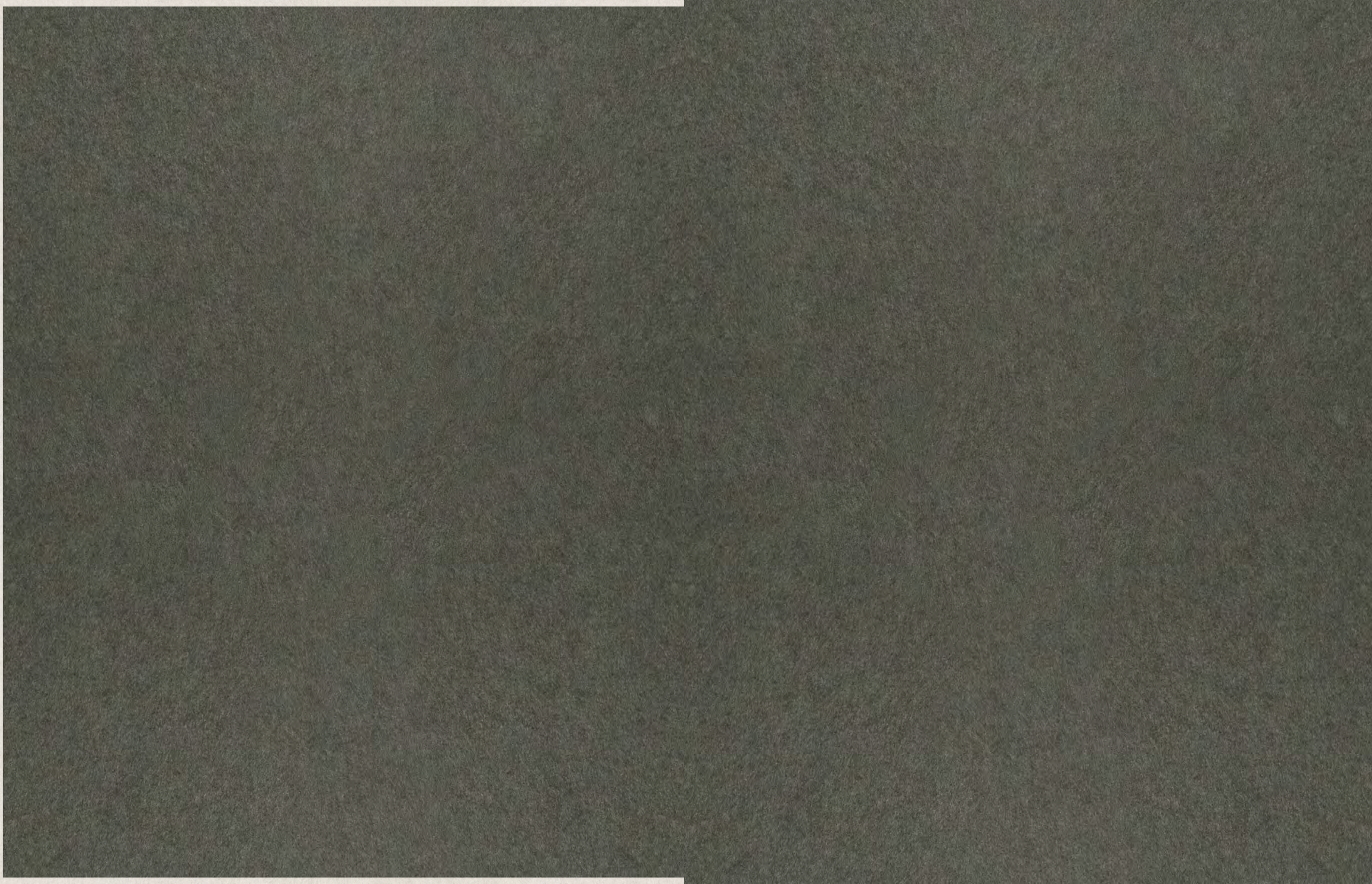
T’20 Objects, Stories
cat. Armchairs, Ottomans,
Chaises-longues, Chairs,
Stools, Tables, Low Tables

Tacchini



Object, Stories

T’20 Vol. B

Tacchini

Design Classics

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.

"Cancellare, cancellare, cancellare e alla fine trovare un componente principale di progettazione; noi mentre progettavamo eravamo contro l'invadenza del disegno, eravamo alla ricerca del tratto minimo che serviva alla funzione; volevamo arrivare a dire: meno di così non si può fare." Achille Castiglioni

01

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

02

"Un oggetto di design è il frutto dello sforzo comune di molte persone dalle diverse specifiche competenze tecniche, industriali, commerciali, estetiche. Il lavoro del designer è la sintesi espressiva di questo lavoro collettivo. Quello che caratterizza la progettazione è proprio il rapporto continuo tra parecchi operatori, dall'imprenditore all'ultimo operaio." Achille Castiglioni

01 Babela (1958), disegno tecnico.
02 Achille Castiglioni e il fratello Pier Giacomo.

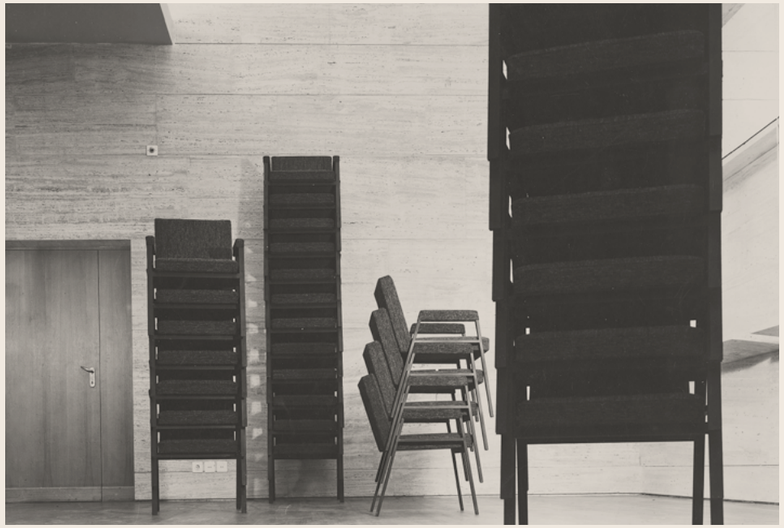
A partire dalle avanguardie artistiche del secolo scorso, il design italiano continua a ispirare movimenti, espressioni e modi d'essere che trovano nella linea italiana la manifestazione più autentica della cultura del progetto. Qual è, dunque, il segreto del design italiano? Dove si nasconde il suo 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, Carlo De Carli 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.

Achille e Pier Giacomo Castiglioni

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.

“L’esperienza non dà certezza né sicurezza, ma anzi aumenta la possibilità di errore. Direi che è meglio ricominciare ogni volta da capo con umiltà perché l’esperienza non rischi di tramutarsi in furbizia.”

Achille Castiglioni



03

03 Babela (1958), immagini storiche.

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.

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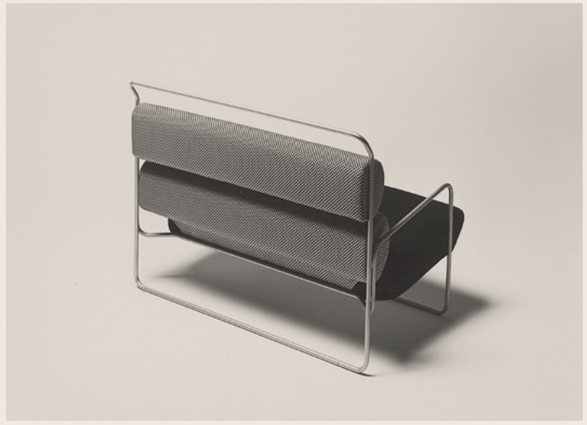
04 Achille Castiglioni nel suo studio (© G. Widmer).
05 Achille Castiglioni al tecnigrafo (© H. Findletar).

06



07

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

08

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06 – 09 Sancarlo (1970), divano e poltrona, immagini storiche.

10

Gianfranco Frattini è nato in Italia, a Padova, il 15 maggio 1926. Si è laureato con una laurea in architettura al Politecnico di Milano nell'anno 1953. Alla fine degli anni '50 è tra i fondatori dell'ADI, Associazione per il Disegno Industriale. Frattini apre il suo studio professionale a Milano, dopo aver lavorato nell'ufficio del suo maestro e mentore Giò Ponti. Nell'arco di pochi anni, diventa un designer industriale di fama internazionale.

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10 Gianfranco Frattini, ritratto.
11 Agnese (1956), nominata per il Compasso d'Oro (© M. Masera).
12 Lina (1955), immagine storica (© Archivio Frattini).
13 Gio (1957), immagine storica.

Gianfranco Frattini

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, blu acciaio o effetto corno dall'altro.

Disegnato da Gianfranco Frattini nel 1957 e prodotto a partire dall'anno successivo, il divano Oliver 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.

Lina è la riedizione di uno dei primi progetti disegnati da Gianfranco Frattini: segnalata nel 1955 per il Compasso d'Oro, la poltrona è caratterizzata da una struttura in legno molto particolare che le conferisce un aspetto solido eppure leggero. Merito delle gambe sottili e dell'elemento in multistrato curvato, che sorregge il fianco dello schienale e diventa al contempo ala d'appoggio dei braccioli. Una lavorazione molto innovativa

“Sono convinto che il punto di arrivo per il progettista sia l’incontro fra le nuove esigenze tecniche della produzione industriale e le nuove esigenze estetiche maturate con l’esperienza di questo attivissimo periodo creativo. Nei migliori esempi trapela anche, importantissima, non la negazione assoluta dei valori essenziali della tradizione, ma, anzi, il rispetto per quegli aspetti sempre validi che si possano evolvere nel tempo.”

Gianfranco Frattini in “Rivista dell’Arredamento” n.100, 1963

15

14

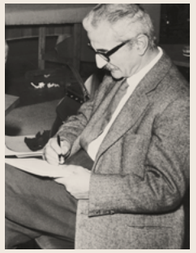
Proposta da Tacchini con una fedeltà filologica all’originale ed una realizzazione accurata in ogni dettaglio, accompagnata da un pouf coordinato, sempre su progetto originale di Gianfranco Frattini, la poltrona Agnese vuole essere solo l’inizio di un completo progetto di riscoperta dello stile di un grande designer e di un’intera atmosfera d’arredo.

16

Rispettando il pensiero di Gianfranco Frattini, la nuova riedizione di Sesann è stata realizzata mantenendo intatto lo spirito del prodotto. Caratterizzato da un rivestimento in tessuto o pelle, Sesann deve la sua tipica forma, soffice ed avvolgente, allo scheletro schiumato a freddo, contenuto da una struttura architettonica in tubolare di acciaio (cromato o verniciato), che poggia sui piedini in legno di frassino. La particolare configurazione di Sesann – allo stesso tempo formale e funzionale – costituisce le basi per un sistema di prodotti caratterizzati dagli stessi elementi strutturali, declinati, però, in oggetti unici e affascinanti. Questo approccio di sintesi e riduzione proposto da Frattini ha prodotto un design formalmente elegante, concettualmente elaborato e, soprattutto, irripetibile.

17

14 Agnese e Giulia, immagini storiche (© Achivio Frattini).
15 Giulia (1957), immagine storica (© Archivio Frattini).
16 – 17 Sesann, divano e poltrona, immagini storiche (© Archivio Frattini).



18

Per De Carli non esiste un diverso atteggiamento fra il progetto di una casa o di una sedia: “Ho l’amore per qualsiasi forma di architettura purché sia studiata, sperimentata, e sia essenziale (...) anche i mobili... ne ho disegnati molti... cercano solo la misura: non cercano alcun effetto... soprattutto la misura che trova relazione con lo spazio della casa, con il senso dell’albero.” (Creatività, 1973)

19

per l’epoca, eseguita oggi con attenzione filologica. Poltrona di grande presenza, per il suo stile senza tempo Lina si abbina con naturalezza a tutti divani della collezione Tacchini, sia in ambienti domestici che in aree contract.

Carlo De Carli

Nato a Milano, Carlo De Carli (1910-1999) si laurea nel 1934 in Architettura presso il Politecnico di Milano, lavora per un anno nello studio di Gio Ponti, cui nel 1962 succede nella cattedra di Architettura degli Interni, Arredamento e Decorazione. Curatore della X e XI Triennale di Milano è Preside della Facoltà di Architettura nel 1965-1968. Dal 1967 al 1971 dirige la rivista ‘Interni’. Progetto, ricerca, didattica e promozione sono gli ambiti di azione del suo lavoro svolto in una sostanziale unità di pensiero attento alla persona e all’ambito sociale e produttivo in cui opera.

Testimone del concetto di “spazio primario” della filosofia di De Carli, ovvero dello “spazio di relazione”, principi che trovano conferma nella visione della funzione d’arredo e della progettualità di interni secondo Tacchini, Sella è ispirato all’omonima poltrona disegnata nel 1966 dal celebre architetto italiano. Il divano si presenta come un arredo di grande eleganza, realizzato con materiali di assoluto pregio: legno di noce a vista, dettagli in elegante metallo cromato finitura nera lucido e cinghie di supporto dello schienale in raffinato cuoio. Le cuscinature sono in piuma e i rivestimenti possono essere in pelle, tessuto o velluto. La sua linea morbida e generosa è estremamente raffinata ed è progettata per regalare un comfort straordinario, dedicato a un tempo lento, che riconcilia con se stessi e con gli altri, nella dimensione di uno spazio di relazione più intimo e privato.

20

Celebre designer, molto apprezzato anche come architetto, per i suoi progetti caratterizzati da una creatività totalizzante, che personalizza ogni dettaglio, dalla costruzione agli arredi, Eisler è anche scenografo e regista operistico. L’esperienza brasiliana approfondisce l’interesse di Martin Eisler per i legni esotici e le tecniche di verniciatura e laccatura di legno, vetro e bronzo.

Max Eisler

Nato a Vienna nel 1913, figlio del famoso storico dell’arte Max Eisler, uno dei fondatori dell’Austrian Werkbund, Martin Eisler studia a Vienna come allievo dei noti architetti Oskar Strnad e Clemens Holzmeister. Nel 1938 si trasferisce a Buenos Aires, dove tiene subito la sua prima mostra di disegni e arredi presso la Galleria Mueller, che diventerà il futuro Salone delle Belle Arti nel 1940, presso il Palais de Glace. Nel 1945 fonda, insieme ad Arnold Hackel, Interieur, azienda che vende mobili e oggetti progettati dal duo, iniziando così la sua carriera di designer, che lo porterà anche in Brasile, dove nel 1955 si associa a Carlo Hauner della compagnia Moveis Artesanais, diventando Direttore Artistico della società Forma, a San Paolo.

18 Carlo De Carli, ritratto.
18 Sella, immagine storica (© Archivio De Carli).
20 Martin Eisler, ritratto.

21

Una poltrona elegante e informale allo stesso tempo. Dall’estetica sensuale, dalla matericità naturale e dal design intelligente, che consente una raffinata personalizzazione. Costela rappresenta la sintesi della natura di un progetto creativo.

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

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

17 Costela (1952), foto storica.

Design Classics

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.

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, Carlo De Carli, 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.

Achille and Pier Giacomo Castiglioni

The hero of Italian design, Achille Castiglioni, along with his brothers Pier Giacomo and Livio, was able to find irony and beauty into the simplicity of everyday life. From the simplest electrical switches to the most iconic project of modern design, Castiglioni brothers transformed their uncontrollable curiosity in a series of timeless pieces. 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 Sancarlo, created for the first time in 1970, sum up the spirit of the period joining the formal experimentation to technical innovation. Achille and 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, Sancarlo, plays with rounded and organic shapes to allow a flexible seat, and, at the same time, suitable to the comfort of person.

Gianfranco Frattini

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, Oliver 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.

Carlo De Carli

Born in Milan, Carlo De Carli (1910-1999) graduated in 1934 in architecture from the Polytechnic University of Milan, worked for a year in the

studio of Gio Ponti and took over the chair in interior architecture, furniture and decoration from him in 1962. Curator of the X and XI Milan Triennale, he was head of the architecture faculty from 1965 to 1968. Editor of the magazine Interni from 1967 to 1971. Design, research, teaching and promotion were the areas of action of his work, carried out with a broad communality of thinking and focused on people and the social and production context in which they operate.

Sella illustrates the concept of “primary space” from De Carli’s philosophy – that of a “relational space” –, a principle true to Tacchini’s vision of the function of furniture and interior design. The highly elegant sofa is made using the very finest of materials: exposed walnut, elegant metal chromed details finish shiny black and belts for the support of the backrest in refined natural leather. The cushions are filled with feathers, and the coverings could be in leather, fabric or velvet. Its soft, generous line offers the utmost refinement, and is designed to guarantee extraordinary comfort, conducive to a slow tempo that will reconcile us with ourselves and others, in a more intimate and private spatial dimension.

Max Eisler

Born in Vienna in 1913, the son of the famous art historian Max Eisler, one of the founding members of the Austrian Werkbund, Martin Eisler studied in Vienna under the noted architects Oskar Strnad and Clemens Holzmeister.

Costela is a paradigm of creative design. The fundamental idea on which the chair is built is the beautiful wooden structure with its wooden ribs embracing both the seat and the back, and the functional and aesthetic completion of the detail, the large cushions, set horizontally and vertically, ensuring absolute comfort with an extremely natural style in their almost random position. The structure is easy to dismantle and recycle, a characteristic perfect for the current need and tendency to produce furniture that gives due consideration to the principles of sustainability and durability. The possibility to play with the fabric coverings makes Costela not only an unmistakable piece of history, but also an item of renewed and irresistible modernity.

The dynamic, flexible reissue of Reversível offers dual comfort with two possible seat positions, to sit in the chair with the back upright, or really relax in a semi-reclining position, parallel with the backrest. The simple, natural movement makes it seem an obvious solution, but it actually represents as ground-breaking an intuition now as then. This original, informal seat with its distinctive lines is completed with a metal structure and fabric coverings. Reversível bears witness to the soft, sensuality of Brazilian 1950s design, a combination of tradition and creativity, folk craft and visionary innovation.

Armchairs

038	Agnese	Gianfranco Frattini	Armchair, Ottoman	Domestic, Contract
126	Baobab	Lievore Altherr Molina	Armchair	Domestic, Contract
026	Costela	Martin Eisler	Armchair, Ottoman	Domestic, Contract
108	Crystal	PearsonLloyd	Armchair	Contract
082	Doodle	Claesson Koivisto Rune	Armchair	Domestic, Contract
090	Dot	Patrick Norguet	Armchair	Domestic, Contract
166	Girola	Lievore Altherr Molina	Armchair	Domestic, Contract
044	Giulia	Gianfranco Frattini	Armchair, Ottoman	Domestic, Contract
156	Glide	Monica Förster	Armchair	Domestic
114	Isola	Claesson Koivisto Rune	Armchair	Contract
094	Jacket	Patrick Norguet	Armchair	Domestic, Contract
072	Kelly E	Claesson Koivisto Rune	Armchair	Domestic, Contract
072	Kelly H	Claesson Koivisto Rune	Armchair	Domestic, Contract
054	Lagoa	Zanini De Zanine	Armchair	Contract
032	Lina	Gianfranco Frattini	Armchair	Domestic, Contract
138	Mayfair	Christophe Pillet	Armchair, Sofa	Domestic, Contract
150	Misura S/M	Claesson Koivisto Rune	Armchair	Contract
144	Moon	Pietro Arosio	Armchair	Domestic, Contract
132	Parentesi	Pietro Arosio	Armchair	Contract
060	Pastilles	Studiopepe	Armchair	Domestic, Contract
100	Pisa	Claesson Koivisto Rune	Armchair	Domestic, Contract
018	Reversível	Martin Eisler	Armchair	Domestic
120	Sancarlo	Achille Castiglioni	Armchair, Sofa	Domestic, Contract
050	Sesann	Gianfranco Frattini	Armchair, Sofa ↬ Vol. A	Domestic, Contract
066	Shelter	Noé Duchaufour-Lawrance	Armchair, Ottoman	Domestic, Contract
170	SouthBeach	Christophe Pillet	Armchair	Domestic, Contract
162	XL	Pietro Arosio	Armchair	Contract

Ottomans

060	Pastilles	Studiopepe	Ottoman	Domestic, Contract
176	Quartier	Claesson Koivisto Rune	Ottoman	Domestic, Contract
182	Spin	Claesson Koivisto Rune	Ottoman	Domestic, Contract

Chaises-longues

186	Atoll	Patrick Norguet	Chaise-longue	Domestic, Contract
072	Kelly L+F	Claesson Koivisto Rune	Chaise-longue	Domestic, Contract
082	Doodle	Claesson Koivisto Rune	Chaise-longue	Domestic, Contract
192	Slalom	Pietro Arosio	Chaise-longue	Domestic, Contract

Chairs

216	Babela	Achille + Pier Giacomo Castiglioni	Chair	Domestic, Contract
228	Doodle	Claesson Koivisto Rune	Chair	Domestic, Contract
240	Eddy	PearsonLloyd	Chair	Contract
202	Kelly C/C Basic	Claesson Koivisto Rune	Chair	Domestic, Contract
210	Kelly V	Claesson Koivisto Rune	Chair	Domestic, Contract
246	Mayfair	Christophe Pillet	Chair	Domestic, Contract
196	Memory Lane	Christophe Pillet	Chair	Domestic, Contract
222	Montevideo	Claesson Koivisto Rune	Chair, Sofa ↬ Vol. A, Armchair ↬ Vol. A, Ottoman ↬ Vol. A	Domestic, Contract
234	T-Chair	B/M	Chair	Domestic, Contract

Objects, Stories Vol. B Contents

Stools

228	Doodle	Claesson Koivisto Rune	Stool	Domestic, Contract
252	Fixie	PearsonLloyd	Stool	Contract
072	Kelly S	Claesson Koivisto Rune	Stool	Domestic, Contract

Tables

266	Kelly T	Claesson Koivisto Rune	Table	Domestic, Contract
274	Spindle	Gordon Guillaumier	Table	Domestic, Contract
260	Split	Claesson Koivisto Rune	Table	Domestic, Contract

Low Tables

302	Cage	Gordon Guillaumier	Low Table	Domestic, Contract
308	Coot	Gordon Guillaumier	Low Table	Domestic, Contract
286	Gio	Gianfranco Frattini	Low Table	Domestic, Contract
282	Joaquim	Giorgio Bonaguro	Low Table	Domestic, Contract
296	Kelly B/O/W	Claesson Koivisto Rune	Low Table	Domestic, Contract
320	Labanca Table	Lievore Altherr Molina	Low Table	Domestic, Contract
316	Ledge	Gordon Guillaumier	Low Table	Contract
324	Nara	Lievore Altherr Molina	Low Table	Domestic, Contract
060	Pastilles	Studiopepe	Low Table	Domestic, Contract
312	Polar Table	PearsonLloyd	Low Table	Domestic, Contract
290	Soap	Gordon Guillaumier	Low Table	Domestic, Contract
260	Split	Claesson Koivisto Rune	Low Table	Domestic, Contract

Technical informations

Armchairs

329 Agnese
329 Baobab
329 Costela
329 Crystal
340 Doodle
330 Dot
330 Girola
330 Giulia
331 Glide
331 Isola
332 Jacket
332 Kelly E
332 Kelly H
333 Lagoa
333 Lina
333 Mayfair
334 Misura S/M
334 Moon
334 Parentesi
335 Pastilles
335 Pisa
335 Reversível
336 Sancarlo
336 Sesann
337 Shelter
337 SouthBeach
338 XL

Ottomans

335 Pastilles
338 Quartier
338 Spin

Chaises-longues

339 Atoll
332 Kelly L+F
340 Doodle
339 Slalom

Chairs

339 Babela
340 Doodle
341 Eddy
342 Kelly C/C Basic
343 Kelly V
333 Mayfair
343 Memory Lane
344 Montevideo
344 T-Chair

Stools

340 Doodle
341 Fixie
332 Kelly S

Tables

345 Kelly T
347 Spindle
348 Split

Low Tables

349 Cage
348 Coot
350 Gio
350 Joaquim
351 Kelly B/O/W
352 Labanca Table
352 Ledge
353 Nara
335 Pastilles
353 Polar Table
354 Soap
347 Split

Object, Stories

Vol. B, Catalogue

Reversível

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

Informazioni ↬ p.025

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

Awards: 2019 Archiproducts Design Awards

Designer, Year:
Martin Eisler, (1955) 2019

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

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

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

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

Reversível

Design Classic ↷ p.002
Discover Tacchini
process of re-editions

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

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

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

Martin Eisler

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

Other products by Martin Eisler:
Costela ↷ p.026

Technical informations

Armchair ↷ p.335

Costela

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

Informazioni ↬ p.031

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

Designer, Year:
Martin Eisler, (1952) 2019

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

Costela (Armchair), structure T121 Black
W 74 D 80 H 83 H seat 40 cm

Costela (Ottoman), structure T121 Black
W 74 D 55 H 40 cm

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

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

Costela

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

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

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

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

Martin Eisler

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

Other products by Martin Eisler:
Reversível ↬ p.018

Technical informations

Armchair, Ottoman ↬ p.329

Lina

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

Informazioni ↬ p.037

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

Designer, Year:
Gianfranco Frattini, (1955) 2018

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

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

Joaquim (Low Table), top
T119 Elegant Brown Marble,
base T27 Matt Black
Chrome ↬ p.282

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

Lina

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

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

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

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

Gianfranco Frattini

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

Other products by Gianfranco Frattini:
Agnese ↬ p.038, Gio ↬ p.286, Giulia ↬ p.044,
Oliver ↬ Vol. A p.050, Sesann (Sofa) ↬ Vol. A p.026,
Sesann (Armchair) ↬ p.050

Technical informations

Armchair ↬ p.333

Agnese

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

Informazioni ↷ p.043

Agnese (Armchair),
base T49 Grey
W 84 D 76 H 73 cm
H seat 44 cm

Agnese (Ottoman),
base T49 Grey
W 57 D 51 H 42 cm

Cage (Low Table), top T41
Smoked Mirror, base
T28 Polished Black Chrome
↷ p.302

Designer, Year:
Gianfranco Frattini, (1956) 2014

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

Agnese

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

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

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

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

Agnese

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

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 accompained 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.

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

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

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

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.286, Giulia ↬ p.044, Lina ↬ p.032,
Oliver ↬ Vol. A p.050, Sesann (Sofa) ↬ Vol. A p.026,
Sesann (Armchair) ↬ p.050

Technical informations

Armchair ↬ p.329

Giulia

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

Informazioni ↬ p.049

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

Designer, Year:
Gianfranco Frattini, (1957) 2016

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

Gio (Low Table),
top T67 Shiny Yellow,
base T43 Dark
Walnut ↬ p.286

Giulia (Armchair),
base T49 Grey
W 86 D 95 H 104 cm
H seat 43 cm

Giulia (Ottoman),
base T49 Grey
W 57 D 51 H 42 cm

Gio (Low Table),
top T69 Shiny Grey,
base T49 Grey
↬ p.286

↬ Tacchini Edizioni: Linea (Rug)
designed by Maria Gabriella Zecca,
Nebula Interiors designed by
PearsonLloyd, fabric designed
by Lucia Pescador

Giulia (Armchair),
base T49 Grey
W 86 D 95 H 104 cm
H seat 43 cm

↳ Tacchini Edizioni: Linea
(Rug) designed by
Maria Gabriella Zecca

Giulia

Design Classic ↳ p.002
Discover Tacchini
process of re-editions

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

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

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

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

Gianfranco Frattini

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

Other products by Gianfranco Frattini:
Agnese ↳ p.038, Gio ↳ p.286, Lina ↳ p.032,
Oliver ↳ Vol. A p.050, Sesann (Sofa) ↳ Vol. A p.026,
Sesann (Armchair) ↳ p.050

Technical informations

Armchair, Ottoman ↳ p.330

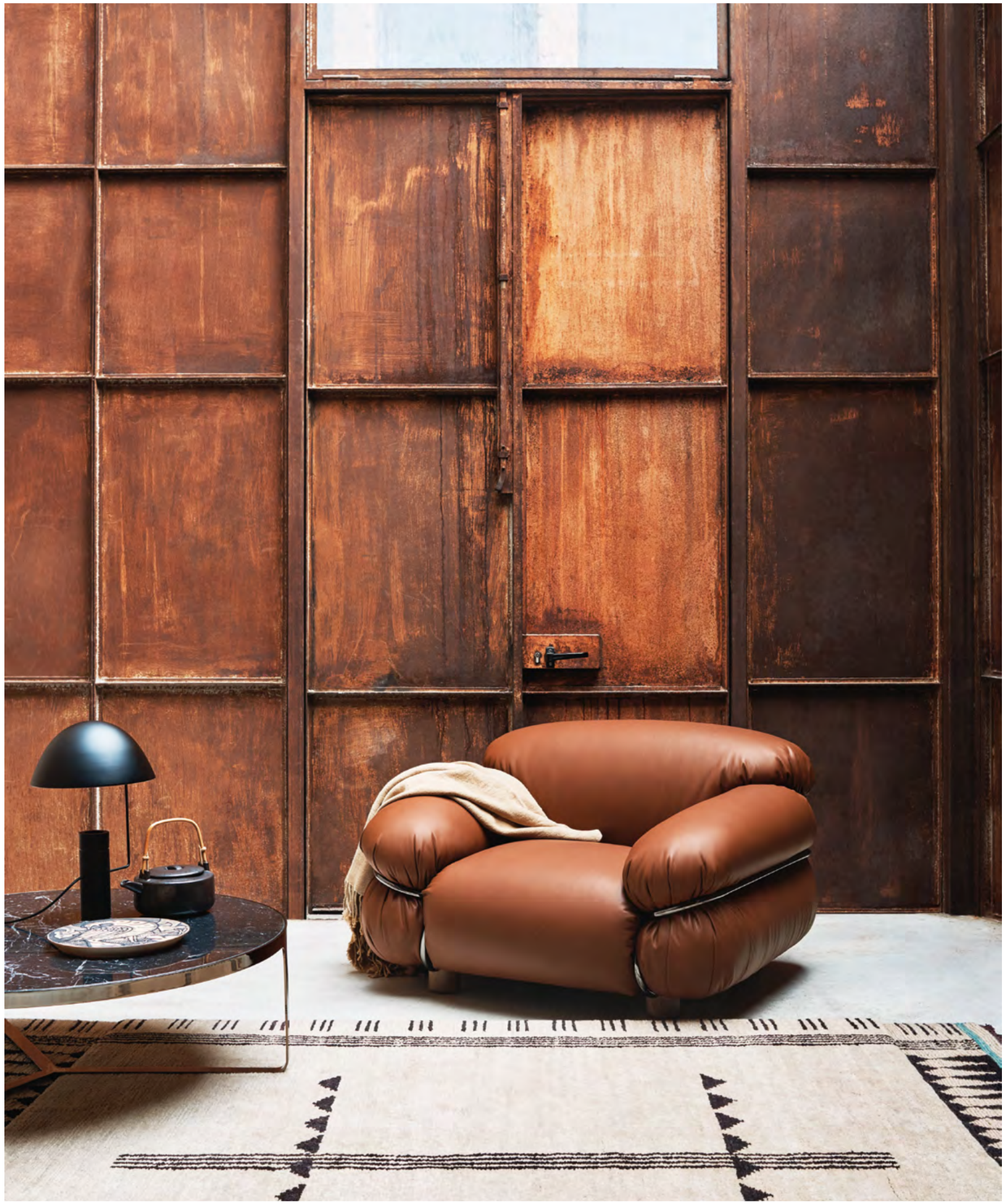
Sesann

Icona del design italiano degli anni ’70, la collezione Sesann di Gianfranco Frattini appartiene a una nuova visione del vivere contemporaneo, nella quale l’ergonomia si adatta al cambiamento sociale, che vede instaurarsi un modo di sedersi meno rigido e composto. E oggi come allora invita alla bellezza del comfort più autentico.

Informazioni ↬ p.053

Designer, Year:
Gianfranco Frattini, (1970) 2015

Sesann è la rappresentazione assoluta della morbidezza. La progettualità geniale e inedita del design di Frattini crea sedute dalla forma sensuale e accogliente, generosamente armoniosa, caratterizzata da una struttura a vista in tubolare metallico cromato o verniciato, che avvolge, contiene e plasma l’imbottitura, con la quale si fonde come in un grande e morbido abbraccio senza soluzione di continuità. Il rivestimento, dal dettaglio estremamente ricercato, realizzato completamente a mano con rara eccellenza artigianale, rende ogni pezzo unico e mai uguale a un altro. Sesann viene proposto come poltrona e divano a tre o due posti, con un’ampia scelta di colori e finiture, dalla pelle al tessuto.



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

Cage (Low Table), top T32
Black Marquinia Marble,
base T28 Polished Black
Chrome ↬ p.302

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

Sesann

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

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.

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.038, Gio ↬ p.286, Giulia ↬ p.044,
Lina ↬ p.032, Oliver ↬ Vol. A p.050,
Sesann (Sofa) ↬ Vol. A p.026

En An icon of Italian design in the 1970s, the Sesann collection by Gianfranco Frattini was part of a new vision of contemporary living in which ergonomics were adapted to social change, ushering in a way of sitting that is more relaxed and less stiffly formal. Today, as then, it is an open invitation to the beauty of comfort in its most authentic expression. Sesann is the absolute epitome of softness. Frattini's gifted design concept produces seating elements with sensual, generously harmonious, inviting shapes. It features an exposed, wrap-around chrome or powder-coated tubular metal structure that contains and sculpts the upholstery, becoming one with it in a huge, soft, seamless embrace. The upholstery, embellished with extremely sophisticated detailing, is completely handcrafted with extraordinary artisan skill, making it a one-of-a-kind masterpiece. Sesann is available as an armchair and a sofa three and two seaters, in a broad array of colors and finishes, from leather to fabric.

De Die Kollektion Sesann von Gianfranco Frattini ist eine Ikone des italienischen Designs der 70-er Jahre und Teil einer neuen Vision des modernen Lebens, bei der sich die Ergonomie an die gesellschaftlichen Veränderungen anpasst und der Trend zu einem weniger steifen und anständigen Sitzen geht. Und auch heute noch ist Sesann die Aufforderung, die Schönheit des authentischen Komforts zu erleben. Sesann ist das Sinnbild für Weiche. Die geniale Gestaltung und das innovative Design von Frattini schaffen Sitzmöbel mit sinnlicher und behaglicher Form, die auf harmonische Weise großzügig sind und über ein charakteristisches Gestell in Sicht aus verchromtem oder lackiertem Metallprofil verfügen, das die Polsterung umgibt, umschließt und formt und sich mit ihr in einer großen und warmen Umarmung übergangslos verbindet. Der Bezug mit extrem hochwertigen Details wird komplett und mit herausragender, handwerklicher Fertigkeit von Hand ausgeführt und macht jedes Stück zu einem Einzelstück, sodass kein Sofa oder Sessel dem anderen gleicht. Sesann ist in der Version als Sessel und als Zweisitzer- und Dreisitzersofa erhältlich, mit einer breiten Palette an Farben und Oberflächen aus Leder und Stoff.

Fr Icône du design italien des années 1970, la collection Sesann de Gianfranco Frattini appartient à une nouvelle vision de la vie contemporaine, dans laquelle l'ergonomie s'adapte au changement social qui voit l'instauration d'une manière de s'asseoir moins rigide et moins sage. Et aujourd'hui comme à l'époque, elle invite à la beauté du confort authentique. Sesann est la représentation absolue du moelleux. L'inventivité géniale et originale du design de Frattini donne le jour à des sièges de forme sensuelle et accueillante, généreusement harmonieuse, se démarquant par une structure apparente en tube métallique chromé ou peint, qui enveloppe, contient et façonne le rembourrage avec lequel elle fusionne comme en une étreinte forte et douce sans solution de continuité. Entièrement réalisé à la main avec une rare excellence artisanale, le revêtement, doté de détails extrêmement recherchés, fait que chaque pièce n'est jamais égale à aucune autre. Sesann est disponible en fauteuil et en canapé deux ou trois places, en un large choix de couleurs et de finitions, du cuir au tissu.

Technical informations

Armchair ↬ p.336

Sofa ↬ p.336

Lagoa

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

Informazioni ↬ p.059

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

↬ Tacchini Edizioni:
Mantiqueira (Vase) designed by Domingos Tótora

Designer, Year:
Zanini De Zanine, 2019

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

Awards: 2019 Good Design Award

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

Joaquim (Low Table), base T27
Matt Black Chrome, top T119 Elegant
Brown Marble ↬ p.282

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

Lagoa

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

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

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

Zanini De Zanine

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

Technical informations

Armchair ↬ p.333

Pastilles

Il nuovo progetto Tacchini con Studiopepe è una collaborazione con le designer Arianna Lelli Mami e Chiara Di Pinto – le menti creative dietro il noto studio di interior e product design.

Informazioni ↬ p.065

Designer, Year:
Studiopepe, 2018

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

Pastilles

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

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

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

Reversível (Armchair)
↬ p.018

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

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

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

↬ Tacchini Edizioni:
E63 (Lamp) designed
by Umberto Riva

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

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

Pastilles

En The new project with Studiopepe is a collaboration with designers Arianna Lelli Mami and Chiara Di Pinto, the creative minds behind the consultancy. Pastilles is a collection of small armchairs, ottomans and coffee tables, with soft and enveloping shapes that bring back childhood memories, the sweets. A contemporary reinterpretation of the classic cockpit armchair, with a sinuous shell that contains the seat and that gives excellent comfort to the design. Completed by two tables of different sizes and an ottoman, these elements create a matched family of shapes that can be used as a system or as single objects.

De Das neue Projekt von Tacchini mit Studiopepe beruht auf einer Zusammenarbeit mit den Designern Arianna Lelli Mami und Chiara Di Pinto – deren Kreativität die Seele des renommierten Studios für Interior und Product Design ist. Pastilles ist eine Kollektion von kleinen Sesseln, Poufs und Beistelltischen mit weichen gerundeten Formen, die Kindheitserinnerungen aufrufen. Eine moderne Neuausgabe des klassischen Cockpit-Sessels, mit einer halbrunden Schale, die den Sitz umgibt und dem Design Komfort bietet. Begleitet von zwei Tischen in verschiedenen Größen und einem Pouf, entsteht eine Familie von auf einander abgestimmten Formen, die als Ensemble oder aber als Einzelobjekt benutzt werden kann.

Fr Le nouveau projet « Tacchini con Studiopepe » est une collaboration avec les designers Arianna Lelli Mami et Chiara Di Pinto – les deux créatrices qui animent le célèbre studio de design d'intérieur et de produit. Pastilles est une collection de fauteuils, poufs et tables basses aux formes douces et enveloppantes qui renvoient à des souvenirs d'enfance. Une réinterprétation contemporaine du fauteuil baquet classique, avec une coque sinueuse qui contient l'assise et donne du confort au design. Complétés par deux tables de dimensions différentes et un pouf, ces éléments créent une famille de formes cohérentes qui peut être utilisée comme système ou comme élément autonome.

Studiopepe

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

Technical informations

Armchair ↬ p.335

Ottoman ↬ p.335

Low Table ↬ p.335

Shelter

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

Informazioni ↬ p.071

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

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

Designer, Year:
Noé Duchaufour-Lawrance, 2014

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

Shelter

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

Cage (Low Table), top T41
Smoked Mirror, base
T28 Polished Black Chrome
↬ p.302

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

Shelter

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

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

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

Noé Duchaufour-Lawrance

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

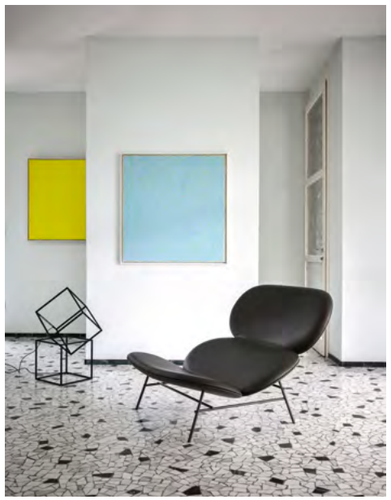
Technical informations

Armchair, Ottoman ↷ p.337

Kelly

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

Informazioni ↬ p.081



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

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

Designer, Year:
Claesson Koivisto Rune, 2013

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

Kelly

Kelly L (Chaise-longue),
base T10 Orange
W 104 D 116 H 84 cm
H seat 36 cm

Split (Low Table),
top T57 White,
base T02 White
↬ p.260

Kelly

Kelly E (Armchair),
base T04 Grey
W 70 D 80 H 81 cm
H seat 39,6 cm

Kelly H (Armchair),
base T04 Grey
W 104 D 78 H 126 cm
H seat 43 cm

Kelly

Kelly E (Armchair), base T25
Matt Champagne Gold
W 70 D 80 H 81 H seat 39,6 cm

Soap (Low Table), top T31 White
Calacatta Marble, base T25
Matt Champagne Gold ↷ p.290

Kelly S (Stool),
base T07 Black
W 44 D 36 H 41 cm

Kelly

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

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

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

Claesson Koivisto Rune

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

Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly O ↬ p.296, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Armchair (Kelly E/H/L+F) ↬ p.332

Low Table (Kelly B/O/W) ↬ p.351

Chair (Kelly C/C Basic/S/P) ↬ p.342

Table (Kelly T) ↬ p.345

Chair (Kelly V) ↬ p.343

Doodle

In inglese la parola *doodle* significa scarabocchio e descrive i disegni che si fanno mentre la mente è concentrata su qualcos'altro.

Informazioni ↬ p.088

Designer, Year:
Claesson Koivisto Rune, 2008

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.

Doodle (Chaise-longue),
base T25 Matt Champagne Gold
W 87 D 78 H 77 H seat 41 cm

Doodle

Doodle (Armchair),
base T07 Black
W 62 D 59 H 85 cm
H seat 46 cm

Doodle (Armchair),
base T07 Black
W 62 D 59 H 85 cm
H seat 46 cm

Doodle (Armchair),
base T07 Black
W 62 D 59 H 85 cm
H seat 46 cm

Doodle (Chaise-longue),
base T02 White
W 87 D 78 H 77 cm
H seat 41 cm

Doodle

En 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.

De 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.

Fr 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.

Claesson Koivisto Rune

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Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114 , Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Armchair ↬ p.340

Chaise-longue ↬ p.340

Chair ↬ p.340

Stool ↬ p.340

Dot

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

Informazioni ↪ p.093

Designer, Year:
Patrick Norguet, 2015

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

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

Split (Low Table),
top T57 White,
base T02 White
↪ p.260

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

Dot

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

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

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

Patrick Norguet

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

Other products by Patrick Norguet:
Atoll ↬ p.186, Jacket ↬ p.094

Technical informations

Armchair ↬ p.330

Jacket

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

Informazioni ↬ p.099

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

Awards: 2013 Wallpaper Design Awards

Designer, Year:
Patrick Norguet, 2012

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

Jacket

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

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

Jacket

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

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

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

Patrick Norguet

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Other products by Patrick Norguet:
Atoll ↬ p.186, Dot ↬ p.090

Technical informations

Armchair ↬ p.332

Pisa

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

Informazioni ↬ p.107

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

Designer, Year:
Claesson Koivisto Rune, 2015

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

Awards: 2016 German Design Awards

Pisa

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

Pisa

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

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

Pisa

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

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

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

Claesson Koivisto Rune

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Other products by Claesson Koivisto Rune:
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Technical informations

Armchair ↬ p.335

Crystal

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

Informazioni ↬ p.113

Designer, Year:
PearsonLloyd, 2011

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

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

Crystal

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

Cage (Low Table), top T32
Black Marquinia Marble,
base T07 Black ↬ p.302

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

Crystal (Sofa)
Vol. A ↬ p.098

Sancarlo (Armchair),
base T06 Grey ↬ p.120

Cage (Low Table), top T32
Black Marquinia Marble,
base T07 Black ↬ p.302

Crystal

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

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

Fr Des angles obliques qui font penser aux formes des obélisques anciens, en créant un jeu 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.

PearsonLloyd

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

Other products by PearsonLloyd:
Crystal (Sofa) ↬ Vol. A p.098, Eddy ↬ p.240, Fixie ↬ p.252, Galleria ↬ Vol. A p.148, Ischia ↬ Vol. A p.124, Nebula (Tacchini Edizioni), Polar ↬ Vol. A p.162, Polar Perch ↬ Vol. A p.170, Polar Table ↬ p.312, Quilt ↬ Vol. A p.062, Stone High/Low ↬ Vol. A p.180

Technical informations

Armchair ↬ p.329

Sofa ↬ p.329

Isola

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

Informazioni ↬ p.119

Isola (Armchair),
base T24 Satin Chrome
W 118 D 86,5 H 85 cm
H seat 40 cm

Designer, Year:
Claesson Koivisto Rune, 2012

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

Isola (Armchair),
base T03 Grey
W 118 D 86,5 H 85 cm
H seat 40 cm

Cage (Low Table),
top T41 Smoked Mirror,
base T27 Matt Black
Chrome ↬ p.302

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

Isola

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

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

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

Claesson Koivisto Rune

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Technical informations

Armchair ↬ p.331

Sancarlo

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

Informazioni ↬ p.125

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

Quartier (Ottoman)
↬ p.176

Designer, Year:
Achille Castiglioni, (1982) 2010

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.

Sancarlo (Armchair),
base T13 Bordeaux
W 62,5 D 92 H 118 cm
H seat 45 cm

↳ Tacchini Edizioni:
E63 (Lamp) designed
by Umberto Riva,
Daze (Low Table)
designed by Truly Truly

Sancarlo (Armchair),
base T13 Bordeaux
W 62,5 D 92 H 118 cm
H seat 45 cm

Sancarlo

Design Classic ↷ p.002
Discover Tacchini
process of re-editions

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

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

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

Achille Castiglioni

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

Other products by Achille Castiglioni:
Babela (with Pier Giacomo) ↷ p.216

Technical informations

Armchair, Sofa ↷ p.336

Baobab

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

Informazioni ↬ p.131

Designer, Year:
Lievore Altherr Molina, 2005

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

Baobab

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

Coot (Low Table), top
T29 Shiny White
Carrara Marble, base T02
White ↬ p.308

Baobab

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

Cage (Low Table), top
T42 Bronzed Mirror,
base T64 Brush Matt
Copper ↬ p.302

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

Cage (Low Table),
top T31 White
Calacatta Marble,
base T02 White ↬ p.302

Baobab

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

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

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

Lievore Altherr Molina

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

Other products by Lievore Altherr Molina:
Girola ↬ p.166, Havana ↬ Vol. A p.118, Labanca ↬ Vol. A p.104, Labanca Table ↬ p.320, Nara ↬ p.324

Technical informations

Armchair ↬ p.329

Parentesi

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

Informazioni ↬ p.132

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

Designer, Year:
Pietro Arosio, 1997

La poltrona rivisita una forma classica e avvolgente nel segno della versatilità d'ambientazione e composizione.

Parentesi

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

Roma (Sofa), base T25
Matt Champagne Gold
↬ Vol. A p.036

↬ Tacchini Edizioni: Linea
(Rug) designed by
Maria Gabriella Zecca

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

Parentesi

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

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

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

Pietro Arosio

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

Other products by Pietro Arosio:
Intercity ↬ Vol. A p.190, Moon ↬ p.144, Quadro ↬ Vol. A p.084, Slalom ↬ p.192, Sliding ↬ Vol. A p.112, XL ↬ p.162

Technical informations

Armchair ↬ p.334

Mayfair

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

Informazioni ↬ p.143

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

Soap (Low Table), top T74
Marmo Sahara Noir,
base T03 Grey ↬ p.290

Designer, Year:
Christophe Pillet, 2008

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

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

Split (Low Table), top T33
Matt Black Travertine
Marble, base T07 Black
↳ p.260

↳ Tacchini Edizioni: Campo
(Rug) designed by
Claesson Koivisto Rune

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

Mayfair

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

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

Fr 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.

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 (Chair) ↳ p.246, Memory Lane ↳ p.196,
SouthBeach ↳ p.170

Technical informations

Armchair, Sofa ↳ p.333

Chair ↳ p.333

Moon

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

Informazioni ↬ p.149

Designer, Year:
Pletro Arosio, 2002

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

Moon

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

Spin (Ottoman)
↬ p.182

Moon

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

Moon (Armchair),
base T20 Black
W 83,5 D 73 H 89 cm
H seat 38 cm

Moon

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

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

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

Pietro Arosio

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

Other products by Pietro Arosio:
Intercity ↬ Vol. A p.190, Parentesi ↬ p.132, Quadro ↬ Vol. A p.084, Slalom ↬ p.192, Sliding ↬ Vol. A p.112, XL ↬ p.162

Technical informations

Armchair ↬ p.334

Misura

Elegantemente composta, accogliente, discreta, ma di forte personalità. La collezione di poltrone by Claesson Koivisto Rune, che misura il design nella progettualità di segno e proporzione, delle parti e del tutto.

Informazioni ↷ p.155

Misura S (Armchair)
W 61 D 66 H 77 cm
H seat 46 cm

Soap (Low Table), top T31
White Calacatta Marble,
base T25 Matt Champagne
Gold ↷ p.290

Designer, Year:
Claesson Koivisto Rune, 2007

La collezione di sedute Misura propone una versione più piccola, con la poltroncina da tavolo Misura S, perfetta nelle sale riunioni o per i tavoli da pranzo, e una versione dalle dimensioni più ampie, la poltrona Misura M, pensata per le sale d'attesa degli ambienti contract e pubblici o negli studi professionali, così come per lo spazio domestico dedicato al relax. L'ampia gamma di finiture disponibili veste la collezione di molteplici stili.

Misura S (Armchair)
W 61 D 66 H 77 cm
H seat 46 cm

Cage (Low Table), top T31
White Calacatta Marble,
base T25 Matt Champagne
Gold ↬ p.302

↬ Tacchini Edizioni:
Linea (Rug) and Vasum
(Vase) designed by
Maria Gabriella Zecca

Misura M (Armchair)
W 76 D 70 H 77 cm
H seat 42 cm

Misura

En Dignified elegance – comfortable, subtle but with bold personality. The armchair collection by Claesson Koivisto Rune measures design in the concept of looks and proportions, the parts and the whole. The Misura collection includes the Misura S, a smaller version, perfect around a table, whether in a meeting room or a dining room; and a larger version, the Misura M, designed for public or contract waiting rooms or professional offices, as well as the home for relaxation any time. The broad range of finishes dresses the collection in many different styles.

De Elegant, behaglich, diskret, aber mit starker Persönlichkeit. Die Kollektion mit Sesseln der Designer Claesson Koivisto Rune misst das Design an der Gestaltung der Linien und Proportionen sowohl der einzelnen Teile als auch des Gesamtbildes. Die Kollektion Misura gibt es auch in der kleineren Version Misura S mit einem Armsessel für den Tisch, der perfekt ist für Besprechungszimmer oder für den Esstisch, und in einer größeren Version Misura M, die für Wartebereiche in Objekteinrichtungen oder öffentlichen Gebäuden und in Büros oder Studios und für den Wohnbereich zu Hause gedacht ist. Die breite Palette der verfügbaren Oberflächen bietet zahlreiche stilistische Varianten.

Fr Élégamment composée, accueillante, discrète, néanmoins dotée d'une forte personnalité. La collection de fauteuils de Claesson Koivisto Rune mesure le design dans l'élaboration du signe et de la proportion, des parties et du tout. La collection de sièges Misura se décline en une version de petite taille, le fauteuil de table Misura S, idéal dans les salles de réunion ou pour les tables de repas, et une version plus grande, le fauteuil Misura M, conçu pour les salles d'attente dans les espaces contract et publics ou dans les cabinets professionnels, ainsi que pour les espaces domestiques dédiés à la détente. La large gamme de finitions disponibles permet à la collection d'arborer différents styles.

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Armchair ↬ p.334

Glide

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

Informazioni ↬ p.161

Designer, Year:
Monica Förster, 2006

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

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

Glide

Glide (Armchair),
base T16 Blue
W 106 D 65 H 61 cm
H seat 37 cm

Cage (Low Table), top T32 Black Marquinia Marble, base T28 Polished Black Chrome and top T41 Smoked Mirror, base T27 Matt Black Chrome ↬ p.302

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

Glide

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

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

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

Monica Förster

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

Technical informations

Armchair ↬ p.331

XL

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

Informazioni ↬ p.165

Designer, Year:
Pietro Arosio, 2000

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

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

↬ Tacchini Edizioni:
E63 (Lamp) designed
by Umberto Riva

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

XL

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

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

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

Pietro Arosio

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

Other products by Pietro Arosio:
Intercity ↬ Vol. A p.190, Moon ↬ p.144,
Parentesi ↬ p.132, Quadro ↬ Vol. A p.084,
Slalom ↬ p.192, Sliding ↬ Vol. A p.112

Technical informations

Armchair ↬ p.338

Girola

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

Informazioni ↬ p.169

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

↬ Tacchini Edizioni:
Nello Spazio (Rug)
designed by Umberto Riva

Designer, Year:
Lievore Altherr Molina, 2004

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

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

Girola

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

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

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

Lievore Altherr Molina

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

Other products by Lievore Altherr Molina:
Baobab ↬ p.126, Havana ↬ Vol. A p.118,
Labanca ↬ Vol. A p.104, Labanca Table ↬ p.320,
Nara ↬ p.324

Technical informations

Armchair ↬ p.330

SouthBeach

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

Informazioni ↬ p.175

Designer, Year:
Christophe Pillet, 2006

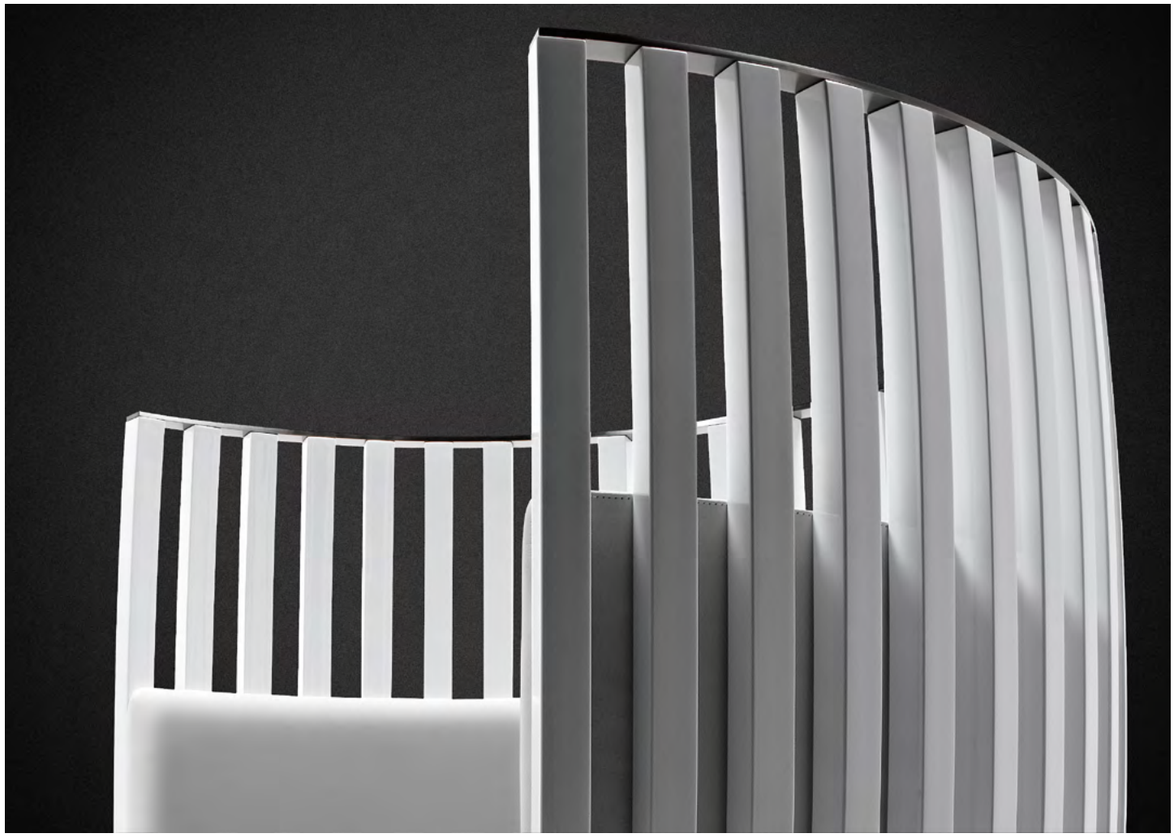
La sinuosa struttura, realizzata con listelli in massello di faggio, avvolge e sostiene la seduta e il poggiatesta in multistrato di betulla, rivestiti in tessuto. Un pezzo importante, destinato a catalizzare l’attenzione in qualsiasi spazio venga collocato: domestico o collettivo.

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

SouthBeach

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

Polar Table (Low Table),
finish T21 White ↬ p.312



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

SouthBeach

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

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

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

Christophe Pillet

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

Other products by Christophe Pillet:
Mayfair ↬ p.138, Mayfair (Chair) ↬ p.246,
Memory Lane ↬ p.196

Technical informations

Armchair ↬ p.337

Quartier

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

Informazioni ↬ p.181

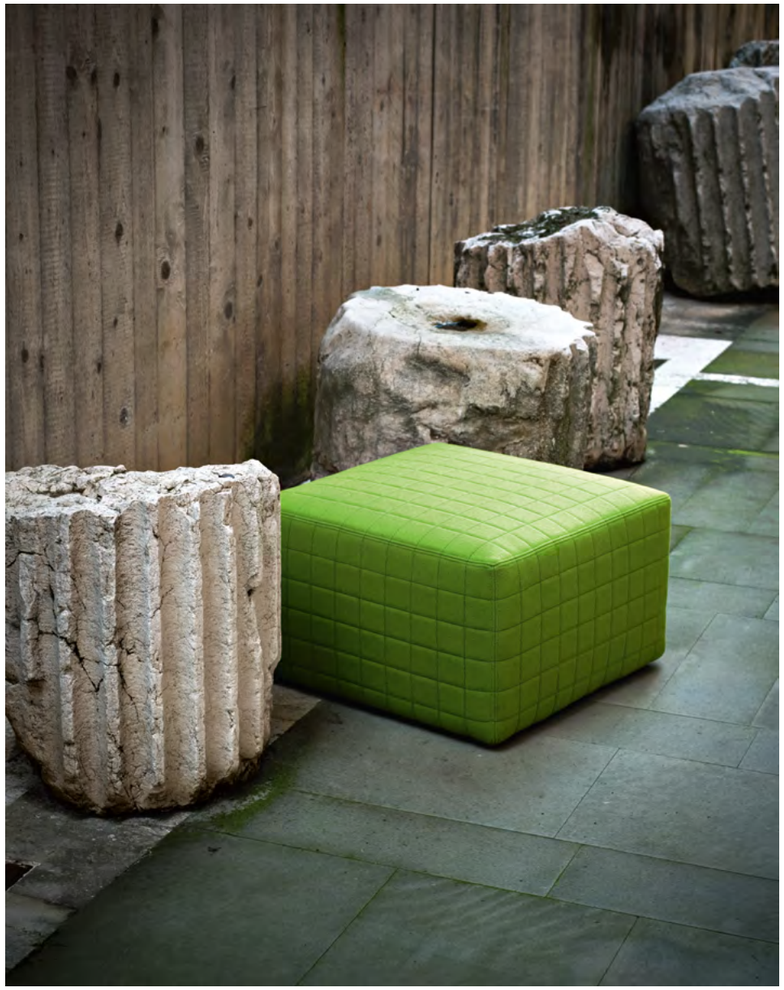
Quartier (Ottoman)
W 112 D 112 H 33 H seat 33 cm
W 62 D 62 H 38 H seat 38 cm
W 46 D 46 H 46 H seat 46 cm

Split (Low Table)
↬ p.260

Designer, Year:
Claesson Koivisto Rune, 2010

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

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



Quartier (Ottoman)
W 62 D 62 H 38 cm

Quartier

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

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

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

Claesson Koivisto Rune

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

Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Ottoman ↬ p.338

Spin

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

Informazioni ↬ p.185

Designer, Year:
Claesson Koivisto Rune, 2010

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

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

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

Spin

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

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

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

Claesson Koivisto Rune

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Split ↬ p.260

Technical informations

Ottoman ↬ p.338

Atoll

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

Informazioni ↬ p.191

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

Awards: 2015 Interior Innovation Awards

Designer, Year:
Patrick Norguet, 2014

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

Atoll

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

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

Atoll

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

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

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

Patrick Norguet

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

Other products by Patrick Norguet:
Dot ↬ p.090, Jacket ↬ p.094

Technical informations

Chaise-longue ↬ p.339

Slalom

Una chaise-longue dalle forme estremamente eleganti ed ergonomiche, che rivela una sorprendente versatilità.

Informazioni ↪ p.195

Designer, Year:
Pietro Arosio, 2002

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.

Slalom

Slalom (Chaise-longue)
W 56 D 160/168 H 98/78 cm
H seat 31/19 cm

Slalom (Chaise-longue)
W 56 D 160/168 H 98/78 cm
H seat 31/19 cm

Slalom

En 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.

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

Fr 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.

Pietro Arosio

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

Other products by Pietro Arosio:
Intercity ↬ Vol. A p.190, Moon ↬ p.144,
Parentesi ↬ p.132, Quadro ↬ Vol. A p.084,
Sliding ↬ Vol. A p.112, XL ↬ p.162

Technical informations

Chaise-longue ↬ p.339

Memory Lane Outdoor/Indoor

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

Informazioni ↬ p.201

Designer, Year:
Christophe Pillet, 2018

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

Memory Lane Outdoor

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

↬ Tacchini Edizioni: Tarsia (Tray) designed by Maria Gabriella Zecca

Memory Lane Indoor (Chair),
base T107 Green Bronze
W 59 D 65,5 H 84 H seat 52 cm

Memory Lane Indoor

Memory Lane Indoor (Chair),
base T107 Green Bronze
W 59 D 65,5 H 84 H seat 52 cm

Memory Lane Indoor (Chair),
base T107 Green Bronze
W 59 D 65,5 H 84 H seat 52 cm

Memory Lane
Outdoor/Indoor

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

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

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

Christophe Pillet

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

Other products by Christophe Pillet:
Mayfair ↬ p.138, Mayfair (Chair) ↬ p.246,
SouthBeach ↬ p.170

Technical informations

Chair ↬ p.343

Kelly C (Chair),
base T03 Grey
W 52 D 51 H 79 cm
H seat 45,5 cm

Kelly T (Table),
top T53 Grey, base T03
Grey ↬ p.266

Domestic, Contract

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

Kelly C/C Basic

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

Informazioni ↬ p.209

Designer, Year:
Claesson Koivisto Rune, 2014

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

Kelly C

Kelly C (Chair), base T25
Matt Champagne Gold
W 52 D 51 H 79 H seat 45,5 cm

Kelly C Basic

Kelly C Basic (Chair),
base T04 Grey
W 56 D 53 H 82 cm
H seat 45

Kelly C Basic (Chair),
base T04 Grey
W 56 D 53 H 82 cm
H seat 45

Kelly C/C Basic

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

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

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

Claesson Koivisto Rune

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

Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Chair (Kelly C/C Basic/S/P) ↬ p.342

Low Table (Kelly B/O/W) ↬ p.351

Chair (Kelly V) ↬ p.343

Table (Kelly T) ↬ p.345

Armchair (Kelly E/H/L+F) ↬ p.332

Kelly V

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.

Informazioni ↬ p.215

Designer, Year:
Claesson Koivisto Rune, 2016

Contraddistinta dall'accattivante forma arrotondata e dalla sottile struttura metallica verniciata o cromata, la sedia Kelly V in legno si presenta in tre nuove versioni. Ricco di charme e prestigio artigianale, il modello con scocca bicolore orizzontale, in legno di un colore più chiaro o più scuro sulla fascia anteriore in alto e sul retro, nelle tonalità azzurro, grigio e marrone. Tutti i modelli sono impilabili: una dote salvaspazio particolarmente apprezzata nel contract.

Kelly V (Chair), base T07
Black, seat T52 Black
W 56 D 53 H 82 cm
H seat 45 cm

Kelly V

Kelly V (Chair), base T05
Grey, seat Light Blu
W 56 D 53 H 82 cm
H seat 45 cm

Kelly T (Table), top T54
Concrete Grey,
base T05 Grey ↬ p.266

Kelly V (Chair), base T05
Grey, seat Light Blu
W 56 D 53 H 82 cm
H seat 45 cm

Kelly T (Table), top T54
Concrete Grey,
base T05 Grey ↬ p.266

Kelly V

En 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. Marked by a captivating rounded shape and a thin painted or chromed metallic structure, Kelly V wooden chair presents three new versions. Rich of charm and artisan prestige, the model with horizontal bicolor structure, with darker or lighter wood on the top and on the back, dyed light blue, grey and brown. All models are stackable: a feature that allows to save space, particularly appreciated in the contract market.

De Der einzigartige und einmalige Charakter der Design-Objekte entsteht aus dieser stillen Revolution, die vertraute, gewöhnliche und erkennbare Formen in ikonische Projekte verwandeln und damit den Zeitgeist einfängt. Der Stuhl Kelly V, charakteristisch und attraktiv mit gerundeter Form und schlankem Metallgestell, lackiert oder verchromt, präsentiert sich in drei neuen Ausführungen. Mit handwerklichem Charme und Prestige das Modell mit horizontal zweifarbiger Sitzschale, aus Holz, in einer helleren oder dunkleren Tönung der obere Streifen auf der Vorderseite und die Rückseite, in den Farben Hellblau, Grau und Braun. Alle Modelle sind stapelbar, eine vorteilhafte Eigenschaft besonders im Objektbereich.

Fr Le caractère unique et irremplaçable des objets de design vient de ces révolutions silencieuses qui transforment des formes familières, habituelles et reconnaissables en projets emblématiques qui capturent l'esprit de leur temps. Charme incontestable et prestige artisanal pour le modèle avec coque bicolore horizontale, en bois d'une couleur plus claire ou plus foncée sur la bande supérieure devant et derrière, dans les teintes bleu ciel, gris et marron. Tous les modèles sont empilables : une solution gain de place particulièrement appréciée dans les fournitures pour les collectivités.

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Chair (Kelly V) ↬ p.343

Low Table (Kelly B/O/W) ↬ p.351

Chair (Kelly C/C Basic/S/P) ↬ p.342

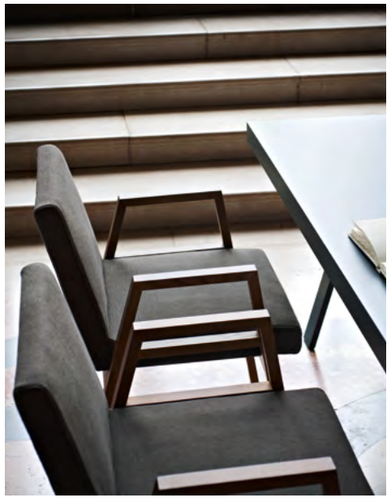
Table (Kelly T) ↬ p.345

Armchair (Kelly E/H/L+F) ↬ p.332

Babela

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

Informazioni ↬ p.221



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

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

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

Split (Table), top T110 Sand,
base T112 Sand ↬ p.260

↬ Tacchini Edizioni:
Pi–Dou (Vase) designed
by Alvino Bagni

Babela

Babela (Chair), base T46 White
W 56 D 59 H 80 H seat 49 cm

Split (Table), base T02 White,
top T57 White ↬ p.260

Babela (Chair), base T46 White
W 56 D 59 H 80 H seat 49 cm

Babela

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

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.

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

De Babela, 1958 von Achille und Pier Giacomo Castiglioni für die Handelskammer Mailand entworfen, beweist sehr schön, dass Funktion und Ästhetik in einem Sitzmöbel gemeinsam bestehen können: der bequeme Sessel ist stapelbar, das 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.

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

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.

Technical informations

Chair ↬ p.339

Montevideo

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

Informazioni ↪ p.227

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

Montevideo (Chair),
base T93 Metalgrey
W 54 D 62 H 80 cm
H seat 47 cm

Montevideo

Montevideo (Chair), base T93 Metalgrey
W 54 D 62 H 80 H seat 47 cm

Split (Table)
↳ p.260

Montevideo (Chair),
base T08 Brown
W 54 D 62 H 80 cm
H seat 47 cm

Split (Table), top T33 Matt
Black Travertine Marble,
base T08 Brown ↬ p.260

Montevideo

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

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

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

Claesson Koivisto Rune

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Chair ↬ p.344

Armchair ↬ p.344

Ottoman ↬ p.344

Sofa ↬ p.344

Doodle

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

Informazioni ↬ p.233

Designer, Year:
Claesson Koivisto Rune, 2008

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

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

Doodle

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

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

Doodle

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

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

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

Claesson Koivisto Rune

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

Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Chair ↬ p.340

Stool ↬ p.340

Armchair ↬ p.340

Chaise-longue ↬ p.340

T-Chair

La sedia T-Chair è costituita da un sottile telaio in profilo rettangolare di ferro, curvato e verniciato.

Informazioni ↬ p.239

T-Chair (Chair), base T07 Black,
upholstered version
W 48 D 55 H 82 H seat 47 cm

Designer, Year:
B/M, 2011

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.

T-Chair

T-Chair (Chair), base T10 Orange,
upholstered version
W 48 D 55 H 82 H seat 47 cm

T-Chair (Chair), base T02 White,
seat T45 Natural Ash, wooden version
W 48 D 55 H 82 H seat 47 cm

T-Chair

En 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.

De 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.

Fr 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.

B/M

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.

Technical informations

Chair ↬ p.344

Eddy

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

Informazioni ↬ p.245

Designer, Year:
PearsonLloyd, 2010

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

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

Eddy

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

Split (Table)
↬ p.260

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

Eddy

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

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

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

PearsonLloyd

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

Other products by PearsonLloyd:
Crystal (Sofa) ↬ Vol. A p.098, Crystal (Armchair) ↬ p.108, Fixie ↬ p.252, Galleria ↬ Vol. A p.148, Ischia ↬ Vol. A p.124, Nebula (Tacchini Edizioni), Polar ↬ Vol. A p.162, Polar Perch ↬ Vol. A p.170, Polar Table ↬ p.312, Quilt ↬ Vol. A p.062, Stone High/Low ↬ Vol. A p.180

Technical informations

Chair ↬ p.341

Mayfair

La sedia Mayfair riprende la forma avvolgente dell'omonima poltroncina, ma la rende leggera grazie alle sottili gambe in metallo.

Informazioni ↬ p.251

Mayfair (Chair),
base T94 Bronze
W 57 D 56 H 80 cm
H seat 45,5 cm

Designer, Year:
Christophe Pillet, 2008

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.

Mayfair

Mayfair (Chair),
base T94 Bronze
W 57 D 56 H 80 cm
H seat 45,5 cm

Split (Table),
base T94 Bronze
↬ p.260

Mayfair (Chair),
base T02 White
W 57 D 56 H 80 cm
H seat 45,5 cm

Mayfair

En 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.

De 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.

Fr 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.

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 ↬ p.138, Memory Lane ↬ p.196,
SouthBeach ↬ p.170

Technical informations

Chair ↬ p.333

Armchair, Sofa ↬ p.333

Fixie

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

Informazioni ↬ p.259

Designer, Year:
PearsonLloyd, 2011

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

Fixie (Stool), base T09 Yellow
W 37 D 37 H 68/80 cm

Fixie

Fixie (Stool), base T12 Red
W 37 D 37 H 68/80 cm

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

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

Fixie

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

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

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

PearsonLloyd

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Other products by PearsonLloyd:
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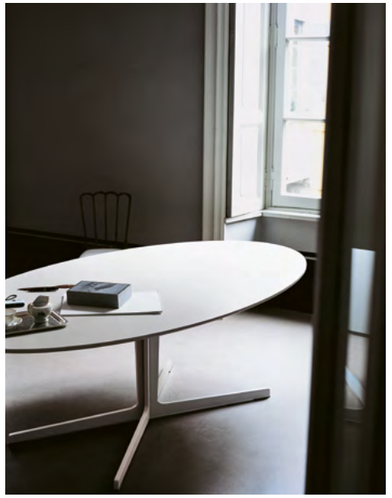
Technical informations

Stool ↬ p.341

Split

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

Informazioni ↬ p.265



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

Babela (Chair),
base T48 Grey ↬ p.216

↬ Tacchini Edizioni:
Pi–Dou (Vase) designed
by Alvino Bagni

Designer, Year:
Claesson Koivisto Rune, 2007

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

Split

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

Babela (Chair),
base T48 Grey ↬ p.216

↬ Tacchini Edizioni:
Pi–Dou (Vase) designed
by Alvino Bagni

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

Split

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

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

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

Claesson Koivisto Rune

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

Other products by Claesson Koivisto Rune:
Campo (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182

Technical informations

Table ↬ p.348

Low Table ↬ p.347

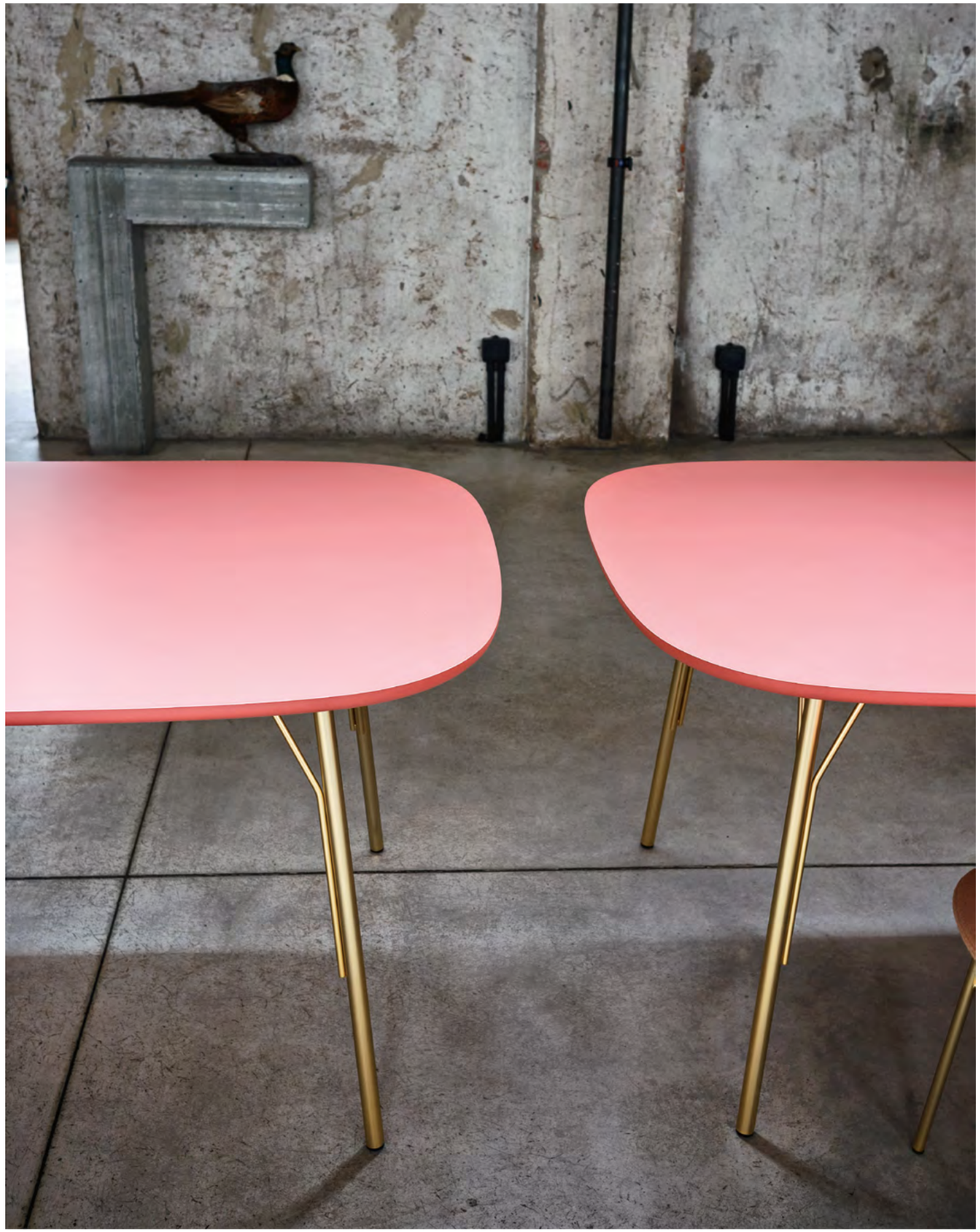
Kelly T

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

Informazioni ↬ p.273

Designer, Year:
Claesson Koivisto Rune, 2014

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



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

Kelly T

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

Kelly C (Chair),
base T25 Matt Champagne
Gold ↬ p.202

Kelly T

Kelly T (Table),
base T61 Dark Green
W 99 D 99 H 72 cm

Kelly C (Chair),
base T61 Dark Green
↬ p.202

Kelly T (Table), top
T53 Grey, base T03 Grey
Ø 85 H 72 cm

Kelly C (Chair),
base T03 Grey ↬ p.202

Kelly T

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

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

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

Claesson Koivisto Rune

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly B ↬ p.296, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly O ↬ p.296, Kelly S ↬ p.072, Kelly V ↬ p.210, Kelly W ↬ p.296, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Table (Kelly T) ↬ p.345

Chair (Kelly C/C Basic/S/P) ↬ p.342

Low Table (Kelly B/O/W) ↬ p.351

Chair (Kelly V) ↬ p.343

Armchair (Kelly E/H/L+F) ↬ p.332

Spindle

Il tema della leggerezza è particolarmente caro al designer dei tavoli Spindle, come base di un approccio progettuale essenziale. Frequente è anche l'ispirazione offerta da oggetti d'uso comune, oppure da archetipi della tradizione: come il fuso per la lana ("spindle" in inglese) che dà il nome a questa collezione di tavoli.

Informazioni ↬ p.281

Spindle (Table), top T40
Blue Rear Painted
Glass, base T19 Petrol Blue
W 90 D 90 H 73 cm

Babela (Chair),
base T48 Grey ↬ p.216

Designer, Year:
Gordon Guillaumier, 2014

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.

Spindle (Table), top T40
Blue Rear Painted
Glass, base T19 Petrol Blue
W 90 D 90 H 73 cm

Babela (Chair),
base T48 Grey ↬ p.216

Spindle (Table), top T40
Blue Rear Painted
Glass, base T19 Petrol Blue
W 90 D 90 H 73 cm

Babela (Chair),
base T48 Grey ↬ p.216

Spindle (Table),
top T38 White Rear Painted Glass, base T03 Grey
W 145 D 70 H 73 cm

Doodle (Armchair),
base T07 Black
↪ Vol. A p.082

Spindle

En 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.

De 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.

Fr Collection de tables caractérisées par la forme fuselée des pieds, réalisés en aluminium moulé sous pression et raccordés au profil arrondit 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.

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.302, Chill-Out ↪ Vol. A p.132, Chill-Out High ↪ Vol. A p.140, Coot ↪ p.308, Face To Face ↪ Vol. A p.044, Ledge ↪ p.316, Soap ↪ p.290

Technical informations

Low Table ↪ p.347

Joaquim

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

Informazioni ↬ p.285

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

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

Designer, Year:
Giorgio Bonaguro, 2019

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

Awards: 2019 Wallpaper* Design Awards: Best Flashback

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

Lagoa (Armchair)
↬ p.054

Joaquim

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

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

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

Giorgio Bonaguro

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

Other products by Giorgio Bonaguro:
Soleil (Tacchini Edizioni)

Technical informations

Low Table ↬ p.350

Gio

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.

Informazioni ↬ p.289

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. Pezzo storico del design anni '50, Gianfranco Frattini disegna il tavolino Gio nel 1957 e nello stesso anno viene segnalato per il prestigioso Compasso d'Oro. Tacchini Italia Forniture lo riedita nel 2016 e ora ne rinnova la collezione con un nuovo, raffinato, piano in finitura a effetto corno, che ne impreziosisce l'elegante rigore estetico, nel pieno rispetto dell'ambiente. La trama riprodotta rende il top lucido incredibilmente materico, sobriamente accoppiato al retro top in finitura laccato lucido, come la base. Il piano bi-facciale, caratteristico di questo oggetto d'arredo minimale e ricco di dettagli progettuali originali, acquista così una nuova declinazione di gusto, rimanendo fedele all'inconfondibile stile del modernismo italiano creato dal celebre architetto milanese.

Designer, Year:
Gianfranco Frattini, (1957) 2016

Gio (Low Table), top T113
Horn Effect, base T114 Shiny Black
W 80 D 80 H 36 cm

Costela (Armchair),
structure T121 Black ↬ p.026

Gio (Low Table), top T68
Shiny Blue, base T49 Grey
W 80 D 80 H 36 cm

Agnese (Armchair),
base T49 Grey ↬ p.038

↬ Tacchini Edizioni: E63
(Lamp) designed by
Umberto Riva, Tarsia (Tray)
and Umbra (Rug) designed
by Maria Gabriella Zecca

Gio

Design Classic ↬ p.002
Discover Tacchini
process of re-editions

En 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. Tacchini Italia Forniture brought out a new version in 2016 and now has restyled the collection with a new and refined top in a horn effect finish which embellishes its elegant aesthetic understatement with total environmental awareness. The pattern reproduced makes the gloss top incredibly textural, discreetly coordinated with the back ingloss lacquer finish, like the base. This two-sided top, a feature of this minimalist furniture item, rich in original design details, thus gains a new dimension in taste, staying true to the unmistakable style of Italian modernism created by the renowned Milan architect.

De Gio, 1957 von Gianfranco Frattini entworfen und im gleichen Jahr für den Compasso d'Oro kandidiert, ist ein niedriger Tisch, der eine Idee von rationalistischer Strenge und raffinierter Eleganz ausdrückt. Er zeichnet sich durch eine lineare Holzstruktur aus mit beidseitig, in zwei Farben lackierter Platte, mit eher neutralen oder aber lebhaften Tönen, immer im Einklang mit den Design der fünfziger Jahre. Tacchini Italia Forniture gibt ihn 2016 wieder heraus und erneuert die Kollektion mit einer neuen, raffinierten Platte, deren Behandlung einen Horn-Effekt erzielt, um die elegante, ästhetische Strenge in vollem Umweltrespekt zu bereichern. Die so erhaltene Beschaffenheit gibt der glänzenden Platte eine effektvolle Struktur, die sich schlicht und elegant mit der glänzend lackierten Unterseite und dem Fuß in gleicher Ausführung verbindet. Die zweiseitige Platte, Charakteristik dieses minimalistischen Einrichtungsstücks voller origineller Projektdetails, wird damit zum Ausdruck einer neuen Tendenz, bleibt aber dem unverkennbaren Stil des italienischen Modernismus treu, der von dem berühmten Mailänder Architekten geschaffen wurde.

Fr La table basse Gio, dessinée en 1957 par Gianfranco Frattini et nominée la même année pour le Compasso D'Oro, exprime une idée de rigueur rationaliste et d'élégance raffinée. Elle arbore une structure linéaire en bois et un plateau double-face de deux couleurs, dans des tons neutres ou vifs, toujours inspirées du design des années 1950. Tacchini Italia Forniture, qui l'a rééditée en 2016, assortit maintenant la collection d'un nouveau plateau raffiné dont la finition effet corne embellit l'élégante rigueur esthétique, tout en respectant pleinement l'environnement. La texture reproduite rend le dessus brillant incroyablement matérique, tandis que le dessous, sobrement couplé, arbore une finition laquée brillante à l'instar de la base. Le plateau double-face, caractéristique de ce meuble minimaliste regorgeant de détails originaux, acquiert ainsi une nouvelle déclinaison tout en restant fidèle au style incomparable du modernisme italien créé par le célèbre architecte milanais.

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.038, Giulia ↬ p.044, Lina ↬ p.032,
Oliver ↬ Vol. A p.050, Sesann (Sofa) ↬ Vol. A p.026,
Sesann (Armchair) ↬ p.050

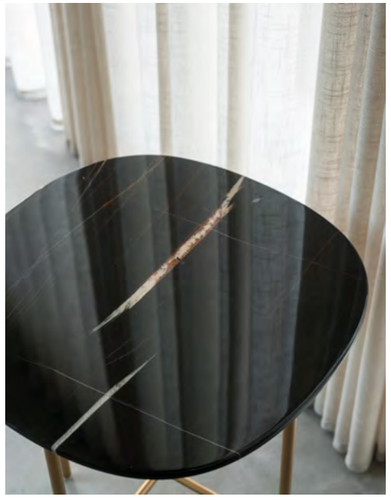
Technical informations

Low Table ↬ p.350

Soap

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

Informazioni ↬ p.295



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

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

↬ Tacchini Edizioni:
E63 (Lamp) designed
by Umberto Riva

Designer, Year:
Gordon Guillaumier, 2017

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

Soap (Low Table),
top T31 White Calacatta
Marble, base T25
Matt Champagne Gold
W 130 D 62 H 35 cm

Soap (Low Table),
top T31 White Calacatta
Marble, base T25
Matt Champagne Gold
W 54 D 54 H 54 cm

↳ Tacchini Edizioni: Vasum
(Vase) designed by
Maria Gabriella Zecca

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

Montevideo (Ottoman),
↬ Vol. A p.056

Soap

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

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

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

Gordon Guillaumier

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

Other products by Gordon Guillaumier:
Cage ↬ p.302, Chill-Out ↬ Vol. A p.132,
Chill-Out High ↬ Vol. A p.140, Coot ↬ p.308,
Face To Face ↬ Vol. A p.044, Ledge ↬ p.316,
Spindle ↬ p.274

Technical informations

Low Table ↬ p.354

Kelly B/O/W

Per Claesson, Koivisto e Rune, lo spirito del tempo moderno risiede proprio nel suo rapporto con il passato e nella lenta metamorfosi del suo caratteristico linguaggio formale.

Informazioni ↬ p.301

Kelly W (Low Table),
base T61 Dark Green
W 90 D 50 H 62 cm

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

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

Designer, Year:
Claesson Koivisto Rune, 2014

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.

Kelly B/O/W

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

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

Kelly E (Armchair),
base T05 Grey ↳ p.072

Kelly W (Low Table),
base T61 Dark Green
W 90 D 50 H 62 cm

Kelly H (Armchair),
base T25 Matt Champagne
Gold ↬ p.072

Kelly B/O/W

En 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.

De 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.

Fr 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.

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 (Tacchini Edizioni), Doodle (Armchair, Chaise-longue) ↬ p.082, Doodle (Chair, Stool) ↬ p.228, Isola ↬ p.114, Kelly C ↬ p.202, Kelly C Basic ↬ p.202, Kelly E ↬ p.072, Kelly H ↬ p.072, Kelly L+F ↬ p.072, Kelly S ↬ p.072, Kelly T ↬ p.266, Kelly V ↬ p.210, Lima ↬ Vol. A p.078, Misura S/M ↬ p.150, Montevideo (Sofa, Armchair, Ottoman) ↬ Vol. A p.056, Montevideo (Chair) ↬ p.222, Pisa ↬ p.100, Quartier ↬ p.176, Santiago ↬ Vol. A p.070, Spin ↬ p.182, Split ↬ p.260

Technical informations

Low Table (Kelly B/O/W) ↬ p.351

Chair (Kelly C/C Basic/S/P) ↬ p.342

Table (Kelly T) ↬ p.345

Chair (Kelly V) ↬ p.343

Armchair (Kelly E/H/L+F) ↬ p.332

Cage

Minimalismo ed eleganza sono le caratteristiche dei tavolini Cage.

Informazioni ↬ p.307

Designer, Year:
Godon Guillaumier, 2010

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

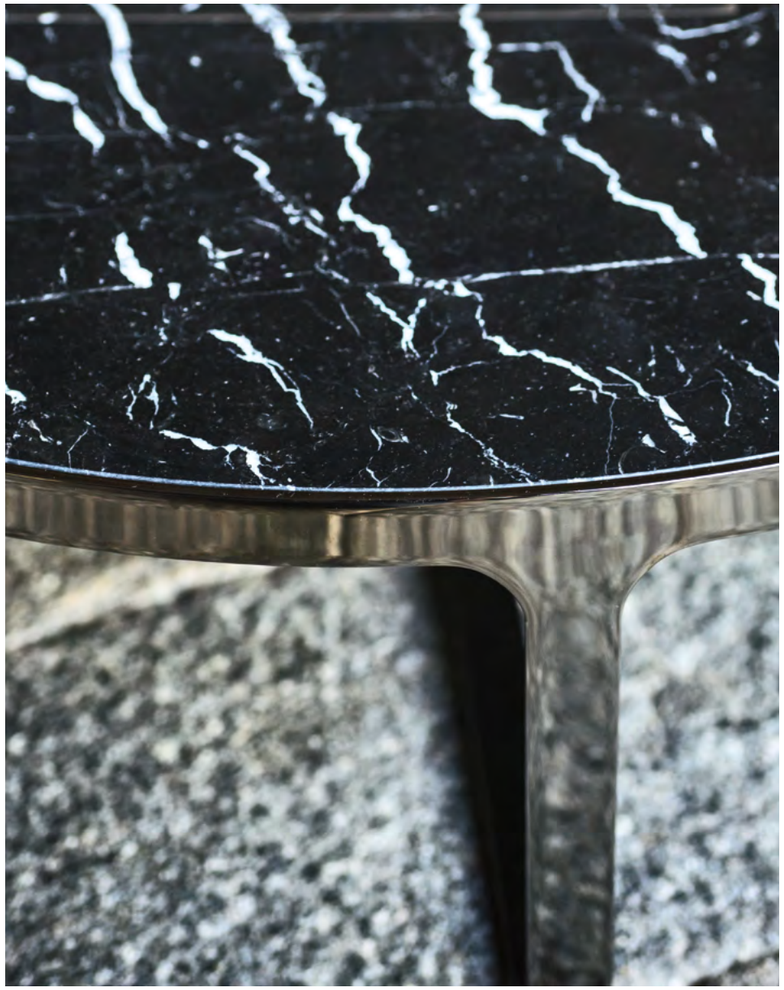
Cage (Low Table), top T42
Bronzed Mirror, base
T25 Matt Champagne Gold
Ø 50 H 47 cm

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

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

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

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



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

Cage

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

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

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

Gordon Guillaumier

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

Other products by Gordon Guillaumier:
Chill-Out ↬ Vol. A p.132, Chill-Out High ↬ Vol. A p.140,
Coot ↬ p.308, Face To Face ↬ Vol. A p.044,
Ledge ↬ p.316, Soap ↬ p.290, Spindle ↬ p.274

Technical informations

Low Table ↬ p.349

Coot (Low Table), top T31
White Calacatta
Marble, base T02 White
W 50 D 50 H 48,5 cm

Coot

Le forme della natura rappresentano una delle principali fonti di ispirazione del designer Gordon Guillaumier.

Informazioni ↬ p.311

Designer, Year:
Gordon Guillaumier, 2010

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.

Coot (Low Table),
top T59 White, base T02 White
W 50 D 50 H 48,5 cm

Coot

En 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.

De 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.

Fr 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.

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.302, Chill-Out ↬ Vol. A p.132, Chill-Out High ↬ Vol. A p.140, Face To Face ↬ Vol. A p.044, Ledge ↬ p.316, Soap ↬ p.290, Spindle ↬ p.274

Technical informations

Low Table ↬ p.348

Polar Table

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

Informazioni ↬ p.315

Designer, Year:
PearsonLloyd, 2007

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

Polar Table

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

Giulia (Armchair), base T49 Grey ↬ p.044

↬ Tacchini Edizioni: Linea (Rug) designed by Maria Gabriella Zecca

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

Polar Table

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

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

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

PearsonLloyd

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

Other products by PearsonLloyd:
Crystal (Sofa) ↬ Vol. A p.098, Crystal (Armchair) ↬ p.108, Eddy ↬ p.240, Fixie ↬ p.252, Galleria ↬ Vol. A p.148, Ischia ↬ Vol. A p.124, Nebula (Tacchini Edizioni), Polar ↬ Vol. A p.162, Polar Perch ↬ Vol. A p.170, Quilt ↬ Vol. A p.062, Stone High/Low ↬ Vol. A p.180

Technical informations

Low Table ↬ p.353

Ledge

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

Informazioni ↬ p.319

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

Chill-Out High (Modular System), base T02 White ↬ Vol. A p.140

Designer, Year:
Gordon Guillaumier, 2016

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

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

Chill-Out High (Modular
System), base T24 Satin Chrome
↬ Vol. A p.140

Ledge

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

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

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

Gordon Guillaumier

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

Other products by Gordon Guillaumier:
Cage ↬ p.302, Chill-Out ↬ Vol. A p.132, Chill-Out High ↬ Vol. A p.140, Coot ↬ p.308, Face To Face ↬ Vol. A p.044, Soap ↬ p.290, Spindle ↬ p.274

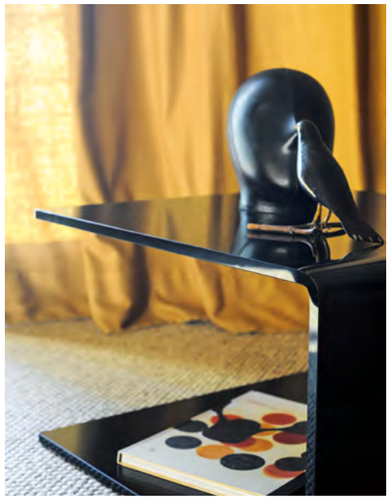
Technical informations

Low Table ↬ p.352

Labanca Table

L’unicità preziosa di un’idea trasferisce la sua intrinseca natura alla materia, formandola a sua immagine.

Informazioni ↬ p.323



Labanca Table, design Lievore Altherr Molina, è il tavolino realizzato con un’unica lastra di cristallo, curvata e verniciata. Oggetto essenziale d’ispirazione fortemente moderna, il tavolino Labanca, complemento anche della collezione di divani che porta lo stesso nome, declina la purezza del cristallo in una forma geometrica multifunzionale, estremamente adattabile a vari spazi dell’ambiente domestico e dei contesti contract. La verniciatura esterna dei piani è in finitura lucida, a contrasto con quella interna, in finitura opaca.

Designer, Year:
Lievore Altherr Molina, 2004

Labanca Table

Labanca Table (Low Table),
finish Black Rear Painted Glass
W 66 D 66 H 36 cm

Pisa (Armchair)
↬ p.100

Labanca Table (Low Table),
finish White Rear Painted Glass
W 66 D 66 H 36 cm

Labanca (Armchair)
↬ Vol. A p.104

Labanca Table

En The priceless singularity of an idea infuses its intrinsic nature into the material, molding it in its image. Designed by Lievore Altherr Molina, the Labanca side/accent table is made from a single sheet of curved and painted glass. Thoroughly modern and minimalist-inspired, the Labanca table, companion piece to the eponymous collection of sofas, interprets the purity of glass through an extremely versatile, multi-functional geometric shape, suited to domestic and contract settings. Exterior finish of the surfaces is glossy, while the inner surfaces have a matte finish.

De Die Einzigartigkeit einer Idee, deren Charakter auf die Materie übertragen wird und diese nach ihrem Abbild formt. Der Labanca Table vom Designer Lievore Altherr Molina besteht aus einer einzigen, gebogenen und lackierten Glasplatte. Der minimalistische Couchtisch Labanca mit deutlich moderner Inspiration ist Teil der gleichnamigen Sofakollektion und bringt die Reinheit von Glas in eine multifunktionelle geometrische Form, die sich extrem gut an die verschiedenen Wohnräume und Objekteinrichtungen anpasst. Die Außenseite mit einer Hochglanzlackierung bildet einen eleganten Kontrast zur Innenseite mit matter Lackierung.

Fr Une idée unique et précieuse qui transfère sa nature intrinsèque à la matière, en la modelant à son image. Labanca Table, signée par Lievore Altherr Molina, est une table basse réalisée à partir d'une unique plaque de verre courbée et peinte. Objet minimaliste d'inspiration résolument moderne et complément de la collection de canapés du même nom, la table basse Labanca décline la pureté du verre en une forme géométrique multifonctionnelle qui s'adapte parfaitement à différents espaces domestiques et du secteur contract. La peinture externe des plateaux arbore une finition brillante qui contraste avec la finition mate de l'intérieur.

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.126, Girola ↬ p.166, Havana ↬ Vol. A p.118,
Labanca ↬ Vol. A p.104, Nara ↬ p.324

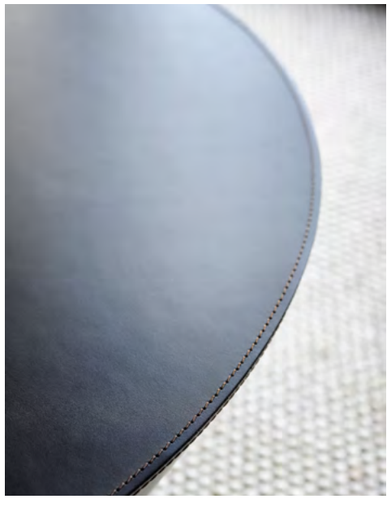
Technical informations

Labanca Table ↬ p.352

Nara

Nara è una collezione di tavolini contraddistinti dalla geometrica purezza dei volumi.

Informazioni ↬ p.327



Designer, Year:
Lievore Altherr Molina, 2005

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.

Nara (Low Table)
W 109 D 109 H 25 cm

Nara (Low Table)
W 109 D 109 H 25 cm
Ø 110 H 26 cm

Baobab (Armchair)
↬ p.126

↬ Tacchini Edizioni: Campo
(Rug) designed by
Claesson Koivisto Rune

Nara

En 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.

De Nara ist eine Kollektion von Couchtischen, die sich durch geometrisch klare Volumen auszeichnet. 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.

Fr 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.

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.126, Girola ↬ p.166, Havana ↬ Vol. A p.118, Labanca ↬ Vol. A p.104, Labanca Table ↬ p.320

Technical informations

Labanca Table ↬ p.353

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.

Technical Informations

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 — Armchair, Ottoman — ↬ Design Classic

Non-removable covers
Not feasible in vinyl

OAGN84
W 84 D 76 H 73 cm
Seat H 44 cm

OAGNP57
W 57 D 51 H 42 cm
Seat H 42 cm

T43

Noce Scuro
Dark Walnut
Dunkel Walnuss
Noyer Foncé

T49

Tinto Grigio
Grey
Grau
Gris

Base
Base
Gestell
Piétement

Baobab — by Lievore Altherr Molina — Armchair

Non-removable covers

OBAO80
W 80 D 77 H 69 cm
Seat H 40 cm

Base
Su ruote
With wheels
Mit Rollen
Avec roulettes

Costela — by Martin Eisler — Armchair, Ottoman — ↬ Design Classic

Non-removable covers

OCOS74
W 74 D 80 H 83 cm
Seat H 40 cm

OCOSP74
W 74 D 55 H 40 cm
Seat H 40 cm

T115

Tinto Noce Poro Aperto
Open Pore Stained Walnut
Gebeizt Nussbaum mit offenen Poren
Teinté Noyer à Pores Ouverts

T121

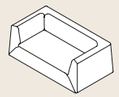
Tinto Nero Poro Aperto
Open Pore Stained Black
Gebeizt Schwarz mit offenen Poren
Teinté Noir à Pores Ouverts

Base
Base
Gestell
Piétement

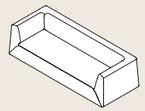
Crystal — by PearsonLloyd — Armchair, Sofa

Non-removable covers

OCRY96/OCRYG96
W 96 D 80 H 68 cm
Seat H 43 cm



OCRY153
W 153 D 85 H 68 cm
Seat H 46 cm



OCRY213
W 213 D 85 H 68 cm
Seat H 46 cm

Base
Base fissa (OCRY96)
o girevole (OCRYG96)
Fixed (OCRY96) or swivel (OCRYG96) base

Mit fixer (OCRY96) oder Drehgestell (OCRYG96)
Base fixe (OCRY96)
ou pivotante (OCRYG96)

Dot — by Patrick Norguet — Armchair

Non-removable covers
Not feasible in vinyl

ODOT87
W 87 D 81 H 92 cm
Seat H 42 cm

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

Girola — by Lievore Altherr Molina — Armchair

Non-removable covers

OGIR87
W 87 D 74 H 64 cm
Seat H 40 cm

Base
Base girevole
Swivel base
Drehgestell
Base pivotante

Giulia — by Gianfranco Frattini — Armchair, Ottoman — ↬ Design Classic

Non-removable covers

OGIU86
W 86 D 95 H 104 cm
Seat H 43 cm

OGIUP57
W 57 D 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

Glide — by Monica Förster — Armchair

Non-removable covers
Not feasible in vinyl

OGLI106
W 106 D 65 H 61 cm
Seat H 37 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	T16 RAL 5003 Blu Blue Blau Bleu

Isola — by Claesson Koivisto Rune — Armchair

Non-removable covers

OIS118T
W 118 D 86,5 H 85 cm
Seat H 40 cm
Table H 57,5 cm

OIS118
W 118 D 86,5 H 85 cm
Seat H 40 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	T08 RAL 8019 Marrone Brown Braun Brun

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

Jacket — by Patrick Norguet — Armchair — Removable covers

OJACK86
W 89 D 80 H 79 cm
Seat H 42 cm

T02 RAL 9016

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

Bianco
White
Weiss
Blanc

T04 RAL 7022

Grigio
Grey
Grau
Gris

T07 RAL 9011

Nero
Black
Schwarz
Noir

T13 RAL 3005

Bordeaux
Bordeaux
Bordeaux
Bordeaux

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

KELLY E
OKELE70
W 70 D 80 H 81 cm
Seat H 39,6 cm

KELLY H
OKELH104
W 104 D 78 H 126 cm
Seat H 43 cm

KELLY L
OKELL104
W 104 D 116 H 84 cm
Seat H 36 cm

KELLY F
OKELF104
W 104 D 49,5 H 41 cm
Seat H 36 cm

T02 RAL 9016

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

Bianco
White
Weiss
Blanc

T04 RAL 7022

Grigio
Grey
Grau
Gris

T05 RAL 7023

Grigio cemento
Concrete Grey
Betongrau
Gris Béton

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 Petrolio
Petrol Blue
Petroleum Blau
Bleu Pétrole

T61 RAL 6014

Verde Scuro
Dark Green
Dunkelgrün
Vert Foncé

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

Lagoa — by Zanini De Zanine — Armchair — Non-removable covers

OLAG90
W 90 D 74 H 78 cm
Seat H 33 cm

Lina — by Gianfranco Frattini — Armchair — ↬ Design Classic — Non-removable covers

OLIN78
W 78 D 78 H 76 cm
Seat H 41 cm

T43

Base
Base
Gestell
Piétement

Noce Scuro
Dark Walnut
Dunkel Walnuss
Noyer Foncé

T49

Tinto Grigio
Grey
Grau
Gris

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

OMAY64
W 64 D 69 H 82 cm
Seat H 44 cm

OMAY131
W 131 D 74 H 82 cm
Seat H 44 cm

OMAY57
W 57 D 56 H 80 cm
Seat H 45,5 cm

Only for OMAY57

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

T94

Bronzo
Bronze
Bronze
Bronze

Misura S/M — by Claesson Koivisto Rune — Armchair — Non-removable covers

OMIS61P/OMIS61R
W 61 D 66 H 77 cm
Seat H 46 cm

OMIM76P/OMIM76B
W 76 D 70 H 77 cm
Seat H 42 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 — Armchair — Non-removable covers

OMO183
W 83,5 D 73 H 89 cm
Seat H 38 cm

Base girevole
Swivel base
Drehgestell
Base pivotante

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

Parentesi — by Pietro Arosio — Armchair — Non-removable covers

OPAA80/OPAT80
W 80 D 65 H 75 cm
Seat H 45 cm

Schienale poltrona Armchair backrest Rückelehne Sessel Dossier fauteuil	Imbottito Upholstered Gepolstert Rembourré	Alluminio Aluminium Aluminium Aluminium

Pastilles — by Studiopepe — Armchair, Pouf, Low Table — Non-removable covers

OPAS57
W 57 D 55 H 73 cm
Seduta H 47 cm

OPASP57
W 57 D 55 H 47 cm
Seduta H 47 cm

1PAS50
Ø 50 H 43 cm

1PAS100
Ø 100 H 33 cm

Base Base Gestell Piétement	Alluminio Lucido Gloss Aluminium Aluminium Glänzend Aluminium Brillant	Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant	Nero Opaco Matt Black Matt Schwarz Noir Mat	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat

	T29	T32	T33
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat

Pisa — by Claesson Koivisto Rune — Armchair — Non-removable covers

OPIS67P/OPIS67G
W 67 D 76 H 82 cm
Seat H 45 cm

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

Reversível — by Martin Eisler — Armchair — ↬ Design Classic — Non-removable covers

OREV104
W 104 D 73 H 68 cm
Seduta H 34 cm

Sancarlo

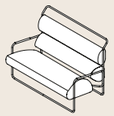
by Achille Castiglioni

Armchair, Sofa

↳ Design Classic

Removable fabric
and leather covers

OSAN62
W 62,5 D 92 H 118 cm
Seat H 45 cm



OSAN124
W 124 D 83,5 H 92 cm
Seat H 45 cm

	T02 RAL 9016	T06 RAL 7043	T07 RAL 9011	T13 RAL 3005
Struttura verniciata Painted structure Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir	Bordeaux Bordeaux Bordeaux Bordeaux

Sesann

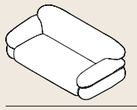
by Gianfranco Frattini

Sofa, Armchair

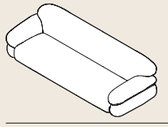
↳ Design Classic

Non-removable covers

OSES110
W 110 D 94 H 67 cm
Seat H 38 cm



OSES180
W 180 D 94 H 67 cm
Seat H 38 cm



OSES240
W 240 D 94 H 67 cm
Seat H 38 cm

	T23	T24	T25	T27	T28
Struttura cromata Chromed structure Gestell verchromt Piétement chromé	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 Chrome Noir Mat	Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Chrome Noir Brillant

	T64		T02 RAL 9016	T07 RAL 9011	T11 RAL 2011	T61 RAL 6014
	Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre	Struttura verniciata Painted structure Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Arancio Orange Orange Orange	Verde Scuro Dark Green Dunkelgrün Vert Foncé

	T43	T49
Piedini Feet Füßen Patins	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris

Shelter

by Noé Duchaufour-Lawrance

Armchair, Ottoman

Non-removable covers
Not feasible in vinyl

OSHE69
W 69,5 D 85 H 114,5 cm
Seat H 41 cm

OSHE60
W 60 D 51 H 41 cm
Seat H 41 cm

Base girevole
Swivel base
Drehgestell
Base pivotante

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

	T27
Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Chrome Noir Mat

SouthBeach

by Christophe Pillet

Armchair

Non-removable covers

OSOUL110
W 110 D 68 H 139 cm
Seat H 43 cm

	T20 RAL 9005	T21 RAL 9003	T51	T52	
Struttura Structure Struktur Structure	Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant	Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant	Bianco Opaco White Mat Weiß Matt Blanc Mat	Nero Opaco Black Mat Schwarz Matt Noir Mat	Faggio Beech Buche Hetre

XL — by Pietro Arosio — Armchair

Non-removable covers

OXLTE80
W 80 D 71 H 71 cm
Seat H 35 cm

T23

Base cromata
Chromed base
Gestell verchromt
Piétement chromé

Cromo Lucido
Polished Chromed
Poliert Verchromt
Chrome Brillant

Quartier — by Claesson Koivisto Rune — Ottoman

Removable fabric
and leather covers

OQUAR46
W 46 D 46 H 46 cm
Seat H 46 cm

OQUAR62
W 62 D 62 H 38 cm
Seat H 38 cm

OQUAR112
W 112 D 112 H 33 cm
Seat H 33 cm

Spin — by Claesson Koivisto Rune — Ottoman

Non-removable covers
Not feasible in vinyl and
COM

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 — Chaise-longue

Non-removable covers
Not feasible in vinyl and
COM

OATOL85
W 85,5 D 170 H 94 cm
Seat H 24,5 cm

Slalom — by Pietro Arosio — Chaise-longue

Non-removable covers

OSLA56
W 56 D 160 H 98 cm

W 56 D 168 H 78 cm

T24

Base
Base
Gestell
Piétement

Cromo Satinato
Satin Chrome
Satiniert Verchromt
Chrome Satiné

Babela — by Achille + Pier Giacomo Castiglioni — Chairs

↬ Design Classic

Removable covers

OBAB56
W 56 D 59 H 80 cm
Seat H 49 cm

Impilabile
Stackable

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

Chair, Armchair, Chaise-longue, Stool

Non-removable covers
Not feasible in vinyl and COM

ODOD87
W 87 D 78 H 77 cm
Seat H 41 cm

ODOA51
W 51 D 57 H 80 cm
Seat H 45 cm

ODOAG51
W 51 D 57 H 80 cm
Seat H 45 cm

ODOB51
W 51 D 60 H 91 cm
Seat H 45 cm

ODOBG51
W 51 D 60 H 91 cm
Seat H 45 cm

ODOC62
W 62 D 59 H 85 cm
Seat H 46 cm

ODOCG62
W 62 D 59 H 85 cm
Seat H 46 cm

ODOS49
W 49 D 53 H 100 cm
Seat H 76 cm

T02 RAL 9016

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

Bianco
White
Weiss
Blanc

T07 RAL 9011

Nero
Black
Schwarz
Noir

T08 RAL 8019

Marrone
Brown
Braun
Brun

T93

Metalgrey
Metalgrey
Metalgrey
Metalgrey

T24

Base cromata
Chromed base
Gestell verchromt
Piétement chromé

Cromo Satinato
Satin Chromed
Satiniert Verchromt
Chrome Satiné

T25 (Only for ODOD87)

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

Eddy

by PearsonLloyd

Chair

Non-removable covers

OEDP61/OEDB61
W 61 D 62 H 78 cm
Seat H 45 cm

Piedini
Feet

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 PearsonLloyd

Stool

Non-removable covers

OFIX37
W 37 D 37 H 68/80 cm

T02 RAL 9016

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

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

Kelly C/C Basic/S/P — by Claesson Koivisto Rune — Chair, Stool, Ottoman — Non-removable covers

KELLY C
OKELC52
W 52 D 51 H 79 cm
Seat H 45,5 cm

KELLY S
OKELS44
W 44 D 36 H 41 cm
Seat H 41 cm

KELLY P
OKELP132
W 132,5 D 100 H 35 cm
Seat H 35 cm

KELLY C BASIC
OKELCB52
W 56 Base 47 D 53 H 82 cm
Seat H 45 cm

Impilabile
Stackable

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
Concrete Grey
Betongrau
Gris Béton

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 Petrolio
Petrol Blue
Petroleum Blau
Bleu Pétrole

T61 RAL 6014
Verde Scuro
Dark Green
Dunkelgrün
Vert Foncé

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

Only Kelly C Basic
OKELCB52

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T04 RAL 7022
Grigio
Grey
Grau
Gris

T05 RAL 7023
Grigio cemento
Concrete Grey
Betongrau
Gris Béton

T93
Metalgrey
Metalgrey
Metalgrey
Metalgrey

Only Kelly C Basic
OKELCB52

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
Chrome Noir Mat

Kelly V — by Claesson Koivisto Rune — Chair

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

Impilabile
Stackable

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T04 RAL 7022
Grigio
Grey
Grau
Gris

T05 RAL 7023
Grigio cemento
Concrete Grey
Betongrau
Gris Béton

T93
Metalgrey
Metalgrey
Metalgrey
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
Chrome Noir Mat

Laccato
Laquered
Lackiert
Laqué

T51
Bianco
White
Weiß
Blanc

T52
Nero
Black
Schwarz
Noir

Bicolore
Two-coloured
Zweifarbig
Bicolore

Azzurro
Light Blue
Blau
Bleu

Marrone
Brown
Braun
Brun

Grigio
Grey
Grau
Gris

T45
Naturale
Natural
Natural
Naturel

Memory Lane — by Christophe Pillet — Chair — Non-removable covers

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

Outdoor

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

T15 RAL 6034
Turchese
Turquoise
Türkis
Turquoise

T107 RAL 6034
Bronzo/Verde
Green/Bronze
Grün/Bronze
Vert/Bronze

Montevideo

by Claesson Koivisto Rune

Sofa, Armchair, Ottoman, Chair

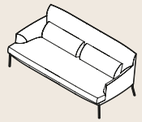
Removable covers

OMON54
W 54 D 62 H 80 cm
Seat H 47 cm

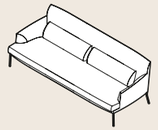
OMON93
W 93 D 71 H 40 cm
Seat H 40 cm

OMON96
W 96 D 90 H 78 cm
Seat H 40 cm

OMON162
W 162 D 90 H 78 cm
Seat H 40 cm



OMON192
W 192 D 90 H 78 cm
Seat H 40 cm



OMON222
W 222 D 90 H 78 cm
Seat H 40 cm

	T02 RAL 9016	T07 RAL 9011	T08 RAL 8019	T93	T94
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Metalgrey Metalgrey Metalgrey Metalgrey	Bronzo Bronze Bronze Bronze

T-Chair

by B/M

Chair

Non-removable covers

OTVT48/OTVL48
W 48 D 55 H 82 cm
Seat H 47 cm

	T02 RAL 9016	T06 RAL 7043	T07 RAL 9011	T09 RAL 1003	T10 RAL 2004
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Nero Black Schwarz Noir	Giallo Yellow Gelb Jaune	Arancio Orange Orange Orange

	T12 RAL 3000	T14 RAL 6018		T45
Rosso Red Rot Rouge	Verde Green Grün Vert	Sedia in legno Wooden chair Holzstuhl Chaise en bois	Naturale Natural Natural Naturel

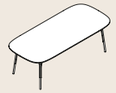
Kelly T

by Claesson Koivisto Rune

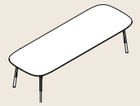
Table

1KELT99
W 99 D 99 H 72 cm

1KELT120
W 120 D 120 H 72 cm



1KELT220
W 220 D 99 H 72 cm



1KELT2809
W 280 D 99 H 72 cm

	T02 RAL 9016	T03 RAL 7016	T05 RAL 7023	T07 RAL 9011	T09 RAL 1003
Base verniciata Painted base Gestell lackiert Piétement laqué	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 Türkis Turquoise	Rosa Pink Rosa Rose	Verde Green Grün Vert	Blu Petrolio Petrol Blue Petroleum Blau Bleu Pétrole

	T61 RAL 6014		T25	T64
Base verniciata Painted base Gestell lackiert Piétement laqué	Verde Scuro Dark Green Dunkelgrün Vert Foncé	Base cromata Chromed base Gestell verchromt Piétement chromé	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre

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

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

Finiture
Finishes
Vollendungen
Finitions

Kelly T

by Claesson Koivisto Rune

Table

1KELTC85
Ø 85 H 72 cm

1KELTC80X80
W 80 D 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 Petrolio
Petrol Blue
Petroleum Blau
Bleu Pétrole

T61 RAL 6014

Verde Scuro
Dark Green
Dunkelgrün
Vert Foncé

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

Finiture
Finishes
Vollendungen
Finitions

TA

Goffrato
Embossed finish
Geprägte Oberfläche
Finiture Gaufré

TB

Velvet
Velvet
Velvet
Velvet

Spindle

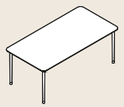
by Gordon Guillaumier

Table

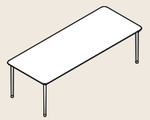
1SPI90Q
W 90 D 90 H 73 cm

1SPI145Q
W 145 D 145 H 73 cm

1SPI145
W 145 D 70 H 73 cm



1SPI185
W 185 D 95 H 73 cm



1SPI240
W 240 D 95 H 73 cm

Impilabile
Stackable

Piano
Top
Tischplatte
Plateau

T38

Vetro Retroverniciato Bianco
White Rear Painted Glass
Weiss Lackiert Glas
Verre Lacqué Blanc

T39

Vetro Retroverniciato Grigio
Grey Rear Painted Glass
Grau Lackiert Glas
Verre Lacqué Gris

T40

Vetro Retroverniciato Blu
Blue Rear 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 Petrolio
Petrol Blue
Petroleum Blau
Bleu Pétrole

Split

by Claesson Koivisto Rune

Table, Low Table

LOW TABLE
1SPLI53
Ø 53 H 50 cm

LOW TABLE
1SPLI45
W 45 D 45 H 50 cm

HIGH TABLE
1SPLI70
Ø 70 H 72 cm

HIGH TABLE
1SPLI65
W 65 D 65 H 72 cm

HIGH TABLE
1SPLI53A
Ø 53 H 110 cm

HIGH TABLE
1SPLIQ53A
W 53 D 53 H 110 cm

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
Metalgrey
Metalgrey
Metalgrey

T94

Bronzo
Bronze
Bronze
Bronze

T29

Carrara Lucido
Shiny White Carrara
Carrara Glänzend
Carrara 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

Piano
Top
Tischplatte
Plateau

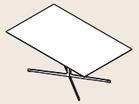
Split

by Claesson Koivisto Rune

Table, Low Table

1SPLI130
Ø 127 H 72 cm

1SPLI120
W 120 D 120 H 72 cm



1SPLI180
W 180 D 110 H 72 cm

1SPLI220
W 220 D 120 H 72 cm

	T02 RAL 9016	T07 RAL 9011	T08 RAL 8019	T93	T94
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Marrone Brown Braun Brun	Metalgrey Metalgrey Metalgrey Metalgrey	Bronzo Bronze Bronze Bronze

		T51	T52	T109	T110
T112					
Sabbia Sand Sand Sable	Piano Top Tischplatte Plateau	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Lava Lava Lava Lave	Sabbia Sand Sand Sable

Coot

by Gordon Guillaumier

Low Table

1COOT50
W 50 D 50 H 48,5 cm

	T01 RAL 9010	T07 RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir

	T29	T31	T32	T59	T60
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	Laminato Bianco White Laminate Laminat Weiß Blanc Laminé	Laminato Nero Black Laminate Laminat Schwarz Noir Laminé

Cage

by Gordon Guillaumier

Low Table

1CAGT50
Ø 50 H 47 cm

1CAGT100
Ø 100 H 32 cm

1CAGQ50
W 50 D 50 H 47 cm

1CAGQ100
W 100 D 100 H 32 cm

	T25	T26	T27	T28	T64
Base cromata Chromed base Gestell verchromt Piétement chromé	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat	Oro Champagne Lucido Polished Champagne Gold Champagne Gold Glänzend Or Champagne Brillant	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat	Cromo Nero Lucido Polished Black Chromed Schwarz-Glänzend Noir Brillant	Rame Spazzolato Opaco Brush Matt Copper Matt Gebürstet Kupfer Brossé Mat Cuivre

	T01 RAL 9010	T07 RAL 9011
Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Nero Black Schwarz Noir

	T29	T31	T32	T33	T37
Piano Top Tischplatte Plateau	Carrara Lucido Shiny White Carrara Carrara Glänzend Carrara Brillant	Calacatta Lucido Shiny White Calacatta Calacatta Glänzend Calacatta Brillant	Marquinia Lucido Shiny Black Marquinia Schwarz Marquinia Glänzend Noir Marquinia Brillant	Black Travertino Opaco Matt Black Travertine Matt Schwarz Travertino Noir Travertino Mat	Verde Guatemala Lucido Shiny Green Guatemala Guatemala Glänzend Guatemala Brillant

	T41	T42	T59	T60
Specchio Fumé Smoked Mirror Geräucherte Spiegel Miroir Fumé	Specchio Bronzato Bronze Mirror Bronzespiegel Miroir Bronzé	Laminato Bianco White Laminate Laminat Weiß Blanc Laminé	Laminato Nero Black Laminate Laminat Schwarz Noir Laminé

Gio — by Gianfranco Frattini — Low Table

↬ Design Classic

1GIO80
W 80 D 80 H 36 cm

	T43	T49
Piano/Struttura Top/Frame Tischplatte/Struktur Plateau /Structure	Noce Scuro Dark Walnut Dunkel Walnuss Noyer Foncé	Tinto Grigio Grey Grau Gris

	T65	T66	T67	T68	T69
Piano Top Tischplatte Plateau	Bianco Lucido Shiny White Weiss Glänzend Blanc Brillant	Nero Lucido Shiny Black Schwarz Glänzend Noir Brillant	Giallo Lucido Shiny Yellow Gelb Glänzend Jaune Brillant	Blu Lucido Shiny Blue Blau Glänzend Bleu Brillant	Grigio Lucido Shiny Grey Grau Glänzend Gris Brillant

	T113 *	*		T114 **	**
Piano Top Tischplatte Plateau	Effetto Corno Horn Effect Horn Optik Effet Corne	solo con base T114 only with T114 base nur für T114 Base uniquement pour la base T114	Base verniciata Painted base Gestell lackiert Piétement laqué	Nero Lucido Shiny Black Schwarz Glänzend Noir Brillant	solo con piano T113 only with T113 top nur für T113 Tischplatte uniquement pour le plateau T113

Joaquim — by Giorgio Bonaguro — Low Table

1JOA100
Ø 100 H 30 cm

1JOA50
Ø 50 H 48 cm

	T118	T119		T27	T117
Piano Top Tischplatte Plateau	Patagonia Lucido Shiny Patagonia Patagonia Glänzend Patagonia Brillant	Elegant Brown Elegant Brown Elegant Brown Elegant Brown	Base verniciata Painted base Gestell lackiert Piétement laqué	Cromo Nero Opaco Matt Black Chromed Matt Schwarz Verchromt Noir Mat	Bronzo Bronze Bronze Bronze

Kelly B/O/W — by Claesson Koivisto Rune — Low Table

1KELB125
W 125 D 88 H 27 cm

1KELO50
W 50 D 34,6 H 39,5 cm

OKELW90
W 90 D 50 H 62 cm

	T02 RAL 9016	T03 RAL 7016	T05 RAL 7023	T07 RAL 9011	T09 RAL 1003
Base verniciata Painted base Gestell lackiert Piétement laqué	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 Türkis Turquoise	Rosa Pink Rosa Rose	Verde Green Grün Vert	Blu Petrolio Petrol Blue Petroleum Blau Bleu Pétrole

	T61 RAL 6014		T51	T52	T53	T54
	Verde Scuro Dark Green Dunkelgrün Vert Foncé	Piano Top Tischplatte Plateau	Bianco White Weiss Blanc	Nero Black Schwarz Noir	Grigio Grey Grau Gris	Grigio Cemento Grey Grau Gris

	T55	T56			TA	TB
	Rosa Pink Rosa Rose	Turchese Turquoise Türkis Turquoise		Finiture Finishes Vollendungen Finitions	Goffrato Embossed finish Geprägte Oberfläche Finiture Gaufré	Velvet Velvet Velvet Velvet

Labanca Table — by Lievore Altherr Molina — Low Table

1LABNE/1LABBI
W 66 D 66 H 36 cm

T38

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

Ledge — by Gordon Guillaumier — Low Table

1LEDG52
L28 D 52 H 56 cm

T02 RAL 9016

T03 RAL 7016

T24

T25

Base verniciata Painted base Gestell lackiert Piétement laqué	Bianco White Weiss Blanc	Grigio Grey Grau Gris	Base cromata Chromed base Gestell verchromt Piétement chromé	Cromo Satinato Satin Chrome Satiniert Verchromt Chrome Satiné	Oro Champagne Opaco Matt Champagne Gold Matt Champagne Gold Or Champagne Mat

T64

T30

T31

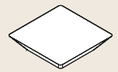
T33

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 — Low Table

1NAR70
W 70 D 70 H 30 cm



1NAR109
W 109 D 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

Polar Table — by PearsonLloyd — Low Table

Please specify hole position when placing order

1POLU/1POOP
W 49 D 41 H 43 cm

T20 RAL 9005

T21 RAL 9003

T22 RAL 1016

Finiture Finishes Vollendungen Finitions	Bianco Opaco White Mat Weiß Matt Blanc Mat	Nero Lucido Gloss Black Schwarz Glänzend Noir Brillant	Bianco Lucido Gloss White Weiß Glänzend Blanc Brillant	Giallo Lucido Gloss Yellow Gelb Glänzed Jaune Brillant

Soap

by Gordon Guillaumier

Low Table

1SOAP54
W 54 D 54 H 54 cm

1SOAP130
W 130 D 62 H 35 cm

T02 RAL 9016

Base verniciata
Painted base
Gestell lackiert
Piétement laqué

Bianco
White
Weiss
Blanc

T03 RAL 7016

Grigio
Grey
Grau
Gris

T24

Base cromata
Chromed base
Gestell verchromt
Piétement chromé

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

Piano
Top
Tischplatte
Plateau

T31

Calacatta Lucido
Shiny White Calacatta
Calacatta Glänzend
Calacatta Brillant

T74*

Sahara Noir Lucido
Shiny Sahara Noir
Sahara Glänzend
Sahara Brillant

T118

Patagonia Lucido
Shiny Patagonia
Patagonia Glänzend
Patagonia Brillant

* Anti-stain treatment compulsory with top in Sahara Noir

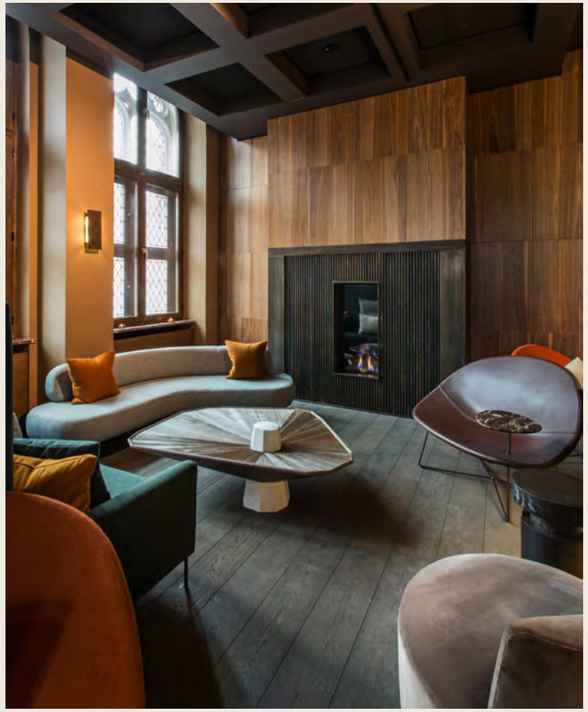
World Project

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.

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.

02.

04.



05.

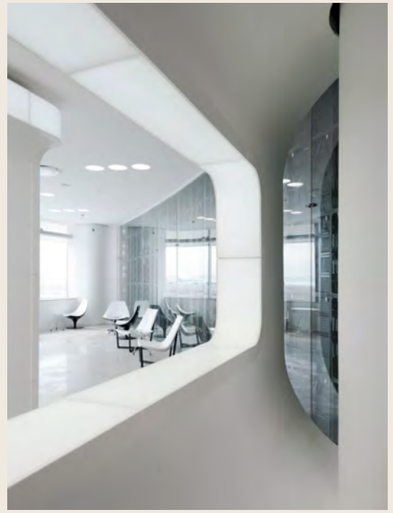
03.

06.

07.

01. EF Education First (Zurich, Switzerland)
02. Okko Hotel Gare de l'Est (Paris, France)
03. 55 Percy Place (Dublin, Ireland)
04. Zander K (Bergen, Norway)
05. The Fourth, Tafelrond Hotel (Leuven, Belgium)
06. Mirum Agency (Helsinki, Finland)
07. EF Education First (Eastbourne, Great Britain)

08.



09.

11.

10.

12.

13.

08. Alysi Showroom (Milan, Italy)
09. Kurumoch International Airport (Samara, Russia)
10. Rob Peetoom Williamsburg (New York, USA)
11. Marktgasse Hotel (Zurich, Switzerland)
12. The Holly Penthouse (Melbourne, Australia)
13. Ceramika Café (Matsumoto, Japan)

Tacchini si impegna concretamente per il rispetto dell'ambiente, lo sviluppo sostenibile ed il consumo intelligente. La qualità dei materiali e della realizzazione garantisce una lunga vita dei prodotti, riducendo il consumo di energia, le emissioni in atmosfera e l'impatto ambientale al termine del loro utilizzo. W'azienda utilizza legni provenienti da coltivazioni a ricrescita controllata, privilegia l'impiego di materiali riciclabili e riduce al massimo gli sprechi in fase di produzione e imballo.

Tacchini is concretely committed to environment respect, sustainable development and clever consumption. Materials and manufacturing quality guarantees long lasting products, reducing energy consumption, emissions into the atmosphere and environmental impact when their use is over. The company uses wood from sustainable cultivations, favours recyclable materials and highly reduces waste during both production and packing steps.

Tacchini T'20
Objects, Stories

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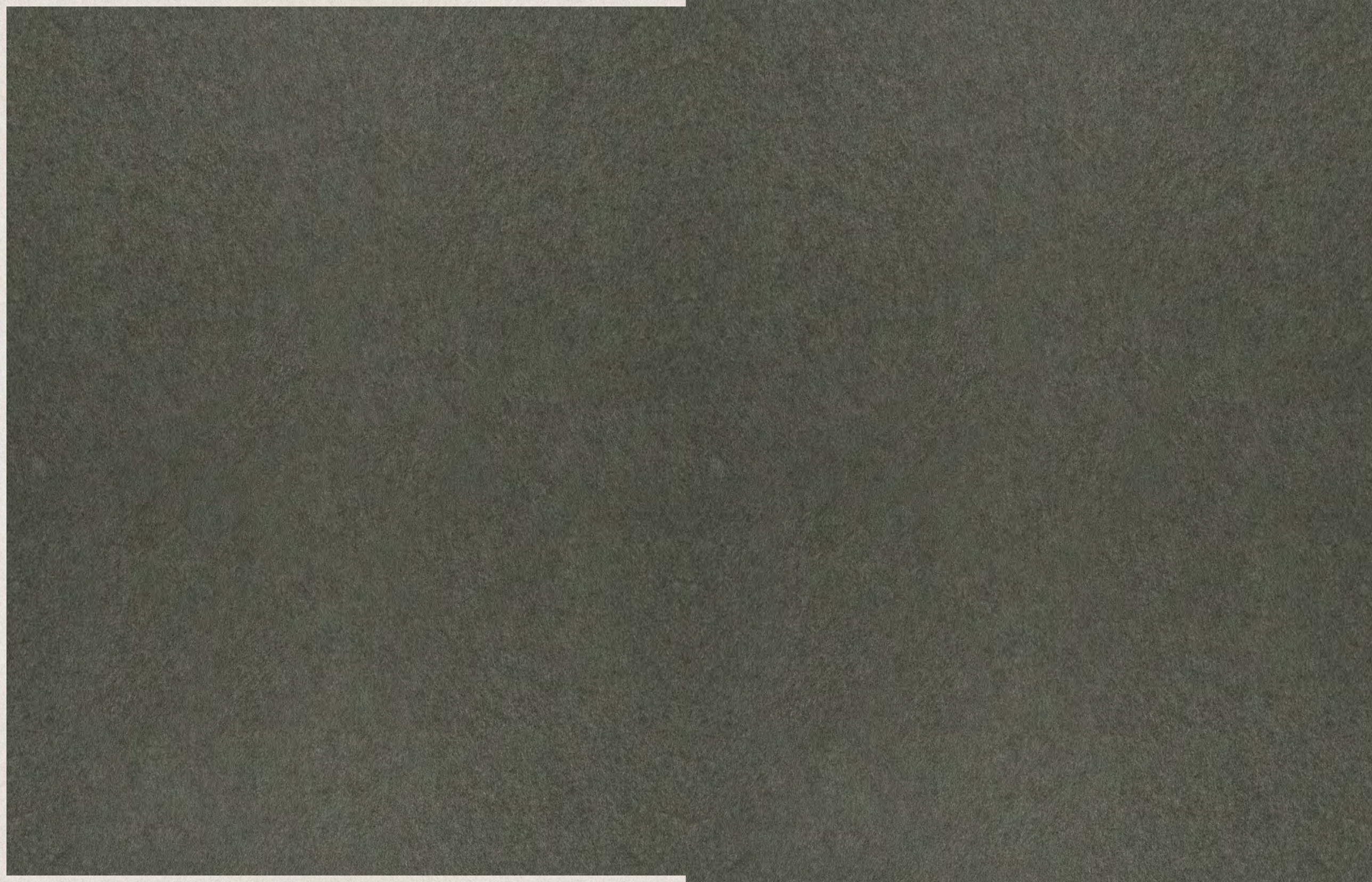
Tacchini is a philosophy. Behind every object there is a story and behind every story there is a person. We fall in love with our products, their stories and the stories of those who have produced them, and continue to make things by hand — so that this story continues, is passed on by the designer to the creator, and from the creator to the future owner of the product. And then, it continues further.