

# Rug—Catalog 23—24



poltronova

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 <u>Joe</u> armchair, the <u>Ultrafragola</u> lamp/mirror, the <u>Superonda</u> modular sofa and the <u>Mies</u> 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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# Cielo

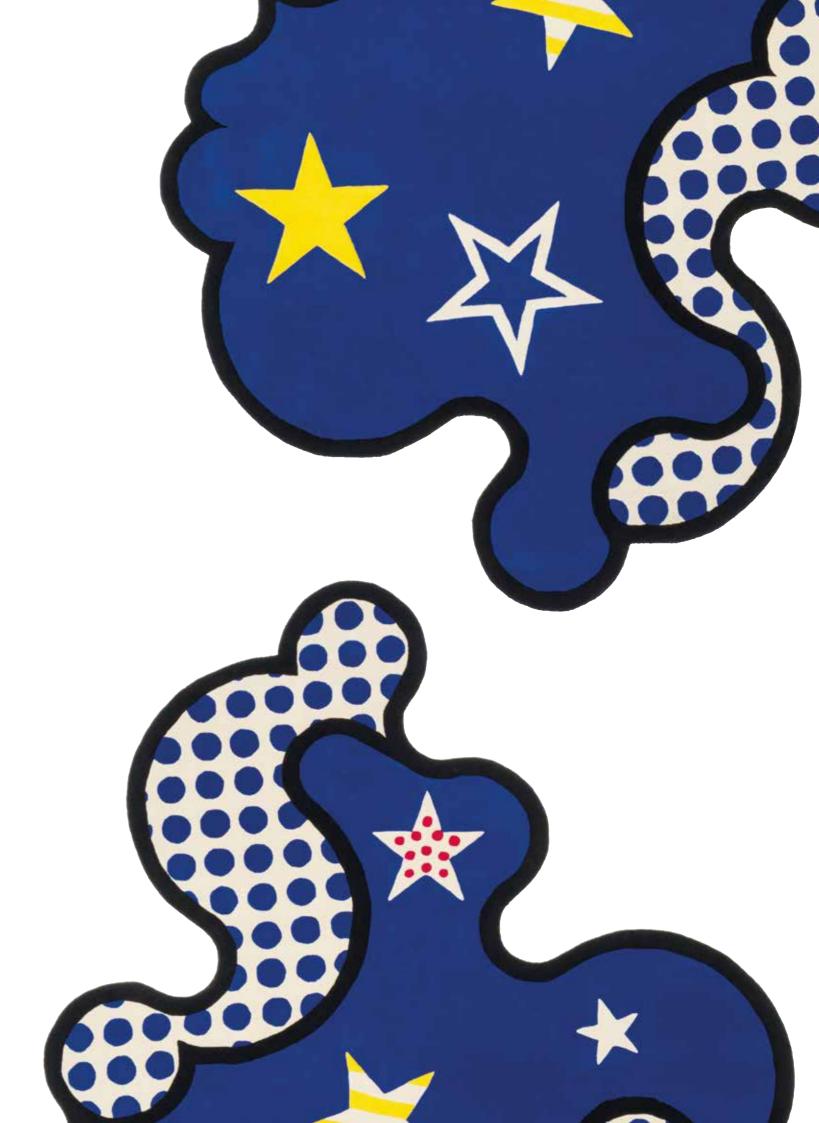
### Archizoom Associati

made with cc-tapis.

Cielo is one of three rugs inspired by the Farfalla pattern designed by the Archizoom group in 1967 in their quest for an acid contrast between the floral, art nouveau decor and the experimentation that was taking place in Pop Art in those years. A reinterpretation of the main parts that made up the original pattern. Cielo is characterized by an explosion of primary colours and simple, geometric shapes spanned by decorative motifs—typical of the productions of artists such as Roy Lichtenstein and Andy Warhol—such as polka dots and oblique stripes.

made by <u>Centro Studi Poltronova per il Design</u>

with cc-tapis











typology rug

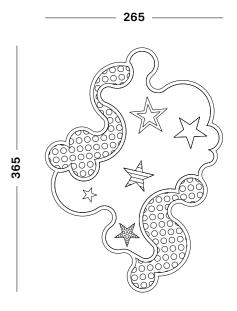
dimension 265[I] x 365[w] cm ±2%

materials 100% wool

atelier India

production technique handtufted

colours blue / yellow / red / white / black



<u>Cielo</u>

# Farfalla

Archizoom Associati

made with cc-tapis.

Farfalla is one of three rugs inspired by the Farfalla pattern designed by the Archizoom group in 1967 in their quest for an acid contrast between the floral, art nouveau decor and the experimentation that was taking place in Pop Art in those years. A reinterpretation of the main parts that made up the original pattern. Farfalla is characterized by an explosion of primary colours and simple, geometric shapes spanned by decorative motifs—typical of the productions of artists such as Roy Lichtenstein and Andy Warhol—such as dots and oblique stripes.

made by <u>Centro Studi Poltronova per il Design</u>

with cc-tapis











typology rug

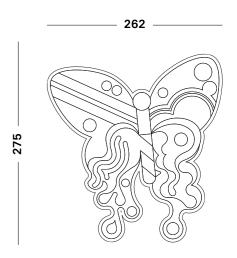
dimension 262[I] x 275[w] cm ±2%

materials 100% wool

atelier India

production technique handtufted

colours blue / yellow / red / white / black



<u>Farfalla</u>

## Prato

### Archizoom Associati

made with cc-tapis.

Prato is one of three rugs inspired by the Farfalla pattern designed by the Archizoom group in 1967 in their quest for an acid contrast between the floral, art nouveau decor and the experimentation that was taking place in Pop Art in those years. A reinterpretation of the main parts that made up the original pattern. Prato is characterized by an explosion of primary colours and simple, geometric shapes spanned by decorative motifs—typical of the productions of artists such as Roy Lichtenstein and Andy Warhol—such as checks and oblique stripes.





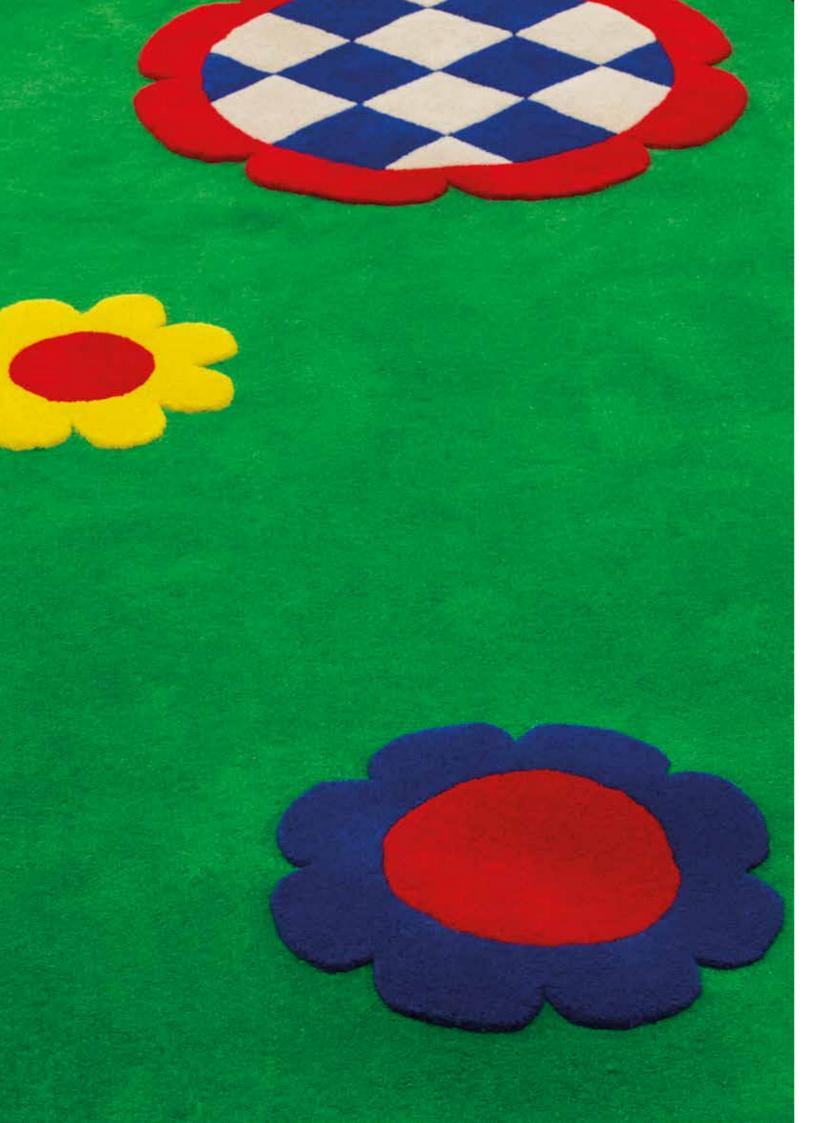
made by <u>Centro Studi Poltronova per il Design</u>

with cc-tapis









typology rug

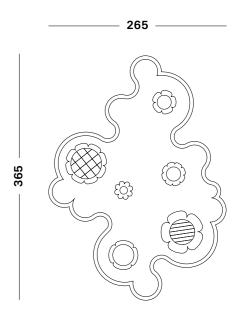
dimension 265[I] x 365[w] cm ±2%

materials 100% wool

atelier India

production technique handtufted

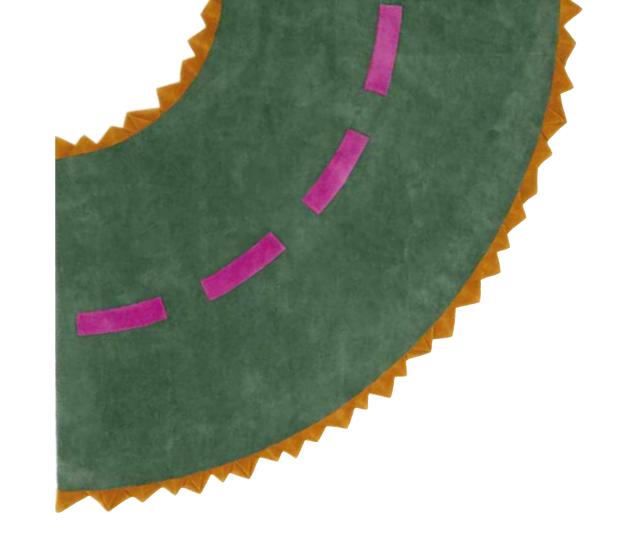
colours green / blue / yellow / red / white / black

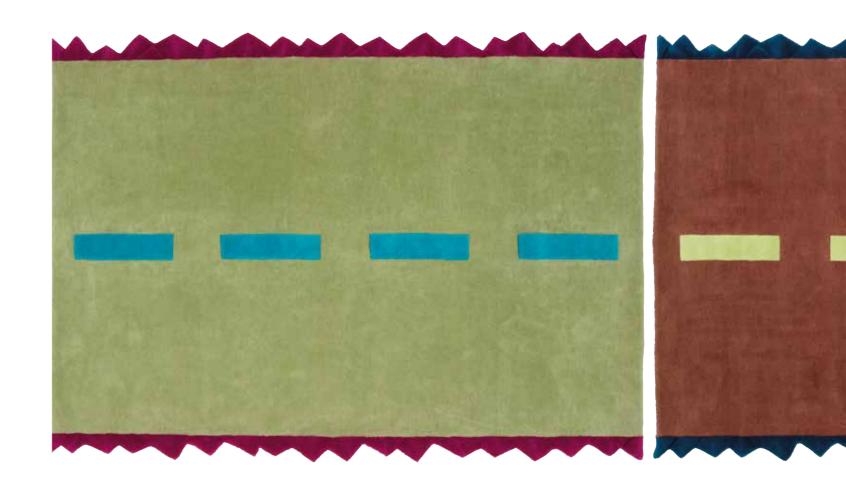


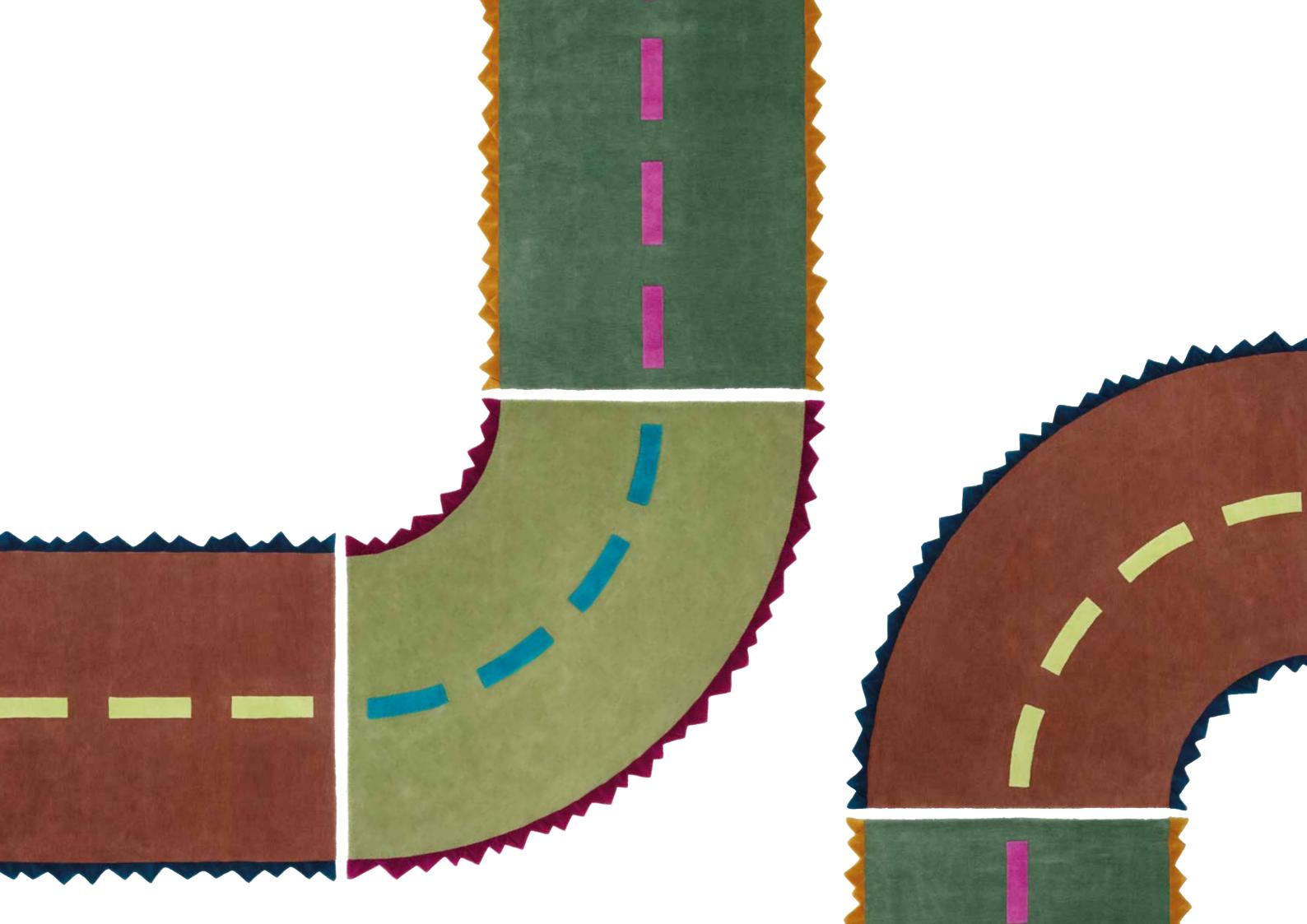
<u>Prato</u>

### Autostrada Lapo Binazzi

Signed for Poltronova by Lapo Binazzi, <u>Autostrada</u> is exactly what it promises: a roadway modulated in curves and straight lines, available in the three different colour combinations in the version reissued by the visionary Florentine designer on the basis of a drawing kept in the archives of the Centro Studi Poltronova per il Design. Produced in a single copy by Poltronova in 1990 on the occasion of the exhibition <u>Il Dolce Stil Novo (della casa)</u> curated by Andrea Branzi at the Fondazione Palazzo Strozzi in Florence, the rug returns to show itself as one of the objects that were put on display to investigate the central dimension of the project, the home, "that is, our survival within the artificial universe, within the violence and vulgarity of the times, in the uprooting accomplished by the intrusive flows of information."













typology rug

dimension straight 240[I] x 170[w] cm ±2%
curve 235[I] x 235[w] cm ±2%

materials 100% wool

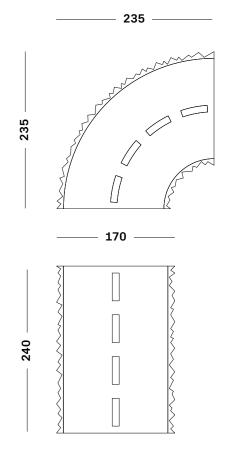
atelier India

production technique handtufted

colours A61 > Indian yellow / armoured grey / raspberry pink

A62 > telemagenta / pastel grey / turquoise

A63 > sapphire blue / dove grey / sprout green

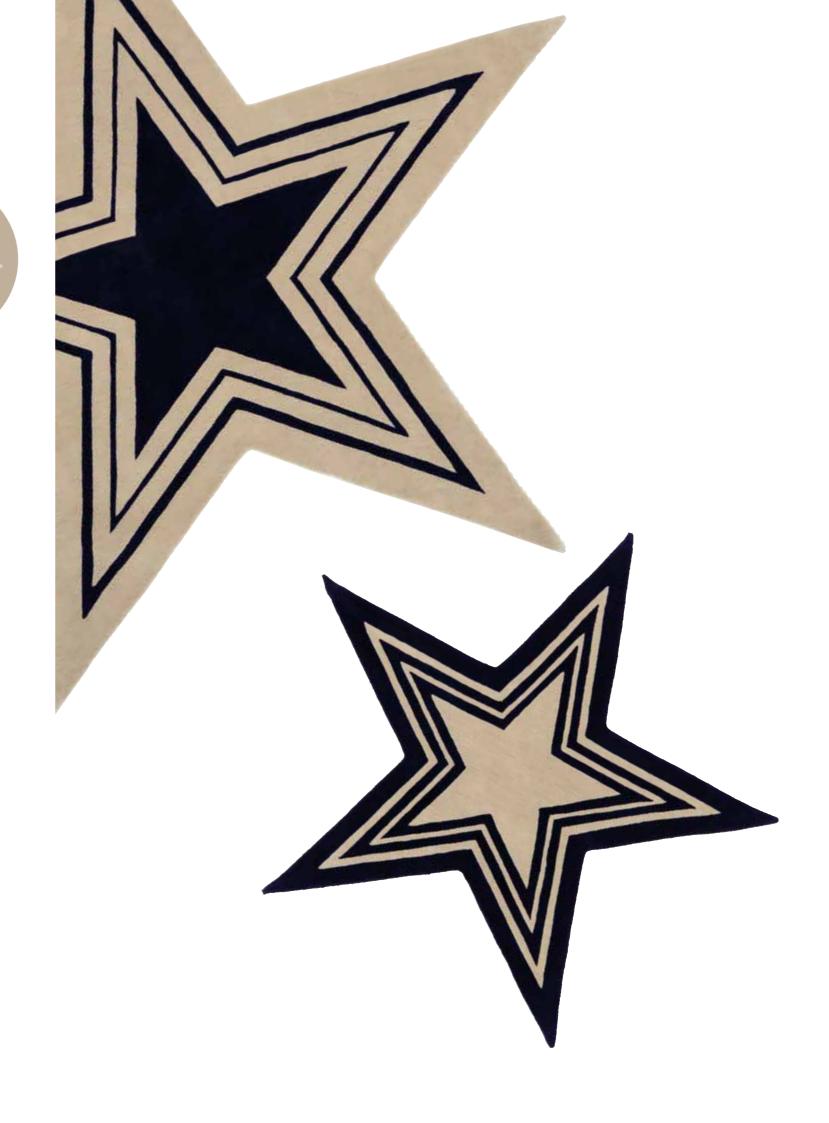


# Stella D'Urbino Lomazzi Stellina made with cc-tapis

The star symbol, often used in team sports to indicate victories in particular competitions, has always been a distinguishing feature of the Joe armchair designed by De Pas, D'Urbino, Lomazzi. First branded on leather, then embroidered in special editions in denim and faux fur, today it is the generating sign of the rugs dedicated to the iconic armchair. Stella and Stellina, in grey and navy blue hues, are a tribute to the historic uniform of the New York Yankees, just as the armchair for which the star was born is itself a tribute to a myth of American popular culture, the key player of the New York team, Joe DiMaggio.

made by <u>Centro Studi Poltronova per il Design</u>

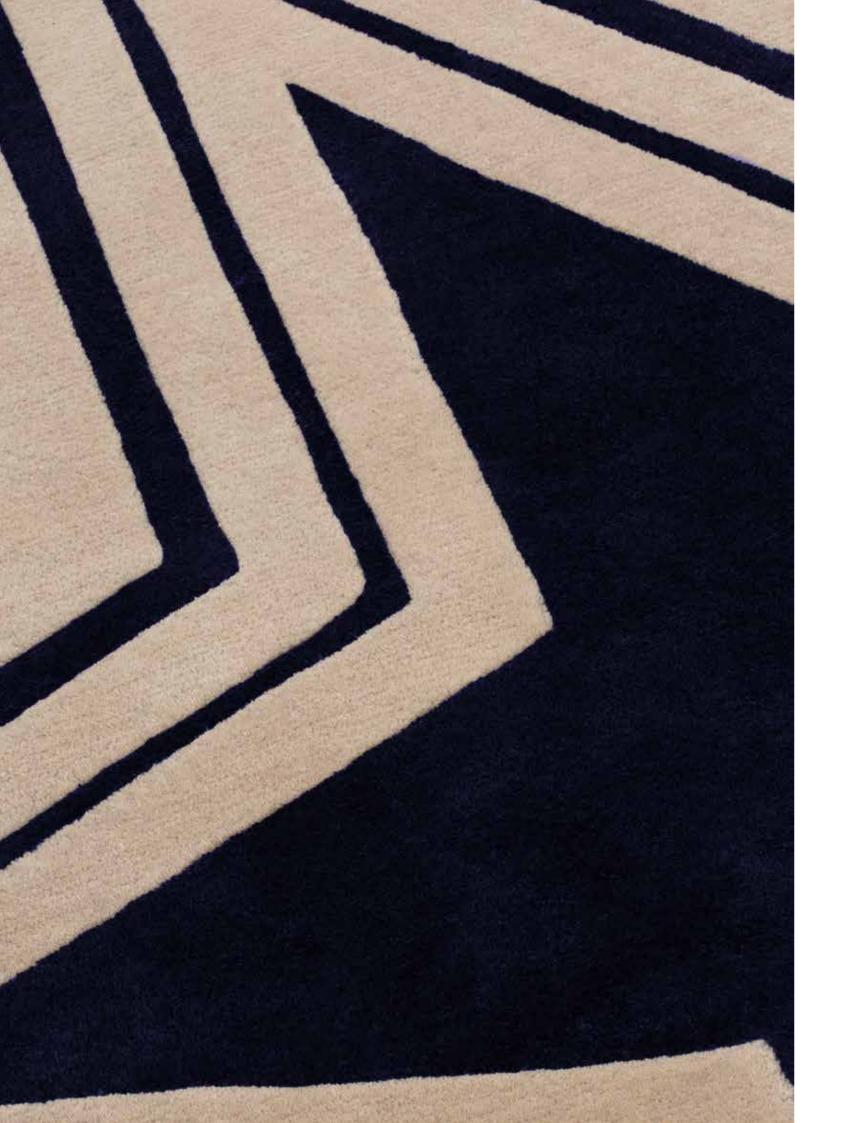
with cc-tapis











typology rug

dimension Stella 263[i] x 250[w] cm ±2%
Stellina 152[i] x 145[w] cm ±2%

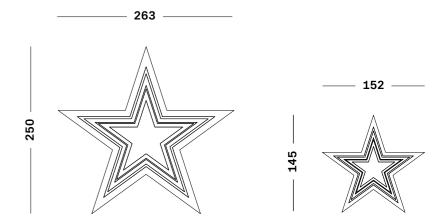
materials 100% wool

atelier India

production technique handtufted

colours Stella grey / navy blue

Stellina navy blue / grey



Stella / Stelliпа

# Sofo

### Superstudio made with

cc-tapis.

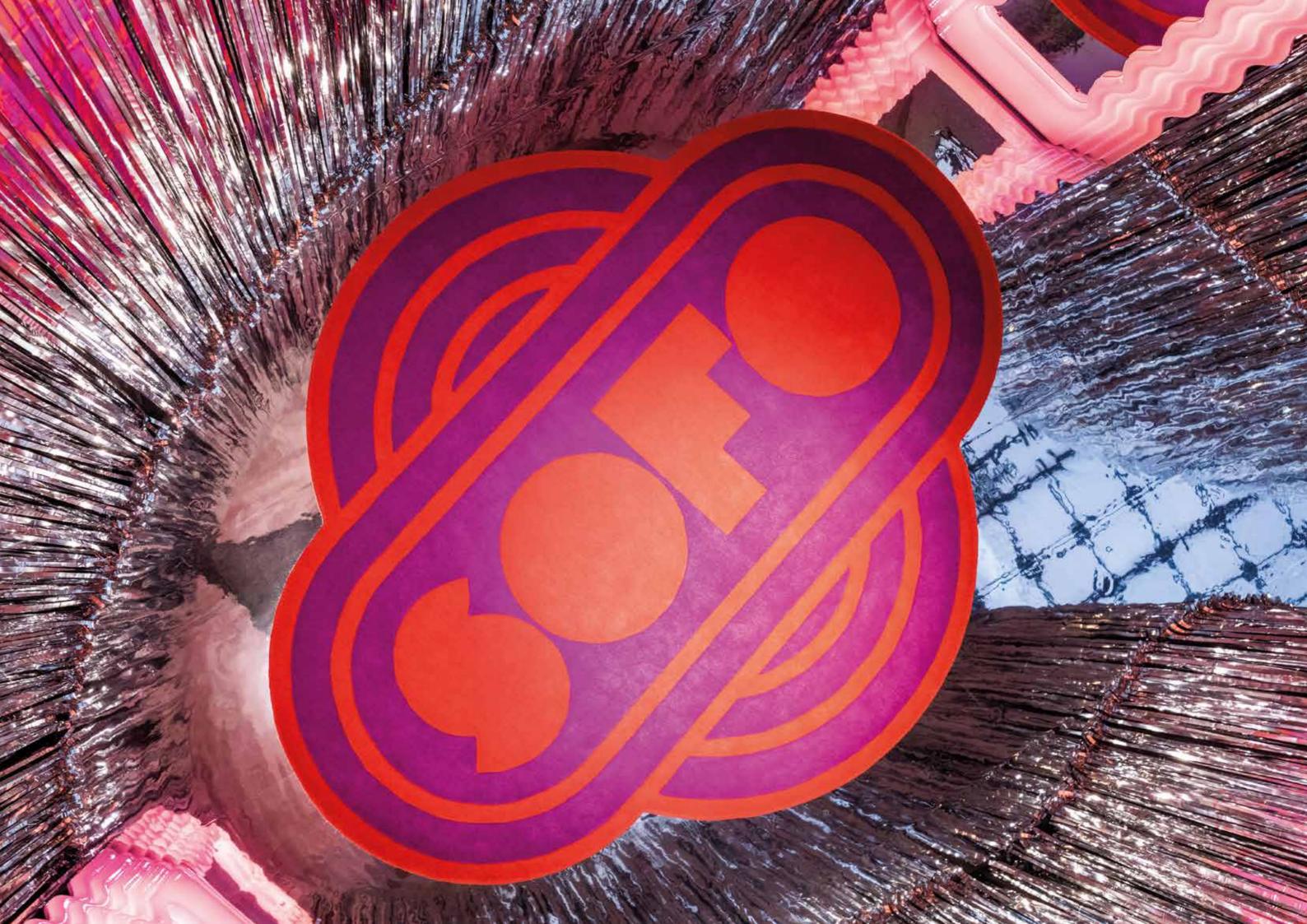
Dedicated to the homonymous hyperpop modular system by Superstudio, the Sofo rug is the result of research in the archives of Centro Studi Poltronova. Its shape is none other than the marking, designed in the 1960s by the same members of Superstudio, which characterized the product's shipping packages. A composition of concentric circles with, in the central part, typographic shapes of a geometric nature declaring the name of the product. The rug is available in two variants that take up the typical colour scores of the sofa: Verosa and Rosancio.

made by <u>Centro Studi Poltronova per il Design</u>

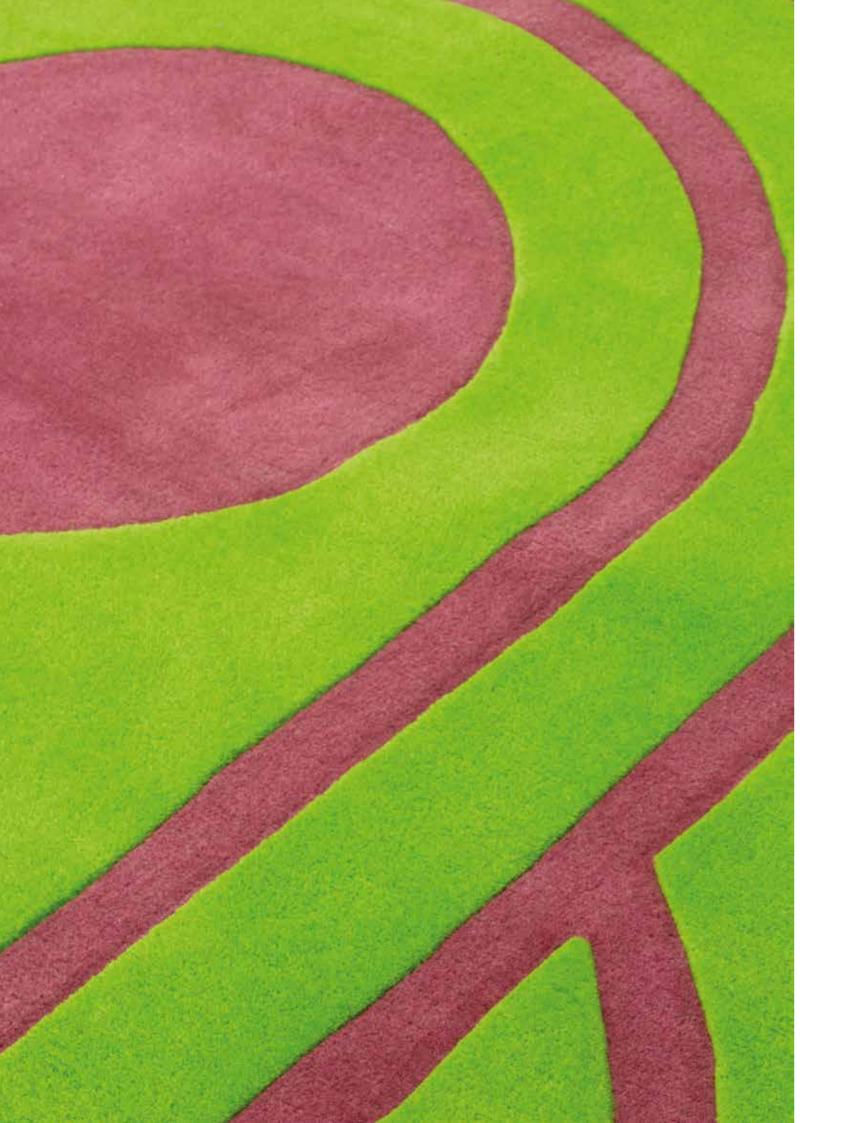
with cc-tapis











typology rug

dimension 240[I] / 300[w] cm ±2%

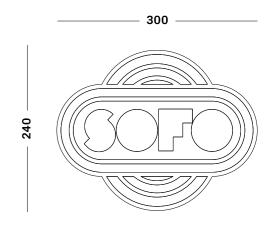
materials 100% wool

atelier India

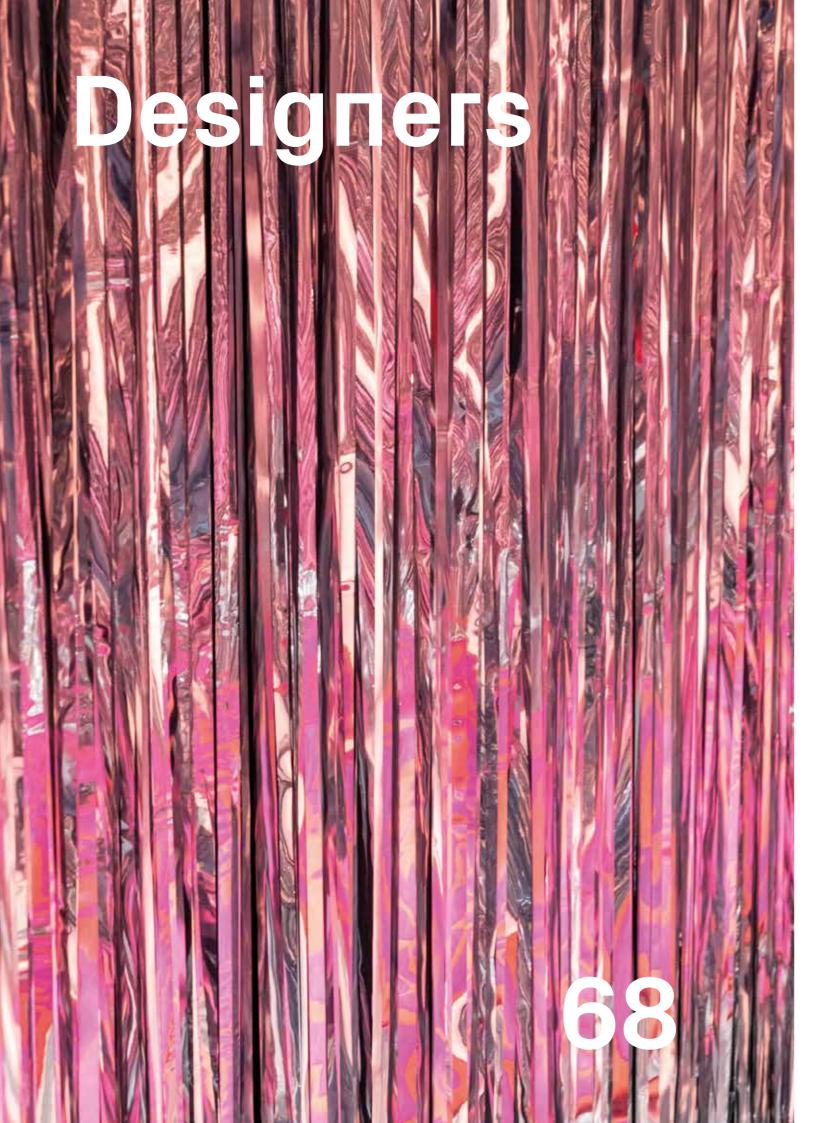
production technique handtufted

colours Verosa [green—pink]

Rosancio [pink—orange]



<u>Sofo</u>



#### 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 <u>Italy: The New Domestic Landscape</u> 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 ir'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 iп 1974.

### **Lapo Віпаzzі**

Lapo Binazzi was born in Florence in 1943. He studied architecture in the 1960s, and in that context in 1967 (with Foresi, Maschietto, Bachi and Cammeo) he founded UFO, a group that was part of the experimental climate of radical architecture, with which he participated in numerous international exhibitions such as the XIV Milan Triennale [1968], the Paris Biennale [1971], Contemporanea in Rome [1974], the Venice Biennale [1978]. In 1973, Binazzi was one of the founders of Global Tools, a laboratory of experimental architecture, with UFO.

After his experience with UFO, Binazzi continued his activity as architect—artist—designer participating in numerous exhibitions such as <u>Alchimia</u> in Florence [1981], <u>Documenta 8</u> in Kassel [1987] and <u>Il Dolce Stil Novo della Casa</u> in Florence [1991]. In 1975 he founded an atelier—workshop of architectural objects where he made several lamp models on his own.

Alongside his other activities, he also worked as a performer, made films and videotapes, wrote for "Domus" and "Modo", and held a workshop at the <u>Architectural Association</u> in London in 1981—82. Considering design as a phenomenon of pure communication, his research focuses on the attempt to make artistic experience coincide with experimentation in design itself.

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.

### 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 ir. 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].

Stella / Stellina



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Published in 2023 by	_Centro Studi Poltronova per il Design srl via Lorenzo Bartolini 2, 50124 Firenze, Italy www.poltronova.it / info⊡poltronova.it T +39 055 0241189	
Printed in	_ltaly	
Art Direction	_Donatello D'Angelo	
Edited by	_Elisabetta Trincherini	
Graphic Design	_D'Apostrophe	
Photography	_Serena Eller Vainicher, Ruy Teixeira	
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