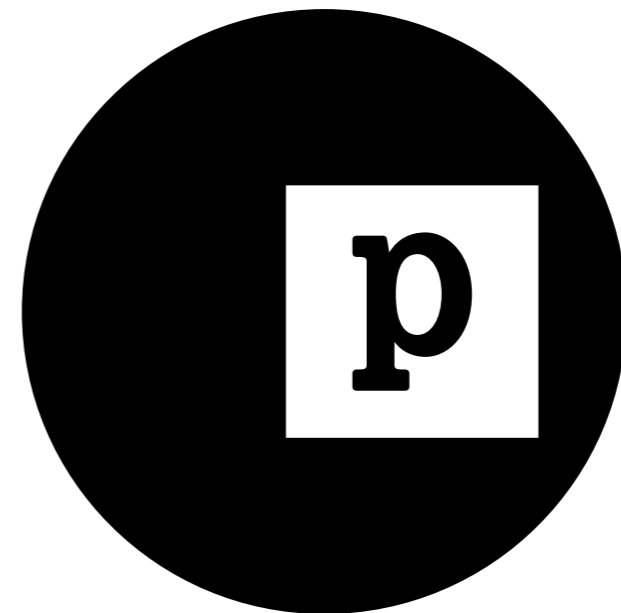


Product Catalog 22—23



poltronova

Product Catalog 22—23



poltrona

Poltronova is synonymous with radical design. Right from the outset [1957], the Italian brand has sought out collaborations with revolutionary artists and designers, including Archizoom, Superstudio, Vignelli, Aulenti, Ernst, Michelucci, DDL, Hollein, Coates and Arad.

Despite being an outsider, Poltronova in fact played a key role in an epochal revolution. Based in provincial Tuscany, where the mass production of objects and furniture was virtually unknown, it rode the wave of rebellion that was breaking onto the international style scene.

Under Ettore Sottsass' artistic direction from 1959 to 1972, Poltronova laid the groundwork for postmodernism applied to objects for everyday use. The result was iconic products like the Joe armchair, the Ultrafrago-la lamp/mirror, the Superonda modular sofa and the Mies chair. And although they were created in a certain sense for fun, all these products are still in production as singular and offbeat centrepieces for domestic settings. Today, under the dedicated and passionate leadership of Roberta Meloni, Poltronova continues to be one of the most prestigious "Made in Italy" brands, keeping alive its unusual identity made up of fantastic objects handcrafted from high quality materials.

Armchair/Sofa	Joe	008
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Armchair/ Sofa

Joe

armchair
De Pas, D'Urbino, Lomazzi

Joe is a big comfortable chair in the form of a giant baseball glove, mounted on invisible wheels. With this project the designers, inspired by the poetics of Pop Art, gave material form to their admiration for the legendary American baseball star Joe DiMaggio.

With a courageous shift of scale, they transformed the glove into a welcoming place to sit, inserting a hyperrealist figure borrowed from the world of art into the domestic environment.

To celebrate the fiftieth anniversary of the armchair Joe designed by DDL Studio, Centro Studi Poltronova has created four special editions for a must—have item which has never gone out of the catalogue. Joe Jeans is an elegant high quality denim version whose material pays homage to popular American imagination, where the culture of baseball was born. Joe Plush, entirely clad in high quality faux fur, aspires to becoming an interior decoration toy, very soft and embracing, and is dedicated to all those who have a dreamer's soul. Joe Whip is made of black Elmo leather, it is a precious edition with an elaborate braiding which transforms the thumb into a fringe, and by similitude, into a whip, preserving all its Pop provocation. And finally, Joe Gold: this too made of Elmo leather, of course with a sparkling finish, the party costume for a special anniversary.

8



Joe Jeans



Joe Gold



Joe Whip

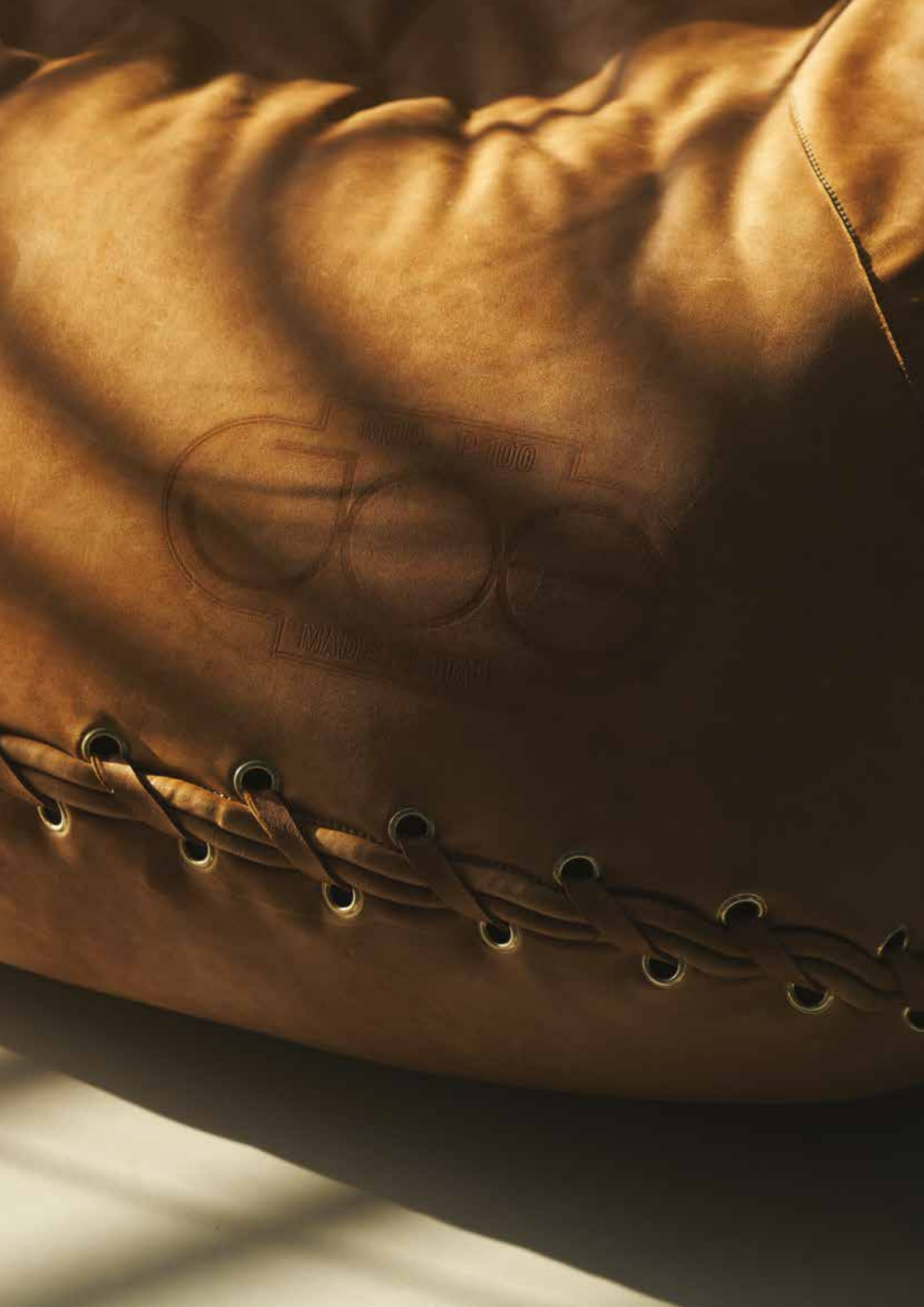


Joe Plush









typology armchair

dimension 175[l] x 122[w] x 95[h] cm

materials structure metal frame

padding preformed polyurethane foam

covering **Joe** 10 sq meters of high quality soft leather
Joe Jeans 10 sq meters of high quality cotton and silk jersey
Joe Plush 10 sq meters of high quality faux fur
Joe Gold 10 sq meters of high quality soft leather
Joe Whip 10 sq meters of high quality soft leather

colours **Joe** NOR00105 BAL99011 NOR01038 SOF00109 BAL43003



BAL93347 VIN33090 BAL33280 RUS55063 BAL93002



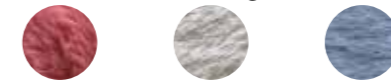
VIN93108 BAL43001 BAL53001 VIN91110



Joe Jeans Prussian blue



Joe Plush taffy pink dove grey baby blue



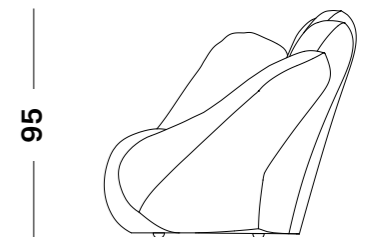
Joe Gold TRE54099



Joe Whip BAL99011

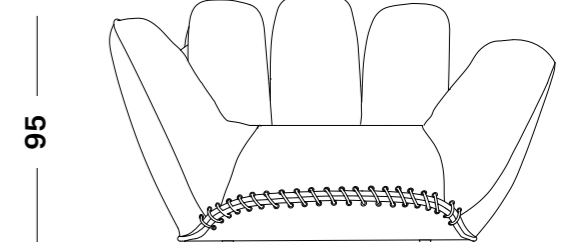


122



95

175



95

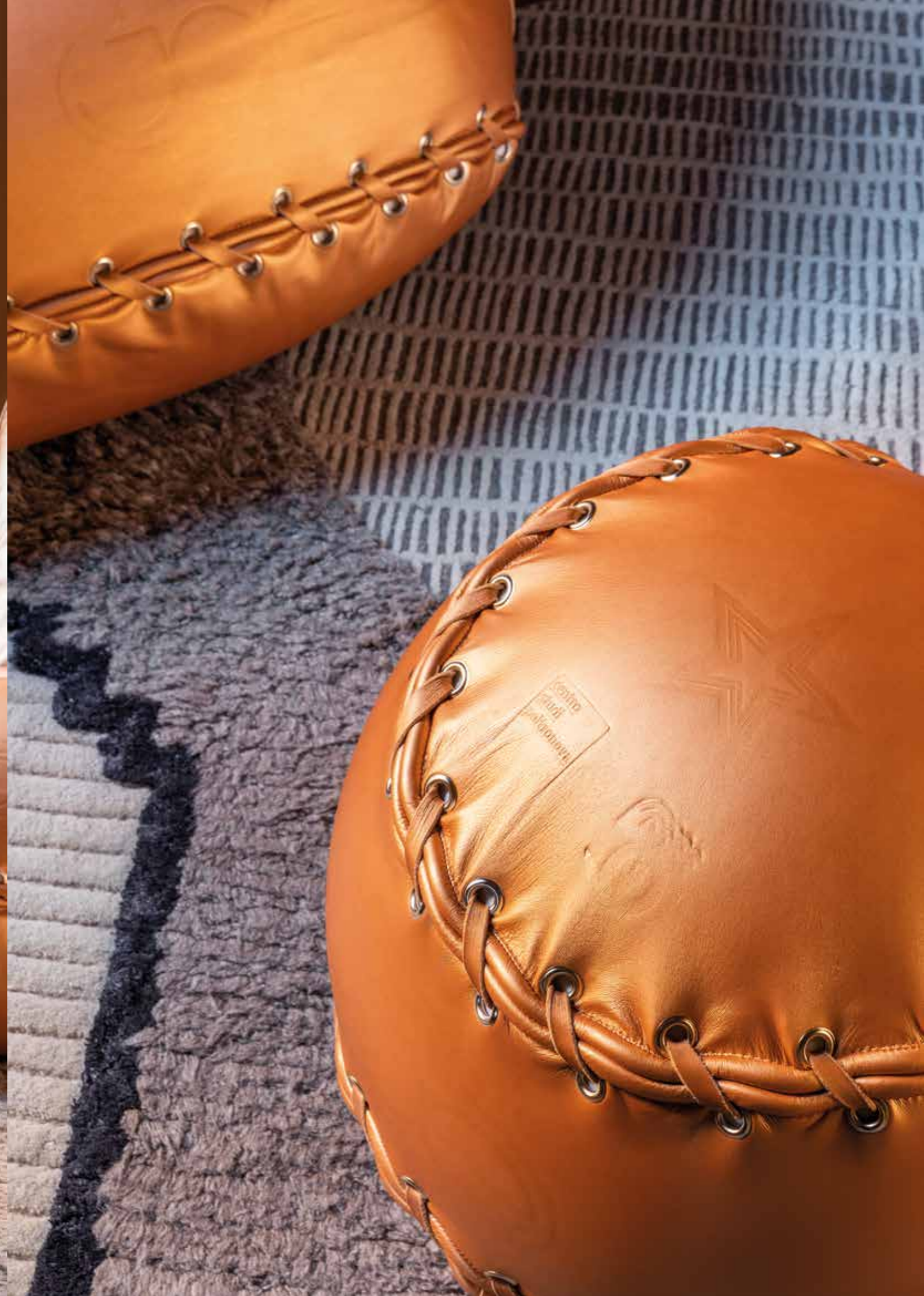
Joe

Joe Ball

pouf/footrest
De Pas, D'Urbino, Lomazzi

For the fiftieth anniversary of Joe, was released Joe Ball, a leather footrest and pouf, whose shape and stitches are those of the classic baseball. A natural completion to the armchair, the pouf has a weight inside which also makes it steady as a seat, preventing it from rolling. Joe Ball's leather bears stamped the characteristic marks of Centro Studi Poltronova, of the fiftieth anniversary and of Joe.







typology pouf/footrest

dimension ø 55 cm

materials padding preformed polyurethane
balancing weight placed internally
covering high quality soft leather

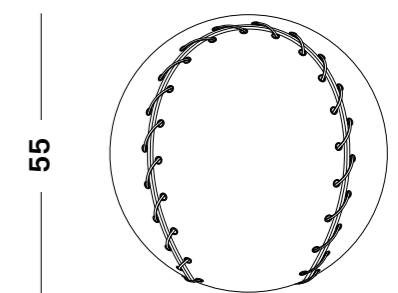
colours NOR00105 BAL99011 NOR01038 SOF00109 BAL43003



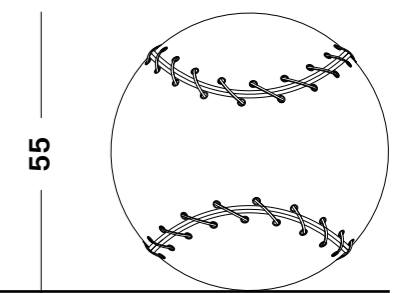
BAL93347 VIN33090 BAL33280 RUS55063 BAL93002



VIN93108 BAL43001 BAL53001 VIN91110 TRE54099



55



55

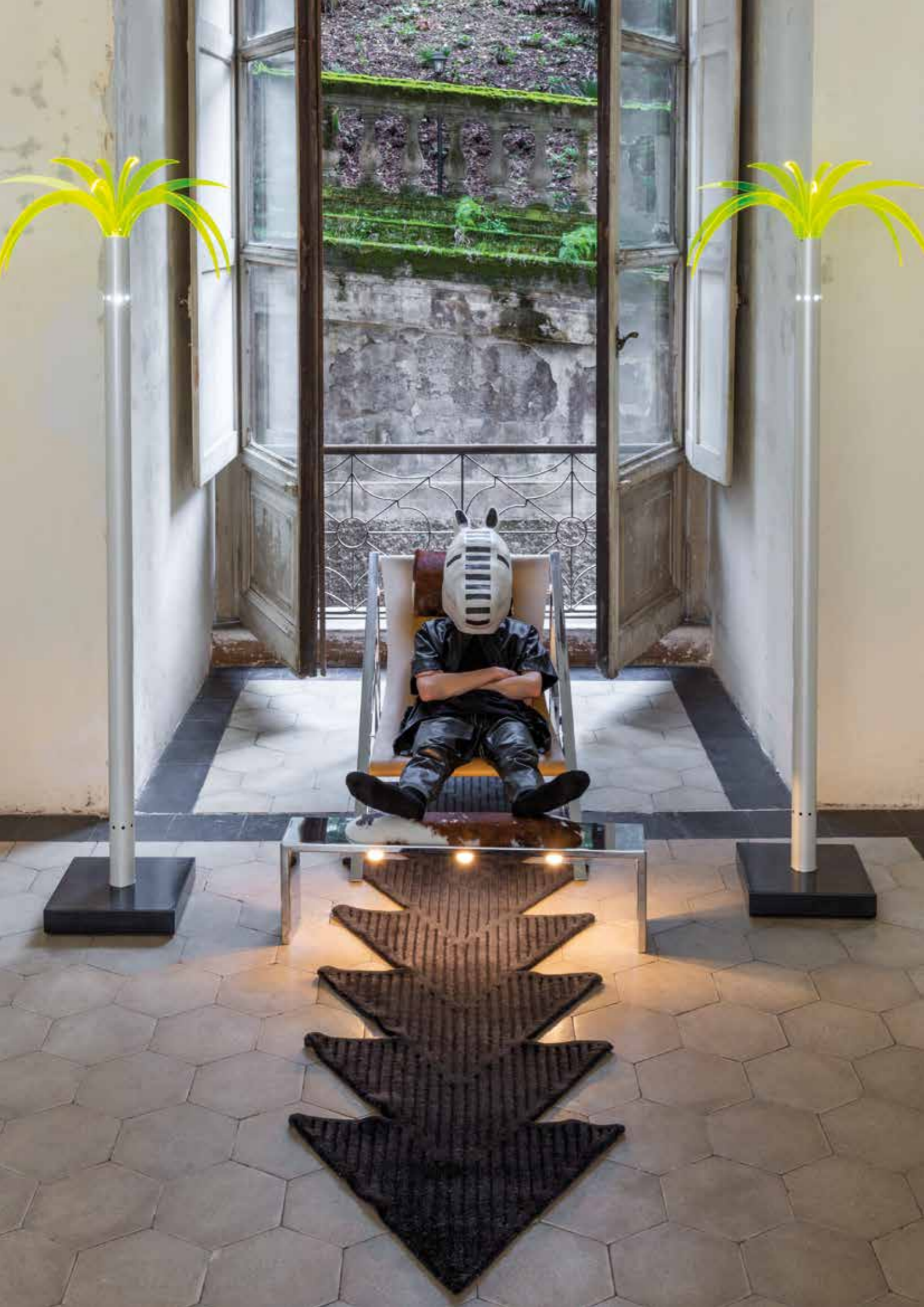
Joe Ball

Mies

armchair/footrest Archizoom Associati

The Mies armchair was born in 1969 from the idea of using a strip of para rubber or India rubber —strong, elastic materials— as a seat. The structure, a triangle in chrome—plated metal, brings out the purity of the silhouette. The headrest and footrest cushions are in ponyskin. The name emphasizes the similarity of the structure to the projects of Mies van der Rohe, as a tribute to the great master who died that same year. With its rigorous geometric design, the Mies armchair sums up the philosophy of Archizoom Associati, leading figures of the Italian Radical movement starting in the second half of the 1960s.









typology armchair and footrest

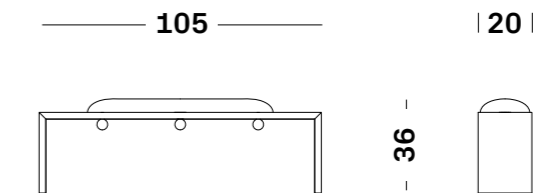
dimension armchair 131[l] x 74[w] x 80[h] cm
footrest 105[l] x 20[w] x 36[h] cm

materials frame chrome—plated metal
seat latex sheet that deforms in response to the weight of the body
covering ponyskin

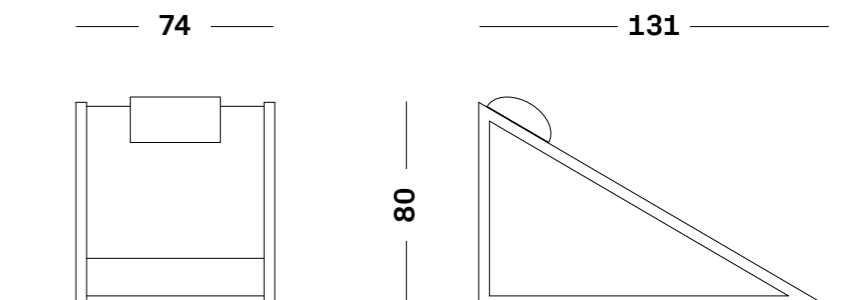
colours structure metal
seat light brown
headrest white—brown
footrest white—brown

bulbs 3 x LED E14 3W [max] 3000K

footrest



armchair



Mies

Mitzi

new

Hans Hollein

sofa

The Mitzi sofa, part of the rich production of the Austrian master Hans Hollein, highlights a rigorous design while staging of a dialectic between different connotations and symbolisms. Soft and rigid elements are present together in the materials and forms. Upholstered cushions and soft wool cloth come alongside the walnut, both solid and in sheets, of the structure, and the curved line of the backrest coexists with the straight line at the base, masculine and feminine together: a sofa with a woman's name.







typology sofa

dimension 205[l] x 93[w] x 100[h] cm

materials base poplar plywood with erable finish
semi-gloss water-based varnish

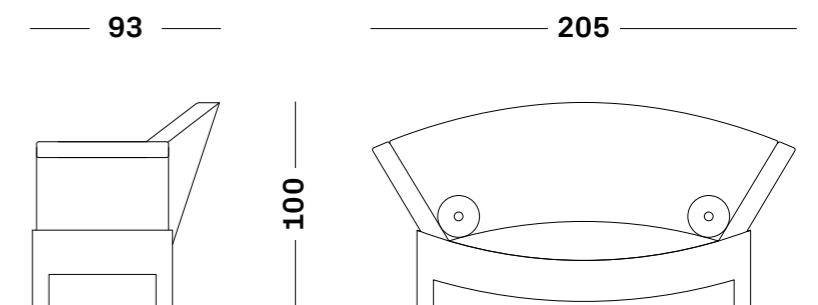
structure iron

cushions polyurethane

upholstery wool

colours base walnut

upholstery black, red and white



Mitzi

Plasma

armchair/footrest
Nigel Coates

In the context of Nigel Coates' growing interest in furniture, the Plasma armchair reflects the English designer's taste for designing essential forms by digital means. Composed of a set of cushions in different tones placed on a slender metal structure with harmonious curves, Plasma combines the simplicity of a continuous graphic sign with the complex technology of the structure, made with computerized methods of bending and welding. With a footrest, it is also available for outdoor use.









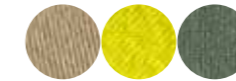
typology armchair and footrest

dimension armchair 85[l] x 108[w] x 84[h] cm
 footrest 85[l] x 54[w] x 44[h] cm

materials frame powder-coated metal
 cushions high quality fabric

colours frame grey brown
 cushions six possible combinations of three colors among those listed below:

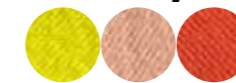
dove grey, lemonade yellow, army green



plaisir pink, clementine orange, basalt grey



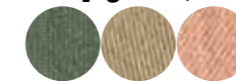
lemonade yellow, plaisir pink, clementine orange



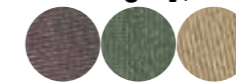
clementine orange, basalt grey, lemonade yellow



army green, dove grey, plaisir pink



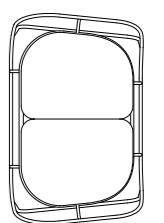
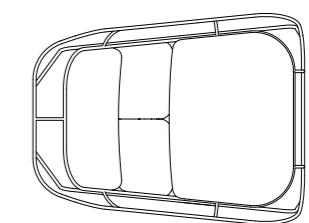
basalt grey, army green, dove grey



armchair

footrest

85

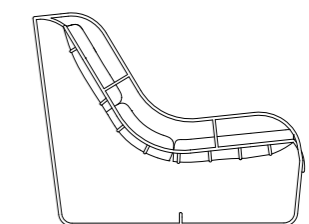


108

54

84

44

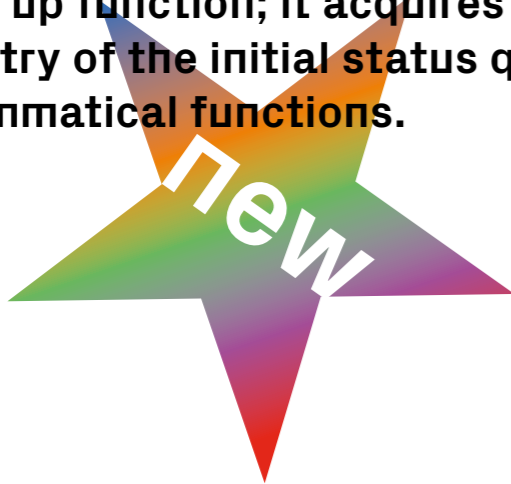


Plasma

Rumble

playful sofa
Gianni Pettena

The design of this sofa derives from the experience of living in a large place, originally a 19th century atelier for artists, where the furniture had to be conceived on the scale of the place and not on a human scale. It is an object that dialogues with the volume of the overall space and takes into account the fact that that is where it is used. The sofa is a simple, original form, a womb where everything happens or has already happened, but which still suggests possibilities, other things that can happen there. It is an object that breaks up form as it breaks up function; it acquires meaning when the clean geometry of the initial status quo is upset by equally ungrammatical functions.



46







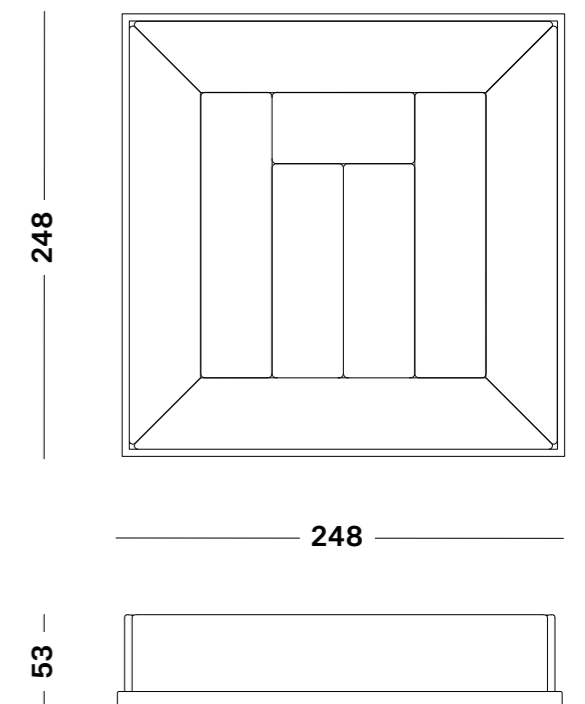


typology sofa

dimension 248[l] x 248[w] x 53[h] cm

materials frame solid wood painted silver
cushions polyurethane foam
cover Casentino wool

colours base silver
cushions pink green blue



Rumble

Safari

armchair/sofa
Archizoom Associati

new

The Safari sofa is a multiple seat with the profile of the backrest shaped like a series of waves, one gathers in the central void, accessed through an opening, as in a sort of tribal ritual. The piece of furniture consists of four pieces of two different types [two armchair modules and two sofa modules]. The Safari sofa was put into production for the first time by Poltronova in 1968. The experimental fibreglass technique was used for the structure. For the seat and backrest upholstery, Archizoom chose a printed animal pattern fabric with a Leopard print. The same pattern is used for the polyurethane foam carpet placed between the seats. The choice of the leopard pattern was a cultured reference to the work Bedroom ensemble [1963] by Claes Oldenburg, master of English Pop Art, and his subsequent Leopard chair [1963], but also to a Kitsch taste adopted by the group in polemic with the need to make form follow function. It is part of the permanent collection of prestigious museums including the Centre Pompidou and the Museum of Fine Arts in Montreal. It has taken part in numerous exhibitions.







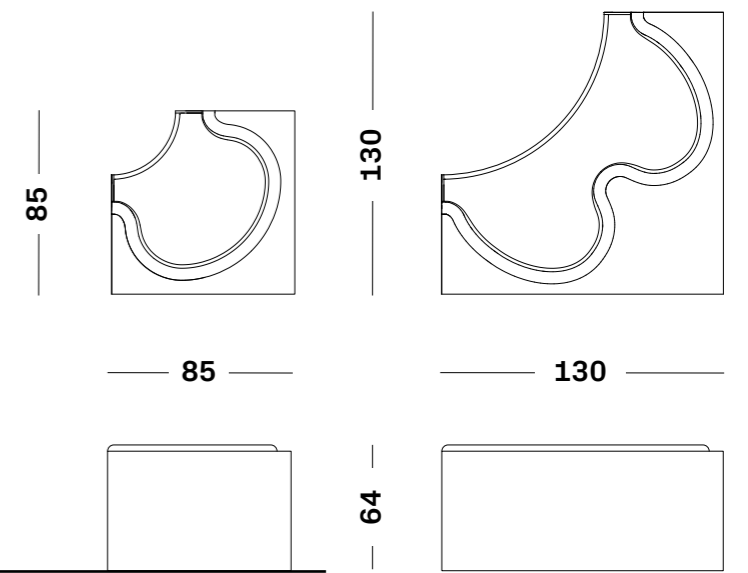



typology sofa

dimension 85/130[l] x 85/130[w] x 64[h] cm

materials **frame** fibreglass frame
padding polyurethane foam
covering faux fur with leopard animal pattern
carpet polyurethane foam
covered in faux fur with leopard animal pattern

colours **base** white black
cover grey yellow



Safari

Saratoga

armchair/sofa
Lella and Massimo Vignelli

The series is composed of an armchair and sofas with two, three or four seats. The rigid structure, made by assembling four parts of equal thickness, with rounded edges, contains slightly protruding seat cushions. The desired purity of the silhouette is accentuated by the precious finishes: glossy polyester lacquer for the chassis, similar to that of a pianoforte, and the fine leather of the soft cushions, resembling the upholstery in luxury automobiles. The essential form combined with the precision of the design and the refinement of the finishes and details make this project by Lella and Massimo Vignelli timeless, over and above passing fashions, which they always avoided.





**DON'T
SHOOT
THE
PIANIST**





typology armchair and two, three and four—seater sofas

dimension 90/150/210/270[l] x 90[w] x 60[h] cm

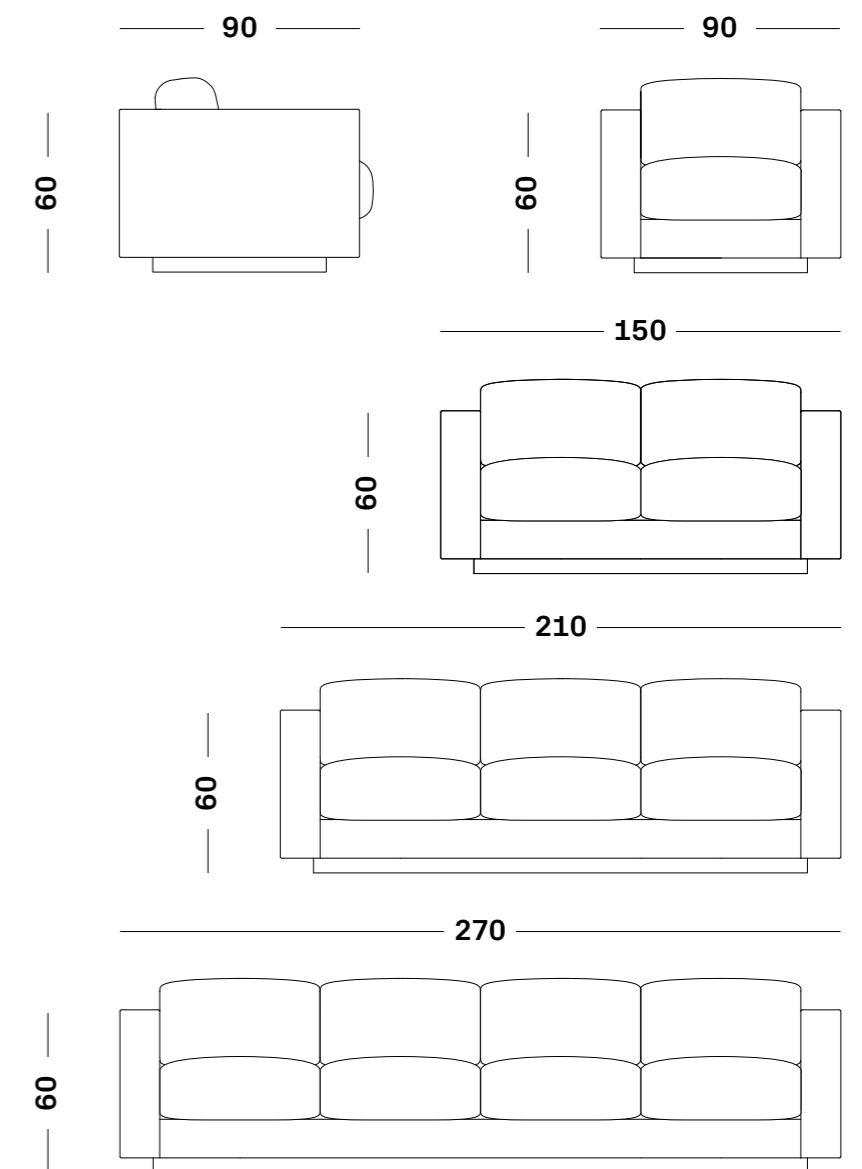
materials box frame wood finished in highly reflective polyester lacquer

cushions feather—filled and leather

colours lacquering white black



cushions BAL99011 NOR01038 SOF00109 BAL43003



Saratoga

Sofo

armchair/sofa
Superstudio

Sofo is a seat to place in a row, like a train, or to stack to build solid, colorful mountains. It is simply a block made with an S—shaped cut from a cube of polyurethane, covered with fabric featuring two large stripes.

The result of a very simple operation, without wasted material or thought. It presents itself as a compact, abstract, colorful object that communicates the joy of living, like things that arrive from another world.







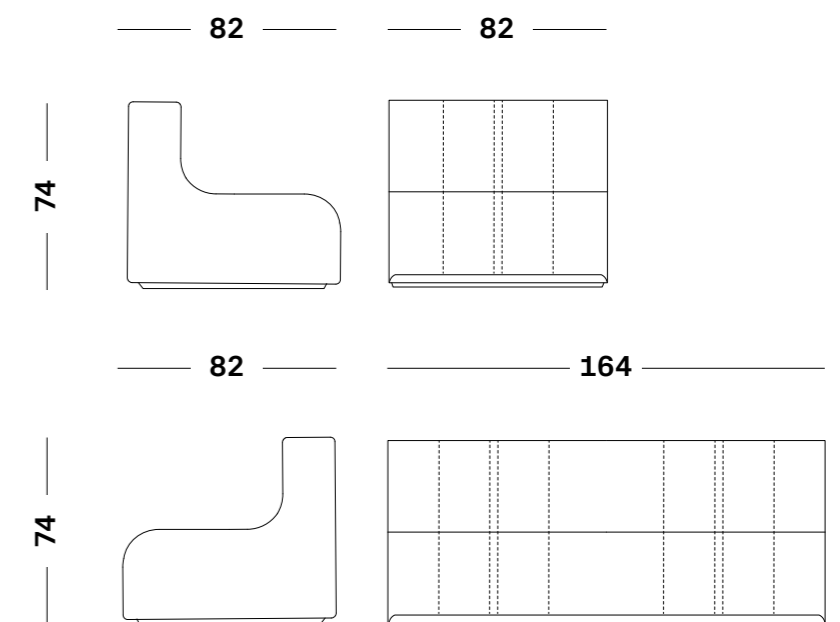


typology armchair and sofa

dimension armchair 82[l] x 82[w] x 74[h] cm
sofa 164[l] x 82[w] x 74[h] cm

materials structure polyurethane
base moulded plastic
covering cotton and viscose fabric

colours verosa [green/pink] rosancio [pink/orange]



Sofa

Superonda

dynamic sofa
Archizoom Associati

Designed in 1967 by the Florentine Radical group Archizoom, this was the first sofa without a conventional frame. It is composed of two waves made from a polyurethane block cut into two parts with an S-shaped incision, which can be interlocked and stacked to produce different configurations. The lightness and modular design permit a range of various uses: Superonda can be a sofa, a bed or a chaise longue. Like many of the pieces designed by the Archizoom group, it challenges bourgeois conventions, stimulating the creativity and fantasy of the user. The shiny leatherette cover in the basic colors of white, black and red accentuates the pop image.

Poltronova pays tribute to Superonda —an anti— design iconic piece of furniture that fully preserves its outrageously playful nature— by calling on all members of the Radical team to design a new, celebrative outfit for the six Superonda limited edition: Pois by Cristina Morozzi per Massimo Morozzi / No—Stop by Gilberto Corretti / Spots by Paolo Deganello / Stripes by Andrea Branzi / Dressing by Dario Bartolini per Lucia Bartolini / Babele Decoded by Dario Bartolini.

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Pois



No—Stop

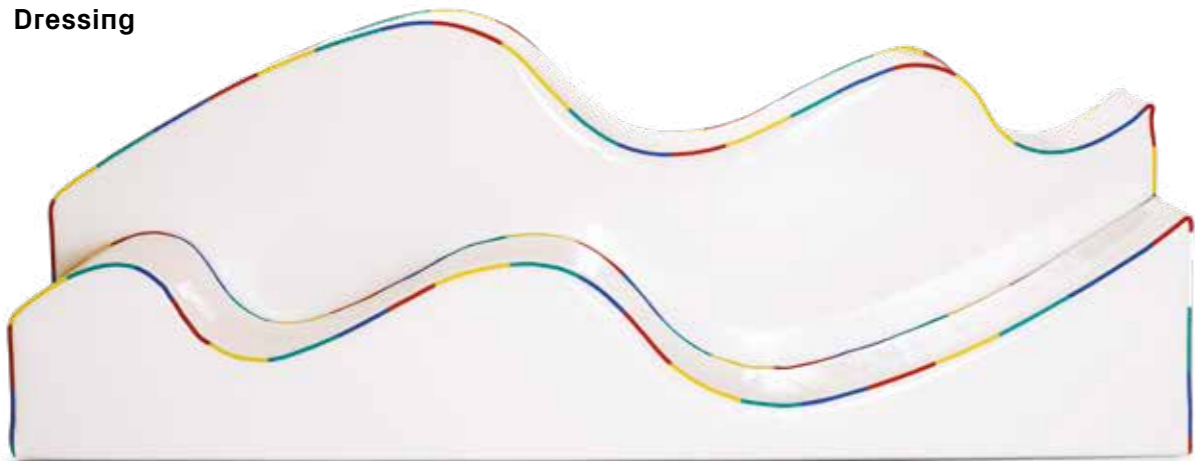


Spots



Stripes

Dressing



Babele Decoded









typology dynamic sofa

dimension 240[l] x 38[w] x 100[h] cm

materials structure cut from a block of polyurethane
 covering shiny [Classic and Dressing] or printed matte [Pois, No—Stop, Spots, Stripes and Babele Decoded] PVC coated fabric

colours Classic — white — red — black



Pois — magenta polka dots on pink



No—Stop — white pattern on black



Spots — yellow and black patches on greige



Stripes — orange stripes on moss green



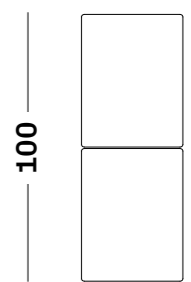
Dressing — yellow, blue, red and green trimmings on white



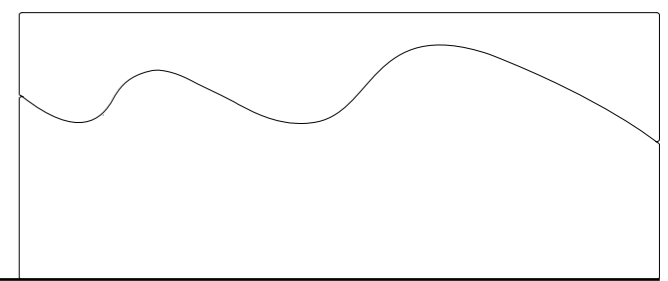
Babele Decoded — multicolor symbols on white



— 38 —



240



Superonda

Fabric

Farfalla

Archizoom Associati fabric

A beat of the wings is enough to make the umpteenth version of the chair designed in 1966 to challenge conventions take off. In the butterfly and in the world of shiny sky, polka dots, chequered, flowers and stars, the anti—system art of American artists such as Liechtenstein and, more generally, of Pop Art continues to develop. The butterfly pattern, designed by Archizoom in 1968, was a reinterpretation in an acid, pop key of the floral theme that came from a much more composed tradition, and is now part of Poltronova's nascent fabric catalogue.

«I have no idea how come, but I remember very well the reason why Massimo and I designed the fabric “Le farfalle”, [The Butterflies], by Poltronova... The idea was to make decorations with flowers, but crossed with pop decorations, like Liechtenstein's, that imitated printers' designs, creating [in our intent] a contrast between the floral theme and the “pop” theme... In reality, the result was a lively fabric but not as acid as we expected; the “Over—the—Top Generation” of Archizoom was not yet mature...»

[Andrea Branzi, 2022]



90





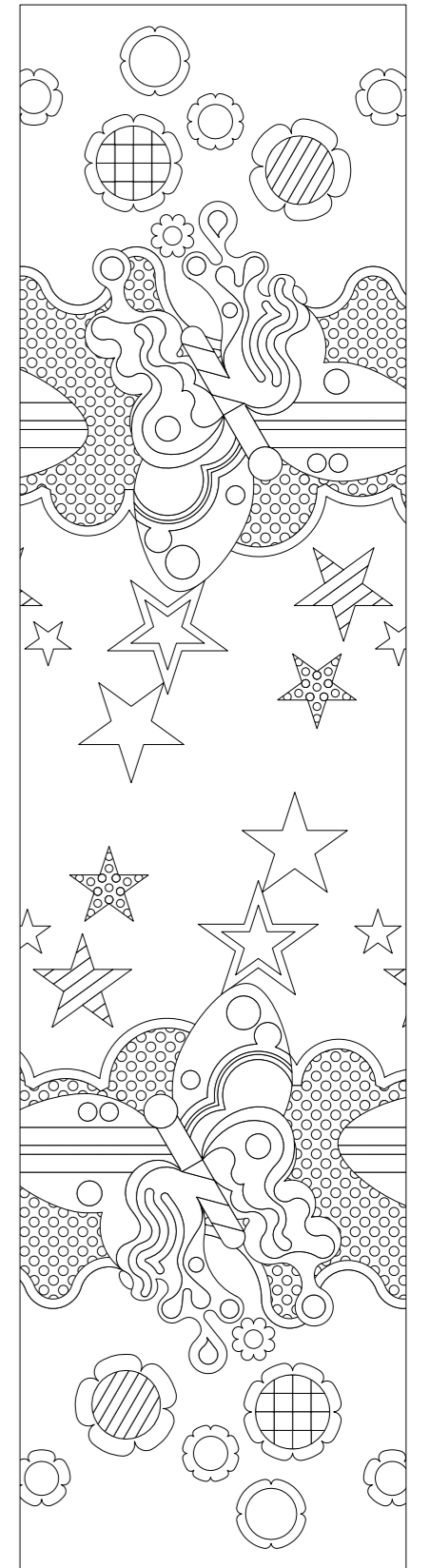




typology printed fabric

materials sustainable techno—fabric, made of a ECONYL® regenerated nylon

colours blue, green, red, yellow, white and black



Farfalla

Terrazzo

Bethan Laura Wood fabric

A Terrace on the Sea. Bethan Wood's experience in a Venetian palazzo, during an artists' residency in 2010, is translated into a kaleidoscopic pattern, with many coloured "gems" to support the lightness of the wave. As in the 1960s, when the Radical Florentine groups designed their first products, the same need emerges to dematerialise reality in order to recompose it according to personal sensitivity, conferring meanings on it that are not universal, but are important for those who have known them at a precise moment in their lives. Bethan fell madly in love with the Terrazzo that covered every inch of the space at her disposal, and fascinated by the many types of decoration, she has proposed them again in her works. The precious stones are thus released from the terrace, from the landscape imprinted in the eye, to set themselves in the sofa and give another original idea of relaxation and an unforgettable experience of their own.



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typology printed fabric

materials sustainable techno—fabric, made of a ECONYL® regenerated nylon

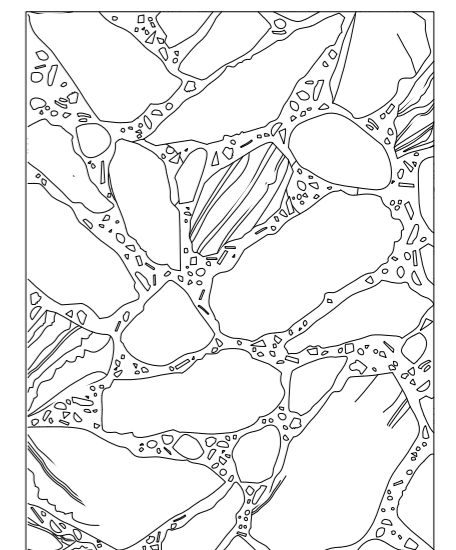
colours green



pink



Terrazzo



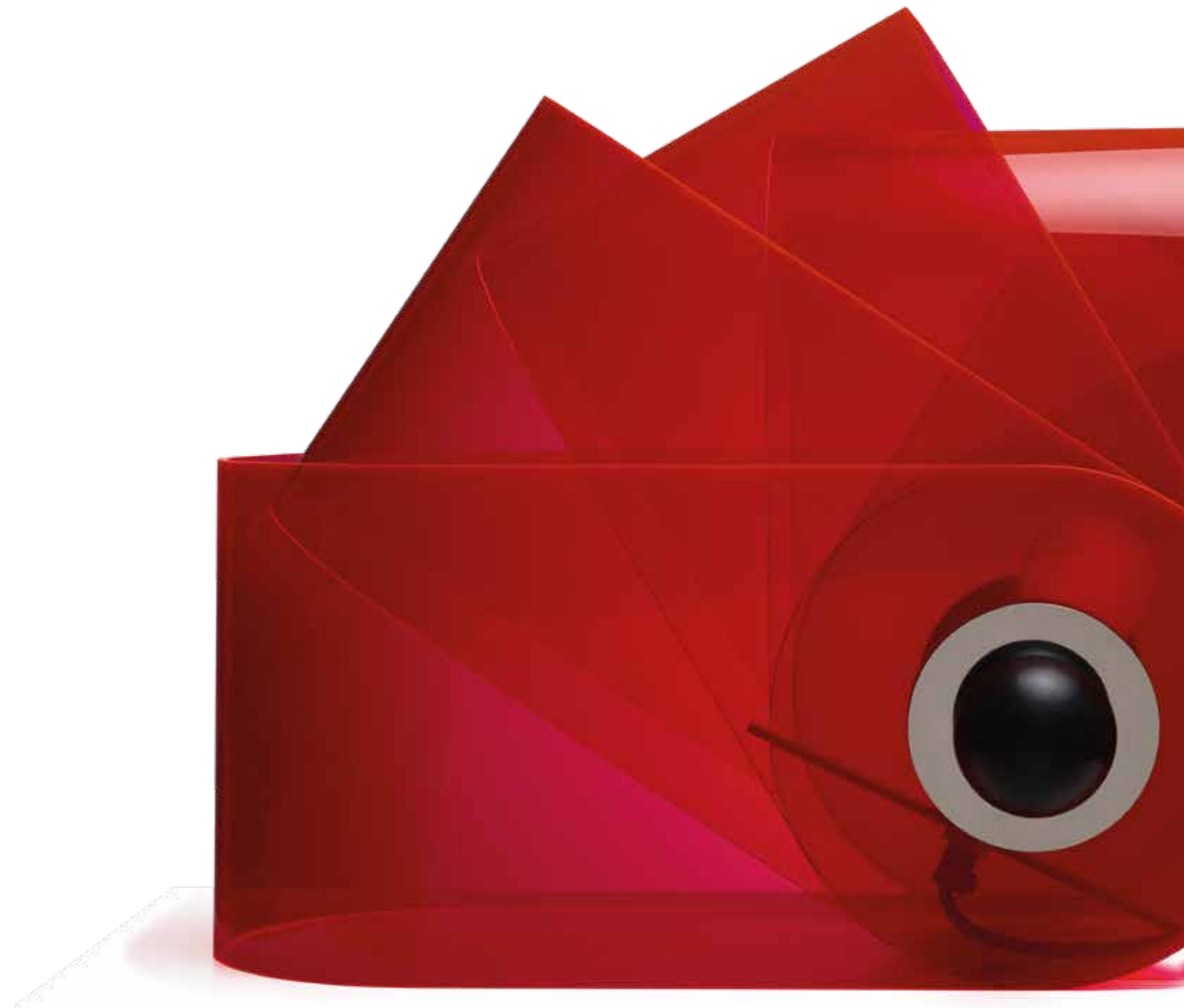
Lamp

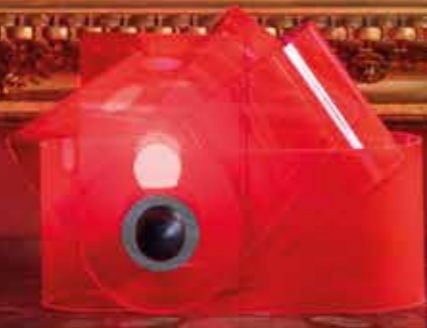
Gherpe

table lamp
Superstudio

The Gherpe table lamp does not belong to the traditional typologies of lighting fixtures placed on a surface, due to its form like the shell of a marine creature, and to its use of an industrial material like methacrylate.

It represents one of the first examples of an interactive luminous object, which thanks to its relationship with the user is capable of changing its tone: from white light for illumination, to colored light to alter the emotional perception of a space.







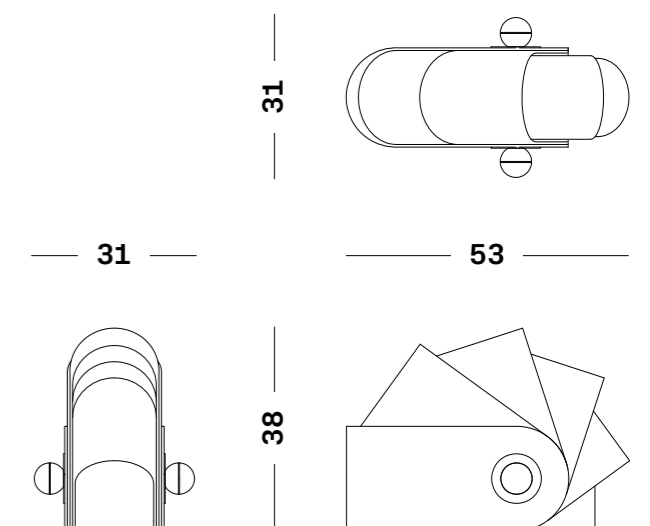
typology table lamp

dimension 53[l] x 31[w] x 38[h] cm

materials diffusers cut and heat-formed Perspex®
plates and fittings polished steel
knobs turned nylon

bulb 1 x LED A60 E27 10W [max] 6400K

colours fluorescent red opaline white

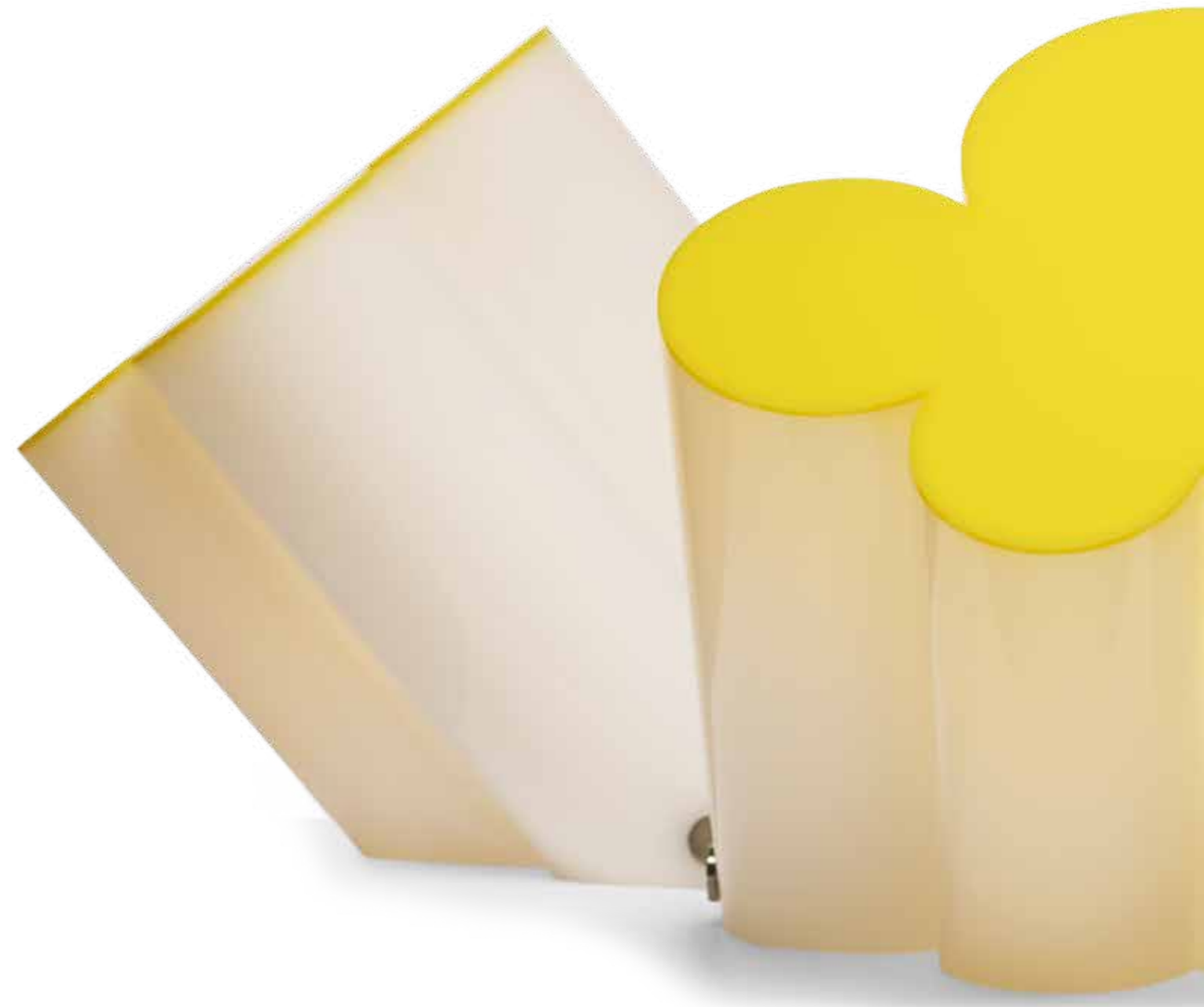


Gherpe

Passiflora

table lamp
Superstudio

The Passiflora lighting fixture comes from a painted cardboard prototype made for the exhibition “Superarchitettura” [December 1968], a manifesto of Radical Design. The cardboard was replaced by a material transparent to light, transforming Passiflora into a truncated luminous column: a column whose deformed profile wavers between natural and artificial, in a game of allusions and ambiguities, corresponding to the statement of intent of Superstudio, summed up in the text Invention Design and Evasion Design.









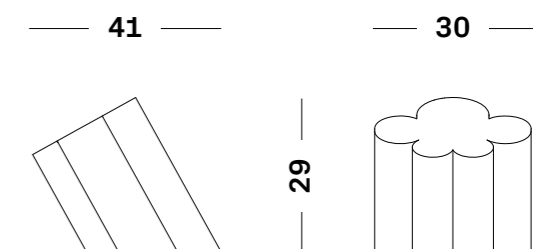
typology table lamp

dimension 30[l] x 41[w] x 29[h] cm

materials cut and glued Perspex® and opalin tube

colours body white opaline
flower yellow

bulb 1 x LED A60 E27 10W [max] 6400K



Passiflora

Sanremo

floor lamp
Archizoom Associati

The prototype of the Sanremo floor lamp was an engagement present from Dario Bartolini to Lucia Morozzi, given to her in the villa in Roccamare designed by Ernesto Nathan Rogers. Sanremo is composed of a slender metal trunk topped by “foliage” like that of a stylized palm tree, formed by lanceolate transparent or fluorescent green methacrylate leaves that radiate light. The prototype also called for a sound similar to the song of a cricket, eliminated in the production version.

«Since we were supposed to be practising architects, many people couldn't grasp what we were up to. In reality many of our objects were created for reasons other than that of architecture: an engagement party, a wedding. Any opportunity was good enough to materialise our vision of the world».

[Lucia Bartolini, 2007]

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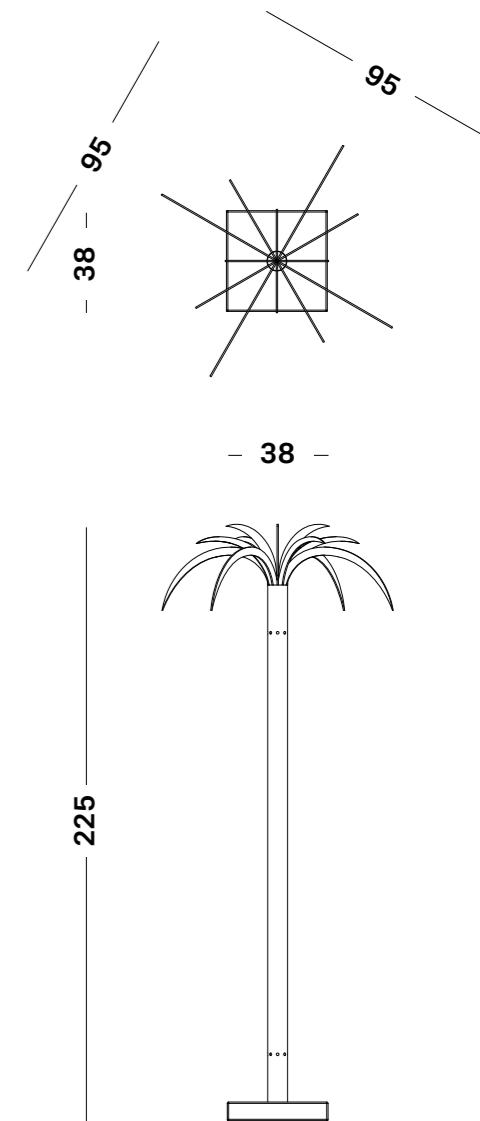
typology floor lamp

dimension 38[l] x 38[w] x 225[h] cm

materials leaves laser-cut Perspex®
base and trunk pearlescent lacquered metal sheet and tube

bulb 1 x LED GU10 8W [max] 6400K

colours trunk white
base black
leaves transparent fluorescent green



Sanremo

Ultrafragola

mirror/lamp
Ettore Sottsass jr.

Ultrafragola mirror/lamp, with its sinuous profile that suggests long wavy hair, belongs to the Mobili Grigi series of complete bedroom and living room furnishings designed by Ettore Sottsass for Poltronova and presented at the third edition of Eurodomus in 1970. With the exception of Ultrafragola, the models never got beyond the prototype phase.

«As for the lights that are coming out of “The grey furniture”, don’t tombs always have a trembling light to illuminate the blue of the spirits wandering in the valley of dust? Don’t submarines have a trembling green light in their belly? The lights anyway are supposed to come out from the fibreglass bodies, like the ever—glowing of the breast’s white skin, like the ever—glowing of the penis red head in pornographic nights, something of this kind: I mean something like the Japanese lights of the glow worm that are turning the nights into matter.»

[Ettore Sottsass jr., 1970]









typology mirror/lamp

dimension 100[l] x 13[w] x 195[h] cm

materials vacuum—formed opaline PETG, mirror, LED or neon light system

colours acrylic white opaline

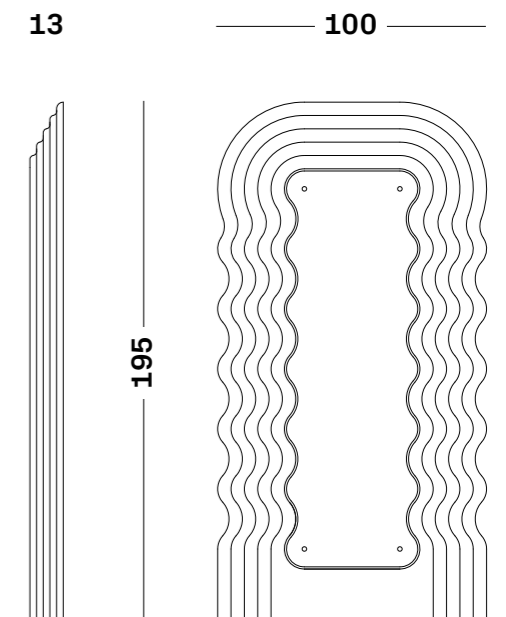
light pink

n.b. The Ultrafragola mirror has been designed by Ettore Sottsass jr. in one colour only: light pink.

The shape, the size and the complexity of the lighting system, the brightness and the colour might be perceived slightly different, depending on the light, the type of picture, or the background and the surrounding environment.

Any different colours or shades of colour are not compliant with the original projects, they are not authentic.

Poltronova is at your full disposal for any further information you may require.



Ultrafragola

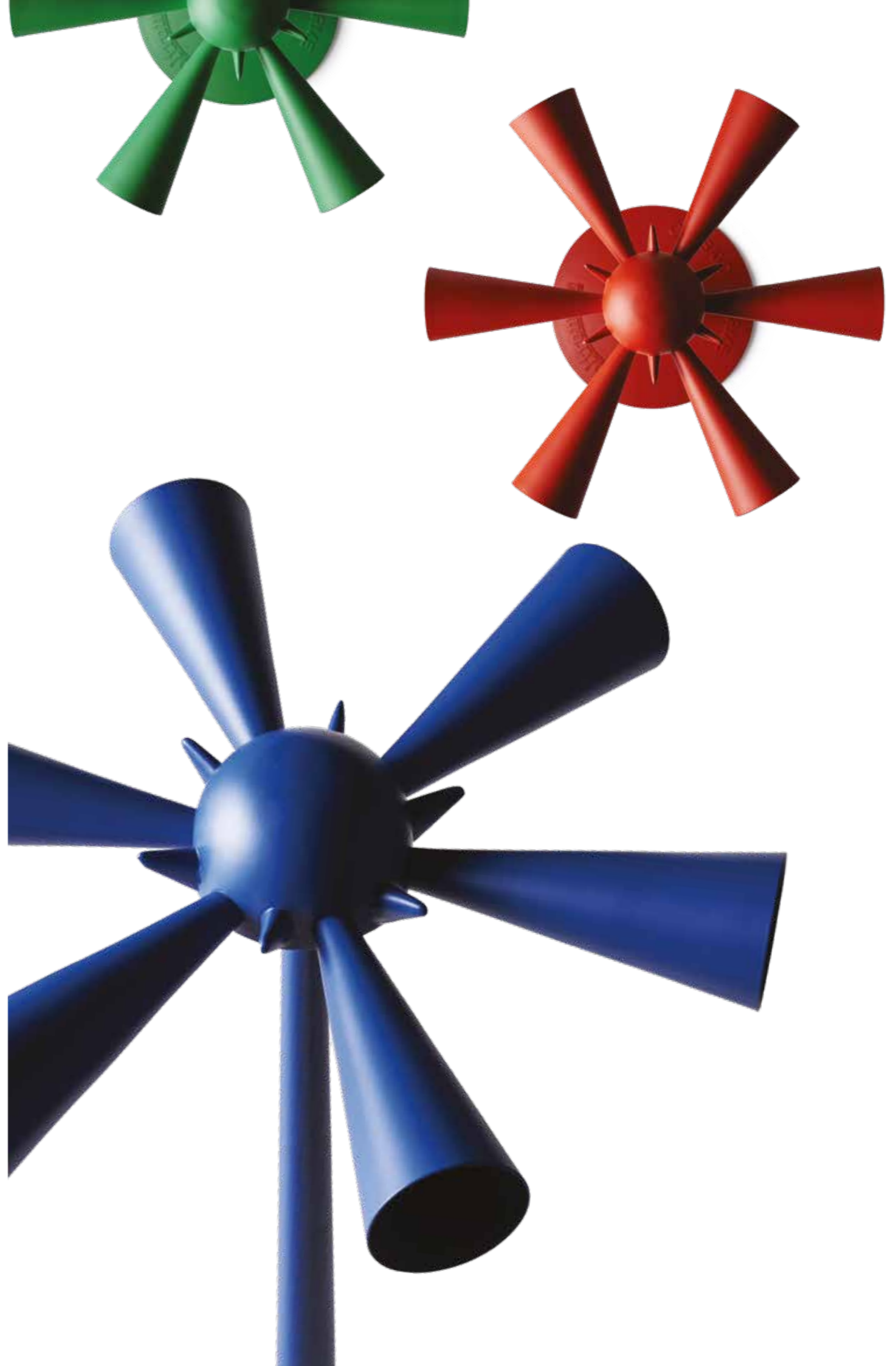
**Clothes—
stand**

Cessato Allarme

clothes—stand
De Pas, D'Urbino, Lomazzi

The Cessato Allarme clothes—stand, created in 1986 by the De Pas, D'Urbino, Lomazzi studio, put into production by Poltronova in 1991, reveals its source of inspiration in its name ["Alarm Over!"]: the alarm—trumpets placed on light poles during the last war. Made of metal, available in bright colours, there is nothing warlike about it, indeed it has a cheerful pop touch, emphasised by the unusual name which, as Paolo Lomazzi suggests, in this beginning of winter 2020, is a metaphorical call to "go and blow the trumpets again".

140









typology clothes—stand

dimension base \varnothing 39 cm
head \varnothing 42.5 cm
height 154 cm

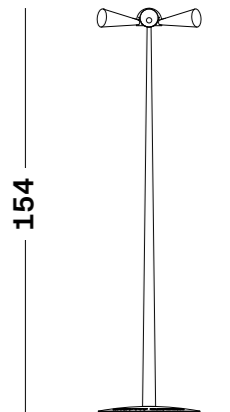
materials base, head cast aluminum
stem iron tube
cones aluminum
painting water—based paint

colours white yellow red blue green



— 42.5 —

— 39 —



154

Cessato Allarme

Bench

Canton

bench
Franco Raggi

The Canton wooden bench, designed by Franco Raggi in 1988, fitted out with two spaces on the sides—containers for magazines, books and phone directories, still in use at the time—ideally designed for home entrances, «was born, —Franco Raggi writes—, from a graphic exercise: a black line which in its continuous path creates two squares connected by a horizontal line. Dragging this line into the third dimension, I realised that the solid thus obtained could be a bench, not a comfortable seat, but for temporary use, where ergonomics could be sacrifice in favour of an abstract, almost neoplastic image. Books and things could be put in the squares transformed into open compartments.»

150







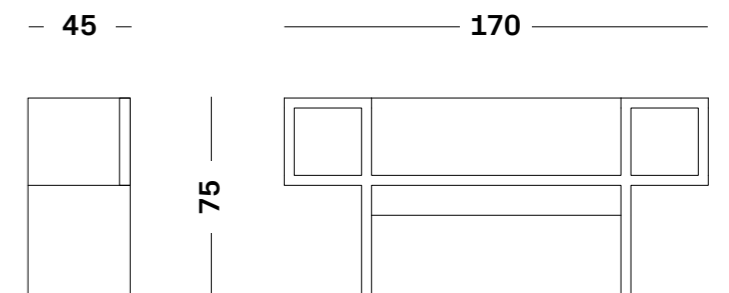


typology bench

dimension 170[l] x 45[w] x 75[h] cm

materials beech wood with melamine edge and water painting

colours beech and black



Canton

Table

Split

extendable table
Ron Arad

The Split extendable table designed by Ron Arad in 1990 for Poltronova was one of the first items not self-produced by the English designer. Out of production for many years, it was reinserted in the catalogue in 2012, in the context of the program of reissued pieces of Centro Studi Poltronova. The top made with slats of various types of wood makes it possible to alter the size. It features elegant arched legs in brushes steel, giving the table an original sculptural dimension.

160



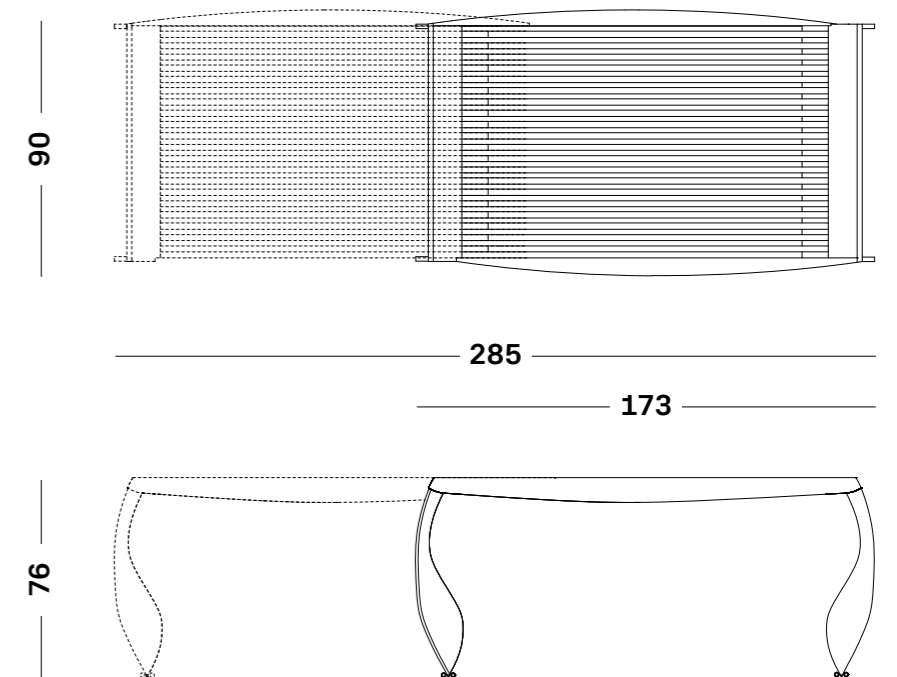




typology extendable table

dimension 173/285[a] x 90[w] x 76[h] cm

materials steel and massive wood



Split

T01

coffee table/magazine rack
Superstudio

Created to go together with the Sofo sofa, with the same length as the seat and half the width, this coffee table is made by bending a methacrylate sheet with a thickness of twelve millimeters. In white or red.



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**THE
FUTURE
IS
BRIGHT**





typology coffee table/magazine rack

dimension 82[l] x 41[w] x 30[h] cm

materials methacrylate

colours white



red



41



82

30



T01

T02

coffee table Superstudio

The small T02 table, like the T01, was designed by Superstudio to complete the Sofo seat project. It consists of a laminated Print top resting on four spherically shaped legs. It is the same size as the Sofo armchair, and this helps to emphasize the modular component of the project. Also, the decision to use pink as the colour of the top makes it an item «which carries a bit of joie de vivre», as Adolfo Natalini put it. Adolfo Natalini and Cristiano Toraldo di Francia chose it for one of their more iconic self—portraits.





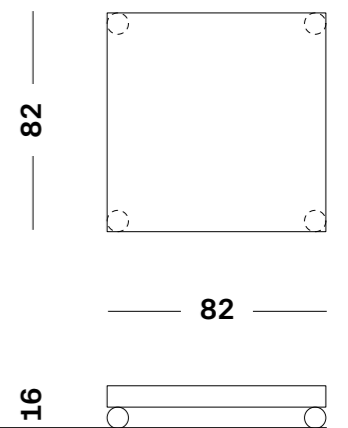


typology coffee table

dimension 82[l] x 82[w] x 16[h] cm

materials top laminated plywood
legs turned and varnished beech wood

colours top rose heritage
legs black



T02

Photo holder

Ofelia Spera Vanitas

small mirrors/photo holders
Superstudio

This series of small mirrors and a photo holder by Superstudio began with the idea of using scraps from the processing of marble. An operation of bricolage, rather than creation, as the Florence—based group stated at the time.

Careful milling of the irregular marble pieces makes them become the precious support for a mirror and for two sheets of methacrylate to use as photo frames. Ofelia, Spera and Vanitas, ahead of their time, represent a project of transformation capable of granting a new, refined aesthetic to industrial scrap.



180







typology small mirrors and photo holders

dimension **Ofelia** 13[l] x 10[w] x 28[h] cm
Spera 16[l] x 10[w] x 40[h] cm
Vanitas 20[l] x 7[w] x 25[h] cm

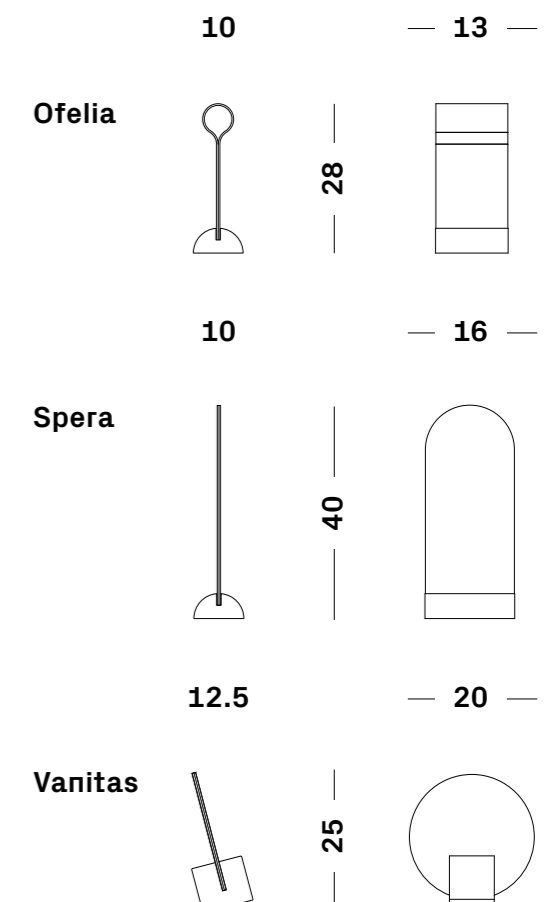
materials/colours **Ofelia** fluorescent orange—magenta plexiglas and marble Rosso Francia



Spera fluorescent orange—magenta plexiglas, magnets, mirror and marble Nero Marquina



Vanitas fluorescent orange—magenta plexiglas, mirror and marble Rosso Francia Nero Marquina



Ofelia/Spera/Vanitas

Designers

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Split

Ron Arad

Ron Arad was born in Tel Aviv in 1951. He studied at the Jerusalem Academy of Art [1971—73] and at the London Architectural Association [1974—79]. In 1989, with Caroline Thorman, he founded Ron Arad Associates. He was professor of Design at the Vienna Hochschule from 1994 to 1997 and has been professor of Furniture Design at the London Royal College of Art since 1997. Always at the Royal College of Art, he is professor of Product Design. Leading museums and art galleries around the world have hosted his works, which are also part of the permanent collections of the Centre Georges Pompidou in Paris, the MoMA in New York, the Victoria and Albert Museum in Londra and the Vitra Design Museum in Germany. Ron Arad designs for such leading international firms as: Kartell, Vitra, Moroso, Fiam, Driade, Alessi, Flos. Among his architectural designs, we may remember: the Maserati Showroom, Italy; the Selfridges Technology Hall in London; the Tel Aviv Opera Foyer in Israel.

Mies / Farfalla / Safari / Sanremo / Superonda

Archizoom Associati

This group, founded in Florence in 1966 by Andrea Branzi, Gilberto Corretti, Paolo Deganello and Massimo Morozzi, followed in 1968 by Dario and Lucia Bartolini, was one of the most authoritative voices of the whole radical architecture movement. Together with Superstudio, in 1966, they organised the show Superarchitettura. In 1968, they took part in the 14th Triennale with the Centro di Cospirazione Eclettica project; in 1972, they took part in the show Italy: The New Domestic Landscape at the New York MoMA, and in 1973 they founded Global Tools together with the main representatives of the radical area. Between 1966 and 1973, they made some provocative furniture for Poltronova, which opened the season of new design: the Superonda and Safari couches [1966—67], the Sanremo lamp [1968] and the Mies armchair [1969]. The Gazebo series was published in 1968 in the first issue of Ettore Sottsass jr's magazine, "Pianeta Fresco". Parallel to experimental work in the field of design, Archizoom carried out research on the city, the environment and mass culture which peaked in the great project for a No—Stop City. Theoretical research work by Archizoom addressed some themes of the radical movement, especially Branzi's Radical Notes on "Casabella". The group broke up in 1974.

Nigel Coates

Architect, designer and author, born in 1949. He studied at [Nottingham University](#) and then with the [Architectural Association](#). A radical architect, he sees the city as a living being. In 1984 he published the manifesto—magazine “NATO” [Narrative Architecture Today]. Art and literature play an important part in many of his designs. Coates has designed and made interiors, shows and buildings around the world. These include: [Caffè Bongo](#), [The Wall](#), [Noah’s Ark](#) and [Art Silo](#) in Japan; the [National Centre for Popular Music](#) [today [The Hub](#)], [Powerhouse::uk](#) and the [Geffrye Museum](#) in the UK. In his eclectic career, he has also made experimental designs for art and design events, such as [Ecstacity](#), 1992, [Architectural Association](#); [Mixtacity](#), 2007, [Tate Modern](#); [Hypnerotosphere](#), 2008, [XI Biennale di Architettura](#) in Venice, 2008. He also designed products for Alessi, AV Mazzega, Ceramica Bardelli, Frag, Fratelli Boffi, Poltronova, Slamp and Varaschin. His work is hosted in the permanent collections of the [Victoria and Albert Museum](#), [Cooper Hewitt](#) and [FRAC](#). He is Professor Emeritus at the [Royal College of Art](#), after having led the architecture department there from 1995 to 2011.

Plasma

De Pas, D’Urbino, Lomazzi

Studio De Pas, D’Urbino, Lomazzi was set up in 1966. The architect De Pas died in 1991. In the 1960s and ’70s, the studio focused especially on creating temporary furniture and architecture, featuring the use of advanced signs, materials and industrial technologies, for example pneumatic structures for the [Milan Triennale](#), and took part, with works and installations, in many shows in this field. From the 1970—80s on, the studio has been making industrial and residential buildings, obtaining many awards and acknowledgements. Works by the three architects can be found in the design collections of several museums, including: the [MoMA](#) and the [Brooklyn Museum](#) in New York, the [Victoria and Albert Museum](#) in London, the [Kunstgewerbemuseum](#) in Berlin and Zurich, the [Centre Pompidou](#) in Paris, the [Museo del Design](#) of the [Milan Triennale](#). Design work is accompanied by theoretical and cultural work: teaching at the [Milan Politecnico University](#), from 1999 to 2008, and at the [IUAV University](#) in Venice since 2005. The archives of the studio, declared to be of especially important historic interest by the [Ministry of Cultural Heritage and Activities](#), were donated in 2010 to the [Centro di Alti Studi sulle Arti Visive](#) of the Municipality of Milan. [Il gioco e la regola](#) was the title of the monographic show the [Milan Triennale](#) dedicated to the studio in 2012.

Cessato Allarme / Joe / Joe Ball

Mitzi

Rumble

Hans Hollein

He was one of the most influential architects of the second half of the 20th century in Europe. In 1956 he graduated from the [Academy of Fine Arts](#) in Vienna, in 1958/59 he continued his studies at the [Illinois Institute of Technology](#) with Mies van der Rohe and, in the following year, at the [College of Environmental Design, University of California](#). He worked at various architectural firms in Sweden and the United States before returning to Vienna, where he opened his own practice in 1964. With Walter Pichler in 1967 he signed the manifesto [Alles ist Architektur](#) [Everything is Architecture] in which he expressed his desire to design by including criteria taken from the world of the arts: from furniture design to house construction, to urban planning as urban design. His projects include the [Retti candle shop](#) [1965], the [Schullin jewellery shop](#) [1972—1974], the [Abteiberg Museum](#) in Mönchengladbach [1972—1982]. His teaching activity ran parallel to his professional activity; he was a professor and, from 1995 to 1999, dean of the architecture department at the [University of Applied Arts](#) in Vienna. He was awarded the Pritzker Prize in 1985. The 1980s also marked his collaboration with Poltronova for the creation of the [Mitzi](#) and [Marilyn](#) sofas, together with commissions for Alessi, Munari, Memphis M.I.D. and others. He served as director of the architecture section of the 1994—1996 [Venice Biennale](#). In 2004 the [American Academy of Arts and Letters](#) awarded him the [Arnold W. Brunner Memorial Prize](#).

Gianni Pettena

Gianni Pettena [Bolzano 1940] is an architect, artist, critic and architectural historian. Was member of [Global Tools](#), professor of History of Contemporary Architecture at the [University of Florence](#), he also taught at [California State University of Florence](#) and the [Architectural Association in London](#). Co—founder and inspirer in the late 1960s of the Italian Radical Architecture movement, from which much of the contemporary experimentation in the field of architecture and design originated, he carries out experimental work aimed at eliminating disciplinary boundaries and revisiting and reinventing alphabets and languages through projects, furniture, installations, exhibitions, theoretical writings, essays and texts. The uniqueness of his long career is informed by his rejection of discipline—based roles and methodologies, creating temporary works while constantly seeking alliance with conceptual art, Austrian Radical Design, Land Art and experimental music. His work has been presented in museums and institutions such as the [Venice Biennale](#), [Mori Museum](#) in Tokyo, [Barbican Centre](#) in London, [PAC](#) in Milan, [Museion](#) in Bolzano, the [Frac Centre](#) in Orléans and the [Pompidou Centers](#) in Paris and Metz. His archive is housed at the [CCA](#) in Montréal.

Franco Raggi

Born in 1945 in Milan, where he graduated in architecture at the Politecnico in 1969. Editor of the magazines “Casabella” [1971—76] and “MODO” [1980—83]. In 1973, for IDZ [Internationale Design Zentrum] in Berlin, he set up the first critical show on Radical Italian Design. As author and designer, he took part in several shows, including: Assenza Presenza [Bologna 1978], Cinquant’anni di architettura italiana [Milan 1979], La neomerce [Milan—Paris 1985]. In 1983, for the 17th Triennale of Milan, he designed and set up the show Le case della Triennale. In the 18th Triennale in 1989, he curated the design section in the show Il futuro delle metropoli. In 2015, he curated and set up the show Una galleria lunga 40 anni at the Chamber of Architects of Milan. His On—Off lamp for Luceplan is hosted with MoMA’s permanent collection in New York. He designed items for various businesses: Fontana Arte, Cappellini, Kartell, Poltronova, Luceplan, Candle, Zeus—Noto, Artemide and Danese. From 1989 to 2000, he taught at Istituto Europeo del Design in Milan. He held courses and seminars in Italy at the Milan Politecnico University and abroad. Since 2002, he has been professor of Interior Design at the Florence ISIA [Higher Institute for Artistic Industries]. He lives and works in Milan.

Canton

Ettore Sottsass jr.

Ettore Sottsass jr. was born in Innsbruck in 1917, and graduated from the Turin Politecnico in 1939. In 1946, he started working with the magazine “Domus” and in 1947, he opened a professional office in Milan for architecture and design projects. In 1958, he became a consultant to Olivetti, where he won four Compasso d’Oro. Starting in 1967, for twenty years he was art director for Poltronova in Agliana, where, among other items, he created Mobili Grigi presented at Eurodomus in 1970, which included Ultrafragola. Poltronova would be the privileged place of encounter with the young Radical Vanguard, including Archizoom Associati, Superstudio, UFO, Gianni Pettena. Between 1978 and 1979, he participated in Studio Alchimia, founded by Alessandro and Adriana Guerriero, a first example of producer designers. In 1981, he founded the design workshop Memphis, and at the same time set up Sottsass Associati with Zanini, Thun, Cibic, Grawunder, who together made architecture all over the world. The 1990s were rich in international acknowledgement, including the appointment as Honorary Doctor at the London Royal College of Art [1996]. In the first years of the new century, he was called back by Roberta Meloni’s renowned Centro Studi Poltronova per il Design. In 2017, the centenary of his birth and the tenth anniversary of his death, fundamental shows were dedicated to him all over the world.

Ultrafragola

Superstudio

Superstudio, founded in Florence in 1966 at the Faculty of Architecture, initially consisted of Adolfo Natalini and Cristiano Toraldo di Francia, who were later joined by Roberto Magris [in 1967], Piero Frassinelli [in 1968], Alessandro Magris [in 1970] and Alessandro Poli [from 1970 to 1972]. Superstudio’s experimental activity began when it took part in the show Superarchitettura [1966] organised together with Archizoom. That experience, thanks to the encounter with Poltronova, gave birth to the lamp Passiflora and the couch Sofo. Design d’invenzione e design d’evasione [“Domus” 475, 1969], Istogrammi d’architettura [1969] and Monumento continuo were published between 1968 and 1969. Still in 1969, the group took part in the Graz Biennale with the theme Architecture and Freedom. Between 1971 and 1973, Superstudio produced theoretical work, films and utopian designs: Cinque storie del Superstudio and Supersurface presented in 1972 at the New York MoMA during the show Italy: The New Domestic Landscape. In 1973, he was one of the founding members of Global Tools presided by Ettore Sottsass jr. In 1978, before the group broke up, he took part in the show Topologia e Morfogenesi at the Venice Biennale. Some recent tributes to the group include: Superstudio 50, a show curated by Gabriele Mastrigli, MAXXI in Rome; Superstudio Migrazioni, CIVA Brussels [2020].

Gherpe / Ofelia, Spera, Vanitas / Passiflora / Sofo / T01 / T02

Saratoga

Lella and Massimo Vignelli

Lella Vignelli, born Elena Valle [Udine 1934 — New York 2016], and Massimo Vignelli [Milan 1931 — New York 2014], lived and worked together for sixty years. In 1957, they got married and moved to work in the USA, with study grants from the Massachusetts Institute of Technology, Cambridge and from the Institute of Design, Illinois. In 1959, Elena joined Skidmore, Owings & Merrill, Chicago, as junior designer. In 1960, they went back to Milan, where they founded an office dealing with graphics, corporate identity, industrial design. Clients included: Olivetti, Pirelli, Poltronova [Saratoga group 1965—71], Penguin Books, the Triennale in Milan, the Biennale of Venice, Feltrinelli. In 1965, they went back to the US, where they shared in founding Unimark International Corporation for Design, an organisation with ten offices in four continents, creating such iconic designs as the New York City Subway signage system [1966—70]. In 1971, they left Unimark and dedicated themselves again to independent professional work, founding Vignelli Associates, which worked for some of the most prestigious businesses in the world. In 1973, they were awarded the Industrial Art Medal of the American Institute of Architects, and in 1998, another Compasso d’Oro. Many shows celebrate their activities and many museums host their items. Their archive was donated to the Rochester Institute of Technology.

Bethan Laura Wood

Bethan Laura Wood has been running a multidisciplinary studio since 2009, characterised by research into materials, collaborative craftsmanship and a passion for colour and detail. Residences and place—based projects have become an important factor in her design process. Bethan is fascinated by the connections we make with the everyday objects around us, exploring these relationships and questioning how they can become cultural vehicles. She is interested in critical approaches to achieving sustainability within the mass consumption and production driven design industry context.

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