



p

poltronova
product catalogue

2021



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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.**

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Products

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.

8







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13

14





typology armchair and footrest

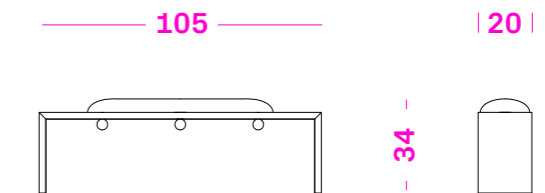
dimension armchair 131[l] x 74[w] x 80[h] cm
footrest 105[l] x 20[w] x 34[h] cm

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

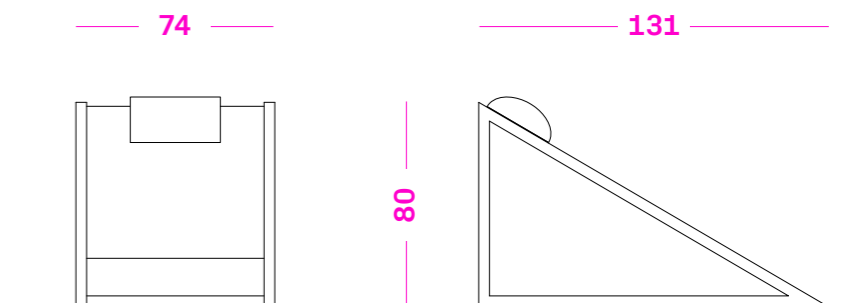
colours structure metal
seat light brown
headrest white—brown
footrest white—brown

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

footrest



armchair



Mies

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]

16









typology floor lamp

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

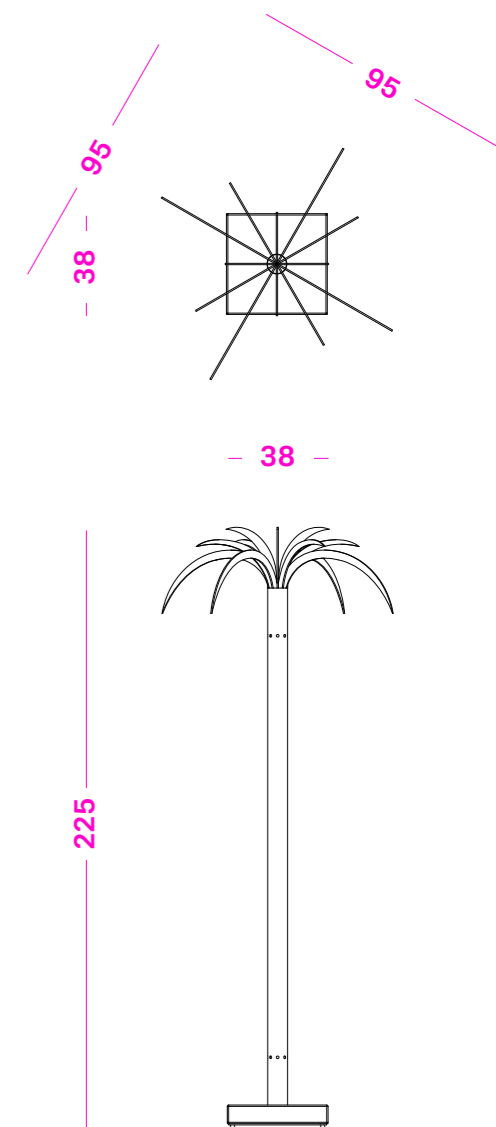
materials leaves laser-cut Perspex®
base and trunk pearlescent lacquered metal sheet and tube

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

colours trunk white
base black
leaves transparent



fluorescent green



Sanremo

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.









typology dynamic sofa

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

materials structure cut from a block of polyurethane
covering shiny PVC coated fabric

colours white



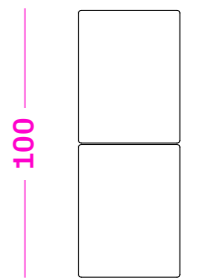
red



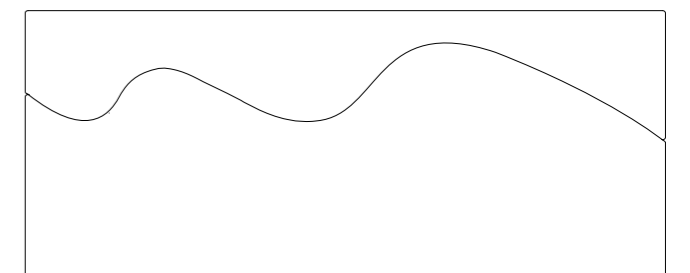
black



— 38 —



— 240 —



Supergonda

Superonda Special

dynamic sofa

Archizoom Associati

limited
edition

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 Specials:

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.



Pois



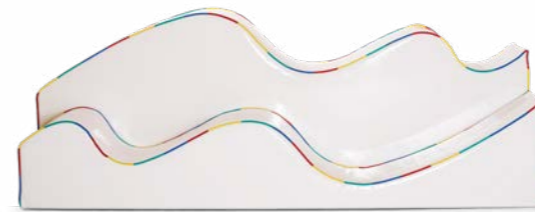
No—Stop



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 [Dressing] or printed matte [Pois, No—Stop, Spots, Stripes and Babele Decoded] PVC coated fabric

colours 1 **Pois** magenta polka dots on pink



2 **No—Stop** white pattern on black



3 **Spots** yellow and black patches on greige



4 **Stripes** orange stripes on moss green



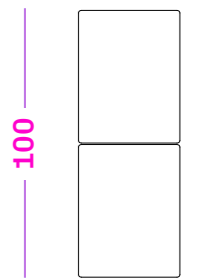
5 **Dressing** yellow, blue, red and green trimmings on white



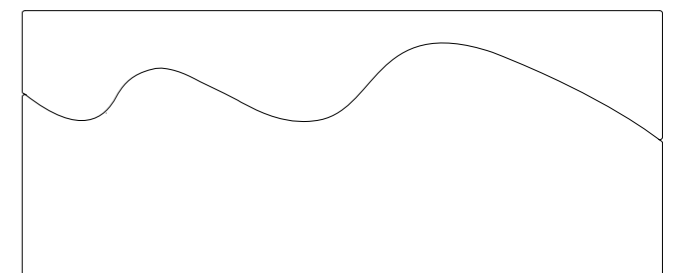
6 **Babele Decoded** multicolor symbols on white



— 38 —



240



Superonda Special

Cessato Allarme

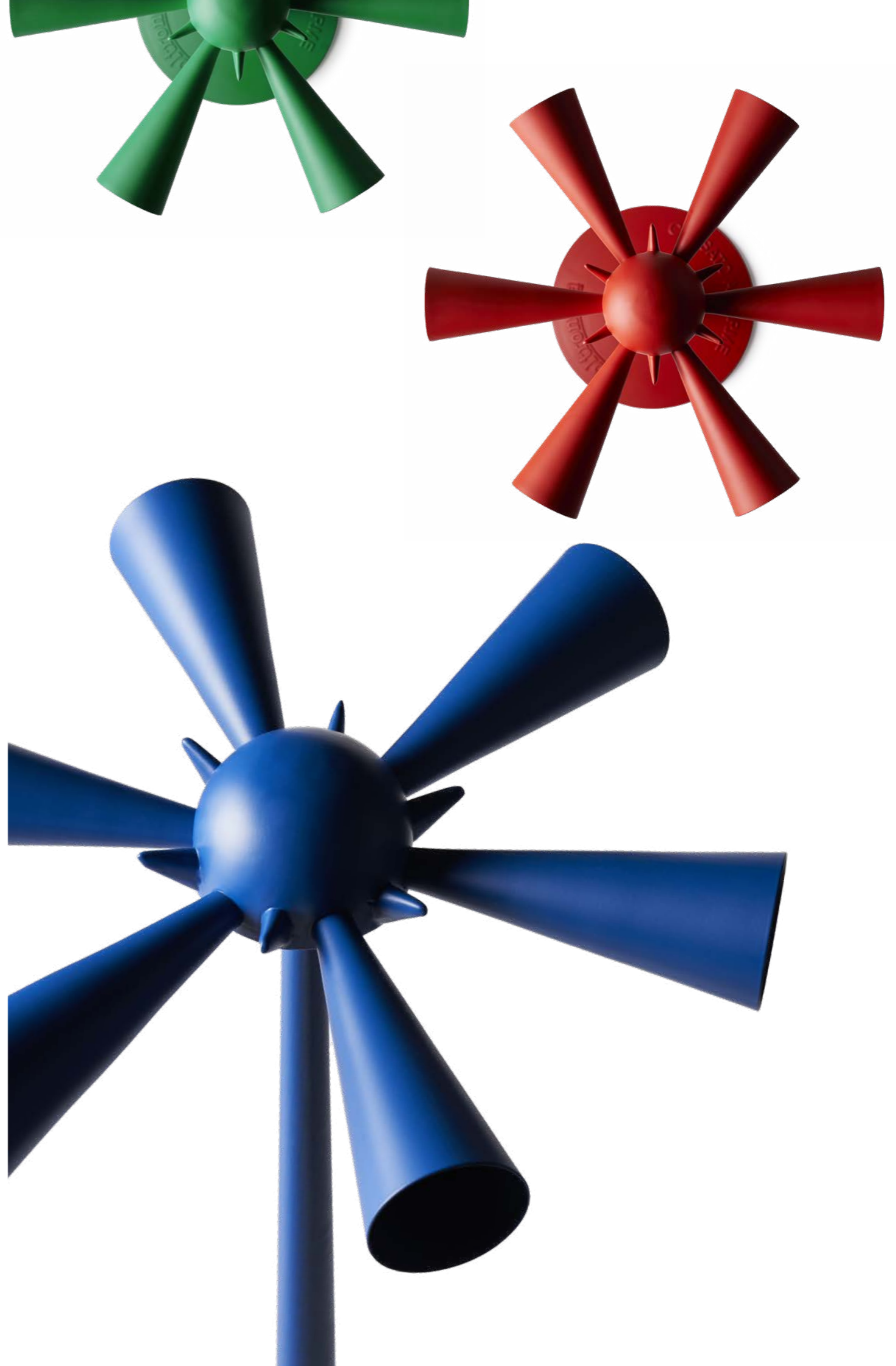
clothes—stand

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".

new

40





LOST SOCKS





typology clothes—stand

dimension base \varnothing 39 cm
head \varnothing 42.5 cm
height 152 cm

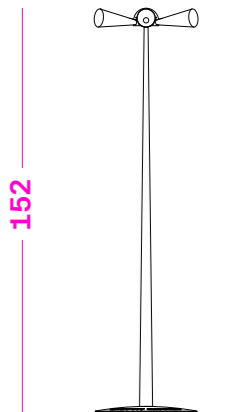
materials base, head cast aluminum
stem iron tube
cones aluminum
painting water—based paint

colours white yellow red blue green



— 42.5 —

— 39 —



Cessato Allarme

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.









typology armchair

dimension 175[l] x 110[w] x 95[h] cm

materials structure metal frame

padding preformed polyurethane foam

covering 10 sq meters of high quality soft leather

colours NOR00105 BAL99011 NOR01038 SOF00109 BAL43003



BAL93347 VIN33090 BAL33280 RUS55063 BAL93002

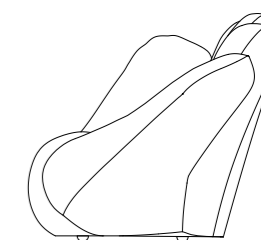


VIN93108 BAL43001 BAL53001 VIN91110 TRE54099



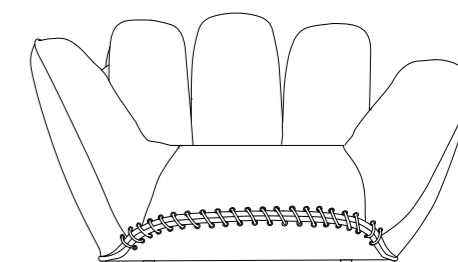
110

95



175

95



Joe

Joe Ball

pouf/footrest

Centro Studi Poltronova

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.

new

56







typology pouf/footrest

dimension ø 52 cm

materials **padding** preformed polyurethane

balancing weight placed internally

covering high quality soft leather

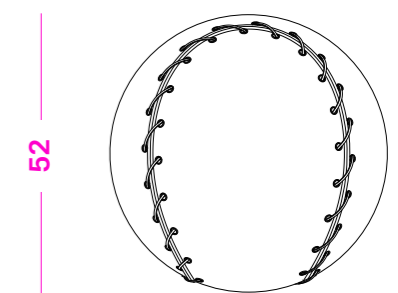
colours NOR00105 BAL99011 NOR01038 SOF00109 BAL43003



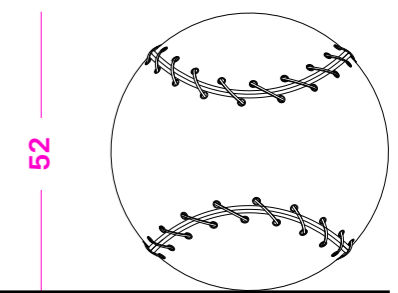
BAL93347 VIN33090 BAL33280 RUS55063 BAL93002



VIN93108 BAL43001 BAL53001 VIN91110 TRE54099



52



52

Joe Ball

Joe Special

new

armchair

[De Pas, D'Urbino, Lomazzi]
Centro Studi Poltronova

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.

Joe Jeans



Joe Plush



Joe Gold



coming
soon

Joe Whip







Joe Jeans



Joe Plush



Joe Gold



Joe Whip

coming soon

typology armchair

dimension 175[l] x 110[w] x 95[h] cm

materials structure metal frame

padding preformed polyurethane foam

covering 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 Jeans Prussian blue



Joe Plush taffy pink dove grey baby blue



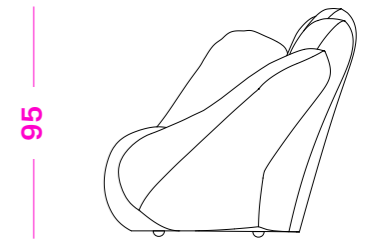
Joe Gold TRE54099



Joe Whip BAL99011

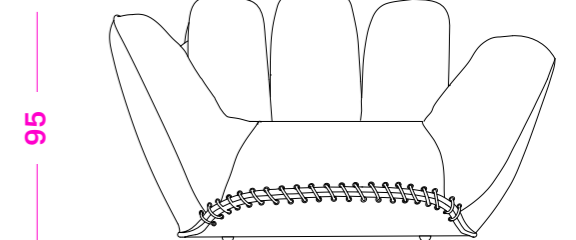


110



95

175



95

Joe Special

Ultrafragola

mirror/lamp

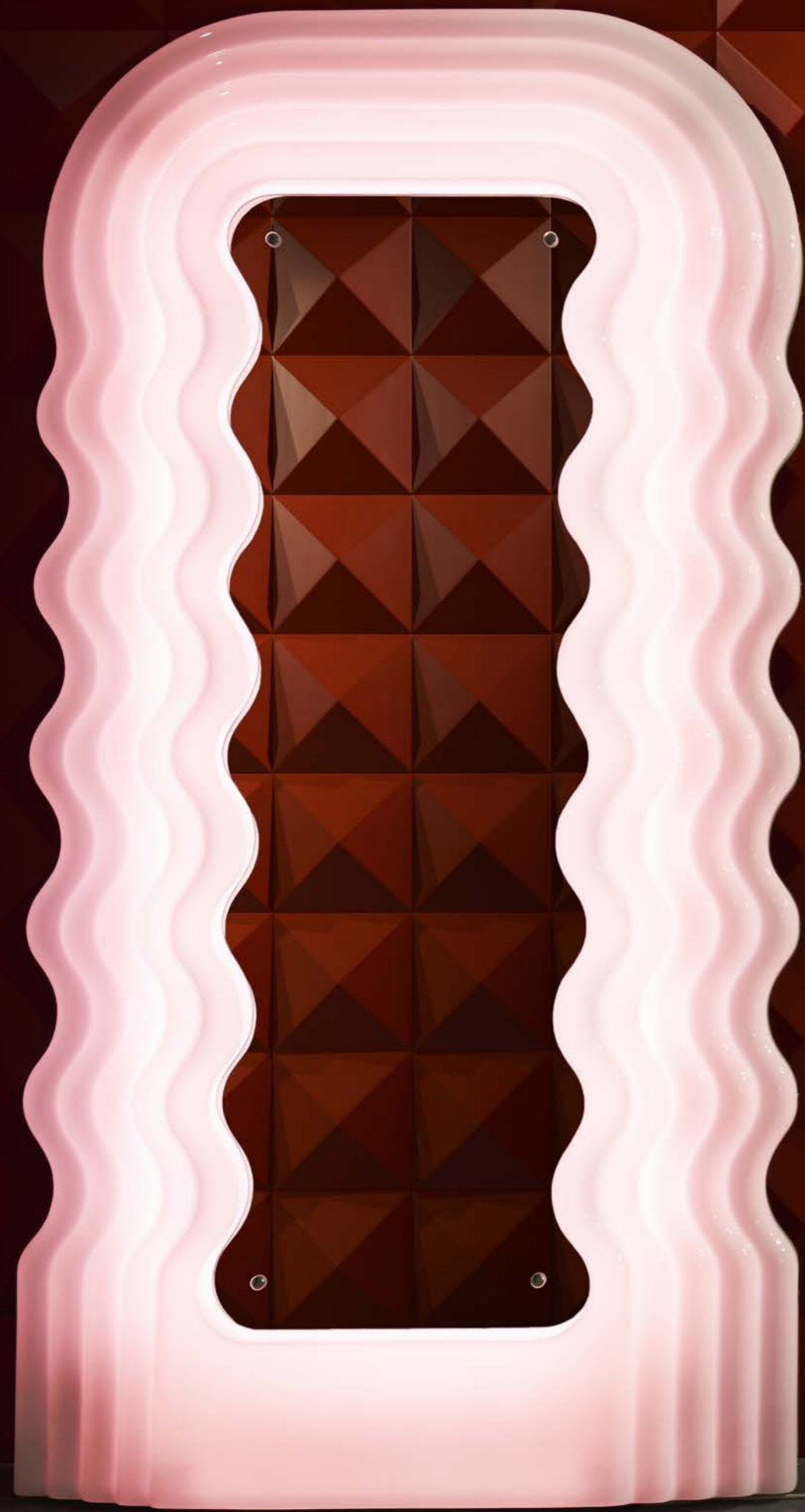
Ettore Sottsass jr.

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]

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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

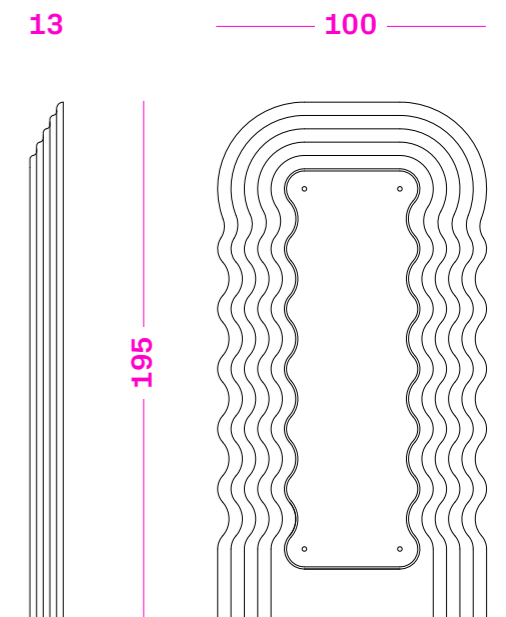
light pink

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

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.»



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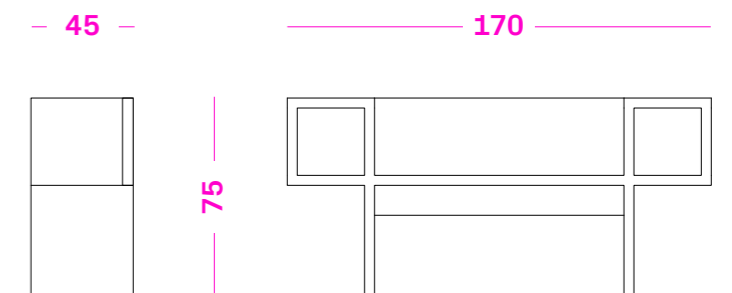


typology bench

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

materials beech wood with melamine edge and water painting

colours beech and black



Canton

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

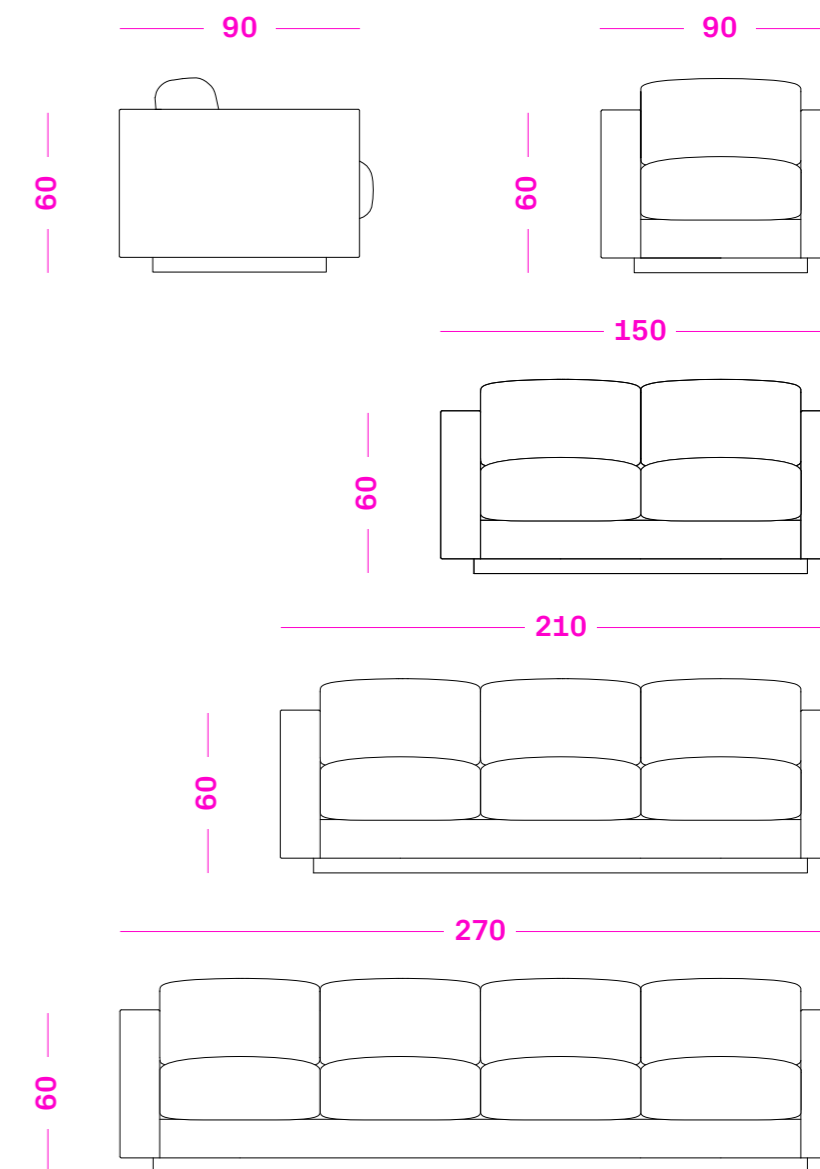
materials box frame wood finished in highly reflective polyester lacquer

cushions feather—filled and leather

colours lacquering white black



cushions BAL99011 BAL53001 NOR01038 SOF00109



Saratoga

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.









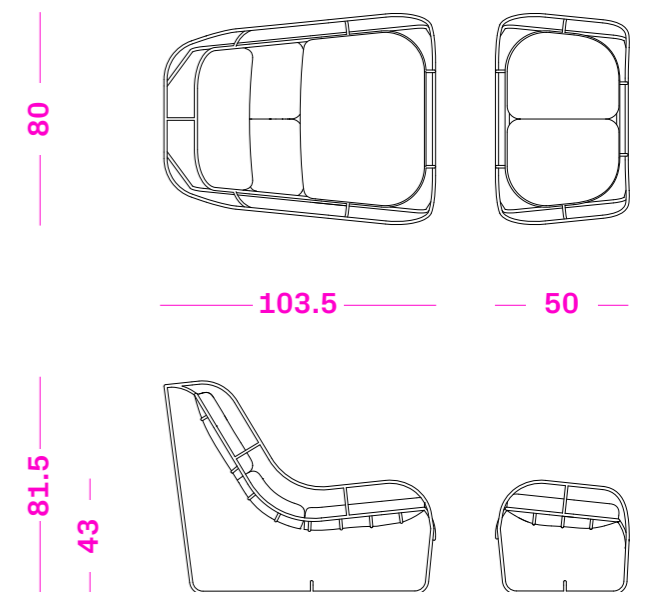
typology armchair and footrest

dimension armchair 80[l] x 103.5[w] x 81.5[h] cm
footrest 80[l] x 50[w] x 43[h] cm

materials frame powder-coated metal
cushions high quality fabric for outdoors or, for indoors, the softest Swedish leather

armchair

footrest



Plasma

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 brushed steel, giving the table an original sculptural dimension.



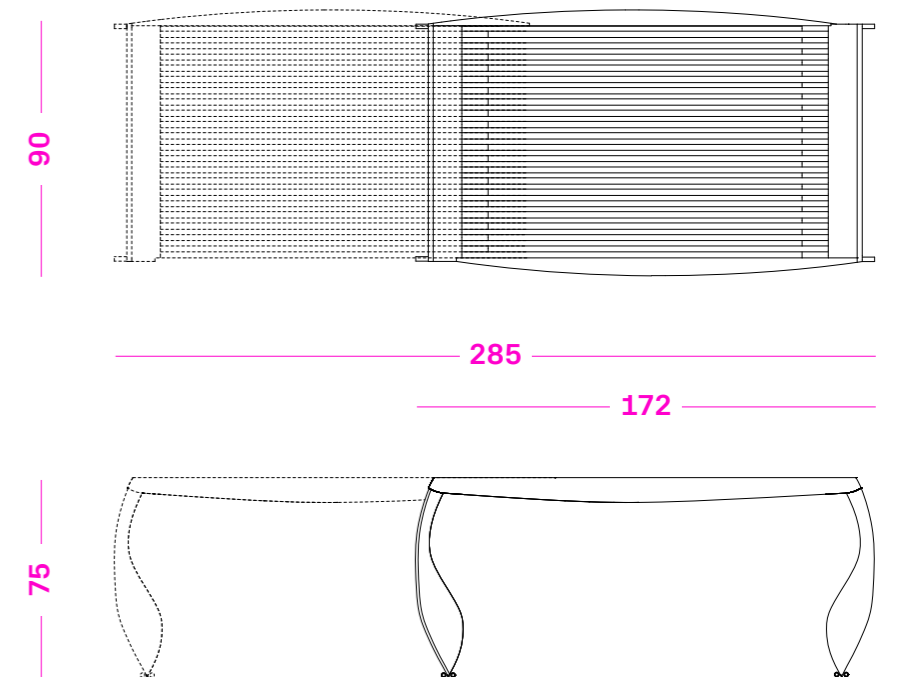




typology extendable table

dimension 172/285[a] x 90[w] x 75[h] cm

materials steel and massive wood



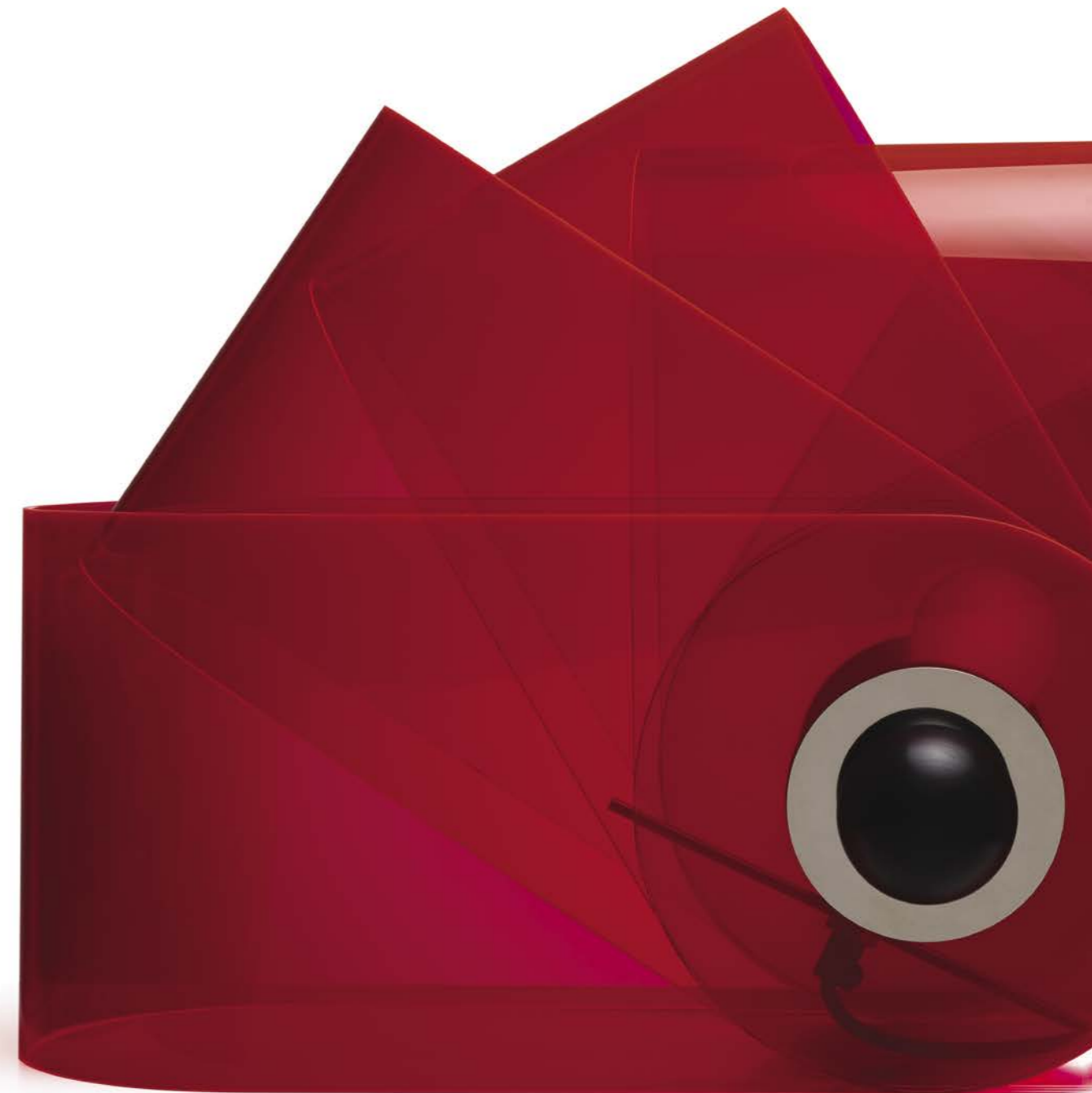
Split

Gherpe

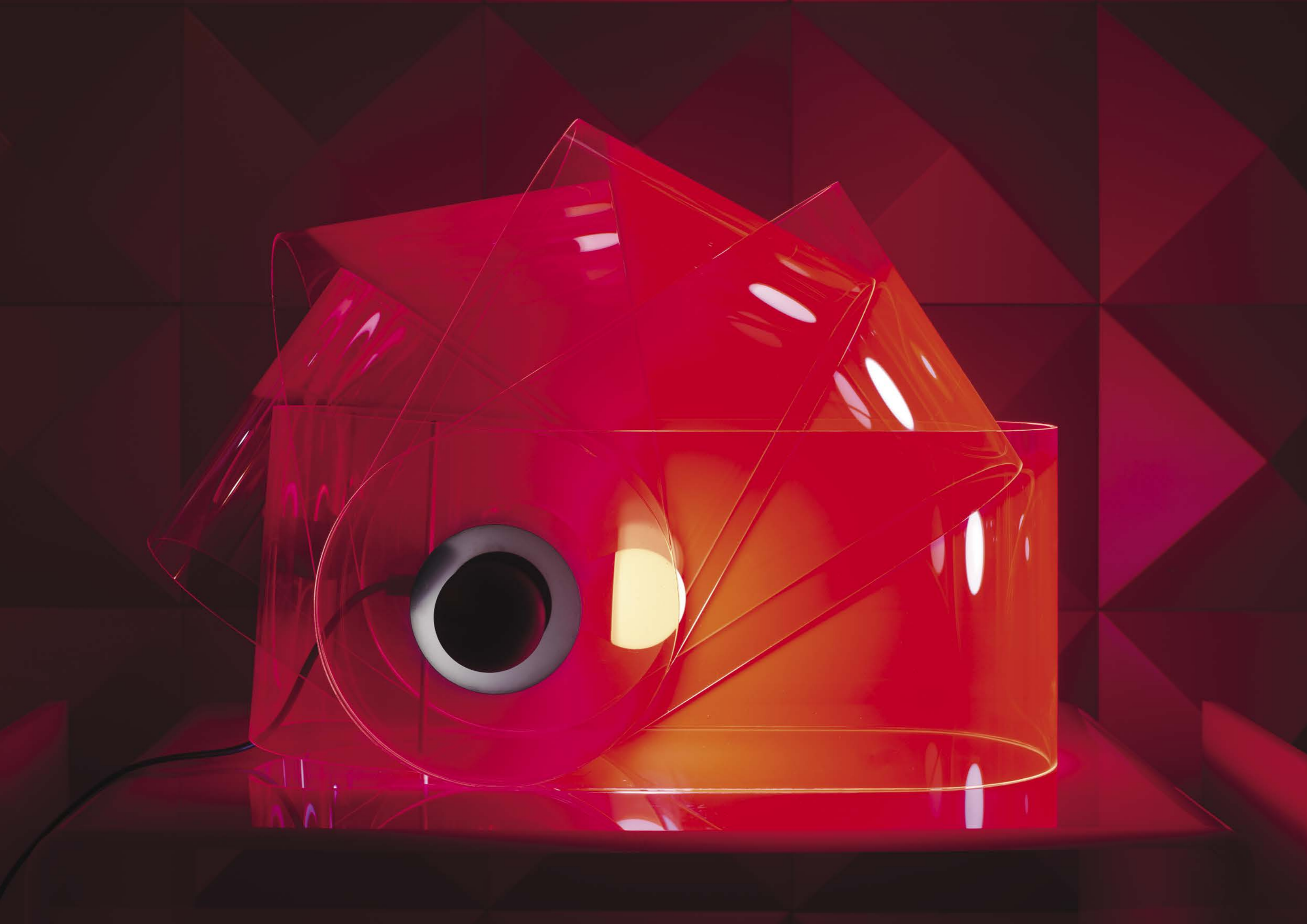
table lamp

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.









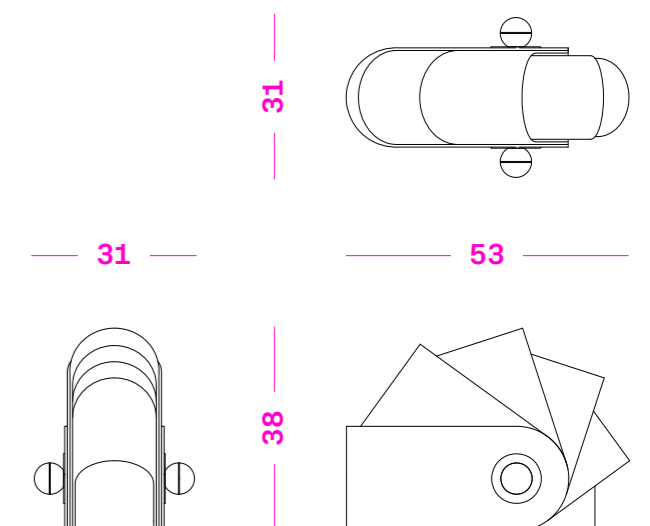
typology table lamp

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

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.









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

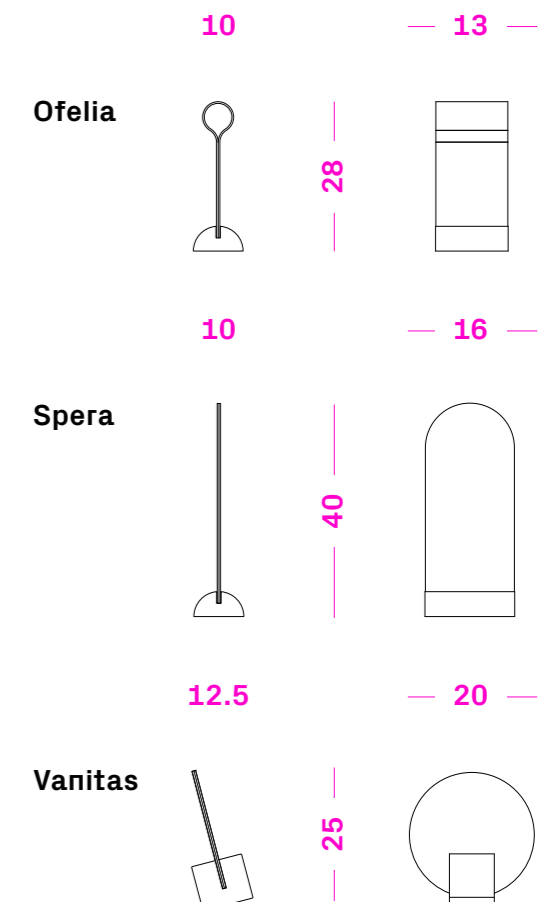
materials/colours **Ofelia** fluorescent orange—magenta plexiglas and marble _____ Rosso Francia



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



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



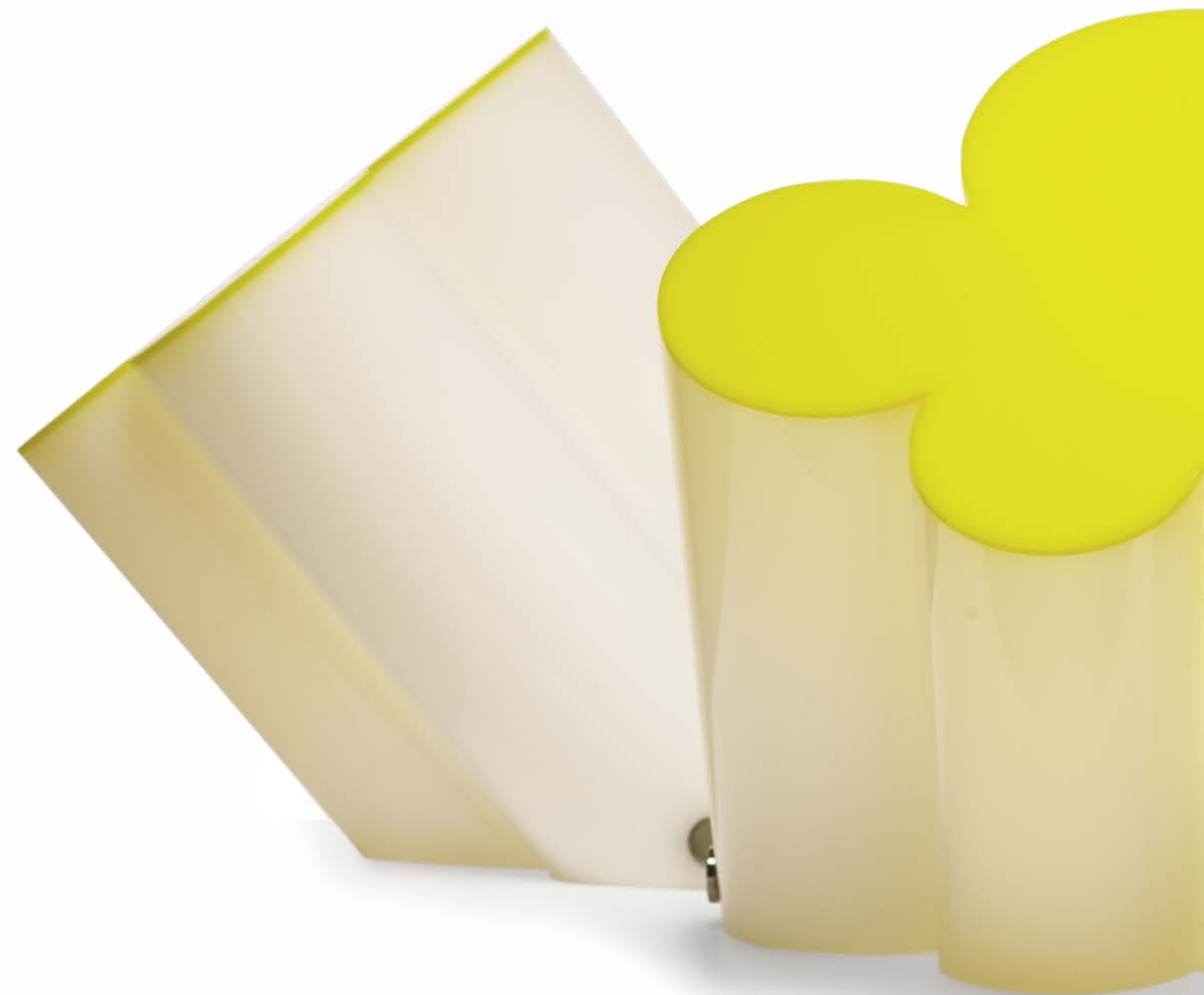
Ofelia/Spera/Vanitas

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.







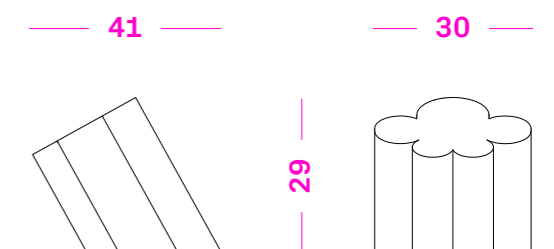
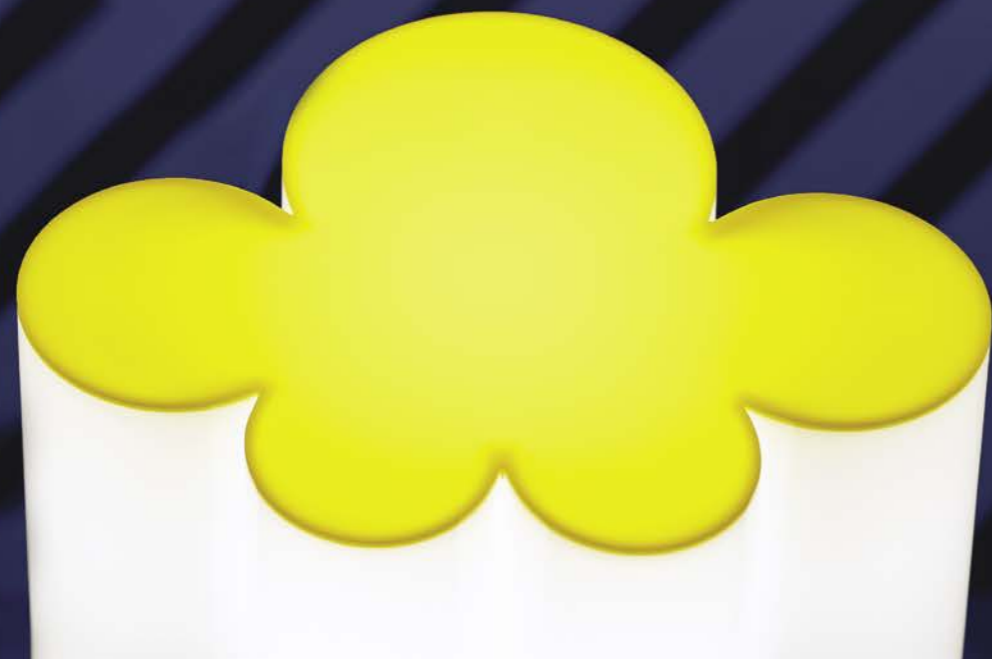
typology table lamp

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

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.





LOVE IS NOISE



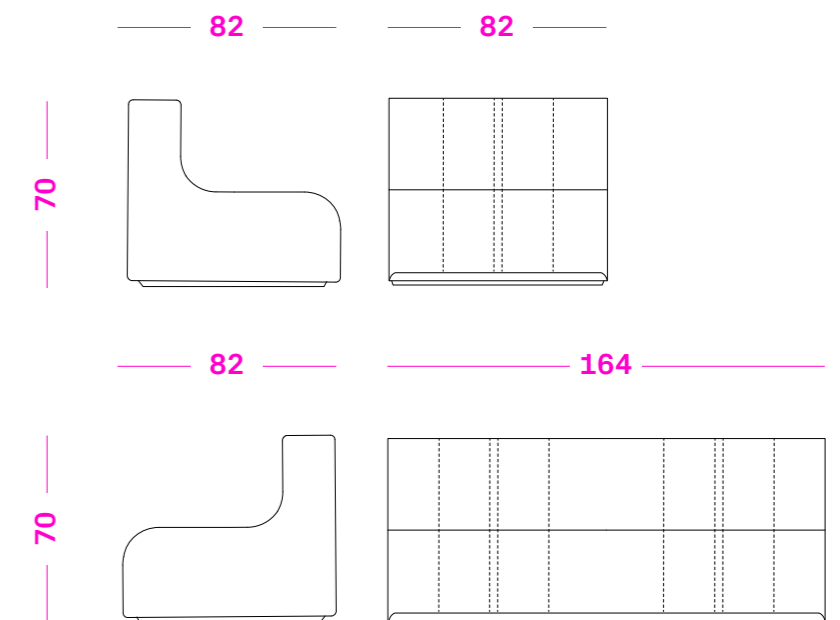


typology armchair and sofa

dimension armchair 82[l] x 82[w] x 70[h] cm
sofa 164[l] x 82[w] x 70[h] cm

materials structure polyurethane
base moulded plastic
covering cotton and viscose fabric

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



Sofo

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.

140



**THE
FUTURE
IS
BRIGHT**





typology coffee table/magazine rack

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

materials methacrylate

colours white



red

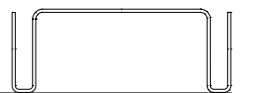


41



82

30



T01

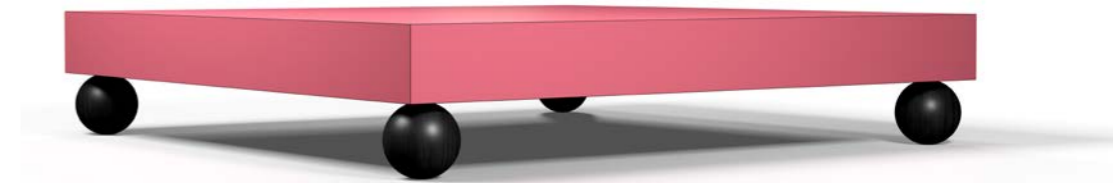
T02 coffee table

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.



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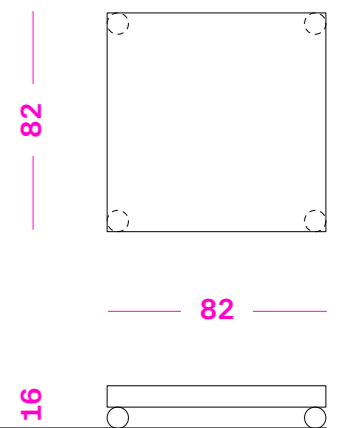


typology coffee table

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

Designers

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Mies / Sanremo / Superonda / Superonda Special

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.

Cessato Allarme / Joe

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.

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

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.

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

Plasma

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.

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.

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 Sofa. 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].

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