

Tacchini T'18 Vol. A
Sofas, Modular Systems

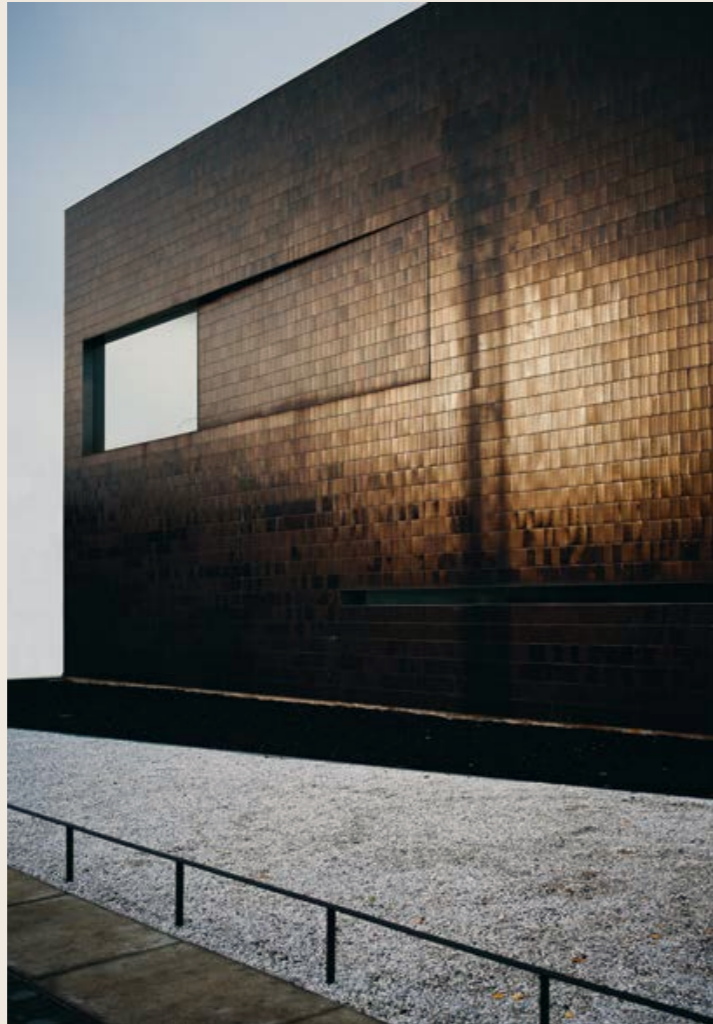
Design

Being

T'18, Vol. A

Design Being

Tacchini è una filosofia. Dietro ogni oggetto c'è una storia e dietro ogni storia c'è una persona. Ci innamoriamo dei nostri prodotti, delle loro storie e delle storie di chi li costruisce, di chi continua a fare le cose a mano, in modo tale che questa storia possa continuare, possa essere trasmessa dal designer al produttore e dal produttore al futuro proprietario del prodotto. E poi continuare ancora.



(Eng) *Objects, Stories*

Tacchini is a philosophy. Behind every object there's a story and behind every story there's a person. We also 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.



Tacchini for quality
Natural warmth and technological innovation, manufacturing and care for details, safety and wellbeing. Concrete values you can find in every product and space. Quality represents a key element in design for Tacchini, it takes shape with materials selection and care for the manufacturing process. It goes on beyond the product, through trade and after-sales services reliability. Tacchini is nowadays a reference point in furniture business, thanks to its constant stylistic and functional research, project and product culture, care for people and environment. With its furniture, Tacchini wants to improve home and public spaces' quality, in a world dominated by constant changing in needs, technologies and new lifestyles.



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.

Design dell'Essere

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 frequenti 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 aggiornate 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.

^(Eng) *Design Being*

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.

^(Deu) *Objekte, Geschichten*

Tacchini ist eine Philosophie. Hinter jedem Gegenstand steht eine Geschichte, hinter jeder Geschichte, ein Mensch. Wir lieben unsere Produkte, ihre Geschichte und die Geschichte der Menschen, die sie bauen, die sie weiterhin mit ihren Händen erschaffen, damit die Geschichte weitergehen kann, vom Designer weitergegeben an den Hersteller, vom Hersteller an ihre zukünftigen Eigentümer. Um wieder weiterzugehen.

Design des Lebens

Das Design ist italienisch, der Rest ist Produktion. In Italien tragen



Made by Hand

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.



Made in Italy

All Tacchini products are manufactured in the verdant area of Brianza between Milan and Como, with its strong tradition of Italian manufacture and craft. All the materials and semi-finished products come from a zone of about 50 km around the Tacchini plant and this, as well as allowing direct control of their quality, also enables the pollution and energy consumption deriving from their transport to be reduced to a minimum. A special feature which makes Tacchini an even more special name, also as regards the eco-sustainability of the furniture.

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 im italienischen Stil geprägt: damit jeder Raum, ob öffentlich oder privat, häuslich oder kollektiv, zu einem lebendigen Ort werden kann.

(Fra) *Objets, Histoires*

Tacchini est une philosophie. Derrière chaque objet il y a une histoire et derrière chaque histoire il y a une personne. Nous tombons amoureux de nos produits, de leurs histoires et des histoires de qui les fabrique, de qui continue à faire les choses à la main, de manière que cette histoire puisse continuer, qu'elle puisse être transmise du designer au producteur et du producteur au futur propriétaire du produit. Et ainsi de suite, à l'infini.

Design de l'Être

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 ensuite 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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Catalogue

010

Roma (cat. Sofa) designed by Jonas Wagell (2017), base T25 Matt Champagne Gold. Shown with: *Soap* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.



↳ Search for: Contract, Domestic

Roma

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

Designer, Year: Jonas Wagell, 2017/2018

Category: Sofa, Armchair

011

(Eng) 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.



Roma (cat. Sofa, Armchair) designed by Jonas Wagell (2017), base T25 Matt Champagne Gold. Shown with: *Soap* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.

014

Roma (cat. Sofa) designed by Jonas Wagell (2017),
base T25 Matt Champagne Gold.



015

Roma (cat. Sofa) designed by Jonas Wagell (2017), base T07 Black.





018

Roma (cat. Sofa, Armchair) designed by Jonas Wagell (2018), base T25 Matt Champagne Gold. Shown with: *Soap* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.





Roma (cat. Sofa) designed by Jonas Wagell (2018), base T25 Matt Champagne Gold. Shown with: *Soap* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.



Cat. *Sofa*
Technical informations p.246



Cat. *Armchair*
Technical informations p.246

Designer: 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.

Roma

(Deu) 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.

(Fra) 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.

Awards

2017 Archiproducts Design Award

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.

Designer, Year: Gianfranco Frattini, 1970
Development: Tacchini, 2015

Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Sahara Noir Marble and *Umbra* (cat. Rug) developed by Tacchini Edizioni.

(Eng) 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.

Category: Sofa, Armchair (↳ Vol. B p.018)





Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. Shown with: *Cage* (cat. Low Table), base T27 Matt Black Chrome, top T32 Black Marquinia Marble and base T28 Polished Black Chrome, top T41 Smoked Mirror; *Agnese* (cat. Armchair), base T43 Dark Walnut; *E63* (cat. Lamp), *Tarsia* (cat. Tray) and *Umbra* (cat. Rug) developed by Tacchini Edizioni.

026



Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey.

027

Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. *Design Classics*: read more about Tacchini reissues program on T*18 Design Being Vol. B (L p.002).





Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. Shown with: *Shelter* (cat. Armchair), base T27 Matt Black Chrome and *Cage* (cat. Low Table), base T07 Black, top T41 Smoked Mirror.



Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T11 Orange, feet T43 Dark Walnut. *Design Classics*: read more about Tacchini reissues program on T'18 Design Being Vol. B (↳ p.002).



Cat. *Sofa*
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Cat. *Armchair* (↳ Vol. B p.018)
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Design Classics: 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.

Designer: 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".

Other products by *Gianfranco Frattini*:
Agnese (↳ Vol. B p.022), Gio (↳ Vol. B p.258), Giulia (↳ Vol. B p.028), Oliver (p.040)

Sesann

(Deu) 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.

(Fra) 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.

Face to Face

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

Category: Sofa

034

(Eng) 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.

035

Face To Face (cat. Sofa) designed by Gordon Guillaumier (2017), base T03 Grey. Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Sahara Noir Marble and *Linea* (cat. Rug), developed by Tacchini Edizioni.



036

Face To Face (cat. Sofa) designed by Gordon
Guillaumier (2017), base T27 Matt Black Chrome.
Shown with: *Soap* (cat. Low Table), base T03
Grey, top T74 Sahara Noir Marble and *Umbra*
(cat. Rug), developed by Tacchini Edizioni.





Face To Face (cat. Sofa) designed by Gordon Guillaumier (2017), base T27 Matt Black Chrome. Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Sahara Noir Marble and *Umbra* (cat. Rug), developed by Tacchini Edizioni.



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Face to Face

(Deu) 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.

(Fra) 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.

Designer: 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.

Other products by *Gordon Guillaumier*:
Cage (L Vol. B p.278), *Chill-Out* (p.146), *Chill-Out High* (p.156), *Coot* (L Vol. B p.284), *Ledge* (L Vol. B p.272), *Ruler* (L Vol. B p.288), *Soap* (L Vol. B p.268), *Spindle* (L Vol. B p.244)

Oliver (cat. Sofa) designed by Gianfranco Frattini (1957), structure T02 White, feet T43 Dark Walnut. *Design Classics*: read more about Tacchini reissues program on T'18 Design Being Vol. B (↳ p.002).



↳ Search for: Contract, Domestic

Oliver

Design Classics

Riedizione di un progetto di Gianfranco Frattini del 1957, il divano Oliver ha una struttura leggera in acciaio e piedini terminali in legno, mentre seduta e schienale sono imbottiti in capitonné, una lavorazione artigianale eseguita a mano. Essenziale ed elegante, per il suo stile senza tempo Oliver è un pezzo iconico del design contemporaneo.

Designer, Year: Gianfranco Frattini, 1957
Development: Tacchini, 2017

Category: Sofa

041

(Eng) A reissue of a 1957 design by Gianfranco Frattini, Oliver sofa has a light steel frame and wooden feet, while the seat and back are hand-upholstered with artisanal tufting. Essential and elegant, Oliver's timeless style makes it an iconic piece of contemporary design.

Oliver (cat. Sofa) designed by Gianfranco Frattini (1957), structure T02 White, feet T43 Dark Walnut. Shown with: *Gio* (cat. Low Table), base T 43 Dark Walnut, top T67 Shiny Yellow; *Vasum* (cat. Vase) and *Linea* (cat. Rug), developed by Tacchini Edizioni.





Oliver (cat. Sofa) designed by Gianfranco Frattini (1957), structure T02 White, feet T43 Dark Walnut. *Design Classics*: read more about Tacchini reissues program on T'18 Design Being Vol. B (↳ p.002).



Cat. Sofa
Technical informations p.245

Designer: 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".

Other products by *Gianfranco Frattini*: Agnese (↳ Vol. B p.022), Gio (↳ Vol. B p.258), Giulia (↳ Vol. B p.028), Sesann (cat. Sofa: p.022; cat. Armchair: ↳ Vol. B p.018)

Oliver

(Deu) Sofa Oliver ist die Neuauflage eines Projekts von Gianfranco Frattini aus dem Jahr 1957. Es besteht aus einem leichten Stahlgestell und Stellfüßchen aus Holz, Sitz und Rückenlehne mit kapitonierter Polsterung, eine besondere Ausfertigung, die in Handarbeit ausgeführt wird. Von schlichter Eleganz, ist Oliver durch den zeitlosen Stil eine Ikone im zeitgenössischen Design.

(Fra) Réédition d'un projet de Gianfranco Frattini de 1957, le canapé Oliver a une structure légère en acier et l'extrémité des pieds en bois, tandis que l'assise et le dossier sont capitonnés, avec une technique artisanale exécutée à la main. Essentiel et élégant, avec son style intemporel Oliver est une pièce iconique du design contemporain.

Santiago

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 poggiatesta, che vivono da soli o insieme, dentro ambienti dagli stili più diversi.

Designer, Year: Claesson Koivisto Rune, 2016

Category: Sofa, Armchair

046

047

Santiago (cat. Sofa) designed by Claesson Koivisto Rune (2016), base T03 Grey. Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Sahara Noir Marble and *E63* (cat. Lamp) developed by Tacchini Edizioni.



(Eng) 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.

Santiago (cat. Sofa, Armchair) designed by Claesson Koivisto Rune (2016), base T03 Grey. Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Sahara Noir Marble and *E63* (cat. Lamp) developed by Tacchini Edizioni.





Santiago (cat. Armchair) designed by Claesson
Koivisto Rune (2016), base T07 Black.

Santiago (cat. Sofa, Armchair) designed by Claesson Koivisto Rune (2016), base T02 White. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine and *Campo* (cat. Rug), developed by Tacchini Edizioni.





Santiago (cat. Sofa) designed by Claesson Koivisto Rune (2016), base T02 White. Shown with: *Campo* (cat. Rug), developed by Tacchini Edizioni.



Cat. *Sofa*
Technical informations p.246



Cat. *Armchair*
Technical informations p.246

Designers: 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.

Other products by *Claesson Koivisto Rune*: *Campo* (↳ Vol. C), *Doodle* (cat. Armchair: ↳ Vol. B p.056, cat. Chair: ↳ Vol. B p.190), *Highlife* (p.062), *Isola* (↳ Vol. B p.080), *Kelly B/O/W* (↳ Vol. B p.262), *Kelly C + C Basic* (↳ Vol. B p.162), *Kelly E/H/L + F* (↳ Vol. B p.040), *Kelly T* (↳ Vol. B p.236), *Kelly V* (↳ Vol. B p.170), *Lima* (p.100), *Misura* (↳ Vol. B p.114), *Montevideo* (cat. Sofa: p.084, cat. Chair ↳ Vol. B p.182), *Quartier* (↳ Vol. B p.140), *Spin* (↳ Vol. B p.144), *Split* (↳ Vol. B p.228)

Santiago

(Deu) 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.

(Fra) 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.

Awards

2017 German Design Award (Special Mention)

Millennium Drive

057

Scenografico nell'impatto visivo, eppure essenziale nelle forme, Millennium Drive accoglie il corpo in un morbido ed ergonomico abbraccio, caratterizza lo spazio con il suo design originale, giocato sul contrasto fra la seduta trapuntata e la base liscia, con rivestimento sfoderabile: una comodità nella comodità.

Designer, Year: Christophe Pillet, 2008



(Eng) Theatrical in its visual impact yet minimalist in design, Millennium Drive holds the body in a soft and ergonomic embrace and defines space with its original design, played out on the contrast between the quilted seating and the plain base with removable covers for convenience in comfort.

Category: Sofa

056

Millennium Drive (cat. Sofa) designed by Christophe Pillet (2008). Shown with: *Kelly E* (cat. Armchair), base T25 Matt Champagne Gold; *Soap* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble and *Campo* (cat. Rug) developed by Tacchini Edizioni.





Millennium Drive (cat. Sofa) designed by Christophe Pillet (2008). Shown with: *Glide* (cat. Armchair), base T02 White.



Cat. Sofa
Technical informations p.244

Millennium Drive

(Deu) Millennium Drive, wirkungsvoll für das Auge und dennoch puristisch in den Formen, nimmt den Körper in einer weichen, ergonomischen Umarmung auf, das eigenwillige Design im spielerischen Kontrast von gesteppter Sitzfläche und glatter Basis verleiht dem Raum Charakter. Bezüge abnehmbar: für noch mehr Komfort.

(Fra) D'un grand impact visuel, bien qu'essentiel dans les formes, Millennium Drive accueille le corps dans une douce étreinte ergonomique, il caractérise l'espace avec son design original, joué sur le contraste entre l'assise matelassée et la base lisse avec revêtement déhoussable : une commodité en plus.

Designer: 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.

Other products by *Christophe Pillet*:
Mayfair (cat. Armchair: ↪ Vol. B p.102,
cat. Chair: ↪ Vol. B p.216),
SouthBeach (↪ Vol. B p.134)

Highlife

La soluzione è stata puntare sulla semplicità e sul dinamismo: ogni pezzo ha uno schienale con altezza diversa, mentre i braccioli ed i cuscini sono caratterizzati da una piacevole essenzialità. In questo modo si crea un gioco di forme e volumi interessante, con molteplici possibilità di composizione, creando sempre abbinamenti personali e spazi ideali per lavorare, dialogare o rilassarsi. Tutto questo con una realizzazione sartoriale e preziosa, nella quale i grandi bottoni cuciti a mano fanno da visibile riferimento al mondo della moda. Il tessuto che si indossa e si sveste come un abito e la possibilità di aggiungere cuscini addizionali, aggiungono un ulteriore tocco di eleganza, praticità e versatilità a questa nuova collezione.

Designer, Year: Claesson Koivisto Rune, 2011

Category: Sofa, Armchair

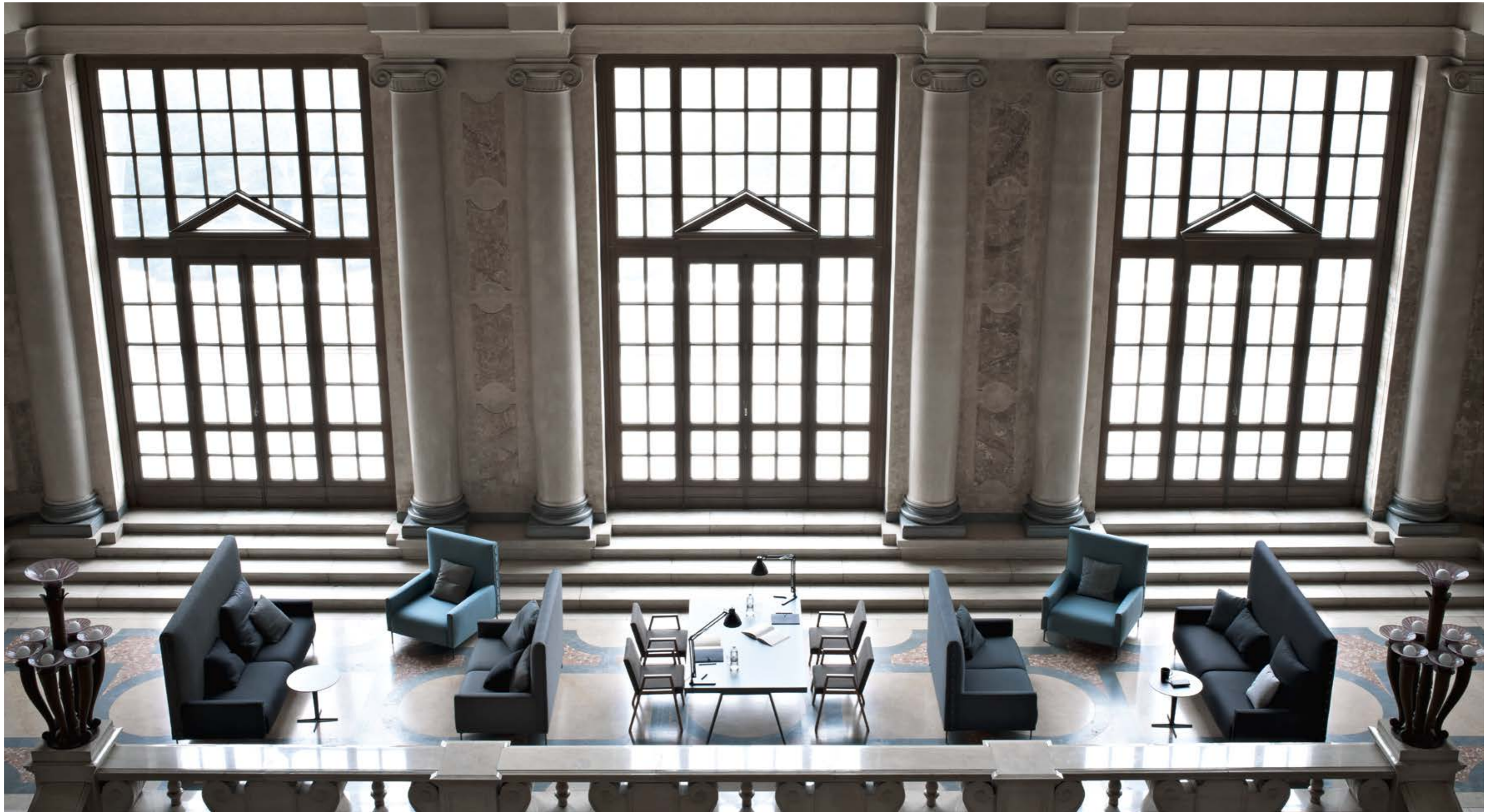
062

063

Highlife (cat. Sofa) designed by Claesson Koivisto Rune (2011), base T03 Grey. Shown with: *Split* (cat. Low Table), base T07 Black, top T58 Black.



(Eng) Simplicity and dynamism are the key elements for this solution: every piece features backs in different heights, whilst arms and cushions are pleasantly essential. This way, you can play with shapes and volumes and several composition opportunities are offered to create customized matches and ideal spaces to work, chat or relax. A tailor-made creation, undoubtedly precious, where big hand stitched buttons are a clear reference to fashion. Fabrics look like a dress to be worn and taken off, and the possibility of additional cushions enriches this new collection in elegance, comfort and versatility.





Highlife (cat. Sofa, Armchair) designed by Claesson Koivisto Rune (2011), base T03 Grey. Shown with: *Split* (cat. Low Table), base T07 Black, top T58 Black, *Babela* (cat. Chair) base T43 Dark Walnut, *Nastro* (cat. Table) base T03 Grey, top T53 Grey.

Highlife (cat. Sofa, Armchair) designed by Claesson Koivisto Rune (2011), base T03 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine.







Highlife (cat. Armchair) designed by Claesson Koivisto Rune (2011), base T03 Grey.



Cat. Sofa, Armchair
Technical informations p.243

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: ↳ Vol. B p.056, cat. Chair: ↳ Vol. B p.190), Isola (↳ Vol. B p.080), Kelly B/O/W (↳ Vol. B p.262), Kelly C + C Basic (↳ Vol. B p.162), Kelly E/H/L + F (↳ Vol. B p.040), Kelly T (↳ Vol. B p.236), Kelly V (↳ Vol. B p.170), Lima (p.100), Misura (↳ Vol. B p.114), Montevideo (cat. Sofa: p.084, cat. Chair ↳ Vol. B p.182), Quartier (↳ Vol. B p.140), Santiago (p.046), Spin (↳ Vol. B p.144), Split (↳ Vol. B p.228)

Highlife

(Deu) Die Lösung ist es auf Einfachheit und Dynamik zu pochen: jedere Artikel hat eine Rückenlehne in unterschiedlichen Höhen, während die Armstützen und die Kissen durch das Wesentliche gekennzeichnet werden. Auf diese Art wird ein Spiel interessanter Formen und Volumen geschaffen mit vielfältigen Kombinationsmöglichkeiten, wodurch persönliche Kombinationen und ideale Räumlichkeiten kreiert werden können um zu arbeiten, zu dialogieren oder um sich zu erholen. All das mit einer wertvollen Realisierung der Schneiderkunst durch welche die von Hand aufgenähten großen Knöpfe einen sichtbaren Bezug zur Welt der Mode darstellen. Der Stoffbezug, welcher wie ein Kleid an- und ausgezogen werden kann, und die Möglichkeit zusätzliche Kissen beizufügen, verleihen dieser neuen Kollektion einen besonderen Glanz an Eleganz, Praktik und Vielseitigkeit.

(Fra) Miser sur la simplicité et le dynamisme a constitué la solution : chaque pièce a un dossier avec une hauteur différente, alors que les accoudoirs et les coussins sont caractérisés par une agréable essentialité. Un jeu intéressant de formes et de volumes est ainsi créé, avec de nombreuses possibilités de composition, en concevant toujours des assortiments personnels et des espaces idéaux pour travailler, dialoguer ou se détendre. Tout cela avec une réalisation de couturier, précieuse, où les grands boutons cousus à la main sont une référence visible au monde de la mode. Le tissu que l'on revêt et que l'on ôte comme un vêtement et la possibilité d'ajouter des coussins supplémentaires apportent une touche ultérieure d'élégance, de praticité et de versatilité à cette nouvelle collection.

Crystal

Crystal è un progetto dall'estetica sofisticata e inconsueta. La collezione comprende il divano – che combina linee oblique e linee curve ed è proposto in due dimensioni – e la poltrona dalla particolare forma tonda. Fil rouge della serie è la base invisibile, che fa sembrare le sedute sospese. Divani e poltrone vivono da soli oppure possono essere accostati per dare vita a composizioni suggestive ed efficaci, dentro ambienti domestici così come negli spazi contract.

Designer, Year: Pearson Lloyd, 2011

Category: Sofa, Armchair (↳ Vol. B p.074)

072

073



(Eng) Crystal is a design with a sophisticated and unusual aesthetic. The collection includes a sofa – which combines oblique and curved lines, and comes in two sizes – and an armchair with a distinctive round shape. The key feature in both cases is the invisible base, which gives the impression that they are floating above the ground. Sofas and armchairs can stand alone or be grouped together to create spellbindingly effective compositions that look great both in domestic and contract settings.



Crystal (cat. Sofa, Armchair)
designed by Pearson Lloyd (2011).
Shown with: *Cage* (cat. Low Table),
base T25 Matt Champagne
Gold, top T42 Bronzed Mirror.

Crystal (cat. Sofa, Armchair) designed by Pearson Lloyd (2011). Shown with: *Sancarlo* (cat. Armchair), base T06 Grey and *Cage* (cat. Low Table), base T07 Black, top T32 Black Marquinia Marble.



Cat. Sofa
Technical informations p.241



Cat. Armchair (↳ Vol. B p.074)
Technical informations p.241

Crystal

(Deu) *Crystal* ist ein Entwurf von raffinierter, origineller Ästhetik. Die Kollektion besteht aus Sofa – in dem sich schräge und runde Linien verbinden, angeboten in zwei Größen – und Fauteuil in einer sehr besonderen, rundlichen Form. Fil rouge ist die unsichtbare Basis, die dem Sitzmöbel eine schwebende Optik verleiht. Sofas und Fauteuils können einzeln eingesetzt werden oder zu optisch sehr effektvollen Kompositionen für den häuslichen Bereich, aber auch für Objekteinrichtungen verbunden werden.

(Fra) *Crystal* est un projet à l'esthétique sophistiquée et inhabituelle. La collection comprend le canapé – qui combine des lignes obliques et des lignes courbes et est proposé en deux dimensions – et le fauteuil avec sa forme ronde particulière. Le fil rouge de la série est la base invisible, qui donne l'impression que les éléments sont suspendus. Les canapés et les fauteuils peuvent être utilisés seuls ou regroupés pour donner vie à des compositions suggestives et efficaces, dans des environnements domestiques comme dans les espaces collectifs.

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Armchair: ↳ Vol. B p.074), *Eddy* (↳ Vol. B p.212), *Fixie* (↳ Vol. B p.222), *Galleria* (p.166), *Ischia* (p.136), *Nebula* (↳ Vol. C), *Polar* (p.180), *Polar Perch* (p.190), *Polar Table* (↳ Vol. B p.292), *Quilt* (p.092), *Stone* (p.214)

Dressed

079

Un divano a due o tre posti reso particolare da una lavorazione ispirata al mondo dello sportswear: le imbottiture sono cucite direttamente nel rivestimento, come se fossero protezioni di un capo tecnico. Una soluzione capace di rendere fresco e contemporaneo un divano dalle linee rigorose, adatto per la casa ma anche per uffici e sale d'attesa.

Designer, Year: Luca Nichetto, 2010

Category: Sofa, Chair (↳ Vol. B p.206)

078

(Eng) A two- or three-seat sofa with a distinctive sportswear-inspired look: the padding is sewn directly into the covers, as if it were the protection of a technical garment. A fresh, contemporary solution for a sofa with clean, rigorous lines, equally suitable for the home or for offices and waiting rooms.



Dressed (cat. Sofa) designed by Luca Nichetto (2010), base T07 Black. Shown with: Coot (cat. Low Table), base T07 Black, top T32 Black Marquinia Marble.





Dressed (cat. Sofa) designed by Luca Nichetto (2010), base T02 White. Shown with: *Coot* (cat. Low Table), base T01 White, top T29 Shiny White Carrara Marble and *Quartier* (cat. Ottoman).



Cat. Sofa
Technical informations p.241



Cat. Chair (↳ Vol. B p.206)
Technical informations p.241

Dressed

(Deu) Ein zwei- oder dreisitziges Sofa in einer besonderen Ausfertigung, die sich an Sportbekleidung orientiert: die Polsterungen sind direkt auf den Bezug genäht, so wie der Schutz von Funktionsbekleidung. Das gibt dem Sofa der rigorosen Linien einen frischen, zeitgemäßen Charakter, perfekt nicht nur im häuslichen Bereich, sondern auch im Büro oder Wartezimmer.

(Fra) Un canapé à deux ou trois places rendu particulier par une fabrication s'inspirant des vêtements sportifs : les rembourrages sont cousus directement dans le revêtement, comme s'il s'agissait des protections d'un vêtement technique. Une solution qui apporte une note fraîche et contemporaine à un canapé aux lignes rigoureuses, adapté aux espaces domestiques comme aux bureaux et aux salles d'attente.

Designer: Luca Nichetto

Luca Nichetto was born in Venice in 1976, and graduated in Industrial Design at IUAV university of architecture in Venice. In 1999 he launched his professional career, designing his first products in Murano glass. In 2006 he set up his own agency, Nichetto&Partners, dealing in both industrial design and design consultancy. He has received a number of international prizes, including the Gran Design Award 2008, the Chicago Athenaeum Museum of Architecture Good Design Award 2008, the IF Product Design Award 2008 and the Elle Decoration International Design Awards 2009 (EDIDA) as Designer of the Year in the Young Designer Talent category.

Montevideo

Linee e proporzioni studiate con cura, per offrire un comfort totale: questo é il principio ispiratore del divano Montevideo. Braccioli e schienale disegnano un'unica forma morbida e accogliente, completata da cuscini in piuma che sostengono la base della schiena. 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.

Designer, Year: Claesson Koivisto Rune, 2008



(Eng) 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 warmly accommodates 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.

Category: Sofa, Armchair, Chair (↳ Vol. B p.182)

Montevideo (cat. Sofa, Armchair) designed by Claesson Koivisto Rune (2008), base T07 Black. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine and *Quartier* (cat. Ottoman).



Montevideo (cat. Armchair) designed by Claesson
Koivisto Rune (2008), base T07 Black. Shown
with: *Cage* (cat. Low Table), base T07 Black, top T41
Smoked Mirror.





Monteideo (cat. Armchair) designed by Claesson Koivisto Rune (2008), base T07 Black.



Cat. Sofa
Technical informations p.244



Cat. Armchair
Technical informations p.244



Cat. Chair (↳ Vol. B p.182)
Technical informations p.244

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: ↳ Vol. B p.056, cat. Chair: ↳ Vol. B p.190), Highlife (p.062), Isola (↳ Vol. B p.080), Kelly B/O/W (↳ Vol. B p.262), Kelly C + C Basic (↳ Vol. B p.162), Kelly E/H/L + F (↳ Vol. B p.040), Kelly T (↳ Vol. B p.236), Kelly V (↳ Vol. B p.170), Lima (p.100), Misura (↳ Vol. B p.114), Monteideo (cat. Chair ↳ Vol. B p.182), Quartier (↳ Vol. B p.140), Santiago (p.046), Spin (↳ Vol. B p.144), Split (↳ Vol. B p.228)

Monteideo

(Deu) Bestens durchdachte Linien und Proportionen um umfassenden Komfort bieten zu können: das ist das inspirierende Prinzip des Sofas Monteideo. 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 Monteideo 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 Monteideo, eine Synthese aus Ästhetik und Ergonomie, geschaffen für die verschiedensten Räumlichkeiten, allein oder auch in Kombination mit dem Sofa in koordiniertem Design.

(Fra) Des lignes et des proportions étudiées avec soin pour offrir un confort total : voici le principe qui a inspiré la création du canapé Monteideo. 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 Monteideo 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 Monteideo, une synthèse d'esthétique et d'ergonomie pour les milieux les plus divers, seul ou associé au canapé du design coordonné.

Quilt

Quilt è espressione di un'eleganza dal fascino antico che si adatta bene agli ambienti domestici e a quelli del contract. La particolare trapuntatura dello schienale trasmette una piacevole sensazione di comfort, al tatto così come alla vista, mentre il basamento in acciaio dà leggerezza ai volumi pieni e rigorosi della seduta. Quilt è proposto in versione poltrona o divano di diverse misure ed è completato dal pouf quadrato.

Designer, Year: Pearson Lloyd, 2007

Category: Sofa, Armchair

092

(Eng) Quilt is the expression of a timelessly charming elegance, perfectly suited to both home and contract environments. The distinctive quilting on the backrest offers a pleasing sense of comfort, both to the touch and to the eye, while the steel base adds lightness to the solid, rigorous volumes of the seating. Quilt is available as an armchair, a sofa in a range of sizes, and a square pouf.

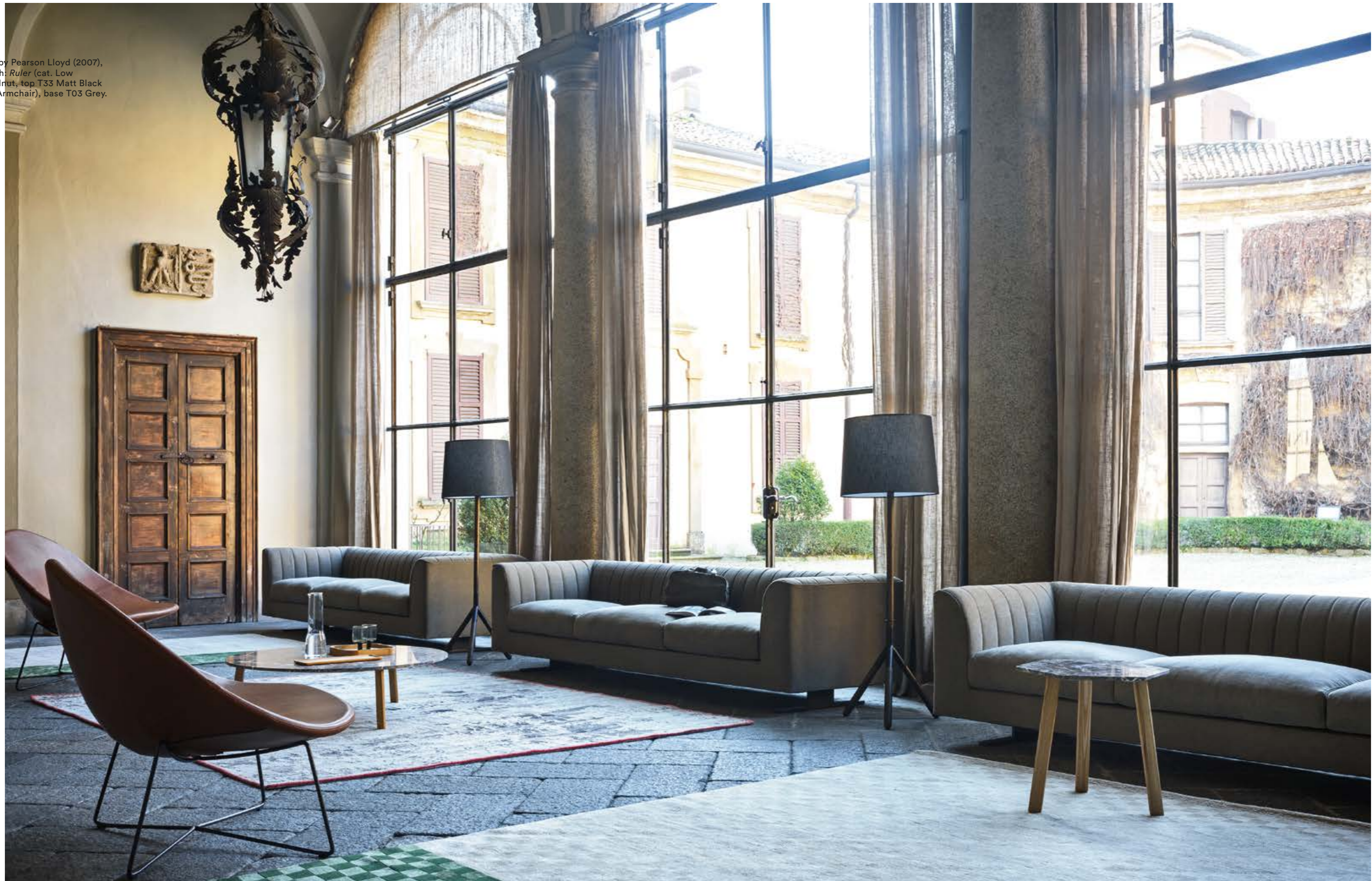
093



Quilt (cat. Sofa) designed by Pearson Lloyd (2007), base T03 Grey. Shown with: Cage (cat. Low Table), base T25 Matt Champagne Gold, top T42 Bronzed Mirror.

094

Quilt (cat. Sofa) designed by Pearson Lloyd (2007), base T03 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine and *Isola* (cat. Armchair), base T03 Grey.



Quilt (cat. Sofa) designed by Pearson Lloyd
(2007), base T23 Polished Chrome. Shown with: *Split*
(cat. Low Table), base T07 Black, top T32 Black
Marquina Marble.





Quilt (cat. Sofa) designed by Pearson Lloyd (2007), base T03 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine.



Cat. Sofa, Armchair
Technical informations p.245

Quilt

(Deu) Quilt eignet sich mit der Eleganz von antikem Reiz für das häusliche Ambiente ebenso wie für den Objektbereich. Charakteristisch die gesteppte Ausführung der Rückenlehne, die sowohl bei der Berührung als auch für das Auge ein angenehmes Gefühl von Komfort vermittelt, während das Stahlgestell den vollen, rigorosen Volumen der Sitzflächen eine anmutige Leichtigkeit verleiht. Quilt wird als Fauteuil oder Sofa in diversen Größen angeboten, ein quadratischer Hocker ergänzt das System.

(Fra) Quilt est l'expression d'une élégance au charme d'autrefois qui s'adapte bien aux environnements domestiques et aux espaces collectifs. Les surpiqures particulières du dossier transmettent une agréable sensation de confort, au toucher comme à la vue, tandis que la base en acier donne de la légèreté aux volumes pleins et rigoureux de l'assise. Quilt est proposé en version fauteuil ou canapé de différentes dimensions et est complété par un pouf carré.

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: L Vol. B p.074), Eddy (L Vol. B p.212), Fixie (L Vol. B p.222), Galleria (p.166), Ischia (p.136), Nebula (L Vol. C), Polar (p.180), Polar Perch (p.190), Polar Table (L Vol. B p.292), Stone (p.214)

Lima (cat. Armchair) designed by Claesson Koivisto Rune (2012), base T07 Black. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine.



↳ Search for: Contract, Domestic

Lima

Un sistema composto da divani e poltrone di differenti dimensioni, caratterizzati da una particolare forma sinuosa che accoglie piacevolmente il corpo. Un comfort ulteriormente enfatizzato dal cuscino poggiatesta, collocato sulla seduta ampia dal volume generoso. Elegantemente sottili sono invece i piedi della struttura, per aggiungere un tocco di dinamismo alla comodità.

Designer, Year: Claesson Koivisto Rune, 2012

(Eng) A system consisting of sofas and armchairs in different sizes, with a markedly sleek shape to receive the body nicely. Extra comfort is given by the large lumbar supporting cushion on the ample seat. Elegantly thin are the feet at the base of the frame, adding a touch of dynamism to the comfort.

Category: Sofa, Armchair







Lima (cat. Armchair) designed by Claesson Koivisto Rune (2012), base T07 Black.



Cat. Sofa
Technical informations p.244



Cat. Armchair
Technical informations p.244

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: ↳ Vol. B p.056, cat. Chair: ↳ Vol. B p.190), Highlife (p.062), Isola (↳ Vol. B p.080), Kelly B/O/W (↳ Vol. B p.262), Kelly C + C Basic (↳ Vol. B p.162), Kelly E/H/L + F (↳ Vol. B p.040), Kelly T (↳ Vol. B p.236), Kelly V (↳ Vol. B p.170), Misura (↳ Vol. B p.114), Montevideo (cat. Sofa: p.084, cat. Chair ↳ Vol. B p.182), Quartier (↳ Vol. B p.140), Santiago (p.046), Spin (↳ Vol. B p.144), Split (↳ Vol. B p.228)

Lima

(Deu) Das Sitzsystem, zusammengestellt aus Sofas und Sessels verschiedener Abmessungen, zeichnet sich durch eine besonders geschwungene Form aus, die den Körper bequem umschließt. Ein Rückenkissen, das am ausladenden Sitz mit seinem großzügigen Volumen angeordnet ist, sorgt noch für zusätzlichen Komfort. Schlank und sehr elegant sind hingegen die Füße am Unterbau, die der Bequemlichkeit einen dynamischen Touch verleihen.

(Fra) Un système composé de canapés et de fauteuils de différentes dimensions, caractérisés par une forme sinueuse particulière qui accueille agréablement le corps. Un confort amplifié par la présence du coussin lombaire, qui complète l'assise au volume généreux. La fine élégance des pieds de la structure ajoute une touche de dynamisme à la commodité.

↳ Search for: Contract

Labanca

Un sistema di divani, poltrone, panche estremamente versatile, pensato per arredare e caratterizzare qualsiasi spazio, esprimendo uno stile essenziale, trasversale ed internazionale, fatto di volumi sottili ed eleganti.

Designer, Year: Lievore Altherr Molina, 2004

Category: Sofa, Armchair

(Eng) A system of extremely versatile sofas, armchairs, and benches, developed and designed to suit any space and expressing an universal and international style with a fine and elegant form.

Labanca (cat. Sofa) designed by Lievore Altherr Molina (2004), base T23 Polished Chrome.





Labanca (cat. Sofa, Armchair) designed by Lievore Altherr Molina (2004), base T23 Polished Chrome. Shown with: *Labanca Table* (cat. Low Table), finishes T38 White Rear Painted Glass.



Labanca (cat. Sofa) designed by Lievore Altherr Molina (2004), base T23 Polished Chrome.
Shown with: *Solit* (cat. Low Table), base T07 Black, top T58 Black.



Labanca (cat. Armchair) designed by Lievore Altherr Molina (2004), base T23 Polished Chrome. Shown with: *Labanca Table* (cat. Low Table), finishes T38 White Rear Painted Glass.



Labanca (cat. Armchair) designed by Lievore Altherr Molina (2004), base T23 Polished Chrome.



Cat. *Sofa, Armchair*
Technical informations p.244

Designers: 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.

Other products by *Lievore Altherr Molina*: Baobab (↳ Vol. B p.090), Girola (↳ Vol. B p.130), Havana (p.118), Labanca Table (↳ Vol. B p.296), Nara (↳ Vol. B p.300)

Labanca

(Deu) Ein vielseitiges System aus Sofas und Bänke, vom Modell Labanca inspiriert, um verschiedene Situationen zu meistern. Die Sitzmöbel sind mit Rückenlehne und zwei Armlehnen, oder nur eine Lehne rechts oder links. Diese letzte Variante hat auf der Lehne gegenüberliegenden Seite eine Abstellfläche.

(Fra) Un système versatile de canapés et assises, inspiré au modèle Labanca, pour réaliser de nombreuses solutions d'ameublement. Les assises sont disponibles avec un dossier et deux bras, ou avec un seul bras à droite ou à gauche. Cette dernière configuration est complétée avec un plan d'appui en cristal, sur le côté opposé par rapport au bras.

Havana

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Havana è una sintesi armoniosa di eleganza e flessibilità. Da elegante divano protagonista dello spazio, si trasforma in comodo letto dotato di contenitore, con un semplice gesto. Versatile anche l'estetica, grazie alla scelta fra più rivestimenti sfoderabili e basi con rivestimento in alluminio o wengè.

Designer, Year: Lievore Altherr Molina, 2005

Havana (cat. Sofa, Sofa Bed) designed by Lievore Altherr Molina (2005), base Aluminium.

Category: Sofa, Sofa Bed, Armchair

118

(Eng) Havana is a synthesis of elegance and flexibility. From an elegant centrepiece of any space it can be transformed with a simple action into a bed with storage. Versatile also by virtue of the choice of a number removable covers and base options in aluminium or wengè finish.





Havana (cat. Sofa, Sofa Bed) designed by Lievore
Altherr Molina (2005), base Aluminium.



Havana (cat. Sofa, Sofa Bed) designed by Lievore Altherr Molina (2005), base Aluminium.



Cat. Sofa, Sofa Bed, Armchair
Technical informations p.242

Havana

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Designers: Lievore Altherr Molina
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Other products by *Lievore Altherr Molina*: Baobab (↳ Vol. B p.090), Girola (↳ Vol. B p.130), Labanca (p.108), Labanca Table (↳ Vol. B p.296), Nara (↳ Vol. B p.300)



Sliding

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.

Designer, Year: Pietro Arosio, 2000

(Eng) 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.

Category: Sofa, Sofa Bed



Sliding (cat. Sofa, Sofa Bed) designed by Pietro Arosio (2000), base T03 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine.



Sliding (cat. Sofa, Sofa Bed) designed by Pietro Arosio (2000), base T03 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine.



Cat. Sofa, Sofa Bed
Technical informations p.247

Sliding

(Deu) Ein elegantes schlichtes Sofa, zeichnet sich durch sein Aluminiumgestell 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.

(Fra) 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 panneau arrière avec le mécanisme breveté. Les coussins rembourrés avec plume d'oie sont fonctionnels pour les deux emplois. Tous les revêtements sont amovibles.

Designer: 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.

Other products by *Pietro Arosio*: Happy Hour (p.130), Intercity (p.200), Moon (L Vol. B p.108), Nastro (L Vol. B p.252), Parentesi (L Vol. B p.096), Pick-Up (L Vol. B p.154), Quadro (p.224), Slalom (L Vol. B p.158), XL (L Vol. B p.126)



Happy Hour (cat. Sofa) designed by Pietro Arosio (2003), base T23 Polished Chrome.

↳ Search for: Contract

Happy Hour

Happy Hour è un sistema di divani caratterizzato da una grande flessibilità, nell'ambientazione e nell'uso. La seduta di base, disponibile in diverse dimensioni, è completabile con schienali dotati di uno snodo, che permette di variarne l'inclinazione o di collocarli in linea con i braccioli.

Designer, Year: Pietro Arosio, 2003

Category: Sofa

(Eng) Happy Hour is a system of sofas characterized by its great flexibility of function and integration. The seat which is available in a number of sizes is linked to the backrest via a mechanism which allows degrees of inclination or complete alignment with the armrests.





Happy Hour (cat. Sofa) designed by Pietro Arosio (2003), base T23 Polished Chrome.



Cat. Sofa
Technical informations p.242

Happy Hour

(Deu) Happy Hour ist ein sehr vielseitiges System aus flexiblen Sofas. Die Basis in vier Breiten wird durch bewegliche Rücken- und Armlehnen komplettiert, diese sind in verschiedenen Schräglagen bis horizontal verstellbar.

(Fra) Happy Hour est un système de canapés caractérisé par un niveau élevé de flexibilité dans la définition et l'utilisation. L'assise de base, disponible en différentes dimensions peut être complétée par les dossiers avec une sphère, qui permet d'en modifier l'inclinaison ou de les placer en ligne avec les accoudoirs.

Designer: 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.

Other products by *Pietro Arosio*: Intercity (p.200), Moon (L Vol. B p.108), Nastro (L Vol. B p.252), Parentesi (L Vol. B p.096), Pick-Up (L Vol. B p.154), Quadro (p.224), Slalom (L Vol. B p.158), Sliding (p.124), XL (L Vol. B p.126)

Ischia (cat. Modular System) designed by Pearson Lloyd (2017), base T49 Grey, table base T03 Grey, table top T32 Black Marquinia Marble, screen frame T49 Grey.



↳ Search for: Contract

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. 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.

Designer, Year: Pearson Lloyd, 2017

(Eng) 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.

Category: Modular System

Ischia (cat. Modular System) designed by Pearson Lloyd (2017), base T49 Grey, table base T03 Grey, table top T32 Black Marquinia Marble, screen frame T49 Grey.





Ischia (cat. Modular System) designed by Pearson Lloyd (2017), base T49 Grey, table base T03 Grey, table top T32 Black Marquinia Marble, screen frame T49 Grey.



Ischia (cat. Modular System) designed by Pearson Lloyd (2017), base T49 Grey, table base T03 Grey, table top T32 Black Marquinia Marble, screen frame T49 Grey.

Ischia (cat. Modular System) designed by Pearson Lloyd (2017), screen frame T49 Grey.



Cat. *Modular System*
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Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: L Vol. B p.074), Eddy (L Vol. B p.212), Fixie (L Vol. B p.222), Galleria (p.166), Nebula (L Vol. C), Polar (p.180), Polar Perch (p.190), Polar Table (L Vol. B p.292), Quilt (p.092), Stone (p.214)

Ischia

(Deu) 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.

(Fra) Au commencement, il y a les roches modelées par l'air et par l'eau, les veines des pierres, les superpositions et les encastremets 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 lignée 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 relie les éléments.

Awards

2018 Wallpaper Design Award

Chill-Out

Chill-Out è un sistema di divani e poltrone che possono vivere da soli oppure creare le più diverse composizioni, angolari o lineari. È caratterizzato da un basamento sottile e leggero e da un'imbottitura confortevole e accogliente, cui si possono aggiungere schienale e braccioli. Una combinazione ideale sia per gli spazi domestici che per quelli collettivi, soprattutto nella versione con tavolino integrato.

Designer, Year: Gordon Guillaumier, 2013

Category: Modular System, Armchair

Chill-Out (cat. Modular System, Armchair) designed by Gordon Guillaumier (2013), base T03 Grey. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.



(Eng) Chill-Out is a system of sofas and armchairs that can stand alone or create a vast range of different linear or corner compositions. It features a light, slim base and cosy, comfortable cushioning, to which back and armrests can be added. An ideal combination both for domestic and collective spaces, particularly in the version with a built-in coffee table.





Chill-Out (cat. Modular System, Armchair)
designed by Gordon Guillaumier (2013), base T03
Grey, table top T35 Matt Basaltina Marble.



Chill-Out (cat. Modular System, Armchair) designed by Gordon Guillaumier (2013), base T03 Grey, table top T35 Matt Basaltina Marble.



Cat. *Modular System*
Technical informations p.248



Cat. *Armchair*
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Chill-Out

(Deu) Chill-Out ist ein System aus Sofas und Fauteuils. Sie können als Einzelmöbel eingesetzt oder zu verschiedensten Wohnlandschaften, auch mit Ecklösungen, kombiniert werden. Charakteristisch das schlanke, leichte Gestell und eine komfortable, gemütliche Polsterung, die mit Rückenlehne und Armlehnen ergänzt werden kann. Eine ideale Kombination für den privaten Wohnbereich oder kollektive Räume, vor allem in der Ausführung mit integriertem Tischchen.

(Fra) Chill-Out est un système de canapés et de fauteuils qui peuvent être utilisés seuls ou créer les compositions les plus variées, d'angle ou linéaires. Il est caractérisé par une structure fine et légère et par un rembourrage confortable et accueillant, auxquels on peut ajouter les dossiers et les accoudoirs. Une combinaison idéale aussi bien pour les espaces domestiques que pour les espaces collectifs, surtout dans la version avec table basse intégrée.

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (↳ Vol. B p.278), Chill-Out High (p.156), Coot (↳ Vol. B p.284), Face to Face (p.034), Ledge (↳ Vol. B p.288), Ruler (↳ Vol. B p.272), Soap (↳ Vol. B p.268), Spindle (↳ Vol. B p.244)

Chill-Out High

Quando la bellezza è disegnata per superare i limiti, andando oltre gli standard di comfort e funzionalità, per migliorare e ispirare ancora. Chill-Out High di Tacchini propone un inedito sistema di sedute, caratterizzato da schienale imbottito extra alto, accostabile anche a elementi con schienale classico, della stessa collezione. Le sedute confortevoli e riparate permettono il breve isolamento visivo necessario a un istante lavorativo o riflessivo. Il sistema Chill-Out High protegge e separa con eleganza, offrendo la migliore ospitalità a chi viaggia, sosta, attende, arriva, parte, ritorna.

Designer, Year: Gordon Guillaumier, 2016

Category: Modular System

Chill-Out High (cat. Modular System) designed by Gordon Guillaumier (2013), base T02 White, table top T35 Matt Basaltina Marble. Shown with: *Ledge* (cat. Low Table), base T02 White, top T35 Matt Basaltina Marble.

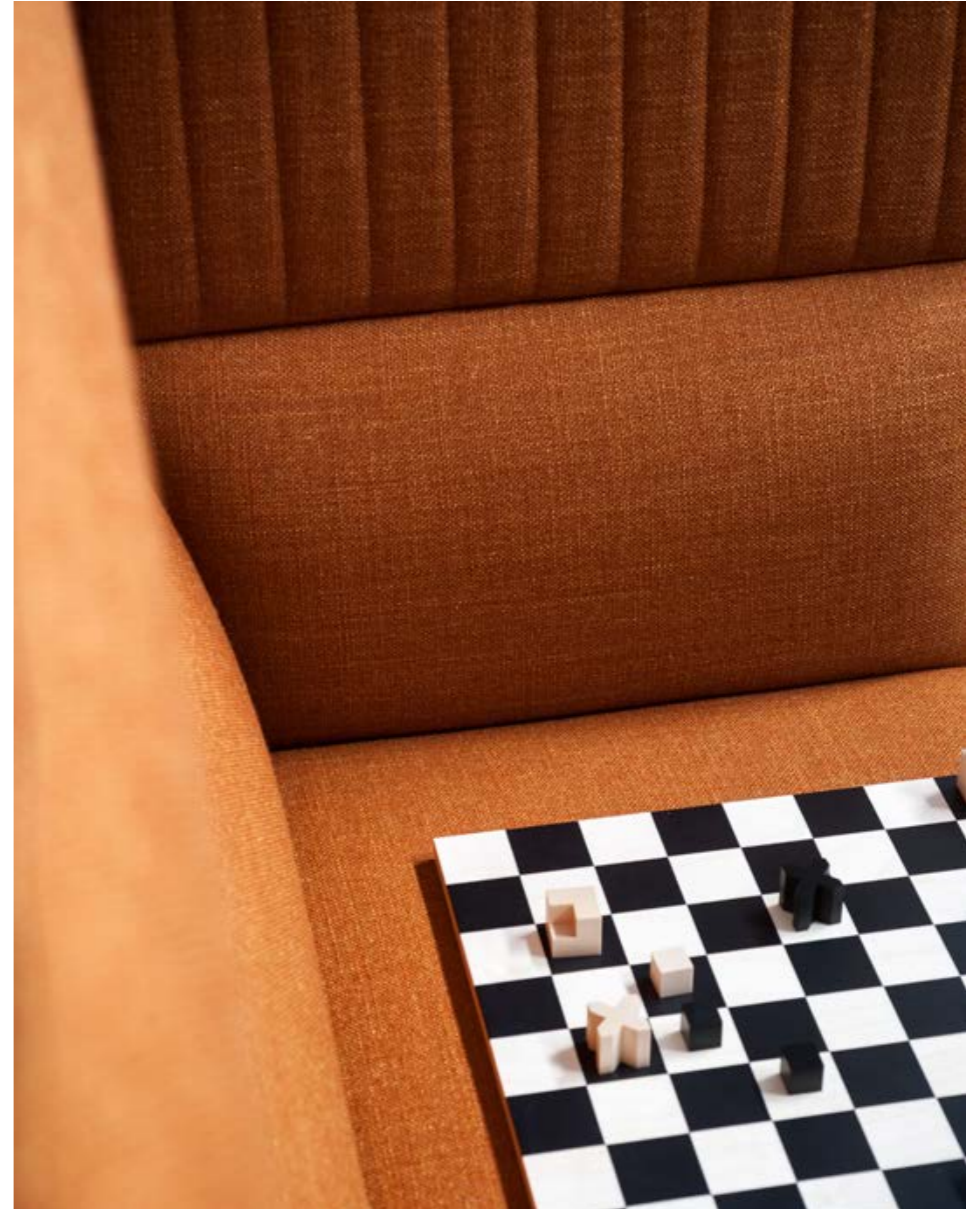


(Eng) When beauty is designed to go beyond the limits, over and above the standards of comfort and functionality, to further improve and inspire. Chill-Out High by Tacchini is a unique seating system, with a super-high padded back, which can be combined with normal-height elements from the same collection. Comfortable, sheltered seating provides the brief, visual screen needed for a moment to work, or to reflect. The Chill-Out High system protects and separates with elegance, giving a great welcome to whoever is travelling, pausing, waiting, arriving, leaving, returning.





Shown with: *Chill-Out* (cat. Modular System), base T02 White, table base T02 White, table top T35 Matt Basaltina Marble. *Ledge* (cat. Low Table), base T02 White, top T35 Matt Basaltina Marble and *Kelly C* (cat. Chair), base T02 White.



Chill-Out High (cat. Modular System) designed by Gordon Guillaumier (2013), base T24 Satin Chrome. Shown with: *Ledge* (cat. Low Table), base T24 Satin Chrome, top T31 White Calacatta Marble.

Chill-Out High (cat. Modular System) designed by Gordon Guillaumier (2013), base T02 White. Shown with: *Ledge* (cat. Low Table), base T02 White, top T31 White Calacatta Marble.



Cat. *Modular System*
Technical informations p.249

Chill-Out High

(Deu) Wenn Schönheit geschaffen wird, um Grenzen zu überwinden, für mehr Komfort und Funktion, um Verbesserung und Anregung zu liefern. Chill-Out High von Tacchini sind innovative Sitzmöbel, die in einer extrahohen, gepolsterten Rückenlehne ihr besonderes Merkmal haben. Sie können auch mit Elementen mit klassischer Rückenlehne der gleichen Kollektion kombiniert werden. Die Elemente Chill-Out High zeichnen sich durch ein lineares Design aus und können in jedem Detail bedürfnisgerecht gestaltet werden.

(Fra) Quand la beauté est dessinée pour dépasser les limites, en allant au-delà des standards de confort et de fonctionnalité, pour améliorer et inspirer encore et toujours. Le design Chill-Out High de Tacchini propose un système inédit de sièges, caractérisé par un dossier rembourré extra haut, juxtaposable également à des éléments avec dossier classique, de la même collection.

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (L Vol. B p.278), Chill-Out (p.146), Coot (L Vol. B p.284), Face to Face (p.034), Ledge (L Vol. B p.288), Ruler (L Vol. B p.272), Soap (L Vol. B p.268), Spindle (L Vol. B p.244)

Awards

2016 Archiproducts Design Awards

Galleria

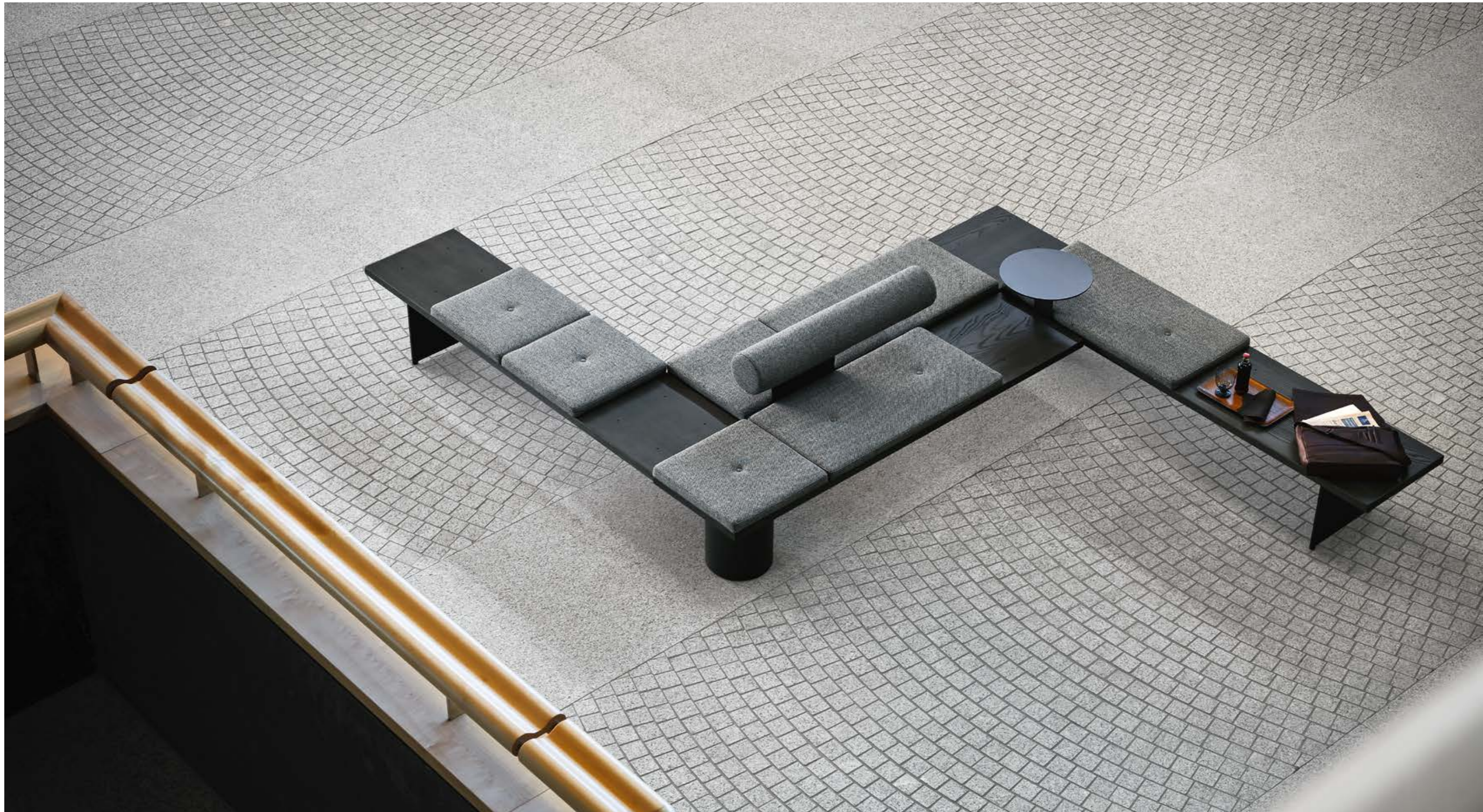
Galleria è un progetto completo che consente di creare le più svariate soluzioni: panca lineare, seduta angolare doppia, isola dedicata all'attesa, al relax o alla convivialità. Tutto questo partendo da una semplice barra d'acciaio, sulla quale si agganciano liberamente elementi dalle forme geometriche 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.

Designer, Year: Pearson Lloyd, 2013

Category: Modular System



(Eng) 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.





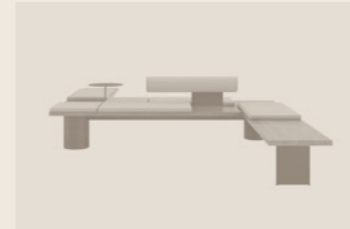






Galleria (cat. Modular System), base T02 White, wooden top T45 Natural Ash, table top T02 White.

Galleria (cat. Modular System), base T02 White, wooden top T45 Natural Ash, table top T02 White and T30 Matt White Carrara Marble.



Cat. Modular System
Technical informations p.250

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: L Vol. B p.074), Eddy (L Vol. B p.212), Fixie (L Vol. B p.222), Ischia (p.136), Nebula (L Vol. C), Polar (p.180), Polar Perch (p.190), Polar Table (L Vol. B p.292), Quilt (p.092), Stone (p.214)

Galleria

(Deu) 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 Einrichtungstil abzustimmen.

(Fra) Galleria est un projet complet qui permet de créer les solutions les plus variées : banquette linéaire, banquette d'angle double, 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 en bois, cuir, tissu, marbre et métal laqué en différentes couleurs. Chaque composition peut être utilisée seule ou en groupes, en multipliant à l'infini les possibilités et en s'harmonisant avec n'importe quel contexte ou style.

Awards

2014 Interior Innovation Award

Polar

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

Designer, Year: Pearson Lloyd, 2006

Category: Modular System, Armchair

(Eng) 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.



Polar (cat. Modular System, Armchair) designed by Pearson Lloyd (2006), base T23 Polished Chrome. Shown with: *Polar Table* (cat. Low Table), finish T21 White and *Split* (cat. Low Table) base T02 White, top T57 White.

Polar (cat. Modular System, Armchair) designed by Pearson Lloyd (2006), base T23 Polished Chrome. Shown with: *Polar Table* (cat. Low Table), finish T22 Yellow.







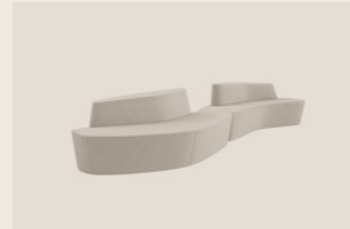
Polar (cat. Modular System, Armchair) designed by Pearson Lloyd (2006), base T23 Polished Chrome. Shown with: *Polar Table* (cat. Low Table), finish T21 White.

Polar (cat. Modular System) designed by Pearson Lloyd (2006), base T23 Polished Chrome. Shown with: *Polar Table* (cat. Low Table), finish T21 White.





Polar (cat. Armchair) designed by Pearson Lloyd (2006), base T23 Polished Chrome. Shown with: *Split* (cat. Low Table), base T07 Black, top T58 Black.



Cat. *Modular System*
Technical informations p.254



Cat. *Armchair*
Technical informations p.254

Designers: Pearson Lloyd
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Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: L Vol. B p.074), Eddy (L Vol. B p.212), Fixie (L Vol. B p.222), Galleria (p.166), Ischia (p.136), Nebula (L Vol. C), Polar Perch (p.190), Polar Table (L Vol. B p.292), Quilt (p.092), Stone (p.214)

Polar

(Deu) 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.

(Fra) 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.

Polar Perch

Il progetto Polar nasce nel 2006 dalla creazione di un oggetto multifunzionale, utilizzabile come seduta e tavolino, e da allora si è evoluto in una completa collezione di elementi d'arredo, ispirati della natura e dallo studio degli ambienti contemporanei. Polar Perch introduce in questo "work in progress" un'inedita coppia di elementi curvi, di altezza diversa e con forme complementari. L'elemento più basso può diventare un divano, mentre quello più alto può essere utilizzato come seduta da appoggio. Un concetto d'arredo innovativo, per creare infinite soluzioni, nei più diversi spazi collettivi.

Designer, Year: Pearson Lloyd, 2013



Polar Perch (cat. Modular System) designed by Pearson Lloyd (2013), base T23 Polished Chrome. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.

(Eng) The Polar project began in 2006 with the creation of a multifunctional piece that could be used as a seat and an occasional table. Since then it has evolved into a complete furniture collection that draws its inspiration from nature and from the study of contemporary spaces. In the context of this "work in progress", Polar Perch introduces an original pair of curved elements of different heights and complementary shapes. The lower element can be used as a sofa, while the higher one offers seating support. An innovative furnishing concept with scope to create innumerable solutions for the widest range of communal areas.

Category: Modular System

Polar Perch (cat. Modular System) designed by Pearson Lloyd (2013), base T23 Polished Chrome. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.



Polar Perch (cat. Modular System) designed by Pearson Lloyd (2013), base T23 Polished Chrome. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.

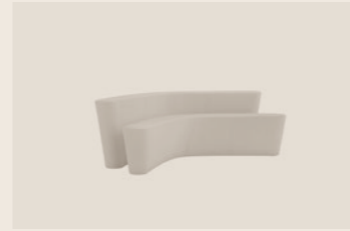


Polar Perch (cat. Modular System) designed by Pearson Lloyd (2013), base T23 Polished Chrome. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.





Polar Perch (cat. Modular System) designed by Pearson Lloyd (2013), base T23 Polished Chrome. Shown with: *Polar* (cat. Modular System), base T23 Polished Chrome.



Cat. *Modular System*
Technical informations p.254

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: ↳ Vol. B p.074), Eddy (↳ Vol. B p.212), Fixie (↳ Vol. B p.222), Galleria (p.166), Ischia (p.136), Nebula (↳ Vol. C), Polar (p.180), Polar Table (↳ Vol. B p.292), Quilt (p.092), Stone (p.214)

Polar Perch

(Deu) Ausgangsbasis von Polar ist ein 2006 kreiertes Mehrzweckmöbel, das als Sitzelement oder kleiner Tisch einsetzbar ist. Es hat sich seit damals zu einer kompletten Linie von Einrichtungselementen entwickelt, die ihre Anregung aus der Natur und dem Studium von zeitgemäßen Räumen beziehen. Polar Perch bereichert diese "Work in Progress" durch zwei innovative, verschieden hohe Polsterelemente von komplementärer Form. Das niedrigere Element kann zum Sofa werden, während das höhere eine zusätzliche Sitzfläche ergeben kann. Ein innovatives Einrichtungskonzept, das kreativen Lösungen für verschiedenste, kollektive Bereiche Raum gibt.

(Fra) Le projet Polar naît en 2006 de la création d'un objet polyvalent, utilisable comme siège et table basse, et depuis, il a évolué en une collection complète d'éléments de mobilier, s'inspirant de la nature et de l'étude des environnements contemporains. Polar Perch introduit dans ce « work in progress » un duo inédit d'éléments courbes, de hauteur différente et avec des formes complémentaires. L'élément le plus bas peut devenir un canapé, tandis que le plus haut peut être utilisé comme siège d'appoint. Un concept de mobilier innovant, pour créer d'innombrables solutions, dans les espaces collectifs les plus variés.



Intercity

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

Designer, Year: Pietro Arosio, (1999) 2018

(Eng) 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.

Category: Modular System



Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), base T23 Polished Chrome, feet T03 Grey, table top T30 Matt White Carrara Marble. *Intercity* (cat. Ottoman) table top T30 Matt White Carrara Marble.



Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), base T23 Polished Chrome, feet T03 Grey, table top T30 Matt White Carrara Marble. *Intercity* (cat. Ottoman) table top T30 Matt White Carrara Marble.





Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), table top T30 Matt White Carrara Marble.

Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), base T23 Polished Chrome, feet T03 Grey.





Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), base T23 Polished Chrome, feet T03 Grey, table top T35 Matt Basaltina Marble.



Intercity (cat. Modular System) designed by Pietro Arosio (1999/2018), base T23 Polished Chrome, feet T03 Grey, table top T35 Matt Basaltina Marble.



Cat. *Modular System*
Technical informations p.251

Designer: 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.

Other products by *Pietro Arosio*:
Happy Hour (p.130), Moon (↳ Vol. B p.108), Nastro (↳ Vol. B p.252), Parentesi (↳ Vol. B p.096), Pick-Up (↳ Vol. B p.154), Quadro (p.224), Slalom (↳ Vol. B p.158), Sliding (p.124), XL (↳ Vol. B p.126)

Intercity

(Deu) 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.

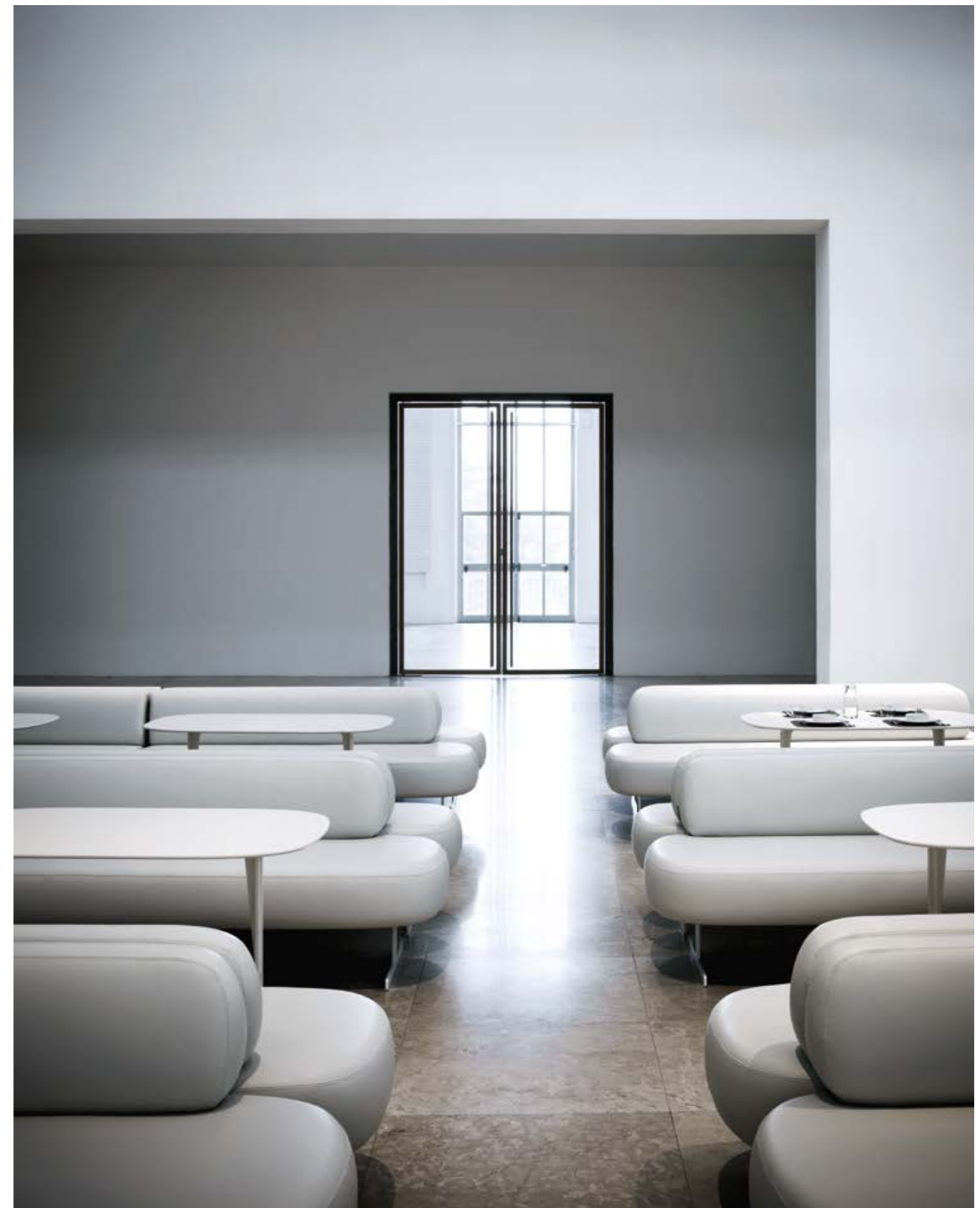
(Fra) Intercity est un système modulaire qui permet de créer espaces adaptés à n'importe quel environnement et exigence. Il dispose d'un vaste choix de modules de base et comprend des éléments rembourrés avec ou sans dossier, linéaires ou courbes. Les banquettes linéaires, également avec table basse 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.

Un nuovo sistema di divani modulari, semplice nelle forme, ma ricco di elementi e possibilità compositive, per accogliere le esigenze dei più diversi spazi pubblici. Morbidi e confortevoli, ispirati alla rotondità delle pietre levigate dall'acqua, proposti con un'ampia gamma di rivestimenti, i divani Stone sono disponibili in numerose varianti, utilizzabili da soli oppure aggregati in molteplici layout. Le basi metalliche a T, caratterizzate da una fessura che ne sottolinea l'eleganza, possono essere scelte in due altezze: una adatta al contract alberghiero, alle sale d'attesa ed agli spazi pubblici, l'altra studiata per gli ambienti della ristorazione, i bar e le caffetterie. Il sistema è inoltre completato da una famiglia di tavoli coordinati: terminali o indipendenti, con due gambe a T oppure con singola base centrale.

Designer, Year: Pearson Lloyd, 2009

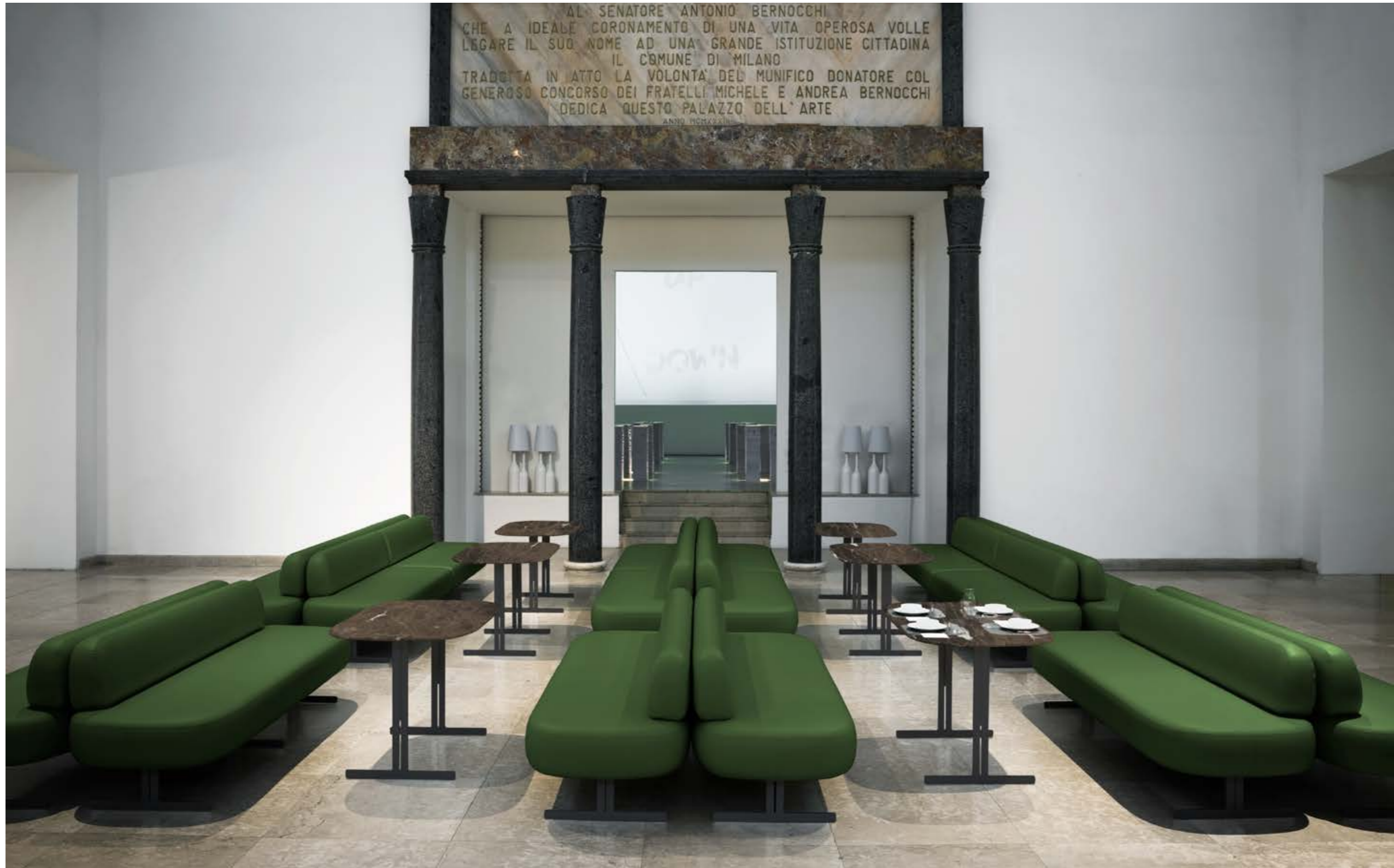
(Eng) Stone is a new system of modular sofas with simple, easy shapes but rich in elements and with enough assembling choice to fulfill the needs of the widest range of public areas. Soft and comfortable, they draw upon the roundness of stones honed by flowing water, and come in a wide range of upholstery. Stone sofas are manufactured in many variants and can either stand alone or set in cleft to enhance their elegance, are available in two heights: one is suitable for hotel contracting, waiting rooms and public areas while the other is more suited for catering areas, bars and cafes. The system is also complemented by a full set of matching tables: free-standing or end-tables, with two T-shaped legs or a single central base.

Category: Modular System



Stone (cat. Modular System) designed by Pearson Lloyd (2009), base T07 Black. *Stone* (cat. Table) designed by Pearson Lloyd (2009), base T07 Black, top T32 Black Marquinia Marble.







Stone (cat. Modular System) designed by Pearson Lloyd (2009), base T24 Satin Chrome.





Stone (cat. Modular System) designed by Pearson Lloyd (2009), base T02 White. Shown with: Polar Table (cat. Low Table), finish T22 Yellow.



Cat. Modular System
Technical informations Vol. A p.255

Designers: Pearson Lloyd
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Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: p.072, cat. Armchair: L Vol. B p.074), Eddy (L Vol. B p.212), Fixie (L Vol. B p.222), Galleria (p.166), Ischia (p.136), Nebula (L Vol. C), Polar (p.180), Polar Perch (p.190), Polar Table (L Vol. B p.292), Quilt (p.092)

Stone

(Deu) Ein neues System modulierbarer Sofas, einfach in seiner Form, aber reich an kombinierbaren Elementen und Möglichkeiten, um den Bedürfnissen verschiedenster öffentlicher Räumlichkeiten gerecht zu werden. Weich und bequem, mit Formen, bei denen man sich von den Abrundungen der Steine im Wasser, abgeschliffen durch die Strömungen, hat inspirieren lassen, sind die Stone Sofas in verschiedensten Ausführungen und mit einer Vielzahl von Bezügen erhältlich und sind einzeln oder in Gruppen zur Schaffung von unterschiedlichsten Raumgestaltungen einsetzbar. Die Metallsockel in T-Form, durch einen Spalt, der die Eleganz unterstreicht charakterisiert, können in zwei verschiedenen Höhen gewählt werden: eine für das Hotelgewerbe, für Wartezimmer und öffentliche Räumlichkeiten, die andere für das Restaurantwesen, für Bars und Cafés. Das System wird des Weiteren durch eine komplette Serie an koordinierbaren Tischen vervollständigt. Endständig oder unabhängig, mit zwei T-Beinen oder auch mit einzelner zentraler Basis.

(Fra) Ce nouveau système de canapés modulaires aux formes simples mais extrêmement riche du point de vue des éléments et des possibilités de composition est parfait pour répondre aux nécessités les plus diverses des espaces publics. Doux et confortables, inspirés à la rotondité des pierres polies par l'eau, proposés avec une gamme ample de revêtements, les canapés Stone sont disponibles en nombreuses variantes, utilisables seuls ou associés à multiples typologies. Les bases métalliques en T, qui se distinguent par une rainure qui en rehausse l'élégance, sont disponibles en deux hauteurs : l'une pensée pour les contrats hôteliers, parfaite pour les salles d'attente et les espaces publics, l'autre pour les restaurants, les bars et les cafés. Une gamme entière de tables coordonnées complète le système : tables de bout ou tables indépendantes, tables à deux pieds en T ou à base centrale unique.

Quadro

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.

Designer, Year: Pietro Arosio, 2001

Category: Modular System



(Eng) 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.



Quadro (cat. Modular System) designed by Pietro Arosio (2001). Shown with: *Polar Table* (cat. Low Table), finish T20 Shiny Black.





Quadro (cat. Modular System) designed by Pietro Arosio (2001). Shown with: *Labanca Table* (cat. Low Table), finish Black Rear Painted Glass.



Cat. *Modular System*
Technical informations p.255

Quadro

(Deu) 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.

(Fra) Quadro est un système modulaire pour créer les canapés, les fauteuils et les poufs de quelconque typologie et de 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.

Designer: 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.

Other products by *Pietro Arosio*: Happy Hour (p.130), Intercity (p.208), Moon (↳ Vol. B p.108), Nastro (↳ Vol. B p.252), Parentesi (↳ Vol. B p.096), Pick-Up (↳ Vol. B p.154), Slalom (↳ Vol. B p.158), Sliding (p.124), XL (↳ Vol. B p.126)

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: compendio creato per accompagnare questo viaggio di colori, materiali e parole.

(Eng) 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: an overview created to lead you through this journey into colours, materials and words.

(Deu) Die Kollektionen und Entwürfe von Tacchini gehen über die Herstellung und ihre Prozesse weit hinaus. Die Geschichte dieser Familie und des gleichnamigen Unternehmens ist eng mit der Geschichte des italienischen und internationalen Designs verbunden: jedes Kapitel wurde gewissenhaft und aufmerksam für jedes Detail geschrieben, in jedem Gegenstand findet sich die gleiche Hingabe. Tacchini will außerdem von allen Bereichen der eigenen Arbeit erzählen, von der Art und den Methoden, wie die Materialien behandelt werden, der sorgfältigen Bearbeitung der Oberflächen, damit ihre ästhetische Qualität erhalten bleibt, von den Geheimnissen und Vorteilen der angewandten Technologien, von der Erfahrung der Vergangenheit, von Innovation und Forschung: ein kleiner Führer, der Sie auf dieser Reise zu Farben, Materialien und Worten begleiten möchte.

(Fra) La collection et les projets Tacchini ne s'arrêtent pas à la production et à ses procédés. L'histoire de cette famille, et de l'entreprise qui en porte le nom, se mêle intimement à l'histoire du design italien et international : chaque chapitre en a été écrit avec soin et attention pour le détail, et chaque objet traduit ces passions. Tacchini entend révéler, depuis les recoins les plus secrets de ses ateliers, les méthodes utilisées pour traiter les matériaux, l'attention mise dans la finition des surfaces pour en préserver les qualités esthétiques, les secrets et les vertus des technologies employées, de l'expérience du passé à l'innovation de la recherche: un petit guide créé pour accompagner ce voyage parmi les couleurs, les matériaux et les mots.



Materials

Library







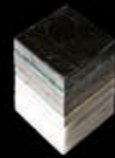
Technical informations



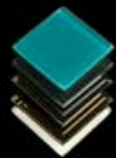
Matt, Shiny Painted Metal
Our metals are painted using epoxy powder coating, in an aspirated closed circuit, so as to reduce emissions into the atmosphere. Our experience and ongoing research have led us to select components and painting cycles that offer the best possible guarantee for the end product. All paints used by Tacchini are also developed and tested to comply with environmental protection standards. The results are seen in the excellent finishes, with great surface hardness, resistance to ageing, scratching, abrasions and discolouring.



Chromed Metal
Chrome plating means coating a metal with a thin layer of chrome so as to protect it from tarnishing and rusting. Chrome is a natural element, found in rocks, in the earth and in materials of vegetable and volcanic origin. Galvanic finishes ensure great resistance, in addition to handsome looks and natural dust repellence. What's more, using carefully monitored and guaranteed production processes, Tacchini ensures a durable, resilient product, all the while upholding environmental protection standards, which we also demand of all our suppliers.



Marble
Marble is a natural material created from sedimentary rocks such as limestone or dolomite, by a metamorphic process that causes the calcium carbonate to crystallize. The beauty and uniqueness of Tacchini pieces made using marble lies in the veining: in so many different forms, always unique, like the autograph of nature itself, the greatest of all artists. The colour of the marble depends on the presence of contamination from other minerals such as clay, silt, sand, iron oxides or flint nodules, occurring in granules or layers within the original sedimentary rock. White marble derives from the transformation of calcareous rocks with no impurities. Marble is used in two different finishes: the natural finish, either polished or matt, which accentuates the porosity and tactile essence of the material, or a polyester-coated finish, which affords greater protection to the surface of the marble, improving its impermeability to all liquids.



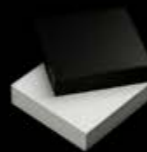
Glass, Mirror
Common glass is a material made purely of silica, like quartz. In its purest form, glass is transparent, with a smooth surface, relatively hard, and almost entirely inert from a chemical and biological point of view. The glass used in furniture comes in a wide range of finishes and colours, and its intrinsic fragility can be overcome with chemical treatments, adding other minerals to the mix, or with physical processes, such as tempering. Rear-painted glass is made by colouring the back of the pane: the resulting surface effect is extra glossy, but transparent around the edges.



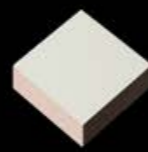
Wood
Wood is a natural material that is difficult to contain within a single definition. Indeed, there can be considerable differences in grain and coloration, distinctive characteristics that define its origins and constitute its main aesthetic value. Tacchini products are made exclusively using wood sourced from areas of controlled reforestation, under the protection of laws and of local and international organizations, showing proper respect for nature and taking care of the environment we live in.



Lacquered Wood
Tacchini's table tops are made of wood fibre, faced then lacquered on both sides using specific paints. The lacquering comes in three different finishes: the first is slightly embossed (cod. T - B), giving a mildly textured look to the surface, the second is a velvet finish (cod. T - A) using polyurethane to transform the wood into a soft, perfectly scratchproof surface, like a velvet diamond, and the third is a gloss finish.



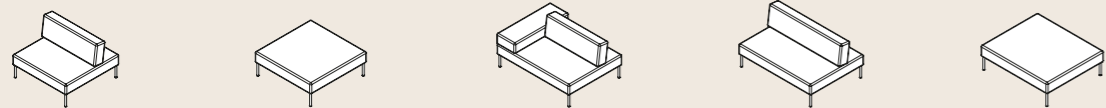
Full color
Full color is a material made of sheets of paper soaked in heat-curing resin, then exposed to the combined action of heat and high pressure. It is dyed through, meaning that the same colour seen on the surface is also visible throughout the entire thickness of the top.



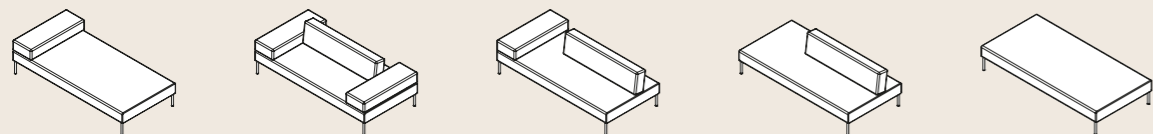
Laminate
The laminates used in Tacchini table tops are produced at high pressure: made of numerous layers of paper soaked in heat-curing resins and compacted through the combined action of heat and high pressure. This particular type of laminate, with standards set and guaranteed by European certification, offers exceptional durability and resistance to all stresses.

Crystal	by Pearson Lloyd		cat. Sofa, Armchair	Non-removable covers	
OCRY96/OCRYG96 L 96 P 80 H 68 cm Seat H 43 cm	OCRY153 L 153 P 85 H 68 cm Seat H 46 cm	OCRY213 L 213 P 85 H 68 cm Seat H 46 cm	Base fissa (OCRY96) o girevole (OCRYG96)/Fixed (OCRY96) or swivel (OCRYG96) base/Mit fixer (OCRY96) oder Drehgestell (OCRYG96)/Base fixe (OCRY96) ou pivotante (OCRYG96)		
Dressed	by Luca Nichetto		cat. Sofa, Chair	Non-removable leather and vinyl covers ODRES59 Non-removable covers	
ODRES175 L 175 P 88 H 81 cm Seat H 40 cm	ODRES220 L 220 P 88 H 81 cm Seat H 40 cm	ODRES59 L 59 P 57 H 77 cm Seat H 48 cm	ODRES59 Base girevole/Swivel base/Drehgestell /Base pivotante		
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 Bianco White Weiss Blanc	RAL 9016	T07 Nero Black Schwarz Noir	RAL 9011	Cerniera Zip Reißverschluss Fermeture éclair
Face to Face	by Gordon Guillaumier		cat. Sofa	Non-removable covers	
OFAC196 L 196 P 97 H 73,5 cm Seat H 38 cm					
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 Bianco White Weiss Blanc	RAL 9016	T03 Grigio Grey Grau Gris	RAL 7016	Base cromata Chromed base Gestell verchromt Piétement chromé
				T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat
Cucitura punto croce: colore filati/Cross- stitched seam: yarn color					
T77	T78	T79	T80	T81	T82

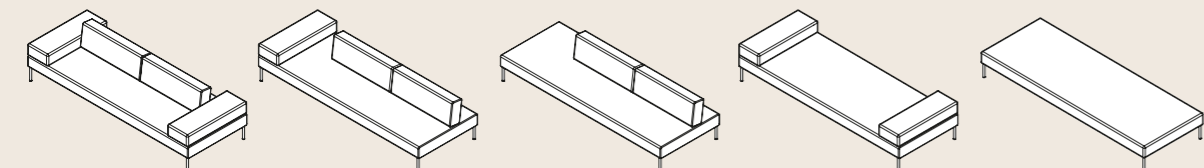
Happy Hour by Pietro Arosio cat. Sofa Removable covers



OHAF100 L 100 P 100 H 53/73 cm Seat H 36 cm
 OHAN100 L 100 P 100 H 36 cm Seat H 36 cm
 OHAA135 L 135 P 100 H 53/73 cm Seat H 36 cm
 OHAG135 L 135 P 100 H 53/73 cm Seat H 36 cm
 OHAO135 L 135 P 100 H 36 cm Seat H 36 cm



OHAL205 L 205 P 100 H 53/73 cm Seat H 36 cm
 OHAB205 L 205 P 100 H 53/73 cm Seat H 36 cm
 OHAD205 L 205 P 100 H 53/73 cm Seat H 36 cm
 OHAH205 L 205 P 100 H 53/73 cm Seat H 36 cm
 OHAP205 L 205 P 100 H 36 cm Seat H 36 cm



OHAC270 L 270 P 100 H 53/73 cm Seat H 36 cm
 OHAE270 L 270 P 100 H 53/73 cm Seat H 36 cm
 OHAI270 L 270 P 100 H 53/73 cm Seat H 36 cm
 OHAM270 L 270 P 100 H 53/73 cm Seat H 36 cm
 OHAQ270 L 270 P 100 H 36 cm Seat H 36 cm



Piedini
Feet
Füße
Pieds

T23
Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

Havana by Lievore Altherr Molina cat. Sofa, Sofa Bed Removable covers



OHAV135 L 135 P 102 H 69 cm Seat H 38 cm
 OHAVP100 L 100 P 60 H 38 cm Seat H 38 cm
 OHAV225 L 225 P 102 H 69 cm Seat H 38 cm
 OHAV255 L 255 P 102 H 69 cm Seat H 38 cm



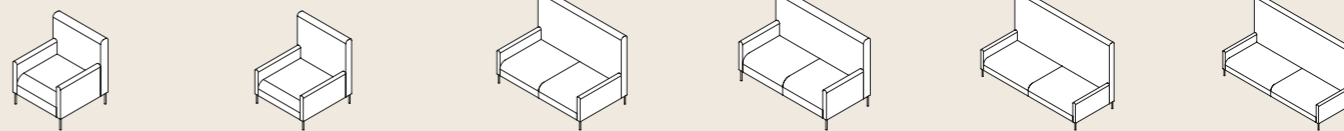
Base
Base
Gestell
Piétement

Alluminio
Aluminium
Aluminium
Aluminium

Alluminio Lucido
Gloss Aluminium
Aluminium Glänzend
Aluminium Brillant

T50
Wengè

Highlife by Claesson Koivisto Rune cat. Sofa, Armchair Removable covers



OHIGH75 L 75 P 76 H 85 cm Seat H 40 cm
 OHIGH95 L 95 P 96 H 105 cm Seat H 40 cm
 OHIGH145 L 145 P 76 H 95 cm Seat H 40 cm
 OHIGH165 L 165 P 96 H 115 cm Seat H 40 cm
 OHIGH225 L 225 P 96 H 135 cm Seat H 40 cm
 OHIGH245 L 245 P 96 H 125 cm Seat H 40 cm



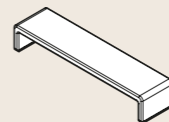
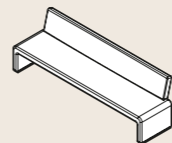
Base
Base
Gestell
Piétement

T03 RAL 7016
Grigio
Grey
Grau
Gris

Labanca by Lievore Altherr Molina cat. Sofa, Armchair Non-removable covers



OLABA80 L 80 P 62 H 74 cm Seat H 39,5 cm
 OLABP80 L 80 P 62 H 39,5 cm Seat H 39,5 cm
 OLABB140 L 140 P 62 H 74 cm Seat H 39,5 cm
 OLABP140 L 140 P 62 H 39,5 cm Seat H 39,5 cm
 OLABC200 L 200 P 62 H 74 cm Seat H 39,5 cm
 OLABP200 L 200 P 62 H 39,5 cm Seat H 39,5 cm




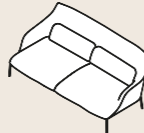
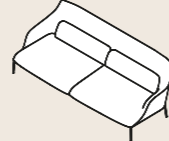





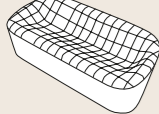
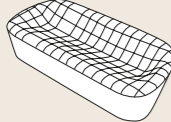
OLABD240 L 240 P 62 H 74 cm Seat H 39,5 cm
 OLABP240 L 240 P 62 H 39,5 cm Seat H 39,5 cm


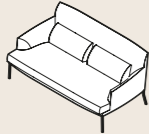
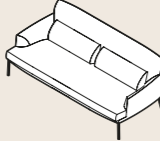
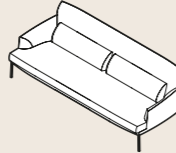







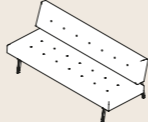




Base cromata
Chromed base
Gestell verchromt
Piétement chromé

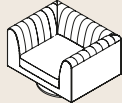
T23
Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

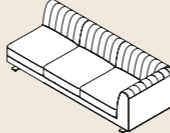
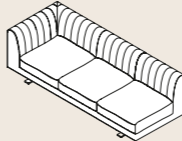
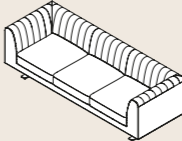
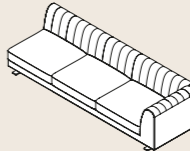
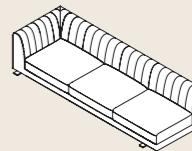
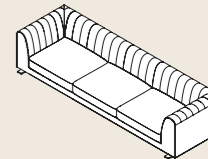


Lima		by Claesson Koivisto Rune		cat. Sofa, Armchair		Non-removable covers	
							
OLIM89 L 89 P 91 H 78,5 cm Seat H 39,5 cm	OLIM70 L 89 P 70 H 39,5 cm Seat H 39,5 cm	OLIM153 L 158 P 91 H 78,5 cm Seat H 39,5 cm	OLIM183 L 188 P 91 H 78,5 cm Seat H 39,5 cm	OLIM213 L 218 P 91 H 78,5 cm Seat H 39,5 cm			
							
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T08 RAL 8019 Marrone Brown Braun Brun				

Millennium Drive		by Christophe Pillet		cat. Sofa		Removable covers	
							
OMIL208 L 208 P 84 H 70 cm Seat H 42 cm	OMIL248 L 248 P 84 H 70 cm Seat H 42 cm						

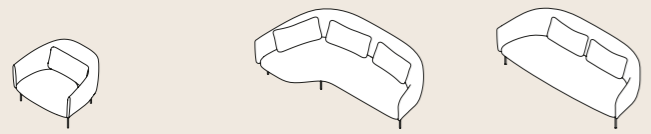
Montevideo		by Claesson Koivisto Rune		cat. Sofa, Armchair, Chair		Removable fabric and leather covers	
							
OMON96G/OMON96P L 96 P 90 H 78 cm Seat H 40 cm	OMON162G/OMON162P L 162 P 90 H 78 cm Seat H 40 cm	OMON192G/OMON192P L 192 P 90 H 78 cm Seat H 40 cm	OMON222G/OMON222P L 222 P 90 H 78 cm Seat H 40 cm	OMON54 L 54 P 62 H 80 cm Seat H 47 cm			
							
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T08 RAL 8019 Marrone Brown Braun Brun	T93 Metalgrey			

Oliver		by Gianfranco Frattini		cat. Sofa		Non-removable covers	
							
OOLIV190 L 190 P 83,5 H 77 cm Seat H 40 cm		T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat			
							
Base verniciata Painted base Gestell lackiert Piétement laqué	T43 Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé						

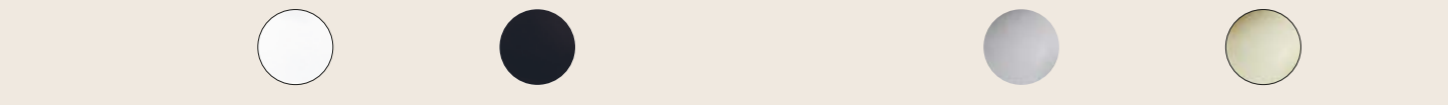
Piedini		by Pearson Lloyd		cat. Sofa, Armchair		Removable fabric and leather covers	
							
Piedini Feet FüÙe Pieds	T43 Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	OQUA100 L 100 P 80 H 68 cm Seat H 41 cm	OQUB100 L 100 P 80 H 68 cm Seat H 41 cm	OQUN80 L 80 P 80 H 41 cm Seat H 41 cm	OQUD140 L 140 P 80 H 68 cm Seat H 41 cm	OQUE140 L 140 P 80 H 68 cm Seat H 41 cm	OQUC160 L 160 P 80 H 68 cm Seat H 41 cm

Quilt		by Pearson Lloyd		cat. Sofa, Armchair		Removable fabric and leather covers	
							
OQUG200 L 200 P 80 H 68 cm Seat H 41 cm	OQUH200 L 200 P 80 H 68 cm Seat H 41 cm	OQUF220 L 220 P 80 H 68 cm Seat H 41 cm	OQUL240 L 240 P 80 H 68 cm Seat H 41 cm	OQUM240 L 240 P 80 H 68 cm Seat H 41 cm	OQUI260 L 260 P 80 H 68 cm Seat H 41 cm		
							
Base Base Gestell Piétement	T03 RAL 7016 Grigio Grey Grau Gris	T23 Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant					

Roma by Jonas Wagell cat. Sofa, Armchair Non-removable covers

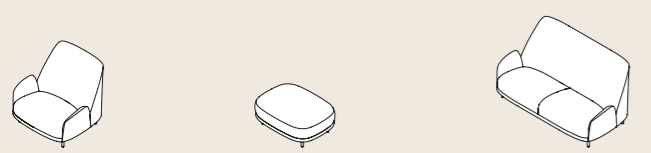


OROM106 L 106,3 P 88,5 H 73,5 cm Seat H 38,5 cm
 OROM234 L 234,5 P 121,4/84 cm H 73,5 Seat H 38,5 cm
 OROM230 L 230 P 89 H 73,5 cm Seat H 38,5 cm



Base verniciata Painted base Gestell lackiert Piétement laqué
 T02 RAL 9016 Bianco White Weiss Blanc
 T07 RAL 9011 Nero Black Schwarz Noir
 Base cromata Chromed base Gestell verchromt Piétement chromé
 T24 Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné
 T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat

Santiago by Claesson Koivisto Rune cat. Sofa, Armchair Non-removable covers

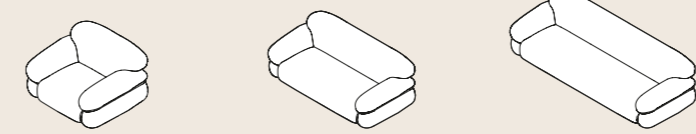


OSANT96 L 96 P 88 H 85 cm Seat H 41 cm
 OSANT93 L 93 P 71 H 40 cm Seat H 40 cm
 OSANT164 L 164 P 88 H 85 cm Seat H 41 cm



Piedini Feet Füße Pieds
 T02 RAL 9016 Bianco White Weiss Blanc
 T03 RAL 7016 Grigio Grey Grau Gris
 T07 RAL 9011 Nero Black Schwarz Noir
 T09 RAL 1003 Giallo Yellow Giallo Yellow
 T44 Tinto Noce Chiaro Light Walnut Licht Walnuss Noyer Clair

Sesann by Gianfranco Frattini cat. Sofa, Armchair Non-removable covers

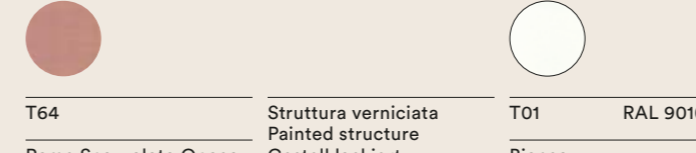


OSES110 L 110 P 94 H 67 cm Seat H 38 cm
 OSES180 L 180 P 94 H 67 cm Seat H 38 cm
 OSES240 L 240 P 94 H 67 cm Seat H 38 cm

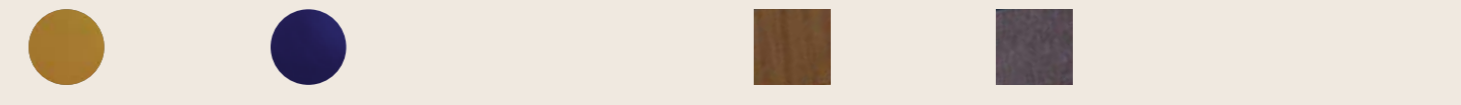


Struttura cromata Chromed structure Gestell verchromt Piétement chromé
 T23 Cromo Lucido Polished Chromed Poliirt Verchromt Chrome Brillant
 T24 Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné
 T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat
 T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat
 T28 Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Noir Brillant

Sliding by Pietro Arosio cat. Sofa, Sofa Bed Removable covers

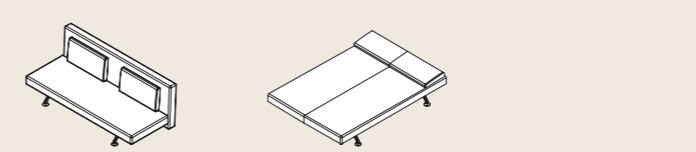


OINGV200 L 204 P 100 H 83 cm Seat H 42 cm
 L 204 P 144 H 42 cm Seat H 42 cm



Base Base Gestell Piétement
 T62 RAL 1005 Ocre Ochre Ocker Ocre
 T63 RAL 5002 Blu Blue Blau Bleu
 T43 Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé
 T49 Tinto Grigio Grey Grau Gris

Sliding by Pietro Arosio cat. Sofa, Sofa Bed Removable covers



OINGV200 L 204 P 100 H 83 cm Seat H 42 cm
 L 204 P 144 H 42 cm Seat H 42 cm



Base Base Gestell Piétement
 T03 RAL 7016 Grigio Grey Grau Gris
 T07 RAL 9011 Nero Black Schwarz Noir

Chill-Out		by Gordon Guillaumier		cat. Modular System, Armchair		Non-removable covers	
OCHILP70 L 74 P 69 H 71 cm Seat H 44 cm	OCHILQ70 L 74 P 69 H 71 cm Seat H 44 cm	OCHILR70 L 74 P 69 H 71 cm Seat H 44 cm	OCHILI70 L 74 P 69 H 44 cm Seat H 44 cm	OCHILL141 L 144 P 69 H 71 cm Seat H 44 cm	OCHILM141 L 144 P 69 H 71 cm Seat H 44 cm		
OCHILN141 L 144 P 69 H 71 cm Seat H 44 cm	OCHILH141 L 144 P 69 H 44 cm Seat H 44 cm	OCHILO141 L 144 P 69 H 71 cm Seat H 44 cm	OCHILG141 L 144 P 69 H 44 cm Seat H 44 cm	OCHILD212 L 214 P 69 H 71 cm Seat H 44 cm	OCHILS212 L 214 P 69 H 71 cm Seat H 44 cm		
OCHILE212 L 214 P 69 H 71 cm Seat H 44 cm	OCHILA212 L 214 P 69 H 44 cm Seat H 44 cm	OCHILF212 L 214 P 69 H 71 cm Seat H 44 cm	OCHILB212 L 214 P 69 H 44 cm Seat H 44 cm	OCHILC212 L 214 P 69 H 44 cm Seat H 44 cm			

Chill-Out High Back/Arms		by Gordon Guillaumier		cat. Modular System, Armchair		Non-removable covers	
OCHILP70H L 74 P 69 H 71 cm Seat H 44 cm	OCHILQ70H L 74 P 69 H 71 cm Seat H 44 cm	OCHILL141H L 144 P 69 H 71 cm Seat H 44 cm	OCHILM141H L 144 P 69 H 71 cm Seat H 44 cm	OCHILO141H L 144 P 69 H 71 cm Seat H 44 cm	OCHILD212H L 214 P 69 H 71 cm Seat H 44 cm		
OCHILS212H L 214 P 69 H 71 cm Seat H 44 cm	OCHILF212H L 214 P 69 H 71 cm Seat H 44 cm	1CHIL70 L 72 P 67 H 38,5 cm	1CHIL140 L 142 P 67 H 38,5 cm				

Chill-Out High		by Gordon Guillaumier		cat. Modular System, Armchair		Non-removable covers	
OCHILHQ70 L 74 P 69 H 121 cm Seat H 44 cm	OCHILHO141 L 144 P 69 H 121 cm Seat H 44 cm	OCHILT141 L 144 P 69 H 121 cm Desk H 70 cm	OCHILHL141 L 144 P 69 H 121 cm Seat H 44 cm	OCHILHN141 L 144 P 69 H 121 cm Seat H 44 cm	OCHILHM141 L 144 P 69 H 121 cm Seat H 44 cm		
OCHILHF212 L 214 P 69 H 121 cm Seat H 44 cm	OCHILHE212 L 214 P 69 H 121 cm Seat H 44 cm	OCHILHS212 L 214 P 69 H 121 cm Seat H 44 cm	OCHILHD212 L 214 P 69 H 121 cm Seat H 44 cm				
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T03 RAL 7016 Grigio Grey Grau Gris	Base cromata Chromed base Gestell verchromt Piétement chromé	T24 Cromo Satinato Satin Chromed Satiniert Verchromt Chrome Satiné	T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat		
T64 Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre	Piano Top Tischplatte Plateau	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat	T31 Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	T33 Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	T35 Basaltina Opaco Matt Basaltina Matt Basaltina Basaltina Mat		

Galleria		by Pearson Lloyd		cat. Modular System		Non-removable covers	
OGALA250 L 250 P 250 H 42 cm Seat H 42 cm		OGALB250 L 250 P 250 H 42 cm Seat H 42 cm		OGALC250 L 250 P 250 H 42 cm Seat H 42 cm		OGALD300 L 300 P 98 H 42 cm Seat H 42 cm	
OGALSH400 L 400 P 98 H 42 cm Seat H 42 cm		OGALS1300 L 300 P 49 H 42 cm Seat H 42 cm		OGALSS400 L 400 P 250 H 42 cm Seat H 42 cm		Interior Innovation Award Premi Awards	
1GALTM Ø 40 H 10 cm	1GALT Ø 40 H 52 cm	OGALC49 49 x 49 cm	OGALC99 49 x 99 cm	OGALP L 100 P 18 H 34 cm	1GALT Ø 40.5 cm H 9.5 cm		
Piano legno Wooden top Holzplatte Plateau en bois	T45 Naturale Natural Naturel	T49 Tinto Grigio Grey Grau Gris	Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T03 RAL 7016 Grigio Grey Grau Gris		
Tavolino metallo Little metal table Metalltisch Table en métal	T02 RAL 9016 Bianco White Weiss Blanc	T03 RAL 7016 Grigio Grey Grau Gris	Tavolino marmo Little marble table Marmortisch Table de marbre	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat			

Intercity		by Pietro Arosio		cat. Modular System		Non-removable covers	
OINA60 L 60 P 75 H 73 cm Seat H 40 cm	OINAP60 L 60 P 75 H 40 cm Seat H 40 cm	OINB90 L 90 P 75 H 73 cm Seat H 40 cm	OINBP90 L 90 P 75 H 40 cm Seat H 40 cm	OINB390 L 90 P 75 H 73 cm Seat H 40 cm	OINB490 L 90 P 75 H 73 cm Seat H 40 cm		
OINB190 L 90 P 75 H 40 cm Seat H 40 cm	OINC120 L 120 P 75 H 73 cm Seat H 40 cm	OINCP120 L 120 P 75 H 40 cm Seat H 40 cm	OINC3120 L 120 P 75 H 73 cm Seat H 40 cm	OINC4120 L 120 P 75 H 73 cm Seat H 40 cm	OINC1120 L 120 P 75 H 40 cm Seat H 40 cm		
OIND150 L 150 P 75 H 73 cm Seat H 40 cm	OINDP150 L 150 P 75 H 40 cm Seat H 40 cm	OIND3150 L 150 P 75 H 73 cm Seat H 40 cm	OIND4150 L 150 P 75 H 73 cm Seat H 40 cm	OIND1150 L 150 P 75 H 40 cm Seat H 40 cm	OIND2150 L 150 P 75 H 40 cm Seat H 40 cm		
OIND5150 L 150 P 75 H 73 cm Seat H 40 cm	OIND6150 L 150 P 75 H 73 cm Seat H 40 cm	OIND7150 L 150 P 75 H 73 cm Seat H 40 cm	OINO180 L 180 P 75 H 73 cm Seat H 40 cm	OINOP180 L 180 P 75 H 40 cm Seat H 40 cm	OINO3180 L 180 P 75 H 73 cm Seat H 40 cm		
OINO4180 L 180 P 75 H 73 cm Seat H 40 cm	OINO1180 L 180 P 75 H 40 cm Seat H 40 cm	OINO2180 L 180 P 75 H 40 cm Seat H 40 cm	OINO5180DX L 180 P 75 H 73 cm Seat H 40 cm	OINO5180SX L 180 P 75 H 73 cm Seat H 40 cm	OINO6180 L 180 P 75 H 73 cm Seat H 40 cm		
OINO7180 L 180 P 75 H 73 cm Seat H 40 cm	OINR180 L 180 P 75 H 73 cm Seat H 40 cm	OINS180 L 180 P 75 H 73 cm Seat H 40 cm	OINF105 L 105 P 105 H 73 cm R 30/105, Seat H 40 cm	OINE105 L 105 P 105 H 73 cm R 30/105, Seat H 40 cm	OINEP105 L 105 P 105 H 40 cm R 30/105, Seat H 40 cm		

Intercity		by Pietro Arosio		cat. Modular System		Non-removable covers	
OINH170 L 170 P 124 H 73 cm R 165/240, Seat H 40 cm	OINL170 L 170 P 124 H 73 cm R 165/240, Seat H 40 cm	OINH170 L 170 P 124 H 40 cm R 165/240, Seat H 40 cm	OINN150 L 150 P 150 H 73 cm R 75/150, Seat H 40 cm	OINM150 L 150 P 150 H 73 cm R 75/150, Seat H 40 cm	OINMP150 L 150 P 150 H 40 cm R 75/150, Seat H 40 cm		
OINU151 L 151 P 89,5 H 73 Seat H 40 cm	OINUP151 L 151 P 89,5 H 40 Seat H 40 cm	OINP150 ø 150 H 40 cm Seat H 40 cm	OINPT150 ø 150 H 40 cm Seat H 40 cm	OINBR L 55 P 22 H 10,5 cm			
Base cromata Chromed base Gestell verchromt Piétement chromé	T23 Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	Piedini Feet Füße Pieds	T03 RAL 7016 Grigio Grey Grau Gris	Staffa bracciolo Bracket for armrest Bügel für Armlehne Support accoudoir	T03 RAL 7016 Grigio Grey Grau Gris		
Piano Top Tischplatte Plateau	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat	T35 Basaltina Opaco Matt Basaltina Matt Basaltina Basaltina Mat					

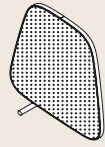
Ischia		by Pearson Lloyd		cat. Modular System		Non-removable covers	
OISCH1C L 119,3 P 103,8 H 75,5 cm Seat H 43 cm	OISCH1L L 119,3 P 103,8 H 75,5 cm Seat H 43 cm	OISCH1P L 119,3 P 103,8 H 43 cm Seat H 43 cm	OISCH1CT L 119,3 P 117,8 H 75,5 cm Seat H 43 cm	OISCH1PT L 119,3 P 117,8 H 43 cm Seat H 43 cm	OISCH2C L 199,2 P 103,8 H 75,5 cm Seat H 43 cm		
OISCH2L L 199,2 P 103,8 H 75,5 cm Seat H 43 cm	OISCH2P L 199,2 P 103,8 H 43 cm Seat H 43 cm	OISCH2CT L 199,2 P 117,8 H 75,5 cm Seat H 43 cm	OISCH2PT L 199,2 P 117,8 H 43 cm Seat H 43 cm				

Ischia		by Pearson Lloyd		cat. Modular System		Non-removable covers	
OISCHTA L 316,1 P 173,5 H 75,5 cm Seat H 43 cm	OISCHTAT L 316,1 P 173,5 H 75,5 cm Seat H 43 cm	OISCHTB L 316,1 P 173,5 H 75,5 cm Seat H 43 cm	OISCHTBT L 316,1 P 173,5 H 75,5 cm Seat H 43 cm	OISCHTC L 262,2 P 233,3 H 75,5 cm Seat H 43 cm	OISCHTCT L 262,2 P 233,3 H 75,5 cm Seat H 43 cm	OISCHTE L 306,5 P 180,5 H 75,5 cm Seat H 43 cm	OISCHTET L 306,5 P 180,5 H 75,5 cm Seat H 43 cm
Piedini Feet Füße Pieds	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat	T32 Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	Base Base Gestell Piétement	T02 RAL 9016 Bianco White Weiss Blanc	T03 RAL 7016 Grigio Grey Grau Gris	T30 Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat	T32 Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant
	Base tavolino Top base Tisch Basement table		Piano Top Tischplatte Plateau				

Cucitura punto cavallo:
colore filati/Blanket
stitch seam: yarn color

T83	T84	T85	T86	T87	T88

Ischia by Pearson Lloyd cat. Modular System Non-removable covers



OISCP
L 135,5 P 45 H 136,9 cm



Wallpaper
Design Award

Premi
Awards

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

Polar by Pearson Lloyd cat. Modular System, Armchair Non-removable covers



OPOL107 L 107 P 81.5 H 67 cm Seat H 37 cm	OPOLP107 L 107 P 81.5 H 37 cm Seat H 37 cm	OPOLA234 L 234 P 107 H 73 cm Seat H 37 cm	OPOLAP234 L 234 P 107 H 37 cm Seat H 37 cm	OPOLB234 L 234 P 107 H 73 cm Seat H 37 cm	OPOLBP234 L 234 P 107 H 37 cm Seat H 37 cm
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OPOLC234 L 234 P 107 H 73 cm Seat H 37 cm	OPOLCP234 L 234 P 107 H 37 cm Seat H 37 cm	OPOLD234 L 234 P 107 H 73 cm Seat H 37 cm	OPOLDP234 L 234 P 107 H 37 cm Seat H 37 cm
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Polar Perch by Pearson Lloyd cat. Modular System Non-removable covers



OPER220 L 220 P 79 H 70 cm Seat H 70 cm	OPER207 L 207 P 84,5 H 46 cm Seat H 46 cm
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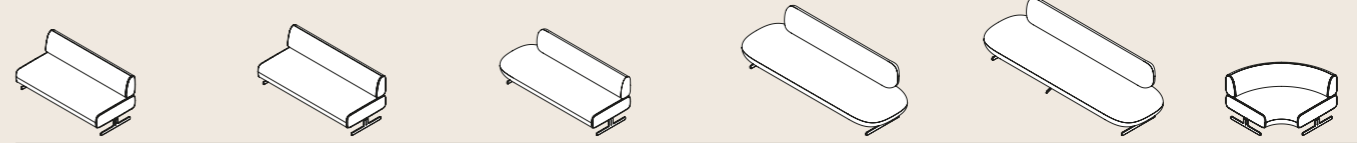
Polar/Polar Perch	
Base Base Gestell Piétement	T23 Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant

Quadro by Pietro Arosio cat. Modular System Removable covers

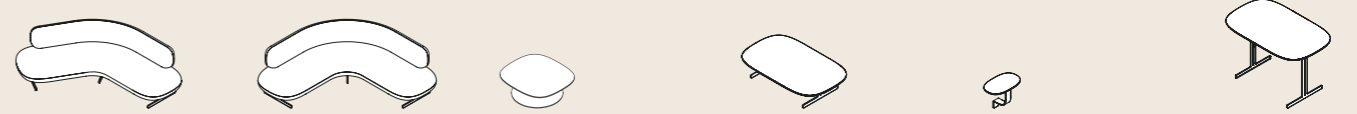


OQA100 L 98 P 98 H 66 cm Seat H 36 cm	OQB70 L 70 P 98 H 66 cm Seat H 36 cm	OQD70 L 70 P 70 H 36 cm Seat H 36 cm	OQE35 L 98 P 35 H 36 cm Seat H 36 cm
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Stone by Pearson Lloyd cat. Modular System Non-removable covers



OSTAB150/OSTAA150 L 150 P 73 H 68/77 cm Seat H 39/45 cm	OSTBB170/OSTBA170 L 170 P 73 H 68/77 cm Seat H 39/45 cm	OSTCB190/OSTCA190 L 190 P 73 H 68/77 cm Seat H 39/45 cm	OSTDB200/OSTDA200 L 200 P 73 H 68/77 cm Seat H 39/45 cm	OSTEB230/OSTEA230 L 230 P 73 H 68/77 cm Seat H 39/45 cm	OSTFB90/OSTFA90 L 144 P 100 H 68/77 cm Seat H 39/45 cm
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OSTGB120/OSTGA120 L 238 P 112 H 68/77 cm Seat H 39/45 cm	OSTHB90/OSTHA90 L 250 P 134 H 68/77 cm Seat H 39/45 cm	1STO80 L 80 P 73 H 25 cm	1STO120B L 120 P 73 H 25 cm	1STOTER L 45 P 27 cm	1STO120 L 120 P 73 H 72 cm
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Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	Base cromata Chromed base Gestell verchromt Piétement chromé	T24 Cromo Satinato Satin Chromed Satiniert Verchromt Chrome Satiné

Piano Top Tischplatte Plateau	T20 RAL 9005 Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant	T21 RAL 9003 Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant	T57 Full Color Bianco White Full Color Weiß Full color Full Color Blanc	T58 Full Color Nero Black Full Color Schwarz Full Color Full Color Noir	T59 Laminato Bianco White Laminat Laminat Weiß Blanc Laminé

T60 Laminato Nero Black Laminat Laminat Schwarz Noir Laminé	Base tavolino Top base Tisch Basement table	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir

Tacchini T'18
Design Being Vol. A
Edition April 2018
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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.

Aknowldgments

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Nodus, de Il Piccolo srl
Omikron Design
Orsjo
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Venice Factory
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&Tradition

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Tacchini T'18 Vol. B
Armchairs, Ottomans, Chaises-longues,
Chairs + Stools, Tables, Low Tables

Design

Being

T'18, Vol. B

Design Being

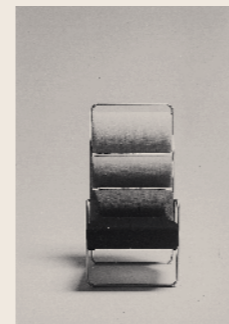
I maestri sono quelle figure carismatiche, capaci di insegnare e trasmettere un'arte: attraverso il proprio agire diretto, ma anche nel lascito delle loro opere stesse. Nel design, i maestri parlano attraverso i classici: progetti senza tempo e fuori da qualsiasi logica di mode e tendenze, ma talmente potenti da determinare naturalmente uno stile. Tacchini ha riservato alcune stanze del suo abitare ai classici e ai maestri che li hanno disegnati, in un percorso di riedizioni che sfida e insegna alla contemporaneità.



(Eng) *Maestri* or “masters” are those charismatic figures capable of teaching and handing down an art through their direct actions and also through the inheritance of their actual works. In design the maestri communicate through the classics, timeless designs far from any idea of fashions and trends yet so powerful as to produce a style naturally. Tacchini has set aside some rooms in its living environment for the classics and the masters who have designed them, in a process of revivals which are a challenge and a lesson on contemporary style.



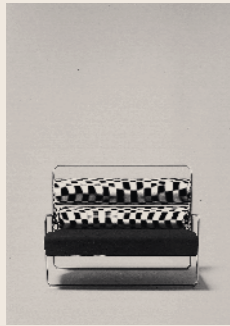
1. There are designs which are born classics in name only. Babela is one of those designs and one of those names. In 1958 Achille Castiglioni designed this small armchair to add to the furniture of the Milan chamber of commerce. Comfort meets form and function which is revealed in the possibility of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



2. The Sancarlo armchair is a treatise on statics, ergonomics, function and geometry. Commissioned at the time by Driade, 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.

Design Classics

A partire dalle avanguardie artistiche del secolo scorso, il design italiano continua a ispirare movimenti, espressioni e modi d'essere che trovano nella linea italiana la manifestazione più autentica della cultura del progetto. Qual è, dunque, il segreto del design italiano? Dove si nasconde il suo intramontabile spirito che tutt'oggi continua a guidare l'evoluzione della disciplina? Dalla fiducia in un futuro migliore al rigore tecnologico; dalla volontà di sperimentare e mettersi in gioco all'inimitabile coerenza formale, la linea italiana rappresenta l'espressione materiale di un pensiero collettivo, condiviso all'unanimità tra i più importanti protagonisti dell'epoca. Pier Giacomo e Achille Castiglioni, Umberto Riva e Gianfranco Frattini fanno parte di questo gruppo di progettisti illuminati del secolo scorso che hanno condiviso idee, pensieri e speranze per la disciplina progettuale, unendo il saper-fare manuale – caratteristico della produzione industriale del belpaese – all'ingegno tecnico, con la speranza di trasportare il mito del ‘buon design’ italiano nella realtà di tutti i giorni. Oggi, mezzo secolo dopo la loro creazione, i progetti realizzati da questi grandi maestri del passato continuano a rendere viva l'anima della linea italiana attraverso una serie di riedizioni realizzate da Tacchini, con la volontà di preservare e comunicare gli ideali che hanno guidato la loro creazione. Mantenendo l'integrità dei progetti originali, Tacchini ha adattato i disegni dei designer alla produzione odierna, trasportando la cultura del design dal passato alla contemporaneità.



3. "My method is to take out, again and over again, until I will find the main design component. The minimum sign, the minimum shape, required by the function. I want to get to say: less than this I can't do it." — Achille Castiglioni



4. 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.

L'eroe del design italiano, Achille Castiglioni, assieme ai suoi fratelli Pier Giacomo e Livio, ha saputo trovare l'ironia e la bellezza nella semplicità della vita di tutti i giorni. Dai più banali interruttori elettrici ai progetti più iconici del design moderno, i fratelli Castiglioni hanno trasformato la loro incontrollabile curiosità in una serie di artefatti senza tempo. Tacchini propone la riedizione di due famosi pezzi di Achille Castiglioni, realizzati all'interno di un più ampio progetto dedicato alla riproduzione dei classici del design moderno. Babela, disegnata nel 1958 assieme al fratello Pier Giacomo, e Sancarlo, che vede luce per la prima volta nel 1970, riassumono lo spirito dell'epoca unendo la sperimentazione formale all'innovazione tecnica. Per Babela, una sedia impilabile disegnata in origine per la Camera di commercio di Milano, Achille e Pier Giacomo Castiglioni immaginano una torre fatta di sedute, facilmente trasportabili e impilabili, caratterizzata da un design lineare e archetipico, reso interessante da una particolare interazione tra materiali, texture visive ed effetti tattili. Sancarlo, dall'altro lato, gioca con forme organiche e tondeggianti per costruire una seduta flessibile e adattabile alle esigenze del corpo umano.

Gianfranco Frattini fa parte di quell'abile generazione di architetti e designer che hanno segnato il movimento del design italiano del secolo scorso. I progetti di Frattini vantano un'eleganza formale che comunica con chiarezza e semplicità le idee e le riflessioni che hanno portato alla loro creazione. Collaboratore di Giò Ponti all'inizio della carriera, Gianfranco Frattini svilupperà nel corso degli anni un personale e sintomatico approccio alla progettazione guidato da un'attenta ricerca formale e strutturale. Agnese e Sesann condividono la stessa anima progettuale, declinata in due diverse configurazioni visive. Agnese, disegnata nel 1956 nello studio in via Sant'Agnese a Milano, nasce dall'idea di proporre l'archetipo della poltrona informale, caratterizzata da una seduta imbottita – geometrica ed essenziale – supportata da una base in legno classica e lineare. Sesann, dall'altro lato, presenta una forma organica

e informale, realizzata avvolgendo una struttura in tubolare di metallo attorno a una morbida seduta imbottita. Riedizione di un progetto originale di Gianfranco Frattini risalente al 1957, ma ancora attuale nelle forme e nello spirito, la poltrona Giulia fa rivivere nello spazio contemporaneo una sensazione senza tempo di bellezza, comfort ed armonia. Impeccabile la realizzazione, come nella tradizione Tacchini, dalla scelta dei materiali per la scocca dalle forme avvolgenti, alla base in legno di frassino tinto noce scuro o grigio, di sapore artigianale. Tratto da un classico del design italiano, progettato nel 1957 da Gianfranco Frattini e segnalato lo stesso anno per il Compasso D'Oro, Gio è un tavolo basso che esprime un'idea di rigore razionalista e di eleganza raffinata, suscitando l'emozione di una calda atmosfera borghese. È caratterizzato dalla lineare struttura in legno e dal piano bifacciale in frassino tinto noce scuro o grigio da un lato, oppure in laminato giallo, grigio e blu acciaio dall'altro. Disegnato da Gianfranco Frattini nel 1957 e prodotto a partire dall'anno successivo, il divano 872 ha riscosso negli anni un grandissimo successo. Essenziale ed elegante, è caratterizzato da una struttura leggera in acciaio con piedini terminali in legno e dall'imbottitura capitonné di seduta e schienale, un dettaglio di grande sapienza artigianale.

Maestro della luce, Umberto Riva è nato a Milano nel 1928 e dal 1960 si occupa di progettazione. Allievo di Carlo Scarpa, Riva ha sviluppato una sua personale ricerca, percorrendo i più diversi ambiti disciplinari: dagli spazi urbani agli edifici, dal paesaggio agli interni, dall'allestimento al design di lampade e mobili. Nel 1963 nasce il modello di questa lampada, oggi rieditata con il nome E63. In una sigla alfanumerica, si racchiude la complessità intellettuale del suo progettista, Umberto Riva: un po' architetto, un po' designer, un po' artista, un po' addomesticatore della luce, e molto di tutto ciò. Una lampada da tavolo disegnata in modo esatto, con linee semplici per contenere superfici ampie, che sembrano dare forma solida alla luce stessa: acciaio, quasi come una corazza a proteggere la preziosa fonte.

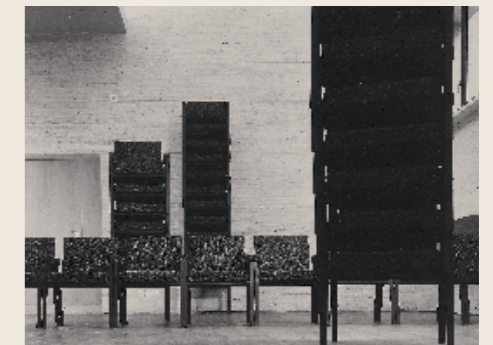
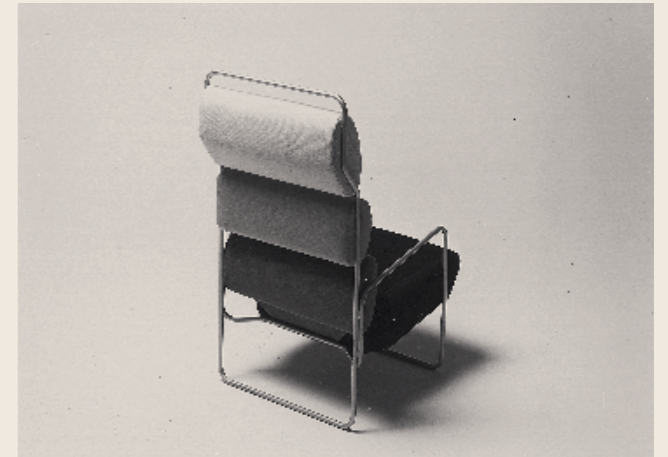


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"A piece of design is the result of the joint effort of many people with different and specific technical skills, industrial, commercial and aesthetic. The designer's work is the expressive synthesis of this collective effort. The main feature of a project is based on the relationship among several operators: from the manager to the last worker."

5. Achille Castiglioni in his studio (ph. G. Widmer) 6. Sancarlo, historical picture 7, 8. Babela, historical pictures



9. 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 50s, 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 *L. Gio Ponti*. In few years, he became an industrial designer, well-known worldwide.

L. Gio Ponti (18 November 1891, Milan – 16 September 1979, Milan) was one of the most important Italian architects, industrial designers, furniture designers, artists, and publishers of the twentieth century.



10. 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.

(Eng) *Design Classics*

Starting from the avant-garde artistic groups of the last century, Italian design is an endless source of inspiration for movements, expressions and ways of being. They find the Italian line into the authentic manifestation of the culture of project. What is, then, the secret of Italian design? Where does its timeless spirit hide: a spirit that keeps on driving the evolution of the discipline? From the confidence in a better future to the technological precision; from the willingness to experiment and get involved to the inimitable formal coherence, the Italian line is the material expression of a collective thought, shared among the most important figures of that period. Achille and Pier Giacomo Castiglioni, Umberto Riva e Gianfranco Frattini belong to this group of enlightened designers of the last century. They shared ideas, thoughts and hopes for the discipline of design. They were able to combine the manual know-how, related to the industrial production of belpaese with the technical science. Their hope was to translate the myth of the Italian "good design" into everyday reality. Today, half a century after their creation, the projects realized by these great masters of the past continue to keep alive the soul of the Italian line through a series of revivals made by Tacchini. Tacchini proposes these pieces with the desire to preserve and communicate the ideals that have guided their creation. Maintaining the integrity of the original projects, Tacchini has adapted the designer's drawings to modern production. In this way, it has transferred the past design culture to the present.



11. Respecting the thought of Gianfranco Frattini, the new edition of Sesann keeps the spirit of the product intact. Characterized by a fabric or leather upholstery, Sesann owes its typical soft and enveloping form to the cold foam structure, encircled with an architectural tubular steel (chrome 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.



12. 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.

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. Tacchini proposes the revival of two famous pieces of Achille Castiglioni, realized inside a larger project dedicated to the reproduction of classics of modern design. Babela, designed in 1958 along with his brother Pier Giacomo, and Sancarolo, created for the first time in 1970, sum up the spirit of the period joining the formal experimentation to technical innovation. Achille e Pier Giacomo Castiglioni designed Babela, a stackable chair, for the Milan chamber of commerce. They imagined a tower made by seats, stackable and easily transportable. Its design was simple and archetypical, with a particular mixture of materials, visual texture and tactile effects. On the other hand, Sancarolo, plays with rounded and organic shapes to allow a flexible seat, and, at the same time, suitable to the comfort of person.

Gianfranco Frattini is one of that skilled generation of architects and designers, who have marked the Italian design movement of the last century. Frattini's projects are characterized by a formal elegance, which is able to transmit clearly, and simply the ideas and thoughts that led to their creation. At the beginning of his career, he was a collaborator of Giò Ponti. Over the years, Gianfranco Frattini will develop a personal and symptomatic approach to the design based on a careful formal and structural research. Agnese and Sesann have the same soul of design, with two different visual configurations. Designed in 1956, in the studio in via Sant'Agnese in Milan, Agnese comes out from the idea to realize the archetype of the informal armchair. It is characterized by an upholstery seat – geometric and basic – with a classical linear and wooden base. On the other hand, Sesann is characterized by an organic and informal shape, made by wrapping a tubular metal around a soft and upholstered seat.

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. Inspired by a classic piece of Italian design designed in 1957 by Gianfranco Frattini and nominated the same year for Compasso d'Oro, Gio is a low table which expresses an idea of rationalist rigor and refined elegance, creating the emotion of a warm bourgeois atmosphere. It is characterized by the linear wood structure and by the ash double face plan dyed dark walnut or grey on one side, or yellow, grey or steel blue laminated on the other side. Designed by Gianfranco Frattini in 1957 and produced as from the following year, the 872 sofa has achieved a huge success over the years. Minimalist and elegant, it features a lightweight structure in steel with end feet in wood and tufted upholstery on the seat and back, a detail requiring great craft expertise.

A master of lighting, Umberto Riva was born in Milan in 1928 and has worked in design since 1960. Having studied with Carlo Scarpa, Riva pursued his own personal research process via the most widely differing disciplines, from urban spaces to buildings, landscape to interiors, outfitting to the design of lamps and furniture. The design for this lamp dates back to 1963, and today it is reissued with the name E63. This alphanumeric code is a reflection of the intellectual complexity of its designer, Umberto Riva: part architect, part designer, part artist, part light-tamer, and a whole lot of all these things. A table lamp designed with great precision, featuring simple lines around broad surfaces, that seemingly give a solid form to the light itself: steel, almost armour, protecting the precious source.



13. Inspired by a classic piece of Italian design designed in 1957 by Gianfranco Frattini and nominated the same year for *Compasso d'Oro*, Gio is a low table which expresses an idea of rationalist rigor and refined elegance, creating the emotion of a warm bourgeois atmosphere.

↳ *Compasso d'Oro* (Golden Compass) is the name of an Industrial Design award originated in Italy in 1954 by the La Rinascente company from an original idea of Gio Ponti and Alberto Rosselli. From 1964 it has been hosted exclusively by *Associazione per il Disegno Industriale (ADI)*. It is the first and most recognized award in its field. The prize aims to acknowledge and promote quality in the field of industrial designs Made in Italy and is awarded by ADI.

(Deu) *Design Classics* Meister sind charismatische Persönlichkeiten, die andere ausbilden und ihre Kunst weitergeben: direkt durch ihre Arbeit, aber auch durch die Werke, die sie hinterlassen. Im Design sind es die Klassiker: zeitlose Entwürfe, die sich jeder Logik von Moden und Trends entziehen, aber von so starker Wirkung, dass sie ganz selbstverständlich einen Stil bestimmen. Tacchini hat einige Räume seiner Wohnwelt diesen Klassikern und ihren Meistern gewidmet, mit Neuaufgaben, die sich mit dem Zeitgeist messen und ihn beeinflussen. Heute, ein halbes Jahrhundert später, sorgen diese Entwürfe großer Designer der Vergangenheit über diese Neuaufgaben von Tacchini weiterhin dafür, den Geist von italienischem Design lebendig zu erhalten, von Tacchini wiederaufgenommen wurde, um die Ideale, die zu ihrer Erschaffung geführt haben, zu bewahren und zu verbreiten. Unter Beibehaltung des ursprünglichen Designs, hat Tacchini den Entwurf der Designer an moderne Produktionsprozesse angepasst und eine Designkultur der Vergangenheit in unsere Zeit übertragen.

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Sitzmöbeln, einfach zu transportieren und zu stapeln; das lineare, archetypische Design ist durch eine spezielle Interaktion von Materialien, visueller Textur und taktiler Wirkung besonders interessant. Sancarlo hingegen spielt mit organischen, gerundeten Formen, die ein vielseitiges Sitzmöbel ergeben, das sich dem Körper anpassen kann.

Gianfranco Frattini gehört zur begabten Generation von Architekten und Designern, die das italienische Design im vorigen Jahrhundert geprägt haben. Frattinis Entwürfe sind von einer Eleganz der Formen, die einfach und klar die Gedanken und Vorstellungen kommunizieren, die dem kreativen Prozess zugrunde liegen. Mitarbeiter von Giò Ponti zu Beginn seiner Karriere, entwickelte Gianfranco Frattini mit den Jahren ein persönliches, symptomatisches Designkonzept, das von einer aufmerksamen Formen- und Struktursuche geprägt ist. Agnese und Sesann sind vom gleichen kreativen Geist beseelt, der in zwei diverse, visuelle Konfigurationen abgewandelt wird. Mit Agnese, entworfen 1956 in seinem Atelier in der Via Sant'Agnese in Mailand, sollte der Urtyp eines zwanglosen Fauteuils vorgestellt werden, mit charakteristischer, gepolsterter Sitzfläche – geometrisch und minimalistisch – die sich auf ein klassisches, geradliniges Untergestell aus Holz stützt. Sesann hingegen präsentiert eine organische, zwanglose Form, die entsteht, wenn eine Metallrohrstruktur einen weichen Polstersitz umschließt. Der Lehnstuhl Giulia, Neuauflage eines Originalentwurfs von Gianfranco Frattini aus dem Jahr 1957, der in Form und Esprit immer noch aktuell ist, bringt in unser heutiges Ambiente das Gefühl von zeitloser Schönheit, Komfort und Harmonie zurück. Erstklassige Ausfertigung in der Tradition von Tacchini, von den gewählten Materialien für die anschiessende Form der Sitzschale bis zum Gestell aus Eschenholz, nussbaumfarbig dunkel oder grau, mit handwerklichem Flair. Der niedrige Tisch Gio, abgeleitet von einem Klassiker des italienischen Designs, der 1957 von Gianfranco Frattini entworfen und im gleichen Jahr



14. Designed by Gianfranco Frattini in 1957 and produced as from the following year, the 872 sofa has achieved a huge success over the years. Minimalist and elegant, it features a lightweight structure in steel with end feet in wood and tufted upholstery on the seat and back, a detail requiring great craft expertise.

"Design is above all an effort to improve reality. I always try to begin with considerations of its function. I ask myself, who needs it, which materials best suit its functions and so on."
— Gianfranco Frattini



15. 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. Frattini's products summarize, in their particular formal configuration, thoughts, dreams and concerns of modern design: the utopian vision and confidence in a better future, the daily quality of life and the satisfaction that can be drawn from the smallest familiar action.

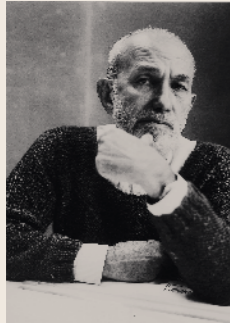
für den *Compasso D'Oro* nominiert wurde, bringt nüchterne Strenge und raffinierte Eleganz zum Ausdruck, die eine warme, bürgerliche Atmosphäre verbreiten. Charakteristisch das geradlinige Holzgestell und die doppelseitige Platte aus Eschenholz: nussbaumfarbig dunkel oder grau auf der einen Seite und Laminat gelb, grau oder stahlblau auf der anderen. Entworfen von Gianfranco Frattini im Jahr 1957, ging das Sofa 872 im Jahr darauf in Produktion und war in all den Jahren überaus erfolgreich. Das elegante, minimalistische Sitzmöbel hat seine prägenden Merkmale im schwerelosen Stahlgestell mit Stellfüßen aus Holz und in der handwerklich kunstvollen Kapitonierung von Sitz und Rückenlehne.

Umberto Riva, ein Meister des Lichts, wurde 1928 in Mailand geboren und beschäftigt sich seit 1960 mit unterschiedlichen Planungen. Riva, Schüler von Carlo Scarpa, hat seinen persönlichen Weg entwickelt, der durch mehrere Disziplinen führt: Stadt- und Bauplanung, Landschaftsplanung und Innenarchitektur, Rauminszenierung und Lampen- und Möbeldesign. 1963 wurde diese Lampe entworfen, die jetzt mit der Bezeichnung E63 neu herausgebracht wird. Ein alphanumerischer Code, der für die intellektuelle Komplexität ihres Autors, Umberto Riva steht: ein wenig Architekt, ein wenig Designer, ein wenig Künstler, ein wenig Lichtbeherrscher, und viel von all dem. Eine mit großer Präzision designte Tischlampe, schlichte Linien, um große Flächen einzuschließen und dem Licht eine feste Form zu geben: Stahl, fast wie ein Panzer, der eine kostbare Quelle schützt.

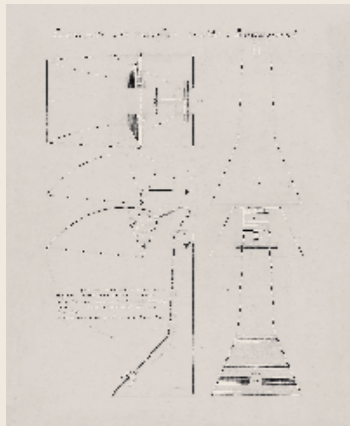
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16.
Having studied with Carlo Scarpa, Riva pursued his own personal research process via the most widely differing disciplines, from urban spaces to buildings, landscape to interiors, outfitting to the design of lamps and furniture. Considered an out-of-the-ordinary architect, Riva has retained an artisan dimension in architecture and design work. His designs are "born drawn", pencil sketches of a pure and poetic research.



17.
The design for this lamp dates back to 1963, and today it is reissued with the name E63. This alphanumeric code is a reflection of the intellectual complexity of its designer, Umberto Riva: part architect, part designer, part artist, part light-tamer, and a whole lot of all these things. A table lamp designed with great precision, featuring simple lines around broad surfaces, that seemingly give a solid form to the light itself: steel, almost armour, protecting the precious source.

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"I love this lamp, and it doesn't happen so often. I feel it as a friend. This lamp represents much of my professional history, my approach to the realization of the first projects. It was born from an open contest by Artemide, I was 35 years old. Initially this lamp should have been made of plastic, but with metal it obtained dry shapes and precision of the edges. Think about the power obtained with these rigid materials, a result which is impossible to have with plastic. "

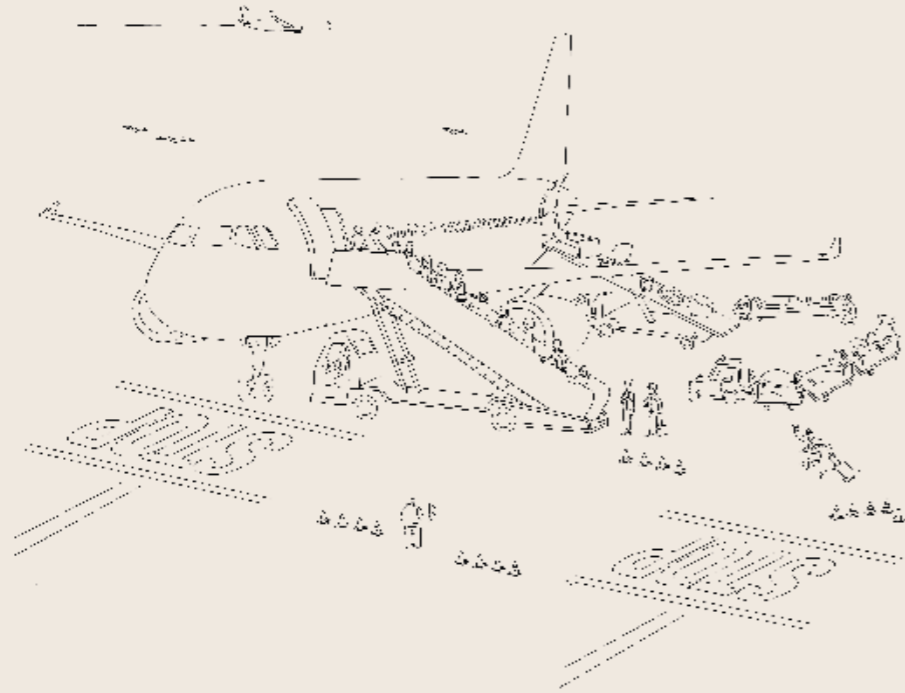
Umberto Riva, "An open shape", T'Journal 8

World

Projects

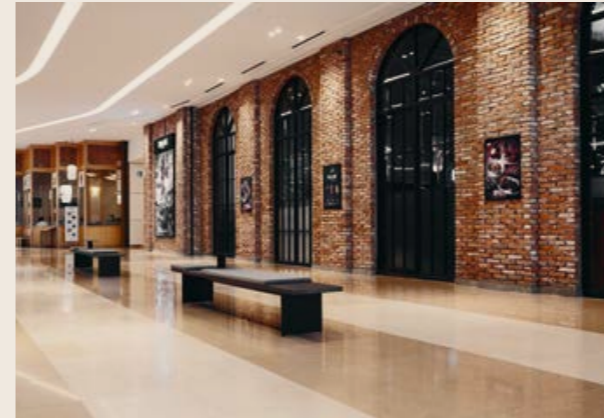
Out in the World

Un progetto non può prescindere dai vincoli e dalle sollecitazioni esterne. Per questo, Tacchini dialoga, comprende e traduce il pensiero dei progettisti e dei suoi clienti: esprimendo, nel mondo del contract, la qualità delle sue realizzazioni, attraverso l'impiego dei migliori materiali secondo le più severe normative di riferimento e certificazioni. Luoghi ludici o di lavoro, hotel, stadi, centri per il benessere o dedicati allo shopping, diventano palcoscenici sui quali Tacchini esprime l'unicità e la resistenza, il comfort e la flessibilità dei suoi progetti. Non solo, il costante rapporto con la contemporaneità e le sollecitazioni che ne derivano, rendono Tacchini un autentico sismografo dell'essere: attento recettore e propositore di nuove possibilità, per un vivere meglio tutti. *Anywhere, out of the world.*

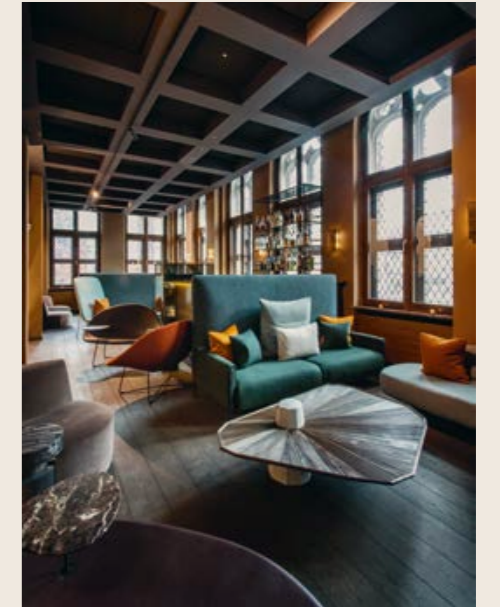


(Eng) A design cannot be considered in isolation from external constraints and stresses. This is why Tacchini maintains a dialogue so as to grasp and interpret the thoughts of its designers and of its clients. In the contract world, this enables it to express the quality of its products, using the best materials and complying with the strictest standards and certifications. Places of work or play, hotels, stadiums, wellness centres or shopping malls, all become the stage on which Tacchini can express the uniqueness of its designs, their durability, comfort and versatility. What's more, the constant relationship with the modern world and the stresses it brings makes Tacchini a veritable seismograph of the state of being: an accurate sensor and promoter of new possibilities, bringing better living for all. *Anywhere, out of the world.*

1. Starfield Hanam ↪ Hanam, South Korea
2. The Fourth, Tafelrond Hotel ↪ Leuven, Belgium
3. Okko Hotel Lyon ↪ Lyon, France
- Okko Hotel Strasbourg ↪ Strasbourg, France
4. Breutueil ↪ Paris, France
5. Marktgasse Hotel ↪ Zurich, Switzerland



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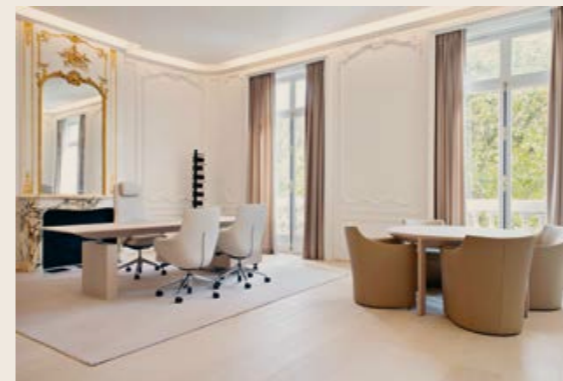
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314	Pick-Up			334	Leonotis	
314	Slalom			334	Leslie	
	Chairs			334	Lunaria	
				334	Nymphe	Nymphe
315	Babela					
315	Doodle			334	Early	Special
316	Dressed			334	Silene	
316	Eddy					
316	Fixie			334	Thesium	Top
317	Kelly C + C Basic			334	Trifolium	
318	Kelly V					
309	Mayfair			335	Pelle	Pelle
319	Montevideo			335	Pelle Super	Pelle Super
319	T-Chair			335	Divina	
				335	Pelle Anilina	Pelle Anilina

T'18, Vol. B

Catalogue

Un sistema di divani e poltrone che suscitano una sensazione di sensuale calore, con le loro forme morbide, accoglienti, pienamente protagoniste dello spazio anche in virtù dell'importanza dei volumi. A questa sensazione estetica e fisica, si aggiunge la peculiarità della struttura avvolgente ed a vista, in tubolare metallico cromato o verniciato. I piedi di supporto sono in legno di frassino tinti noce o grigio. Diversi i rivestimenti disponibili, in pelle o tessuto, per creare molteplici sensazioni e abbinamenti cromatici con la struttura.

Designer, Year: Gianfranco Frattini, 1970
Development: Tacchini, 2015

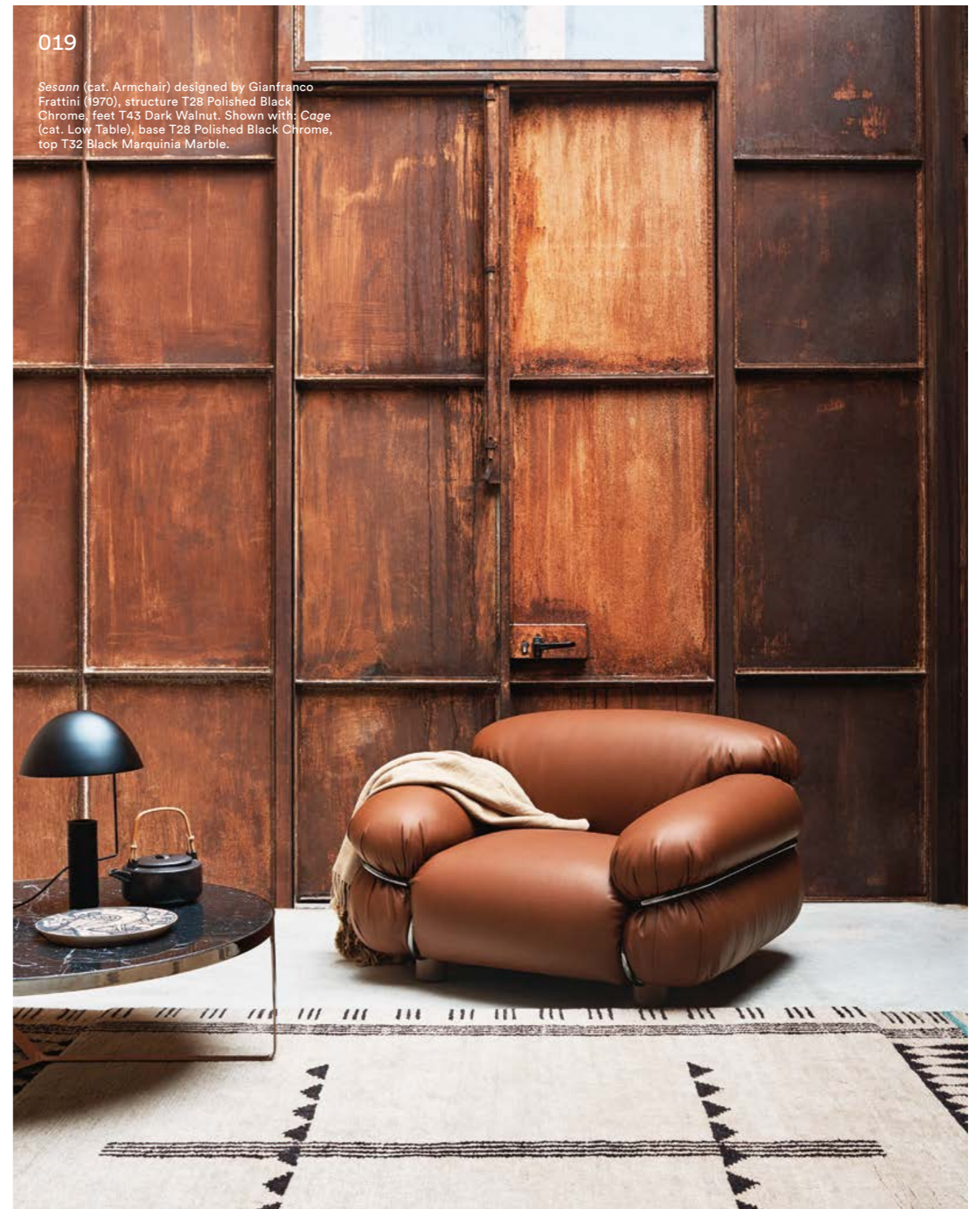
Category: Armchair, Sofa (↳ Vol. A p.022)

018

(Eng) A system of sofas and armchairs that create a feeling of sensual warm, with their soft, comfortable shapes which are definitely the protagonists of space also due to the importance of volumes. In addition to this aesthetic and physical feelings, there is the peculiarity of its embracing structure, which can be in metallic chromed or painted tubular. The feet are made with ash wood dyed grey or walnut. Different upholsteries are available, leathers or fabrics, in order to create various feelings and chromatic combinations with the structure.

019

Sesann (cat. Armchair) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T43 Dark Walnut. Shown with: Cage (cat. Low Table), base T28 Polished Black Chrome, top T32 Black Marquinia Marble.



Sesann (cat. Armchair) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T43 Dark Walnut. *Design Classics*: read more about Tacchini reissues program on p.002.



Cat. *Armchair*
Technical informations p.311



Cat. *Sofa* (L Vol. A p.022)
Technical informations p.311

Design Classics: 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.

Designer: 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".

Other products by *Gianfranco Frattini*:
Agnese (p.022), Gio (p.258),
Giulia (p.028), Oliver (L Vol. A p.040)

Sesann

(Deu) Ein System von Sofas und Sesseln, die ein Gefühl von sinnlicher Wärme geben. Ihre Formen sind weich und gemütlich. Zu diesem ästhetischen und physischen Gefühl kommt die Besonderheit der sichtbaren einhüllenden Struktur: ein verchromtes oder lackiertes Metallrohr. Die Füße sind aus grau gebeizter Esche oder Nuss. Verschiedene Bezüge aus Leder oder Stoff sind verfügbar und formen haptische und farbliche Kombinationen mit der Struktur.

(Fra) Un système de sofas et fauteuils qui suscitent une sensation de chaleur sensuelle avec leurs formes douces, accueillantes, qui sont les protagonistes de l'espace aussi grâce à ses volumes importants. À cette sensation esthétique et physique, s'ajoute la particularité de la structure enveloppante et exposée, en tubulaire métallique chromatique ou verni. Les pieds sont en bois de frêne teinté gris ou noyer. Différents revêtements disponibles en cuir ou tissu, pour créer de multiples sensations et associations chromatiques avec la structure.

Agnese è la fedele riedizione di un progetto di Gianfranco Frattini, segnalato al *Compasso d'Oro* nel 1956. La poltrona è realizzata con precisione filologica, prestando grande attenzione ai dettagli come le cuciture dei braccioli. È caratterizzata da una struttura leggera in legno di frassino che sorregge con grazia lo schienale e la seduta con cuscino e braccioli. Alla poltrona si può abbinare il pouf coordinato, sempre su disegno originale di Frattini.

Designer, Year: Gianfranco Frattini, 1956
Development: Tacchini, 2014

Category: Armchair

022

(Eng) Agnese is a faithful reissue of the Gianfranco Frattini design, nominated for a *Compasso d'Oro* in 1956. The armchair is painstakingly true to the original design, right down to details such as the stitching on the armrests. It features a light frame in ash wood, which elegantly supports the backrest and the seat with its armrests and cushion. A matching pouf is also available, again produced to Frattini's original design.



Agnese (cat. Armchair) designed by Gianfranco Frattini (1956), base T49 Grey. Shown with: Cage (cat. Low Table) base T28 Polished Black Chrome, top T41 Smoked Mirror.



Agnese (cat. Armchair) designed by Gianfranco Frattini (1956), base T43 Dark Walnut.
Design Classics: read more about Tacchini reissues program on p.002.



Cat. Armchair
 Technical informations p.305

Design Classics: 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.

Designer: 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".

Other products by *Gianfranco Frattini*: Gio (p.258), Giulia (p.028), Oliver (L Vol. A p.040), Sesann (cat. Sofa: L Vol. A p.022; cat. Armchair: p.018)

Agnese

(Deu) Agnese ist die getreue Neuauflage eines Modells von Gianfranco Frattini, das 1956 für den *Compasso d'Oro* nominiert wurde. Der Armsessel ist mit philologischer Genauigkeit in jedem Detail ausgeführt, wie zum Beispiel die Nähte an den Armlehnen. Charakteristisch ist das leichte Gestell aus Eschenholz, von dem Rückenlehne und Sitzfläche, komplett mit Kissen und Armlehnen, mit Anmut gestützt werden. Der Armsessel kann mit einem passenden Hocker, ebenfalls im originalen Design von Frattini ergänzt werden.

(Fra) Agnese est la réédition fidèle d'un projet de Gianfranco Frattini, mentionné au *Compasso d'Oro* en 1956. Le fauteuil est réalisé avec une précision philologique, en accordant une grande attention aux détails comme les coutures des accoudoirs. Il est caractérisé par une structure légère en bois de frêne qui soutient avec grâce le dossier et l'assise avec coussin et accoudoirs. Le fauteuil peut être complété par un pouf assorti, toujours sur dessin original de Frattini.

Riedizione di un progetto originale di Gianfranco Frattini del 1957, ancora attuale nelle forme e nello spirito, la poltrona con poggiatesta Giulia è il perfetto connubio di bellezza, comfort e armonia. La scocca, che riprende e aggiorna le forme di una classica poltrona da lettura, è in appoggio sulla base in legno, essenziale alla definizione dell'estetica di questo progetto, un classico del design, non a caso dedicato da Frattini alla moglie del suo maestro Gio Ponti.

Designer, Year: Gianfranco Frattini, 1957
Development: Tacchini, 2016

(Eng) A reissue of an original 1957 design by Gianfranco Frattini, the shape and spirit of Giulia are as contemporary today as ever. The armchair with footrest is the perfect combination of beauty, comfort and harmony. The shell, which echoes and renews the shapes of a classic reading chair, stands on a wooden base, essential in defining the aesthetic of this design classic, which Frattini aptly dedicated to the wife of his teacher and guide, Gio Ponti.

Category: Armchair



Giulia (cat. Armchair) designed by Gianfranco Frattini (1970), base T43 Dark Walnut. Shown with: Gio (cat. Low Table), base T43 Dark Walnut, top T67 Shiny Yellow. Design Classics: read more about Tacchini reissues program on p.002.

Giulia (cat. Armchair) designed by Gianfranco Frattini (1970), base T49 Grey. *Design Classics*: read more about Tacchini reissues program on p.002.

Shown with: *Gio* (cat. Low Table), base T49 Grey, top T69 Shiny Grey, *Linea* (cat. Rug) and *Nebula Interiors* (cat. Screen), developed by Tacchini Edizioni.



Giulia (cat. Armchair) designed by Gianfranco Frattini (1970), base T49 Grey. Shown with: *Linea* (cat. Rug), developed by Tacchini Edizioni.



Cat. *Armchair*
Technical informations p.306

Giulia

(Deu) Der Lehnstuhl mit Fußstütze Giulia, Neuauflage eines originalen Projekts von Gianfranco Frattini aus 1957, ist in Formen und Charakter immer noch aktuell und eine perfekte Union aus Schönheit, Komfort und Harmonie. Die Sitzschale, in der aktualisierten Form eines klassischen Lesesessels, stützt sich auf ein schlichtes Untergestell aus Holz, das für die Ästhetik des Modells prägend ist: kein Zufall, dass Frattini diesen Designklassiker der Frau seines Meisters Gio Ponti gewidmet hat.

(Fra) Réédition d'un projet original de Gianfranco Frattini de 1957, encore actuel dans les formes et dans l'esprit, le fauteuil avec repose-pieds Giulia incarne l'union parfaite entre beauté, confort et harmonie. La coque, qui reprend et actualise les formes d'un fauteuil de lecture classique prend appui sur la structure en bois, essentielle pour la définition de l'esthétique de ce projet, un classique du design, que Frattini a voulu dédier à la femme de son maître Gio Ponti.

Designer: 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".

Other products by *Gianfranco Frattini*: Agnese (p.022), Gio (p.258), Oliver (L Vol. A p.040), Sesann (cat. Sofa: L Vol. A p.022; cat. Armchair: p.018)



Shelter

Con la sua scocca a forma di uovo e l'ampio poggiatesta completato da un cuscino, la poltrona Shelter è disegnata per accogliere il corpo come in un abbraccio. Protettiva e avvolgente, è comunque caratterizzata da un disegno estremamente semplice e leggero, fatto di curve armoniose e sottili profili che le conferiscono un fascino particolare.

Designer, Year: Noé Duchaufour-Lawrance, 2014

(Eng) With its egg-shaped structure and the large headrest completed by a cushion, Shelter armchair is designed to embrace the body. Protective and enveloping, it is characterized by an extremely simple and light design, made of harmonic curves and thin profiles, which give to this armchair a unique charm.

Category: Armchair

Shelter (cat. Armchair) designed by Noé Duchaufour-Lawrance (2014), base T27 Matt Black Chrome.
Shown with: *Cage* (cat. Low Table), base T27 Matt Black Chrome, top T41 Smoked Mirror.





Cat. *Armchair*
Technical informations p.312

Shelter

(Deu) Mit seiner eiförmigen Schale und einer breiten Kopfstütze, die mit einem Kissen ergänzt wird, ist der Sessel Shelter gemacht, um den Körper wie mit einer Umarmung zu empfangen. Schützend und umhüllend, ist seine Linie einfach und leicht mit harmonischen Kurven und dünnem Profil, das einen besonderen Charme gibt.

(Fra) Avec sa coque qui rappelle la forme d'un œuf et le large appuie-tête complété par un coussin, le fauteuil Shelter est dessiné pour accueillir le corps comme une embrassade. Protecteur et envoûtant, il est caractérisé par un dessin extrêmement simple et léger, fait de courbes harmonieuses et des profils fins qui lui donnent un charme particulier.

Designer: 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.



Kelly L (cat. Chaise-longue)
designed by Claesson Koivisto
Rune (2013), base T10 Orange.

↳ Search for: Contract, Domestic

Kelly E, H, L + F

Kelly è una famiglia di sedute caratterizzate da uno spirito amichevole e giocoso, espresso attraverso forme organiche, colori puri e brillanti, sensazioni positive. La personalità di ciascun modello è caratterizzata dalle diverse forme e proporzioni dello schienale e del sedile, sempre sospesi su sottili strutture metalliche, con un richiamo agli arredi vintage e alle opere dell'arte moderna. Le sedute Kelly possono vivere da sole oppure creare diversi abbinamenti e composizioni, negli ambienti domestici come negli spazi del contract. La poltrona lounge può essere completata da un pouf poggiapiedi coordinato.

Designer, Year: Claesson Koivisto Rune, 2013

(Eng) Kelly is a collection of chairs characterized by a friendly and jovial spirit which is expressed with organic shapes, pure and shiny colours and positive feelings. The personality of every model is distinguished by various shapes and sizes of seat and backrest, always suspended on thin metallic structures which remind vintage furniture and modern art's works. Kelly chairs can stay independent or create different combinations and compositions, both in domestic and public environments. Kelly lounge armchair can be also combined with a coordinated footrest.

Category: Armchair, Chaise-longue



Kelly L (cat. Chaise-longue) designed by Claesson Koivisto Rune (2013), base T10 Orange. Shown with: *Split* (cat. Low Table), top T57 White, base T02 White.







Kelly L (cat. Chaise-longue) designed by Claesson Koivisto Rune (2013), base T04 Grey.



Kelly E, H, L + F (cat. Armchair)
Technical informations p.308



Kelly B, O, W (cat. Low Table)
Technical informations p.327



Kelly C + C Basic (cat. Chair)
Technical informations p.317



Kelly T (cat. Table)
Technical informations p.320



Kelly V (cat. Chair)
Technical informations p.318

Designers: 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.

Other products by Claesson Koivisto Rune: Campo (L Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (L Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly T (p.236), Kelly V (p.170), Lima (L Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: L Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (L Vol. A p.046), Spin (p.144), Split (p.228)

Kelly E, H, L + F

(Deu) Kelly ist eine Familie von Sitzmöbeln, die durch fröhliche, positive Ausstrahlung, organische Formen und klare, strahlende Farben charakterisiert ist. Jedes Modell hat seine eigene Persönlichkeit durch verschiedene Formen und Proportionen der Rückenlehnen und des Sitzes. Gemeinsam sind immer die schlanken Metallstrukturen, Erinnerung an vintage Möbel und moderne Kunstwerke. Die Kelly Stühle können allein gestellt werden oder in vielfältigen Kombinationen und Kompositionen im Haus oder im Objekt. Der Loungesessel kann mit einer passenden Ottomane ergänzt werden.

(Fra) Kelly est une famille de sièges caractérisée par un esprit convivial et gai exprimé par des formes organiques, des couleurs pures et brillantes, des sensations positives. La personnalité de chaque modèle est caractérisée par les différentes formes et proportions du dossier et de l'assise, toujours suspendu sur de fines structures métalliques, avec un rappel au mobilier vintage et aux œuvres de l'art moderne. Les sièges Kelly peuvent être indépendants ou créer différentes compositions et associations dans les espaces domestiques comme dans les espaces contract. Le fauteuil lounge peut être complété avec un pouf coordonné.

Awards

2013	Good Design Award
2013	Elle Decoration International Design Award
2013	Red Dot Design Award

Dot

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

Designer, Year: Patrick Norguet, 2015

Category: Armchair

050

(Eng) 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.

051



Dot (cat. Armchair) designed by Patrick Norguet (2015), base T43 Dark Walnut.



054

Dot (cat. Armchair) designed by Patrick Norguet (2015), base T02 White. Shown with: *Split* (cat. Low Table), top T57 White, base T02 White.



Cat. *Armchair*
Technical informations p.306

Dot

(Deu) Der Sessel Dot nimmt die 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.

(Fra) 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.

Designer: 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.

Other products by *Patrick Norguet*:
Atoll (p.148), Jacket (p.060)

055

Doodle

057

In inglese la parola *doodle* significa scarabocchio e descrive i disegni che si fanno mentre la mente è concentrata su qualcos'altro. Queste linee tracciate quasi per caso sono diventate la cifra stilistica dell'omonima poltrona, caratterizzata da una cucitura a vista tono su tono o a contrasto con la tinta del rivestimento. Doodle è pensata sia per gli spazi domestici sia per quelli del contract, anche in abbinamento a sedie e sgabelli della stessa serie.

Designer, Year: Claesson Koivisto Rune, 2008

Category: Armchair,
Chair (↳ p.190), Stool (↳ p.190)

056

(Eng) *Doodle* – the absent-minded scribbles we draw while thinking about other things. These almost-random lines have become the key stylistic feature of these chairs of the same name, with their visible tone-one-tone or contrasting stitching. Doodle is designed for both domestic and contract use, and combines beautifully with the reception chairs and stools from the same series.

Doodle (cat. Armchair) designed by Claesson Koivisto Rune (2008), base T25 Matt Champagne Gold.





Cat. Armchair
Technical informations p.315



Cat. Chair, Stool
Technical informations p.315

Designers: 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.

Other products by **Claesson Koivisto Rune**: Campo (L Vol. C), Doodle (cat. Chair: p.190), Highlife (L Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (L Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: L Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (L Vol. A p.046), Spin (p.144), Split (p.228)

Doodle

(Deu) Doodle ist ein englischer Ausdruck für Kritzelei und beschreibt Zeichnungen, die man unwillkürlich ausführt, wenn man sich auf etwas anderes konzentriert. Diese wie zufällig hingeworfenen Linien wurden zum stilistischen Merkmal des gleichnamigen Sessels, mit der charakteristischen Naht auf Sicht in der gleichen Farbe wie der Bezug oder von diesem farblich abgesetzt. Doodle eignet sich für den häuslichen Raum ebenso wie für Objekteinrichtungen, auch in Verbindung mit den Stühlen und Hockern der gleichen Serie.

(Fra) En anglais, le mot Doodle signifie gribouillage et décrit les dessins que l'on fait quand l'esprit est concentré sur quelque chose d'autre. Ces lignes tracées presque par hasard sont devenues le trait stylistique du fauteuil du même nom, caractérisé par une couture apparente ton sur ton ou en contraste sur la couleur du revêtement. Doodle est pensé aussi bien pour les espaces domestiques que pour les espaces collectifs, associé éventuellement aux chaises et aux tabourets de la même série.

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. 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.

Designer, Year: Patrick Norguet, 2012

Category: Armchair

060

(Eng) 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.

061



Jacket (cat. Armchair) designed by Patrick Norguet (2012), base T04 Grey.





Jacket (cat. Armchair) designed by Patrick Norguet (2012), base T04 Grey. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.



cat. *Armchair*
Technical informations p.308

Designer: 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.

Other products by *Patrick Norguet*:
Atoll (p.148), *Dot* (p.050)

Jacket

(Deu) 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.

(Fra) 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.

Awards

2013 Wallpaper Design Award

Pisa

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.

Designer, Year: Claesson Koivisto Rune, 2015

Category: Armchair

066

067

Pisa (cat. Armchair) designed by Claesson Koivisto Rune (2015). Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.



(Eng) 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.







Cat. Armchair
Technical informations p.310

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.160), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Pisa

(Deu) 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.

(Fra) 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.

Awards

2016 German Design Award

Crystal

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

Designer, Year: Pearson Lloyd, 2011



(Eng) 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.

Category: Armchair, Sofa (↳ Vol. A p.072)



Crystal (cat. Sofa, Armchair) designed by Pearson Lloyd (2011). Shown with: *Sancarlo* (cat. Armchair), base T06 Grey and *Cage* (cat. Low Table), base T07 Black, top T32 Black Marquinia Marble.



cat. *Armchair*
Technical informations p.305



Cat. *Sofa* (↳ Vol. A p.072)
Technical informations p.305

Crystal

(Deu) 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.

(Fra) Des angles obliques qui font penser aux formes des obélisques anciens, en créant un jeu architectonique 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.

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: ↳ Vol. A p. 072), Eddy (p.212), Fixie (p.222), Galleria (↳ Vol. A p.166), Ischia (↳ Vol. A p.136), Nebula (↳ Vol. C), Polar (↳ Vol. A p.180), Polar Perch (↳ Vol. A p.190), Polar Table (p.292), Quilt (↳ Vol. A p.092), Stone (↳ Vol. A p.214)



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. 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.

Designer, Year: Claesson Koivisto Rune, 2012

(Eng) 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.

Category: Armchair

Isola (cat. Armchair) designed by Claesson Koivisto Rune (2012),
base T03 Grey. Shown with: *Cage* (cat. Low Table),
base T27 Matt Black Chrome, top T41 Smoked Mirror.





Isola (cat. Armchair) designed by Claesson Koivisto Rune (2012), base T24 Satin Chrome, table top T34 Shiny Bianco Marble. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble and T34 Shiny Bianco Marble.



cat. *Armchair*
Technical informations p.307

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Isola

(Deu) 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.

(Fra) 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.

Sancarlo (cat. Armchair) designed by Achille Castiglioni (1982), base T07 Black. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T34 Shiny Biancone Marble and *Quartier* (cat. Ottoman).



↳ Search for: Contract, Domestic

Sancarlo

Design Classics

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
Development: Tacchini, 2010

(Eng) 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.

Category: Armchair, Sofa

Sancarlo (cat. Sofa) designed by Achille Castiglioni (1982), base T02 White.

Design Classics: read more about Tacchini reissues program on p.002.



Cat. *Armchair, Sofa*
Technical informations p.311

Design Classics: Sancarlo
The Sancarlo armchair is a treatise on statics, ergonomics, function and geometry. Commissioned at the time by Triade, 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.

Designer: Achille 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.

Other product by *Achille Castiglioni*:
Babela (p.176)

Sancarlo

(Deu) 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.

(Fra) 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.

Baobab

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.

Designer, Year: Lievore Altherr Molina, 2005

Category: Armchair

090

(Eng) 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.

091

Baobab (cat. Armchair) designed by Lievore Altherr Molina (2005).
Shown with: *Cooft* (cat. Low Table) base T01 White, top T29 Shiny White Carrara Marble.





Baobab (cat. Armchair) designed by Lievore Altherr Molina (2005). Shown with: *Cage* (cat. Low Table), base T64 Brush Matt Copper, top T42 Bronzed Mirror.

Baobab (cat. Armchair) designed by Lievore Altherr Molina (2005). Shown with: *Cage* (cat. Low Table), base T01 White, top T31 White Calacatta Marble.



cat. *Armchair*
Technical informations p.305

Baobab

(Deu) 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.

(Fra) 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.

Designers: 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.

Other products by *Lievore Altherr Molina*: *Girola* (p.130), *Havana* (↳ Vol. A p.118), *Labanca* (↳ Vol. A p.108), *Labanca Table* (p.296), *Nara* (p.300)

Parentesi

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, mentre il divano è pensato come elemento complementare.

Designer, Year: Pietro Arosio, 1997

Category: Armchair, Sofa

096

(Eng) 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, while the sofa is conceived as a complement to the chair.

097

Parentesi (cat. Armchair) designed by Pietro Arosio (1997), base T23 Polished Chrome. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.





Parentesi (cat. Armchair) designed by Pietro Arosio (1997), base T23 Polished Chrome. Shown with: *Roma* (cat. Sofa) designed by Jonas Wagell (2018), base T25 Matt Champagne Gold. *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble and *Linea* (cat. Rug) developed by Tacchini Edizioni.



Parentesi (cat. Armchair) designed by Pietro Arosio (1997), base T23 Polished Chrome. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.



cat. *Armchair, Sofa*
Technical informations p.310

Parentesi

(Deu) 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; das Sofa hingegen ist als komplementäres Element konzipiert.

(Fra) 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, tandis que le canapé est conçu comme un élément complémentaire.

Designer: 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.

Other products by *Pietro Arosio*:
Happy Hour (L Vol. A p.130),
Intercity (L Vol. A p.200), Moon (p.108), Nastro (p.252), Pick-Up (p.154),
Quadro (L Vol. A p.224), Slalom (p.158), Sliding (L Vol. A p.124),
XL (p.126)

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. 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.

Designer, Year: Christophe Pillet, 2008

Category: Armchair, Sofa, Chair (↳ p.216)

(Eng) 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.



Mayfair (cat. Armchair) designed by Christophe Pillet (2008). Shown with: *Soap* (cat. Low Table), base T03 Grey, top T74 Marmo Sahara Noir.



Mayfair (cat. Armchair) designed by Christophe Pillet (2008).

Mayfair (cat. Armchair) designed by Christophe Pillet (2008). Shown with *Split* (cat. Low Table), base T07 Black, top T33 Matt Black Travertine Marble and *Campo* (cat. Rug) developed by Tacchini Edizioni.



Mayfair (cat. Armchair) designed
by Christophe Pillet (2008).



cat. *Armchair, Sofa*
Technical informations p.309



cat. *Chair*
Technical informations p.309

Mayfair

(Deu) 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 unterstreichen.

(Fra) Compacte et enveloppante, la collection Mayfair a une esthétique unique et reconnaissable, linéaire comme unique 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.

Designer: 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.

Other products by *Christophe Pillet*:
Mayfair (cat. Chair: p.216),
Millennium Drive (L Vol. A p.056),
SouthBeach (p.134)

Moon

109

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

Designer, Year: Pietro Arosio, 2002

Category: Armchair

108

(Eng) 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.

Moon (cat. Armchair) designed by Pietro Arosio (2002), base T95 Mud. Shown with: Spin (cat. Ottoman).





Moon (cat. Armchair) designed
by Pietro Arosio (2002), base T95 Mud.



Moon (cat. Armchair) designed
by Pietro Arosio (2002), base T20 Black.



cat. *Armchair*
Technical informations p.310

Designer: 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.

Other products by *Pietro Arosio*:
Happy Hour (↳ Vol. A p.130),
Intercity (↳ Vol. A p.200),
Nastro (p.252), Parentesi (p.096),
Pick-Up (p.154), Quadro (↳ Vol. A p.224), Slalom (p.158),
Sliding (↳ Vol. A p.124), XL (p.126)

Moon

(Deu) 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.

(Fra) 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.



Misura S, M, L, XL

Una collezione di sedute dall'estetica compatta e dinamica. Misura S è la poltroncina più piccola, la più adatta a essere accostata a un tavolo, sia esso un tavolo da pranzo o il tavolo di una sala riunioni. Misura M e L sono poltrone dalla seduta ampia e comoda, pensate per soddisfare le esigenze di relax di uno spazio domestico o di una sala d'attesa. Misura XL è la seduta più ampia della serie e ha le dimensioni di un divano. Si presta ad ambienti domestici o contract ed è disponibile anche in versione divano letto.

Designer, Year: Claesson Koivisto Rune, 2007

(Eng) A collection of chairs with a compact, dynamic aesthetic. Misura S is the smallest chair, and the most suitable to be used at a table, be it a dining table or one in a meeting room. Misura M and L are more roomy, comfortable armchairs, designed to meet the need for relaxation both at home and in waiting rooms. Misura XL is the biggest in the family, and is sofa size. It is suitable for home and contract settings, and is also available as a sofa bed.

Category: Armchair, Sofa, Sofa Bed

116



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Misura S (cat. Armchair) designed by Claesson Koivisto Rune (2007). Shown with: *Cage* (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.



Misura M (cat. Armchair) designed
by Claesson Koivisto Rune (2007).



cat. Armchair, Sofa, Sofa Bed
Technical informations p.309

Misura S, M, L, XL

(Deu) Eine Kollektion von optisch kompakten und dynamischen Sitzmöbeln. Misura S ist der kleinste Sessel, der bestens zu jedem Tisch passt: zum Esstisch ebenso wie zum Konferenztisch. Misura M und L sind Fauteuils mit großzügiger Sitzfläche und bequem zum Relaxen im häuslichen Bereich oder in Warteräumen. Misura XL hat die größte Sitzfläche dieser Serie und die Maße eines Sofas. Geeignet für Wohnungs- und Objekteinrichtung, erhältlich auch in der Ausführung als Schlafcouch.

(Fra) Une collection de sièges caractérisés par une esthétique compacte et dynamique. Misura S est le fauteuil de plus petite taille, le plus adapté pour être utilisé autour d'une table, dans une salle à manger comme dans une salle de réunion. Misura M et L sont des fauteuils avec une assise plus large et confortable, pensés pour satisfaire les exigences de relax d'un espace domestique ou d'une salle d'attente. Misura XL est le plus large de la série et a les dimensions d'un canapé. Il est adapté aux espaces domestiques ou aux collectivités et est disponible également en version convertible.

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)



Glide

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.

Designer, Year: Monica Förster, 2006

Category: Armchair

(Eng) 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.

Shown with: *Cage* (cat. Low Table),
base T28 Polished Black Chrome,
top T32 Black Marquinia Marble
and base T27 Matt Black Chrome,
top T41 Smoked Mirror.

Glide (cat. Armchair) designed
by Monica Förster (2006), base T16 Blue.





Glide (cat. Armchair) designed
by Monica Förster (2006), base T07 Black.



cat. *Armchair*
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Designer: 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.

Glide

(Deu) 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 Schnee, der im Frühling schmilzt. Die von einer leichten Basis aus Metall gestützten Sitzfläche ist großzügig und schlank, bequem, weil aus Schaumstoff in differenzierten Höhen, die den Körper in einer schwebenden, spontanen Umarmung aufnimmt.

(Fra) L'inspiration pour Glide a été l'observation de la nature, le passage fluide et continu d'une forme à une autre et d'un état à l'autre, comme la neige qui fond au printemps. L'assise, soutenue par une base légère en métal, est large, fine et confortable parce qu'elle est réalisée en mousse de polyuréthane de densité variable qui accueille le corps dans une étreinte aérienne et spontanée.

XL

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.

Designer, Year: Pietro Arosio, 2000

Category: Armchair



(Eng) 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.

XL (cat. Armchair) designed by Pietro Arosio (2000), base T23 Polished Chrome.



cat. *Armchair*
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XL

(Deu) 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.

(Fra) 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.

Designer: 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.

Other products by *Pietro Arosio*:
Happy Hour (L Vol. A p.130),
Intercity (L Vol. A p.200),
Moon (p.108), Nastro (p.252),
Parentesi (p.096), Pick-Up (p.154),
Quadro (L Vol. A p.224),
Slalom (p.158), Sliding (L Vol. A p.124)



↳ Search for: Contract

Girola

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.

Designer, Year: Lievore Altherr Molina, 2004

(Eng) 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.

Category: Armchair



cat. *Armchair*
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Girola

(Deu) 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.

(Fra) 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.

Designers: 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.

Other products by *Lievore Altherr Molina*: Baobab (p.090), Havana (L Vol. A p.118), Labanca (L Vol. A p.108), Labanca Table (p.296), Nara (p.300)

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. 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.

Designer, Year: Christophe Pillet, 2006

Category: Armchair

(Eng) 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.

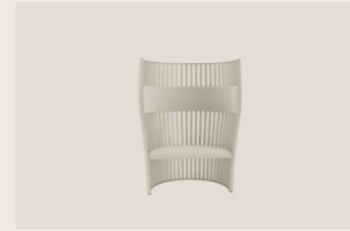


SouthBeach (cat. Armchair) designed by Christophe Pillet (2006), frame T21 White.



SouthBeach (cat. Armchair) designed by Christophe Pillet (2006), frame T21 White. Shown with:
Polar Table (cat. Low Table), finish T21 White.

SouthBeach (cat. Armchair) designed
by Christophe Pillet (2006), frame T21 White.



cat. *Armchair*
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SouthBeach

(Deu) 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.

(Fra) 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.

Designer: 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.

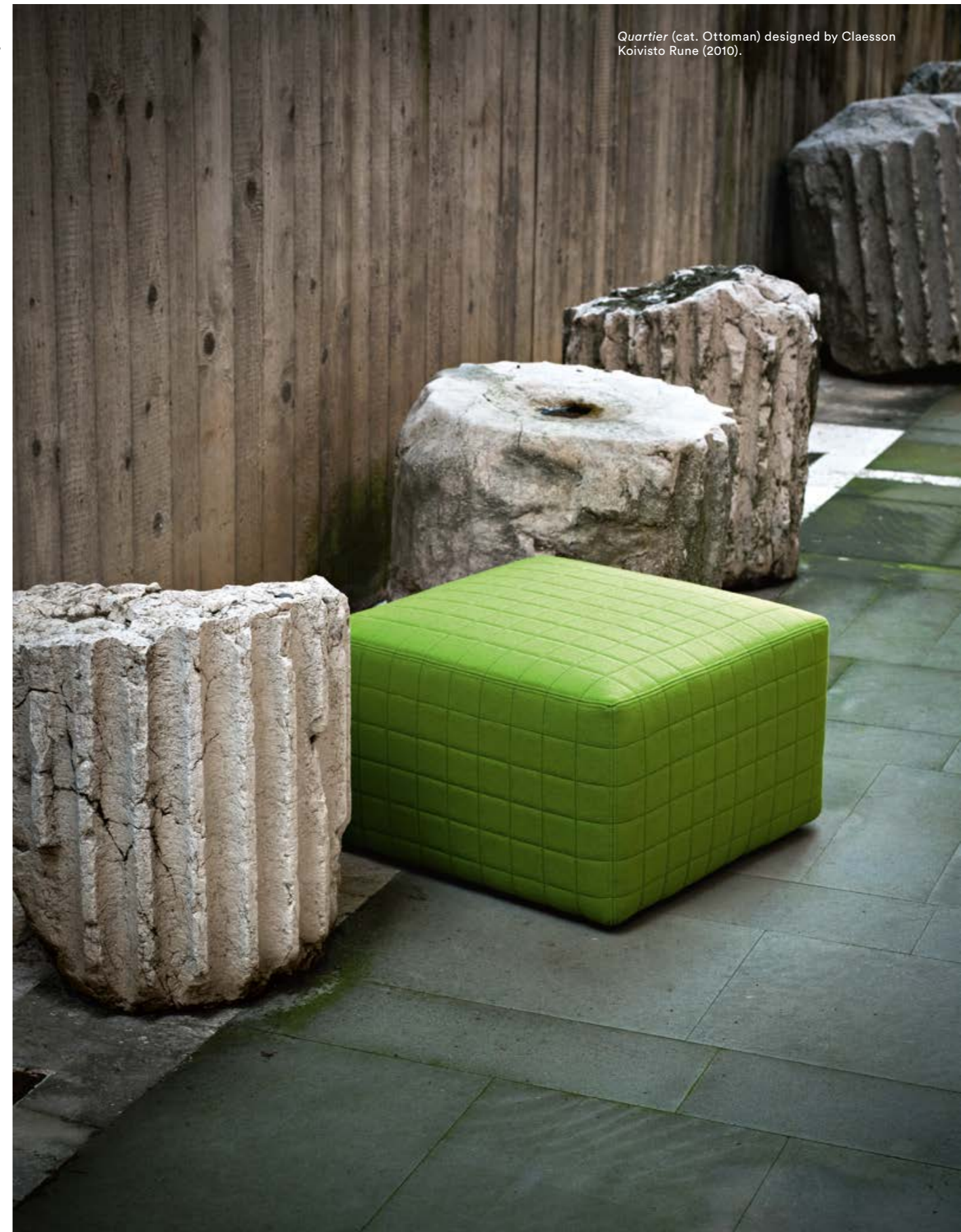
Other products by *Christophe Pillet*:
Mayfair (cat. Armchair: p.102,
cat. Chair: p.216), Millennium Drive
(↳ Vol. A p.056)

Quartier

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.

Designer, Year: Claesson Koivisto Rune, 2010

Category: Ottoman



(Eng) 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.

Quartier (cat. Ottoman) designed
by Claesson Koivisto Rune (2010).
Shown with: Split (cat. Low Table).



cat. Ottoman
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Quartier

(Deu) 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.

(Fra) 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.

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (L Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (L Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (L Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: L Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Santiago (L Vol. A p.046), Spin (p.144), Split (p.228)

Spin

Spin è una famiglia di pouf che riprende la tecnica delle cuciture a vista con andamento “random”, già sperimentata dallo studio Claesson Koivisto Rune nelle sedute Doodle (cat. Armchair p.056, cat. Chair p.190), 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.

Designer, Year: Claesson Koivisto Rune, 2010

Category: Ottoman



(Eng) 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.



Spin (cat. Ottoman) designed by
Claesson Koivisto Rune (2010), stitches 01 White.



cat. *Ottoman*
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Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (L Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (L Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (L Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: L Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (L Vol. A p.046), Split (p.228)

Spin

(Deu) 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 Spiralforn zu entwerfen, ein Motiv, das die abgerundeten und ansprechenden Formen dieser weichen Einrichtungsgegenstände, die in verschiedenen Größen und Farben erhältlich sind, kennzeichnet.

(Fra) 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.

Atoll

Atoll è una chaise longue il cui aspetto evoca l'incontro di quattro elementi che concorrono a creare la sua forma avvolgente e rilassante. La studiata asimmetria – con il bracciolo da un solo lato – suggerisce la possibilità di sedersi o distendersi in modi diversi, sempre all'insegna del relax e nel rispetto dell'ergonomia.

Designer, Year: Patrick Norguet, 2014

Category: Chaise-longue

(Eng) Atoll is a chaise longue in which four elements come together to create one cosy, relaxing shape. Its deliberate asymmetry – with an armrest on one side only – suggests the possibility of sitting or lying in different ways, but always with relaxation and ergonomics in mind.



Atoll (cat. Chaise-longue) designed by Patrick Norguet (2014), base T44 Light Walnut. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.

AtoII (cat. Chaise-longue) designed by Patrick Norguet (2014), base T44 Light Walnut. Shown with: *Ruler* (cat. Low Table), base T44 Light Walnut, top T33 Matt Black Travertine Marble.





Atoll (cat. Chaise-longue) designed by Patrick Norguet (2014), base T44 Light Walnut.



Cat. *Chaise-longue*
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Designer: 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.

Other products by *Patrick Norguet*:
Dot (p.050), Jacket (p.060)

Atoll

(Deu) Atoll ist eine Chaiselongue, bei der sich vier Elemente optisch verbinden, die zur körpernahen Form beitragen und für beste Entspannung sorgen. Die kluge, asymmetrische Form, mit der Armlehne nur auf einer Seite, ermöglicht zwei verschiedene Arten der Nutzung: man kann sich hinsetzen oder hinlegen, aber immer entspannt und ergonomisch korrekt.

(Fra) Atoll est une chaise longue dont l'aspect évoque la rencontre de quatre éléments qui contribuent à créer sa forme enveloppante qui invite au relax. L'asymétrie étudiée – avec l'accoudoir d'un seul côté – suggère la possibilité de s'asseoir ou de se détendre de manière différente, toujours à l'enseigne du relax et dans le respect de l'ergonomie.

Awards

2015 Interior Innovation Award

Pick-Up

155

Pick-up è una seduta di grande personalità. Dotata di due snodi interni grazie ai quali è possibile alzare o abbassare le estremità, si configura sia come ottomana che come dormeuse vera e propria, con cuscino poggiatesta da spostare a piacere. Protagonista degli spazi contract dedicati all'ospitalità e al benessere, è arricchita da un accessorio portaoggetti e portariviste.

Designer, Year: Pietro Arosio, 1999

Category: Chaise-longue

154

(Eng) Pick-up is a chaise longue that is also long on character. With its two internal joints, the ends can be raised or lowered, so that it can become a veritable day-bed, complete with removable pillow. A star feature for contract spaces dedicated to hospitality and wellbeing, it is accessorised with a storage pouch and magazine holder.



Pick-Up (cat. Chaise-longue) designed by Pietro Arosio (1999), base T23 Polished Chrome.



Pick-Up (cat. Chaise-longue) designed by Pietro Arosio (1999), base T23 Polished Chrome. Shown with: *Coot* (cat. Low Table), base T07 Black, top T32 Black Marquinia Marble.



cat. *Chaise-longue*
Technical informations p.314

Pick-Up

(Deu) Pick-up ist ein Sitzmöbel von großer Persönlichkeit. Ausgestattet mit zwei integrierten Gelenken, um Kopf- und Fußende höher oder tiefer zu stellen, kann es als Ottomane oder Tagesbett genutzt werden; komplett mit einem ebenfalls verstellbaren Kopfkissen. Ein effektvolles Möbelstück für Hotel- und Spa-Einrichtungen, ergänzt durch eine Ablage für diverse Gegenstände und Zeitschriften.

(Fra) Pick-up possède une grande personnalité. Munie de deux articulations internes grâce auxquelles il est possible de soulever ou d'abaisser les extrémités, elle prend la forme d'une banquette ottomane ou bien devient une véritable méridienne, avec coussin tête à déplacer suivant les désirs. Protagoniste des espaces collectifs dédiés à l'accueil et au bien-être, elle est complétée par un accessoire porte-objets et porte-revues.

Designer: 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.

Other products by *Pietro Arosio*:
Happy Hour (L Vol. A p.130),
Intercity (L Vol. A p.200), *Moon* (p.108), *Nastro* (p.252), *Parentesi* (p.096), *Quadro* (L Vol. A p.224), *Sliding* (L Vol. A p.124), XL (p.126)



Slalom

Una chaise-longue dalle forme estremamente eleganti ed ergonomiche, che rivela una sorprendente versatilità. Può infatti assumere due diverse inclinazioni, con la semplice rotazione del basamento. Il cuscino poggiatesta è a sua volta collocabile in diverse posizioni a piacere, grazie a un magnete.

Designer, Year: Pietro Arosio, 2002

Category: Chaise-longue

(Eng) A chaise-longue with extremely elegant and ergonomic form and which is able to offer a surprising versatility. It can be set to a different position of inclination simply by rotating the base. The head rest can be fixed in various positions by means of a simple magnet.



Slalom (cat. Chaise-longue) designed
by Pietro Arosio (2002), base T24 Satin Chrome.



cat. *Chaise-longue*
Technical informations p.314

Slalom

(Deu) Eine sehr elegante und ergonomische Liege, Durch einfaches Drehen des Untergestells ist ihre Neigung auf zwei Positionen verstellbar. Das Kopfkissen hält durch Magneten in verschiedenen Positionen.

(Fra) Une chaise-longue avec des formes très élégantes et ergonomiques, qui révèle une versatilité surprenante. Elle peut prendre deux inclinaisons différentes, avec une simple rotation de la base. L'appui-tête oreiller est à son tour positionné dans différentes positions, grâce à un aimant.

Designer: 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.

Other products by Pietro Arosio:

Happy Hour (L Vol. A p.130),
Intercity (L Vol. A p.200),
Moon (p.108), Nastro (p.252),
Parentesi (p.096), Pick-Up (p.154),
Quadro (L Vol. A p.224),
Sliding (L Vol. A p.124), XL (p.126)

Kelly C (cat. Chair) designed by Claesson Koivisto Rune (2014), base T03 Grey.
Shown with: *Kelly T* (cat. Table), base T03 Grey, top T53 Grey.



↳ Search for: Contract, Domestic

Kelly C + C Basic

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.

Designer, Year: Claesson Koivisto Rune, 2014

Category: Chair

(Eng) 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.

Kelly C (cat. Chair) designed by Claesson
Koivisto Rune (2014), base T03 Grey.
Shown with: *Kelly T* (cat. Table), base T03
Grey, top T53 Grey.





Kelly C Basic (cat. Chair) designed by Claesson Koivisto Rune (2016), base T05 Concrete Grey.



Kelly C + C Basic (cat. Chair)
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Kelly B, O, W (cat. Low Table)
Technical informations p.327



Kelly V (cat. Chair)
Technical informations p.318



Kelly T (cat. Table)
Technical informations p.320



Kelly E, H, L + F (cat. Armchair)
Technical informations p.308

Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Kelly C + C Basic

(Deu) Angeregt durch die minimalistischen Werke von Ellsworth Kelly, hat der gleichnamige Stuhl sein prägendes Merkmal in der schlanken Metalstruktur 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.

(Fra) 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.



Kelly V (cat. Chair) designed by Claesson Koivisto Rune (2016), base T05 Grey, seat Light Blue.
Shown with: *Kelly T* (cat. Table), base T05 Grey, top T54 Concrete Grey.

↳ Search for: Contract, Domestic

Kelly V

L'ampia collezione Kelly comprende anche la sedia Kelly V. La struttura in metallo è la stessa di Kelly C, di cui viene reinterpretata la seduta usando il legno, in versione mono o bicolore.

Designer, Year: Claesson Koivisto Rune, 2016

Category: Chair

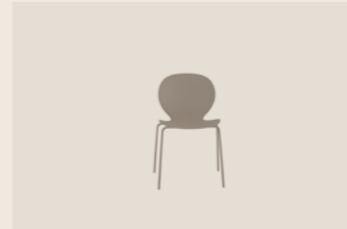
(Eng) The large Kelly collection also includes Kelly V chair. Its metal legs are the same ones seen in Kelly C, but the seat is reinterpreted in wood, in a choice of solid-colour or two-tone.

Kelly V (cat. Chair) designed by Claesson Koivisto Rune (2016), base T05 Grey, seat Light Blue.
Shown with: *Kelly T* (cat. Table), base T05 Grey, top T54 Concrete Grey.





Kelly V (cat. Chair) designed by Claesson Koivisto Rune (2016), base T07 Black, seat T52 Black.



Kelly V (cat. Chair)
Technical informations p.318



Kelly B, O, W (cat. Low Table)
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Kelly C + C Basic (cat. Chair)
Technical informations p.317



Kelly T (cat. Table)
Technical informations p.320



Kelly E, H, L + F (cat. Armchair)
Technical informations p.308

Designers: Claesson Koivisto Rune
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Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Kelly V

(Deu) Zur umfangreichen Kollektion Kelly gehört auch der Stuhl Kelly V. Die Struktur aus Metall ist gleich wie bei Kelly C, von diesem wird auch die Sitzfläche aus Holz, in ein- oder zweifarbigem Ausführung, neu interpretiert.

(Fra) L'ample collection Kelly comprend aussi la chaise Kelly V. La structure en métal est la même que Kelly C, dont elle réinterprète l'assise en utilisant le bois, dans la version unicolore ou bicolore.



Babela (cat. Chair) designed by Achille + Pier Giacomo Castiglioni (1958), base T46 White. *Design Classics*: read more about Tacchini reissues program on p.002.

↳ Search for: Contract, Domestic

Babela

Design Classics

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.

Designer, Year: Achille + Pier Giacomo Castiglioni, 1958
Development: Tacchini, 2010

(Eng) 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.

Category: Chair



Babela (cat. Chair) designed by Achille + Pier Giacomo Castiglioni (1958), base T46 White. Shown with: *Split* (cat. Low Table), base T02 White, top T57 White.





Babela (cat. Chair) designed by Achille + Pier Giacomo Castiglioni (1958), base T43 Dark Walnut. Shown with: *Nastro* (cat. Table), base T03 Grey, top T53 Grey.



Cat. *Chair*
Technical informations p.315

Design Classics: 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.

Designers: 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.

Other product by *Achille Castiglioni*: *Sancarlo* (p.086)

Babela

(Deu) 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 rigorose 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.

(Fra) 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.



↳ Search for: Contract, Domestic

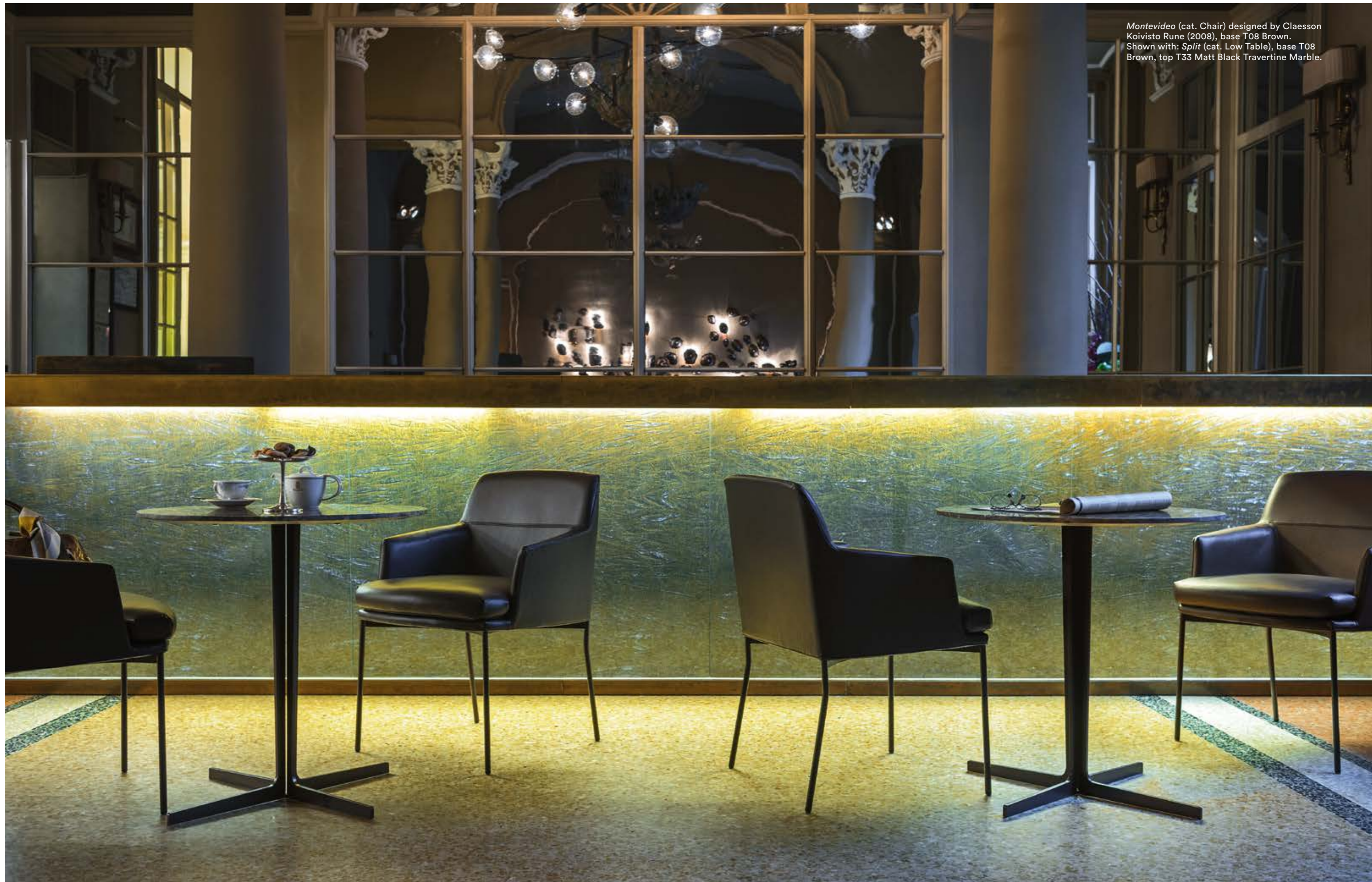
Montevideo

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

Designer, Year: Claesson Koivisto Rune, 2008

Category: Chair, Armchair (↳ Vol. A p.086), Sofa (↳ Vol. A p.084)

(Eng) 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.







Montevideo (cat. Chair) designed by Claesson Koivisto Rune (2008), base T93 Metalgrey.



Cat. Chair
Technical informations p.318



Cat. Armchair (↳ Vol. A p.086)
Technical informations p.318



Cat. Sofa (↳ Vol. A p.084)
Technical informations p.318

Designers: Claesson Koivisto Rune
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Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Montevideo

(Deu) 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.

(Fra) 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.

Doodle (cat. Chair) designed by Claesson Koivisto Rune (2008), base T93 Metalgrey.



↳ Search for: Contract, Domestic

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 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.

Designer, Year: Claesson Koivisto Rune, 2008

(Eng) 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.

Category: Chair, Stool, Armchair (↳ p.056)





Doodle (cat. Armchair) designed by Claesson
Koivisto Rune (2008), base T07 Black.





Cat. Chair, Stool
Technical informations p.315



Cat. Armchair
Technical informations p.315

Designers: Claesson Koivisto Rune
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Other products by Claesson Koivisto Rune: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Doodle

(Deu) 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.

(Fra) 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.

T-Chair

La sedia T-Chair è costituita da un sottile telaio in profilo rettangolare di ferro, curvato e verniciato, sul quale sono fissate le forme morbide del sedile e dello schienale, realizzati in legno oppure imbottiti e rivestiti con tessuti di eleganza sartoriale. Semplice, versatile e raffinata, è adatta a una molteplicità di situazioni, dalla casa agli ambienti collettivi, anche grazie alla sua impilabilità.

Designer, Year: Barazzuol/Malisan, 2011

Category: Chair

200

(Eng) The T-Chair is made of a thin rectangular iron frame that is curved and painted. Secured onto the frame are then the seat and backrest, made of wood or upholstered with sartorially elegant fabrics. Straightforward, versatile and stylish, it fits in with a variety of settings, from household interiors to public spaces, also because it is easily stackable.

201



T-Chair (cat. Chair) designed by Barazzuol/Malisan (2011), base T07 Black, *upholstered* version.



T-Chair (cat. Chair) designed by Barazzuol/Malisan (2011), base T02 White, seat T45 Natural Ash, wooden version.



Cat. *Chair*
Technical informations p.319

T-Chair

(Deu) Der Stuhl T-Chair besteht aus einem dünnen Rahmen mit rechteckigem Eisenprofil, gebogen und lackiert, auf welchem die gemütlichen Formen des Sitzes und der Rückenlehne montiert wurden, die aus Holz bestehen oder mit Stoffen von ganz besonderer Eleganz gepolstert und bezogen sind. Einfach, vielseitig und raffiniert fügt er sich in vielfältige Situationen ein, vom Wohnbereich bis hin zu öffentlichen Räumlichkeiten, auch dank der Stapelmöglichkeit.

(Fra) La chaise T-Chair est constituée par un fin châssis en profil rectangulaire de fer, courbe et verni, sur lequel sont fixées les formes douces du siège et du dossier, réalisés en bois ou bien rembourrés et revêtus avec des tissus à l'élégance de couturier. Simple, versatile et raffinée, elle est adaptée à une multiplicité de situations, de la maison aux espaces collectifs et ce grâce aussi à son empilabilité.

Designer: Barazzuol/Malisan
Roberto Barazzuol and Cristian Malisan come from different backgrounds within the design world, but they share the same passion for the history of design and of the visual arts. In 2010 they established a research, art direction, corporate image, exhibition and product design atelier together. Their focus is on contemporary codes of communication, and they are drawn to the evocative features of products. They take a tailor-made approach to the companies with which they work, handling products and graphics as well as image, fabrics, exhibitions and sets, and anything else you can imagine or design.

Dressed

Come il divano della stessa collezione, cui si accompagna, la sedia Dressed è caratterizzata dall'imbottitura cucita direttamente nel rivestimento. Un effetto ispirato al mondo dello sportswear che volutamente ricorda l'estetica di un capo tecnico e dà alla seduta un tocco contemporaneo, in linea con la base metallica girevole. Compatta ed espressiva, Dressed si adatta agli spazi domestici così come ai luoghi del contract, soprattutto in ambito lavorativo e corporate.

Designer, Year: Luca Nichetto, 2012

Category: Chair, Sofa (↳ Vol. A p.078)



(Eng) Like the sofa from the same collection, Dressed chair has its padding sewn directly into the covering, and the two look great together. Its aesthetic is drawn from the sportswear world, and resembles the look of technical apparel, giving the chair a contemporary touch that is perfectly complemented by its swivelling metal base. Dressed is a compact, expressive chair suitable for both domestic and contract settings, and in particular for the work and corporate sector.

Dressed (cat. Chair) designed by Luca Nichetto
(2012), base T02 White. Shown with: *Split*
(cat. Low Table), base T02 White, top T57 White.





Dressed (cat. Chair) designed by Luca Nichetto (2012), base T02 White.



Cat. Chair
Technical informations p.316



Cat. Sofa (L+ Vol. A p.078)
Technical informations p.316

Dressed

(Deu) Wie beim Sofa der gleichen Kollektion, ist auch beim Sessel *Dressed* die Polsterung direkt in den Bezug eingenäht. Die Anregung dazu kommt aus der sportlichen Ecke und erinnert an die Ästhetik von Funktionsbekleidung: das gibt dem Sitzmöbel ein modernes Flair, ganz im Einklang mit dem Drehgestell aus Metall. Kompakt und ausdrucksstark, fügt sich *Dressed* in häusliche Räume ebenso ein wie in Objekteinrichtungen, vor allem im geschäftlichen und kommerziellen Bereich.

(Fra) Comme le canapé de la même collection auquel elle est assortie, la chaise *Dressed* est caractérisée par le rembourrage cousu directement dans le revêtement. Un effet s'inspirant des vêtements sportifs qui rappelle délibérément l'esthétique d'un article technique et donne à la chaise une note contemporaine, en harmonie avec le piètement métallique pivotant. Compacte et expressive, *Dressed* s'adapte aux espaces domestiques comme aux espaces collectifs, surtout dans les lieux de travail et les entreprises.

Designer: Luca Nichetto

Luca Nichetto was born in Venice in 1976, and graduated in Industrial Design at IUAV university of architecture in Venice. In 1999 he launched his professional career, designing his first products in Murano glass. In 2006 he set up his own agency, Nichetto&Partners, dealing in both industrial design and design consultancy. He has received a number of international prizes, including the Gran Design Award 2008, the Chicago Athenium Museum of Architecture Good Design Award 2008, the IF Product Design Award 2008 and the Elle Decoration International Design Awards 2009 (EDIDA) as Designer of the Year in the Young Designer Talent category.

Eddy

Leggerezza e versatilità sono i tratti distintivi della sedia Eddy, disegnata dallo studio britannico Pearson Lloyd. Le sue linee fluide ed avvolgenti risolvono con eleganza delle esigenze concrete: ergonomia, praticità, ambientabilità. Disponibile in due versioni, con base girevole rotonda oppure con piedini, la sedia Eddy si presta ad arredare ogni tipologia d'ambiente.

Designer, Year: Pearson Lloyd, 2010

Category: Chair

Eddy (cat. Chair) designed by Pearson Lloyd (2010).



(Eng) Lightness and versatility are the hallmarks of Eddy chair, design Pearson Lloyd. Its flowing and enveloping lines solve elegantly some concrete needs: ergonomics, practicality, adaptability. Available in two versions, with round swivel base, or with feet, Eddy chair is suitable for furnishing every type of environment.



Cat. Chair
Technical informations p.316

Eddy

(Deu) Leichtigkeit und Vielseitigkeit sind die Kennzeichen des Stuhls Eddy, entworfen von Pearson Lloyd. Die fließenden und umhüllenden Linien lösen konkrete Bedürfnisse: Ergonomie, Zweckmäßigkeit und Anpassungsfähigkeit. Verfügbar in zwei Ausführungen: mit runder Drehstuhl-Basis oder mit Füßen. Stuhl Eddy passt sich jeder Art von Umwelt an.

(Fra) Légèreté et innovation sont les traits distinctifs du siège Eddy, dessinée par le studio Pearson Lloyd. Ses lignes fluides et enveloppantes répondent avec élégance à des exigences concrètes : ergonomie, praticité, capacité d'adaptation. Disponible en deux versions, avec la base pivotante ou avec les pieds fixes, la chaise Eddy convient pour l'ameublement de différentes ambiances.

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: ↪ Vol. A p.072, cat. Armchair: p.074), Fixie (p.222), Galleria (↪ Vol. A p.166), Ischia (↪ Vol. A p.136), Nebula (↪ Vol. C), Polar (↪ Vol. A p.180), Polar Perch (↪ Vol. A p.190), Polar Table (p.292), Quilt (↪ Vol. A p.092), Stone (↪ Vol. A p.214)

Mayfair (cat. Chair) designed by Christophe Pillet (2008), base T94 Bronze. Shown with: *Split* (cat. Table), base T94 Bronze, top T96 Shiny Bordeaux.



↳ Search for: Contract, Domestic

Mayfair

La sedia Mayfair riprende la forma avvolgente dell'omonima poltroncina, ma la rende leggera grazie alle sottili gambe in metallo. Per il suo design particolare che non dimentica funzionalità e comodità, Mayfair è la seduta perfetta da accostare a un tavolo, in ambienti domestici ma anche all'interno di ristoranti e luoghi dell'ospitalità.

Designer, Year: Christophe Pillet, 2008

(Eng) Mayfair reception chair reflects the same curvaceous form as the easy chair, but its slim metal legs make it lighter. Its distinctive design is both practical and comfortable, making Mayfair the perfect chair for sitting at a table, be it in the home or in restaurants and other hospitality settings.

Category: Chair, Armchair (↳ p.102), Sofa



Mayfair (cat. Chair) designed by Christophe Pillet (2008), base T94 Bronze. Shown with: *Split* (cat. Table), base T94 Bronze, top T96 Shiny Bordeaux.



Mayfair (cat. Chair) designed
by Christophe Pillet (2008), base T02 White.



Cat. *Chair*
Technical informations p.309



cat. *Armchair, Sofa*
Technical informations p.309

Mayfair

(Deu) Der Stuhl Mayfair übernimmt die körpernahe Form des gleichnamigen Sessels, dem aber die schlanken Beine aus Metall eine besondere Leichtigkeit verleihen. Das originelle, aber auch zweckmäßige und bequeme Design macht Mayfair zum idealen Sitzmöbel für jeden Tisch, im häuslichen Bereich ebenso wie in Restaurants und anderen gastgewerblichen Räumen.

(Fra) La chaise Mayfair reprend la forme enveloppante du fauteuil mais la rend plus légère grâce aux pieds fins en métal. Grâce à son design particulier qui ne néglige pas la fonctionnalité et le confort, Mayfair est la chaise parfaite à associer à une table, dans des environnements domestiques mais aussi dans un restaurant ou tout autre lieu consacré à l'accueil du public.

Designer: 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.

Other products by *Christophe Pillet*:
Mayfair (cat. Armchair: p.102),
Millennium Drive (L Vol. A p.056),
SouthBeach (p.134)

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. 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°.

Designer, Year: Pearson Lloyd, 2011

Category: Stool



(Eng) 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.





Fixie (cat. Stool) designed by Pearson Lloyd (2011), base T09 Yellow.



Cat. Stool
Technical informations p.316

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (cat. Sofa: ↪ Vol. A p.072, cat. Armchair: p.074), Eddy (p.212), Galleria (↪ Vol. A p.166), Ischia (↪ Vol. A p.136), Nebula (↪ Vol. C), Polar (↪ Vol. A p.180), Polar Perch (↪ Vol. A p.190), Polar Table (p.292), Quilt (↪ Vol. A p.092), Stone (↪ Vol. A p.214)

Fixie

(Deu) Fixie ist ein Hocker, der aus einer Rohrstruktur realisiert 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.

(Fra) 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°.

Split

Una collezione completa di tavoli dalla forma rotonda, ovale, quadrata o rettangolare, in diverse altezze e misure, accomunati dal design della base metallica. L'ampia varietà di finiture rende Split il tavolo ideale sia per le esigenze del contract sia per l'ambito domestico.

Designer, Year: Claesson Koivisto Rune, 2007

Category: Table, Low Table



(Eng) A complete collection of round, oval, square and rectangular tables in a range of heights and sizes, all with the same distinctive base. The wide selection of finishes ensures Split table is ideal both for contract needs and for home use.

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Split (cat. Table) designed by Claesson Koivisto Rune (2007), base T07 Black, top T33 Matt Black Travertine Marble. Shown with: *Kelly V* (cat. Chair), base T07 Black, seat T52 Black.





Split (cat. Table) designed by Claesson Koivisto Rune (2007), base T93 Metalgrey, top T31 White Calacatta Marble. Shown with: *Montevideo* (cat. Chair), base T93 Metalgrey.



Split (cat. Table), base T94 Bronze, top T96 Shiny Bordeaux. Shown with: *Mayfair* (cat. Chair) designed by Christophe Pillet (2008), base T94 Bronze.



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Cat. Low Table
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Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (L Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (L Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (L Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: L Vol. A p.084), Pisa (p.066), Quartier (p.140), Santiago (L Vol. A p.046), Spin (p.144), Split (p.228)

Split

(Deu) Eine vollständige Kollektion von Tischen mit runder, ovaler, quadratischer oder rechteckiger Tischplatte, in verschiedenen Höhen und Abmessungen, die im Design des metallischen Untergestells ihre Gemeinsamkeit haben. Die große Auswahl an Ausführungen macht Split zum idealen Tisch für den Wohn- und Objektbereich.

(Fra) Une collection complète de tables de forme ronde, ovale, carrée ou rectangulaire, en différentes hauteurs et dimensions, avec en commun le design de la base métallique. La grande variété des finitions fait de Split la table idéale aussi bien pour les collectivités que pour la maison.

Kelly T

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

Designer, Year: Claesson Koivisto Rune, 2014

Category: Table

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(Eng) 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.

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Kelly T (cat. Table) designed by Claesson Koivisto Rune (2014), base T25 Matt Champagne Gold, top T55 Pink.



Kelly T (cat. Table) designed by Claesson
Koivisto Rune (2014), base T25 Matt Champagne
Gold, top T55 Pink. Shown with: *Kelly C*
(cat. Chair), base T25 Matt Champagne Gold.

Kelly T (cat. Table) designed by Claesson
Koivisto Rune (2014), base T61 Dark
Green. Shown with: *Kelly C* (cat. Chair),
base T61 Dark Green.





Kelly T (cat. Table) designed by Claesson Koivisto Rune (2014), base T03 Grey, top T53 Grey. Shown with: *Kelly C* (cat. Chair), base T03 Grey.



Kelly T (cat. Table)
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Kelly C + C Basic (cat. Chair)
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Kelly B, O, W (cat. Low Table)
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Kelly V (cat. Chair)
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Kelly E, H, L + F (cat. Armchair)
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Designers: 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.

Other products by **Claesson Koivisto Rune**: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly B/O/W (p.262), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Kelly T

(Deu) 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.

(Fra) 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.



Spindle (cat. Table) designed by Gordon Guillaumier (2014), base T19 Petrol Blue, top T40 Blue Rear Painted Glass. Shown with *Babela* (cat. Chair), base T48 Grey.

↳ Search for: Contract, Domestic

Spindle

Collezione di tavoli caratterizzati dalla forma affusolata delle gambe, realizzate in pressofusione di alluminio e raccordate al profilo smussato e sottile del piano, con un effetto di piacevole morbidezza e leggiadria. Le gambe smontabili e l'impilabilità dei tavoli, sono due doti particolarmente indicate per un utilizzo contract, mentre la gamma completa di dimensioni dei piani, di forma quadrata o rettangolare, permette di soddisfare le più diverse esigenze d'uso, sia in ambienti collettivi che residenziali: come scrittoio, tavolo da pranzo o da riunione.

Designer, Year: Gordon Guillaumier, 2014

(Eng) A collection of tables characterized by tapered legs realized through die casting of aluminium and linked with the thin rounded top that gives a pleasant softness and prettiness. The removable legs and its stackability are two characteristics that make it particularly suitable for the contract use, while the complete range of tops dimensions, square or rectangular, allows to satisfy different needs both in collective and residential environments: like writing desks, dining or meeting tables.

Category: Table





Spindle (cat. Table) designed by Gordon Guillaumier (2014), base T03 Grey, top T38 White Rear Painted Glass. Shown with: *Doodle* (cat. Armchair), base T07 Black.



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Spindle

(Deu) Kollektion von Tischen, deren Füße eine schlanke Form haben, realisiert in Aluminium-Druckguss und verbunden mit einer abgerundeten Tischplatte, die eine weiche und leichte Wirkung hat. Die Füße sind zerlegbar und die Tische stapelbar - zwei Eigenschaften, die besonders im Objektbereich wichtig sind. Die Auswahl an Formaten, quadratisch oder rechteckig, erfüllen die Anforderungen sowohl in öffentlichen, als auch in privaten Umgebungen, ob als Schreibtisch, Esstisch oder als Besprechungstisch.

(Fra) Collezione di tavole caratterizzate per la forma fuselée des pieds, réalisés en aluminium moulé sous pression et raccordés au profil arrondi et fin du plateau avec un effet d'agréable douceur et de grâce. Les pieds démontables et empilables des tables sont deux caractéristiques particulièrement indiquées pour un usage contract, tandis que la gamme complète de dimensions des plateaux, de forme carrée ou rectangulaire, permet de satisfaire les plus diverses exigences d'utilisation dans les espaces collectifs et résidentielles comme bureau, table de repas ou de réunion.

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (p.278), Chill-Out (L Vol. A p.146), Chill-Out High (L Vol. A p.156), Coot (p.284), Face to Face (L Vol. A p.034), Ledge (p.288), Ruler (p.272), Soap (p.268)



Nastro

Dall'ambiente ufficio agli spazi domestici, da solo o in composizioni con penisole laterali, il tavolo Nastro consente di creare molteplici soluzioni, partendo da una forma assolutamente essenziale e giocando liberamente con colori, finiture e geometrie.

Designer, Year: Pietro Arosio, 2009

Category: Table

(Eng) From the office environment to the home, on its own or in a composition with lateral returns, the Nastro table allows the creation of a number of layouts from the most basic of forms and the ability to vary colours, finishes and configuration.



Nastro (cat. *Table*) designed by Pietro Arosio (2009), base T07 Black, top T52 Black. Shown with: *Doodle* (cat. *Armchair*), base T07 Black.



Nastro (cat. Table) designed by Pietro Arosio (2009), base T03 Grey. Shown with: *Babela* (cat. Chair), base T43 Dark Walnut.



cat. Table
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Nastro

(Deu) Vom Bürobereich bis im privatem Raum, der Tisch Nastro spielt mit eine einfache geometrische Form und viele möglichen Farbkombinationen bei Gestell und Tischplatte.

(Fra) Du bureau à domicile, seul ou dans des compositions avec des péninsules latérales, la table Nastro permet de créer plusieurs solutions, à partir d'un module absolument essentiel et jouer librement avec les couleurs, les finitions et les géométries.

Designer: 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.

Other products by Pietro Arosio:

Happy Hour (L Vol. A p.130), Intercity (L Vol. A p.200), Moon (p.108), Parentesi (p.096), Pick-Up (p.154), Quadro (L Vol. A p.224), Slalom (p.158), Sliding (L Vol. A p.124), XL (p.126)

Progettato nel 1957 da Gianfranco Frattini e segnalato lo stesso anno per il *Compasso D'Oro*, Gio è un tavolino basso che esprime un'idea di rigore razionalista e di eleganza raffinata. È caratterizzato da una struttura lineare in legno e dal piano bifacciale a due colori, con tonalità più neutre o più vivaci, sempre ispirate al design anni Cinquanta.

Designer, Year: Gianfranco Frattini, 1957
Development: Tacchini, 2016

Category: Low Table

(Eng) Designed in 1957 by Gianfranco Frattini, and nominated for the *Compasso D'Oro* award in the same year, Gio is a low coffee table that expresses a sense of rationalist rigour and refined elegance. It features a linear wooden frame and a two-tone reversible top, with a choice of more neutral or more lively hues, all drawn from a palette typical of fifties design.

Gio (cat. Low Table) designed by Gianfranco Frattini (1957), base T49 Grey, top T68 Shiny Blue. Shown with: *Agnese* (cat. Armchair), base T49 Grey; *E63* (cat. Lamp) and *Umbra* (cat. Rug) developed by Tacchini Edizioni.



Gio (cat. Low Table) designed by Gianfranco Frattini (1957), base T49 Grey, top T68 Shiny Blue.
Design Classics: read more about Tacchini reissues program on p.002.



Cat. *Low Table*
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Gio

(Deu) Der niedrige Tisch Gio, der 1957 von Gianfranco Frattini entworfen und im gleichen Jahr für den *Compasso D'Oro* nominiert wurde, bringt nüchterne Strenge und raffinierte Eleganz zum Ausdruck. Charakteristisch die lineare Struktur aus Holz und die beidseitige Tischplatte in zwei verschiedenen Farben, in neutralen oder lebhafteren Tönen, und ebenfalls im Design der Fünfzigerjahre.

(Fra) Dessinée en 1957 par Gianfranco Frattini et mentionnée la même année pour le *Compasso d'Oro*, Gio est une table basse qui exprime une idée de rigueur rationaliste et d'élégance raffinée. Elle est caractérisé par une structure linéaire en bois et par le plateau biface en deux couleurs, avec des teintes plus neutres ou plus vives, s'inspirant elles aussi du design des années cinquante.

Designer: 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".

Other products by *Gianfranco Frattini*:
 Agnese (p.022), Giulia (p.028),
 Sesann (cat. Sofa: L Vol. A p.022,
 cat. Armchair: p.018), Oliver (L Vol. A
 p.040)

Kelly B, O, W

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Concepiti per completare le sedute della collezione Kelly, ma utilizzabili in un'infinità di situazioni, dalla casa al contract, questi tavolini con diverse altezze sono caratterizzati dalla forma piacevolmente organica del piano e dalla sottile struttura metallica, che li rende dinamici e leggeri.

Designer, Year: Claesson Koivisto Rune, 2014

Category: Low Table

262

(Eng) Created in order to complete Kelly seating collection, but usable in every situation, from home to contract, these small tables with different heights stand out for the top's organic shape and for the thin metallic structure that make them dynamic and light.



Kelly W (cat. Low Table), designed by Claesson Koivisto Rune (2014), base T61 Dark Green.
Kelly O (cat. Low Table), base T17 Pink, top T55 Pink.
Kelly B (cat. Low Table), base T05 Grey, top T54 Grey.

Kelly O (cat. Low Table) designed by Claesson Koivisto Rune (2014), base T17 Pink, top T55 Pink and *Kelly B* (cat. Low Table), base T05 Grey, top T54 Grey. Shown with: *Kelly E* (cat. Armchair), base T05 Grey.



Kelly W (cat. Low Table), designed by Claesson Koivisto Rune (2014), base T61 Dark Green.
Shown with: *Kelly H* (cat. Armchair), base T25 Matt Champagne Gold.



Kelly B, O, W (cat. Low Table)
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Kelly C + C Basic (cat. Chair)
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Kelly T (cat. Table)
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Kelly V (cat. Chair)
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Kelly E, H, L + F (cat. Armchair)
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Designers: 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.

Other products by *Claesson Koivisto Rune*: Campo (↳ Vol. C), Doodle (cat. Armchair: p.056, cat. Chair: p.190), Highlife (↳ Vol. A p.062), Isola (p.080), Kelly C + C Basic (p.162), Kelly E/H/L + F (p.040), Kelly T (p.236), Kelly V (p.170), Lima (↳ Vol. A p.100), Misura (p.114), Montevideo (cat. Sofa: ↳ Vol. A p.084, cat. Chair: p.182), Pisa (p.066), Quartier (p.140), Santiago (↳ Vol. A p.046), Spin (p.144), Split (p.228)

Kelly B, O, W

(Deu) Entwickelt, um die Sitzmöbel der Kelly Kollektion zu ergänzen, aber in einer Vielzahl von Situationen einsetzbar, sowohl zuhause als auch im Objekt. Diese Tische mit unterschiedlichen Höhen stechen heraus durch die angenehmen organischen Formen und die dünnen Metallstruktur. Sie sind dynamisch und leicht.

(Fra) Conçus pour compléter les sièges de la collection Kelly, mais utilisables pour d'infinies situations, de la maison au contract, ces petites tables de différentes hauteurs sont caractérisées par une forme organique du plateau et par une fine structure métallique qui les rend dynamiques et légères.

Soap

269

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 i quelli domestici.

Designer, Year: Gordon Guillaumier, 2017

Soap (cat. Low Table), base T25 Matt Champagne Gold, top T31 White Calacatta Marble.
Shown with Vasum (cat. Vase) developed by Tacchini Edizioni.



Category: Low Table

268

(Eng) 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.

Soap (cat. Low Table) designed by Gordon Guillaumier (2017), base T25 Matt Champagne Gold, top T31 White Calacatta Marble. Shown with: *Campo* (cat. Rug), developed by Tacchini Edizioni.



Cat. Low Table
Technical informations p.330

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (p.278), Chill-Out (L Vol. A p.146), Chill-Out High (L Vol. A p.156), Coot (p.284), Face to Face (L Vol. A p.034), Ledge (p.288), Ruler (p.272), Spindle (p.244)

Soap

(Deu) 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.

(Fra) 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.

Ruler

273

La sottigliezza del piano e le particolari gambe in legno sono i tratti che accomunano i tavolini Ruler, con piano di forma rotonda, quadrata, rettangolare o esagonale. Semplice nelle forme ma sofisticato nella scelta dei materiali e nella sapienza delle lavorazioni, Ruler si inserisce nei contesti più diversi, dove può essere usato da solo o in combinazione con altri tavolini della collezione.

Designer, Year: Gordon Guillaumier, 2012

Ruler (cat. Low Table) designed by Gordon Guillaumier (2012), base T44 Light Walnut, top T33 Matt Black Travertine.



Category: Low Table

272

(Eng) The slim top and distinctive legs are the key features of Ruler coffee tables. Tops can be round, square, rectangular or hexagonal. With simple shapes but sophisticated materials and skilled production processes, Ruler looks right at home in a wide range of settings, where it can be used alone or combined with the other tables from the same collection.





Ruler (cat. Low Table) designed by Gordon Guillaumier (2012), base T44 Light Walnut, top T33 Matt Black Travertine.



Cat. *Low Table*
Technical informations p.330

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (p.278), Chill-Out (L Vol. A p.146), Chill-Out High (L Vol. A p.156), Coot (p.284), Face to Face (L Vol. A p.034), Ledge (p.288), Soap (p.268), Spindle (p.244)

Ruler

(Deu) Die dünne Platte und die charakteristischen Holzbeine sind die gemeinsamen Merkmale der kleinen Tische Ruler von runder, quadratischer, rechteckiger oder sechseckiger Form. Durch schlichte Formen, edle Materialien und perfekte Verarbeitung passen Ruler in unterschiedliche Einrichtungen und können allein oder gemeinsam mit anderen kleinen Tischen der Kollektion eingesetzt werden.

(Fra) La finesse du plateau et les pieds particuliers en bois sont les éléments communs aux différents modèles de tables basses Ruler, avec plateau de forme ronde, carrée, rectangulaire ou hexagonale. Simple dans les formes mais raffiné dans le choix des matériaux et dans la précision des façonnages, Ruler s'insère dans les contextes les plus variés, où elle peut être utilisée seule ou associée à d'autres tables basses de la collection.

Cage (cat. Low Table) designed by Gordon
Guillaumier (2010), base T25 Matt Champagne Gold,
top T42 Bronzed Mirror.



↳ Search for: Contract, Domestic

Cage

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.

Designer, Year: Gordon Guillaumier, 2010

Category: Low Table

(Eng) 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.



Cagé (cat. Low Table) designed by Gordon Guillaumier (2010), base T25 Matt Champagne Gold, top T42 Bronzed Mirror; base T26 Polished Champagne Gold, top T31 Calacatta Marble; base T28 Polished Black Chrome, top T32 Black Marquina Marble; base T27 Matt Black Chrome, top T41 Smoked Mirror.



Cage (cat. Low Table) designed by Gordon Guillaumier (2010), base T28 Polished Black Chrome, top T32 Black Marquinia Marble.



Cat. Low Table
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Designer: 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.

Other products by *Gordon Guillaumier*:
Chill-Out (L Vol. A p.146),
Chill-Out High (L Vol. A p.156),
Coot (p.284), Face to Face (L Vol. A p.034), Ledge (p.288), Ruler (p.272),
Soap (p.268), Spindle (p.244)

Cage

(Deu) 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.

(Fra) 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.

Coot

Le forme della natura rappresentano una delle principali fonti di ispirazione del designer Gordon Guillaumier. Il piano del tavolino Coot, ispirato alla pura e semplice geometria di un petalo, è un motivo perfetto per comporre una molteplicità di modelli diversi, partendo da un unico modulo. La struttura di sostegno è pensata per permettere al piano di librarsi sopra una poltrona o un divano: una funzione particolarmente utile quando si utilizza un computer portatile.

Designer, Year: Gordon Guillaumier, 2010

Category: Low Table



(Eng) Nature's shapes represent a major source of inspiration for designer Gordon Guillaumier. The top of the Coot table was inspired by the simple geometry of a petal; it is a perfect motif for generating a variety of different models from one single form. The support structure is designed to allow the top to open up over a chair or sofa, a particularly useful feature when using a laptop computer.

Coot (cat. Low Table) designed by Gordon Guillaumier (2010), base T01 White, top T31 White Calacatta Marble.

Coot (cat. Low Table) designed by Gordon Guillaumier (2010),
base T01 White, top T59 White; base T07 Black, top T60 Black.



Cat. Low Table
Technical informations p.326

Designer: 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.

Other products by *Gordon Guillaumier*:
Cage (p.278), Chill-Out (L Vol. A p.146), Chill-Out High (L Vol. A p.156), Face to Face (L Vol. A p.034), Ledge (p.288), Ruler (p.272), Soap (p.268), Spindle (p.244)

Coot

(Deu) Die Naturformen stellen eine der Hauptinspirationen des Designers Gordon Guillaumier dar. Die Tischplatte des Tisches Coot, inspiriert durch die einfache und pure Geometrie eines Blütenblattes, ist ein perfektes Motiv welches auf einem einzigen Modul basiert aber die Kombination vieler verschiedener Modelle zulässt. Die Stützstruktur wurde so gedacht, dass die Tischplatte die Möglichkeit hat sich über einem Sessel oder einem Sofa zu entfalten: eine besonders nützliche Funktion, wenn man ein Notebook benutzt.

(Fra) Les formes de la nature représentent l'une des principales sources d'inspiration du designer Gordon Guillaumier. Le plateau de la petite table Coot s'inspire à la géométrie pure et simple d'un pétale ; c'est le motif parfait pour composer une multiplicité de modèles différents en partant d'un seul modèle. La structure de soutien est conçue afin de permettre au plateau de planer au-dessus d'un fauteuil ou d'un canapé : une fonction particulièrement utile lorsque l'on utilise un ordinateur portable.

Ledge

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.

Designer, Year: Gordon Guillaumier, 2016

Category: Low Table

288

(Eng) 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.

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Ledge (cat. Low Table) designed by Gordon Guillaumier (2016), base T24 Satin Chrome, top T31 White Calacatta Marble. Shown with: Chill-Out High (cat. Modular System), base T24 Satin Chrome.

Ledge (cat. Low Table) designed by Gordon Guillaumier (2016), base T02 White, top T35 Matt Basaltina Marble. Shown with: *Chill-Out High* (cat. Modular System), base T02 White.



Cat. *Low Table*
Technical informations p.328

Ledge

(Deu) Ledge, ursprünglich als Zubehör für die modularen Sitzlandschaften Chill-Out im gleichen, schlichten Design entwickelt, ist ein Beistelltischchen, dem die seitliche Struktur aus Metall Stabilität und Leichtigkeit verleiht. Mit Anmut und edler Ausführung, ist Ledge nicht nur für Objekteinrichtungen, sondern auch für den häuslichen Bereich bestens geeignet.

(Fra) Conçue comme complément pour les canapés du système modulaire Chill-Out, dont elle reprend les lignes essentielles, Ledge est une petite table d'appoint avec une structure métallique décalée qui lui donne sa légèreté et sa stabilité. Avec ses finitions délicates et précieuses, Ledge s'insère facilement dans les espaces collectifs, tout comme dans les espaces domestiques.

Designer: 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.

Other products by *Gordon Guillaumier*: Cage (p.278), Chill-Out (L Vol. A p.146), Chill-Out High (L Vol. A p.156), Coot (p.284), Face to Face (L Vol. A p.034), Ruler (p.272), Soap (p.268), Spindle (p.244)

Polar Table

293

Concepito come complemento della serie Polar, ma utilizzabile anche in altri contesti e accostamenti, può essere utilizzato appoggiandolo da un verso o da un altro, in interni oppure in esterni.

Designer, Year: Pearson Lloyd, 2007

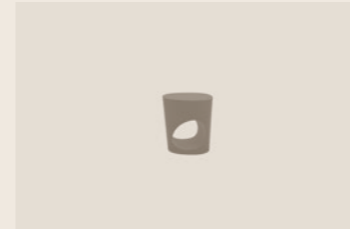
Polar Table (cat. Low Table) designed by Pearson Lloyd (2007), finishes T21 White, T20 Black. Shown with: Giulia (cat. Armchair), base T49 Grey.



Category: Low Table

292

(Eng) Designed to complement the Polar series it can be used placing it one way up or the other, indoors or outdoors.



cat. *Low Table*
Technical informations p.329

Polar Table

(Deu) Zur Ergänzung der Polar Series erdacht, ein vielseitig benutzbaren Teil, aufstellbar in beiden Richtungen, im Innen-und Außenbereich einsetzbar.

(Fra) Conçu pour compléter la série Polar, mais utilisable dans d'autres contextes et approches, il peut être utilisé en l'appuyant vers une direction ou vers une autre, dans les internes ou les externes.

Designers: Pearson Lloyd
Pearson Lloyd 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.

Other products by *Pearson Lloyd*:
Crystal (↳ cat. Sofa: Vol. A p.072, cat. Armchair: p.074),
Eddy (p.212), Fixie (p.222),
Galleria (↳ Vol. A p.166),
Ischia (↳ Vol. A p.136), Nebula (↳ Vol. C),
Polar (↳ Vol. A p.180), Polar Perch (↳ Vol. A p.190),
Quilt (↳ Vol. A p.092), Stone (↳ Vol. A p.214)

Labanca Table

297

Realizzato con un'unica lastra di cristallo curvato, verniciato con finitura lucida all'esterno e opaca all'interno, il tavolino Labanca è pensato per completare i divani dell'omonima collezione Tacchini, ma può trovare infiniti altri abbinamenti ed utilizzi, nello spazio giorno come nello spazio notte.

Designer, Year: Lievore Altherr Molina, 2004

Category: Low Table

296

(Eng) Manufactured from one sheet of glass, painted with a gloss finish on the outside and an opaque finish on the inside. The Labanca table is designed to complete the unique sofa collection by Tacchini but can find a place in many other spaces from the day to the night time living zones of our homes.



Labanca Table (cat. Low Table) designed by Lievore Altherr Molina (2004), finish Black Rear Painted Glass. Shown with: *Pisa* (cat. Armchair).

Labanca Table (cat. Low Table) designed by Lievore
Altherr Molina (2004), finish Black Rear Painted Glass.



cat. *Low Table*
Technical informations p.328

Labanca Table

(Deu) Aus eine Kristallglasscheibe gebogen, lackiert glänzend außen matt innen, der Beistelltisch Labanca wurde zur Komplettierung der gleichnamigen Sofas von Tacchini gedacht, kann aber anderweitig Verwendung finden, auch im Schlafbereich.

(Fra) Faite avec une unique plaque de verre courbée, peinte avec une finition brillante à l'extérieur et opaque à l'intérieur, la table Labanca a été pensée pour compléter les canapés de la même collection Tacchini, mais elle peut trouver des innombrables accouplements et emplois, dans l'espace jour comme dans l'espace nuit.

Designers: 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.

Other products by *Lievore Altherr Molina*: Baobab (p.090), Girola (p.130), Havana (↳ Vol. A p.118), Labanca (↳ Vol. A p.108), Nara (p.300)

Nara

Nara è una collezione di tavolini contraddistinti dalla geometrica purezza dei volumi. Due le dimensioni per due forme diverse, quadrata e tonda. Totalmente rivestiti in cuoio, i tavolini Nara sono una presenza calda ed essenziale nella zona giorno accanto ai divani e in ogni altra stanza della casa.

Designer, Year: Lievore Altherr Molina, 2005

Category: Low Table

300

(Eng) Nara is a collection of coffee tables featuring shapes of a remarkable geometric purity. It comes in two shapes, round and square, with two sizes for each. Covered entirely in leather, Nara coffee tables introduce a warm, essential presence alongside sofas in the living area, and in any other part of the home.

301



Nara (cat. Low Table) designed by Lievore Altherr Molina (2005).

Nara (cat. Low Table) designed by Lievore Altherr Molina (2005). Shown with: *Baobab* (cat. Armchair) and *Campo* (cat. Rug) developed by Tacchini Edizioni.



cat. *Low Table*
Technical informations p.329

Nara

(Deu) Nara ist eine Kollektion von Couchtischen, die sich durch geometrisch klare Volumen auszeichnen. Zwei Größen für zwei verschiedene Formen, quadratisch und rund. Die vollständig mit Leder bezogenen Tischchen Nara sind eine warme, essentielle Begleitung des Sofas im Wohnbereich und in jedem anderen häuslichen Raum.

(Fra) Nara est une collection de tables basses caractérisées par la pureté géométrique des volumes. Elles existent en deux dimensions pour deux formes différentes, carrée et ronde. Entièrement recouvertes de cuir, les tables basses Nara sont une présence chaude et essentielle dans un living, à côté des canapés, et dans n'importe quelle autre pièce de la maison.





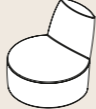

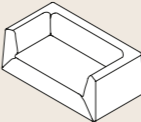
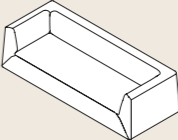
Designers: Lievore Altherr Molina
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Other products by *Lievore Altherr Molina*: *Baobab* (p.090), *Girola* (p.130), *Havana* (L Vol. A p.118), *Labanca* (L Vol. A p.108), *Labanca Table* (p.296)

Technical informations

Dalla casa al lavoro — dalle poltrone, scrivanie, lampade e tavoli, fino ai più piccoli utensili quotidiani — ogni oggetto che incontriamo, rappresenta in sé un sistema di idee. Nelle parole di *Baudrillard*, il grande filosofo francese, le case e le cose con cui viviamo, riflettono, sia nella loro forma che attraverso il loro potere comunicativo, la nostra cultura e la nostra società. 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.

(Eng) From home to work — from armchairs, desks, lamps and tables, down to the smallest daily utensils — every object we get in touch with is, itself, a system of ideas. From the words of *Baudrillard*, the great French Philosopher, the house and the things, which we live with, reflect both in their form and through their communicative power, our culture and our society. 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.

Agnese	by Gianfranco Frattini	cat. Armchair	Non-removable covers
			
OAGN84 L 84 P 76 H 73 cm Seat H 44 cm	OAGNP57 L 57 P 51 H 42 cm Seat H 42 cm		
			
Base Base Gestell Piétement	T43 Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	T49 Tinto Grigio Grey Grau Gris	
Baobab	by Lievore Altherr Molina	Armchair	Non-removable covers
			
OBAO80 L 80 P 77 H 69 cm Seat H 40 cm	Su ruote/With wheels /Mit Rollen/Avec roulettes		
Crystal	by Pearson Lloyd	Sofa, Armchair	Non-removable covers
			
OCRY96/OCRYG96 L 96 P 80 H 68 cm Seat H 43 cm	OCRY153 L 153 P 85 H 68 cm Seat H 46 cm	OCRY213 L 213 P 85 H 68 cm Seat H 46 cm	

Base fissa (OCRY96) o girevole (OCRYG96)
Fixed (OCRY96) or swivel (OCRYG96) base
Mit fixer (OCRY96) oder Drehgestell (OCRYG96)
Base fixe (OCRY96) ou pivotante (OCRYG96)

Dot by Patrick Norguet cat. Armchair Non-removable covers



ODOT87
L 87 P 81 H 92 cm
Seat H 42 cm



Base metallo Metal base Metallgestell Piétement en métal	T02	RAL 9016	T04	RAL 7022	T07	RAL 9011	T08	RAL 8019	T61	RAL 6014
	Bianco White Weiss Blanc		Grigio Grey Grau Gris		Nero Black Schwarz Noir		Marrone Brown Braun Brun		Verde Green Grün Vert	



Base legno Wooden base Holzgestell Piétement en bois	T43
	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé

Girola by Lievore Altherr Molina Armchair Non-removable covers



OGIR87
L 87 P 74 H 64 cm
Seat H 40 cm

Base girevole/Swivel base
Drehgestell/Base pivotante

Giulia by Gianfranco Frattini Armchair Non-removable covers



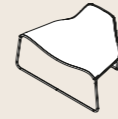
OGIU86
L 86 P 95 H 104 cm
Seat H 43 cm

OGIUP57
L 57 P 51 H 42 cm
Seat H 42 cm



Base Base Gestell Piétement	T43	T49
	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris

Glide by Monica Förster cat. Armchair Non-removable covers



OGLI106
L 106 P 65 H 61 cm
Seat H 37 cm



Base verniciata Painted base Gestell lackiert Piétement laqué	T02	RAL 9016	T07	RAL 9011	T08	RAL 8019	T16	RAL 5003
	Bianco White Weiss Blanc		Nero Black Schwarz Noir		Marrone Brown Braun Brun		Blu Blue Blau Bleu	

Isola by Claesson Koivisto Rune Armchair Non-removable covers



OIS118T
L 118 P 86,5 H 85 cm
Seat H 40 cm, Table H 57,5 cm

OIS118
L 118 P 86,5 H 85 cm
Seat H 40 cm



Base verniciata Painted base Gestell lackiert Piétement laqué	T02	RAL 9016	T03	RAL 7016	T07	RAL 9011	T08	RAL 8019
	Bianco White Weiss Blanc		Grigio Grey Grau Gris		Nero Black Schwarz Noir		Marrone Brown Braun Brun	

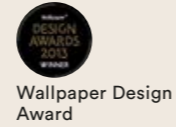


Base cromata Chromed base Gestell verchromt Piétement chromé	T24	Tavolino marmo Little marble table Marmortisch Table de marbre	T33	T34
	Cromo Satinato Satin Chromed Satiniert Verchromt Chrome Satiné		Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	Biancone Lucido Shiny Biancone Biancone Glänzend Biancone Brillant

Jacket by Patrick Norguet cat. Armchair Removable covers



OJACK86
L 89 P 80 H 79 cm
Seat H 42 cm



Premi Awards

Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016	T04 RAL 7022	T07 RAL 9011	T08 RAL 8019	T13 RAL 3005	T16 RAL 5003
	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Bordeaux Bordeaux Bordeaux Bordeaux	Blu Blue Blau Bleu

Kelly E, H, L + F by Claesson Koivisto Rune cat. Armchair, Chaise-longue Non-removable covers



OKELE70
L 70 P 80 H 81 cm
Seat H 39,6 cm



OKELH104
L 104 P 78 H 126 cm
Seat H 43 cm



OKELL104
L 104 P 116 H 84 cm
Seat H 36 cm



OKELF104
L 104 P 49,5 H 41 cm
Seat H 36 cm



EDIDA Award



Good Design Award



Red Dot Design Award

Premi Awards

Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016	T04 RAL 7022	T05 RAL 7023	T07 RAL 9011	T09 RAL 1003
	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Grigio cemento Grey Grau Gris	Nero Black Schwarz Noir	Giallo Yellow Gelb Jaune

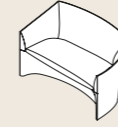
T10 RAL 2004	T12 RAL 3000	T15 RAL 6034	T17 RAL 3014	T18 RAL 6029	T19 RAL 5021
Arancio Orange Orange Orange	Rosso Red Rot Rouge	Turchese Turquoise Turkis Turquoise	Rosa Pink Rosa Rose	Verde Green Grün Vert	Blu Blue Blau Bleu

T61 RAL 6014	T25	T64
Verde Green Grün Vert	Base cromata Chromed base Gestell verchromt Piétement chromé	Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre
	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	

Mayfair by Christophe Pillet Sofa, Armchair, Chair Non-removable covers



OMAY64
L 64 P 69 H 82 cm
Seat H 44 cm



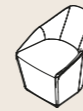
OMAY131
L 131 P 74 H 82 cm
Seat H 44 cm



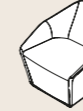
OMAY57
L 57 P 56 H 80 cm
Seat H 45,5 cm

Only for Omay57	T02 RAL 9016	T07 RAL 9011	T08 RAL 8019	T94
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Bronzo Bronze Bronze Bronze

Misura S, M, L, XL by Claesson Koivisto Rune cat. Armchair, Sofa, Sofa Bed Non-removable covers



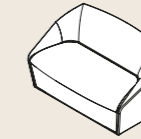
OMIS61P/OMIS61R
L 61 P 66 H 77 cm
Seat H 46 cm



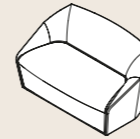
OMIM76P/OMIM76B
L 76 P 70 H 77 cm
Seat H 42 cm



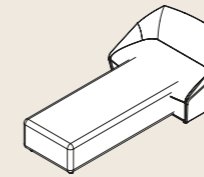
OMIL93
L 93 P 76 H 77 cm
Seat H 42 cm



OMIXL130
L 130 P 87 H 70 cm
Seat H 42 cm



OMIXLB130
L 130 P 91 H 70 cm
Seat H 42 cm



Letto/Bed 125 x 185 cm

Misura S	Misura M
Piedini (OMIS61P) o ruote (OMIS61R) Feet (OMIS61P) or wheels (OMIS61R) Füße (OMIS61P) oder Rollen (OMIS61R) Patins (OMIS61P) ou roulettes (OMIS61R)	Piedini (OMIM76P) o base girevole (OMIM76B) Feet (OMIM76P) or swivel base (OMIM76B) Füßen (OMIM76P) oder Drehgestell (OMIM76B) Patins (OMIM76P) ou base pivotante (OMIM76B)

Moon by **Pietro Arosio** cat. **Armchair** Non-removable covers



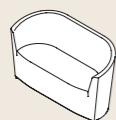
OMO183
L 83,5 P 73 H 89 cm
Seat H 38 cm

Base girevole/Swivel base/Drehgestell/Base pivotante



Scocca esterna Shell Gestell Coque	T20	RAL 9005	T21	RAL 9003	T95	RAL 7006
	Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant		Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant		Fango Mud Schlamm Boue	

Parentesi by **Pietro Arosio** cat. **Sofa, Armchair** Non-removable covers



OPAW80/OPAA80/OPAT80
L 80 P 65 H 75 cm
Seat H 45 cm

OPATE140
L 143 P 65 H 75 cm
Seat H 45 cm



Schienale poltrona Armchair backrest Rücklehne Sessel Dossier fauteuil	Imbottito Upholstered Gepolstert Rembourré	Alluminio Aluminium Aluminium	T50 Wengè	Schienale divano Back sofa Rücklehne Sofa Dossier canapé	Imbottito Upholstered Gepolstert Rembourré
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Pisa by **Claesson Koivisto Rune** cat. **Armchair** Non-removable covers



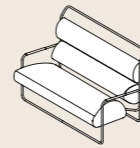
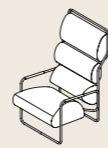
OPIS67P/OPIS67G
L 67 P 76 H 82 cm
Seat H 45 cm

Piedini (OPIS67P) o base girevole (OPIS67G)/Feet (OPIS67P) or swivel base (OPIS67G)/Füßen (OPIS67P) oder Drehgestell (OPIS67G) Patins (OPIS67P) ou base pivotante (OPIS67G)



Premi Awards

Sancarlo by **Achille Castiglioni** cat. **Armchair, Sofa** Removable fabric and leather covers



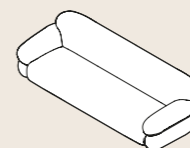
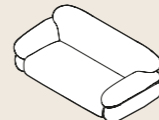
OSAN62
L 62,5 P 92 H 118 cm
Seat H 45 cm

OSAN124
L 124 P 83,5 H 92 cm
Seat H 45 cm



Struttura verniciata Painted structure Gestell lackiert Piétement laqué	T02	RAL 9016	T06	RAL 7043	T07	RAL 9011
	Bianco White Weiss Blanc		Grigio Grey Gru Gris		Nero Black Schwarz Noir	

Sesann by **Gianfranco Frattini** cat. **Sofa, Armchair** Non-removable covers



OSES110
L 110 P 94 H 67 cm
Seat H 38 cm

OSES180
L 180 P 94 H 67 cm
Seat H 38 cm

OSES240
L 240 P 94 H 67 cm
Seat H 38 cm



Struttura cromata Chromed structure Gestell verchromt Piétement chromé	T23	T24	T25	T27	T28
	Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat	Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Noir Brillant



T64	Struttura verniciata Painted structure Gestell lackiert Piétement laqué	T01	RAL 9010	T07	RAL 9011	T11	RAL 2011	T61	RAL 6014
Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre		Bianco White Weiss Blanc		Nero Black Schwarz Noir		Arancio Orange Orange Orange		Verde Green Grün Vert	



T62	RAL 1005	T63	RAL 5002	Piedini Feet Füße Pieds	T43	T49
Ocra Ochre Ocker Ocre		Blu Blue Blau Bleu			Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Gru Gris

Shelter by Noé Duchaufour-Lawrance cat. Armchair Non-removable covers



OSHE69
L 69,5 P 85 H 114,5 cm
Seat H 41 cm

OSHE60
L 60 P 51 H 41 cm
Seat H 41 cm

Base girevole/Swivel
base/Drehgestell/Base
pivotante



Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T02 RAL 9016
Bianco
White
Weiss
Blanc

T03 RAL 7016
Grigio
Grey
Grau
Gris

T07 RAL 9011
Nero
Black
Schwarz
Noir

T08 RAL 8019
Marrone
Brown
Braun
Brun



Base cromata
Chromed base
Gestell verchromt
Piétement chromé

T27
Cromo Nero Opaco
Matt Black Chromed
Matt Schwarz Verchromt
Noir Mat

SouthBeach by Pietro Arosio cat. Armchair Non-removable covers



OSOUL110
L 110 P 68 H 139 cm
Seat H 43 cm



Struttura
Structure
Struktur
Structure

T20 RAL 9005
Nero Lucido
Gloss Black
Schwarz Glänzend
Noir Brillant

T21 RAL 9003
Bianco Lucido
Gloss White
Weiß Glänzend
Blanc Brillant

T51
Bianco Opaco
White Mat
Weiß Matt
Blanc Mat

T52
Nero Opaco
Black Mat
Schwarz Matt
Noir Mat

Faggio
Beech
Buche
Hetre

XL by Pietro Arosio cat. Armchair Non-removable covers



OXLTE80
L 80 P 71 H 71 cm
Seat H 35 cm



Base cromata
Chromed base
Gestell verchromt
Piétement chromé

T23
Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

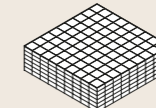
Quartier by Claesson Koivisto Rune cat. Ottoman Removable fabric and leather covers



OQUAR46
L 46 P 46 H 46 cm
Seat H 46 cm



OQUAR62
L 62 P 62 H 38 cm
Seat H 38 cm



OQUAR112
L 112 P 112 H 33 cm
Seat H 33 cm

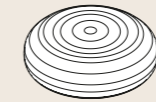
Spin by Claesson Koivisto Rune cat. Ottoman Non-removable covers



OSPIN60
Ø 60 H 39 cm
Seat H 39 cm



OSPIN90
Ø 90 H 39 cm
Seat H 39 cm



OSPIN117
Ø 119 H 39 cm
Seat H 39 cm

Cuciture
Stitches
Nähte
Coutures



Bianco
White
Weiss
Blanc



Beige
Beige
Beige
Beige



Rosso
Red
Rot
Rouge



Blu
Blue
Blau
Bleu



Nero
Black
Schwarz
Noir

Atoll by Patrick Norguet cat. Chaise-longue Non-removable covers



Interior Innovation Award
Winner

Premi Awards

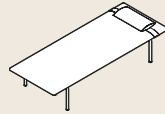
OATOL85
L 85,5 P 170 H 94 cm
Seat H 24,5 cm



Piedini
Feet
Füße
Pieds

T44
Tinto Noce Chiaro
Light Walnut
Licht Walnuss
Noyer Clair

Pick-Up by Pietro Arosio cat. Chaise-longue Removable covers



OPI200
L 205 P 77 H 42 cm
Seat H 42 cm



Base
Base
Gestell
Piétement

T23
Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

Slalom by Pietro Arosio cat. Chaise-longue Non-removable covers



OSLA56
L 56 P 160 H 98 cm

L 56 P 168 H 78 cm



Base
Base
Gestell
Piétement

T24
Cromo Satinato
Satin Chrome
Satiniert Verchromt
Chrome Satiné

Babela Achille & Pier Giacomo Castiglioni cat. Chair Removable covers



OBAB56
L 56 P 59 H 80 cm
Seat H 49 cm



Base
Base
Gestell
Piétement

T43
Noce Scuro
Dark Walnut
Dunkel Walnuss
Noyer Foncé

T45
Naturale
Natural
Natural
Naturel

T46
Tinto Bianco
White
Weiss
Blanc

T47
Tinto Nero
Black
Schwarz
Noir

T48
Tinto Grigio
Grey
Grau
Gris

Doodle by Claesson Koivisto Rune cat. Armchair, Chair, Stool Non-removable covers



ODOB87
L 87 P 78 H 77 cm
Seat H 41 cm

ODOA51
L 51 P 57 H 80 cm
Seat H 45 cm

ODOAG51
L 51 P 57 H 80 cm
Seat H 45 cm

ODOB51
L 51 P 60 H 91 cm
Seat H 45 cm

ODOBG51
L 51 P 60 H 91 cm
Seat H 45 cm



ODOC62
L 62 P 59 H 85 cm
Seat H 46 cm

ODOCG62
L 62 P 59 H 85 cm
Seat H 46 cm

ODOS49
L 49 P 53 H 100 cm
Seat H 76 cm



Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T02 RAL 9016
Bianco
White
Weiss
Blanc

T07 RAL 9011
Nero
Black
Schwarz
Noir

T08 RAL 8019
Marrone
Brown
Braun
Brun

T93
Metalgrey



Base cromata
Chromed base
Gestell verchromt
Piétement chromé

T24
Cromo Satinato
Satin Chromed
Satiniert Verchromt
Chrome Satiné

T25 (Only for ODOB87)
Oro Champagne Opaco
Matt Champagne Gold
Matt Champagne Gold
Or Champagne Mat

Cuciture
Stitches
Nähte
Coutures


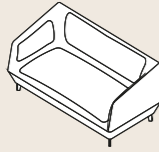
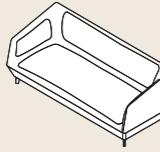




Bianco
White
Weiss
Blanc




Beige
Beige
Beige
Beige

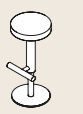







Rosso
Red
Rot
Rouge

Blu
Blue
Blau
Bleu

Nero
Black
Schwarz
Noir

Dressed		by Luca Nichetto		cat. Sofa, Chair		Non-removable leather and vinyl covers ODRES59 Non-removable covers		
								
ODRES59 L 59 P 57 H 77 cm Seat H 48 cm	ODRES175 L 175 P 88 H 81 cm Seat H 40 cm	ODRES220 L 220 P 88 H 81 cm Seat H 40 cm	ODRES59 Base girevole/ Swivel base/Drehgestell /Base pivotante					
								
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 Bianco White Weiss Blanc	RAL 9016 T07 Nero Black Schwarz Noir	RAL 9011	Cerniera Zip Reißverschluss Fermeture éclair	Bianco White Weiss Blanc	Nero Black Schwarz Noir		

Eddy		by Pearson Lloyd		cat. Chair		Non-removable covers	
							
OEDP61/OEDB61 L 61 P 62 H 78 cm Seat H 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)		
							
Cerniera Zip Reißverschluss Fermeture éclair	Bianco White Weiss Blanc	Nero Black Schwarz Noir					

Fixie		by Pearson Lloyd		cat. Stool		Non-removable covers	
							
OFIX37 L 37 P 37 H 68/80 cm							
							
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 Bianco White Weiss Blanc	RAL 9016 T06 Grigio Grey Grau Gris	RAL 7043 T07 Nero Black Schwarz Noir	RAL 9011 T09 Giallo Yellow Gelb Jaune	RAL 1003 T10 Arancio Orange Orange	RAL 2004 T12 Rosso Red Rot Rouge	RAL 6018 T14 Verde Green Grün Vert

Kelly C, C Basic, S, P		by Claesson Koivisto Rune		cat. Chair		Non-removable covers	
							
OKELC52 L 52 P 51 H 79 cm Seat H 45,5 cm	OKELCB52 L 56 Base 47 P 53 H 82 cm Seat H 45 cm	OKELS44 L 44 P 36 H 41 cm Seat H 41 cm	OKELP132 L 132,5 P 100 H 35 cm Seat H 35 cm				
							
Base verniciata Painted base Gestell lackiert Piétement laqué	T02 Bianco White Weiss Blanc	RAL 9016 T04 Grigio Grey Grau Gris	RAL 7022 T05 Grigio cemento Grey Grau Gris	RAL 7023 T07 Nero Black Schwarz Noir	RAL 9011 T09 Giallo Yellow Gelb Jaune		
							
T10 Arancio Orange Orange	RAL 2004 T12 Rosso Red Rot Rouge	RAL 3000 T15 Turchese Turquoise Türkis Turquoise	RAL 6034 T17 Rosa Pink Rosa Rose	RAL 3014 T18 Verde Green Grün Vert	RAL 6029 T19 Blu Blue Blau Bleu		
							
T61 Verde Green Grün Vert	RAL 6014 Base cromata Chromed base Gestell verchromt Piétement chromé	T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	T64 Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre				
							
C Basic Base verniciata Painted base Gestell lackiert Piétement laqué	T04 Grigio Grey Grau Gris	RAL 7022 T05 Grigio Cemento Grey Grau Gris	RAL 7023 T93 Metalgrey				
							
C Basic Base cromata Chromed base Gestell verchromt Piétement chromé	T23 Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat					

Kelly V by Claesson Koivisto Rune cat. Chair



OKELV52
L 56 Base 47 P 53 H 82 cm
Seat H 45 cm

Base verniciata Painted base Gestell lackiert Piétement laqué	T04 RAL 7022 Grigio Grey Grau Gris	T05 RAL 7023 Grigio Cemento Grey Grau Gris	T93 Metalgrey		
Base cromata Chromed base Gestell verchromt Piétement chromé	T23 Cromo Lucido Polished Chromed Poliert Verchromt Chrome Brillant	T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat	Laccato Laquered Lackiert Laqué	T51 Bianco White Weiß Blanc	T52 Nero Black Schwarz Noir
Bicolore Two-coloured	T12 RAL 3000 Azzurro Light Blue Blau Bleu	T14 RAL 6018 Marrone Brown Braun Brun	T45 Naturale Natural Naturel		

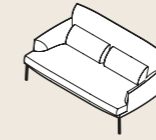
Montevideo by Claesson Koivisto Rune cat. Sofa, Armchair, Chair Removable fabric and leather covers



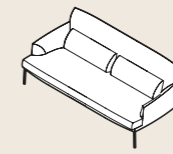
OMON54
L 54 P 62 H 80 cm
Seat H 47 cm



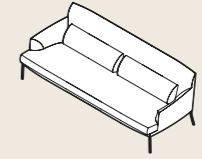
OMON96G/OMON96P
L 96 P 90 H 78 cm
Seat H 40 cm



OMON162G/OMON162P
L 162 P 90 H 78 cm
Seat H 40 cm



OMON192G/OMON192P
L 192 P 90 H 78 cm
Seat H 40 cm



OMON222G/OMON222P
L 222 P 90 H 78 cm
Seat H 40 cm

Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T08 RAL 8019 Marrone Brown Braun Brun	T93 Metalgrey

T-Chair by Barazzuol/Malisan cat. Chair Non-removable covers



OTVT48/OTVL48
L 48 P 55 H 82 cm
Seat H 47 cm

Base verniciata Painted base Gestell lackiert Piétement laqué	T02 RAL 9016 Bianco White Weiss Blanc	T06 RAL 7043 Grigio Grey Grau Gris	T07 RAL 9011 Nero Black Schwarz Noir	T09 RAL 1003 Giallo Yellow Gelb Jaune	T10 RAL 2004 Arancio Orange Orange Orange
	T12 RAL 3000 Rosso Red Rot Rouge	T14 RAL 6018 Verde Green Grün Vert	Sedia in legno Wooden chair Holzstuhl Chaise en bois	T45 Naturale Natural Naturel	

Kelly T by Claesson Koivisto Rune cat. Table

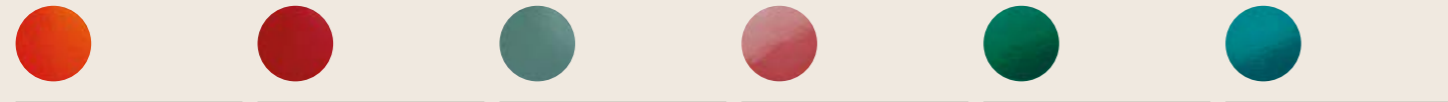


1KELT99 L 99 P 99 H 72 cm
 1KELT220 L 220 P 99 H 72 cm
 1KELT2809 L 280 P 99 H 72 cm
 1KELT120 L 120 P 120 H 72 cm



Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T02 RAL 9016 Bianco White Weiss Blanc
 T04 RAL 7022 Grigio Grey Grau Gris
 T05 RAL 7023 Grigio cemento Grey Grau Gris
 T07 RAL 9011 Nero Black Schwarz Noir
 T09 RAL 1003 Giallo Yellow Gelb Jaune



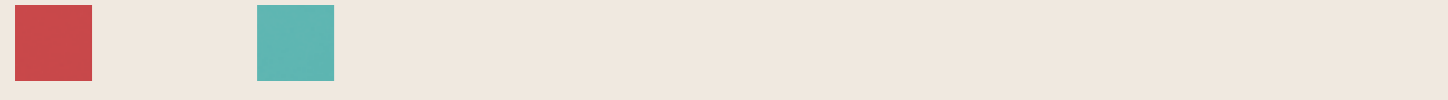
T10 RAL 2004 Arancio Orange Orange Orange
 T12 RAL 3000 Rosso Red Rot Rouge
 T15 RAL 6034 Turchese Turquoise Türkis Turquoise
 T17 RAL 3014 Rosa Pink Rosa Rose
 T18 RAL 6029 Verde Green Grün Vert
 T19 RAL 5021 Blu Blue Blau Bleu



T61 RAL 6014 Verde Green Grün Vert
 Base cromata
Chromed base
Gestell verchromt
Piétement chromé
 T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat
 T64 Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre



Piano Top
Tischplatte
Plateau
 T50 Wengè
 T51 Bianco White Weiss Blanc
 T52 Nero Black Schwarz Noir
 T53 Grigio Grey Grau Gris
 T54 Grigio cemento Grey Grau Gris



T55 Rosa Pink Rosa Rose
 T56 Turchese Turquoise Türkis Turquoise
 TA Goffrato Embossed finish Geprägte Oberfläche Finiture Gauféré
 TB Velvet

Kelly T by Claesson Koivisto Rune cat. Table



1KELTC85 Ø 85 H 72 cm
 1KELTC80X80 L 80 P 80 H 72 cm

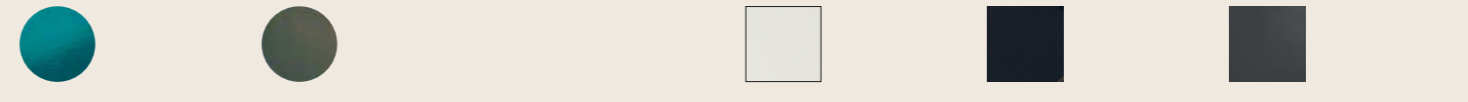


Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T02 RAL 9016 Bianco White Weiss Blanc
 T03 RAL 7016 Grigio Grey Grau Gris
 T05 RAL 7023 Grigio cemento Grey Grau Gris
 T07 RAL 9011 Nero Black Schwarz Noir
 T08 RAL 8019 Marrone Brown Braun Brun



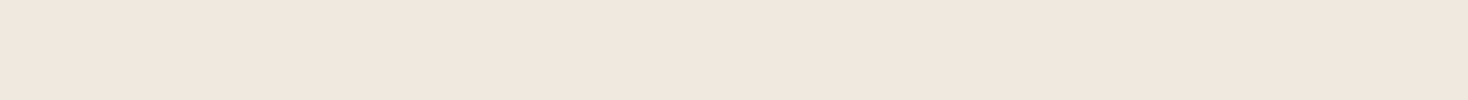
T09 RAL 1003 Giallo Yellow Gelb Jaune
 T10 RAL 2004 Arancio Orange Orange Orange
 T12 RAL 3000 Rosso Red Rot Rouge
 T15 RAL 6034 Turchese Turquoise Türkis Turquoise
 T17 RAL 3014 Rosa Pink Rosa Rose
 T18 RAL 6029 Verde Green Grün Vert



T19 RAL 5021 Blu Blue Blau Bleu
 T61 RAL 6014 Verde Green Grün Vert
 Piano Top
Tischplatte
Plateau
 T51 Bianco White Weiss Blanc
 T52 Nero Black Schwarz Noir
 T53 Grigio Grey Grau Gris

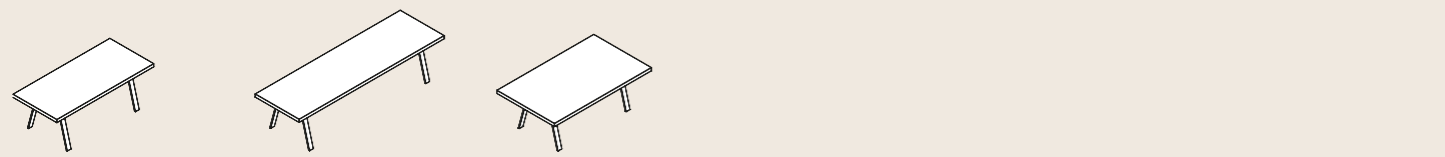


T54 Grigio cemento Grey Grau Gris
 T55 Rosa Pink Rosa Rose
 T56 Turchese Turquoise Türkis Turquoise

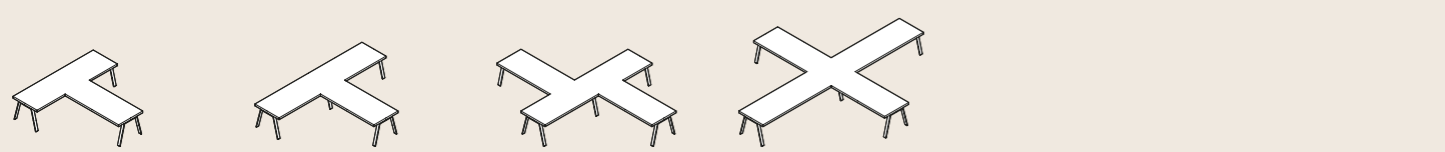
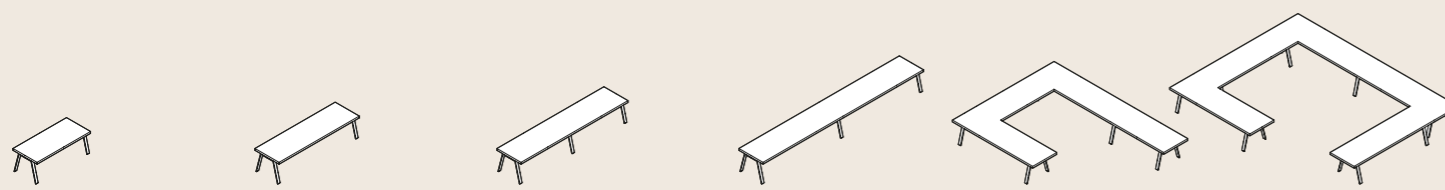
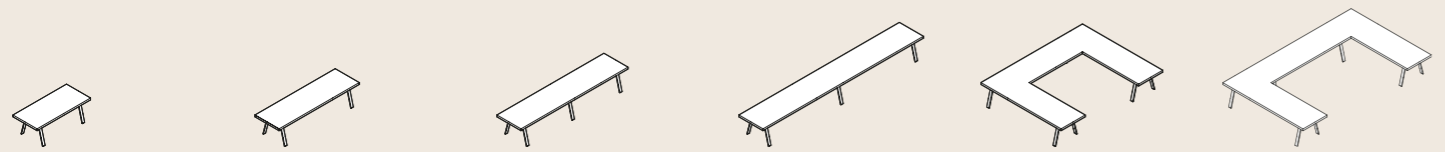


TA Goffrato Embossed finish Geprägte Oberfläche Finiture Gauféré
 TB Velvet

Nastro by Pietro Arosio cat. Table



1NAS200 L 200 P 90 H 72 cm
1NAS300 L 300 P 90 H 72 cm
1NAS120 L 200 P 120 H 72 cm



Base verniciata
Painted base
Gestell lackiert
Piétement laqué

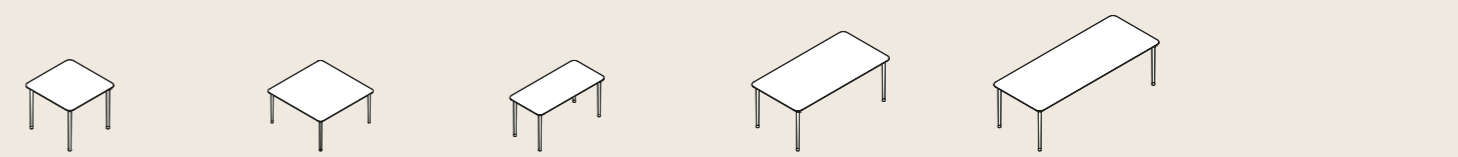
T02 RAL 9016 Bianco White Weiss Blanc
T03 RAL 7016 Grigio Grey Grau Gris
T07 RAL 9011 Nero Black Schwarz Noir



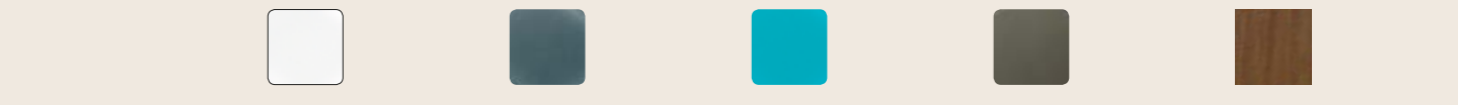
Piano Top
Tischplatte
Plateau

T51 Bianco White Weiss Blanc
T52 Nero Black Schwarz Noir
T53 Grigio Grey Grau Gris

Spindle by Gordon Guillaumier cat. Table



1SPI90Q L 90 P 90 H 73 cm
1SPI145Q L 145 P 145 H 73 cm
1SPI145 L 145 P 70 H 73 cm
1SPI185 L 185 P 95 H 73 cm
1SPI240 L 240 P 95 H 73 cm



Piano Top
Tischplatte
Plateau

T38 Vetro Verniciato Bianco White Painted Glass Weiss Lackiert Glas Verre Lacqué Blanc
T39 Vetro Verniciato Grigio Grey Painted Glass Grau Lackiert Glas Verre Lacqué Gris
T40 Vetro Verniciato Blu Blue Painted Glass Blau Lackiert Glas Verre Laqué Bleu
T41 Specchio Fumé Smoked Mirror Geräucherte Spiegel Miroir Fumé
T43 Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé



T49 Tinto Grigio Grey Grau Gris
Base verniciata Painted base Gestell lackiert Piétement laqué
T02 RAL 9016 Bianco White Weiss Blanc
T03 RAL 7016 Grigio Grey Grau Gris
T11 RAL 2011 Arancio Orange Orange Orange
T19 RAL 5021 Blu Blue Blau Bleu

Split by Claesson Koivisto Rune cat. Table



1SPLI53 Ø 53 H 50 cm
1SPLI45 L 45 P 45 H 50 cm
1SPLI70 Ø 70 H 72 cm
1SPLI65 L 65 P 65 H 72 cm
1SPLI53A Ø 53 H 110 cm
1SPLIQ53A L 53 P 53 H 110 cm



Base verniciata Painted base Gestell lackiert Piétement laqué

T02 RAL 9016 Bianco White Weiss Blanc
T07 RAL 9011 Nero Black Schwarz Noir
T08 RAL 8019 Marrone Brown Braun Brun
T93 Metalgrey
T94 Bronzo Bronze Bronze Bronze



Piano Top
Tischplatte
Plateau

T29 Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant
T31 Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant
T33 Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat
T57 Full Color Bianco White Full Color Weiß Full color Full Color Blanc
T58 Full Color Nero Black Full Color Schwarz Full Color Full Color Noir

Split	by Claesson Koivisto Rune						cat. Table
1SPLI130 Ø 127 H 72 cm	1SPLI120 L 120 P 120 H 72 cm						
Base verniciata Painted base Gestell lackiert Piétement laqué							
	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T08 RAL 8019 Marrone Brown Braun Brun	T93 Metalgrey	T94 Bronzo Bronze Bronze Bronze		
Piano Top Tischplatte Plateau							
	T29 Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	T31 Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	T33 Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	T51 Bianco White Weiss Blanc	T52 Nero Black Schwarz Noir	T96 RAL 3011 Bordeaux Lucido Shiny Bordeaux Bordeaux Glänzend Bordeaux Brillant	

Split	by Claesson Koivisto Rune						cat. Table
1SPLI180 L 180 P 110 H 72 cm	1SPLI220 L 220 P 120 H 72 cm						
Base verniciata Painted base Gestell lackiert Piétement laqué							
	T02 RAL 9016 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir	T08 RAL 8019 Marrone Brown Braun Brun	T93 Metalgrey	T94 Bronzo Bronze Bronze Bronze		
Piano Top Tischplatte Plateau							
	T51 Bianco White Weiss Blanc	T52 Nero Black Schwarz Noir	T31 Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	T33 Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	T96 RAL 3011 Bordeaux Lucido Shiny Bordeaux Bordeaux Glänzend Bordeaux Brillant		

Cage	by Gordon Guillaumier				cat. Low Table
1CAGT50 Ø 50 H 47 cm	1CAGT100 Ø 100 H 32 cm	1CAGQ50 L 50 P 50 H 47 cm	1CAGQ100 L 100 P 100 H 32 cm		
Base cromata Chromed base Gestell verchromt Piétement chromé					
	T25 Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	T26 Oro Champagne Lucido Polished Champagne Gold Champagne Gold Glänzend Or Champagne Brillant	T27 Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat	T28 Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Noir Brillant	T64 Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre
Base verniciata Painted base Gestell lackiert Piétement laqué					
	T01 RAL 9010 Bianco White Weiss Blanc	T07 RAL 9011 Nero Black Schwarz Noir			
Piano Top Tischplatte Plateau					
	T29 Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	T31 Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	T32 Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	T33 Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	T37 Verde Guatemala Lucido Shiny Green Guatemala Guatemala Glänzend Guatemala Brillant
Specchio Fumé Smoked Mirror Geräucherte Spiegel Miroir Fumé					
	T41	T42 Specchio Bronzato Bronze Mirror Bronzespiegel Miroir Bronzé	T59 Laminato Bianco White Laminate Laminat Weiß Blanc Laminé	T60 Laminato Nero Black Laminate Laminat Schwarz Noir Laminé	

Labanca Table by Lievore Altherr Molina cat. Low Table



1LABNE/1LABBI
L 66 P 66 H 36 cm



Finiture Finishes Vollendungen Finitions	T38
	Vetro Verniciato Bianco White Painted Glass Weiss Lackiert Glas Verre Lacqué Blanc
	Cristallo Verniciato Nero Black Painted Glass Schwarz Lackiert Glas Verre Laqué Noir

Ledge by Gordon Guillaumier cat. Low Table



1LEDG52
L28 P 52 H 56 cm



Base verniciata Painted base Gestell lackiert Piétement laqué	T02	RAL 9016	T03	RAL 7016	Base cromata Chromed base Gestell verchromt Piétement chromé	T24	T25
	Bianco White Weiss Blanc		Grigio Grey Gru Gris			Cromo Satinato Satin Chrome Satinert Verchromt Chrome Satiné	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat

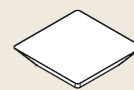


T64	T30	T31	T33	T35
Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre	Piano Top Tischplatte Plateau	Carrara Opaco Matt White Carrara Matt Carrara Carrara Mat	Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat
	Basaltina Opaco Matt Basaltina Matt Basaltina Basaltina Mat			

Nara by Lievore Altherr Molina cat. Low Table



1NAR70
L 70 P 70 H 30 cm



1NAR109
L 109 P 109 H 25 cm



1NAR80R
Ø 80 H 36 cm



1NAR110R
Ø 110 H 26 cm



Rivestimento Upholstery Polsterung Tapisserie	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Testa di Moro Dark Brown Dunkelbraun Brun foncé
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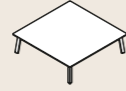
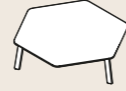
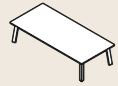
Polar Table by Pearson Lloyd cat. Low Table



1POLU/1POOP
L 49 P 41 H 43 cm



Finiture Finishes Vollendungen Finitions	Bianco Opaco White Mat Weiß Matt Blanc Mat	T20	RAL 9005	T21	RAL 9003	T22	RAL 1016
		Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant		Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant		Giallo Lucido Gloss Yellow Gelb Glänzend Jaune Brillant	

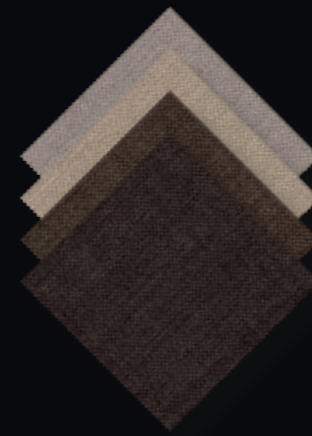
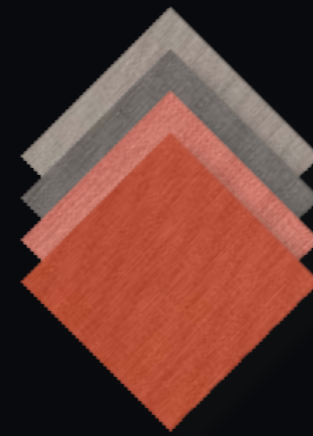
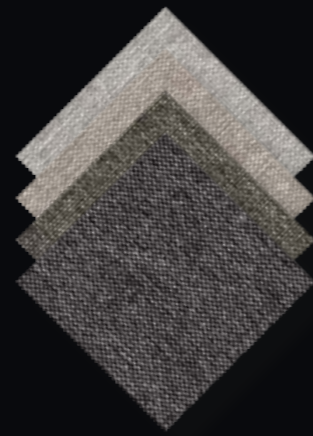
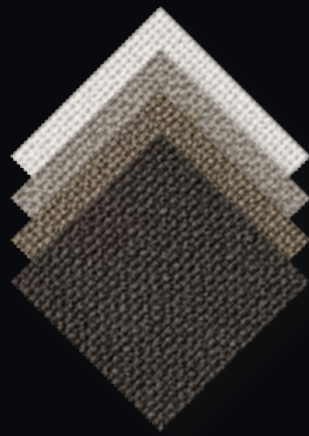
1RULT50
Ø 50 H 46 cm1RULT100
Ø 100 H 28 cm1RULQ45
L 45 P 45 H 46 cm1RULQ100
L 100 P 100 H 28 cm1RULE49
L 49 P 49 H 46 cm1RULE100
L 100 P 100 H 28 cm1RUL120
L 120 P 55 H 28 cmT44
Tinto Noce Chiaro
Light Walnut
Licht Walnuss
Noyer ClairT33
Black Travertino Opaco
Matt Black Travertine
Matt Schwarz Travertino
Noir Travertino MatT34
Biancone Lucido
Shiny Biancone
Biancone Glänzend
Biancone BrillantBase
Base
Gestell
PiétementPiano
Top
Tischplatte
Plateau1SOAP54
L 54 P 54 H 54 cm1SOAP130
L 130 P 62 H 35 cmT02 RAL 9016
Bianco
White
Weiss
BlancT03 RAL 7016
Grigio
Grey
Grau
GrisT24
Cromo Satinato
Satin Chrome
Satinert Verchromt
Chrome SatinéT25
Oro Champagne Opaco
Matt Champagne Gold
Matt Champagne Gold
Or Champagne MatBase verniciata
Painted base
Gestell lackiert
Piétement laquéBase cromata
Chromed base
Gestell verchromt
Piétement chroméT64
Rame Spazzolato Opaco
Brush Matt Copper
Matt Gebürstet Kupfer
Brossé Mat CuivreT31
Calacatta Lucido
Shiny White Calacatta
Calacatta Glänzend
Calacatta BrillantT74
Sahara Noir Lucido
Shiny Sahara Noir
Sahara Glänzend
Sahara Brillant

Nato da un lavoro creativo e stilistico che non si sovrappone al design dei prodotti Tacchini, ma lo veste di ulteriori significati e valori, questo campionario rappresenta un progetto nel progetto, un dizionario di tessuti e pelli, colori e sensazioni per interpretare gli spazi, le situazioni d'uso ed i gusti più diversi. Una proposta che nasce dall'esplorazione di tante culture e linguaggi estetici, dalla tradizione tessile e conciaria, alla ricerca di materiali innovativi, garantendo sempre i massimi livelli di eccellenza qualitativa e di responsabilità ambientale.

(Deu) Diese Musterkollektion entsteht einer kreativen und stilistischer Arbeit, die das Design der Produkten von Tacchini nicht überläppt. Sie gibt neue Bedeutungen und Werten und bildet ein Projekt im Projekt, ein Wörterbuch von Geweben und Ledern, Farben und Gefühle, um zahlreiche Räume, Situationen und Geschmäcke darzustellen. Ein Vorschlag, das aus der Erforschung von verschiedenen Kulturen, ästhetischen Sprache, Textiltradition und aus der Suche nach innovativen Materialien kommt. Die höchste Niveaus von Exzellenz und Umweltsverantwortun sind garantiert.

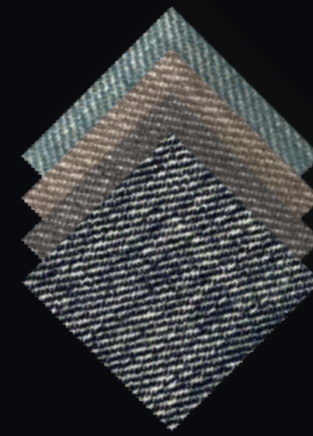
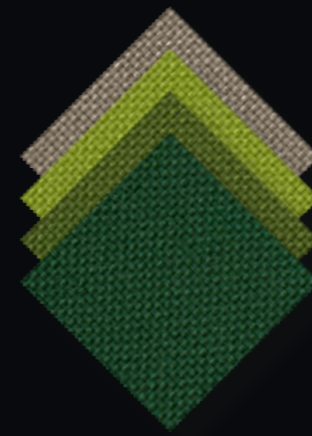
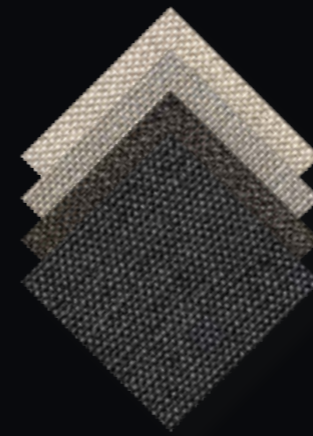
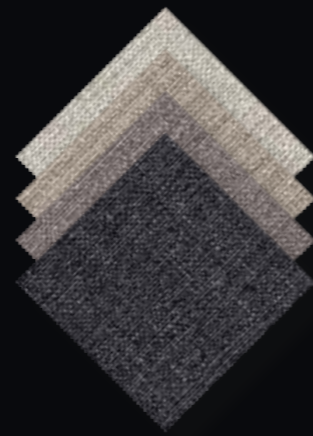
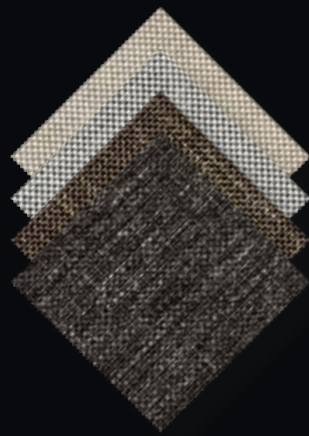
(Fra) Cet échantillon a origine à partir d'un travail créatif et stylistique qui ne s'impose pas au design des produits Tacchini, mais lui donne autre sens et valeur. Il représente un projet dans le projet, un dictionnaire de tissus et cuirs, de couleurs et sensations pour interpréter les espaces, les situations et les goûts plus différents. Une proposition mise au jour par l'exploration des plusieurs cultures et langages esthétiques, dès la tradition textile et de tannage à la recherche des nouveaux matériels. Les plus hauts niveaux d'excellence qualitative et de responsabilité environnementale sont garantis.

(Eng) This fabric collection has emerged from a creative and stylish work, which does not overlie the design of Tacchini's products, but gives new relevance and values. It represents a project inside the project, a dictionary of fabrics and leathers, colors and sensations to interpret the spaces, different situations and the most various tastes. A proposal that comes from the exploration of different cultures and aesthetic languages, from the textile and tanning tradition to the research of innovating materials. High levels of qualitative excellence and environmental responsibility are always guaranteed.



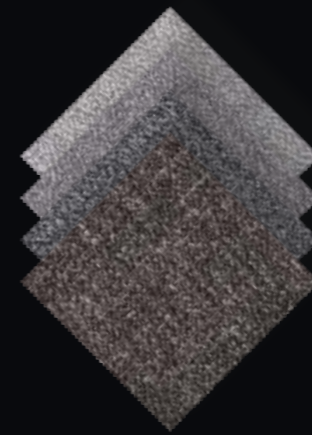
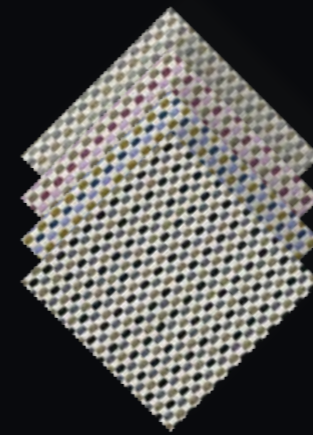
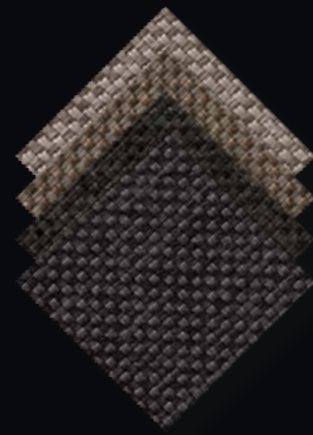
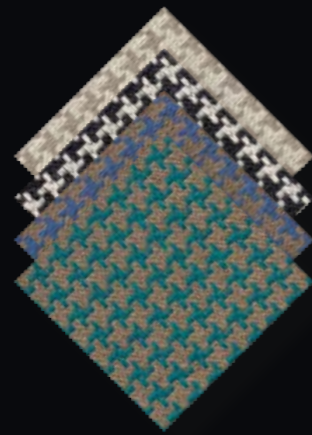
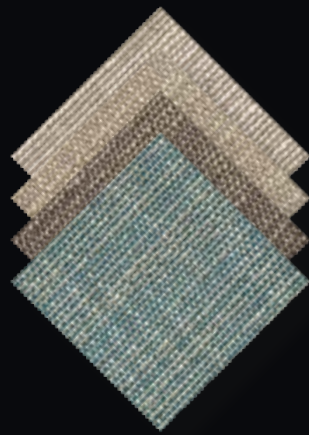
Bakul 10 fabrics Cat B Bellis 20 fabrics Cat B Cannell 12 fabrics Cat C

Davidia 15 fabrics Cat D Daylily 11 fabrics Cat D Delilei 14 fabrics Cat D



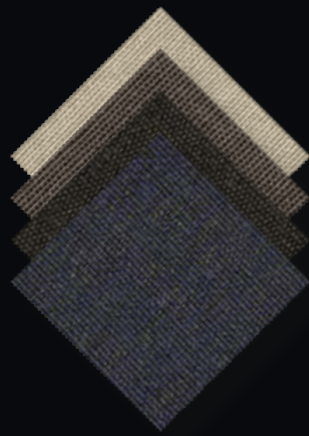
Cassia 08 fabrics Cat C Citrus 16 fabrics Cat C Clematis 12 fabrics Cat C

Deserti 10 fabrics Cat D Dianella 11 fabrics Cat D Dicentra 11 fabrics Cat D



Dactylis 07 fabrics Cat D Daffodil 05 fabrics Cat D Daikon 10 fabrics Cat D

Dicksoni 08 fabrics Cat D Draba 05 fabrics Cat D Durian 16 fabrics Cat D



Doritis

06 fabrics

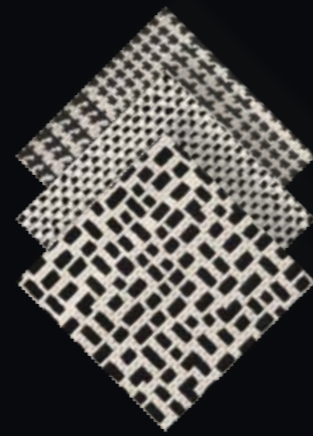
Cat Extra



Erika

28 fabrics

Cat Extra



Erodium

03 fabrics

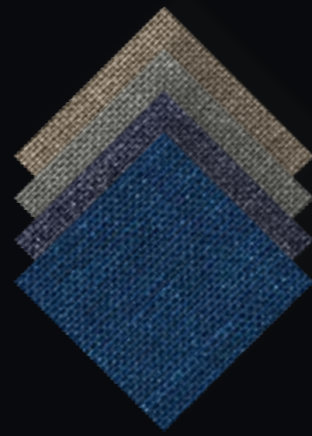
Cat Extra



Silene

18 fabrics

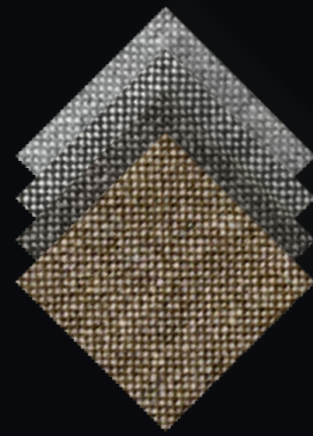
Cat Special



Thesium

14 fabrics

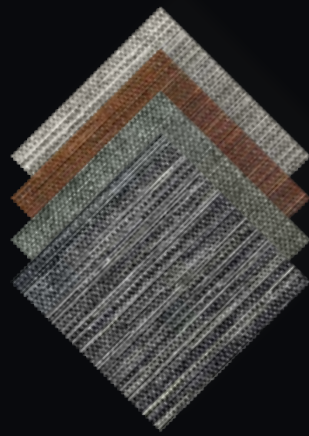
Cat Top



Trifolium

10 fabrics

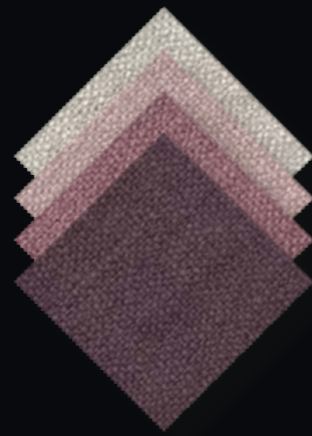
Cat Top



Eucharis

06 fabrics

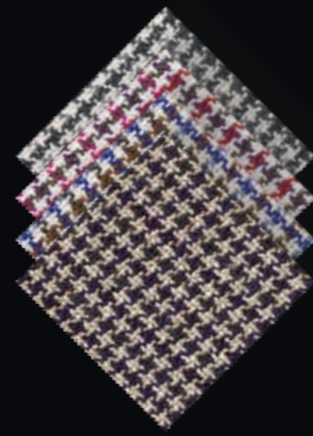
Cat Extra



Lars

11 fabrics

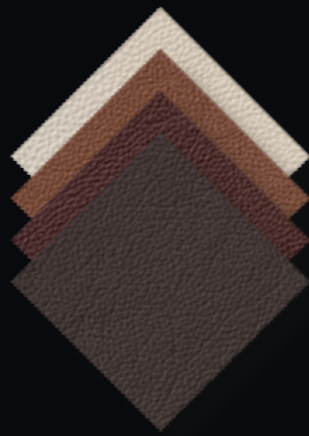
Cat Lusso



Leonotis

04 fabrics

Cat Lusso



Pelle Leather

26 leathers

Cat Pelle



Pelle Super Super Leather

22 leathers

Cat Pelle Super



Divina

23 leathers

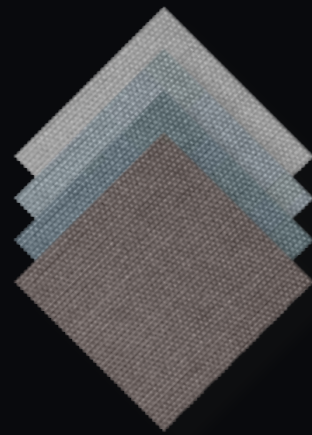
Cat Pelle Super



Leslie

14 fabrics

Cat Lusso



Lunaria

09 fabrics

Cat Lusso



Early

24 fabrics

Cat Special



Pelle Anilina Aniline Leather

04 leathers

Cat Pelle Anilina

Tacchini T'18
Design Being Vol. B
Edition April 2018
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 Tacchini

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.

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&Tradition

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Tacchini T'18 Vol. C
Furnishing Accessories

Design

Being

T'18, Vol. C

Design Being

Tacchini Edizioni

L'arte del 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. Con Tacchini Edizioni, 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. Così, come l'accessorio lo è per la moda, il complemento di arredo rappresenta il dettaglio che impreziosisce: ma, anche semplicemente, 'completa' lo sfondo di un'istantanea, altrimenti neutra. Un tappeto, una lampada, come un cappello o una cravatta, possono essere quindi un accento di valore aggiunto: ma se stonati, possono disturbare gli abiti più belli o il design più raffinato. Per questo il lavoro è stato svolto con attenzione e cura di ogni dettaglio. Tacchini Edizioni si alimenta direttamente dalla storia della produzione primordiale di Tacchini, attingendo dallo stesso humus culturale evocativo: con attenzione e garbato rispetto dei progetti e dei maestri. Nascono così, quasi per gemmazione, altri progetti, figli naturali dei grandi classici: ma già adulti, e capaci di brillare di luce propria.

(Eng) 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. With Tacchini Edizioni, 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. Just like accessories in fashion, furnishing accessories are the details that enhance, or simply 'complete' the background of an otherwise neutral snapshot. A rug or lamp, like a hat or tie, can provide an accent and add value, but if they are mismatched, they can spoil even the loveliest of clothes or the most elegant designs. For this reason, the work has been carried out with care and attention to every detail. Tacchini Edizioni draws directly on the earliest history of production at Tacchini, exploiting the same evocative rich cultural loam, with care and courteous respect for the designs and for the great masters. And this is how new projects are born, budding and sprouting, the natural offshoots of the great classics, but as fully-formed adults, ready to shine in their own right.

(Deu) Die Kunst der Inszenierung ist die Fähigkeit, eine Erzählung „in Szene“ zu setzen: einem Musikstück, einer Erzählung, einer Vision den Rahmen für einen ästhetischen Auftritt zu liefern. Mit Tacchini Edizioni wollen wir unsere Einrichtungselemente und Designklassiker in Szene setzen: mit Wohnzubehör, das den Momenten unseres Alltags den perfekten Rahmen gibt und ein elegantes, reales Wohnambiente erst richtig zur Geltung bringt. So wie Accessoires in der Mode, ist Wohnzubehör ein Detail, das veredelt: aber auch einfach nur den Hintergrund einer Momentaufnahme 'komplettiert', die ansonsten farblos bliebe. Ein Teppich, eine Lampe, wie ein Hut oder eine Krawatte, setzen die attraktiven Akzente: aber wenn sie unpassend verwendet werden, können sie auch das schönste Kleid oder raffinierteste Design in der Wirkung beeinträchtigen. Deshalb wurde diese Arbeit mit Sorgfalt und Aufmerksamkeit für jedes Detail erstellt. Tacchini Edizioni schöpft direkt aus der Geschichte der ureigenen Produktion von Tacchini und aus dem gleichen, kulturellen Nährboden: mit Aufmerksamkeit und Respekt für die Entwürfe und ihre Meister. So entstehen, fast wie Austriebe, weitere Entwürfe, natürliche Kinder der großen Klassiker: aber sie sind bereits erwachsen und können aus ihrem eigenen Licht leuchten.

(Fra) L'art de la scénographie est la capacité de « mettre en scène un récit » : donner l'occasion de représentation esthétique à une musique, à un récit, à une vision. Avec Tacchini Edizioni, le désir, l'ambition est de mettre en scène les éléments de mobilier et les icônes du design Tacchini : avec les objets de complément qui meublent les instantanés de notre être, en décorant une réalité sophistiquée de notre cadre de vie. Ainsi, comme l'accessoire l'est pour la mode, le meuble de complément est le détail qui rend le tout plus précieux : mais aussi, plus simplement, qui « complète » le décor d'un instantané, autrement trop neutre. Un tapis, une lampe, comme un chapeau ou une cravate, peuvent donc être un accent de valeur ajoutée. Toutefois, s'ils ne sont pas assortis, ils peuvent gâcher les tenues les plus belles ou le design le plus raffiné. C'est pourquoi ce travail a été effectué avec attention et précision dans les moindres détails. Tacchini Edizioni s'alimente directement à l'histoire de la production primordiale de Tacchini, en puisant dans le même humus culturel évocateur : avec attention et beaucoup de respect pour les projets et les maîtres. C'est ainsi que naissent, comme par une sorte de gemmation, d'autres projets, enfants naturels des grands classiques, mais déjà adultes et capables de briller de leur propre lumière.

Catalogue A — Z

Designer

Category

06	Campo	Claesson Koivisto Rune	Rug
42	Dorian	—	Mirror
06	E63	Umberto Riva	Lamp
42	Linea	Maria Gabriella Zecca	Rug
28	Mod	Think Work Observe	Clock
22	Nebula	Pearson Lloyd	Screen
36	Nebula Interiors	Pearson Lloyd	Screen
22	Nebula Poissons	Pearson Lloyd	Screen
14	Tarsia	Maria Gabriella Zecca	Tray
14	Umbra	Maria Gabriella Zecca	Rug
28	Vasum	Maria Gabriella Zecca	Vase

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51	Dorian
52	E63
51	Linea
52	Mod
53	Nebula
53	Nebula Interiors
53	Nebula Poissons
54	Tarsia
51	Umbra
54	Vasum
55	Translations

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Catalogue

E63 (cat. Lamp) designed by UMBERTO RIVA (1963), developed by TACCHINI EDIZIONI in 2017. "This lamp represents much of my professional history, my approach to the realization of the first projects."

Open

Shape

CAMPO (cat. Rug), designed by CLAEISSON KOIVISTO RUNE (2016). Ancient wisdom and contemporary spirit weave together in this collection of carpets, hand weaved by skilled artisans in Nepal.



Scène 1
E63 (cat. Lamp) designed by UMBERTO RIVA,
structure T25 Matt Champagne Gold.
CAMPO (cat. Rug) designed by CLAEISSON
KOIVISTO RUNE, finish T72.



E63 (cat. Lamp) designed by UMBERTO RIVA (2017), structure T25 Matt Champagne Gold. CAMPO (cat. Rug) designed by CLAESSEON KOIVISTO RUNE (2016), finish T72. Shown with: KELLY E (cat. Armchair), base T25 Matt Champagne Gold and SOAP (cat. Low Table), top T31 White Calacatta Marble, base T25 Matt Champagne Gold.

Nel 1963 nasce il modello di questa lampada, oggi rieditata con il nome E63. In una sigla alfanumerica, si racchiude la complessità intellettuale del suo progettista, UMBERTO RIVA: un po' architetto, un po' designer, un po' artista, un po' addomesticatore della luce, e molto di tutto ciò. Una lampada da tavolo disegnata in modo esatto, con linee semplici per contenere superfici ampie, che sembrano dare forma solida alla luce stessa: acciaio, quasi come una corazza a proteggere la preziosa fonte.

'Una forma aperta' — leggi l'intervista con UMBERTO RIVA p.49



1.



2.

(Eng) The design for this lamp dates back to 1963, and today it is reissued with the name E63. This alphanumeric code is a reflection of the intellectual complexity of its designer, UMBERTO RIVA: part architect, part designer, part artist, part light-tamer, and a whole lot of all these things. A table lamp designed with great precision, featuring simple lines around broad surfaces, that seemingly give a solid form to the light itself: steel, almost armour, protecting the precious source.

Category: Lamp

1. T75 Zinc Yellow
2. T76 Pastel Green
3. T25 Matt Champagne Gold

4. T64 Brush Matt Copper
5. T24 Satin Chrome
6. T23 Polished Chrome



3.



4.



5.



6.

'An open shape' — read the interview with UMBERTO RIVA p.49



1.

15

Sapienza antica e spirito contemporaneo si intrecciano in questa collezione di tappeti, tessuti a mano da artigiani qualificati. Il filato viene fissato al telaio per creare un ordito longitudinale sul quale, lavorando dal basso verso l'alto, viene intessuta una trama di fili orizzontali. Per creare lo spessore del tappeto, la fibra viene avvolta intorno a una speciale asta durante la tessitura e poi tagliata per garantire uno spessore uniforme. Questa tecnica secolare viene impiegata per creare un motivo estetico che si concentra su due estremi. L'ampia superficie centrale ha una tonalità calda e neutra, mentre i bordi opposti hanno un colore deciso e contrastante. CAMPO è inoltre intessuto con un melange di più toni, per creare un effetto cromatico ancora più vivo e prezioso.

100% lana himalayana, tessuto di cotone. Fatto a mano con telaio in Nepal (tecnica Handloom).

Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).
1. W 300 x D 200 cm color T71, T72, T73 2. W 400 x D 300 cm color T73



2.

(Eng) Ancient wisdom and contemporary spirit weave together in this collection of carpets, hand woven by skilled artisans. The yarn is fixed to the loom to create a longitudinal warp on which, working from the bottom towards the top, a weave of horizontal strings is woven. To create the thickness of the carpet, the fiber is enveloped around a special beam during the weaving and then cut in order to guarantee a uniform thickness. This ancient technique is used to create an aesthetic motif which is concentrated on two extremities. The wide central surface has a warm and neutral tonality, while the opposite borders have a strong and contrasting color. Moreover Campo is woven with a mix of many shades, to create an even more lively and precious chromatic effect.

Category: Rug



Scène 2
TARSIA (cat. Tray) designed by MARIA GABRIELLA ZECCA (2017), finish T90. Shown with: GIO (cat. Low Table), top T68 Shiny Blue, base T49 Grey.

TARSIA (cat. Tray) designed by MARIA GABRIELLA ZECCA (2017). The age-old art of marquetry comes back to life in these two trays, which reinterpret ancient and precious wood-working techniques.

Linear

frame

UMBRA (cat. Rug) designed by MARIA GABRIELLA ZECCA (2017). Studies into the movement of light on surfaces and the projections created are a favoured subject of artists such as James Turrell, Peter Alexander and William Turner.



TARSIA (cat. Tray) designed by MARIA GABRIELLA ZECCA (2017), finish T90. UMBRA (cat. Rug) designed by MARIA GABRIELLA ZECCA (2017). Shown with: GIO (cat. Low Table), top T68 Shiny Blue, base T49 Grey and AGNESE (cat. Armchair), base T49 Grey.

L'antica arte dell'ebanisteria rivive in questi due vassoi, che reinterpretano le antiche e preziose tecniche della lavorazione dei legni pregiati. Come in una bottega rinascimentale, le grafiche e le geometrie dei vassoi TARSIA sono il risultato della composizione manuale di diversi frammenti dello stesso materiale, tagliati secondo un preciso disegno e assemblati con maestria dentro una cornice semplice e lineare.



1.

(Eng) The age-old art of marquetry comes back to life in these two trays, which reinterpret ancient and precious wood-working techniques. Like in a Renaissance workshop, the graphic designs and geometrical patterns of Tarsia trays are created by hand, placing together different pieces of the same material, cut according to a precise design and masterfully assembled within a simple, linear frame.

Category: Tray



2.

La luce colora tutto ciò su cui si va a depositare e crea, attraverso le ombre, tridimensionalità e segni sempre differenti. Lo studio del movimento della luce sulle superfici e delle proiezioni che ne scaturiscono è il soggetto dell'arte di JAMES TURRELL, PETER ALEXANDER e WILLIAM TURNER, autori amati da MARIA GABRIELLA ZECCA che ne trae l'ispirazione per i tappeti UMBRA. L'inquadratura disassata e volutamente sproporzionata permette di accostare due tappeti di misura e forma differente creando ogni volta delle composizioni diverse per ampliare l'area di copertura.

100% lana himalayana, tessuto di cotone. Fatto a mano con telaio in Nepal (tecnica Handloom).



1.

(Eng) Light colours everything it touches, and together with its shadows, it creates depth and ever-changing patterns. Studies into the movement of light on surfaces and the projections created are a favoured subject of artists such as JAMES TURRELL, PETER ALEXANDER and WILLIAM TURNER, painters beloved of MARIA GABRIELLA ZECCA, who draws her inspiration from them for her UMBRA rugs. The unaligned and deliberately disproportionate composition makes it easy to combine two rugs of different shapes and sizes to create unique compositions and expand the floor area covered.

Category: Rug



2.

Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).
1. W 300 x D 200 cm 2. W 200 x D 200 cm

Scène 2, TARSIA and UMBRA

NEBULA (cat. Screen), designed by PEARSON LLOYD (2015). POISSONS (cat. Fabric) designed by JEAN DUNAND.

On display

to hide

The screen is one of the more intriguing themes in the design world: with its two-dimensional form, it can give shape to a three-dimensional space.



Scène 3
NEBULA (cat. Screen) designed by PEARSON
LLOYD (2015), fabric POISSONS
designed by JEAN DUNAND, base T04 Grey.



NEBULA (cat. Screen) designed by PEARSON LLOYD (2015), fabric POISSONS designed by JEAN DUNAND, base T04 Grey.
Shown with: BAOBAB (cat. Armchair).

Tacchini Edizioni reinterpreta il paravento NEBULA di PEARSON LLOYD dandone un'inedita versione d'arte. Ispirato ai motivi Art Deco dell'artista francese JEAN DUNAND, NEBULA POISSONS diventa così un oggetto prezioso, sintesi perfetta di arte e design.



1.

(Eng) Tacchini Edizioni reinterprets PEARSON LLOYD's NEBULA screen, creating an original artistic version. Inspired by the Art Deco motifs of French artist JEAN DUNAND, NEBULA POISSONS is thus transformed into a precious piece, the perfect blend of art and design.

Category: Screen



2.



3.

VASUM (cat. Vase) designed by MARIA GABRIELLA ZECCA (2017). A shape and a material that represent classical, almost primordial elements of design objects: the porcelain pot.

Pure

Surface

MOD (cat. Clock), designed by THINK WORK OBSERVE (2017). A family of clocks inspired by art and contemporary graphics. A different slant on the clock.



Scène 4
VASUM (cat. Vase) designed by
MARIA GABRIELLA ZECCA, finish T91.
Shown with: CAGE (cat. Low Table)
top T41 Smoked Mirror, base T07 Black.

Una forma e un materiale che rappresentano elementi classici, quasi primordiali, degli oggetti di design: il vaso di porcellana. Il progetto VASUM di MARIA GABRIELLA ZECCA, nasce dallo sviluppo di forme geometriche elementari e sovrapposte: ogni porzione contiene un colore, in modo da definire una scansione cromatica e volumetrica. Inoltre, la ceramica di Limoges garantisce la massima purezza di superficie, rendendo questi oggetti igienicamente perfetti anche per un impiego alimentare.



1.

(Eng) A shape and a material that represent classical, almost primordial elements of design objects: the porcelain pot. MARIA GABRIELLA ZECCA's VASUM design arose by developing and overlaying elementary geometrical shapes: each portion features a colour, so as to define a rhythm made of colours and volumes. The Limoges porcelain ensures the absolute purity of the surfaces of these objects, making them perfectly hygienic for use with food.

Category: Vase

1. Finish T91
2. Finish T92

Così, in questo semplice progetto è contenuta la complessità di funzioni e usi, ma anche riferimenti e citazioni alte: la scuola della BAUHAUS e i suoi maestri, l'arte di BRANCUSI e il disegno visionario dello stilista COURRÈGES. Interamente realizzati a mano secondo tecniche artigianali, il progetto VASUM è prodotto in Italia.



2.

(Eng) All in all, this simple design contains all the complexity of sophisticated references and quotations: the BAUHAUS school and its masters, the art of BRANCUSI and the visionary creations of fashion designer COURRÈGES. Made entirely by hand with traditional techniques, VASUM project is produced in Italy.



VASUM (cat. Vase) designed by MARIA GABRIELLA ZECCA (2017), finish T91 and MOD (cat. Clock) designed by THINK WORK OBSERVE (2017), frame T47 Black, dial Black. Shown with: LINEA (cat. Rug) finish I, GIULIA (cat. Armchair), base T49 Grey and CAGE (cat. Low Table) top T41 Smoked Mirror, base T07 Black.

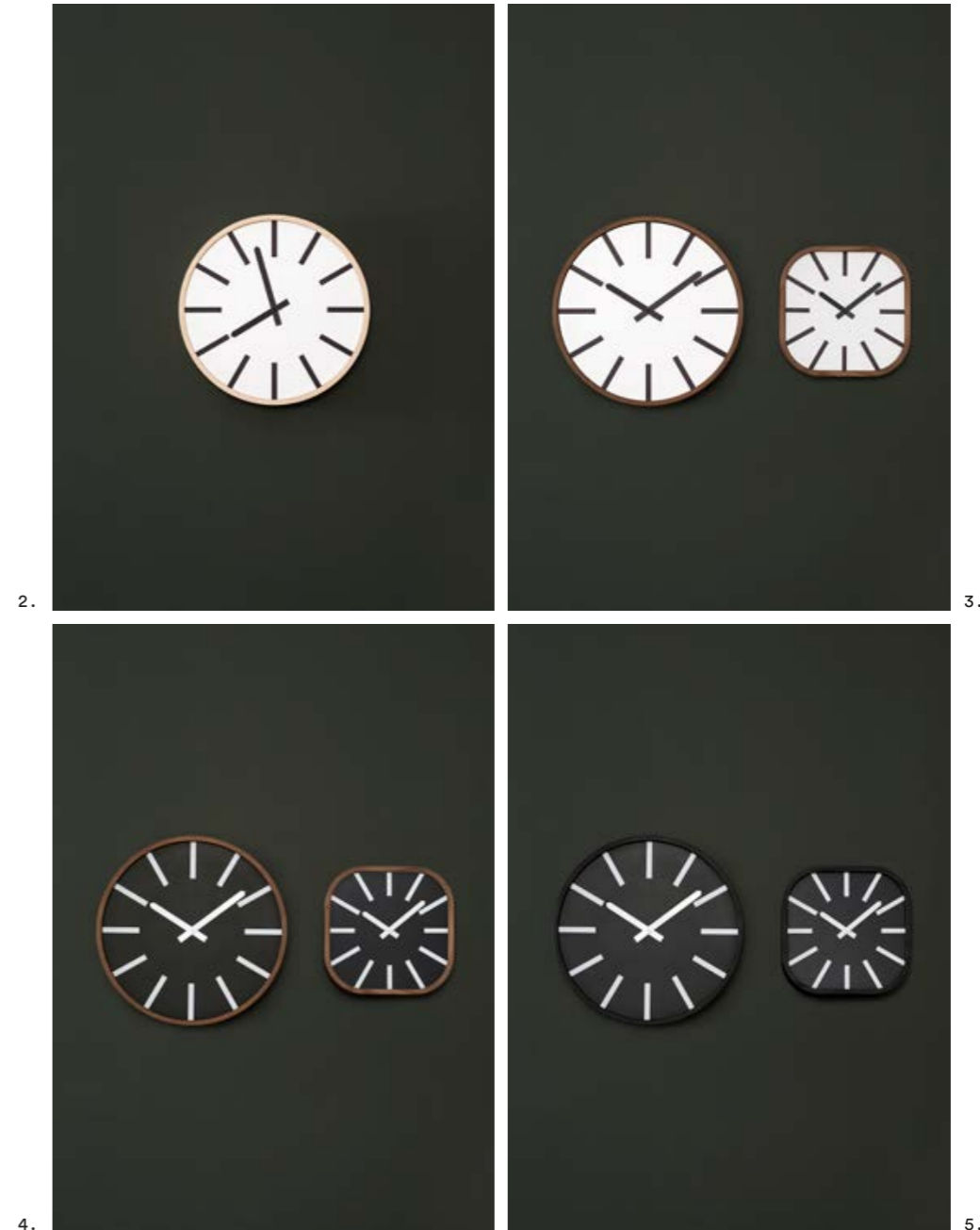
MOD è un orologio ispirato al design del mondo dell'elettronica e alla grafica contemporanea di stazioni e metropolitane. Moderno nell'estetica e modulare nel concept, è disponibile in due versioni: tonda e quadrata con angoli stondati. Realizzato completamente in legno, con quadrante nero e bianco e cornice in diverse finiture, è adatto ad ambienti domestici e piccoli spazi contract come uffici e sale riunioni.



1.

(Eng) The inspiration for MOD clock comes from the design of the electronics world and the contemporary graphics of railway and underground stations. With its modern aesthetic and modular conception, it comes in two versions: round, or square with rounded corners. Made entirely of wood, with a black and white face and a frame in a range of finishes, it is suitable for domestic settings and small contract spaces such as offices and meeting rooms.

Category: Clock



2.

3.

4.

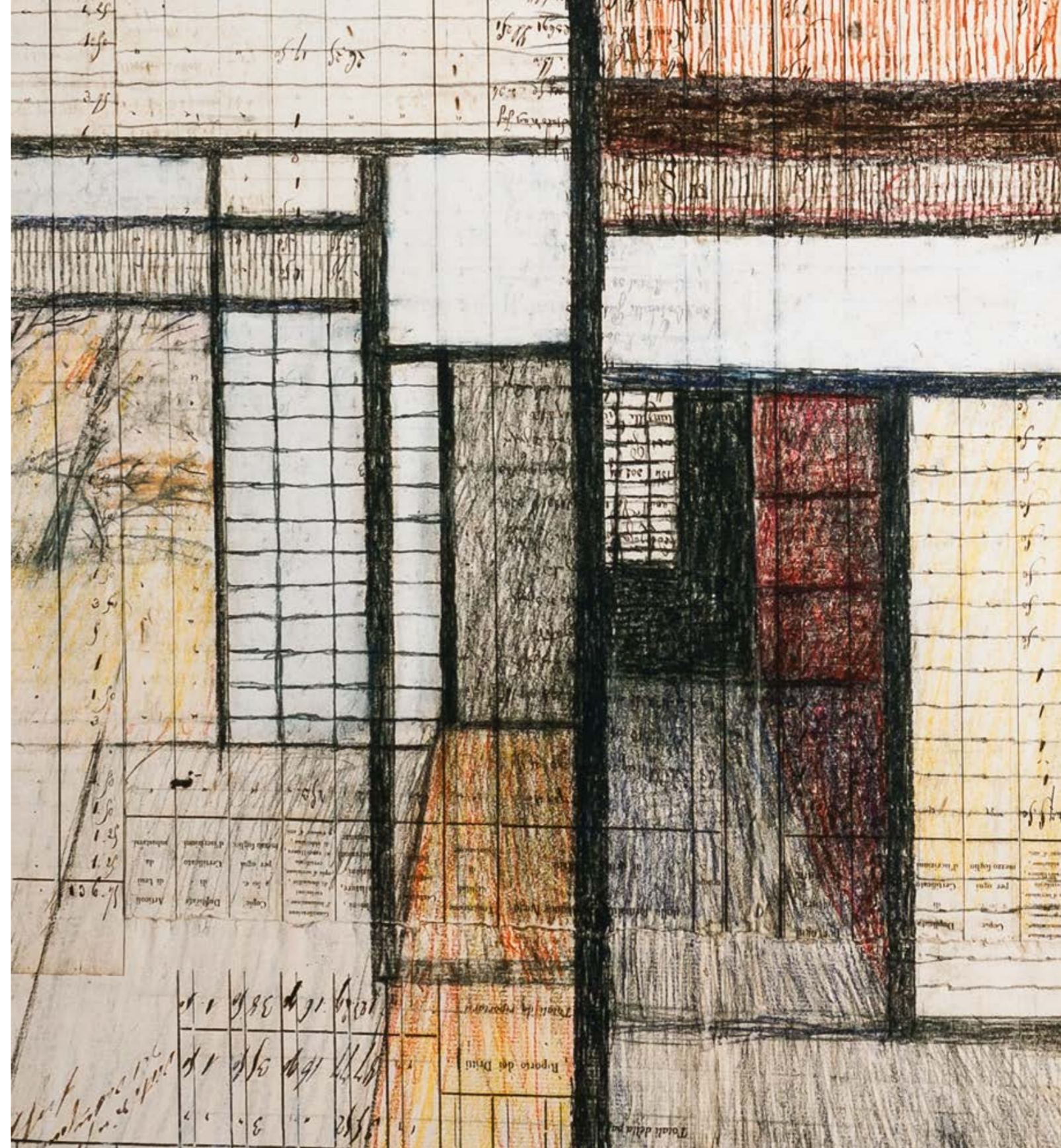
5.

NEBULA (cat. Screen), designed by PEARSON LLOYD (2015). INTERIORS (cat. Fabric) designed by LUCIA PESCADOR (2017).

Spatial

Inventory

NEBULA interpreted in an artistic version: the spatial drawings from the series 'Inventario del Novecento con la mano sinistra' by LUCIA PESCADOR.





NEBULA (cat. Screen) designed by PEARSON LLOYD (2015), fabric INTERIORS designed by LUCIA PESCADOR, base T04 Grey.
Shown with: ISOLA (cat. Armchair), base T07 Black.

Uno dei disegni spaziali della serie 'Inventario del Novecento con la mano sinistra' dell'artista LUCIA PESCADOR trasforma il paravento NEBULA di PEARSON LLOYD in un'opera d'arte che delimita e decora, si mostra e nasconde, ritagliando, a partire da una forma bidimensionale, uno spazio tridimensionale suggestivo e affascinante.

'Chissà poi cosa salta fuori' — leggi l'intervista con LUCIA PESCADOR p.50



1.

(Eng) One of the spatial drawings from the series 'Inventario del Novecento con la mano sinistra' ('Inventory of the 20th century with her left hand') by artist LUCIA PESCADOR transforms PEARSON LLOYD's NEBULA screen into a work of art that marks boundaries as it decorates, shows itself and hides other things, using a two-dimensional form to create a three-dimensional space full of atmosphere and charm.

Category: Screen



2.



3.

'Who knows what will happen' — read the interview with LUCIA PESCADOR p.50

DORIAN (cat. Mirror). Mirrors serve to amplify a space: not only because they make it seem larger, but also because they show impossible points of view.



Outline

the Edges

LINEA (cat. Rug), designed by MARIA GABRIELLA ZECCA (2017). Subtracting, until a perfect synthesis of parallel lines is reached, breaking up to create a three-dimensional feel.



DORIAN (cat. Mirror) developed by TACCHINI EDIZIONI (2017). LINEA (cat. Rug) designed by MARIA GABRIELLA ZECCA (2017), finish III. Shown with: VASUM (cat. Vase), finish T92; ROMA (cat. Armchair), base T25 Matt Champagne Gold, RULER (cat. Low Table), base T44 Light Walnut, top T33 Black Matt Travertine Marble.

Lo specchio è amplificatore di un luogo: non solo perché ne raddoppia lo spazio, ma anche perché mostra punti di vista impossibili, dove per guardare a destra ti volti a sinistra, e per vedere dietro puoi non girarti. Lo specchio DORIAN è il ritratto di questo gioco del rovescio: mentre il decoro serigrafato sul bordo dello specchio stesso, disegna i contorni di questa finestra sull'ambiguo, sia in verticale che in orizzontale.



(Eng) Mirrors serve to amplify a space: not only because they make it seem larger, but also because they show impossible points of view, where you look left to see to the right, and to see behind, you don't have to turn around. DORIAN mirror is a depiction of this game of reversals, while the screen-printed decorations around the mirror itself outline the edges of this window into ambiguity, both horizontally and vertically.

Category: Mirror

Scène 6, DORIAN and LINEA

Sottrarre fino ad arrivare a una sintesi perfetta di linee parallele che si scompongono e prendono tridimensionalità. Nasce così il tappeto LINEA in tre varianti, ciascuna derivata dall'abbinamento di due colori: il minimal contemporaneo di nero e bianco lana, la dolcezza del rosa polvere accostato al verde kaki, l'ecclettica variante con la seta blu petrolio, che cambia sfumatura a seconda della luce, abbinata al rosso burgundy.

100% lana himalayana, tessuto di cotone. Fatto a mano con telaio in Nepal (tecnica Handloom).



1.

(Eng) Subtracting, removing, until a perfect synthesis of parallel lines is reached, breaking up to create a three-dimensional feel. This is the process that led to Linea rug, in three versions, each created by combining two colours: the contemporary minimal look of black and white wool, the softness of champagne pink combined with khaki green, and the eclectic version with petrol blue silk, which changes hue with the changing light, combined with burgundy red.

Category: Rug

49



2. W 300 x D 200 cm, finish II. Fleece 100% Himalayan wool, cotton weave. Handmade with loom in Nepal (Handloom technique).

3. W 300 x D 200 cm, finish III. Fleece 50% Himalayan wool, 50% silk, cotton weave. Handmade with loom in Nepal (Handloom technique).



2.

‘Una forma aperta’: una conversazione
con UMBERTO RIVA

Architetto Riva, lei è stato allievo di Carlo Scarpa e la sua carriera l’ha portata verso i più diversi ambiti disciplinari. Ci parla del suo lavoro?
U.R. Ho sempre avuto qualche problema con il lavoro di architetto inteso come punto di contatto inevitabile tra artigiani, committenza e costi, che percepisco come elementi coercitivi. Invece, avrei sempre voluto fare l’artista, il pittore, per trovare tutto il senso nel mestiere stesso. Non è andata così.

Per questo i suoi progetti nascono “disegnati”, come schizzi a matita?
U.R. Il disegno mi dà tutto. Anche quando indago prima il tema, è attraverso l’incognita del segno che trovo risposte o scoperte o possibili scelte. L’errore stesso è un nutrimento per superare le strade già indagate, già usate per trovare delle risposte.

Ci racconti della lampada E63, che Tacchini ha rimesso in produzione.
U.R. Questa lampada mi piace molto e non mi succede molto spesso: me la sento amica. Forse perché si porta dietro molta della mia storia professionale, molto dell’approccio alla realizzazione dei miei primi progetti. Nasce da un concorso di Artemide, io avevo 35 anni. La lampada doveva essere fatta a stampo in materia plastica, ma ha una forma aperta e uno stampo deve invece essere intero: farlo in plastica mi sarebbe costato molta fatica perché non conoscevo bene quel materiale, tant’è che quando abbiamo deciso di riprodurre il modello in plastica abbiamo usato la fibroresina, che dà una bellissima luce e ha una faccia esterna levigata, ma all’interno lascia intravedere tutta la tessitura del materiale. E visto che i modelli mi era più facile realizzarli in metallo, le prime lampade sono state fatte in ottone. Penso che con il metallo questa lampada abbia acquistato asciuttezza di forme, esattezza di spigoli, tensione: caratteristiche che si ottengono con i materiali rigidi e che non avrei mai ottenuto con la plastica. Nei primi modelli si vede ancora la saldatura tra le parti, un cordoncino di ottone che fungeva da elemento di giunzione. In seguito la saldatura è stata fatta a laser, una tecnologia sofisticata che permette un segno molto netto.

A cosa si è ispirato per disegnare questa lampada?
U.R. All’origine la lampada si chiamava

3.

‘An open shape’: a conversation
with UMBERTO RIVA

Brancusi, perché prima di diventare architetto ero un pittore e la mia mentalità era del tutto diversa. Più che l’invenzione di un corpo illuminante, quindi, è il risultato della mia cultura figurativa; Edison ha inventato la lampadina, grandi designer come Castiglioni o Scarpa hanno invece creato delle “forme illuminate”.

Cosa vuol fare da grande, architetto?
U.R. Il mestiere dell’architetto me lo sono fatto piacere. Il mondo della pittura mi sarebbe stato più congeniale perché, come ho detto prima, l’approccio sarebbe stato privato e mi avrebbe totalmente responsabilizzato. Se fai l’architetto o il designer esistono degli aspetti che condizionano molto l’esito finale: la committenza, chi realizza il progetto, un problema economico di solito piuttosto rilevante, la responsabilità di capire quale sarà il risultato finale, il risultato finale stesso. Se dipingi un quadro o fai una scultura, hai il controllo; quando realizzi un’opera di architettura, che non nasce da un processo formale privato ma da richieste precise, no.

(Eng)
Architect Riva, you were a student of Carlo Scarpa and your carrier has brought you to various disciplines. Tell us about your job.
U.R. I always had some problems with the world of work, meant as the inevitable collaboration of artisans, clients, costs. They are all coercive elements. The painter, instead, should have found a sense in his job. But it was not like that.

That’s why your projects have been “designed” like pencil sketches?
U.R. The design gave me everything. I could also work after having investigated the subject, then through the unknown of the sign I found answers, discoveries or possible choices. The mistake is the nourishment to forget all known paths, used to find a mistake to the answers for something with mysterious origins.

Tell us about E63 lamp, that Tacchini has re-edited.
U.R. I love this lamp, and it doesn’t happen so often. I feel it as a friend. This lamp represents much of my professional history, my approach to the realization of the first projects. It was born from an open contest by Artemide,

I was 35 years old. Initially this lamp should have been made of plastic, but with metal it obtained dry shapes and precision of the edges. Think about the power obtained with these rigid materials, a result which is impossible to have with plastic. It is an open shape. A mould should have been a mould. If I would have done a plastic sample when I draw it, I would have met big difficulties, also because I didn’t know plastic. When we have decided to realize samples in plastic, they were in fiber-resin, a material which gives a beautiful light, with a smooth external face; on the inside part, instead, the whole weaving of the material can be seen. Consequently, it was easier for me to realize all samples in metal: the first lamps are infact made of brass. The sample you see here is the result of a sophisticated laser technology. The weld joint allows to have a clear sign in and outside. When the first samples were made of brass, the weld joint was a brass drawstring that joined all parts and from inside this element was visible.

We would like to hear about the inspiration to design this lamp.
U.R. Originally, the name of this lamp was Brancusi. It took 10 years for me to become an architect, I was a painter before and my mentality was completely different. More than the creation of a lighting fixture, this is a result of my figurative culture; Edison invented the lamp, great designers like Castiglioni or Scarpa created more often “illuminated shapes”.

What do you want to be when you grow up?
U.R. I almost forced myself to like the job of architect. The world of painting would have been more suitable because, as I told before, the approach would have been completely private and I would have been totally responsible for what I was doing. Meanwhile if you are an architect or a designer, there are lots of aspects that influence the final result: the client, the manufacturer, the economic issue, usually very significant, the responsibility of understanding which will be the final result, and the final result itself. If you do a painting or make a sculpture, you have the control, especially on architectural works: they do not come out from a private formal process, but from precise requirements.

'Chissà poi cosa salta fuori':
una conversazione con LUCIA PESCADOR

'Who knows what will happen':
a conversation with LUCIA PESCADOR

Lucia Pescador, ci parli di lei.
L.P. Mi chiamo Lucia Pescador, faccio l'artista. Disegno da tutta la vita, lavoro soprattutto su carta.

A che cosa si ispira per i suoi lavori?
L.P. Il mio tema base da almeno vent'anni è l'inventario del Novecento con la mano sinistra. Il Novecento è il mio secolo e anche se per tutti è il secolo passato, per me il secolo passato rimane l'Ottocento. Lavoro sulla memoria della cultura e sulla natura, due elementi che spesso si intrecciano.

Nel suo lavoro è passata con molta facilità dalla carta ad altri materiali.
Che differenza c'è tra questi ambiti?
L.P. Io amo molto l'arte applicata e faccio parte di quegli artisti che amano lavorare con le proprie mani. E quindi è chiaro che tra il prodotto di cosiddetta arte applicata e il prodotto artistico secondo me i terreni si confondono.

E il design?
L.P. Io amo gli oggetti, tutti gli oggetti mi affascinano. Amo gli oggetti di sentimento, di affezione. Però la questura è ancora un'altra cosa e direi che questa è forse la prima volta che me ne occupo.

Ci parla della versione d'arte del paravento Nebula per Tacchini?
Com'è nato questo progetto?

L.P. Amo il paravento come oggetto, il paravento classico intendo, perché amo molto anche l'arte orientale. Quando mi è stato detto che avrei lavorato su un paravento (*che bello!*) pensavo che mi avrebbero chiesto di fare qualcosa di più decorativo, invece mi hanno proposto particolari di interni. Io ho disegnato molti interni, perché amo l'architettura. Amando l'architettura, amando il design e i paraventi, tutto è venuto da sé. Per me è qualcosa di totalmente nuovo, tanto che mi sento un po' più insicura.

Com'è stato lavorare con Tacchini?
L.P. Io amo molto lavorare con persone con le quali sono in sintonia dal punto di vista umano e con Tacchini mi sono trovata subito in sintonia. Ho avuto un po' paura. Loro avevano già dei progetti su questi paraventi e io gli ho detto: "Ma non sono più belli questi dei miei lavori?" e loro hanno detto "No, i suoi lavori sono più particolari!". Abbiamo rischiato un po' tutti, non si capisce mai come vengono i biscotti quando li tiri fuori dal forno!

Qual è la differenza tra design e arte?
L.P. Si deve vedere quello che si fa da un punto di vista un po' meno personale, forse, e un po' più decorativo. Io lavoro sulla cultura e quindi mi informo tantissimo, non perché sia necessario ma perché sono curiosa. Allo stesso modo penso che molti designer siano estremamente informati anche sull'arte, anzi, ci sono designer che sono quasi degli artisti, così come gli architetti. I campi si sono molto mischiati. Ormai siamo un'unica banda, credo.

Quindi direbbe che la sua esperienza nel mondo del design è stata positiva?
L.P. C'è chi ama provare e chi non ama provare. Amando io gli oggetti, io amo provare.

Che progetti ha per il futuro?
L.P. Io amo molto il cinema. E un po' per ridere dicevo sempre: "Da grande (*amo la pittura e la mia professione!*) farò anche la regista". Farò fare delle riprese dentro il mio studio di notte. E sarà un percorso notturno in una videocamera. Non so se questo è film o regia, o un sogno mio. Chissà poi cosa salta fuori...

(Eng)
Lucia Pescador, tell us about yourself.
L.P. My name is Lucia Pescador, I am an artist. My whole life I've been drawing, I work especially on paper.

We would like to hear about the inspiration for your works.
L.P. My main topic since at least twenty years has been the inventory of the 1900s with the left hand. The 1900 is my century, even if it is considered as the past century. For me the past century remain the 1800. I work on the memory of culture and on the nature, two elements which often weave together.

In your work you have moved very easily from paper to other materials. What's the difference between these spheres?
L.P. I love the applied art, I am one of those artists who love working with their own hands. So clearly between the product of applied art and the artistic product in my opinion the terrains blend.

And what about design?
L.P. I love objects, I am attracted by all objects. I love objects of feeling, of affection. But design is another thing and I would say that, if done like this, widened like this, maybe it is the first time.

Tell us something about the art version of Nebula screens for Tacchini. How was this project born?
L.P. I love the screen as object, but I love the classic screen, because I love the oriental art so much as well. When I was been told (*Oh, that's nice!*) I thought I would have been asked to create more decorative things. They have proposed me interiors details instead. I have drawn lots of interiors because I love architecture. Loving architecture, loving design and screens, then the rest follows. For me this is new. I feel quite insecure.

How is working with Tacchini?
L.P. I love working with people I get along with. With Tacchini I immediately felt harmony. I was a little scared. They already had projects for their screens and I told them: "Aren't they better than my works?" and they replied: "No, yours are unique!". We have all run the risk, you never know if the biscuits taste good until you get them out from the oven!

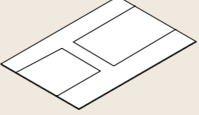
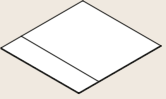
What's the difference between design and art?
L.P. Maybe you should see what you do from a less personal but more decorative point of view. As I work on culture, I am a very well-informed person in the sense that I am curious. And I think that many designers are extremely well-informed about the art as well. Some designers are like artists, as well as some architects. These fields have been mixed up.


Then would you say that your experience in the design world has been positive?
L.P. Some people love to try, others don't. Loving objects, I love to try.

What are your plans for the future?
L.P. I love cinema very much. And just to laugh I always said: "When I grow up..." — I mean, I love painting and I love my job! — "...I want to be a film director". I will shot in my studio during the night. It will be a night trip in a video camera. I don't know if it is movie or direction, or one of my dreams. Who knows what will happen...

Campo	by Claesson Koivisto Rune			cat. Rug
				
OCAMP2X3 L 300 P 200 cm	OCAMP3X4 L 400 P 300 cm			
Finitura Finish Finition	T70	T71	T72	T73
	Naturale Natural Naturel	Arancione Orange Orange Orange	Verde Green Grün Vert	Blu Blue Blau Bleu

Linea	by Maria Gabriella Zecca			cat. Rug
				
ELIN2X3 L 300 P 200 cm				
Finitura Finish Finition	Linea I	Linea II	Linea III	
	Lana Wool Wolle Laine	Lana Wool Wolle Laine	Lana e Seta Wool and Silk Wolle und Seide Laine et Soie	

Umbr	by Maria Gabriella Zecca		cat. Rug
			
EUMB2X3 L 300 P 200 cm	EUMB2X2 L 200 P 200 cm		

Dorian	by Tacchini Italia Forniture	cat. Mirror
		
EDOR49 L 49 P 2 H 91 cm		

EE63

by Umberto Riva

cat. Lamp



EE63
L 17 P 21,7 H 43,5 cm



Struttura cromata
Chromed structure
Gestell verchromt
Structure chromée

T23

Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

T24

Cromo Satinato
Satin Chrome
Satiniert Verchromt
Chrome Satiné

T25

Oro Champagne Opaco
Matt Champagne Gold
Matt Champagne Gold
Or Champagne Mat

T64

Rame Spazzolato Opaco
Brush Matt Copper
Matt Gebürstet Kupfer
Brossé Mat Cuivre



Struttura verniciata
Painted structure
Gestell lackiert
Structure laqué

T75

Giallo Zinco
Zinc Yellow
Gelb Zink
Jaune Zinc

T76

Verde Pastello
Pastel Green
Pastellgrün
Vert Pastel

Mod

by Think Work Observe

cat. Clock



EMODS
L 35 P 8 H 35 cm



EMODL
L 55 P 8 H 55 cm



Cornice
Frame
Rahmen
Cadre

T43

Noce Scuro
Dark Walnut
Dunkel Walnuss
Noyer Sombre

T45

Naturale
Natural
Natural
Naturel

T47

Tinto Nero
Black
Schwarz
Noir

T45 only available
for EMODL



Quadrante
Dial
Wählen
Cadran

T01

RAL 9010

Bianco
White
Weiss
Blanc

T07

RAL 9011

Nero
Black
Schwarz
Noir

Lancette

Hands
Hände
Mains

Bianco/Quadrante Nero
White/Black Dial
Weiss/Schwarz Wählen
Blanc/Cadran Noir

Nero/Quadrante Bianco
Black/White Dial
Schwarz/Weiss Wählen
Noir/Cadran Blanc

Nebula

by Pearson Lloyd

cat. Screen



ONEB122T
L 124 P 4 H 123 cm



ONEB150T
L 124 P 4 H 153 cm



ONEB181T
L 124 P 4 H 183 cm

Base verniciata
Painted base
Gestell lackiert
Piétement laqué



T04

RAL 7022

Grigio
Grey
Grau
Gris

Nebula Interiors

by Pearson Lloyd

cat. Screen

Fabric by Lucia Pescador



ENE125T/ENE125S
L 123 P 4 H 125 cm
Base P 45, Suspended H 123



ENE153T/ENE153S
L 123 P 4 H 153 cm
Base P 45, Suspended H 151



ENE181T/ENE181S
L 123 P 4 H 183 cm,
Base P 45, Suspended H 181

Base verniciata
Painted base
Gestell lackiert
Piétement laqué



T04

RAL 7022

Grigio
Grey
Grau
Gris

Finitura
Finish
Finition

ENE125T/ENE125S

ENE153T/ENE153S

ENE181T/ENE181S

Nebula Poissons

by Pearson Lloyd

cat. Screen

Fabric by Jean Dunand



ENE125T/ENE125S
L 123 P 4 H 125 cm
Base P 45, Suspended H 123



ENE153T/ENE153S
L 123 P 4 H 153 cm
Base P 45, Suspended H 151



ENE181T/ENE181S
L 123 P 4 H 183 cm
Base P 45, Suspended H 181

Base verniciata
Painted base
Gestell lackiert
Piétement laqué



T04

RAL 7022

Grigio
Grey
Grau
Gris

Finitura
Finish
Finition

ENE125T/ENE125S

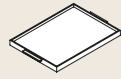
ENE153T/ENE153S

ENE181T/ENE181S

Tarsia

by Maria Gabriella Zecca

cat. Tray



ETARS48
L 48 P 33 H 3 cm



T89

Finitura
Finish
Finition

Bianco/Nero
White/Black
Weiss/Schwarz
Blanc/Noir



T90

Tricolore
Three-color
Drei-Farben
Trois couleurs

Vasum

by Maria Gabriella Zecca

cat. Vase



EVAS21
L 16,5 P 16,5 H 21 cm



EVAS40
L 15 P 15 H 40 cm



EVAS12
L 30 P 30 H 12 cm



T91

Finitura
Finish
Finition

Bianco/Nero
White/Black
Weiss/Schwarz
Blanc/Noir



T92

Giallo/Rosa
Yellow/Pink
Gelb/Rosa
Jaune/Rose

CAMPO — p.06
(Deu) Alte Weisheit und moderne Ideen verbinden sich in dieser handgewebten Teppichkollektion. Das Garn wird am Webstuhl in Längsrichtung für die Kette befestigt, auf der von unten nach oben das Muster mit den horizontalen Schussfäden eingewebt wird. Um einen höheren Flor zu erzeugen, werden die Garne beim Weben um einen besonderen Stab gewickelt und dann aufgeschnitten, um eine gleichförmige Höhe zu erhalten. Diese jahrhundertalte Technik wird angewendet, um ein ästhetisches Motiv mit zwei Extremen zu ermöglichen. Die ausgedehnte, zentrale Fläche ist in warmen, neutralen Tönen gehalten, die gegenüberliegenden Randbereiche weisen kräftige, kontrastierende Farben auf. Campo kann für eine überaus lebhaft, sehr attraktive farbliche Wirkung auch mehrfarbig meliert gestaltet werden.

(Fra) Le savoir d'autrefois et l'esprit contemporain se fondent dans cette collection de tapis, tissés à la main par d'habiles artisans. Le fil est fixé au métier pour créer une chaîne longitudinale sur laquelle, travaillant du bas vers le haut, est tissée une trame de fils horizontaux. Pour créer l'épaisseur du tapis, la fibre est enveloppée autour d'une tige spéciale durant le tissage puis coupée pour garantir une épaisseur uniforme. Cette technique séculaire est employée pour créer un motif esthétique qui se concentre sur deux extrêmes. La grande surface centrale a une teinte chaude et neutre, tandis que les bords opposés ont une couleur franche et contrastante. Campo est par ailleurs tissé avec un mélange de plusieurs tons, pour créer un effet chromatique encore plus vif et précieux.

DORIAN — p.42
(Deu) Spiegel erweitern den Raum: nicht nur weil er ihn verdoppelt, sondern auch weil er Ansichten zeigt, die an sich unmöglich sind, wo man sich nach links dreht um nach rechts zu blicken und sich nicht umdrehen muss, um hinter sich zu schauen. Der Spiegel Dorian ist Abbild dieser verkehrten Sicht: während das dekorative Siebdruckmuster am Spiegelrand die Umrisse dieses mehrdeutigen Fensters zeichnet, vertikal und horizontal.

(Fra) Le miroir est amplificateur d'un lieu : pas seulement parce qu'il en double l'espace, mais aussi parce qu'il montre des points de vue impossibles, où pour regarder à droite, on tourne la tête vers la gauche et pour voir derrière soi, il n'est pas nécessaire de se retourner. Le miroir Dorian est le portrait de ce jeu de l'envers : le décor sérigraphié sur le bord du miroir dessine les contours de cette fenêtre ouverte sur l'ambigu, dans le sens vertical comme dans le sens horizontal.

E63 — p.06
(Deu) 1963 wurde diese Lampe entworfen, die jetzt mit der Bezeichnung E63 neu herausgebracht wird. Eine alphanumerische Abkürzung für die intellektuelle Komplexität ihres Autors, Umberto Riva: ein wenig Architekt, ein wenig Designer, ein wenig Künstler, ein

wenig Beherrscher des Lichts, und viel von all dem. Eine mit großer Präzision designte Tischlampe, mit schlichten Linien, die große Flächen umschließen und dem Licht eine feste Form geben: Stahl, fast wie ein Panzer, der eine kostbare Quelle schützt.

(Fra) Cette lampe a été créée en 1963 et est rééditée aujourd'hui avec le nom E63. Ce sigle alphanumérique renferme toute la complexité intellectuelle de son concepteur, Umberto Riva : un peu architecte, un peu designer, un peu artiste, un peu dompteur de lumière, et beaucoup de tout cela réuni. Une lampe de table dessinée avec précision, aux lignes simples pour contenir de grandes surfaces qui semblent donner une forme solide à la lumière : l'acier, utilisé presque comme une cuirasse pour en protéger la précieuse source.

LINEA — p.42

(Deu) Reduzieren, bis eine perfekte Synthese paralleler Linien entsteht, die sich zergliedern und eine dreidimensionale Form annehmen. So entsteht der Teppich Linea in drei Varianten, jede abgeleitet aus der Kombination von zwei Farben: modern minimalistisch aus schwarzer und weißer Wolle, sanftes Altrosa und Khakigrün und die vielseitige Variante aus Seide in Petrolblau, die je nach Licht eine andere Schattierung annimmt, kombiniert mit Burgunderrot.

(Fra) Soustraire jusqu'à arriver à une synthèse parfaite de lignes parallèles qui se décomposent et prennent la tridimensionnalité. Le tapis Linea naît ainsi en trois variantes, chacune découlant de l'association de deux couleurs : le minimalisme contemporain de la laine noire et blanche, la douceur du rose chair associé au vert kaki, la version éclectique avec la soie bleu pétrole, qui change de nuance suivant la lumière, associée au rouge bordeaux.

MOD — p.28

(Deu) MOD ist eine Uhr, die sich im Design von der Grafik moderner elektronischer Geräte in Bahnhöfen und U-Bahnstationen anregen lässt. Zeitgemäß in der Ästhetik und modular im Konzept, gibt es sie in zwei Ausführungen: rund oder quadratisch mit gerundeten Ecken. Die Uhr, ganz aus Holz hergestellt, Zifferblatt in Schwarz und Weiß, Umrandung in verschiedenen Farben, passt sehr gut in das häusliche Ambiente oder in Geschäftsräume wie Büros und Konferenzsäle.

(Fra) MOD est une horloge qui s'inspire du design du monde de l'électronique et du graphisme contemporain des gares et du métro. Moderne dans l'esthétique et modulaire dans le concept, elle est disponible en deux versions : ronde et carrée avec les angles arrondis. Réalisée entièrement en bois, avec le cadran noir et blanc et le pourtour en différentes finitions, elle trouve sa place dans les environnements domestiques, les petits espaces collectifs comme les bureaux et les salles de réunion.

NEBULA INTERIORS — p.36
(Deu) Eine der räumlichen

Zeichnungen der Serie 'Inventario del Novecento con la mano sinistra' ('Inventur des 20. Jahrhunderts mit der linken Hand') der Künstlerin Lucia Pescador verwandelt den Paravent Nebula von Pearson Lloyd in ein Kunstwerk, das begrenzt und schmückt, sich zeigt und verbirgt, und ausgehend von einer zweidimensionalen Form einen dreidimensionalen Raum von suggestivem Reiz entstehen lässt.

(Fra) L'un des dessins spatiaux de la série 'Inventario del Novecento con la mano sinistra' ('Inventaire du XXe siècle avec la main gauche') de l'artiste Lucia Pescador transforme le paravent Nebula de Pearson Lloyd en une œuvre d'art qui délimite et décore, se montre et se cache, en créant, à partir d'une forme bidimensionnelle, un espace tridimensionnel suggestif et fascinant.

NEBULA POISSONS — p.22

(Deu) Tacchini Edizioni interpretiert den Paravent Nebula von Pearson Lloyd in einer neuen, künstlerischen Form. Angeregt durch die Art-Déco-Motive des französischen Künstlers Jean Dunand, wird Nebula Poissons zu einem kostbaren Objekt, eine perfekte Synthese von Kunst und Design.

(Fra) Tacchini Edizioni réinterprète le paravent Nebula de Pearson Lloyd en le déclinant dans une version artistique inédite. S'inspirant des motifs Art déco de l'artiste français Jean Dunand, Nebula Poissons devient ainsi un objet précieux, synthèse parfaite d'art et de design.

TARSIA — p.14

(Deu) Das uralte, im 14. Jh. entstandene Kunstschlerhandwerk lebt in diesen beiden Tablettis wieder auf, die antike Techniken in der Bearbeitung kostbarer Edelhölzer neu interpretieren. Wie in einer Renaissance-Werkstatt, werden Muster und Geometrien der Tablettis Tarsia in Handarbeit aus verschiedenen Bruchstücken des gleichen Materials zusammengestellt, nach genauer Zeichnung geschnitten und kunstvoll in einem schlichten, geradlinigen Rahmen zusammengefügt.

(Fra) L'art ancien de l'ébénisterie né au XIVe siècle revit dans ces deux plateaux, qui réinterprètent les précieuses techniques de façonnage des bois de qualité. Comme dans un atelier de la Renaissance, les motifs et les géométries des plateaux Tarsia sont le résultat de la composition manuelle de différents fragments du même matériau, coupés suivant un dessin précis et assemblés avec art dans un cadre simple et linéaire.

UMBRA — p.14

(Deu) Das Licht färbt alles, auf das es fällt und zeichnet mit den Schatten ein dreidimensionales Bild in immer anderen Mustern. Die Untersuchung der Lichtbewegung auf Flächen und der daraus entstehenden Projektionen ist Gegenstand der Kunst von James Turrell, Peter Alexander und William Turner. Maria Gabriella Zecca liebt sie und bezieht daraus ihre

Anregung für die Teppiche Umbra. Durch die versetzte und gewollt unproportionierte Umrandung, können zwei Teppiche unterschiedlicher Form und Größe nebeneinander aufgelegt werden und ergeben jedes Mal andere Kompositionen, die den Anwendungsbereich erweitern.

(Fra) La lumière colore tout ce sur quoi elle se pose et crée, à travers les ombres, une tridimensionnalité et des signes à chaque fois différents. L'étude du mouvement de la lumière sur les surfaces et des projections qui en naissent est le sujet de l'art de James Turrell, Peter Alexander et William Turner, des artistes que Maria Gabriella Zecca admire et dont elle s'inspire pour les tapis Umbra. L'encadrement désaxé et délibérément disproportionné permet de juxtaposer deux tapis de dimensions et de formes différentes en créant à chaque fois de nouvelles compositions pour étendre la zone de couverture.

VASUM — p.28

(Deu) Eine Form und ein Material als klassische, fast zeitliche Elemente von Designerobjekten: Porzellangefäße. Das Projekt Vasum von Maria Gabriella Zecca entsteht aus der Entwicklung von elementaren, übereinanderliegenden, geometrischen Formen: jeder Abschnitt hat seine Farbe und definiert eine farbliche und volumetrische Gliederung. Veredelt werden die Oberflächen durch abwechselnd glasis seidige und stofflich raue Segmente, wobei die stofflichen Flächen durch Überlagerung farbiger Engoben entstehen. Außerdem ist Limoges-Porzellan, das bei 1240°C gebrannt wird, vollständig undurchlässig und hygienisch, mit absoluter Reinheit der Oberflächen. Daher sind die Gefäße auch für Nahrungsmittel bestens geeignet. Dieser schlichte Gegenstand schließt sehr komplexe Funktionen und Nutzungen ein, aber auch bedeutende Bezüge und Anklänge: die Bauhaus-Schule und ihre Meister, die Kunst von Brâncusi und die visionären Linien der Mode von Courrèges.

(Fra) Une forme et un matériau qui représentent des éléments classiques, presque primordiaux, des objets de design : le vase en porcelaine. Le projet Vasum de Maria Gabriella Zecca naît du développement de formes géométriques élémentaires et superposées : chaque portion contient une couleur, de manière à définir une scansion chromatique et volumétrique. Le traitement superficiel est le résultat d'alternances de surfaces vitreuses lisses et de surfaces rugueuses. Ces dernières sont obtenues par la superposition d'engobes colorés. Par ailleurs, la porcelaine de Limoges, cuite à 1240°C, garantit une imperméabilité et une hygiène parfaites et une surface extrêmement pure, de sorte que ces objets sont adaptés également pour l'usage alimentaire. De cette manière, ce simple projet renferme une complexité de fonctions et d'utilisations, mais aussi de références et de citations cultivées : l'école du Bauhaus et ses maîtres, l'art de Brâncusi et le style visionnaire du styliste Courrèges.

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