





Elephant Ottoman

Designer: Karen Chekerdjian
Year: 2021

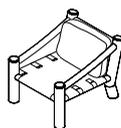
Two tusks extend harmoniously outwards. Four legs anchor the chair to the ground, conveying a feeling of strength and power. A comfortable and majestic elephant that is ready to welcome anyone who trusts him. Clear lines and primitive volumes are combined with fine cabinet-making in this iconic chair by Lebanese designer Karen Chekerdjian. Elephant's base is made of turned solid wood, worked and polished to the touch. The frame is made of handcrafted leather, with a very comfortable goose-down padded cushion. Available in tan leather or dark brown, it can be accompanied by an ottoman. Designed with longevity and sustainability in mind, it is suitable for any type of environment.

Developed by Tacchini in Italy

Dimensions (cm)

Cod. OELE62

Cod. OELE72



W 62 D 50 cm
H 36,5 cm

W 72 D 90,2 cm
H 66 cm
H seat 33,2 cm

CAD Files:
3D (.dwg, .3ds)
2D (.dwg)

Download CAD
files at tacchini.it/en/downloads

Materials description

Structure: open pore T134 walnut stained ash or open pore T122 anthracite stained ash.

Padding: goose down.

Upholstery: load-bearing leather structure and cushion covered in leather. Not removable.

Structure



T134
Walnut



T122
Anthracite Grey

Suggested upholsteries



Guarana

Materials informations



Feather	43%
Upholstery	32%
Ash	25%

Wood

Wood is a renewable raw material. All products derived from wood, such as for example plywood, have the advantage of being able to be machined more easily than wood and do not deform. The timber we use – solid or plywood – comes mainly from European and Russian forests and is seasoned to specific values of humidity with tests. Most of the structures of the products in the collection have a frame in solid pine or ash, or in beech or poplar plywood.

Polyurethane

Flexible expanded polyurethane is a solid elastic polymeric material with open cell structure. It is a non-toxic material and above all free from ozone-damaging components. Production and processing of the polyurethane we use meet the objectives of the new policy of ensuring the protection of human health and of the environment. We focus in particular on the choice and use of the types of density of polyurethane suitable for preserving over the years the features of load capacity, elasticity and resilience. For products used in public spaces flame-retardant expanded polyurethane is chosen, tested and certified according to international regulations.

Recyclability

All Split elements are 100% recyclable when fully separated. Tacchini undertakes on-going research and development, with efforts made to introduce products which are a perfect combination of function and safety without jeopardizing the final design of the same articles. During production attempts are made to minimize noise and emission levels and to reduce rejects as far as possible. All the single materials which make up the production process, once disassembled, can be reused several times, maintaining a high quality standard.

Packaging

Split element is dispatched already assembled. It is protected by tissue paper and cellophane to protect the covering from dust and direct contact with the cardboard. The product is packed in rigid cardboard boxes suitable for world export. Manufacture of the packaging observes the criteria for recovery both as recycling and energy recovery and composting.

Once a product reaches the end of its life cycle it has to be eliminated.

To discover more about Tacchini environmental policy please visit: www.tacchini.it



Karen Chekerdjian

Karen Chekerdjian's trajectory into designing was unsystematic, comprised of a combination of practical experience in various creative fields and endeavours. Her practical beginnings were in advertising, working in both film and graphic design at Leo Burnett Beirut (1991), and as a co-founder of one of the first branding companies in the Middle East. Karen moved to Milan in 1997 to pursue a master's degree in industrial design at DOMUS academy, under the guidance of Massimo Morozzi, a founder of Archizoom. She continued to work with Morozzi at EDRA, where he was Art Director, in what effectively became a seminal and formative four-year mentorship (1997-2000). In 2001, Chekerdjian moved back to Beirut, the contradictory and transient city where she was born and to which she constantly returns. That same year she founded Karen Chekerdjian Studio, a space for her to continue actively reflecting and redefining her metier and method.