

1939

2018

“If you are not curious,
forget it.”

Achille Castiglioni

Design Classics
Tacchini Re-Editions

01

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.

Achille e 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.

1. Achille and Pier Giacomo Castiglioni
2. Babela (1958), re-edition by Tacchini, 2010



1



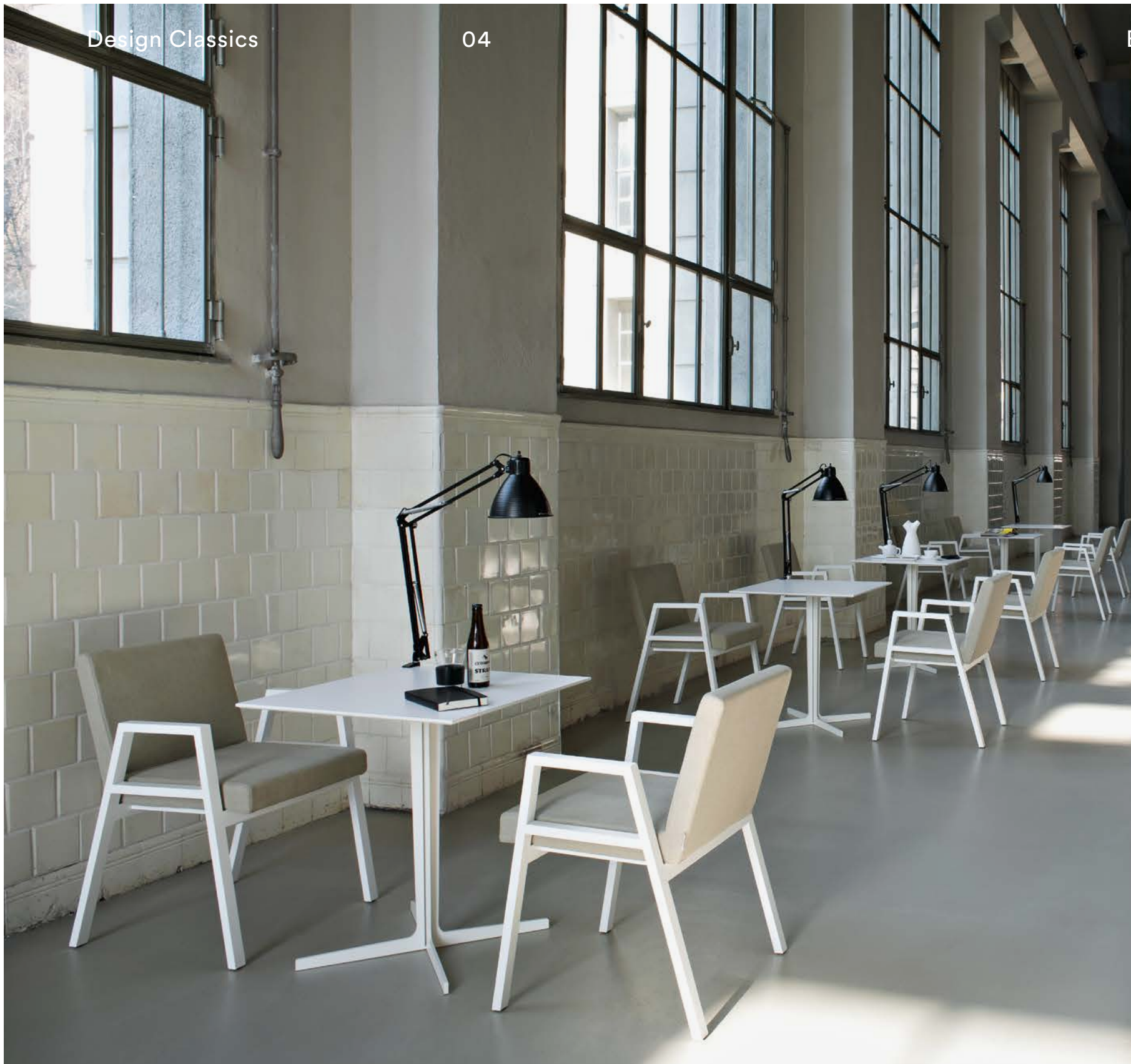
2

Babela, designed by
Achille + Pier Giacomo Castiglioni, 1958

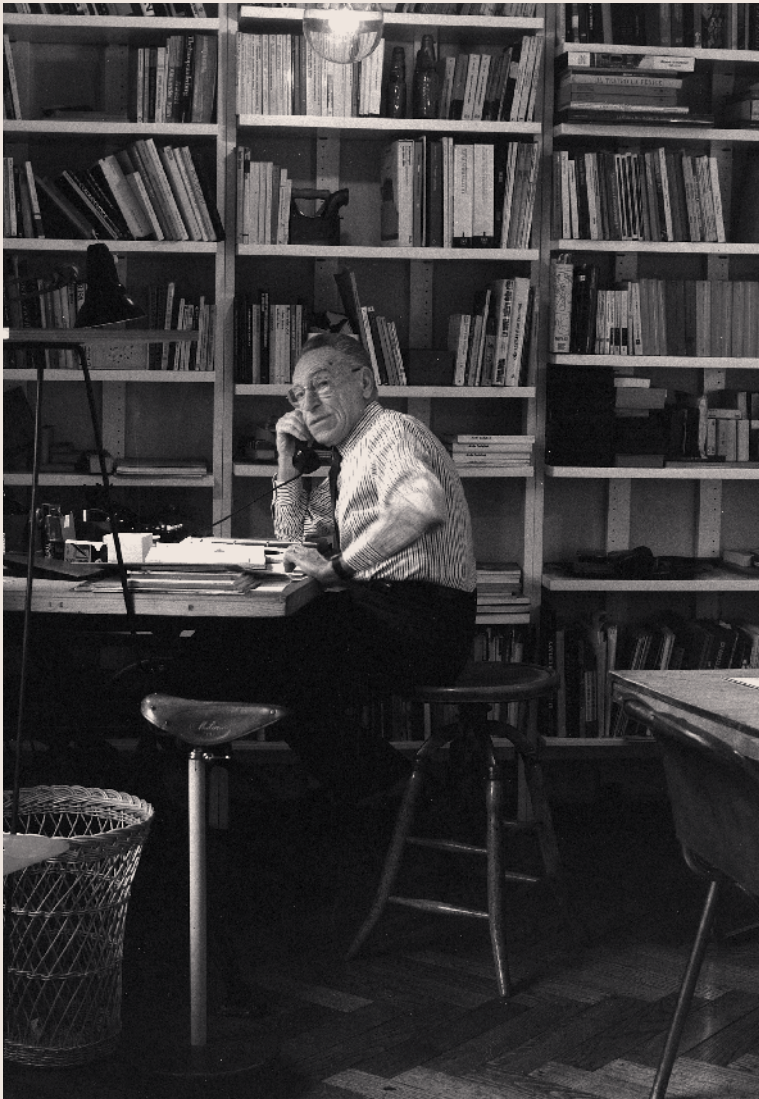


Babela

Designed by Achille + Pier Giacomo Castiglioni, 1958. Re-Edition by Tacchini, 2010.
Category: Chair. On left page with Nastro (Table) by Pietro Arosio.



3. Achille Castiglioni in studio, photo G. Widmer
4, 5. Achille Castiglioni and Diabolo, ph. H. Findletar



3



4



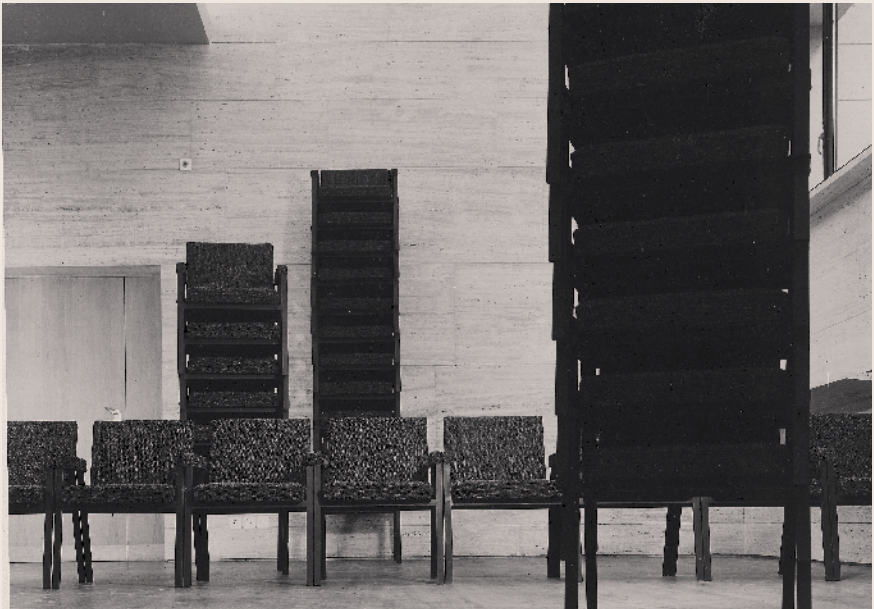
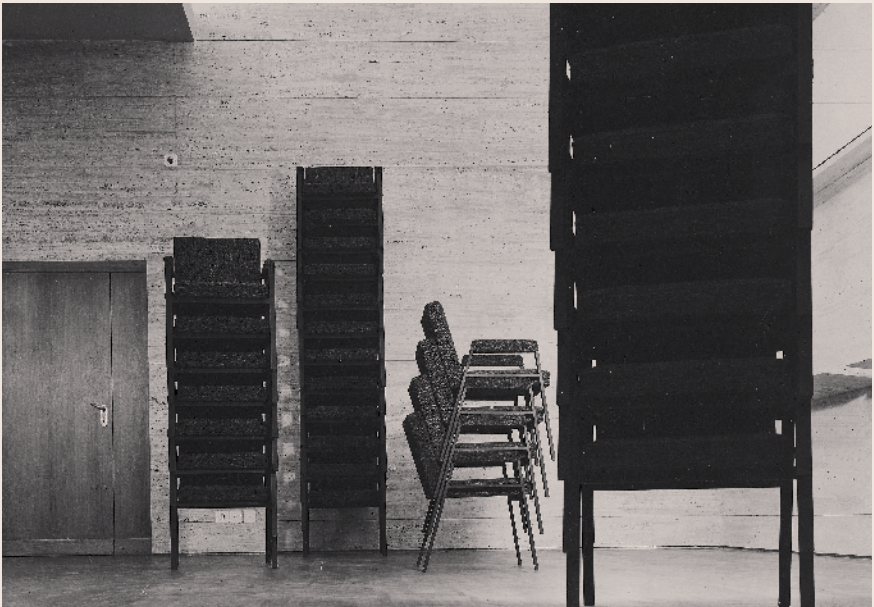
5

Achille + Pier Giacomo Castiglioni

F, G. Babela (Chair),
drawings and historical pictures



6

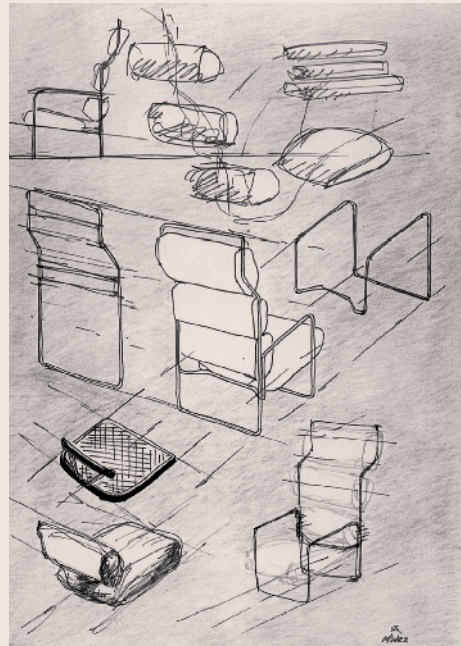


7

Babela

There are designs which are born classics in name only. Babela is one of those designs and one of those names. In 1958 Achille Castiglioni designed this small armchair to add to the furniture of the Milan chamber of commerce. Comfort meets form and function which is revealed in the possibility of stacking this seat up like a tower.

8. Sancarlo, drawings
9, 10. Sancarlo, re-edition by Tacchini, 2010



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

Achille Castiglioni

Designed by Achille Castiglioni, 1982. Re-Edition by Tacchini, 2010.
Category: Armchair. On this page with Ruler (Low Table) by Gordon Guillaumier
and Quartier (Ottoman) by Claesson Koivisto Rune.



Sancarlo, designed
by Achille Castiglioni, 1982



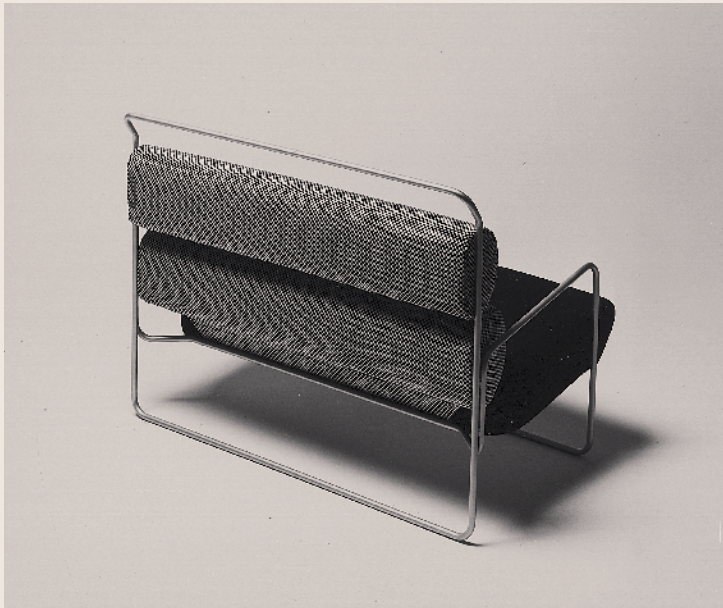
Sancarlo

Designed by Achille Castiglioni, 1982. Re-Edition by Tacchini, 2010.
Category: Sofa.

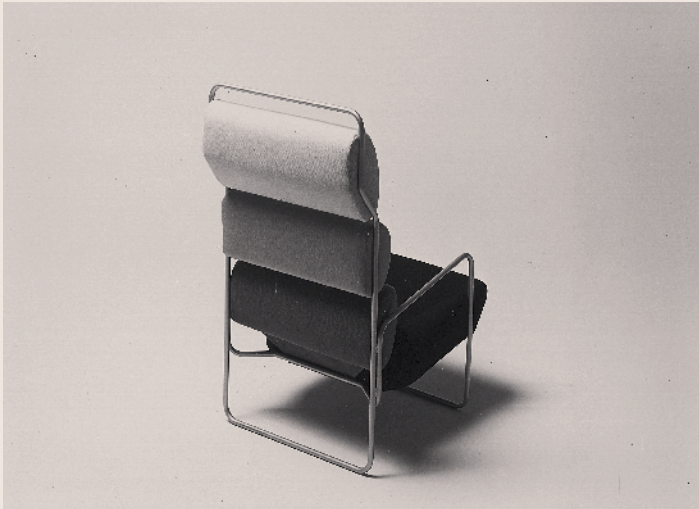
11 – 14. Sancarlo (Sofa, Armchair), historical pictures



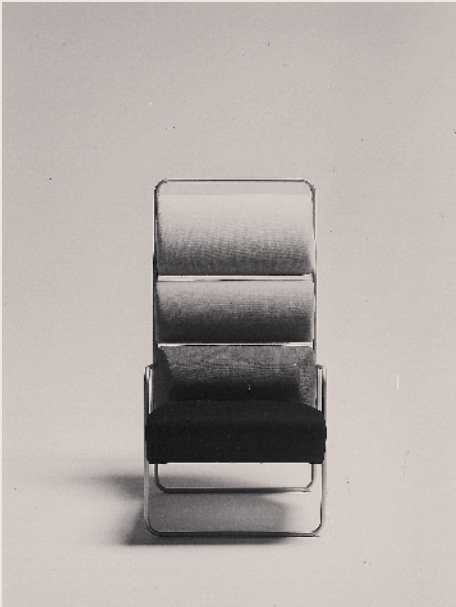
11



12



13



14

Sancarlo

The Sancarlo armchair is a treatise on statics, ergonomics, function and geometry. Commissioned at the time by Driade, Achille Castiglioni has taken up again the idea of the Sanluca, designed a few decades earlier with his brother Pier Giacomo. The result is the breaking-down of the seat into a series of cushions which curve to each part of the body they have to support.

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.

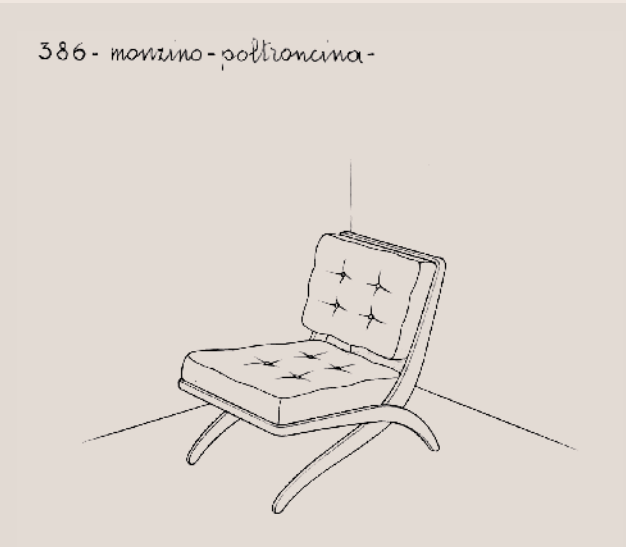
Franco Albini

Considered one of the greatest architects and designers in 20th Century in Italy, with an innovative and rigorous poetic style, Franco Albini was an essential reference point for the Neo-Rationalist school. Particularly noteworthy among his numerous designs are the Rinascente building in Rome and the stations of the n°1 line of the Milanese underground railway. Three-times Compasso d'Oro ¹ award winner, he designed furniture and objects that are still produced and sold around the world to this day.

15. Bianca, 1939, re-edition by Tacchini, 2012
16. Franco Albini, Bianca, drawing for Villa Monzino, 1939.



15



16

Bianca

Bianca by Franco Albini was designed in 1939 and slotted into a broader design, the furnishing of Villa Monzino on Lake Como. Still now the lines of the wood frame and the upholstered seat narrate the value of elegance rediscovered in simplicity.

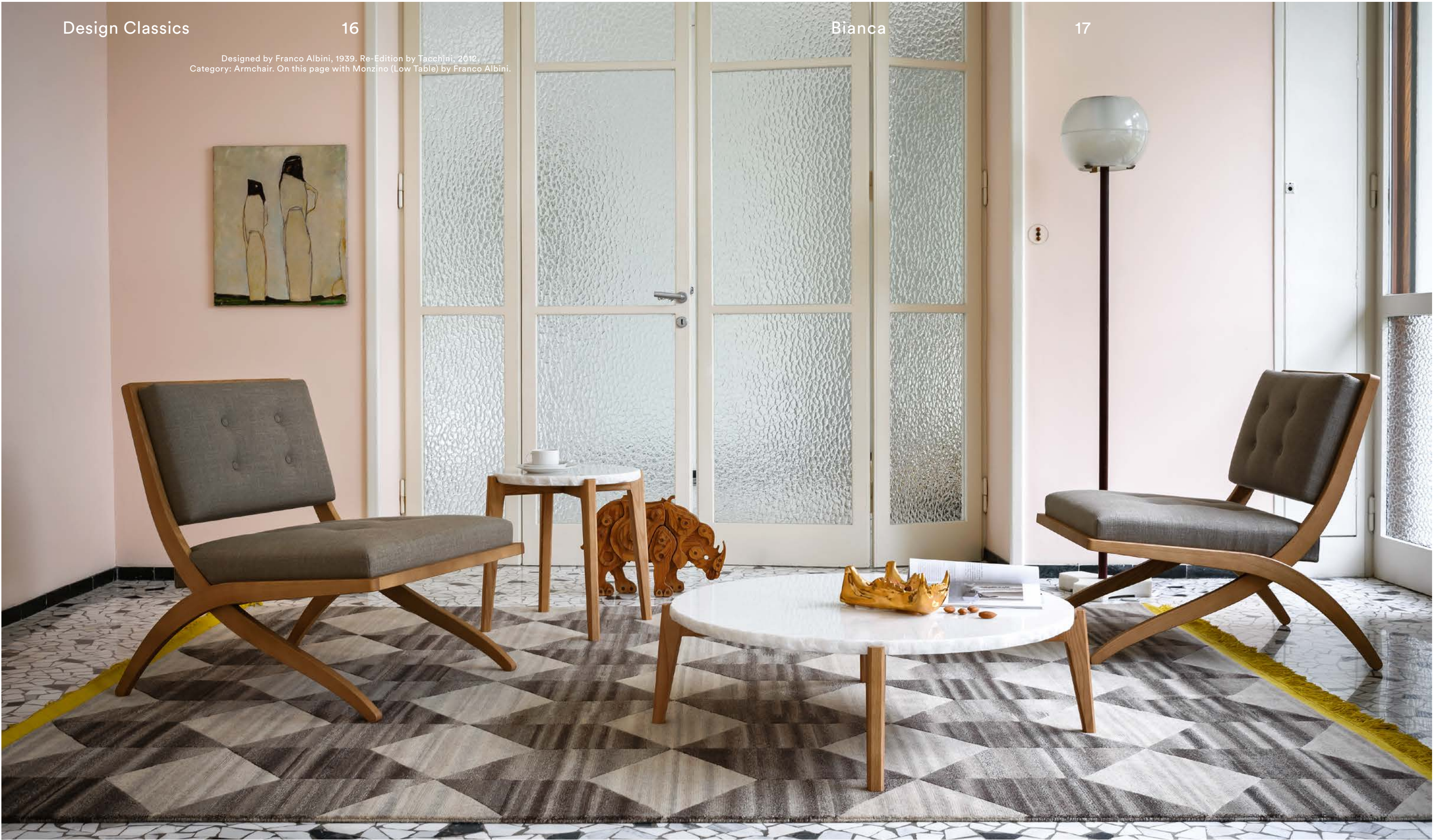
Designed by Franco Albini, 1939. Re-Edition by Tacchini, 2012.
Category: Armchair. On this page with Split (Low Table) by Claesson Koivisto Rune
and on right page with Ruler (Low Table) by Gordon Guillaumier.



Bianca, designed
by Franco Albini, 1939



Designed by Franco Albini, 1939. Re-Edition by Tacchini, 2012.
Category: Armchair. On this page with Monzino (Low Table) by Franco Albini.



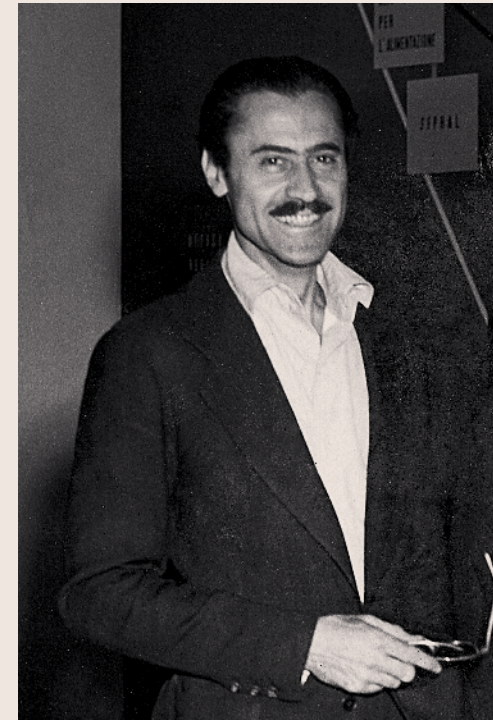
“Tradition is a discipline,
a defence against fantasy, against
ephemeral fashions, against
the harmful errors of mediocrities.”

Franco Albini

Franco Albini

19

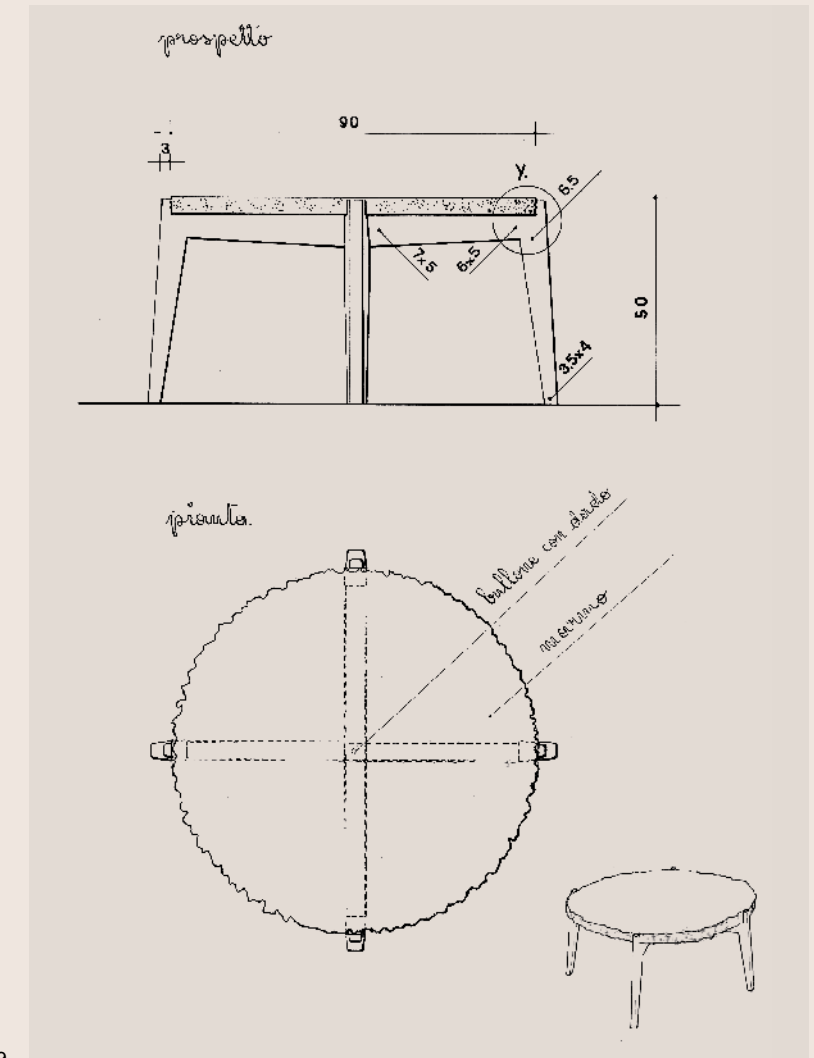
17. Franco Albini, portrait.
18, 19. Monzino (table), drawings and Tacchini re-edition, 2012



17



18



19

Monzino

Still a classic, the Monzino coffee table was reclaimed from the furnishings designed by Albini for the villa of the same name on Lake Como. This is in fact an exclusive new product which has never been mass produced. Tacchini rediscovers the spontaneous elegance of this marble top married to a wood frame and puts it in full view of everyone.

Designed by Franco Albini, 1939. Re-Edition by Tacchini, 2013.
Category: Low Table.



Monzino, designed
by Franco Albini, 1939





“Modern Architecture does not consist in the use of new materials and construction techniques: all means of construction are valid at all times, provided they are logical and still efficient.”

Franco Albini

Thanks to a partnership between Tacchini and the Franco Albini Foundation ², a number of original and innovative projects by this historic master have been given shape, enhancing the broadest range of contemporary settings with a timeless value and charm.

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

2. The Foundation is located in Milan in Franco Albini and Franca Helg's original studio in Via Telesio 13, which houses, beyond numerous collections of the most renowned magazines of the time, original drawings on tracing paper in A4, A3, A2, A1, and A0 format, as well as documentation of the projects from 1935-1977 (Franco Albini) and from 1977 until today (Studio Albini-Helg-Piva).

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 50s, he is one of the founders of ADI ³, Association for Industrial Design. Frattini opened his own studio in Milan, after working in the office of his teacher and mentor Gio Ponti ⁴. 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”.

3. ADI (Associazione per il Disegno Industriale) is an association of about 1.100 designers, manufacturers, trade newspeople, schools and researchers on design based in Italy.

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

- 20. Gianfranco Frattini, portrait
- 21. Restaurant, St. Andrews, Milano, 1963
- 22. Mod. 849, 1956, nominated for the Compasso d'oro Prize, ph. Masera
- 23. Agnese (Armchair), Tacchini re-edition, 2014



20



21



22



23

Agnese

Agnese is the name of the new version of the 849, the armchair designed by Gianfranco Frattini around 1956 in his Milan studio, in via Sant’Agnese in fact. All the style and radiance of an age take shape in the lines of this armchair which is much more than a classic and almost an archetype.

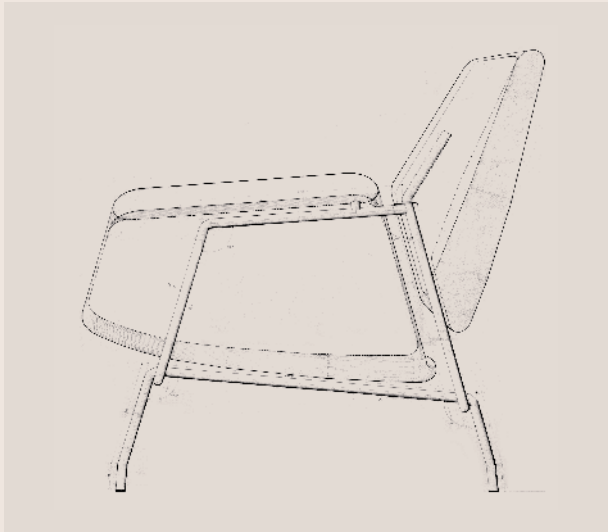
- 24 – 26. Agnese (Armchair), drawing and Tacchini re-edition, 2014



24



25



26

Agnese, the armchair, is produced in a very accurate way and with extreme fidelity to the original design; moreover, following from Frattini’s original project, the armchair is accompanied by a matching ottoman. Agnese is just the beginning of a comprehensive project that aims to support the revival of a great designer’s style but also an entire atmosphere of interior decor.

Agnese, designed
by Gianfranco Frattini, 1956



Agnese

Designed by Gianfranco Frattini, 1956. Re-Edition by Tacchini, 2014.
Category: Armchair, Ottoman.



Designed by Gianfranco Frattini, 1956. Re-Edition by Tacchini, 2014.
Category: Armchair, Ottoman.



27 – 30. Sesann (Sofa, Armchair), re-edition by Tacchini, 2015



27



28



29



30

Sesann

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

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. Over the years, Gianfranco Frattini will develop a personal and symptomatic approach to the design based on a careful formal and structural research.

After a detailed analysis of the designer’s career, Tacchini decided to realize two of Gianfranco Frattini’s projects: the armchair Agnese and the seating system Sesann. 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.

31, 32. Sesann (Sofa, Armchair), historical pictures



31



32

Sesann (Design Classics),
designed by Gianfranco Frattini, 1970

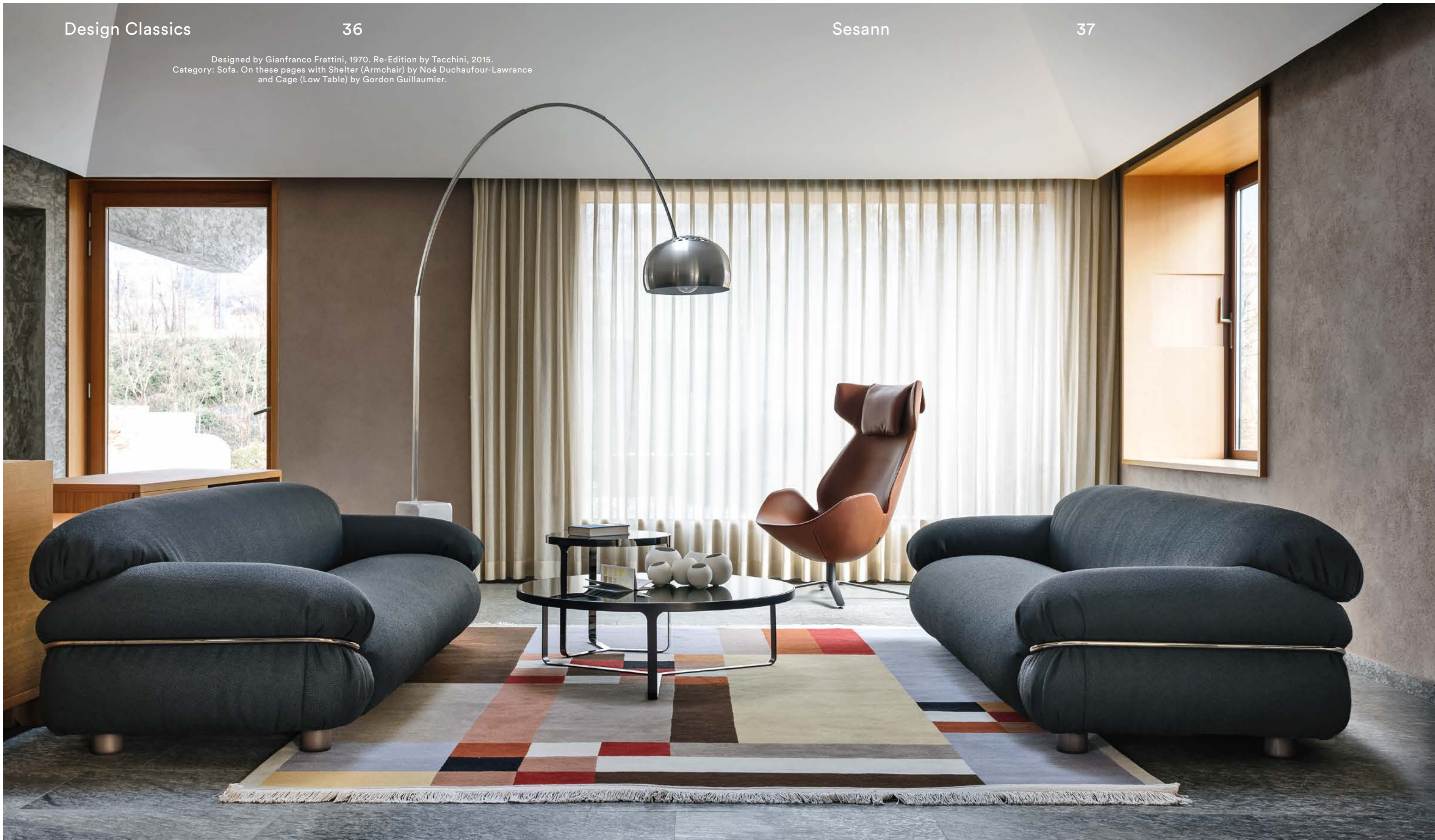


Sesann

Designed by Gianfranco Frattini, 1970. Re-Edition by Tacchini, 2015.
Category: Sofa.



Designed by Gianfranco Frattini, 1970. Re-Edition by Tacchini, 2015.
Category: Sofa. On these pages with Shelter (Armchair) by Noé Duchaufour-Lawrance
and Cage (Low Table) by Gordon Guillaumier.





Sesann

Designed by Gianfranco Frattini, 1970. Re-Edition by Tacchini, 2015.
Category: Sofa. On right page with Soap (Low Table) by Gordon Guillaumier.

Sesann, designed
by Gianfranco Frattini, 1970



Sesann

Designed by Gianfranco Frattini, 1970. Re-Edition by Tacchini, 2015.
Category: Armchair. On right page with Cage (Low Table) by Gordon Guillaumier.



32 – 34. Mod. 877, designed by Gianfranco Frattini (1957), historical pictures



32



33



34

Giulia

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

35 – 37. Mod. 740, designed by Gianfranco Frattini (1957), historical pictures



35



36



37

Gio

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.

Giulia + Gio, designed
by Gianfranco Frattini, 1957

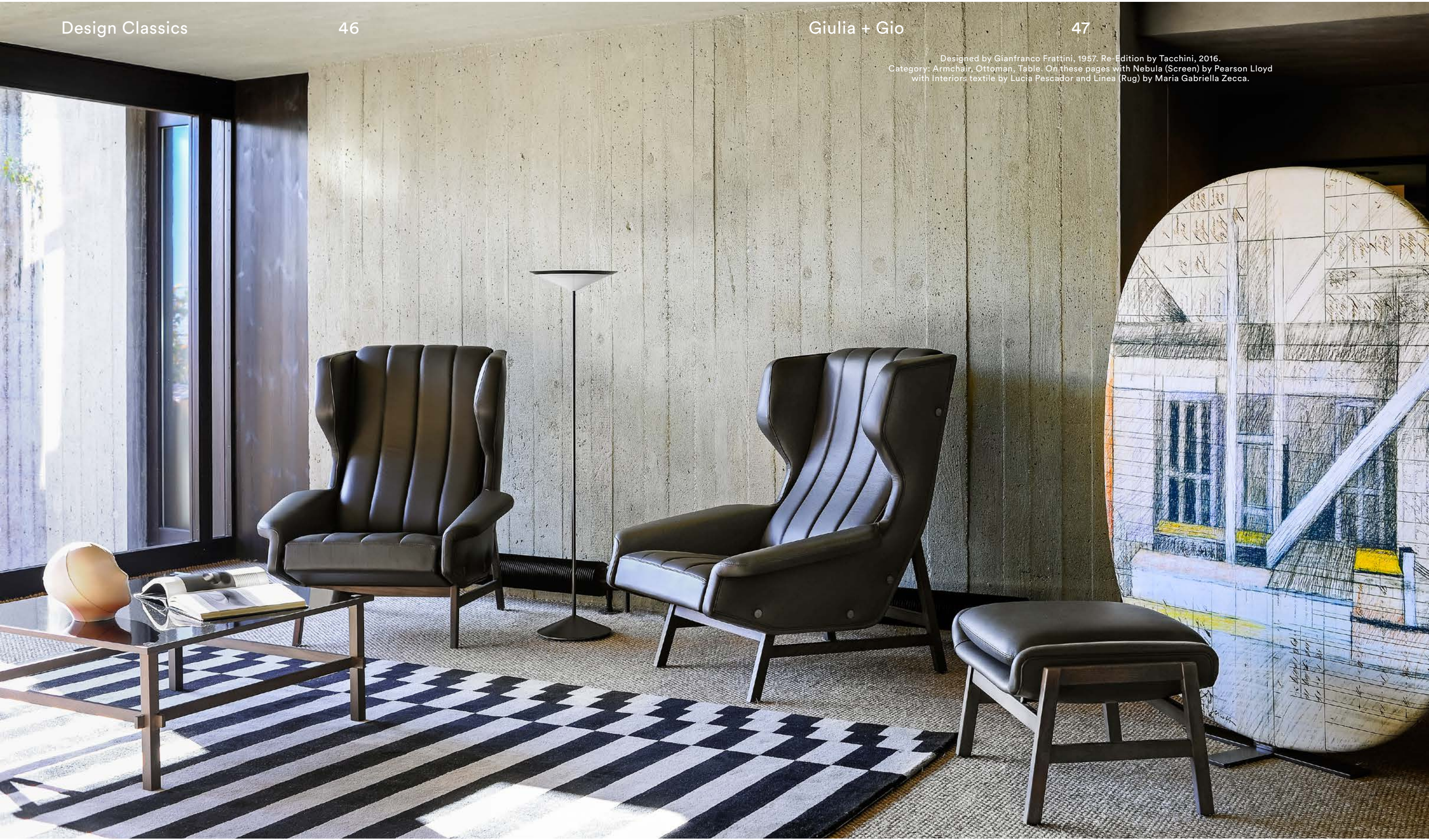


Giulia + Gio

Designed by Gianfranco Frattini, 1957. Re-Edition by Tacchini, 2016.
Category: Armchair, Ottoman, Table.



Designed by Gianfranco Frattini, 1957. Re-Edition by Tacchini, 2016.
Category: Armchair, Ottoman, Table. On these pages with Nebula (Screen) by Pearson Lloyd
with Interiors textile by Lucia Pescador and Linea (Rug) by Maria Gabriella Zecca.





Giulia

Designed by Gianfranco Frattini, 1957. Re-Edition by Tacchini, 2016.
Category: Armchair, Ottoman. On this page with Linea (Rug) by Maria Gabriella Zecca.

38 – 40. Mod. 872, designed by Gianfranco Frattini (1957)



38



39



40

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

Gianfranco Frattini

Oliver, designed
by Gianfranco Frattini, 1957



Designed by Gianfranco Frattini, 1957. Re-Edition by Tacchini, 2017.
Category: Sofa. On these pages with Gio (Low Table) by Gianfranco Frattini,
Linea (Rug) and Vasum (Vase) by Maria Gabriella Zecca.



Design Classics
Second Ed. 2018
©Tacchini Italia Forniture Srl

Graphic design
Think Work Observe

Text editing
Massimiliano Di Bartolomeo
Lisa Cadamuro
Rujana Rebernjak

Photography
Andrea Ferrari

Styling
Maria Gabriella Zecca

Tacchini Italia Forniture Srl

19, via Domodossola
20822 Baruccana di Seveso
(Monza Brianza) Italy
T: +39 0362 504182
F: +39 0362 552402
E-mail: info@tacchini.it
www.tacchini.it



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.

