armchair		Non-removable covers	
							
OSES240 W 240 D 94 H 67 cm H seat 38 cm	OSES180 W 180 D 94 H 67 cm H seat 38 cm	OSES110 W 110 D 94 H 67 cm H seat 38 cm					
							
		T02	RAL 9016	T07	RAL 9011		
Struttura Structure Gestell Piétement	Bianco White Weiss Blanc	Nero Black Schwarz Noir					
							
		T23	T24	T27	T28		
		Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat	Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Chrome Noir Brillant		
							
		T43	T49				
Piedini Feet Füßen Patins	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris					

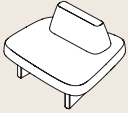
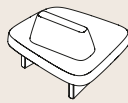
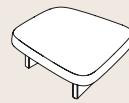
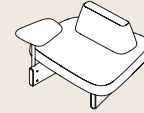
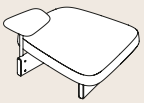
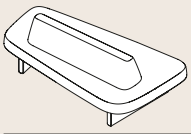
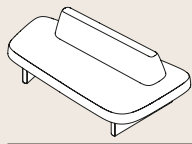
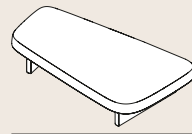
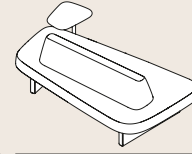
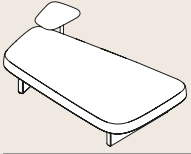
SLIDING		by Pietro Arosio		Sofa, Sofa Bed		Removable covers	
							
OINGV200 W 204 D 100 H 83 cm H seat 42 cm	W 204 D 144 H 42 cm H seat 42 cm	Brevettato Patented					
							
Version 1		T07	RAL 9011	Version 2		T03	RAL 7016
Base Base Gestell Piétement	Alluminio Aluminium Aluminium Aluminium	Piedino Nero Black Feet Füße Schwarz Pieds Noir		Base Base Gestell Piétement		Grigio Grey Grau Gris	Piedino Grigio Grey Feet Füße Grau Pieds Gris

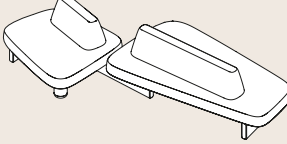
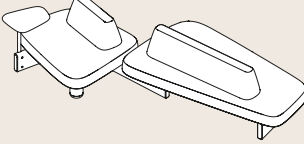
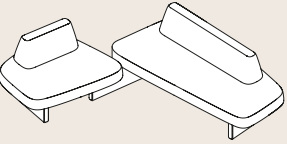
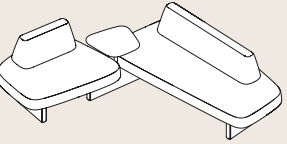
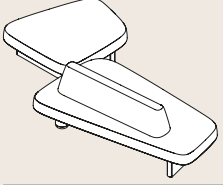
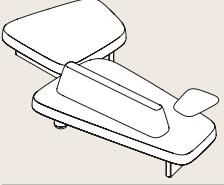
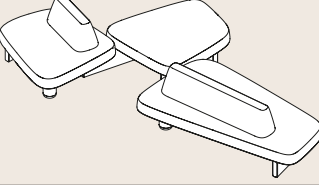
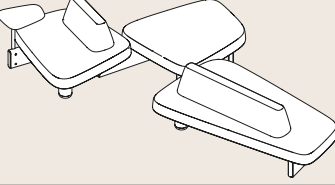
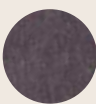
VICTORIA	by David/Nicolas		Modular System, Sofa, Armchair, Chaise-longue, Ottoman, Low Table		Non-removable covers	
						
Armchair OVIC900 W 80 D 90 H 74 cm H seat 42,5 cm	Armchair OVIC901R W 84 D 90 H 74 cm H seat 42,5 cm	Armchair OVICA900 W 60/81,4 D 90 H 74 cm H seat 42,5 cm	Armchair OVICA901R W 64/85,4 D 90 H 74 cm H seat 42,5 cm	Chaise-longue OVIC1430 W 80 D 143 H 74 cm H seat 42,5 cm	Chaise-longue OVIC1431R W 84 D 143 H 74 cm H seat 42,5 cm	
Armchair OVIC901L W 84 D 90 H 74 cm H seat 42,5 cm	Armchair OVIC902 W 88 D 90 H 74 cm H seat 42,5 cm	Armchair OVICA901L W 64/85,4 D 90 H 74 cm H seat 42,5 cm	Armchair OVICA902 W 68/89,4 D 90 H 74 cm H seat 42,5 cm	Chaise-longue OVIC1431L W 84 D 143 H 74 cm H seat 42,5 cm	Chaise-longue OVIC1432 W 88 D 143 H 74 cm H seat 42,5 cm	
						
Ottoman OVICP900 W 80 D 90 H 42,5 cm H seat 42,5 cm	Ottoman OVICP901 W 84 D 90 H 42,5 cm Ottoman OVICP902 W 88 D 90 H 42,5 cm H seat 42,5 cm	Low Table 1VIC80 W 78 D 78 H 25 cm	Low Table 1VIC50 W 50 D 78 H 25 cm			
						
T23		T27	T07	RAL 9011		
Struttura Structure Gestell Piétement	Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat	Nero Black Schwarz Noir			
						
T146						
Piano Top Tischplatte Plateau	Specchio Fumè Plissettato Smoked Plissé Mirror Geräucherter Plissé Spiegel Miroir Plissé Fumé					

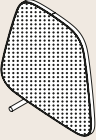
GALLERIA		by PearsonLloyd		Modular System		Non-removable covers	
OGALA250 W 250 D 250 H 42 cm H seat 42 cm		OGALB250 W 250 D 250 H 42 cm H seat 42 cm		OGALC250 W 250 D 250 H 42 cm H seat 42 cm		OGALD300 W 300 D 98 H 42 cm H seat 42 cm	
OGALSH400 W 400 D 98 H 42 cm H seat 42 cm		OGALSI300 W 300 D 49 H 42 cm H seat 42 cm		OGALSS400 W 400 D 250 H 42 cm H seat 42 cm			
1GALTM Ø 40 H 10 cm		1GALTL Ø 40 H 52 cm		OGALC49 49 x 49 cm		OGALC99 49 x 99 cm	
OGALP W 100 D 18 H 34 cm		1GALT Ø 40,5 cm H 9,5 cm					
T45		T49		T02		T03	
Piano legno Wooden top Holzplatte Plateau en bois		Naturale Natural Naturel		Tinto Grigio Grey Gris		Base verniciata Painted base Gestell lackiert Piétement laqué	
T02		T03		T30			
RAL 9016		RAL 7016					
Bianco White Weiss Blanc		Grigio Grey Gris		Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat			
Tavolino metallo Little metal table Metalltisch Table en métal		Bianco White Weiss Blanc		Grigio Grey Gris		Tavolino marmo Little marble table Marmortisch Table de marbre	

INTERCITY		by Pietro Arosio		Modular System		Non-removable covers	
OINA60 W 60 D 75 H 73 cm H seat 40 cm		OINAP60 W 60 D 75 H 40 cm H seat 40 cm		OINB90 W 90 D 75 H 73 cm H seat 40 cm		OINBP90 W 90 D 75 H 40 cm H seat 40 cm	
OINB190 W 90 D 75 H 40 cm H seat 40 cm		OINC120 W 120 D 75 H 73 cm H seat 40 cm		OINCP120 W 120 D 75 H 40 cm H seat 40 cm		OINC3120 W 120 D 75 H 73 cm H seat 40 cm	
OINC4120 W 120 D 75 H 73 cm H seat 40 cm		OINC1120 W 120 D 75 H 40 cm H seat 40 cm					
OIND150 W 150 D 75 H 73 cm H seat 40 cm		OINDP150 W 150 D 75 H 40 cm H seat 40 cm		OIND3150 W 150 D 75 H 73 cm H seat 40 cm		OIND4150 W 150 D 75 H 73 cm H seat 40 cm	
OIND1150 W 150 D 75 H 40 cm H seat 40 cm		OIND2150 W 150 D 75 H 40 cm H seat 40 cm					
OIND5150 W 150 D 75 H 73 cm H seat 40 cm		OIND6150 W 150 D 75 H 73 cm H seat 40 cm		OIND7150 W 150 D 75 H 73 cm H seat 40 cm		OINO180 W 180 D 75 H 73 cm H seat 40 cm	
OINO180 W 180 D 75 H 73 cm H seat 40 cm		OINO5180DX W 180 D 75 H 73 cm H seat 40 cm		OINO5180SX W 180 D 75 H 73 cm H seat 40 cm		OINO6180 W 180 D 75 H 73 cm H seat 40 cm	
OINO4180 W 180 D 75 H 73 cm H seat 40 cm		OINO1180 W 180 D 75 H 40 cm H seat 40 cm		OINO2180 W 180 D 75 H 40 cm H seat 40 cm			
OINO7180 W 180 D 75 H 73 cm H seat 40 cm		OINR180 W 180 D 75 H 73 cm H seat 40 cm		OINS180 W 180 D 75 H 73 cm H seat 40 cm		OINF105 W 105 D 105 H 73 cm H seat 40 cm	
OINE105 W 105 D 105 H 73 cm H seat 40 cm		OINEP105 W 105 D 105 H 40 cm H seat 40 cm					

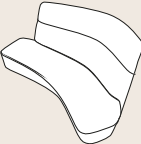
INTERCITY	by Pietro Arosio		Modular System		Non-removable covers
					
OINH170 W 170 D 124 H 73 cm H seat 40 cm	OINL170 W 170 D 124 H 73 cm H seat 40 cm	OINHP170 W 170 D 124 H 40 cm H seat 40 cm	OINN150 W 150 D 150 H 73 cm H seat 40 cm	OINM150 W 150 D 150 H 73 cm H seat 40 cm	OINMP150 W 150 D 150 H 40 cm H seat 40 cm
					
OINU151 W 151 D 89,5 H 73 cm H seat 40 cm	OINUP151 W 151 D 89,5 H 40 cm H seat 40 cm	OINP150 Ø 150 H 40 cm H seat 40 cm	OINPT150 Ø 150 H 40 cm H seat 40 cm	OINBR W 55 D 22 H 10,5 cm	
					
Piano Top Tischplatte Plateau	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat				

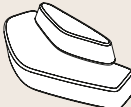
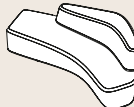
ISCHIA	by PearsonLloyd		Modular System		Non-removable covers
					
OISCH1C W 119,3 D 103,8 H 75,5 cm H seat 43 cm	OISCH1L W 119,3 D 103,8 H 75,5 cm H seat 43 cm	OISCH1P W 119,3 D 103,8 H 75,5 cm H seat 43 cm	OISCH1CT W 119,3 D 117,8 H 75,5 cm H seat 43 cm	OISCH1PT W 119,3 D 117,8 H 75,5 cm H seat 43 cm	
					
OISCH2C W 199,2 D 103,8 H 75,5 cm H seat 43 cm	OISCH2L W 199,2 D 103,8 H 75,5 cm H seat 43 cm	OISCH2P W 199,2 D 103,8 H 75,5 cm H seat 43 cm	OISCH2CT W 199,2 D 112,4 H 75,5 cm H seat 43 cm	OISCH2PT W 199,2 D 112,4 H 75,5 cm H seat 43 cm	

ISCHIA					
					
OISCHTA W 316,1 D 173,5 H 75,5 cm H seat 43 cm	OISCHTAT W 316,1 D 173,5 H 75,5 cm H seat 43 cm	OISCHTB W 262,2 D 233,3 H 75,5 cm H seat 43 cm	OISCHTBT W 262,2 D 233,3 H 75,5 cm H seat 43 cm		
					
OISCHTC W 306,5 D 180,5 H 75,5 cm H seat 43 cm	OISCHTCT W 306,5 D 180,5 H 75,5 cm H seat 43 cm	OISCHTE W 397,1 D 222,1 H 75,5 cm H seat 43 cm	OISCHTET W 397,1 D 222,1 H 75,5 cm H seat 43 cm		
					
Piedini Feet Füße Pieds	T32 Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant		T49 Tinto Grigio Grey Grau Gris		
					
Base tavolino Top base Tisch Basement table	T03 RAL 7016 Grigio Grey Grau Gris		T32 Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant		
					
Cucitura punto cavallo: colore filati Blanket stitch seam: yarn color	T83	T84	T85	T86	T87
					
					T88

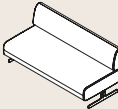
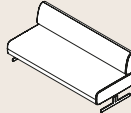
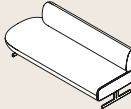
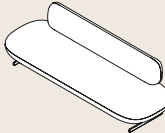
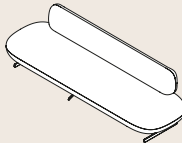
ISCHIA	by PearsonLloyd	Screen
		
OISCP W 135,5 D 45 H 136,9 cm		

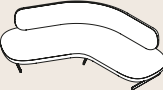
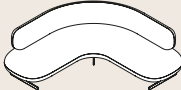
				
	T45	T49		
Cornice Frame Rahmen Cadre	Naturale Natural Natural Naturel	Tinto Grigio Grey Grau Gris	Finitura Finish Finish Finition	Paglia di Vienna Cane Webbing Wiener Geflecht Cannage Paille de Vienne

POLAR ALCOVE	by PearsonLloyd	Modular System	Non-removable covers
			
OPOALC234 W 234 D 123 H 114 cm H seat 40 cm			

POLAR		by PearsonLloyd		Modular System, Armchair, Ottoman		Non-removable covers	
							
OPOLA234 W 234 D 107 H 73 cm H seat 37 cm	OPOLAP234 W 234 D 107 H 37 cm H seat 37 cm	OPOLB234 W 234 D 107 H 73 cm H seat 37 cm	OPOLBP234 W 234 D 107 H 37 cm H seat 37 cm	OPOLC234 W 234 D 107 H 73 cm H seat 37 cm	OPOLCP234 W 234 D 107 H 37 cm H seat 37 cm		
							
OPOLD234 W 234 D 107 H 73 cm H seat 37 cm	OPOLDP234 W 234 D 107 H 37 cm H seat 37 cm	OPOL107 W 107 D 81,5 H 67 cm H seat 37 cm	OPOLP107 W 107 D 81,5 H 37 cm H seat 37 cm				

POLAR PERCH	by PearsonLloyd	Modular System	Non-removable covers
			
OPER220 W 220 D 79 H 70 cm H seat 70 cm	OPER207 W 207 D 84,5 H 46 cm H seat 46 cm		

STONE LOW/HIGH			by PearsonLloyd		Modular System		Non-removable covers	
								
OSTAB150/OSTAA150 W 150 D 73 H 68/77 cm H seat 39/45 cm	OSTBB170/OSTBA170 W 170 D 73 H 68/77 cm H seat 39/45 cm	OSTCB190/OSTCA190 W 190 D 73 H 68/77 cm H seat 39/45 cm	OSTDB200/OSTDA200 W 200 D 73 H 68/77 cm H seat 39/45 cm	OSTEB230/OSTEA230 W 230 D 73 H 68/77 cm H seat 39/45 cm	OSTFB90/OSTFA90 W 144 D 100 H 68/77 cm H seat 39/45 cm			

					
OSTGB120/OSTGA120 W 238 D 112 H 68/77 cm H seat 39/45 cm	OSTHB90/OSTHA90 W 250 D 134 H 68/77 cm H seat 39/45 cm				
					OSTCB190 OSTCA190 Schienale destro o sinistro guardando il prodotto frontalmente./Right or left backrest when in front of the item.

			
	T02	T07	T24
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Base cromata Chromed base Gestell verchromt Piétement chromé
	RAL 9016	RAL 9011	
			Cromo Satinato Satin Chromed Satiniert Verchromt Chrome Satiné

AGNESE	by Gianfranco Frattini		Armchair, Ottoman	Non-removable covers
				
OAGN84 W 84 D 76 H 73 cm H seat 44 cm	OAGNP57 W 57 D 51 H 42 cm H seat 42 cm			
				
	T43	T49		
Base Base Gestell Piètement	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris		

BAOBAB	by Lievore Altherr Molina		Armchair	Non-removable covers
				
OBAO80 W 80 D 77 H 69 cm H seat 40 cm	Base Su ruote With wheels Mit Rollen Avec roulettes			

COSTELA	by Martin Eisler		Armchair, Ottoman	Non-removable covers
				
OCOS74 W 74 D 80 H 83 cm H seat 40 cm	OCOSP74 W 74 D 55 H 40 cm H seat 40 cm			
				
	T115	T121		
Base Base Gestell Piètement	Tinto Noce Poro Aperto Open Pore Stained Walnut Gebeizt Nussbaum mit offenen Poren Teinté Noyer à Pores Ouverts	Tinto Nero Poro Aperto Open Pore Stained Black Gebeizt Schwarz mit offenen Poren Teinté Noir à Pores Ouverts		

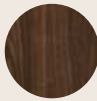
CRYSTAL	by PearsonLloyd		Armchair	Non-removable covers
				
OCRY96/OCRYG96 W 96 D 80 H 68 cm H seat 43 cm	Base Base fissa (OCRY96) o girevole (OCRYG96) Fixed (OCRY96) or swivel (OCRYG96) base		Mit fixer (OCRY96) oder Drehgestell (OCRYG96) Base fixe (OCRY96) ou pivotante (OCRYG96)	

DOODLE	by Claesson Koivisto Rune		Armchair, Chair, Stool	Non-removable covers
				
Armchair ODOC62 W 62 D 59 H 85 cm H seat 46 cm	Chair ODOA51 W 51 D 57 H 80 cm H seat 45 cm	Chair ODOB51 W 51 D 60 H 91 cm H seat 45 cm	Stool ODOS49 W 49 D 53 H 100 cm H seat 76 cm	
				
	T02	T07	T93	T24
Base verniciata Painted base Gestell lackiert Piètement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Metalgrey Metalgrey Metalgrey Metalgrey	Base cromata Chromed base Gestell verchromt Piètement chromé

					
	01	02	03	04	05
Cuciture Stitches Nähte Coutures	Bianco White Weiss Blanc	Beige Beige Beige Beige	Rosso Red Rot Rouge	Blu Blue Blau Bleue	Nero Black Schwarz Noir

DOT	by Patrick Norguet		Armchair	Non-removable covers
				
ODOT87 W 87 D 81 H 92 cm H seat 42 cm				
				
	T02	T03	T07	
Base metallo Metal base Metallgestell Piètement en métal	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir	

ELEPHANT	by Karen Chekerdjian	Armchair, Ottoman	Non-removable covers
			
OELE72 W 72 D 90,2 H 66 cm H seat 33,2 cm	OELE62 W 62 D 50 H 36,5 cm H seat 36,5 cm		

				
	T122	T134		
Struttura Structure Gestell Piétement	Antracite Anthracite Grey Anthrazit Anthracite	Noce Walnut Walnuss Noyer		

GIROLA	by Lievore Altherr Molina	Armchair	Non-removable covers
			
OGIR87 W 87 D 74 H 64 cm H seat 40 cm	Base Base girevole Swivel base Drehgestell Base pivotante		

GIULIA	by Gianfranco Frattini		Armchair, Ottoman	Non-removable covers
				
OGIU86 W 86 D 95 H 104 cm H seat 43 cm	OGIUP57 W 57 D 51 H 42 cm H seat 42 cm			
				
	T43	T49		
Base Base Gestell Piétement	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris		

GLIDE	by Monica Förster	Armchair	Non-removable covers
			
OGLI106 W 106 D 65 H 61 cm H seat 37 cm			

				
	T02	T07		
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir		

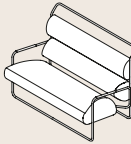
ISOLA	by Claesson Koivisto Rune	Armchair	Non-removable covers
			
OIS118T W 118 D 86,5 H 85 cm H seat 40 cm H table 57,5 cm	OIS118 W 118 D 86,5 H 85 cm H seat 40 cm		

					
	T02	T03	T07		
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir		
					
	T24	T33	T34		
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Satinato Satin Chromed Satiniert Verchromt Chrome Satiné	Tavolino marmo Little marble table Marmortisch Table de marbre	Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	Biancone Lucido Shiny Biancone Biancone Glänzend Biancone Brillant	

JACKET	by Patrick Norguet	Armchair	Removable covers
			
OJACK86 W 89 D 80 H 79 cm H seat 42 cm			
			
	T02 RAL 9016	T07 RAL 9011	
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	
KELLY E/H/L	by Claesson Koivisto Rune	Armchair, Chaise-longue	Non-removable covers
			
KELLY E OKELE70 W 70 D 80 H 81 cm H seat 39,6 cm	KELLY H OKELH104 W 104 D 78 H 126 cm H seat 43 cm	KELLY L OKELL104 W 104 D 116 H 84 cm H seat 36 cm	
			
	T02 RAL 9016	T03 RAL 7016	T07 RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir
			
	T25		
Base cromata Chromed base Gestell verchromt Piétement chromé	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat		
LAGOA	by Zanini De Zanine	Armchair	Non-removable covers
			
OLAG90 W 90 D 74 H 78 cm H seat 33 cm			

LINA	by Gianfranco Frattini	Armchair	Non-removable covers
			
OLIN78 W 78 D 78 H 76 cm H seat 41 cm			
			
	T43	T49	
Base Base Gestell Piétement	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris	
MAYFAIR	by Christophe Pillet	Armchair	Non-removable covers
			
OMAY64 W 64 D 69 H 82 cm H seat 44 cm			
MOON	by Pietro Arosio	Armchair	Non-removable covers
			
OMO183 W 83,5 D 73 H 89 cm H seat 38 cm	Base girevole Swivel base Drehgestell Base pivotante		
			
	T20 RAL 9005	T21 RAL 9003	T95 RAL 7006
Scocca esterna Shell Gestell Coque	Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant	Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant	Fango Mud Schlamm Boue

PARENTESI	by Pietro Arosio		Armchair	Non-removable covers
				
OPAA80/OPAT80 W 80 D 65 H 75 cm H seat 45 cm				
				
	T23			
Base Base Gestell Piétement	Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant			
PASTILLES	by Studiopepe		Armchair, Ottoman, Low Table	Non-removable covers
				
OPAS57 W 57 D 55 H 73 cm H seat 47 cm	OPASP57 W 57 D 55 H 47 cm H seat 47 cm	1PAS50 Ø 50 H 43 cm	1PAS100 Ø 100 H 33 cm	
				
Base Base Gestell Piétement	Alluminio Lucido Gloss Aluminium Aluminium Glänzend Aluminium Brillant	Nero Opaco Matt Black Matt Schwarz Noir Mat	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	
				
	T29	T32		
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant		

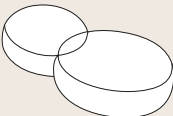
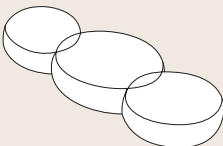
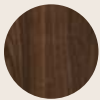
PISA	by Claesson Koivisto Rune		Armchair	Non-removable covers
				
OPIS67P/OPIS67G W 67 D 76 H 82 cm H seat 45 cm	Piedini Feet			
	Piedini (OPIS67P) o base girevole (OPIS67G) Feet (OPIS67P) or swivel base (OPIS67G)	Füßen (OPIS67P) oder Drehgestell (OPIS67G) Patins (OPIS67P) ou base pivotante (OPIS67G)		
REVERSÍVEL	by Martin Eisler		Armchair	Non-removable covers
				
OREV104 W 104 D 73 H 68 cm H seat 34 cm				
(Reversível Millennium)				
Base Base Gestell Piétement				
	T16	RAL 5003		
	Blu Blue Blau Bleu			
SANCARLO	by Achille Castiglioni		Sofa, Armchair	Removable covers
				
OSAN62 W 62,5 D 92 H 118 cm H seat 45 cm	OSAN124 W 124 D 83,5 H 92 cm H seat 45 cm			
				
	T02	RAL 9016	T03	RAL 7016
			T07	RAL 9011
Struttura verniciata Painted structure Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir	

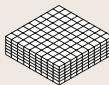
SHELTER	by Noé Duchaufour-Lawrance		Armchair, Ottoman		Non-removable covers		
							
OSHE69 W 69,5 D 85 H 114,5 cm H seat 41 cm	OSHE60 W 60 D 51 H 41 cm H seat 41 cm	Base girevole Swivel base Drehgestell Base pivotante					
							
		T02	RAL 9016	T03	RAL 7016	T07	RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris		Nero Black Schwarz Noir			
							
		T27					
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat						

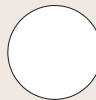
SOUTHBEACH	by Christophe Pillet		Armchair		Non-removable covers						
											
OSOUL110 W 110 D 68 H 139 cm H seat 43 cm											
											
T20		RAL 9005		T21		RAL 9003		T51		T52	
Struttura Structure Struktur Structure		Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant		Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant		Bianco Opaco White Mat Weiß Matt Blanc Mat		Nero Opaco Black Mat Schwarz Matt Noir Mat		Faggio Beech Buche Hetre	

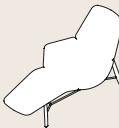
XL	by Pietro Arosio		Armchair		Non-removable covers	
						
OXLTE80 W 80 D 71 H 71 cm H seat 35 cm						
						
		T23				
Base cromata Chromed base Gestell verchromt Piétement chromé		Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant				

FLOAT	by PearsonLloyd		Ottoman, Low Table	Non-removable covers		
						
OFLO49 W 49 D 38 H 43 cm H seat 43 cm	OFLO92 W 92 D 74,5 H 43 cm H seat 43 cm	1FLO92 W 92 D 74,5 H 36,5 cm				
						
		T120				
Piano Top Tischplatte Plateau	Travertino Romano Opaco Matt Roman Travertine Marble Matter Römischer Travertin-Marmor Marbre Travertin Romain Mat					

MATERA	by Gordon Guillaumier		Ottoman		Non-removable covers	
						
OMAT95 W 95 D 80 H 40,5 cm H seat 40,5 cm	OMAT109 W 109 D 96 H 40,5 cm H seat 40,5 cm	OMAT130 W 130 D 104 H 40,5 cm H seat 40,5 cm	OMAT195 W 195 D 104 H 40,5 cm H seat 40,5 cm	OMAT270 W 270 D 105 H 40,5 cm H seat 40,5 cm		
						
T134		T120	Fabric			
Piano Top Tischplatte Plateau	Noce Walnut Walnuss Noyer	Travertino Romano Opaco Matt Roman Travertine Marble Matter Römischer Travertin-Marmor Marbre Travertin Romain Mat				

QUARTIER			by Claesson Koivisto Rune		Ottoman	Removable covers
						
OQUAR46 W 46 D 46 H 46 cm H seat 46 cm	OQUAR62 W 62 D 62 H 38 cm H seat 38 cm	OQUAR112 W 112 D 112 H 33 cm H seat 33 cm				

SPIN	by Claesson Koivisto Rune		Ottoman	Non-removable covers	
					
OSPIN60 Ø 60 H 39 cm H seat 39 cm	OSPIN90 Ø 90 H 39 cm H seat 39 cm	OSPIN117 Ø 119 H 39 cm H seat 39 cm			
					
	01	02	03	04	05
Cuciture Stitches Nähte Coutures	Bianco White Weiss Blanc	Beige Beige Beige Beige	Rosso Red Rot Rouge	Blu Blue Blau Bleue	Nero Black Schwarz Noir

ATOLL	by Patrick Norguet	Chaise-longue	Non-removable covers
			
OATOL85			
W 85,5 D 170 H 94 cm			
H seat 24,5 cm			

BABELA	by Achille + Pier Giacomo Castiglioni		Chair	Removable covers
				
OBAB56 W 56 D 59 H 80 cm H seat 49 cm	Impilabile Stackable			
				
	T43	T45	T47	T48
Base Base Gestell Piétement	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Naturale Natural Natural Naturel	Tinto Nero Black Schwarz Noir	Tinto Grigio Grey Grau Gris

EDDY	by PearsonLloyd		Chair	Non-removable covers
	Piedini Feet			
OEDP61/OEDB61 W 61 D 62 H 78 cm H seat 45 cm	Piedini (OEDP61) o base girevole (OEDB61) Feet (OEDP61) or swivel base (OEDB61)	Füßen (OEDP61) oder Drehgestell (OEDB61) Patins (OEDP61) ou base pivotante (OEDB61)		

					
		Bianco	Nero		
		White	Black		
		Weiss	Schwarz		
		Blanc	Noir		

KELLY C/C BASIC		by Claesson Koivisto Rune		Chair	Non-removable covers
					
KELLY C OKELC52 W 52 D 51 H 79 cm H seat 45,5 cm	KELLY C BASIC OKELCB52 W 56 Base 47 D 53 H 82 cm H seat 45 cm	Impilabile Stackable			

					
T02		RAL 9016		T07	
Base verniciata		Grigio		Nero	
Painted base		Grey		Black	
Gestell lackiert		Grau		Schwarz	
Piètement laqué		Gris		Noir	
					
T25					
Base cromata		Oro Champagne Opaco			
Chromed base		Matt Champagne Gold			
Gestell verchromt		Matt Champagne Gold			
Piètement chromé		Or Champagne Mat			

KELLY C BASIC

			
	T02RAL 9016	T03RAL 7016	T07RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir
			
	T23	T27	
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat	

KELLY Vby Claesson Koivisto RuneChair



OKELV52
W 56 Base 47 D 53 H 82 cm
H seat 45 cm



Impilabile
Stackable

			
	T02RAL 9016	T03RAL 7016	T07RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir
			
	T45	T51	T52
Scocca Shell Schale Coque	Naturale Natural Natural Naturel	Bianco White Weiß Blanc	Nero Black Schwarz Noir
			
Bicolore Two-coloured Zweifarbig Bicolore	Azzurro Light Blue Blau Bleu	Marrone Brown Braun Brun	Grigio Grey Grau Gris

MEMORY LANEby Christophe PilletChairNon-removable covers



OMEM59
W 59 D 65,5 H 84 cm
H seat 52 cm



Outdoor

			
	T02RAL 9016	T03RAL 7016	T07RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir

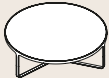
PIGRECOby Tobia ScarpaChairNon-removable covers



OPI55
W 55,1 D 40,5 H 64 cm
H seat 43,8 cm

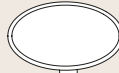
			
	T135	T122	T134
Versione in noce Walnut version Walnuss-Version Version noyer	Noce Canaletto Canaletto Walnut Canaletto Walnuss Noyer Canaletto	Versione in frassino Ashwood version Ashwood-Version Version frêne	Antracite Anthracite Grey Anthrazit Anthracite
			Noce Walnut Walnuss Noyer

FIXIE	by PearsonLloyd		Stool		Non-removable covers	
 OFIX37 W 37 D 37 H 68/80 cm						
						
	T02	RAL 9016	T03	RAL 7016	T07	RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc		Grigio Grey Grau Gris		Nero Black Schwarz Noir	

CAGE	by Gordon Guillaumier		Low Table			
 1CAGT50 Ø 50 H 47 cm						
						
	1CAGT100	Ø 100 H 32 cm	1CAGQ50	W 50 D 50 H 47 cm	1CAGQ100	W 100 D 100 H 32 cm
						
	T23		T25		T26	
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant		Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat		Oro Champagne Lucido Polished Champagne Gold Champagne Gold Glänzend Or Champagne Brillant	
						
	T02	RAL 9016	T07	RAL 9011	T136	
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc		Nero Black Schwarz Noir		Oro Opaco Matt Gold Mattgold Or Mat	
						
	T157	RAL 1021	T158	RAL 6011	T159	RAL 6033
	Giallo Navone Colza Yellow Rapsgeib Jaune Colza		Verde Reseda Reseda Green Resedagrün Vert Réséda		Turchese Menta Mint Turquoise Minttürkis Turquoise Menthe	

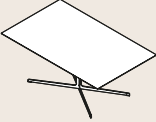
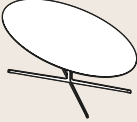
CAGE						
						
	T29		T31		T32	
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant		Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant		Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	
						
	T149		T150	RAL 1001	T151	RAL 1015
	Specchio Mirror Spiegel Miroir		Beige Beige Beige Beige		Avorio Chiaro Light Ivory Hellelfenbein Ivoire Clair	
						
	T154	RAL 6033			T152	RAL 1021
	Turchese Menta Mint Turquoise Minttürkis Turquoise Menthe				Giallo Navone Colza Yellow Rapsgeib Jaune Colza	
						
					T153	RAL 6011
					Verde Reseda Reseda Green Resedagrün Vert Réséda	

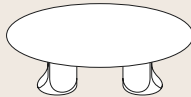
JOAQUIM	by Giorgio Bonaguro		Low Table			
 1JOA100 Ø 100 H 30 cm						
						
	1JOA50	Ø 50 H 48 cm				
						
	T118		T119			
Piano Top Tischplatte Plateau	Patagonia Lucido Shiny Patagonia Patagonia Glänzend Patagonia Brillant		Elegant Brown Elegant Brown Elegant Brown Elegant Brown		Base verniciata Painted base Gestell lackiert Piétement laqué	
						
					T27	
						
					T117	
					Bronzo Bronze Bronze Bronze	

PLUTO		by Studiopepe		Low Table	
					
1PLU60 W 60 D 60 H 40,5 cm		1PLU120 W 120 D 120 H 31 cm			
					
		T123		T124	
Base Base Gestell Piétement		Cemento Grigio Grey Cement Grauer Zement Ciment Gris		Cemento Rosa Pink Cement Rosa Zement Ciment Rose	
					
		T122		T134	
Piano Top Tischplatte Plateau		Antracite Anthracite Grey Anthrazit Anthracite		Noce Walnut Walnuss Noyer	
POLAR TABLE		by PearsonLloyd		Low Table	
		Please specify hole position when placing order			
					
1POLU/1POOP W 49 D 41 H 43 cm					
					
		T20		T21	
		RAL 9005		RAL 9003	
Finiture Finishes Vollendungen Finitions		Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant		Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant	
					
				T22	
				RAL 1016	
				Giallo Lucido Gloss Yellow Gelb Glänzed Jaune Brillant	

SOAP		by Gordon Guillaumier		Low Table	
					
1SOAP54 W 54 D 54 H 54 cm	1SOAP130 W 130 D 62 H 35 cm				
					
	T02	RAL 9016	T03	RAL 7016	
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc		Grigio Grey Grau Gris		
					
	T24		T25		
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné		Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat		
					
	T31		T74*		
Piano Top Tischplatte Plateau	Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant		Sahara Noir Lucido Shiny Sahara Noir Sahara Glänzend Sahara Brillant		
					
	T118				
	Patagonia Lucido Shiny Patagonia Patagonia Glänzend Patagonia Brillant	* Anti-stain treatment compulsory with top in Sahara Noir			

SPLIT	by Claesson Koivisto Rune		Low Table, Table		
					
LOW TABLE 1SPLI53 Ø 53 H 50 cm	LOW TABLE 1SPLI45 W 45 D 45 H 50 cm	HIGH TABLE 1SPLI70 Ø 70 H 72 cm	HIGH TABLE 1SPLI65 W 65 D 65 H 72 cm	HIGH TABLE 1SPLI53A Ø 53 H 110 cm	HIGH TABLE 1SPLIQ53A W 53 D 53 H 110 cm
					
	T02RAL 9016	T07RAL 9011	T08RAL 8019	T93	T94
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Metalgrey Metalgrey Metalgrey Metalgrey	Bronzo Bronze Bronze Bronze
					
	T29	T33	T57	T58	
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	Full Color Bianco White Full Color Weiß Full color Full Color Blanc	Full Color Nero Black Full Color Schwarz Full Color Full Color Noir	

SPLIT	by Claesson Koivisto Rune		Table		
					
1SPLI130 Ø 127 H 72 cm	1SPLI120 W 120 D 120 H 72 cm	1SPLI180 W 180 D 110 H 72 cm	1SPLI220 W 220 D 120 H 72 cm		
					
	T02RAL 9016	T07RAL 9011	T08RAL 8019	T93	T94
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Metalgrey Metalgrey Metalgrey Metalgrey	Bronzo Bronze Bronze Bronze
					
	T112				
					
	T51	T52	T109	T110	
Piano Top Tischplatte Plateau	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Lava Lava Lava Lave	Sabbia Sand Sand Sable	

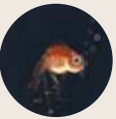
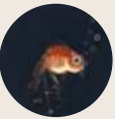
TOGRUL		by Gordon Guillaumier		Table	
					
1TOG95 Ø 95 H 73 cm		1TOG120 Ø 120 H 73 cm	1TOG160 Ø 160 H 73 cm	1TOG180 Ø 180 H 73 cm	1TOG240 W 240 D 125 H 73 cm
Finishes combination					
					
Solo per diametro 95 cm e 120 cm Only for Ø 95 cm and Ø 120 cm		T137		T140	T144
Piano Top Tischplatte Plateau		Travertino Romano Classico Semilucido Semi-gloss Classic Roman Travertine Halbglänzender Klassischer Römischer Travertin Travertin Romain Classique Semi-Brillant		Base Base Gestell Piétement Argilla Avorio Ivory Clay Effect Elfenbein-Ton-Effekt Effet Argile Ivoire	Argilla Vinaccia Burgundy Clay Effect Burgunder-Ton-Effekt Effet Argile Bordeaux
Finishes combination					
					
Solo per diametro 95 cm e 120 cm Only for Ø 95 cm and Ø 120 cm		T138		T144	T145
Piano Top Tischplatte Plateau		Travertino Grigio Semilucido Semi-gloss Grey Travertine Halbglänzender Grauer Travertin Travertin Gris Semi-Brillant		Base Base Gestell Piétement Argilla Vinaccia Burgundy Clay Effect Burgunder-Ton-Effekt Effet Argile Bordeaux	Argilla Pece Pitch Clay Effect Pitch-Clay-Effekt Effet d'Argile de Terrain
Finishes combination					
					
		T139		T144	T145
Piano Top Tischplatte Plateau		Pietra Grey Opaco Matt Grey Marble Stone Mattgrauer Marmorstein Pierre de Marbre Gris Mat		Base Base Gestell Piétement Argilla Vinaccia Burgundy Clay Effect Burgunder-Ton-Effekt Effet Argile Bordeaux	Argilla Pece Pitch Clay Effect Pitch-Clay-Effekt Effet d'Argile de Terrain
Finishes combination					
					
		T29		T142	T144
Piano Top Tischplatte Plateau		Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant		Base Base Gestell Piétement Argilla Hard Chiaro Light Clay Effect Leichter Lehmeffekt Effet Argile Léger	Argilla Vinaccia Burgundy Clay Effect Burgunder-Ton-Effekt Effet Argile Bordeaux
Finishes combination					
					
		T31		T143	T144
Piano Top Tischplatte Plateau		Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant		Base Base Gestell Piétement Argilla Mattone Brick Clay Effect Brick-Clay-Effekt Effet Brique Argile	Argilla Vinaccia Burgundy Clay Effect Burgunder-Ton-Effekt Effet Argile Bordeaux

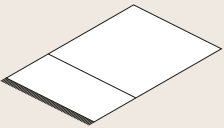
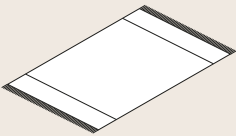
Technical information

Accessories

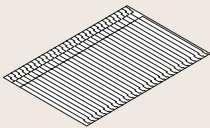
NEBULA	by PearsonLloyd		Screen
			
ONEB125T/ONEB125S W 123 D 4 H 125 cm Base D 45 cm Suspended H 123 cm	ONEB153T/ONEB153S W 123 D 4 H 153 cm Base D 45 cm Suspended H 151 cm	ONEB181T/ONEB181S W 123 D 4 H 183 cm Base D 45 cm Suspended H 181 cm	

NEBULA INTERIORS	by PearsonLloyd		Screen	Fabric by Lucia Pescador	
					
ONEB125T/ONEB125S W 123 D 4 H 125 cm Base D 45 cm Suspended H 123 cm	ONEB153T/ONEB153S W 123 D 4 H 153 cm Base D 45 cm Suspended H 151 cm	ONEB181T/ONEB181S W 123 D 4 H 183 cm Base D 45 cm Suspended H 181 cm	ONEB125T ONEB125S	ONEB153T ONEB153S	ONEB181T ONEB181S

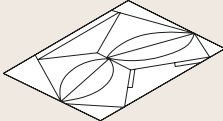
NEBULA POISSONS	by PearsonLloyd		Screen	Fabric by Jean Dunand	
					
ONEB125T/ONEB125S W 123 D 4 H 125 cm Base D 45 cm Suspended H 123 cm	ONEB153T/ONEB153S W 123 D 4 H 153 cm Base D 45 cm Suspended H 151 cm	ONEB181T/ONEB181S W 123 D 4 H 183 cm Base D 45 cm Suspended H 181 cm	ONEB125T ONEB125S	ONEB153T ONEB153S	ONEB181T ONEB181S

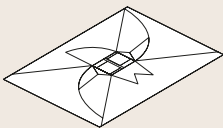
CAMPO	by Claesson Koivisto Rune		Rug
			
OCAMP2X3 W 300 D 200 cm	OCAMP3X4 W 400 D 300 cm	Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).	

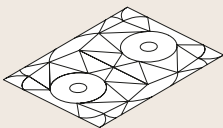
			
	T71	T72	T73
Finiture Finishes Vollendungen Finitions	Arancione Orange Orange Orange	Verde Green Grün Vert	Blu Blue Blau Bleu

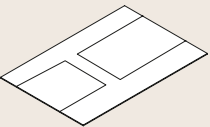
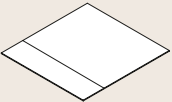
LINEA	by Maria Gabriella Zecca		Rug
			
OLIN2X3 W 300 D 200 cm	Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).		

					
	Linea I	Linea II	Linea III		
Finiture Finishes Vollendungen Finitions	Lana Wool	Lana Wool	Lana e Seta Wool and Silk		

NARCISO	by Umberto Riva	Rug
		
ONAR23X3 W 300 D 230 cm		Fleece 100% Himalayan wool, cotton weave. Handmade in Nepal (Handknotted technique: 125.000 knots/sqm).

NELLO SPAZIO	by Umberto Riva		Rug
			
OSPA23X3 W 300 D 230 cm	Fleece 100% Himalayan wool, cotton weave. Handmade in Nepal (Handknotted technique: 125.000 knots/sqm).		

RITUALE	by Umberto Riva		Rug
			
ORIT23X3 W 300 D 230 cm	Fleece 100% Himalayan wool, cotton weave. Handmade in Nepal (Handknotted technique: 125.000 knots/sqm).		

UMBRA	by Maria Gabriella Zecca		Rug
			
OUMB2X3 W 300 D 200 cm	OUMB2X2 W 200 D 200 cm	Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).	

DAZE	by Truly Truly		Coffee Table
 ODAZES Small W 45 D 41,5 H 42 cm	 ODAZEM Medium W 60 D 41,5 H 35 cm	 ODAZEL Large W 90 D 61,5 H 25 cm	
	ODAZES	ODAZEM	ODAZEL
			
	T104	T01	T105
Base Base Gestell Piétement	Salvia Sage Salbei Sauge	Bianco White Weiss Blanc	Ruggine Rust Rost Rouille
	ODAZES	ODAZEM	ODAZEL
			
	T22	T22	T101
Sfumatura Shade Schatten Ombre	Giallo Yellow Gelb Jaune	Giallo Yellow Gelb Jaune	Rosa Pink Rosa Rose

A.D.A.	by Umberto Riva		Lamp
 OADA48 Ø 48 H 51 cm			
A.		B.	
			
T126 Shiny/Lucido	T127 Shiny/Lucido	T128 Matt/Opaco	T129 Matt/Opaco
Paralume Lampshade Lampenschirm Abat-jour	Base Base Gestell Piétement	Paralume Lampshade Lampenschirm Abat-jour	Base Base Gestell Piétement
C.		D.	
			
T130 Shiny/Lucido	T131 Shiny/Lucido	T132 Matt/Opaco	T133 Matt/Opaco
Paralume Lampshade Lampenschirm Abat-jour	Base Base Gestell Piétement	Paralume Lampshade Lampenschirm Abat-jour	Base Base Gestell Piétement

E63	by Umberto Riva		Lamp
 OE63 W 17 D 21,7 H 43,5 cm			
			Transparent light bulb E14 LED 5w 2700k included.
			
	T75	T76	T25
Struttura verniciata Painted structure Gestell lackiert Piétement laqué	Giallo Zinco Zinc Yellow Zinkgelb Jaune Zinc	Verde Pastello Pastel Green Pastellgrün Vert Pastel	Struttura cromata Chromed structure Verchromte struktur Structure chromée
			
			T64
			Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat
			Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre

MISS PACK	by Alvino Bagni		Lamp
 OMIS28 W 28 D 25 H 23 cm			
			Transparent light bulb E14 LED 5w 2700k included.
			
	T100	T96	
Finiture Finishes Vollendungen Finitions	Verde Oliva Olive Green Olivgrün Olive Verte	Bordeaux Bordeaux Bordeaux Bordeaux	

DORIAN	Mirror	
 ODOR49 W 49 × D 2 × H 91 cm		

SOLEIL	by Giorgio Bonaguro		Mirror
 OSOL50 Ø 50 D 5 H 90 cm			

AQUA REGIS	by Studioepepe	Vase
		
OAQU35 W 16 D 23 H 35 cm		

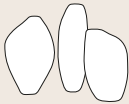
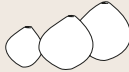


Bianco
White
Weiss
Blanc



Marrone
Brown
Braun
Brun

BUBBLE	by Alvino Bagni	Vase
		
OBUB24 Small Ø 20 H 24 cm		
		
OBUB28 Medium Ø 24 H 28 cm		
		
OBUB32 Large Ø 28 H 32 cm		
OBUB24		
		
T97		
		
T98		
		
T101		
		
T100		
		
T102		
Finiture Finishes Vollendungen Finitions		
Rosso Red Rot Rouge		
Marrone Brown Braun Brun		
Rosa Pink Rosa Rose		
Verde Oliva Olive Green Olivgrün Olive Verte		
Blu Blue Blau Bleu		

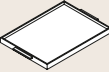
MANTIQUEIRA	by Domingos Tótora	Vase
		
Brown OMANM49 Ø 9 H 49 cm OMANM65 Ø 9 H 65 cm OMANM50 W 24 D 18 H 50 cm		
		
Black OMANN44 W 27 D 22 H 44 cm OMANN51 W 16 D 16 H 51 cm OMANN40 W 16 D 23 H 40 cm		
		
Red OMANR25 W 23 D 23 H 25 cm OMANR36 W 39 D 39 H 36 cm OMANR45 W 45 D 43 H 45 cm		
		
Beige OMANB43 W 24 D 16 H 43 cm OMANB35 W 50 D 50 H 35 cm OMANB56 W 19 D 25 H 56 cm		

PABLO & DORA	by Studioepepe	Vase
		
Pablo OPAB51 W 30 D 27 H 51 cm		
		
Dora ODOR51 W 30 D 25,5 H 51 cm		

PI-DOU	by Alvino Bagni	Vase
		
OPIDL L-Shape W 25 D 8 H 30 cm		
		
OPIDS S-Shape W 30 D 8 H 26 cm		

	OPIDL	OPIDS
		
		
Finiture Finishes Vollendungen Finitions		
Platino Platinum Platin Platine		
Bronzo Bronze Bronze Bronze		

VENUS	by Studioepepe	Vase
		
OVEN36 W 39 D 17 H 36 cm		

TARSIA	by Maria Gabriella Zecca	Tray
		
OTARS48 W 48 D 33 H 3 cm		
		
T89		
		
T90		
Finiture Finishes Vollendungen Finitions		
Bianco/Nero White/Black Weiss/Schwarz Blanc/Noir		
Tricolore Three-color Dreifarbig Tricolore		

Qualità



La collezione e i progetti Tacchini non si fermano alla produzione e ai suoi processi. La storia di questa famiglia, e dell'azienda che ne porta il nome, si intreccia con la storia del design italiano e internazionale: ogni capitolo è stato scritto con cura e attenzione per il dettaglio, e ogni oggetto traduce queste passioni. E ancora, Tacchini vuole rivelare, dalle segrete stanze del suo fare, i modi e i metodi con cui si trattano i materiali, l'attenzione con cui si curano le superfici e se ne preservano la qualità estetiche, i segreti e le virtù delle tecnologie impiegate per trattarli, dall'esperienza del passato all'innovazione della ricerca.

Tacchini per l'Ambiente

Da anni, Tacchini ha implementato la sua attenzione per l'ambiente, in linea con la normativa UNI EN ISO 14001:2004. Ogni fase del processo produttivo è oggetto di controlli rigorosi: dal progetto alla realizzazione, coinvolgendo ogni dipartimento, ogni collaboratore e ogni fornitore. Fino al cliente. Ognuno dei pezzi Tacchini è realizzato secondo gli standard internazionali più severi, in ambienti di lavoro di assoluto comfort, con l'impiego di materiali italiani, di provenienza certificata. Tutte le lavorazioni sono studiate nell'assoluto rispetto dell'ambiente: riducendo al minimo lo spreco di materiale e i livelli di emissioni. Tutto questo, permette che ogni prodotto Tacchini sia parzialmente riciclabile.

Tacchini per la Qualità

L'attenzione per la qualità comincia dalla scelta dei materiali, già capaci di trasmettere forti emozioni, e esaltati dalla cura del dettaglio e dall'innovazione tecnologica: percepibile poi in ogni pezzo o spazio progettati da Tacchini. La qualità del prodotto, risultato sinergico tra tradizione, progresso e immaginazione progettuale, diventa poi qualità del servizio: sia nei processi commerciali che di post vendita.

Tacchini per l'Italia

La creatività senza limiti o confini, la tradizione nel mondo dell'arredamento, patrimonio dei padri fondatori, capaci di trasmettere valori unici alle generazioni successive, il progresso tecnologico sempre aggiornato, rendono unico ogni prodotto: e tutti i pezzi della collezione Tacchini sono realizzati in Italia. Esempio autentico di Made in Italy.

The Tacchini collection and designs are about more than just production and processes. The history of this family, and of the company that bears its name, is interwoven with the history of Italian and international design: each chapter was written with care and attention to detail, and each product reflects this passion. From the secret rooms where its work is done, Tacchini wants to reveal the means and methods used to prepare the materials, the care with which it treats its surfaces, safeguarding their fine appearance, the secrets and virtues of the technologies used to treat them, from the experience of the past to modern research and innovation.

Tacchini for the Environment

For years, Tacchini has paid careful attention to the environment, adhering to standard UNI EN ISO 14001:2004. Each phase of the production process is subject to strict controls, from design to manufacture, involving every department, every staff member and every supplier. Right through to the customer. Each Tacchini piece is produced according to exacting international standards, in working environments offering excellent standards of comfort, and using Italian materials from certified sources. All processes are developed to ensure absolute respect for the environment, reducing waste material and emission levels to the minimum. These measures mean that every Tacchini product can be partially recycled.

Tacchini for Quality

Attention to quality begins with the choice of materials, which in themselves can convey strong sensations, and are further enhanced by the regard for detail and by technological innovations, which are noticeable in every piece and every space designed by Tacchini. Product quality is the fruit of a synergy between tradition, progress and imaginative design, and is then reflected in service quality, both during the sales process and post-sales.

Tacchini for Italy

Our creativity knows no bounds. The furniture-making tradition handed down from our founding fathers who knowingly conveyed unique values to the new generations, our constant position on the leading edge of technological progress: these factors make each product unique, and all pieces in the Tacchini collection are made in Italy. A genuine example of Italian-made quality.

Tacchini si impegna concretamente per il rispetto dell'ambiente, lo sviluppo sostenibile ed il consumo intelligente. La qualità dei materiali e della realizzazione garantisce una lunga vita dei prodotti, riducendo il consumo di energia, le emissioni in atmosfera e l'impatto ambientale al termine del loro utilizzo. L'azienda utilizza legni provenienti da coltivazioni a ricrescita controllata, privilegia l'impiego di materiali riciclabili e riduce al massimo gli sprechi in fase di produzione e imballo.

Tacchini is concretely committed to environment respect, sustainable development and clever consumption. Materials and manufacturing quality guarantees long lasting products, reducing energy consumption, emissions into the atmosphere and environmental impact when their use is over. The company uses wood from sustainable cultivations, favours recyclable materials and highly reduces waste during both production and packing steps.

Graphic design
Think Work Observe

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Color separation
and printing
Grafiche Antiga

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Tacchini is a philosophy. Behind every object there is a story and behind every story there is a person. We fall in love with our products, their stories and the stories of those who have produced them, and continue to make things by hand — so that this story continues, is passed on by the designer to the creator, and from the creator to the future owner of the product. And then, it continues further.

