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“If you are not curious, forget it.”

Achille Castiglioni

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.

Tacchini Re–Editions

Design Classics

Alternatively, I maestri sono quelle figure carismatiche, capaci di insegnare e trasmettere un’arte: attraverso il proprio agire diretto, ma anche nel lascito delle loro opere stesse. Nel design, i maestri parlano attraverso i classici: progetti senza tempo e fuori da qualsiasi logica di mode e tendenze, ma talmente potenti da determinare naturalmente uno stile. Tacchini ha riservato alcune stanze del suo abitare ai classici e ai maestri che li hanno disegnati, in un percorso di riedizioni che sfida e insegna alla contemporaneità.
Achille and Pier Giacomo Castiglioni

The hero of Italian design, Achille Castiglioni, along with his brothers Pier Giacomo and Livio, was able to find irony and beauty into the simplicity of everyday life. From the simplest electrical switches to the most iconic project of modern design, Castiglioni brothers transformed their uncontrollable curiosity in a series of timeless pieces. Tacchini proposes the revival of two famous pieces of Achille Castiglioni, realized inside a larger project dedicated to the reproduction of classics of modern design. Babela, designed in 1958 along with his brother Pier Giacomo, and Sancarlo, created for the first time in 1970, sum up the spirit of the period joining the formal experimentation to technical innovation.

A partire dalle avanguardie artistiche del secolo scorso, il design italiano continua a ispirare movimenti, espressioni e modi d’essere che trovano nella linea italiana la manifestazione più autentica della cultura del progetto. Qual è, dunque, il segreto del design italiano? Dove si nasconde il suo inamovibile spirito che tutt’oggi continua a guidare l’evoluzione della disciplina? Dalla fiducia in un futuro migliore al rigore tecnologico; dalla volontà di sperimentare e mettersi in gioco all’inimitabile coerenza formale, la linea italiana rappresenta l’espressione materiale di un pensiero collettivo, condiviso all’unanimità tra i più importanti protagonisti dell’epoca. Pièr Giacomo e Achille Castiglioni, Carlo De Carli, Umberto Riva e Gianfranco Frattini fanno parte di questo gruppo di progettisti illuminati del secolo scorso che hanno condiviso idee, pensieri e speranze per la disciplina progettuale, unendo il saper-fare manuale – caratteristico della produzione industriale del belpaese – all’ingegno tecnico, con la speranza di trasportare il mito del ‘buon design’ italiano nella realtà di tutti i giorni. Oggi, mezzo secolo dopo la loro creazione, i progetti realizzati da questi grandi maestri del passato continuano a rendere viva l’anima della linea italiana attraverso una serie di riedizioni realizzate da Tacchini, con la volontà di preservare e comunicare gli ideali che hanno guidato la loro creazione. Mantenendo l’integrità dei progetti originali, Tacchini ha adattato i disegni dei designer alla produzione odierna, trasportando la cultura del design dal passato alla contemporaneità.

L’eroe del design italiano, Achille Castiglioni, assieme ai suoi fratelli Pier Giacomo e Livio, ha saputo trovare l’ironia e la bellezza nella semplicità della vita di tutti i giorni. Dai più banali interruttori elettrici ai progetti più iconici del design moderno, i fratelli Castiglioni hanno trasformato la loro incontrollabile curiosità in una serie di artefatti senza tempo. Tacchini propone la riedizione di due famosi pezzi di Achille Castiglioni, realizzati all’interno di un più ampio progetto dedicato alla riproduzione dei classici del design moderno. Babela, disegnata nel 1958 assieme al fratello Pier Giacomo, e Sancarlo, che vede luce per la prima volta nel 1970, riassumono lo spirito dell’epoca unendo la sperimentazione formale all’innovazione tecnica.

From the avant-garde artistic groups of the last century, Italian design is an endless source of inspiration for the discipline. They find the Italian line into the material expression of a collective thought, shared among the most important figures of that period. Achille and Pier Giacomo Castiglioni, Carlo De Carli, Umberto Riva and Gianfranco Frattini belong to this group of enlightened designers of the last century. They shared ideas, thoughts and hopes for the discipline of design. They were able to combine the manual know-how, related to the industrial production of belpaese with the technical science. Their hope was to translate the myth of the Italian “good design” into everyday reality. Today, half a century after their creation, the projects realized by these great masters of the past continue to keep alive the soul of the Italian line through a series of revivals made by Tacchini. Tacchini proposes these pieces with the desire to preserve and communicate the ideas that have guided their creation. Maintaining the integrity of the original projects, Tacchini has adapted the designer’s drawings to modern production. In this way, it has transferred the past design culture to the present.
“A piece of design is the result of the joint effort of many people with different and specific technical skills, industrial, commercial and aesthetic. The designer’s work is the expressive synthesis of this collective effort. The main feature of a project is based on the relationship among several operators: from the manager to the last worker.”

There are designs which are born classics in name only. Babela is one of those designs and one of those names. In 1958 Achille Castiglioni designed this small armchair to add to the furniture of the Milan chamber of commerce. Comfort meets form and function which is revealed in the possibility of stacking this seat up like a tower. Its design was simple and archetypal, with a particular mixture of materials, visual texture and tactile effects.
Babela (cat. Chair) designed by Achille + Pier Giacomo Castiglioni (1958), base T46 White.
Shown with: Split (cat. Low Table), base T02 White, top T57 White.
Achille and Pier Giacomo Castiglioni designed Babela, a stackable chair, for the Milan chamber of commerce. They imagined a tower made by seats, stackable and easily transportable. Its design was simple and archetypical, with a particular mixture of materials, visual texture and tactile effects. On the other hand, Sancarlo, plays with rounded and organic shapes to allow a flexible seat, and, at the same time, suitable to the comfort of person.

Babela and Sancarlo

[1] Achille and Pier Giacomo Castiglioni designed Babela, a stackable chair, for the Milan chamber of commerce. They imagined a tower made by seats, stackable and easily transportable. Its design was simple and archetypical, with a particular mixture of materials, visual texture and tactile effects. On the other hand, Sancarlo, plays with rounded and organic shapes to allow a flexible seat, and, at the same time, suitable to the comfort of person.

6, 7. Achille Castiglioni and Diabolo (photograph H. Findletar)
“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
The Castiglioni studio was established in 1938 by brothers Livio and Pier Giacomo, while for certain projects, Luigi Caccia Dominioni also worked alongside them. In 1944 Achille joined the studio: the partnership between the three brothers continued until 1952, when Livio set up on his own, while continuing to work with Pier Giacomo and Achille for some special projects. Achille and Pier Giacomo worked together without any clear division of roles, but with equal participation, and constant discussion and exchange of ideas. This collaboration continued until Pier Giacomo died in 1968. Achille continued to work in the same way as he always had done with his brother, and indeed it is almost impossible to detect any difference in his approach to projects, other than the natural social and technological changes that came about with the evolving times.

Sancarlo (Armchair), designed by Achille Castiglioni (1982), base T07 Black. Shown with: Ruler (cat. Low Table), base T44 Light Walnut, top T34 Shiny Biancone Marble and Quartier (cat. Ottoman).
Sancarlo (cat. Sofa) designed by Achille Castiglioni (1982), base T13 Bordeaux.
Shown with:
E63 (cat. Lamp) and
Daze (cat. Coffe Table) developed by Tacchini Edizioni.
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.
Gianfranco Frattini

Gianfranco Frattini is one of that skilled generation of architects and designers, who have marked the Italian design movement of the last century. Frattini’s projects are characterized by a formal elegance, which is able to transmit clearly, and simply the ideas and thoughts that led to their creation. At the beginning of his career, he was a collaborator of Giò Ponti. Over the years, Gianfranco Frattini will develop a personal and symptomatic approach to the design based on a careful formal and structural research.

Agnese is the name of the new version of the 849, the armchair designed by Gianfranco Frattini around 1956 in his Milan studio, in via Sant’Agnese in fact. All the style and radiance of an age take shape in the lines of this armchair which is much more than a classic and almost an archetype.
Agnese 1 Seat Armchair, designed by Gianfranco Frattini (1956), base T43 Dark Walnut.
Agnese and 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. 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.

16. Mod. 849 (1956), nominated for the Compasso d’oro Prize (photograph Masera).
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.
Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. Shown with: Shelter (cat. Armchair), base T27 Matt Black Chrome and Cage (cat. Low Table), base T07 Black, top T41 Smoked Mirror.
Respecting the thought of Gianfranco Frattini, the new edition of Sesann keeps the spirit of the product intact. Characterized by a fabric or leather upholstery, Sesann owes its typical soft and enveloping form to the cold foam structure, 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.

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

Sesann  (cat. Sofa) designed by Gianfranco Frattini (1970),
structure T11 Orange, feet T43 Dark Walnut.
Sesann (cat. Sofa) designed by Gianfranco Frattini (1970), structure T28 Polished Black Chrome, feet T49 Grey. Shown with: Cage (cat. Low Table), base T27 Matt Black Chrome, top T32 Black Marquinia Marble and base T28 Polished Black Chrome, top T41 Smoked Mirror; Agnese (cat. Armchair), base T43 Dark Walnut; E63 (cat. Lamp), Tarsia (cat. Tray) and Umbra (cat. Rug) developed by Tacchini Edizioni.
“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
Giulia and Gio

(Eng) Relaunch of an original project of Gianfranco Frattini dated 1957, but still actual for its shapes and spirit, Giulia armchair creates in the contemporary space a timeless feeling of beauty, comfort and harmony. A flawless realization, typical of Tacchini’s tradition, from the choice of materials for the embrace-shaped structure, to the ash wood basis dyed dark walnut or grey with artisan taste. Inspired by a classic piece of Italian design designed in 1957 by Gianfranco Frattini and nominated the same year for Compasso d’Oro, Gio is a low table which expresses an idea of rationalist rigor and refined elegance, creating the emotion of a warm bourgeois atmosphere. It is characterized by the linear wood structure and by the ash double face plan dyed dark walnut or grey on one side, or yellow, grey or steel blue laminated on the other side.

Riedizione di un progetto originale di Gianfranco Frattini risalente al 1957, ma ancora attuale nelle forme e nello spirito, la poltrona Giulia fa rivivere nello spazio contemporaneo una sensazione senza tempo di bellezza, comfort ed armonia. Impeccabile la realizzazione, come nella tradizione Tacchini, dalla scelta dei materiali per la scocca dalle forme avvolgenti, alla base in legno di frassino tinto noce scuro o grigio, di sapore artigianale. Tratto da un classico del design italiano, progettato nel 1957 da Gianfranco Frattini e segnalaato lo stesso anno per il Compasso D’Oro, Gio è un tavolo basso che esprime un’idea di rigore razionalista e di eleganza raffinata, suscitando l’emozione di una calda atmosfera borghese. È caratterizzato dalla lineare struttura in legno e dal piano bifacciale in frassino tinto noce scuro o grigio da un lato, oppure in laminato giallo, grigio e blu acciaio dall’altro.

27, 28. Mod. 877 and Mod. 740, designed by Gianfranco Frattini (1957), historical pictures.
Giulia (cat. Armchair) designed by Gianfranco Frattini (1970), base T49 Grey. Shown with: Gio (cat. Low Table), base T49 Grey, top T69 Shiny Grey, Linea (cat. Rug) and Nebula Interiors (cat. Screen), developed by Tacchini Edizioni.
Giulia (cat. Armchair) designed by Gianfranco Frattini (1970), base T49 Grey.

Design Classics
Tacchini Re–Editions
29, 30, 31. Mod. 877, designed by Gianfranco Frattini (1957), historical pictures.
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.

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.
Oliver (cat. Sofa) designed by Gianfranco Frattini (1957), structure T02 White, feet T43 Dark Walnut. Shown with: Gio (cat. Low Table), base T43 Dark Walnut, top T67 Shiny Yellow; Vasum (cat. Vase) and Linea (cat. Rug), developed by Tacchini Edizioni.
Designed by Gianfranco Frattini in 1957 and produced as from the following year, the 872 sofa has achieved a huge success over the years. Minimalist and elegant, it features a lightweight structure in steel with end feet in wood and tufted upholstery on the seat and back, a detail requiring great craft expertise.

Disegnato da Gianfranco Frattini nel 1957 e prodotto a partire dall’anno successivo, il divano 872 ha riscosso negli anni un grandissimo successo. Essenziale ed elegante, è caratterizzato da una struttura leggera in acciaio con piedini terminali in legno e dall’imbottitura capitonné di seduta e schienale, un dettaglio di grande sapienza artigianale.

Looking at the work of Gianfranco Frattini, the great master of modern Italian design, we find that this metaphysical spirit shines through every rounded shape, every detail and combinations of materials that characterize his projects. Frattini’s products summarize, in their particular formal configuration, thoughts, dreams and concerns of modern design: the utopian vision and confidence in a better future, the daily quality of life and the satisfaction that can be drawn from the smallest familiar action.
Lina

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

37. Lina, designed by Gianfranco Frattini (1955), historical picture.

Lina

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

Lina (cat. Armchair) designed by Gianfranco Frattini (1955), structure T43 Dark Walnut.
Carlo De Carli

Born in Milan, Carlo De Carli (1910-1999) graduated in 1934 in architecture from the Polytechnic University of Milan, worked for a year in the studio of Gio Ponti and took over the chair in interior architecture, furniture and decoration from him in 1962. Curator of the X and XI Milan Triennale, he was head of the architecture faculty from 1965 to 1968. Editor of the magazine Interni from 1967 to 1971. Design, research, teaching and promotion were the areas of action of his work, carried out with a broad communality of thinking and focused on people and the social and production context in which they operate.

An important addition to the collections is this prestigious reissue, which Tacchini is excited to announce: Sella sofa by Carlo De Carli. Sella illustrates the concept of "primary space" from De Carli’s philosophy – that of a "relational space" –, a principle true to Tacchini’s vision of the function of furniture and interior design. Sella is inspired by the armchair of the same name designed in 1966 by the famous Italian architect.
Sella (cat. Sofa) designed by Carlo De Carli (1966), base T116 Canaletto Walnut, shiny black chromed feet. Shown with:
Joaquim (cat. Low Table), base T27 Matt Black Chrome, Top T119 Elegant Brown.
Sella

(Eng) The highly elegant sofa is made using the very finest of materials: exposed walnut, elegant metal chromed details finish shiny black and belts for the support of the backrest in refined natural leather. The cushions are filled with feathers, and the coverings could be in leather, fabric or velvet. Its soft, generous line offers the utmost refinement, and is designed to guarantee extraordinary comfort, conducive to a slow tempo that will reconcile us with ourselves and others, in a more intimate and private spatial dimension.

(Il) Il divano si presenta come un arredo di grande eleganza, realizzato con materiali di assoluto pregio: legno di noce a vista, dettagli in elegante metallo cromato finitura nera lucido e cinghie di supporto dello schienale in raffinato cuoio. Le cuscinature sono in piuma e i rivestimenti possono essere in pelle, tessuto o velluto. La sua linea morbida e generosa è estremamente raffinata ed è progettata per regalare un comfort straordinario, dedicato a un tempo lento, che riconcilia con se stessi e con gli altri, nella dimensione di uno spazio di relazione più intimo e privato.

For De Carli the attitude behind the design of a house or of a chair does not change: “I love any form of architecture, provided it’s researched, tested and essential (…) furniture too… I’ve designed a lot… it only seeks measure and not any effect… above all the measure that relates to the space of the home, in the sense of a tree” (Creatività, 1973).
Martin Eisler

Born in Vienna in 1913, the son of the famous art historian Max Eisler, one of the founding members of the Austrian Werkbund, Martin Eisler studied in Vienna under the noted architects Oskar Strnad and Clemens Holzmeister. In 1938 he moved to Buenos Aires, where he immediately set about holding his first exhibition of designs and furniture at the Mueller Gallery, which became the National Office of Fine Arts in 1940, in the Palais de Glace. In 1945 he founded the business Interieur with Arnold Hackel, which sold furniture and objects designed by the duo, launching his career as a designer. His work also took him to Brazil, where in 1955 he went into partnership with Carlo Hauner from the company Moveis Artesanais, and became Art Director of the company Forma in São Paulo.

41. Martin Eisler, portrait.

Costela (cat. Armchair, Ottoman) designed by Martin Eisler (1952), structure T115 Walnut, base T07 Black.
Eisler’s experience in Brazil aroused his interest in exotic woods and varnishing and lacquering techniques on wood, glass and bronze. Also greatly appreciated as an architect for his projects characterised by their all-encompassing creativity, which customised every detail, from buildings to furniture, Eisler also worked as a set designer and opera director. His most famous design pieces include the Reversível and Costela chairs, which were awarded the prestigious Milanese Compasso d’Oro.

Tacchini is delighted to reissue Costela by Martin Eisler, icon of Brazilian 1950s design, and winner of the Milanese Compasso d’Oro award. An elegant yet informal armchair. With its sensual aesthetic, natural materials and intelligent design, it offers sophisticated personalization.
Costela and Reversível

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

(Ita) Costela rappresenta la sintesi della natura di un progetto creativo. L’idea portante, dalla quale parte tutto, la bellissima struttura in legno a fasce arrotondate in un ideale abbraccio che accoglie sia nella seduta che nello schienale, e il completamento funzionale ed estetico del dettaglio, i grandi cuscini da appoggiare orizzontalmente e verticalmente, a garanzia di un comfort completo e dallo stile estremamente naturale nella loro posizione quasi casuale. La parte portante è facilmente smontabile e riciclabile, caratteristica in linea con la fondamentale tendenza e necessità contemporanea di produrre arredi che considerino i principi di sostenibilità e durata nel tempo. La possibilità di poter giocare con i rivestimenti tessili rende poi Costela non solo un pezzo dalla storia inconfondibile, ma anche un arredo di rinnovata e irresistibile tendenza.
The dynamic, flexible reissue of Reversível offers dual comfort with two possible seat positions, to sit in the chair with the back upright, or really relax in a semi-reclining position, parallel with the backrest. The simple, natural movement makes it seem an obvious solution, but it actually represents as ground-breaking an intuition now as then. This original, informal seat with its distinctive lines is completed with a metal structure and fabric coverings. Reversível bears witness to the soft, sensuality of Brazilian 1950s design, a combination of tradition and creativity, folk craft and visionary innovation.

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

Fruit of the creative genius of the architect and designer Martin Eisler, Reversível is an historic piece of Carioca design, and Tacchini fell in love with its incredibly innovative style. With the simplicity of its lines and movement, this armchair transforms with casual elegance.
Reversíel (cat. Armchair) designed by Martin Eisler (1955), structure T07 Black, feet T25 Matt Champagne Gold. Shown with: Soap (cat. Low Table) base T03 Grey, top T118 Shiny Patagonia Marble.
I love this lamp, and it doesn’t happen so often. I feel it as a friend.

Umberto Riva

A master of lighting, Umberto Riva was born in Milan in 1928 and has worked in design since 1960. Having studied with Carlo Scarpa, Riva pursued his own personal research process via the most widely differing disciplines, from urban spaces to buildings, landscape to interiors, outfitting to the design of lamps and furniture. His most important creations include Casa Frea in Milan, considered to be one of his masterpieces, the redevelopment of Piazza San Nazaro in Milan, restoration of the historic Caffè Pedrocchi in Padua, the design for the work on the Viale del Ministero degli Esteri and Piazza della Farnesina in Rome, the Biblioteca Europea at Porta Vittoria in Milan, the thermal power plants in Catanzaro and Campobasso and a long line of houses, from Milan to Sardinia and Puglia, as well as various designs of lamps and furniture for the biggest names in Italian design. Considered an out-of-the-ordinary architect, Riva has retained an artisan dimension in architecture and design work. His designs are “born drawn”, pencil sketches of a pure and poetic research.

Maestro della luce, Umberto Riva è nato a Milano nel 1928 e dal 1960 si occupa di progettazione. Allievo di Carlo Scarpa, Riva ha sviluppato una sua personale ricerca, percorrendo i più diversi ambiti disciplinari: dagli spazi urbani agli edifici, dal paesaggio agli interni, dall’allestimento al design di lampade e mobili. Tra le sue realizzazioni più importanti si segnalano casa Frea a Milano, considerato uno dei suoi capolavori, la sistemazione di piazza San Nazaro a Milano, il restauro dello storico Caffè Pedrocchi di Padova, il progetto per la sistemazione
The design for this lamp dates back to 1963, and today it is reissued with the name E63. This alphanumeric code is a reflection of the intellectual complexity of its designer, Umberto Riva: part architect, part designer, part artist, part light-tamer, and a whole lot of all these things. A table lamp designed with great precision, featuring simple lines around broad surfaces, that seemingly give a solid form to the light itself: steel, almost armour, protecting the precious source.

Nel 1963 nasce il modello di questa lampada, oggi rieditata con il nome E63. In una sigla alfanumerica, si racchiude la complessità intellettuale del suo progettista, Umberto Riva: un po’ architetto, un po’ designer, un po’ artista, un po’ addomesticatore della luce, e molto di tutto ciò. Una lampada da tavolo disegnata in modo esatto, con linee semplici per contenere superfici ampie, che sembrano dare forma solida alla luce stessa: acciaio, quasi come una corazza a proteggere la preziosa fonte.
Today, half a century after their creation, the projects realized by these great masters of the past continue to keep alive the soul of the Italian line through a series of revivals made by Tacchini. Castiglioni brothers’ Babela and Sancarlo, Gianfranco Frattini’s Agnese, Gio, Giulia, Lina, Oliver and Sesann, Carlo De Carli’s Sella, Martin Eisler’s Reversível and Costela, Umberto Riva’s E63 lamp, represent the result of a meticulous collaboration among designers, artisans and producers. Tacchini proposes these pieces with the desire to preserve and communicate the ideals that have guided their creation. Maintaining the integrity of the original projects, Tacchini has adapted the designer’s drawings to modern production. In this way, it has transferred the past design culture to the present.

“I love this lamp, and it doesn’t happen so often. I feel it as a friend. This lamp represents much of my professional history, my approach to the realization of the first projects. It was born from an open contest by Artemide, I was 35 years old. Initially this lamp should have been made of plastic, but with metal it obtained dry shapes and precision of the edges. Think about the power obtained with these rigid materials, a result which is impossible to have with plastic.” Umberto Riva, “An open shape”, T’Journal 8
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.
Tacchini Design Classic