

*pallucco*

*pallucco*

"Comme des Garçons N.1, N.2"

Rei Kawakubo

1986



"Lizie"

Régis Protière

1984



"Comme des Garçons N.3, N.4, N.5"

Rei Kawakubo

1986



"Mattatoio 1988",  
Salone del Mobile di Milano  
1988

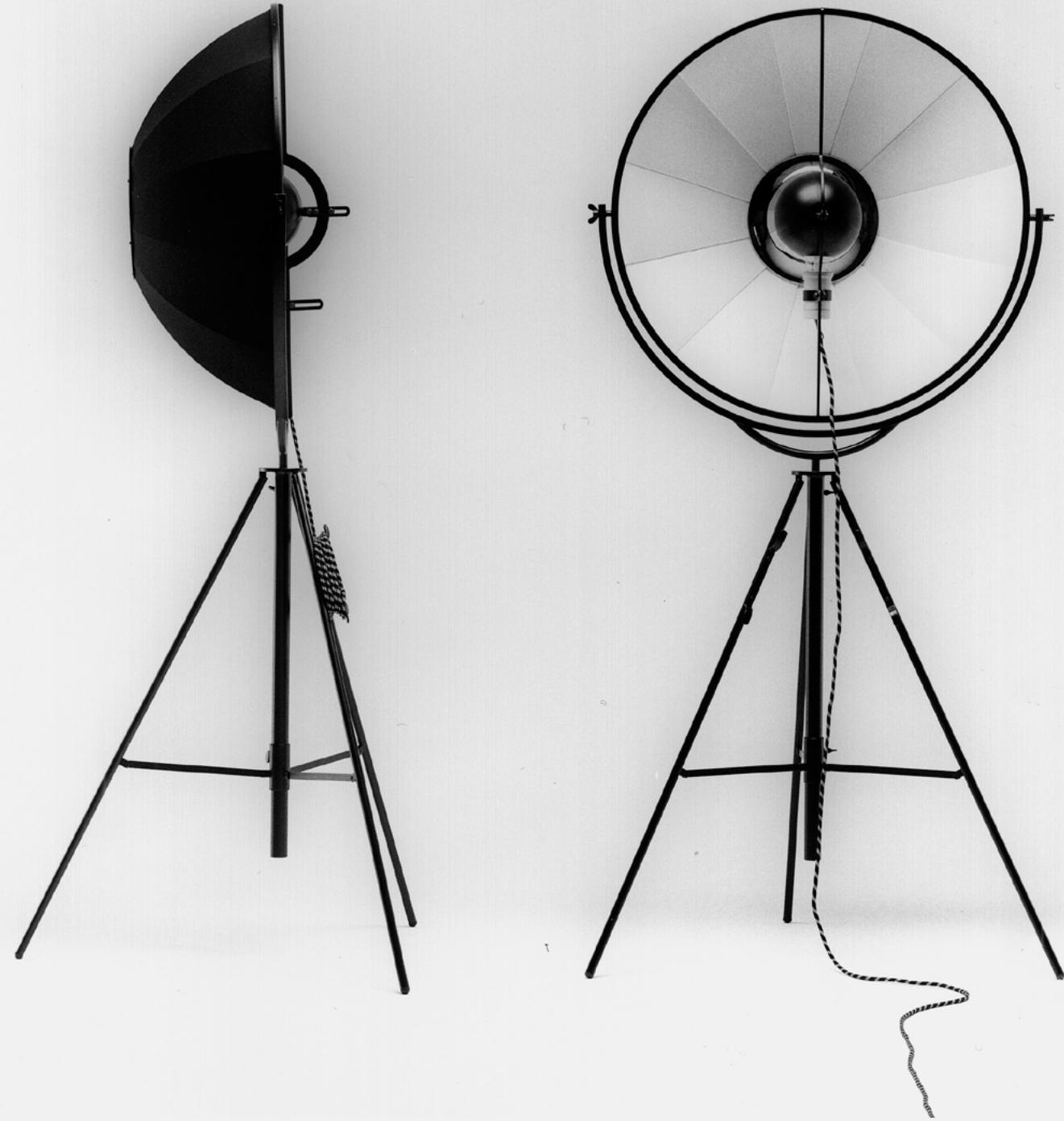


Il 2017, un anno ricco di cambiamenti per Pallucco. Il cambiamento è vita, visione, strategia e attraversa i mondi in cui Pallucco investe le sue energie progettuali: luce e casa. Pallucco, allontanandosi dagli stili dominanti, ha da sempre sperimentato nuove soluzioni ricercando forme particolari ed oggetti dai forti contenuti estetici tra arte, architettura e design. "Ci vogliono gli occhi di un navigante per vedere la riva oltre l'orizzonte".... sono questi gli occhi con cui Pallucco percorre le vie del design sin dagli anni '80, identificando e scegliendo non quello che è semplice moda, ma quello che rappresenta la tendenza dello stile. Un approccio attento, colto e anticonformista, che ha permesso all'azienda di affermarsi nel panorama internazionale sin dalla sua fondazione. A testimoniarlo sono gli allestimenti negli spazi del Mattatoio di Milano (1987 / 1988 / 1989) e le collaborazioni con Peter Lindbergh e Rei Kawakubo. Il rigore e il minimalismo urbano sono i capisaldi di Pallucco negli anni Novanta con la direzione artistica di Hannes Wettstein, che per l'azienda disegna uno dei suoi masterpieces, la libreria Continua, portando alla ribalta del mondo del design il concetto di tecnologia come nuova forma oltre l'estetica. Gli anni Duemila sono all'insegna della decorazione. La direzione artistica di Jurgen Bey sposta l'asse dell'attenzione di Pallucco su nuove forme e nuovi linguaggi formali. Contemporaneamente si allarga il gruppo di designer che producono e sperimentano nuove soluzioni, esplorando le frontiere del design contemporaneo con la libertà espressiva che è la firma più autentica dello stile Pallucco.

Hannes Wettstein, Jean Nouvel, Tom Dixon, Jaime Hayón, Christian Deuber, Sergio Calatrani, Denis Santachiara, Kazuhiro Yamanaka, Enrico Franzolini, Lagranja Design, Susanne Philippson, Matalie Crasset, Constance Guisset, Brian Rasmussen, creano per Pallucco pezzi esclusivi che segnano lo stile di un laboratorio di idee dove si confrontano le tendenze del design multiculturale. L'attuale produzione è una fusione di oggetti contemporanei, storici e senza tempo. La lampada Fortuny di Mariano Fortuny, il capolavoro visionario degli inizi del Novecento, ne rappresenta al meglio lo spirito. Pallucco ha una storia con radici in un prestigioso passato che si sta proiettando nel futuro.

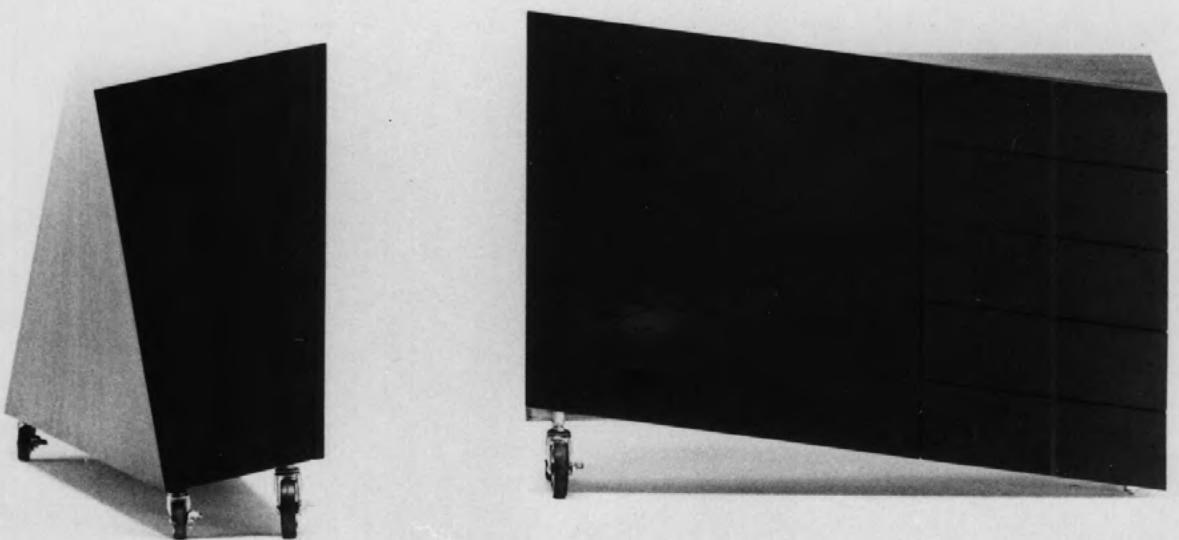
2017, a year full of changes for Pallucco. Change is life, vision, strategy and crosses the worlds where Pallucco invests its design energy: light and home. Stepping away from the prevailing styles, Pallucco has always experimented with new solutions, pursuing unique shapes and objects with a powerful aesthetic, amid art, architecture and design. "You need the eyes of a sailor to see the shore beyond the horizon".... it is indeed with such eyes that Pallucco has ventured down the paths of design since the 1980s, identifying and capturing more than mere fashion, but rather embracing style trends entirely. An attentive, educated and nonconformist approach, which has enabled the company to be affirmed on the international scene since its foundation. Bearing witness to this are the exhibitions in the spaces of the Mattatoio in Milan (1987 / 1988 / 1989) and the collaborations with Peter Lindbergh and Rei Kawakubo. Rigour and urban minimalism were Pallucco's cornerstones in the 1990s, under the art direction of Hannes Wettstein, who designed for the company one of his masterpieces, the Continua bookcase, bringing to the forefront of the design world the concept of technology as a new form beyond aesthetics. After 2000, everything was all about decoration. The art direction of Jurgen Bey moves Pallucco's focus onto new forms and new formal languages. At the same time, the group of designers who produce and experiment new solutions grows larger, exploring the frontiers of contemporary design with the freedom of expression which is the most authentic signature of the Pallucco style. Hannes Wettstein, Jean Nouvel, Tom Dixon, Jaime Hayón, Christian Deuber, Sergio Calatrani, Denis Santachiara, Kazuhiro Yamanaka, Enrico Franzolini, Lagranja Design, Susanne Philippson, Matalie Crasset, Constance Guisset and Brian Rasmussen create exclusive pieces for Pallucco that distinguish the style of a think tank where multicultural design trends merge together to form unique concepts. The current production is a fusion of contemporary, historical and timeless objects. The Fortuny lamp by Mariano Fortuny, the visionary masterpiece of the beginning of the twentieth century, best represents the spirit. Pallucco has a history with roots in a prestigious past that looks keenly to the future.

"Fortuny"  
Mariano Fortuny y Madrazo  
1907



4

"W il Toro 1 e 2"  
Paolo Pallucco & Mireille Rivier  
1988



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Pallucco

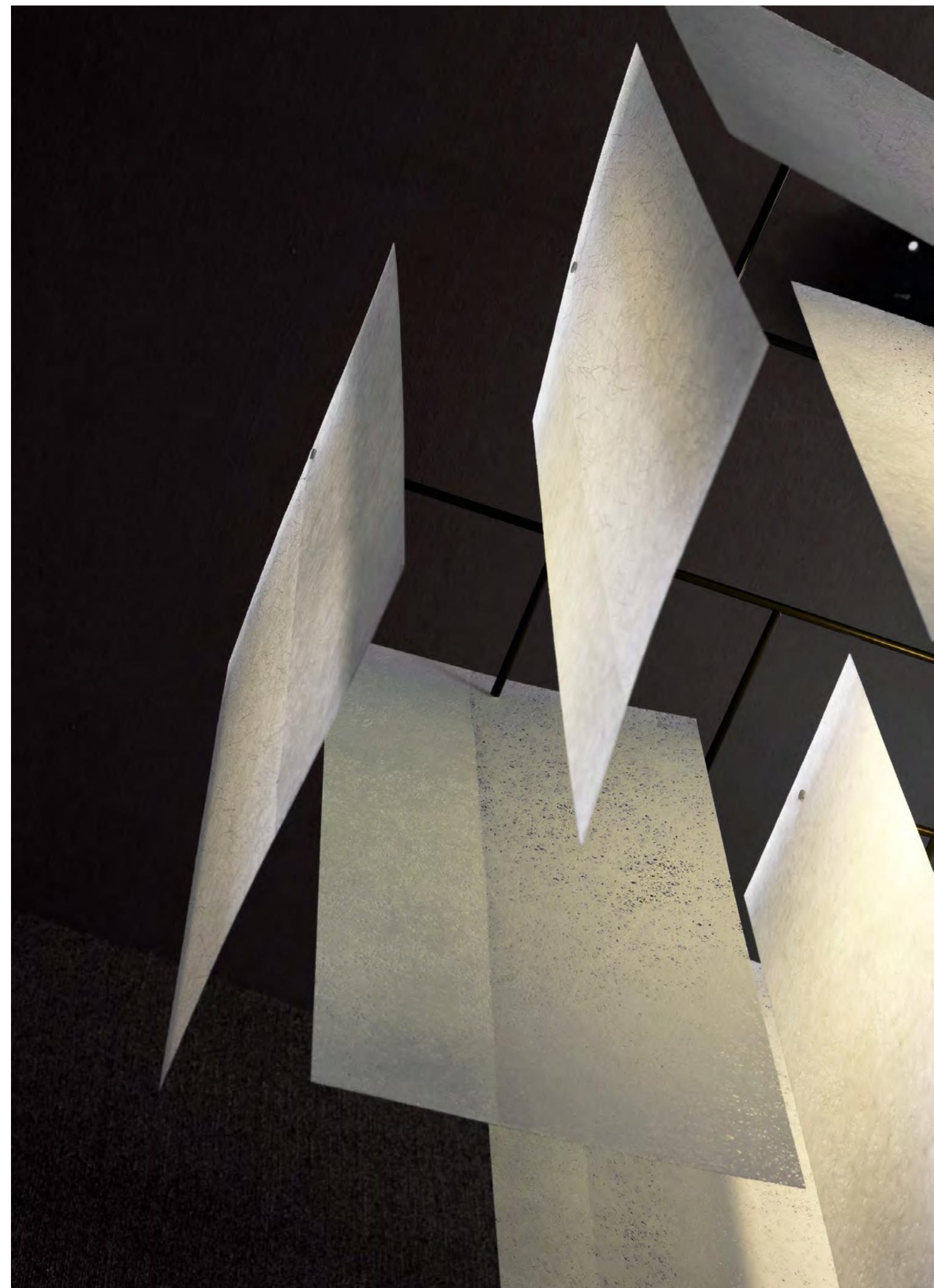
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Alexandra

Enrico Franzolini  
2015



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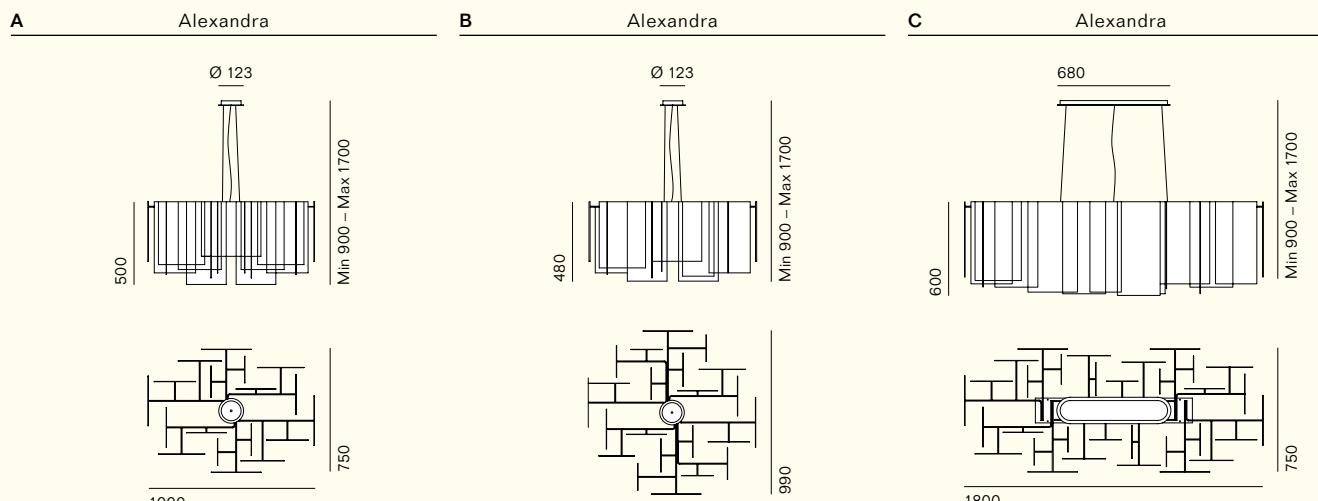
Pallucco

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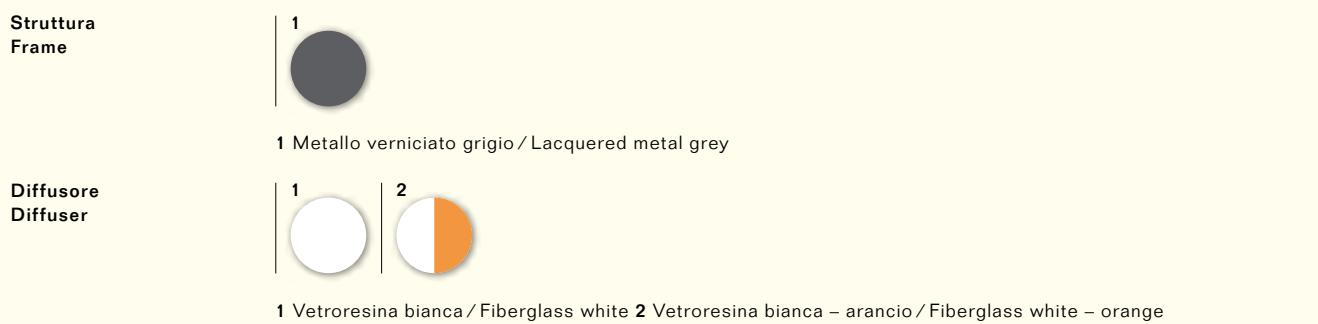




## Alexandra



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Alexandra	Sospensione	• 1 Globo compatta fluorescente / Compact Globo fluorescent Ø 120 30 W	E 27	220 / 240	8-11
<b>A B D E</b>	Pendant	• 1 Alogena / Halogen max 105 W • 1 Led max 21 W • 1 Globo compatta fluorescente / Compact Globo fluorescent Ø 120 23 W	E 27	220 / 240	
			E 27	220 / 240	
			E 27	220 / 240	
			E 26	110 / 120	
Alexandra	Sospensione	• 2 Globo compatte fluorescenti / Compact Globo fluorescent Ø 120 30 W	E 27	220 / 240	8-11
<b>C F</b>	Pendant	• 2 Alogene / Halogen max 105 W • 2 Led max 21 W • 2 Globo compatte fluorescenti / Compact Globo fluorescent Ø 120 23 W	E 27	220 / 240	
			E 27	220 / 240	
			E 26	110 / 120	



ita eng

Un nuovo concetto di lampada, creata attraverso la sovrapposizione di fogli sottili in vetroresina, per dare forma a un'emozione luminosa fatta di leggerezza e trasparenza. Ideata da Enrico Franzolini, Alexandra estende questo progetto al mondo del contract, ampliando le dimensioni dei fogli per costruire una lampada importante nella presenza scenografica, eppure sempre leggiadra ed aerea. Una variante adatta agli ambienti di ampie dimensioni: hall di un hotel, sale meeting o collettività.

A new concept of lamp, created by overlapping thin fibreglass sheets, giving rise to a captivating light that is both light-weight and transparent. Conceived by Enrico Franzolini, Alexandra carries this design over into the world of contract, using bigger sheets to build a lamp with a powerful theatrical presence, yet one that remains graceful and airy. This version is perfect for large settings such as hotel lobbies, meeting rooms, or gathering places.

Asnago Vender

Mario Asnago  
& Claudio Vender  
1936



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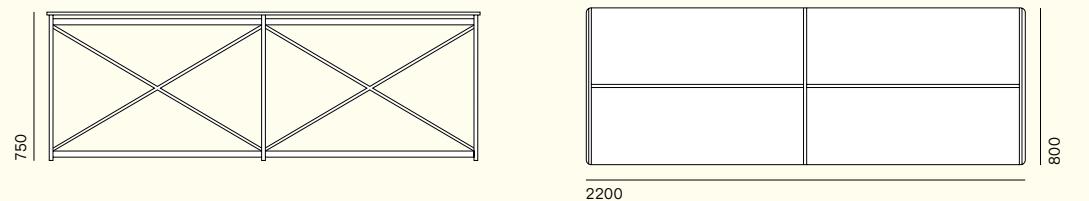


Pallucco

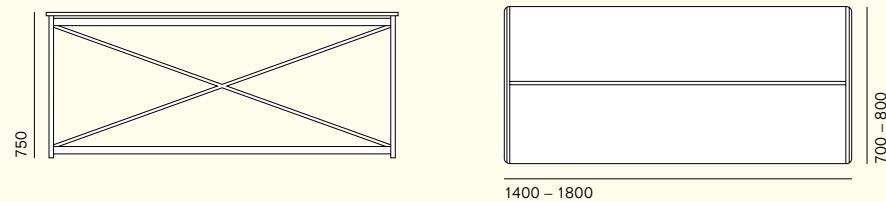
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## Asnago Vender

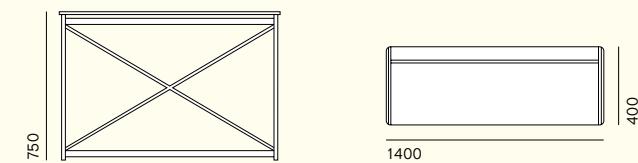
A



B



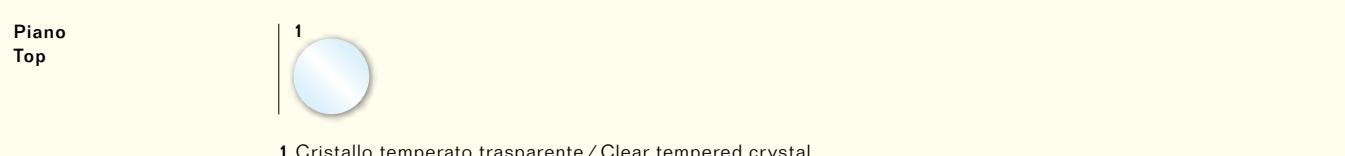
C



Prodotto Product	Tipologia Type	Pag
Asnago Vender	Tavoli	8-11
<b>A B</b>	Tables	
Asnago Vender	Consolle	
<b>C</b>	Console	



1 Acciaio verniciato bianco opaco / Matt white lacquered steel 2 Acciaio verniciato nero opaco / Matt black lacquered steel



1 Cristallo temperato trasparente / Clear tempered crystal

ita

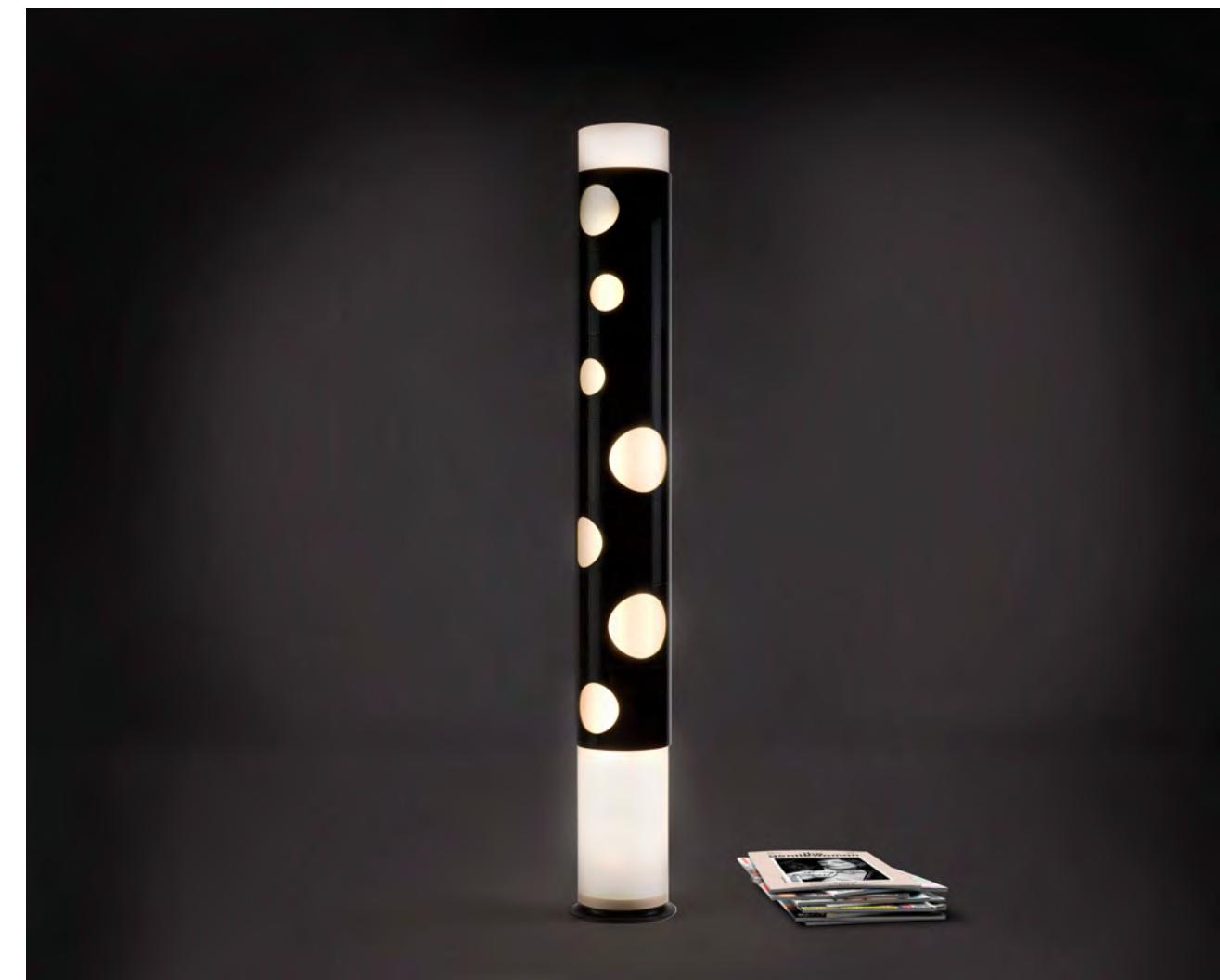
Disegnati dagli architetti razionalisti Mario Asnago e Claudio Vender, tavoli e consolle dall'insolita leggerezza e trasparenza, vengono presentati per la prima volta alla Triennale di Milano nel 1936. Caratterizzati da una linea essenziale con una struttura in piatto trafiletato e tubo di acciaio, crociere in tondino di acciaio trafiletato, piedini regolabili, piani in cristallo temperato trasparente. Ad oggi la contemporaneità del prodotto si esalta nella leggerezza della struttura e nell'eleganza dell'accoppiamento dei diversi materiali: il vetro e il metallo.

eng

Designed by rationalist architects Mario Asnago and Claudio Vender, the unusually light and transparent tables and consoles were first introduced at the Triennale of Milan in 1936. They are characterised by an essential line with a perforated plate and tubular steel lamp frame, cross pieces in perforated steel bar, adjustable feet and tempered clear glass tops. Today, the contemporary feel of the product is exalted by the lightness of the frame and the elegant pairing of different materials – glass and metal.

Joe Colombo  
1964





## Bolle

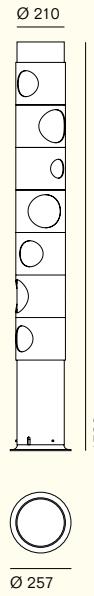
ita

Joe Colombo, uno dei maestri indiscutibili del design, progetta la lampada Bolle nel 1964, periodo in cui utilizza forme geometriche pure (cilindri, cerchi, ecc.) applicate ad oggetti di produzione industriale. La lampada da terra è composta da una struttura cilindrica interna in metacrilato satinato. All'esterno vengono infilati sette anelli forati e verniciati lucidi, che, ruotati anche singolarmente, regolano l'intensità luminosa e creano particolari giochi di luce sempre diversi. A seconda della combinazione dei fori, la lampada può essere utilizzata per la lettura, per l'illuminazione d'ambiente o per creare una luce soffusa, quasi lunare.

eng

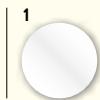
Joe Colombo – one of the undisputed masters of design – designed the Bolle lamp in 1964, at a time when pure geometric shapes (cylinders, circles, etc.) were favoured for mass produced objects. This floor lamp consists of an inner cylindrical satin-finish methacrylate frame. Seven glossy painted perforated rings are threaded onto this frame. By rotating them one at a time, it is possible to adjust the luminous intensity and create all kinds of different lighting effects. Depending on the arrangement of the perforations, the lamp can be used to read, light the room, or create a soft, almost lunar light.

A



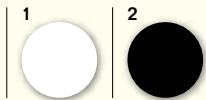
Prodotto Product	Tipologia Type	Lampadine consigliate – Struttura centrale Suggested light bulbs – Internal structure	Attacco Socket	Volt	Pag
Bolle	Terra	• 2 Fluorescenti lineari	G 5	220 / 240	18-19
A	Floor	/ Linear fluorescent T5 80 W / 830			
		• 2 Fluorescenti lineari	G 5	110 / 120	
		/ Linear fluorescent T5 80 W / 830			
<hr/>					
<b>Lampadine consigliate – Parte superiore Suggested light bulbs – Upper bulb</b>					
• 1 Alogena / Halogen PAR 30 100 W					
• 1 Alogena / Halogen PAR 30 100 W					
<hr/>					

Struttura  
Frame



1 Metacrilato satinato (PMMA) / Satin methacrylate (PMMA)

Diffusore  
Diffuser



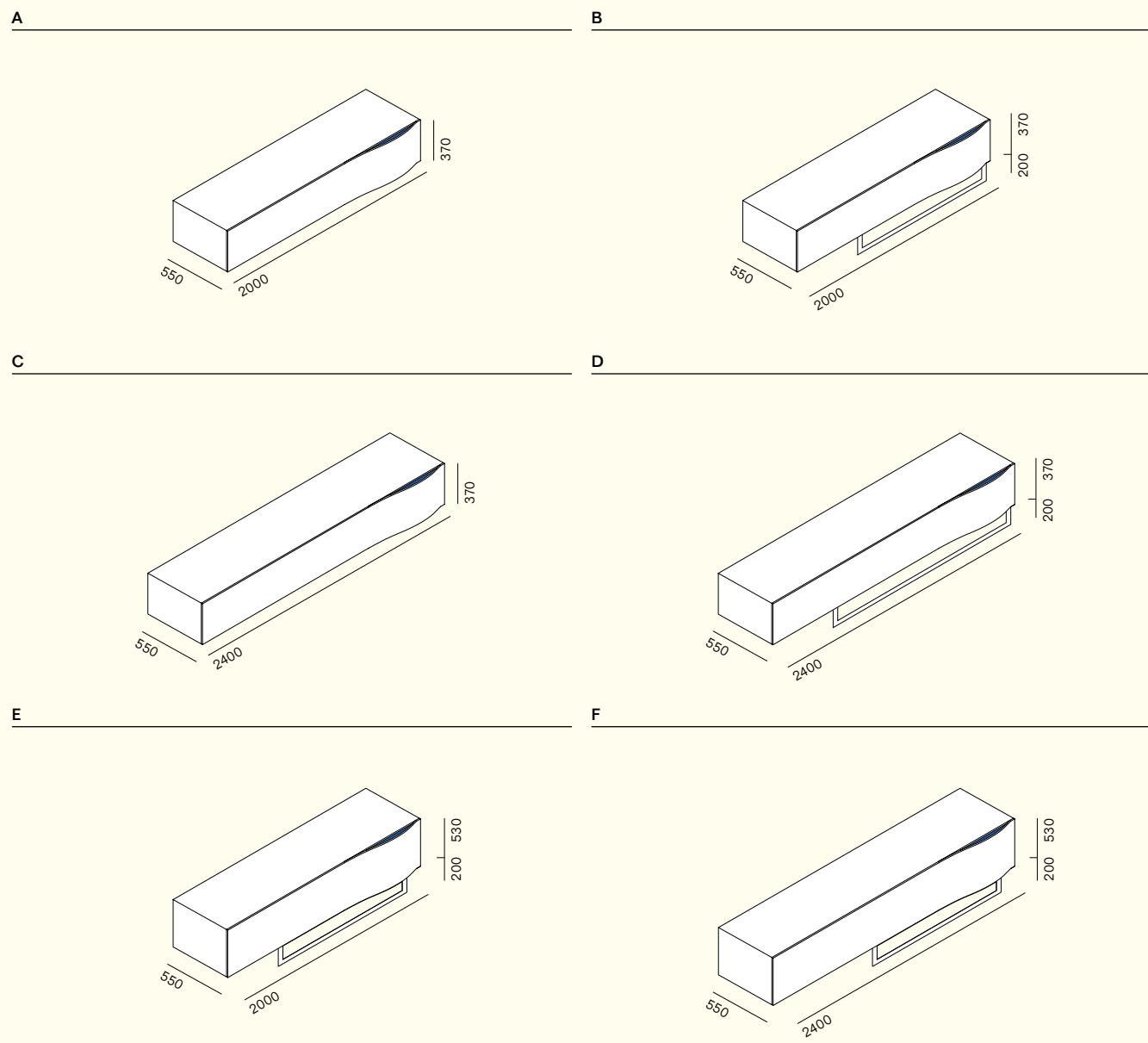
1 Alluminio verniciato bianco lucido / Lacquered aluminium high gloss white 2 Alluminio verniciato nero lucido  
/ Lacquered aluminium high gloss black



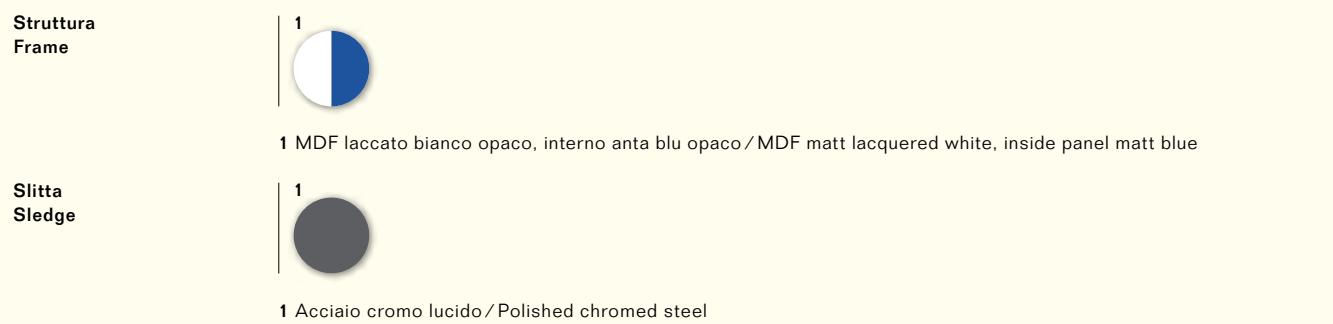
Breeze



## Breeze

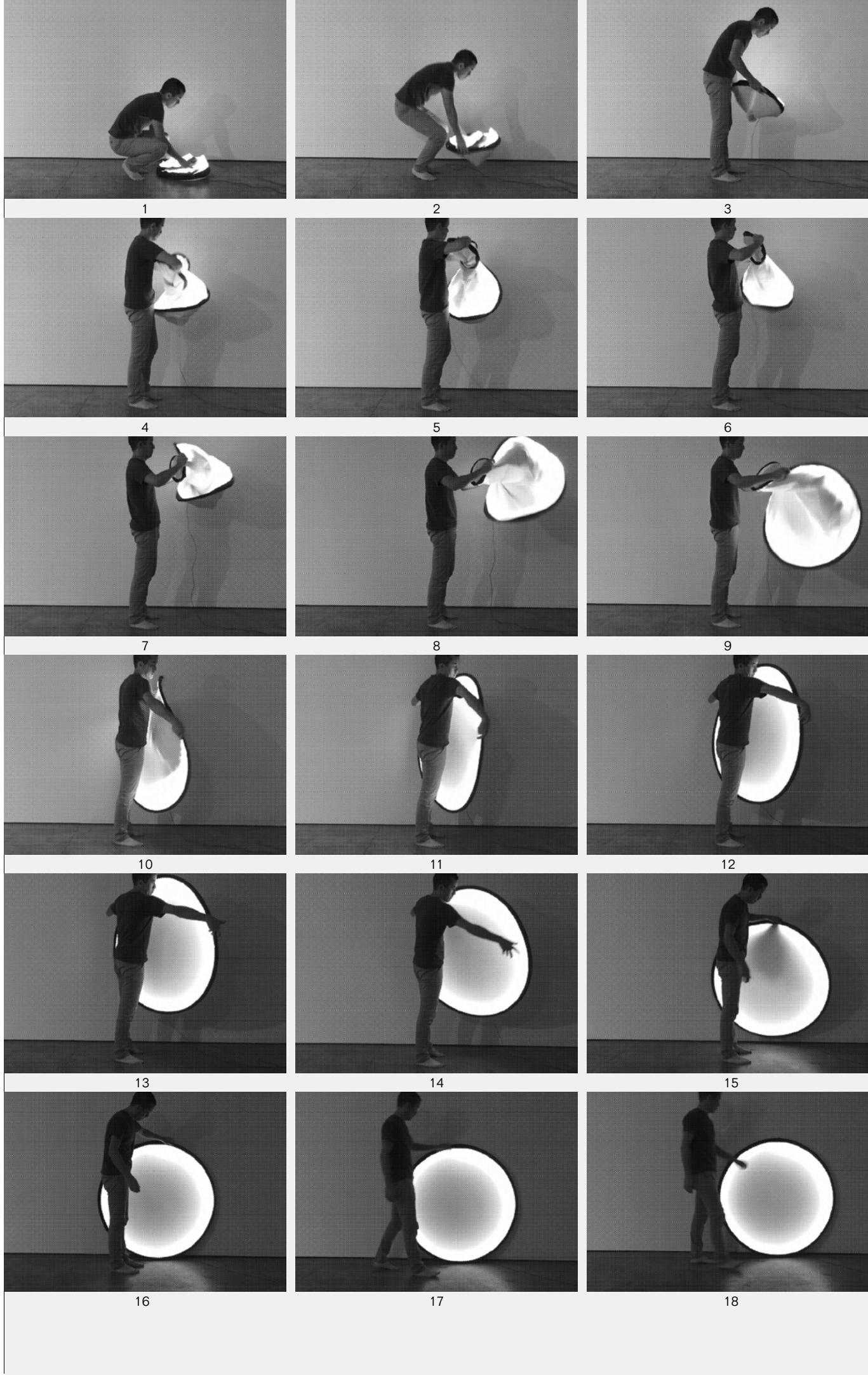


Prodotto Product	Tipologia Type	Pag
Breeze	Pensile	24, 25
<b>A C</b>	Wall	
Breeze	Con struttura autoportante	22, 23
<b>B D E F</b>	Free standing	



**ita**  
Kazuhiro Yamanaka si ispira ad una piccola onda che sottintende la maniglia, e delinea una forma pura. Breeze è una serie di contenitori pensili, orizzontali oppure dotati di telaio autoportante che appoggia su una struttura in acciaio cromo lucido. Tutti sono realizzati in MDF con anta in multistrato curvato e pannello interno in tamburato. Il sistema di apertura e chiusura è regolato tramite cavetti in acciaio con pistoni a gas.

**eng**  
Kazuhiro Yamanaka draws his inspiration from a small wave that acts as a handle and stretches out a pure shape. Breeze is a series of horizontal sideboards, either wall-hanging or with a free standing structure that rests on an asymmetrical polished chrome steel structure. Everything is made out of MDF with a curved plywood door and inner honeycomb panel. The opening and closing mechanism is controlled with steel cables with gas-powered pistons.





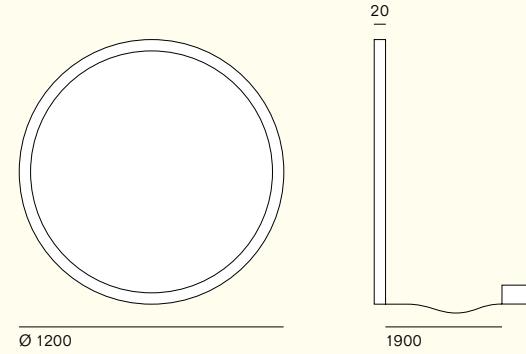
Exhibition 可见×不可见 山中一宏设计展 Visible x Invisible, Power Station of Art, Shanghai



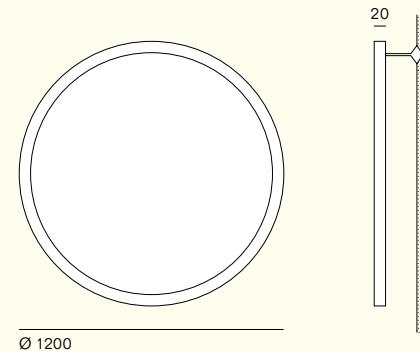
Pallucco

## Collapsible Moon

A



B



Prodotto Product	Tipologia Type	Lampadine Light bulbs	Volt	Pag
Collapsible Moon	Oggetto luminoso	• Led flex 40 W alimentatore con spina / Ballast on plug • Led flex 40 W alimentatore per attacco diretto / Ballast for direct connection	220/240 110/120	28-29
A	Lighting object	• Led flex 40 W alimentatore con spina / Ballast on plug • Led flex 40 W alimentatore per attacco diretto / Ballast for direct connection	220/240 110/120	
Collapsible Moon	Con attacco a parete	• Led flex 40W alimentatore remoto / Remote ballast • Led flex 40W alimentatore remoto / Remote ballast	220/240 110/120	29
B	With wall bracket			

Struttura interna  
Internal frame



1 Acciaio armonico temperato / Harmonic tempered steel

Diffusore  
Diffuser



1 Tessuto bianco accoppiato con tessuto tecnico per rifrazione e diffusione – profilo nero / White fabric coupled with technical textile for refraction and light diffusion – black frame

ita  
La grande lampada circolare di Kazuhiro Yamanaka trae ispirazione dal suo particolare rapporto con la luna. Collapsible Moon può essere espansa e ripiegata su se stessa con un'azione semplice, grazie alla sua struttura che si ispira a quella del riflettore fotografico. La fonte luminosa è una strip LED, che si trova all'interno del bordo della struttura in acciaio armonico e diffonde la luce verso il centro del cerchio. La grande superficie del cerchio completo, di conseguenza, si illumina come una luna piena.

eng

Kazuhiro Yamanaka for its big circle lamp gets inspired from his particular relation with the Moon. Collapsible Moon can be expanded and collapsed with a simple action, thanks to the photo reflector structure. The light emits from LED strip, which is located inside the edge of the spring steel frame towards centre of the circle. As a result, the big surface of the complete circle illuminates itself like a full moon.

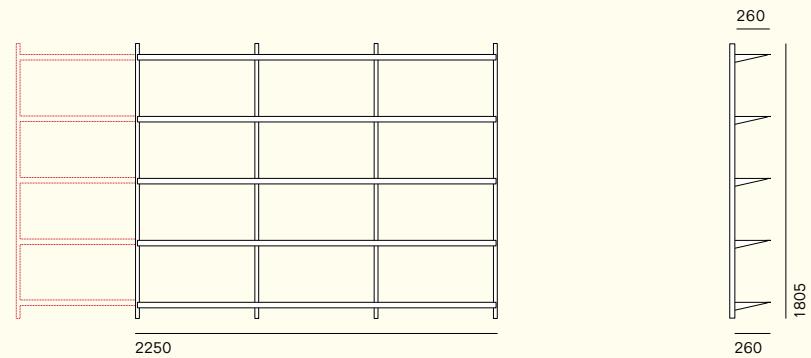




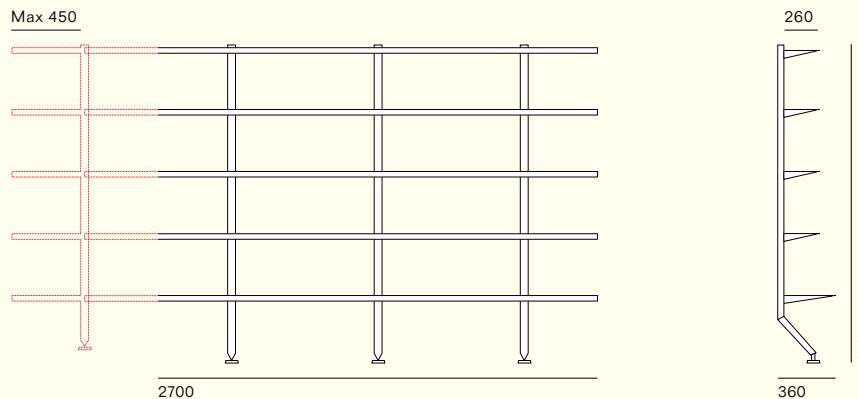


## Continua

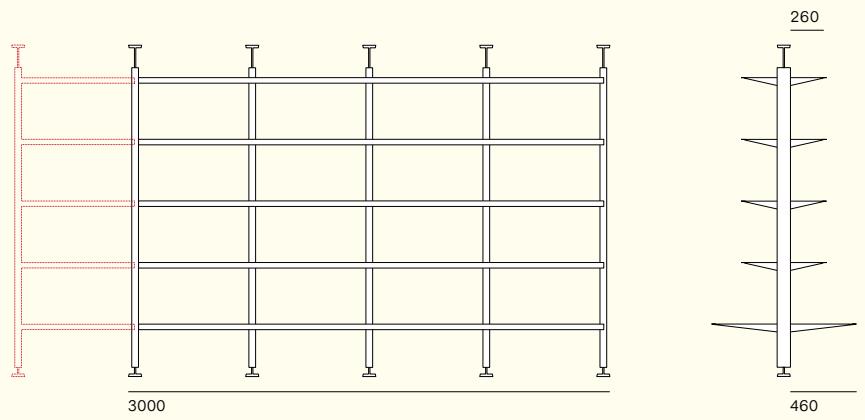
Sistema modulare / Modular system



B

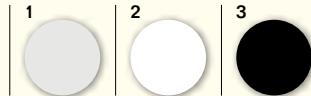


C



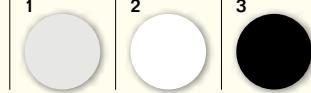
Prodotto Product	Tipologia Type	Note Remarks	Pag
Continua	Libreria a parete	Interasse max 900 mm, portata max 40 kg / m	32-35
A B	Wall-mounted bookcase	Max distance between uprights 900 mm, max 40 kg / meter	
Continua	Libreria autoportante	Interasse max 900 mm, portata max 40 kg / m	
C	Free standing bookcase	Max distance between uprights 900 mm, max 40 kg / meter	

Montanti  
Uprights



1 Alluminio verniciato argento opaco / Matt silver lacquered aluminium 2 Alluminio verniciato bianco opaco / Matt white lacquered aluminium 3 Alluminio verniciato nero opaco / Matt black lacquered aluminium

Piani e reggipiani  
Shelves and brackets



1 Acciaio verniciato argento opaco / Matt silver lacquered steel 2 Acciaio verniciato bianco opaco / Matt white lacquered steel 3 Acciaio verniciato nero opaco / Matt black lacquered steel

ita

Continua è un sistema di librerie componibile ideato da Hannes Wettstein. I suoi montanti e le sue mensole "continue" danno vita a infinite composizioni dal disegno deciso e lineare. Si caratterizza attraverso la cura progettuale delle finiture e la raffinatezza dei dettagli compositivi: il reggilibro, il reggipiano, il montante in estruso di alluminio e i piani in acciaio verniciati. La libreria può essere installata anche in centro stanza.

eng

Continua is a modular bookcase system conceived by Hannes Wettstein. Its uprights and "continuous" shelves give rise to infinite compositions with a bold, linear design. It stands out for its meticulously designed finishes and sophisticated details: the bookrest, the shelf bracket, the extruded aluminium post and the painted steel shelves. The bookcase can also be placed in the middle of the room.

Coral

Lagranja Design  
2009



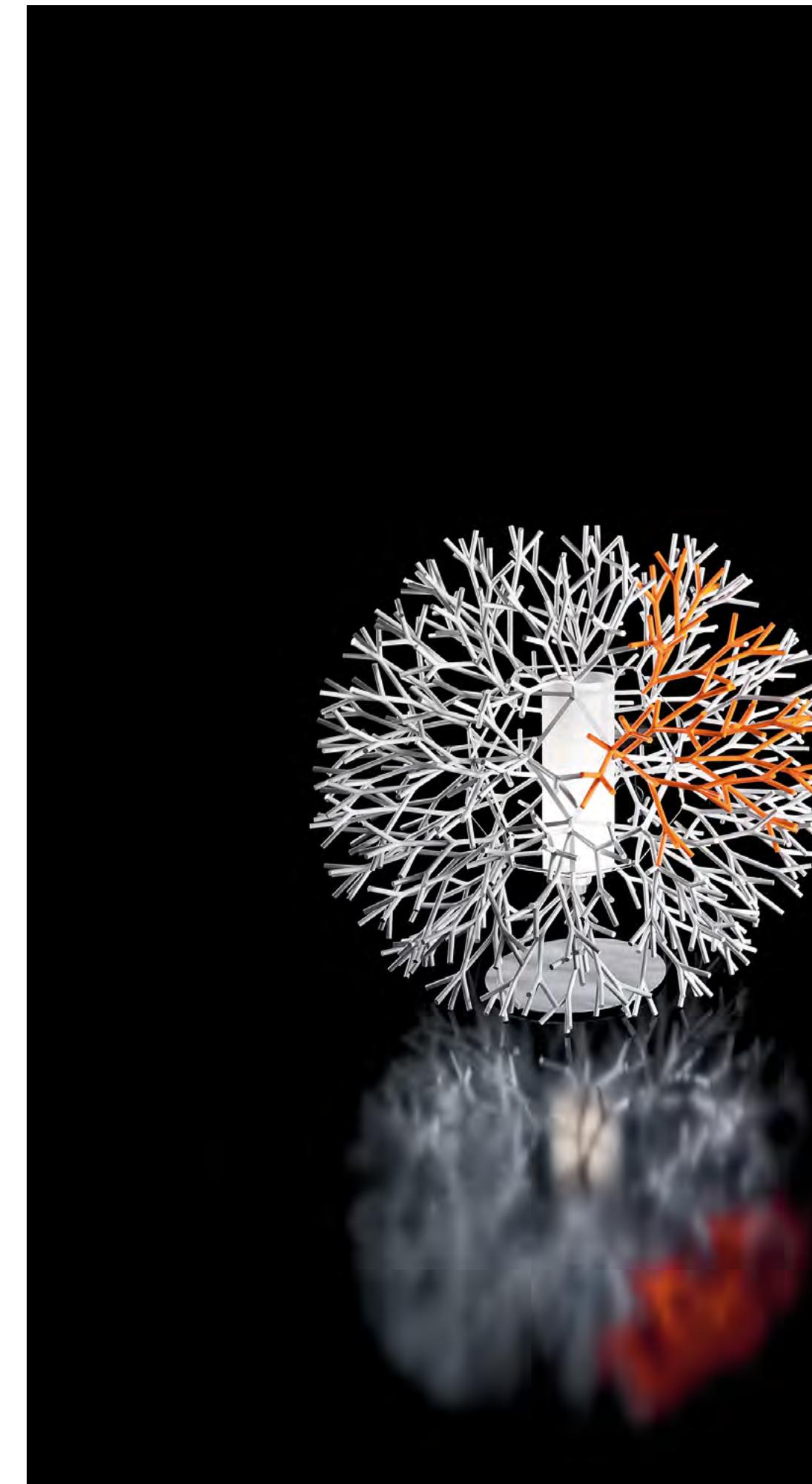
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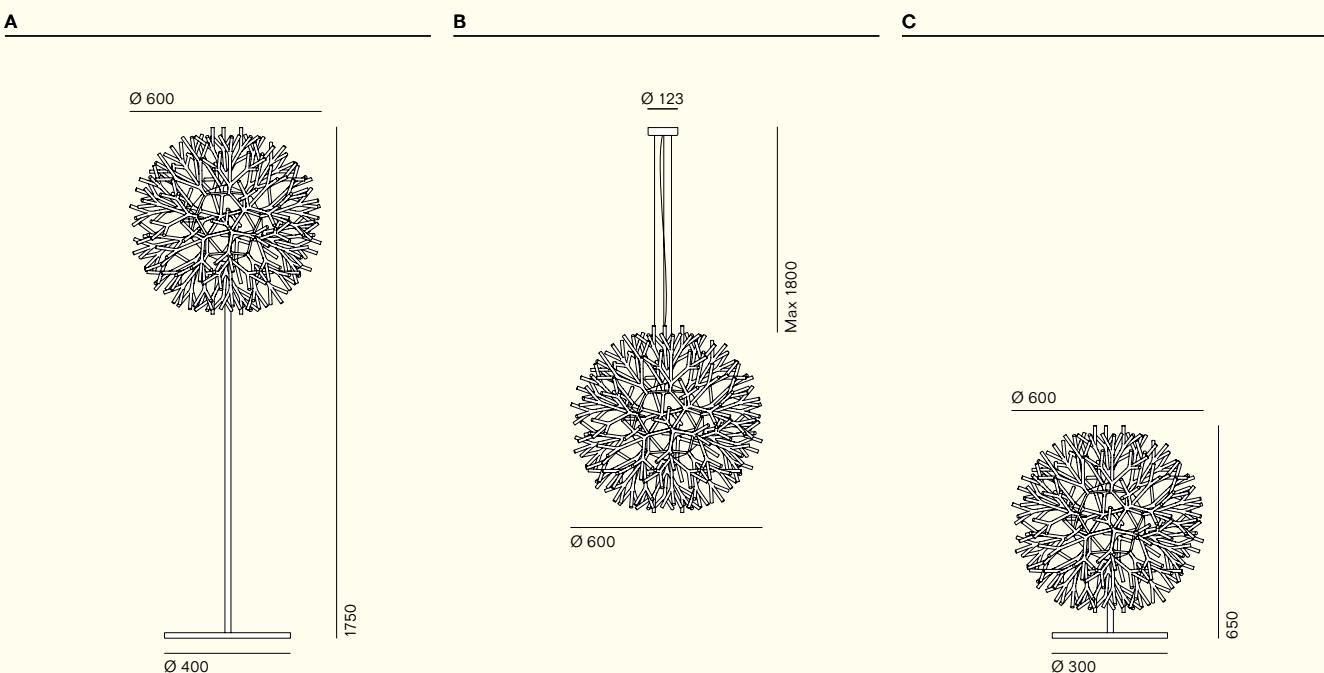
Pallucco

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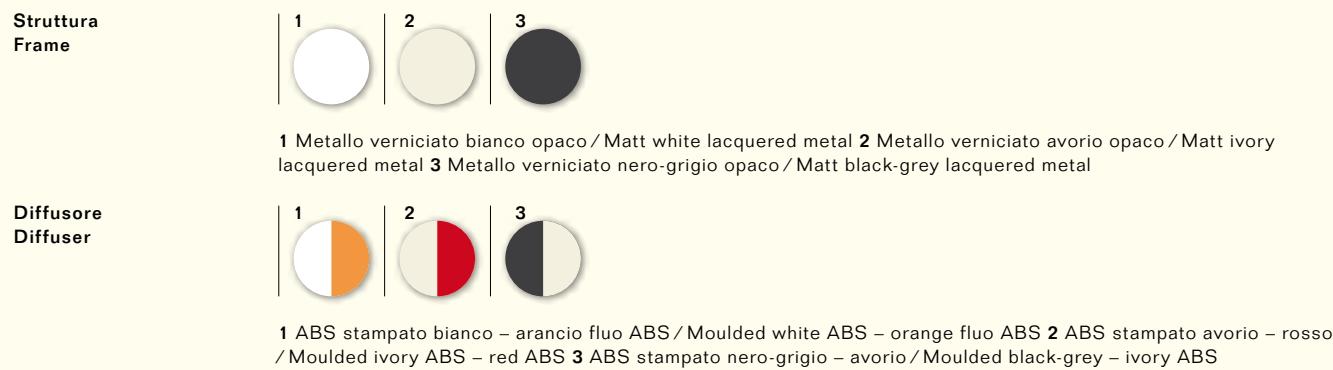
Coral



## Coral



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Coral	Terra	• 1 Alogena / Halogen eco max 105 W • 1 Fluorescente dimmerabile / Fluorescent dimmable 33 W • 1 Led dimmerabile / dimmable 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 27 W • 1 Alogena / Halogen max 100 W	E 27	220 / 240	•	38
A	Floor	• 1 Fluorescente dimmerabile / Fluorescent dimmable 33 W • 1 Led dimmerabile / dimmable 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 27 W • 1 Alogena / Halogen max 100 W	E 27	220 / 240	•	
Coral	Sospensione	• 1 Alogena / Halogen eco max 77 W • 1 Fluorescente / Fluorescent 20 W • 1 Led 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 20 W • 1 Alogena / Halogen max 72 W	E 27	220 / 240	-	39
B	Pendant	• 1 Fluorescente dimmerabile / Fluorescent dimmable 20 W • 1 Led dimmerabile / dimmable 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 20 W • 1 Alogena / Halogen max 72 W	E 27	220 / 240	-	
Coral	Tavolo	• 1 Alogena / Halogen eco max 77 W • 1 Fluorescente dimmerabile / Fluorescent dimmable 20 W • 1 Led dimmerabile / dimmable 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 20 W • 1 Alogena / Halogen max 72 W	E 27	220 / 240	•	40, 41
C	Table	• 1 Fluorescente dimmerabile / Fluorescent dimmable 20 W • 1 Led dimmerabile / dimmable 21 W • 1 Elettronica compatta fluorescente / Electronic compact fluorescent 20 W • 1 Alogena / Halogen max 72 W	E 27	220 / 240	•	



ita

Coral è una collezione di lampade realizzate in ABS e composte da un elemento modulare stampato ad iniezione dalla forma particolare che ricorda un ramo di corallo marino. L'idea dello Studio Lagranja Design che ha dato vita a Coral è quella di una lampada visivamente ricca e articolata che parte da un elemento molto semplice e che si ripete sul principio che regola la crescita in natura dal semplice al complesso. Le lampade sono disponibili in più colori con inserti di 3 elementi colorati a contrasto. Tutte le versioni sono dotate di diffusore cilindrico in vetro. La struttura portante è in acciaio verniciato negli stessi colori dei rami.

eng

Coral is a collection of ABS lamps consisting of a modular injection-moulded element with a distinctive shape that recalls a sea coral branch. The idea that led to the conception of Coral, designed by Studio Lagranja, is that of a visually emphatic and elaborate lamp, which originates from a very simple element repeated according to the principle governing growth in nature, i.e. from simple to complex. The lamps are available in multiple colours with three inserts in contrasting colours. All versions are equipped with a cylindrical glass diffuser. The supporting frame is made out of steel, painted in the same colours as the branches.

Crinolina

Susanne Philippson  
2009



Crinolina



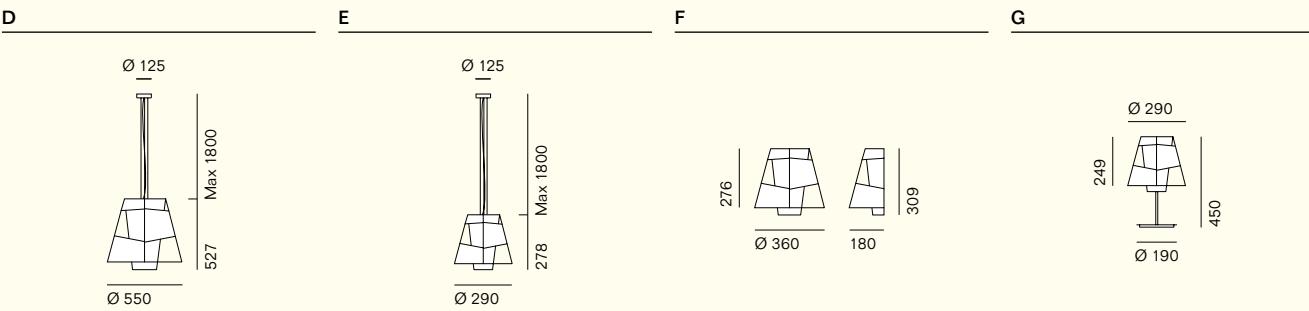
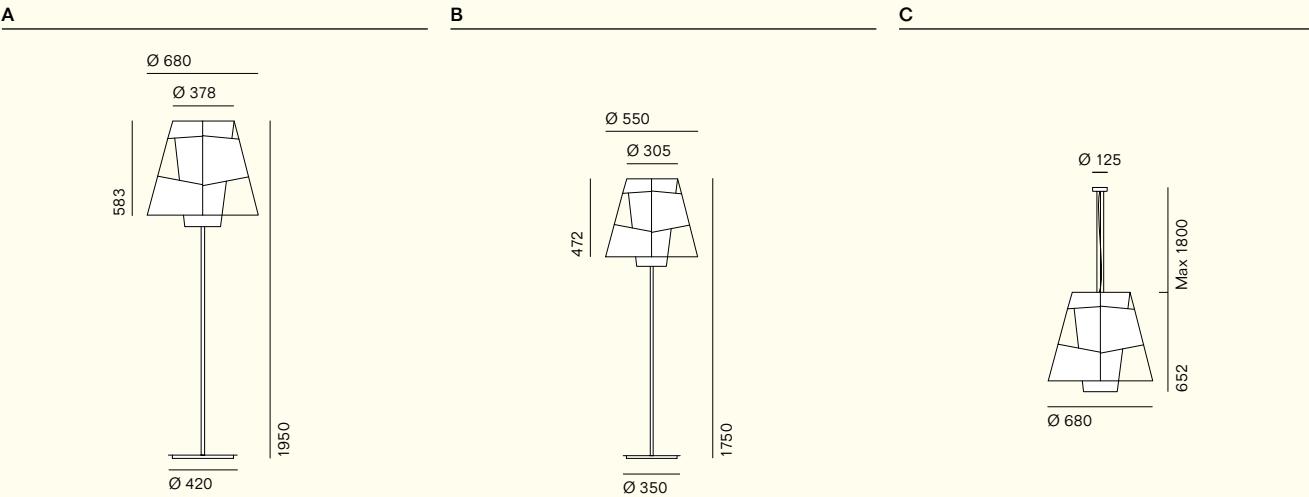
46



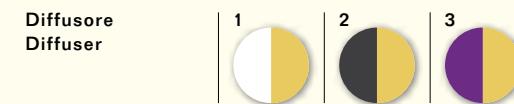
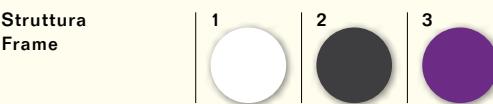
Pallucco

47

## Crinolina



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Crinolina	Terra	• 2 Alogene / Halogen eco max 77 W	E 27	220 / 240	•	45
A B	Floor	• 2 Fluorescenti dimmerabili / Fluorescent dimmable 30 W • 2 Led dimmerabili / Dimmable 21 W • 2 Fluorescenti / Fluorescent 27 W	E 27 E 27 E 26	220 / 240 220 / 240 110 / 120	• • —	
Crinolina	Sospensione	• 2 Alogene / Halogen eco max 77 W	E 27	220 / 240	—	44, 47
C D	Pendant	• 2 Fluorescenti / Fluorescent 30 W • 2 Led 21 W • 2 Alogene / Halogen max 72 W • 2 Fluorescenti / Fluorescent 27 W	E 27 E 27 E 26 E 26	220 / 240 220 / 240 110 / 120 110 / 120	— — — —	
Crinolina	Sospensione	• 1 Alogena / Halogen eco max 77 W	E 27	220 / 240	—	44, 47
E	Pendant	• 1 Fluorescente / Fluorescent 20 W • 1 Led 21 W • 1 Alogena / Halogen max 72 W • 1 Fluorescente / Fluorescent 13 W	E 27 E 27 E 26 E 26	220 / 240 220 / 240 110 / 120 110 / 120	— — — —	
Crinolina	Applique	• 1 Fluorescente / Fluorescent 11 W	E 14	220 / 240	—	
F	Wall	• 1 Led 5,7 W • 1 Fluorescente / Fluorescent 9 W	E 14 E 12	220 / 240 110 / 120	— —	
Crinolina	Tavolo	• 1 Alogena / Halogen eco max 42 W	E 27	220 / 240	•	46
G	Table	• 1 Fluorescente dimmerabile / Fluorescent dimmable 20 W • 1 Led dimmerabile / Dimmable 21 W • 1 Alogena / Halogen max 42 W • 1 Fluorescente / Fluorescent 20 W	E 27 E 27 E 26 E 26	220 / 240 220 / 240 110 / 120 110 / 120	• • — —	

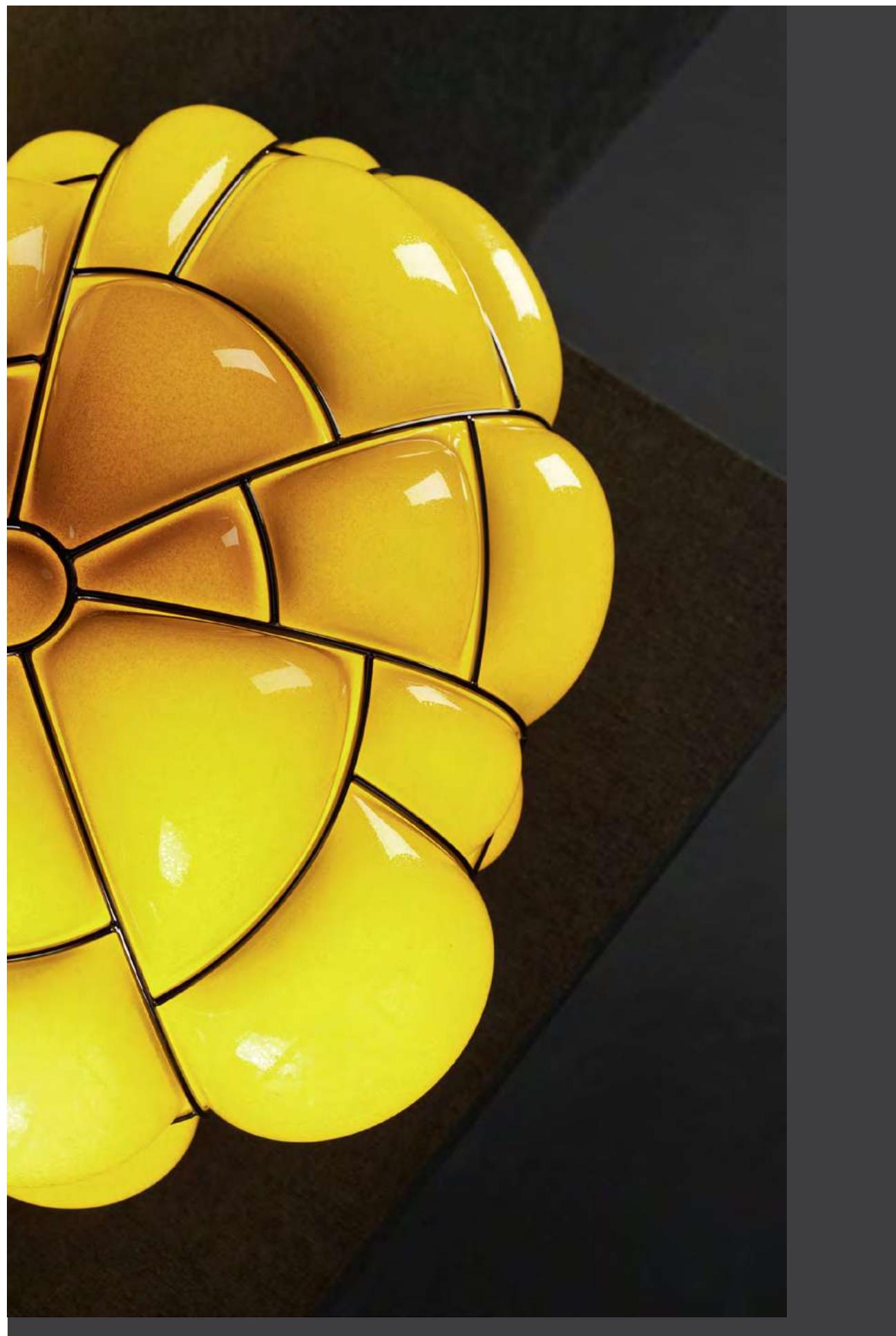


1 Metallo verniciato bianco opaco / Matt white lacquered metal  
2 Metallo verniciato antracite opaco / Matt anthracite lacquered metal  
3 Metallo verniciato viola opaco / Matt purple lacquered metal

1 Esterno cotone cintzato bianco, interno pvc oro / Outside white chinzed cotton, inside gold pvc  
2 Esterno cotone cintzato antracite, interno pvc oro / Outside anthracite chinzed cotton, inside gold pvc  
3 Esterno cotone cintzato viola, interno pvc oro / Outside purple chinzed cotton, inside gold pvc

ita  
Crinolina è una collezione di lampade di Susanne Philippson. La caratteristica delle lampade è quella di avere il diffusore in cui pieni e vuoti sono armonicamente bilanciati. Da qualsiasi punto la si osservi, la lampada offre un aspetto asimmetrico e una perfetta fusione degli opposti. I diffusori in PVC all'interno sono di color oro e riflettono la luce rendendo l'ambiente caldo e accogliente. All'esterno sono rivestiti in tessuto di cotone cintzato. La struttura è in metallo verniciato a polveri.

eng  
Crinolina is a collection of lamps by Susanne Philippson. These lamps are characterised by a diffuser featuring harmoniously balanced full and hollow spaces. No matter what angle you look at it from, the lamp appears asymmetrical and a perfect fusion of opposites. The gold-coloured PVC diffusers on the inside reflect light, making the environment warm and cosy. The outside is upholstered with chintz cotton fabric, and the frame is powder coated metal.





Egg



## Egg

ita

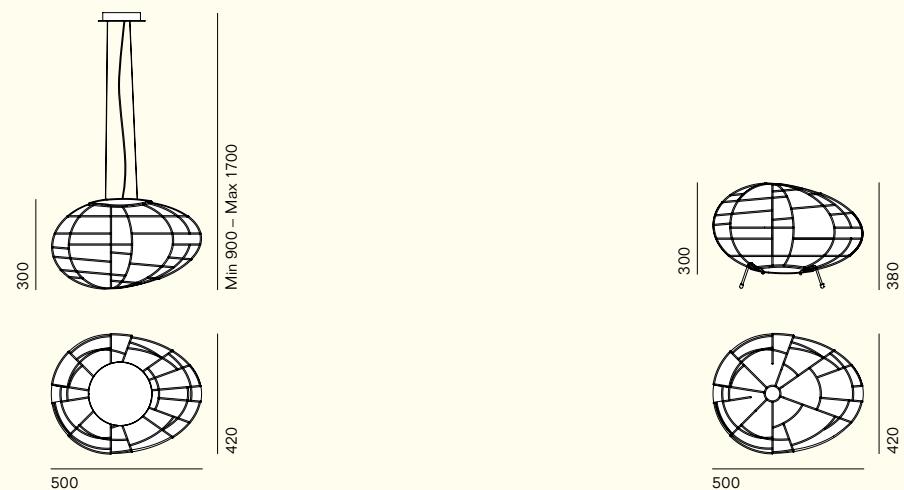
Un progetto che recupera un'antica tecnica artigianale, la soffiatura del vetro in gabbia, per creare un oggetto luminoso, ambrato e organico, come un bozzolo appoggiato o sospeso nell'ambiente. La soffiatura dona al vetro lievi irregolarità nella forma e minuscole bolle d'aria che sembrano fluttuare nella materia, rendendo unica ogni singola realizzazione. La struttura metallica a vista, voluta dal designer Enrico Franzolini, con il suo gioco grafico, dona a questa lampada una forte personalità anche quando è spenta.

eng

A design that brings back an ancient artisan's technique: glassblowing in a cage to create a bright object, amber-coloured and organic, like a cocoon resting or suspended in the room. Blowing creates slight irregularities in the shape of the glass and tiny air bubbles that look like they're floating in the matter, making each individual creation unique. The metal frame in plain sight – a deliberate choice by designer Enrico Franzolini – with its playful pattern bestows this lamp with a strong personality even when turned off.

A

B



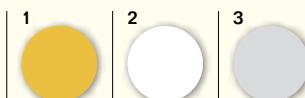
Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Egg	Sospensione	• 1 Fluorescente / Fluorescent 33 W	E 27	220 / 240	–	51
A	Pendant	• 1 Led max 21 W • 1 Led max 20 W	E 27 E 26	220 / 240 110 / 120	–	
Egg	Tavolo	• 1 Led dimmerabile / dimmable max 21 W	E 27	220 / 240	•	50
B	Table	• 1 Led dimmerabile / dimmable max 20 W	E 26	110 / 120	•	

Struttura  
Frame



1 Metallo nickelato nero / Nickel black metal

Diffusore  
Diffuser



1 Vetro soffiato topazio / Topaz blown glass 2 Vetro soffiato bianco / White blown glass 3 Vetro soffiato grigio / Grey blown glass





Faro Next



56



Pallucco

57

## Faro Next

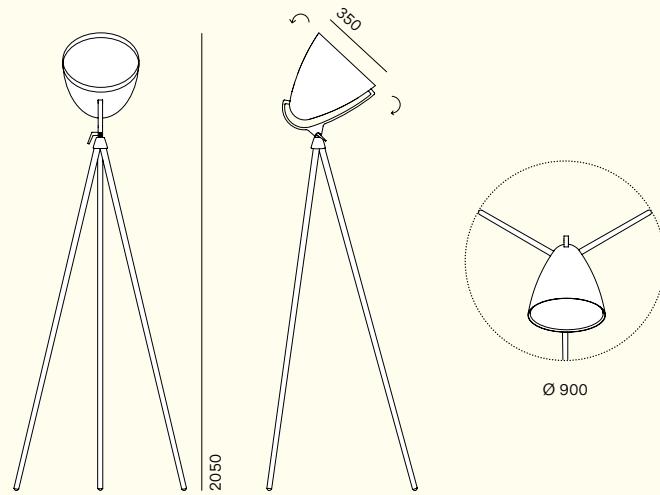
ita

Il designer elvetico Hannes Wettstein ha lasciato un segno importante nella cultura contemporanea del design. Fra le sue creazioni la lampada Faro, presentata nel 2000, è stata uno dei grandi successi di Pallucco. Oggi, grazie all'incontro con lo Studio Hannes Wettstein, Faro si presenta ulteriormente ripensata. Il paralume, dall'inconfondibile forma ciclistica, non è più sostenuto da un'asta metallica, ma da un treppiede in rovere tornito, con finitura laccata che ne lascia intravedere le venature, creando un contrasto fra il legno e il metallo. Il paralume può essere orientato per proiettare una luce diretta o diffusa, di intensità regolabile.

eng

Swiss designer Hannes Wettstein left an important legacy for the contemporary culture of design. His creations include the Faro lamp, introduced in 2000 and one of Pallucco's biggest successes. Today, also thanks to the partnership with the Hannes Wettstein Studio, Faro has been restyled. With its unmistakable cycle shape, the lampshade is no longer supported by a metal rod, but rather by a turned oak tripod with a lacquered finish that leaves the wood grain visible, creating a contrast between wood and metal. The lampshade can be adjusted to provide either direct or diffused lighting, with adjustable luminous intensity.

A



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Faro Next	Terra	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	•	54-57
A	Floor	• 1 Alogena / Halogen max 200 W	E 26	110 / 120	•	

Lampadine Light bulbs			
• 1 Led 25,4 W	-	220 / 240	•
• 1 Led 25,4 W	-	110 / 120	•

Struttura Frame	1	2	3

1 Rovere naturale verniciato bianco opaco / Matt white varnished natural oak wood 2 Rovere naturale verniciato nero opaco / Matt black varnished natural oak wood 3 Rovere naturale verniciato trasparente / Transparent varnished natural oak wood

Diffusore Diffuser	1	2

1 Alluminio verniciato bianco opaco / Matt white lacquered aluminium 2 Alluminio verniciato nero opaco / Matt black lacquered aluminium

Enrico Franzolini  
2008



## Fold

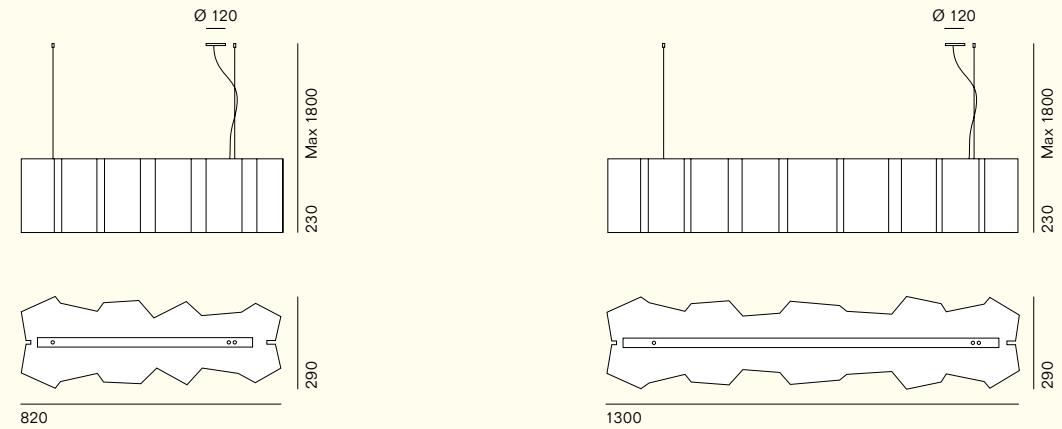
**ita**  
 Famiglia di lampade progettate da Enrico Franzolini, con effetti ottici creati dalla superficie del diffusore. L'acciaio inox a specchio "Super Mirror" esalta la luminosità della fonte quando la lampada è accesa e riflette la luce nell'ambiente a luce spenta.

## eng

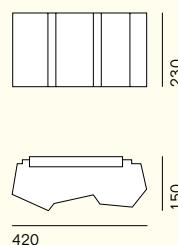
A family of lamps designed by Enrico Franzolini with optical effects created by the diffuser's surface. The reflecting, "Super Mirror" stainless steel exalts the brightness of the source when the lamp is on and reflects the light in the room when off.

A

B

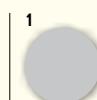


C



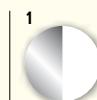
Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Fold	Sospensione	• 2 Fluorescenti lineari / Linear fluorescent T5 24 W / 830	G 5	220 / 240	60
A B	Pendant	• 2 Fluorescenti lineari / Linear fluorescent T5 24 W / 830	G 5	110 / 120	
Fold	Applique	• 2 Fluorescenti / Fluorescent 30 W	E 27	220 / 240	61
C	Wall	• 2 Led 21 W	E 27	220 / 240	
		• 2 Fluorescenti / Fluorescent 20 W	E 26	110 / 120	

Struttura  
Frame



1 Rosone cromo lucido / Polished chrome ceiling plate

Diffusore  
Diffuser

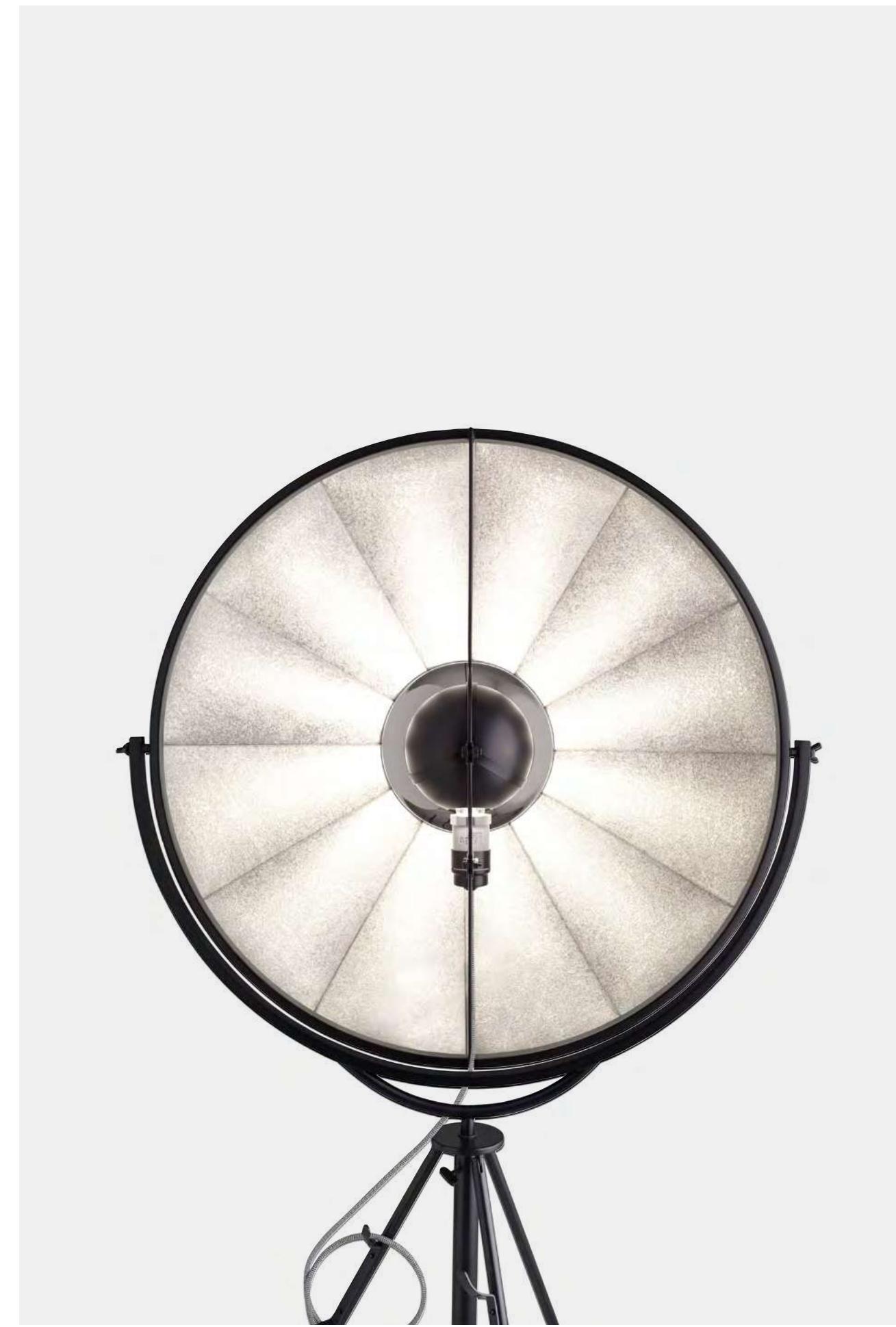


1 Esterno acciaio inox a specchio "Super Mirror", interno verniciato bianco / Outside "Super Mirror" stainless steel, inside white lacquered



Fortuny Black

Fortuny

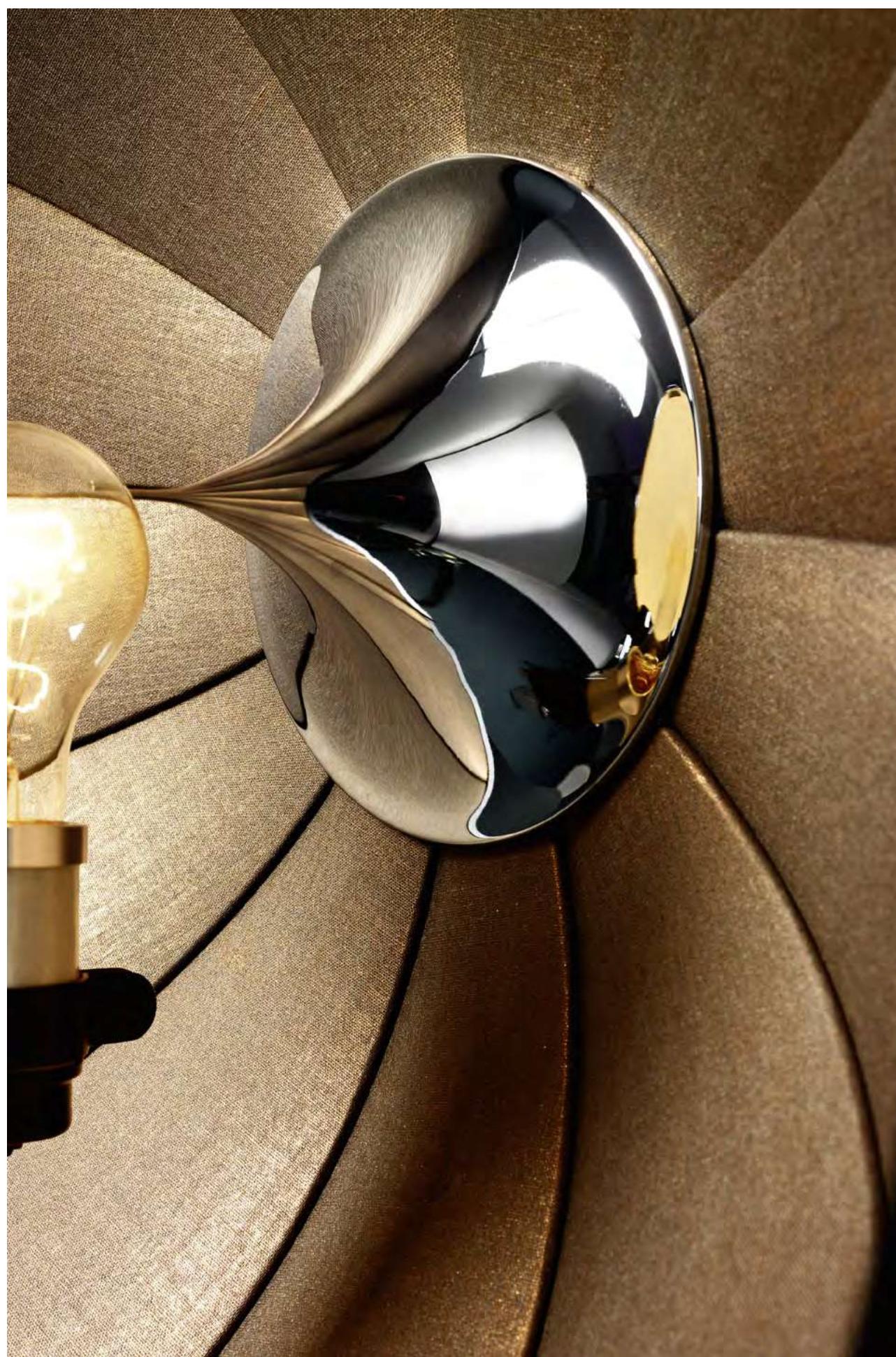


Fortuny Silver Rubelli

Fortuny



Fortuny Moda





Fortuny Bronze Rubelli

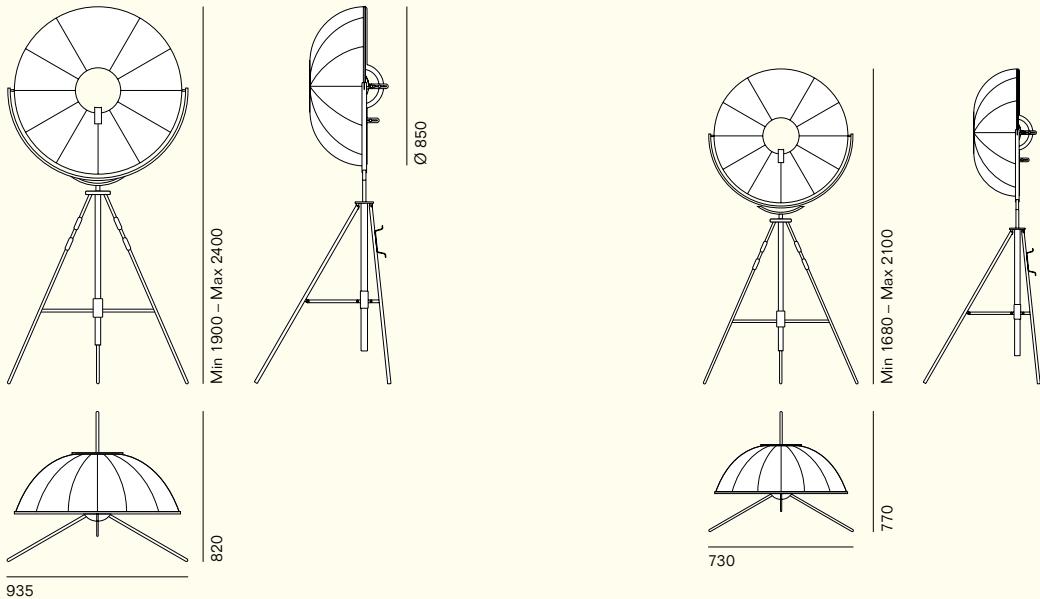
Fortuny



Fortuny & Fortuny Petite Kieffer Rubelli Led

A

B



Prodotto Product	Tipologia Type	Lampadine Light bulbs	Attacco Socket	Volt	Dimmer	Pag
Fortuny Black	Terra	• 1 Incandescenza / Incandescent 300 W	E 40	220 / 240	•	64-73
Fortuny Moda	Floor	• 1 Led 47,5 W	-	220 / 240	•	
Fortuny Blanca		• 1 Incandescenza / Incandescent 300 W	E 39	110 / 120	•	
Fortuny Kieffer Rubelli		• 1 Led 47,5 W	-	110 / 120	•	
Fortuny Bronze Rubelli						
Fortuny Silver Rubelli						
<b>A</b>						
Fortuny Petite Black	Terra	• 1 Incandescenza / Incandescent 300 W	E 40	220 / 240	•	
Fortuny Petite Moda	Floor	• 1 Led 39 W	-	220 / 240	•	
Fortuny Petite Blanca		• 1 Incandescenza / Incandescent 300 W	E 39	110 / 120	•	
Fortuny Petite Kieffer Rubelli		• 1 Led 39 W	-	110 / 120	•	
Fortuny Petite Bronze Rubelli						
Fortuny Petite Silver Rubelli						
<b>B</b>						

Struttura Frame	Black	Moda	Blanca	Kieffer Rubelli	Bronze Rubelli	Silver Rubelli
	Nero / Black	Titanio / Titanium	Bianco / White	Nero / Black	Nero / Black	Nero / Black
Diffusore Diffuser						
	Esterno cotone nero, interno cotone bianco / Black cotton outside, white cotton inside	Esterno cotone beige, interno cotone bianco / Beige cotton outside, white cotton inside	Esterno cotone bianco, interno cotone bianco / White cotton outside, white cotton inside	Esterno taffetas plissé nero, interno lino metallico oro / Outside black taffetas plissé, inside gold metallic linen	Esterno semilucido nero tipo "Raffia", interno lino metallico bronzo / Outside semi gloss black "Raffia Style", inside bronze metallic linen	Esterno semilucido nero tipo "Raffia", interno argento metallico / Outside semi gloss black "Raffia Style", inside metallic silver

La lampada da terra Fortuny fu ideata per la prima volta nel 1907 da Mariano Fortuny ed è tuttora considerata un'icona contemporanea e intramontabile. Le conoscenze e il talento dell'eclettico artista diedero forma al progetto della lampada Fortuny con cui rivoluzionò l'illuminazione scenica andando a sperimentare un nuovo sistema di luce indiretta per il palcoscenico. A suggerirne la base fu il treppiede della macchina fotografica, con la gamba centrale regolabile, mentre per il paralume Fortuny invertì i paralumi tipici dell'epoca rendendoli ribaltabili e creando così uno strumento per orientare la luce. Nella storia del design sono pochi i progetti capaci di prestarsi a interpretazioni sempre nuove, mantenendo un'inconfondibile personalità. La nuova versione con tessuto Silver della famosa tessitura Rubelli ne è ulteriore testimonianza.

ita

Conceived by Mariano Fortuny in 1907, the Fortuny floor lamp continues to be considered a contemporary and timeless icon to this day. The know-how and talent of the eclectic artist gave shape to the Fortuny lamp design with which he revolutionised stage lighting and experimented with a new indirect lighting system for the stage. The idea for the base came from the camera's tripod, with its adjustable leg, while for the lampshade Mariano Fortuny reversed the typical lampshades of the time, making them tiltable and thus creating a light orientation instrument. In the history of design, there are few projects capable of lending themselves to new interpretations, keeping an unmistakable personality. The version with Silver fabric from the famous Rubelli weaving mill is yet another example.



Gilda







Gilda Pendant

Gilda



80



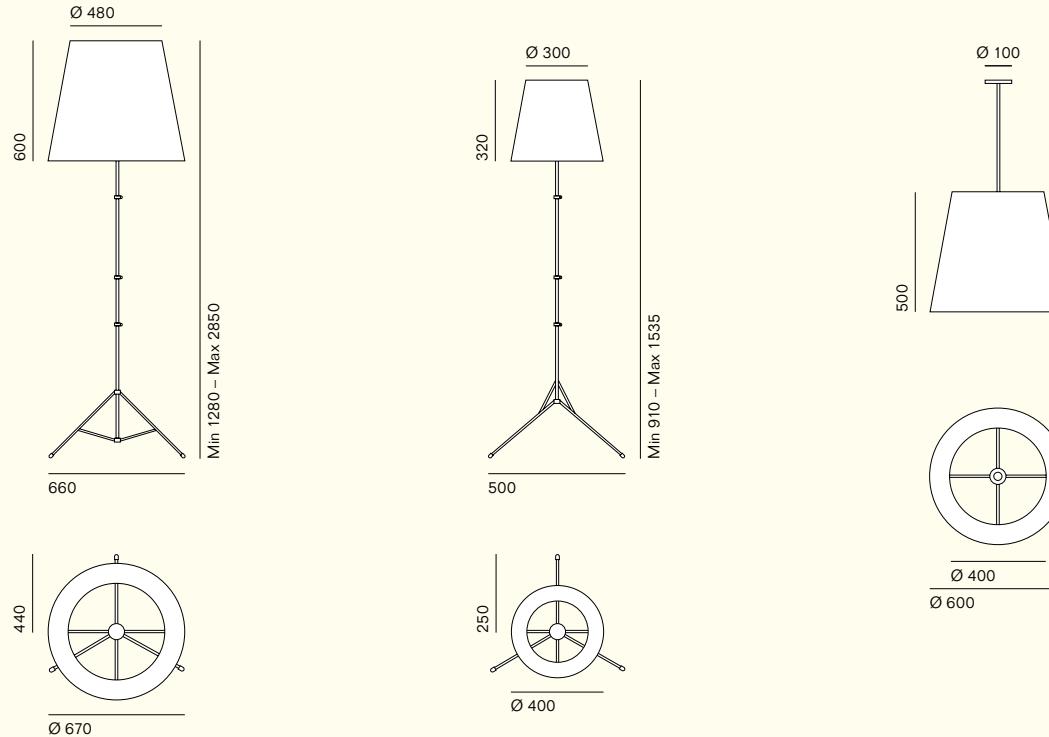
Baby Gilda

Pallucco

81

## Gilda

A Gilda      B Baby Gilda      C Gilda Pendant



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Gilda	Terra	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	•	76, 77, 78
A	Floor	• 1 Led dimmerabile / dimmable 21 W	E 27	220 / 240	•	
		• 1 Alogena / Halogen max 200 W	E 26	110 / 120	•	
Baby Gilda	Terra	• 1 Alogena / Halogen max 150 W	E 27	220 / 240	•	80, 81
B	Floor	• 1 Led dimmerabile / dimmable 21 W	E 27	220 / 240	•	
		• 1 Alogena / Halogen max 150 W	E 26	110 / 120	•	
Gilda pendant	Sospensione	• 1 Alogena / Halogen max 150 W	E 27	220 / 240	-	79
C	Pendant	• 1 Led 21 W	E 27	220 / 240	-	
		• 1 Alogena / Halogen max 150 W	E 26	110 / 120	-	

**Struttura  
Frame**

1 Alluminio naturale / Natural aluminium (Mod. A) 2 Alluminio nero opaco / Matt black aluminium (Mod. A)  
3 Metallo nichelato / Nickel – plated metal (Mod. B) 4 Cromo satinato opaco / Matt chrome satin (Mod. C)

**Diffusore  
Diffuser**

1 Carta pergamina bianca / Parchment paper white 2 Carta pergamina avorio / Parchment paper ivory  
3 Juta naturale / Natural jute organic 4 Juta tinta nera / Dyed black jute organic 5 Juta tinta bianca / Dyed white jute organic

**ita**  
Creata dal designer e architetto Enrico Franzolini nel 1997, Gilda si distingue per il grande paralume in tessuto, sospeso su un treppiede regolabile, ispirato agli strumenti dei fotografi professionisti. L'utilizzo di diversi materiali per il paralume corrisponde a svariate emozionalità tattili, visive e luminose: dalla carta pergamina sintetica, in colore bianco o avorio, alla juta bianca, nera o naturale. Oggi Pallucco completa la collezione Gilda con una versione "Total Black", con treppiede disponibile in finitura nero opaco e paralume in juta nera.

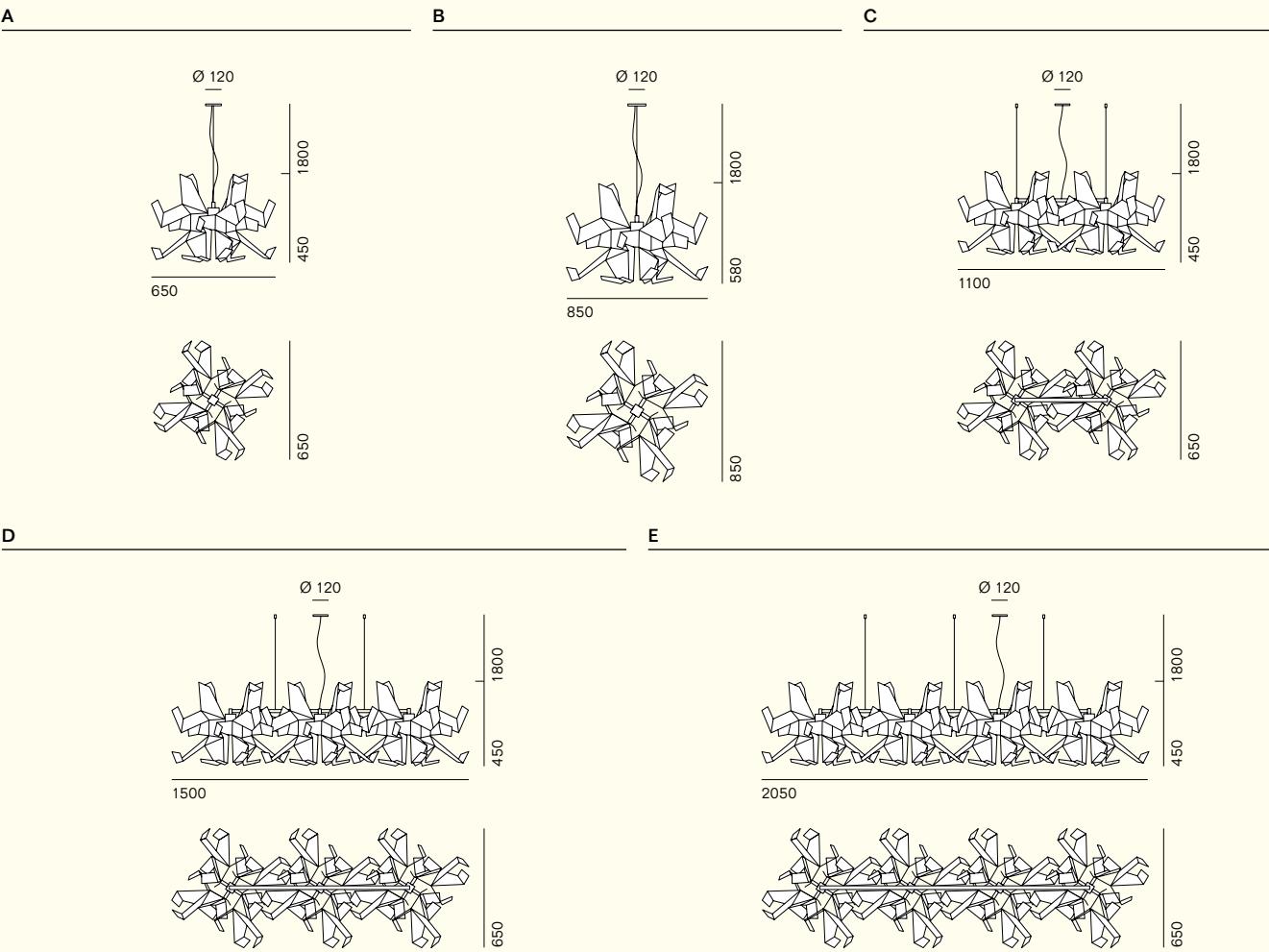
**eng**  
Created by designer and architect Enrico Franzolini in 1997, Gilda sets itself apart for its large fabric lampshade, suspended on an adjustable tripod and inspired by professional photographer's instruments. Different materials were used for the lampshade to reference different tactile, visual and lighting sensations: from white or ivory synthetic parchment to white, black or nude jute. Today Pallucco completes the Gilda collection with an all-black version with tripod that comes in matt black finish and black jute lampshade.

Enrico Franzolini  
& Vicente García Jiménez  
1997





## Glow



**ita**  
Lo spunto progettuale di Enrico Franzolini e Vicente García Jiménez è l'espressione estetica della luce che si rifrange sulle pareti in titanio usate nei rivestimenti murali di molte aree museali (tra le quali il Museo Guggenheim di Bilbao). Le sospensioni Glow si possono articolare in moduli orizzontali dotate di una barra in acciaio cromato lucido e possono essere composte da 1 a 4 corpi illuminanti.

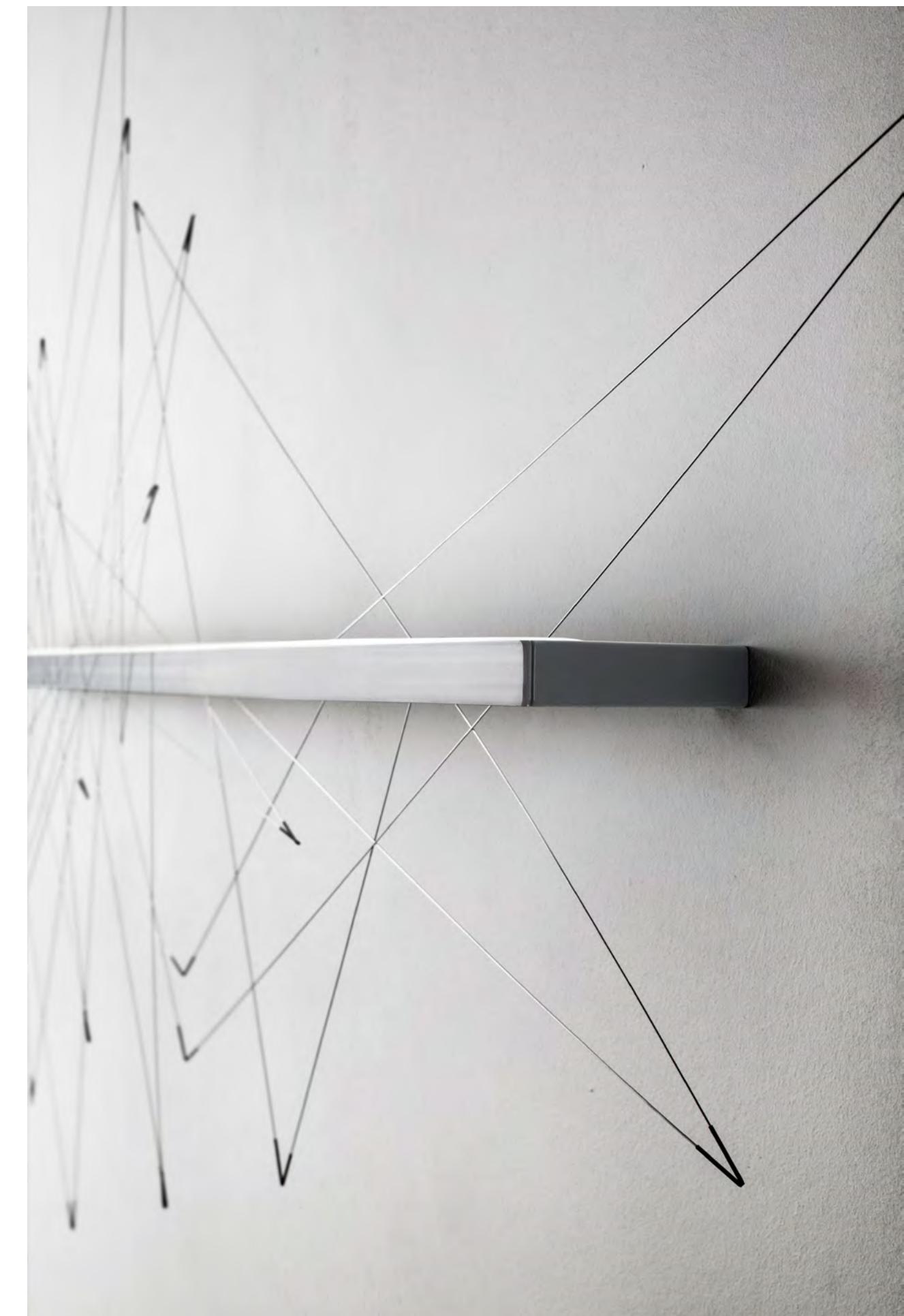
**eng**  
The design inspiration of Enrico Franzolini and Vicente García Jimenez is the aesthetic expression of the light refracting on the titanium walls used in the wall coverings of many museums (including the Guggenheim Museum in Bilbao). Glow pendant lamps can be arranged in horizontal modules equipped with a polished chrome steel bar and they can consist of between 1 and 4 luminaires.

Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Glow A	Sospensione	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	84-85
Glow Square B	Pendant	• 1 Led 21 W • 1 Incandescente / Incandescent max 60 W	E 27 E 26	220 / 240 110 / 120	
Glow C	Sospensione	• 2 Alogene / Halogen max 205 W	E 27	220 / 240	
Glow C	Pendant	• 2 Led 21 W • 2 Incandescenti / Incandescent max 60 W	E 27 E 26	220 / 240 110 / 120	
Glow D	Sospensione	• 3 Alogene / Halogen max 205 W	E 27	220 / 240	
Glow D	Pendant	• 3 Led 21 W • 3 Incandescenti / Incandescent max 60 W	E 27 E 26	220 / 240 110 / 120	
Glow E	Sospensione	• 4 Alogene / Halogen max 205 W	E 27	220 / 240	
Glow E	Pendant	• 4 Led 21 W • 4 Incandescenti / Incandescent max 60 W	E 27 E 26	220 / 240 110 / 120	



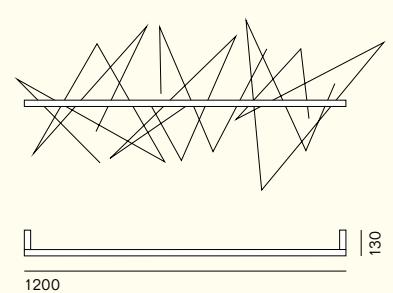
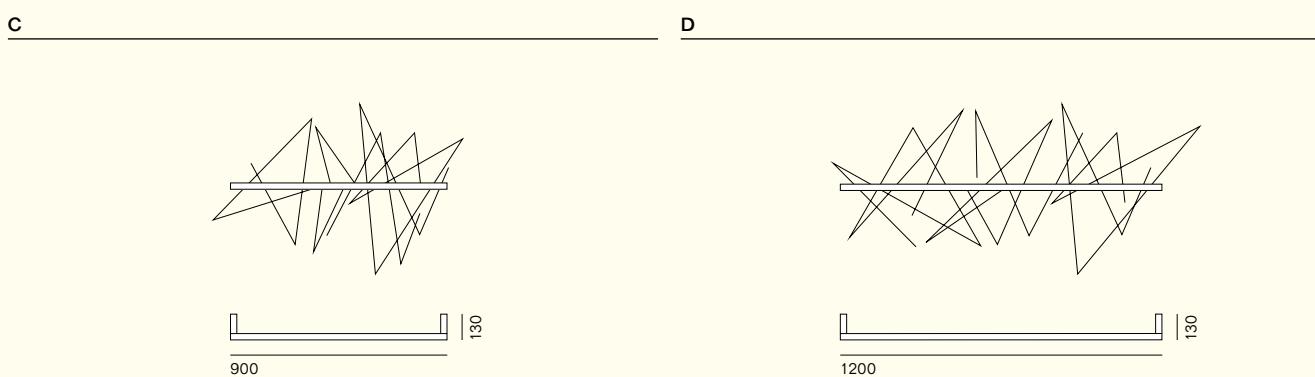
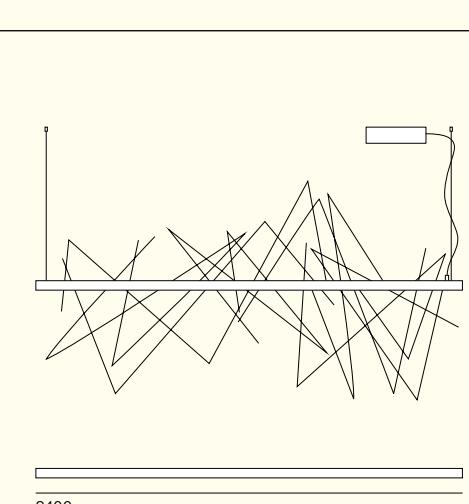
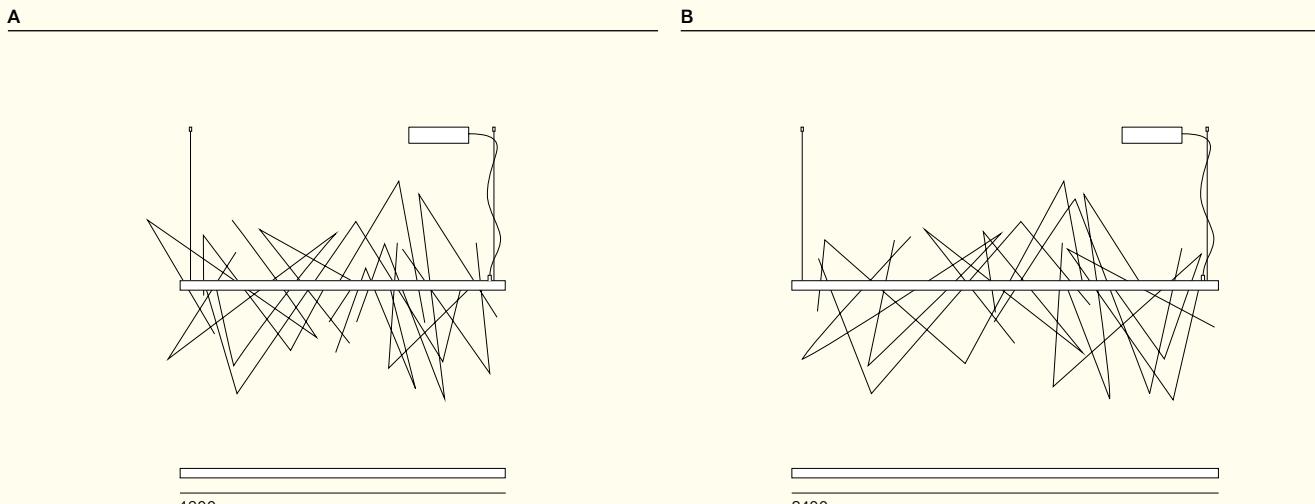


Graffiti

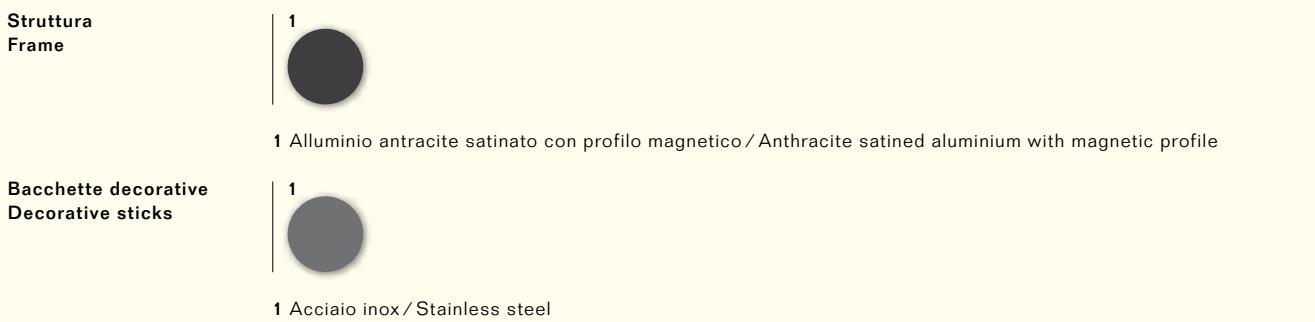


Graffiti applique

## Graffiti

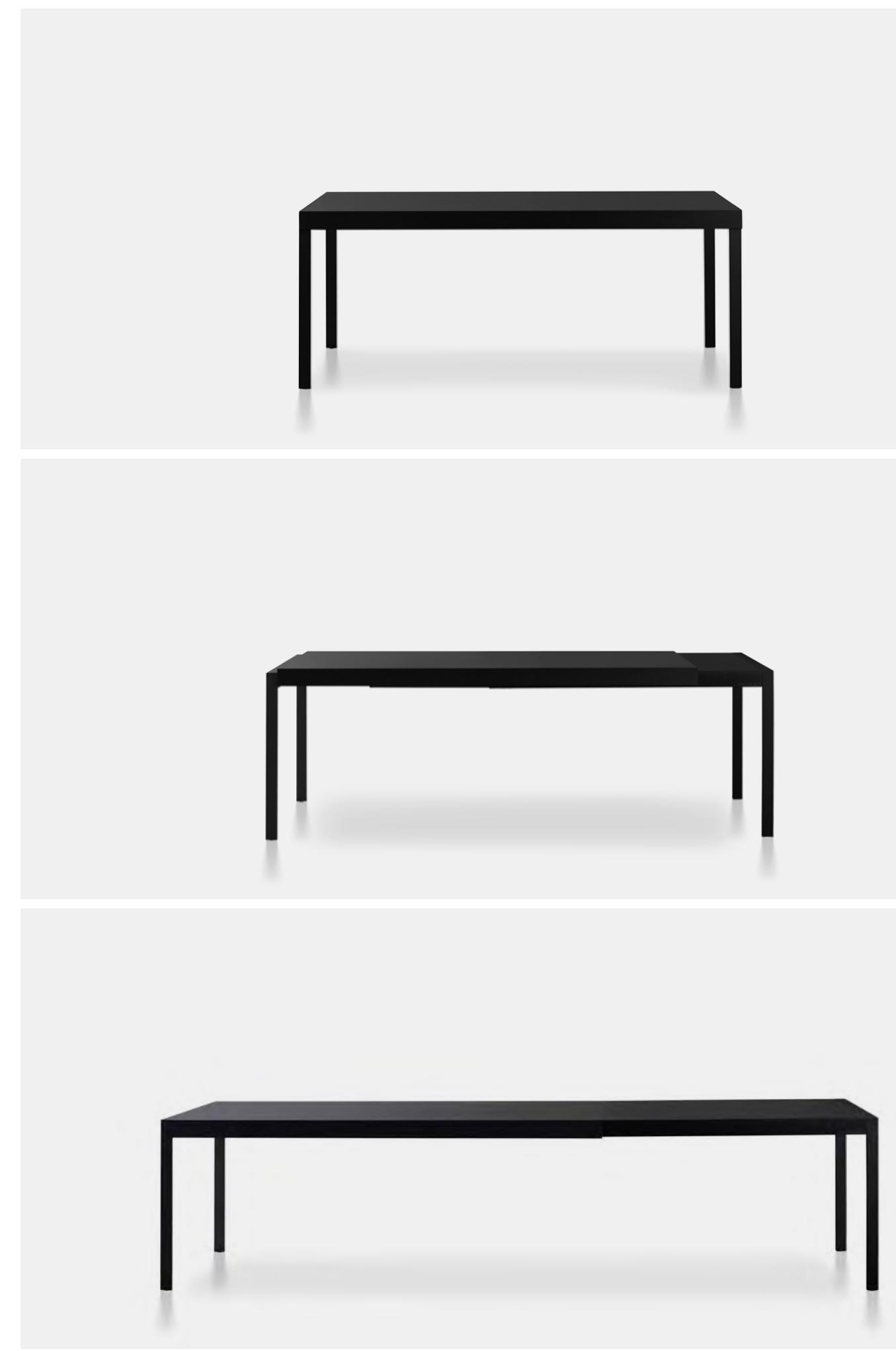
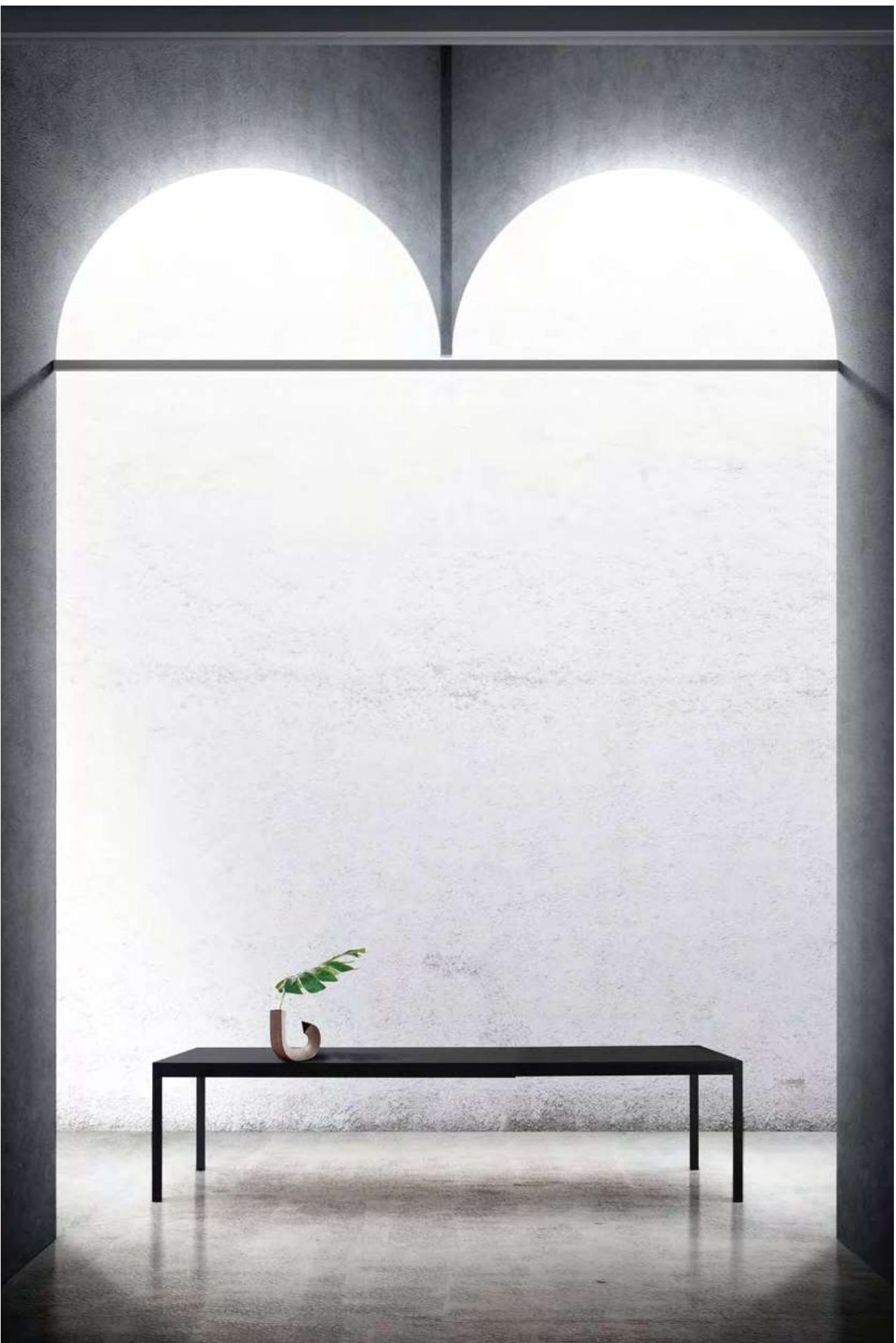


Prodotto Product	Tipologia Type	Lampadine Light bulbs	IP	Volt	Pag
Graffiti	Sospensione	• LED inferiore / Down 14 W / mt	40	220 / 240	88, 89
A B	Pendant	LED superiore / Up 6,7 W / mt	40	220 / 240	
		• LED inferiore / Down 14 W / mt	40	110 / 120	
		LED superiore / Up 6,7 W / mt	40	110 / 120	
Graffiti	Applique	• LED inferiore / Down 14 W / mt	40	220 / 240	90, 91
C D	Wall	LED superiore / Up 6,7 W / mt	40	220 / 240	
		• LED inferiore / Down 14 W / mt	40	110 / 120	
		LED superiore / Up 6,7 W / mt	40	110 / 120	



**ita**  
Graffiti nasce dall'intuizione di Kazuhiro Yamanaka di unire eleganza, creatività e gioco. Il risultato è una lampada originale, una scultura di luce che nella sua leggerezza diventa protagonista dell'ambiente. La lampada è dotata di bacchette in acciaio inox con le quali si può giocare disegnando "graffiti" nell'aria e creando un'opera d'arte in grado di costruire lo spazio intorno. Le bacchette possono essere facilmente appoggiate alla struttura magnetica per dare vita ogni volta a un disegno unico che caratterizza l'ambiente circostante. La luce che viene emessa dalla struttura enfatizza il tratto disegnato dalle bacchette in acciaio.

**eng**  
Graffiti is Kazuhiro Yamanaka's brainchild, combining elegance with creativity and playfulness. The result is an original lamp, a sculpture of light that delicately steals the spotlight in the room. The lamp has stainless steel sticks that you can play with, drawing "graffiti" in the air and creating a work of art that builds the space around you. You can easily set the rods on the magnetic frame to give rise to a unique design that distinguishes its surroundings, time after time. The frame gives off light that emphasises the feature drawn by the steel sticks.



## Grand Ecart



96



Pallucco

97

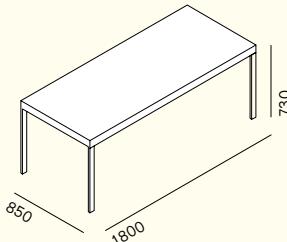
Grand Ecart



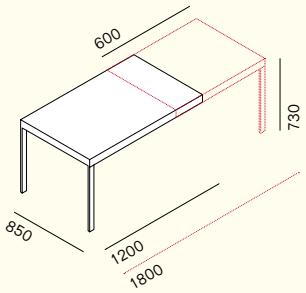


## Grand Ecart

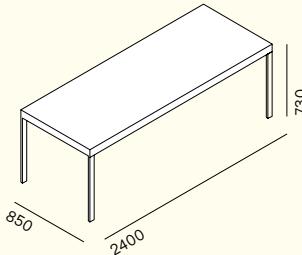
A



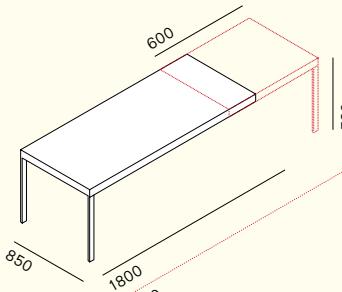
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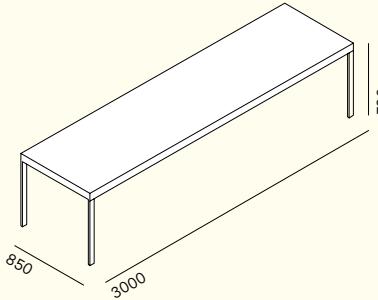
C



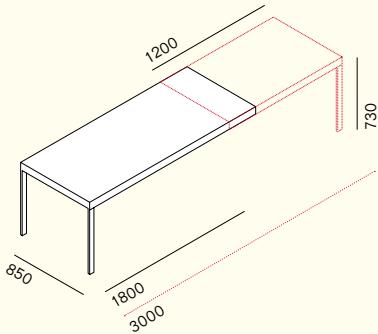
D



E



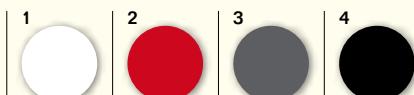
F



Prodotto Product	Tipologia Type	Pag
Grand Ecart	Tavoli fissi	94, 95
<b>A C E</b>	Fixed tables	

Grand Ecart	Tavoli allungabili	96, 97, 98, 99
<b>B D F</b>	Extendable tables	

Finitura Finishes
1 Alluminio verniciato bianco opaco / Matt white lacquered aluminium   2 Alluminio verniciato rosso opaco / Matt red lacquered aluminium   3 Alluminio verniciato grigio opaco / Matt grey lacquered aluminium   4 Alluminio verniciato nero opaco / Matt black lacquered aluminium



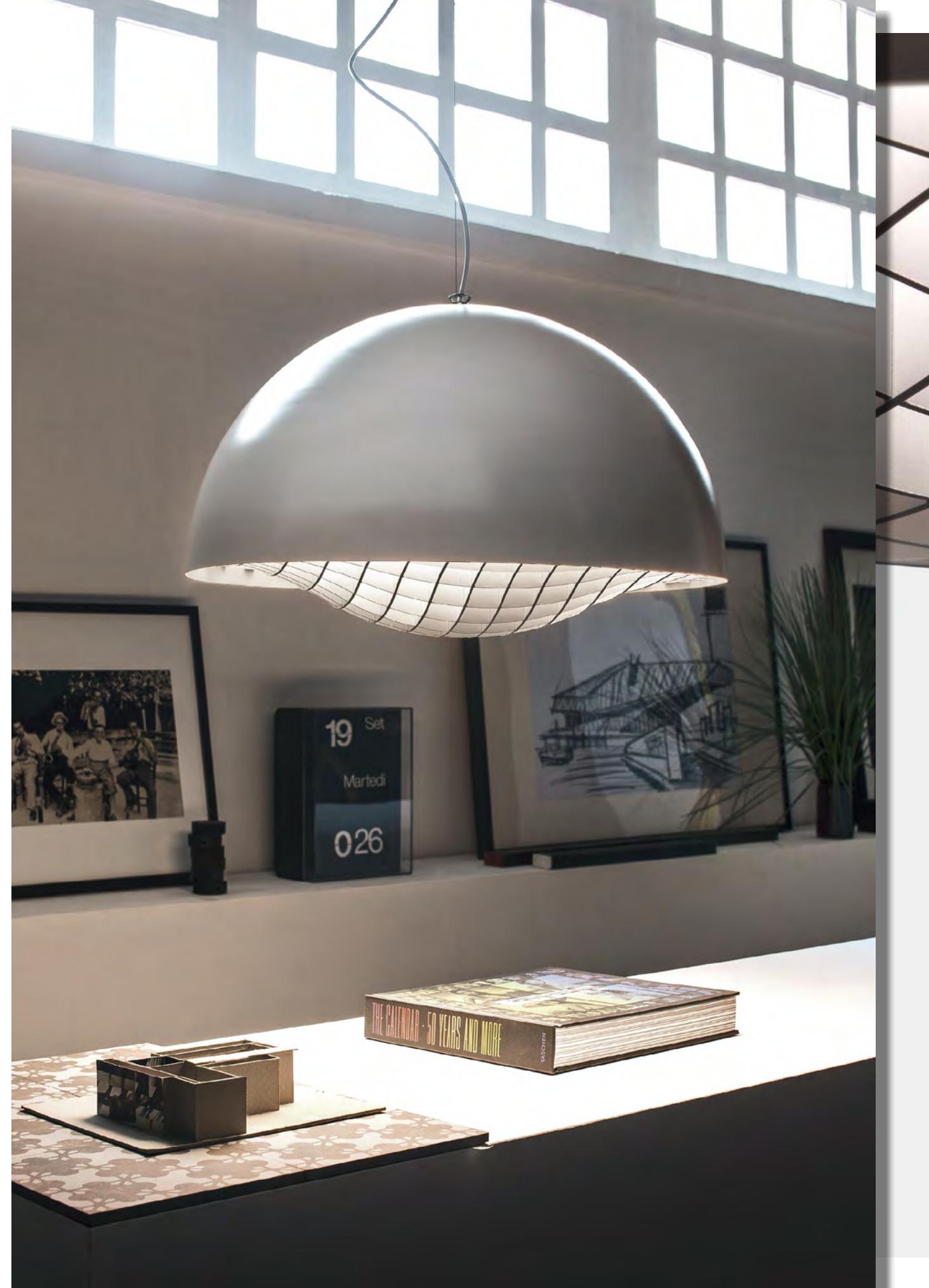
1 Alluminio verniciato bianco opaco / Matt white lacquered aluminium | 2 Alluminio verniciato rosso opaco / Matt red lacquered aluminium | 3 Alluminio verniciato grigio opaco / Matt grey lacquered aluminium | 4 Alluminio verniciato nero opaco / Matt black lacquered aluminium

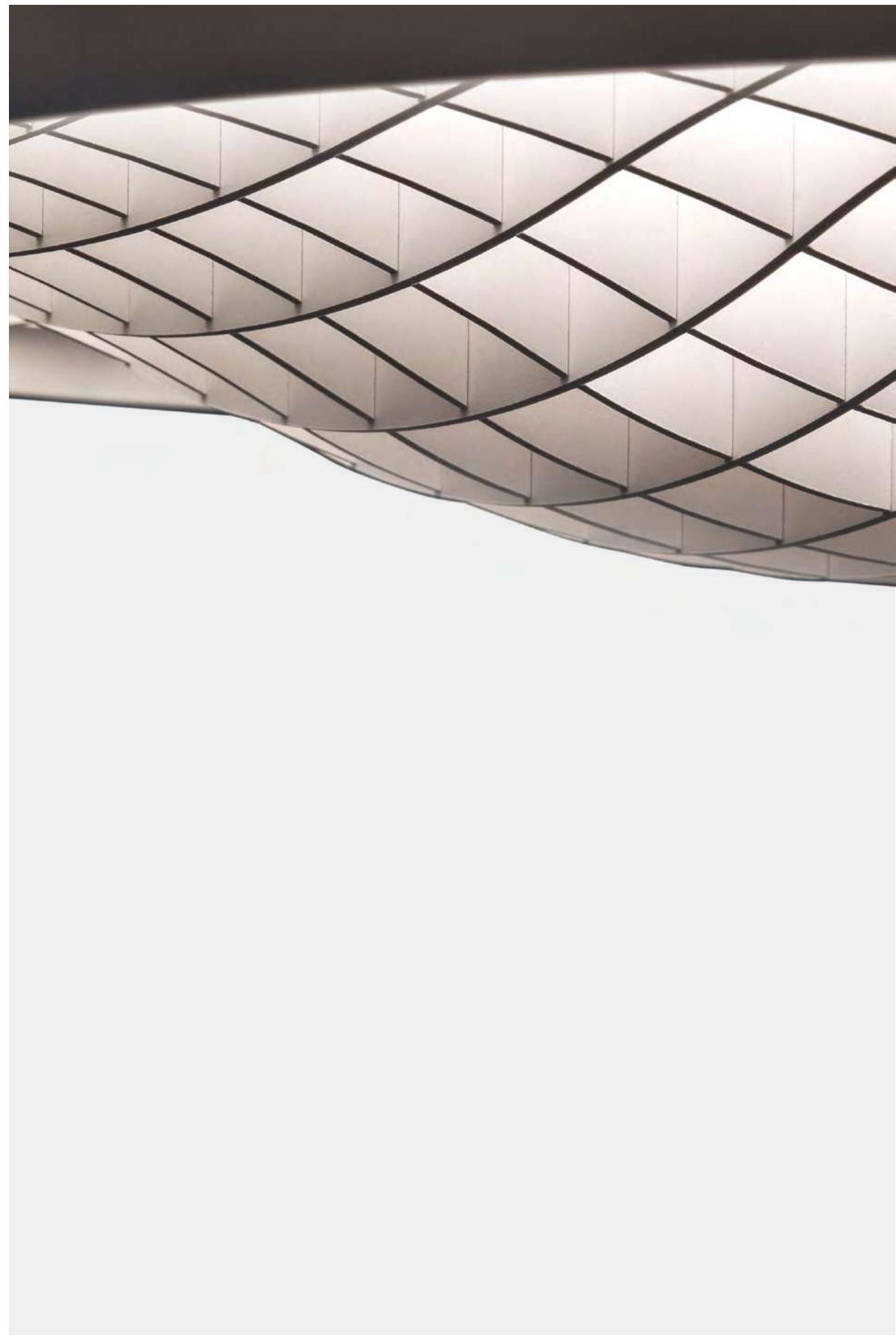
ita

Jean Nouvel definisce la figura dell'architetto / progettista come colui che, osservando i cambiamenti culturali, storici e ambientali, riesce a tradurre tali tendenze in progetto, con una valenza altamente poetica. E l'elemento poetico è proprio insito nel design del tavolo Grand Ecart, poiché integra il minimalismo dell'oggetto con il meraviglioso caos degli ospiti inattesi. La famiglia di tavoli Grand Ecart prevede quindi versioni allungabili e versioni fisse.

eng

Jean Nouvel defines the figure of the architect / designer as the one who, by observing cultural, historical and environmental changes, succeeds in translating these trends into a design with a highly poetic value. The poetic element is certainly intrinsic to the design of the Grand Ecart table, as it incorporates the object's minimalism with the welcomed chaos of unexpected guests. The family of Grand Ecart tables therefore offers both extending versions and fixed versions.





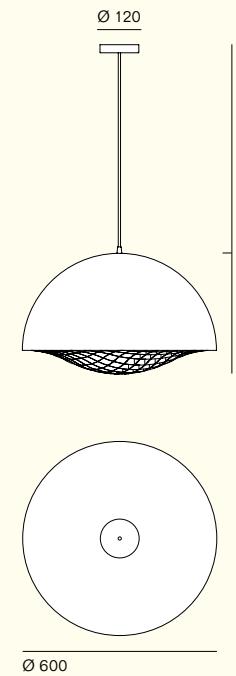
## Grid

ita

La lampada a sospensione Grid, disegnata da Brian Rasmussen, prende il nome dalla griglia in Forex che ne caratterizza il design, funzionale e decorativa allo stesso tempo. Grid è una lampada dalla forma classica e originale: alla forma semisferica e regolare della cupola affianca quella di linee che si intersecano e che vanno così a dare movimento alla lampada. Ecco come il designer racconta l'idea di Grid: "La griglia, frangiluce, non ne poteva più. Era da una vita che stava appesa là, immobile, rigida, ferma. Anche lei voleva provare la sensazione di essere considerata un elemento decorativo invece di essere solo una mera necessità tecnica e funzionale. Così, una notte, quando nessuno era presente, si è lasciata andare e, con l'aiuto della gravità, ha creato una forma nuova. Il tutto tenuto insieme da una sua cara amica: la cupola. Nasce così Grid".

eng

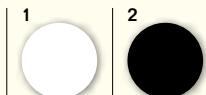
The Grid pendant lamp designed by Brian Rasmussen takes its name from the Forex grid which distinguishes its design, that is both functional and decorative at the same time. The Grid lamp has a classical, yet original shape: the hemispherical and regular shape of the dome is supported by the criss-crossing lines that give the lamp movement. Here are the designer's thoughts about the idea behind Grid: The anti-glare grid could stand it no longer. It has been hanging there for a lifetime - motionless, fixed, still. The grid wanted to know what it was like to be a decorative element instead of a mere technical and functional requirement, so one night, when no one was around, the grid let go and, helped by the force of gravity, created a new shape. The whole structure was kept together by a dear friend: the dome. This is how Grid came to be.



A

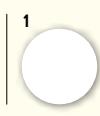
Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Grid	Sospensione	• 3 Fluorescenti / Fluorescent max 20 W	E 27	220 / 240	102-103
A	Pendant	• 3 Led max 15 W • 3 Led max 15 W	E 27	220 / 240	
			E 26	110 / 120	

Struttura  
Frame



1 Alluminio verniciato bianco opaco / Matt white lacquered aluminium 2 Alluminio verniciato nero opaco / Matt black lacquered aluminium

Diffusore  
Diffuser



1 Forex bianco / White forex





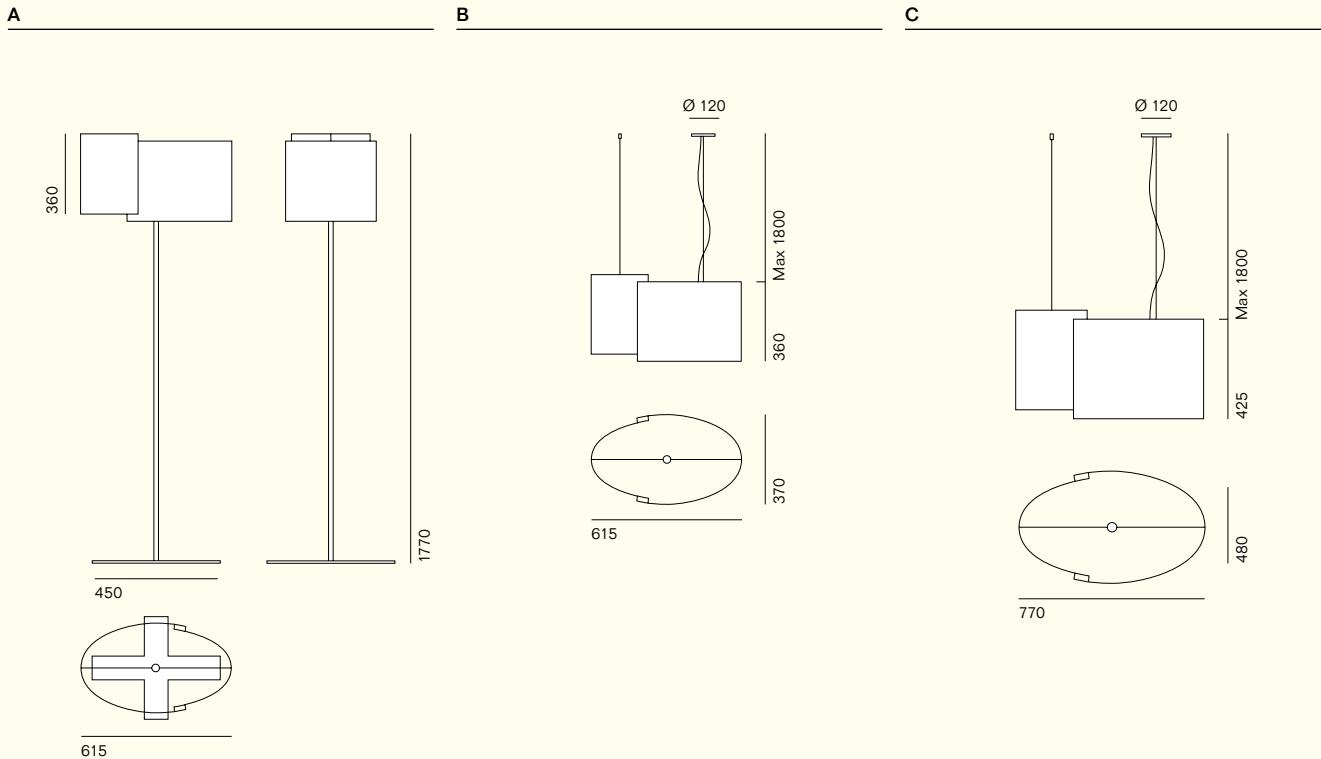
## Joiin

ita

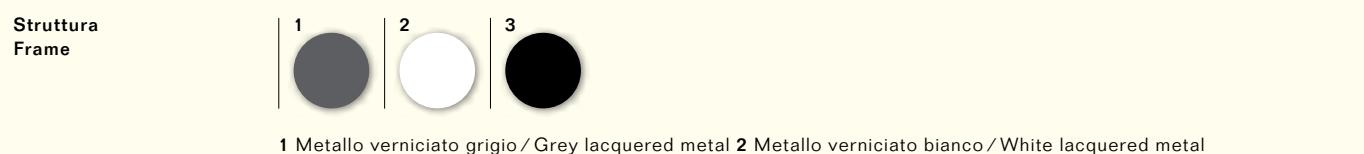
Joiin di Susanne Philippson è luce in movimento che nasce dall'unione di una serie di superfici curve che insieme avvolgono e celano la fonte luminosa. Il diffusore è caratterizzato da uno speciale tessuto riflettente, rivestito da micro sfere di vetro.

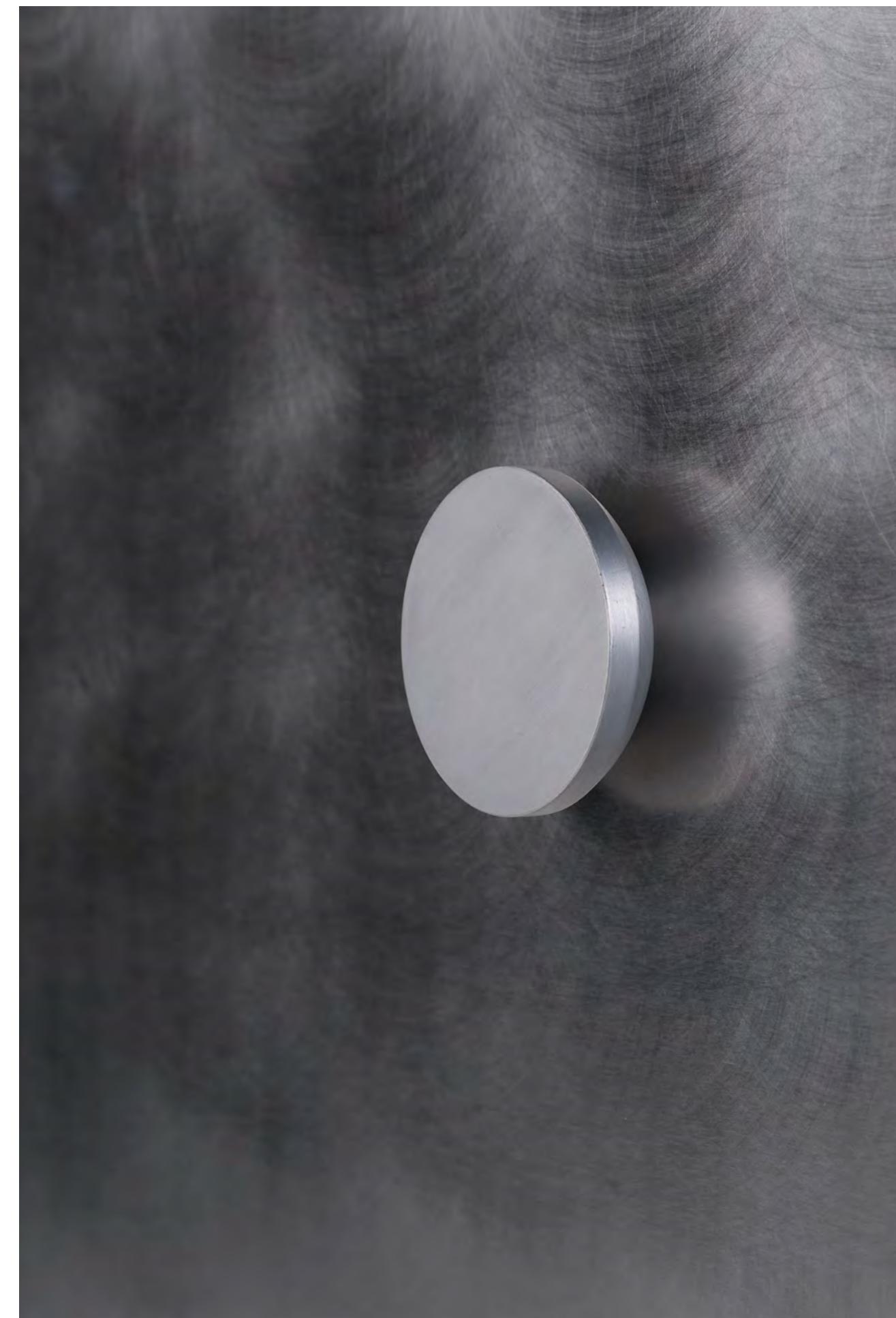
eng

Joiin by Susanne Philippson is light in motion that springs from the combination of a series of curvy surfaces that envelop and conceal the light source. The diffuser is characterised by a special reflecting fabric, covered with glass microspheres.



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Joiin	Terra	• 2 Fluorescenti/Fluorescent 23 W	E 27	220/240	106
A	Floor	• 2 Led max 21 W	E 27	220/240	
		• 2 Fluorescenti/Fluorescent 20 W	E 26	110/120	
Joiin	Sospensione B C	• 2 Fluorescenti/Fluorescent 23 W	E 27	220/240	107
	Pendant	• 2 Led max 21 W	E 27	220/240	
		• 2 Fluorescenti/Fluorescent 20 W	E 26	110/120	









## Next Basic

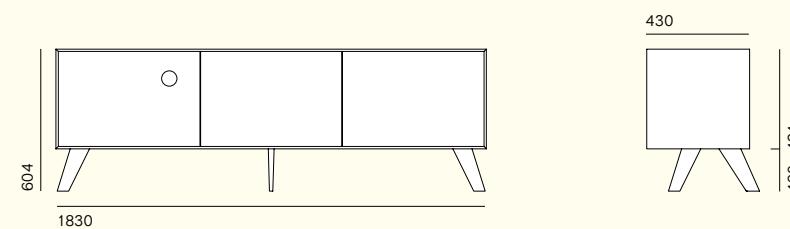
ita

Mobile contenitore di Hannes Wettstein, rieditato dallo Studio Hannes Wettstein, con struttura laccata opaca, ante rivestite esternamente in lamiera di acciaio inox satinato e provvisto di tre piedini in alluminio. L'apertura e la chiusura avvengono tramite una maniglia mobile dotata di magnete. I ripiani interni opzionali sono in vetro trasparente temperato.

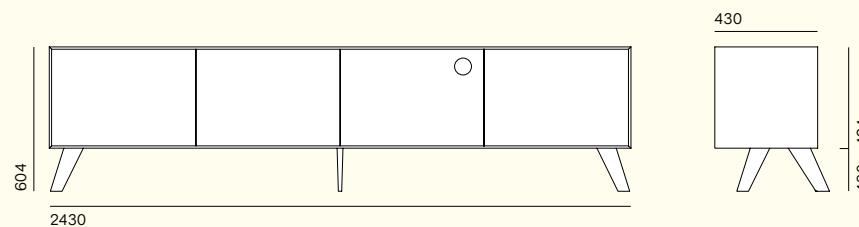
eng

Container originali designed by Hannes Wettstein and restyled by Studio Hannes Wettstein, with matt lacquered frame and doors externally covered in satin-finished stainless steel sheet, equipped with three aluminium feet. A mobile handle equipped with magnet allows closing and opening. The optional inner shelves are made out of clear tempered glass.

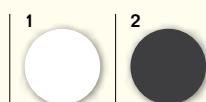
A



B

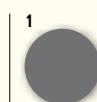


Struttura  
Frame



1 MDF laccato bianco opaco / MDF matt lacquered white 2 MDF laccato grigio opaco / MDF matt lacquered grey

Ante  
Doors



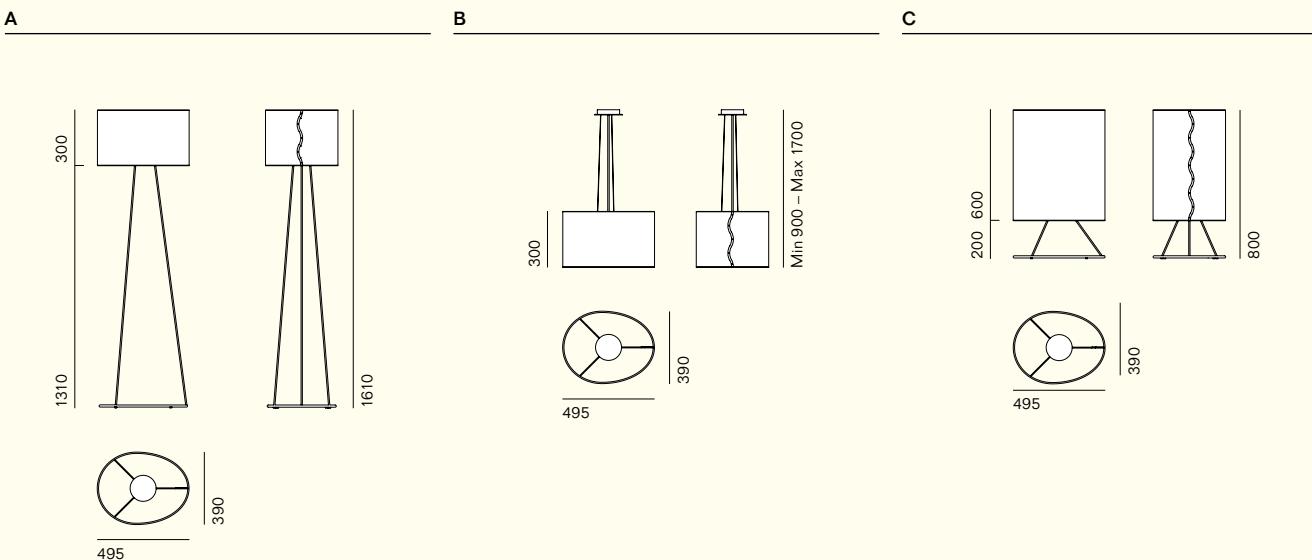
1 Lamiera di acciaio inox satinato / Finished in satined stainless steel



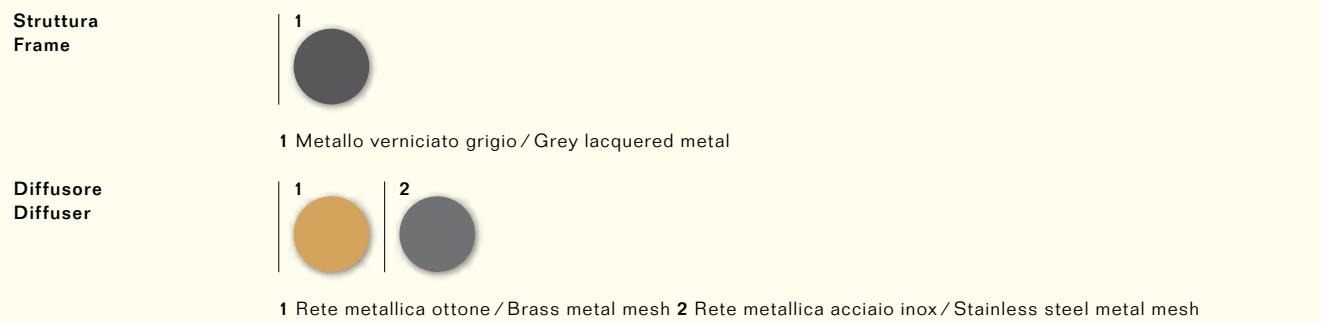


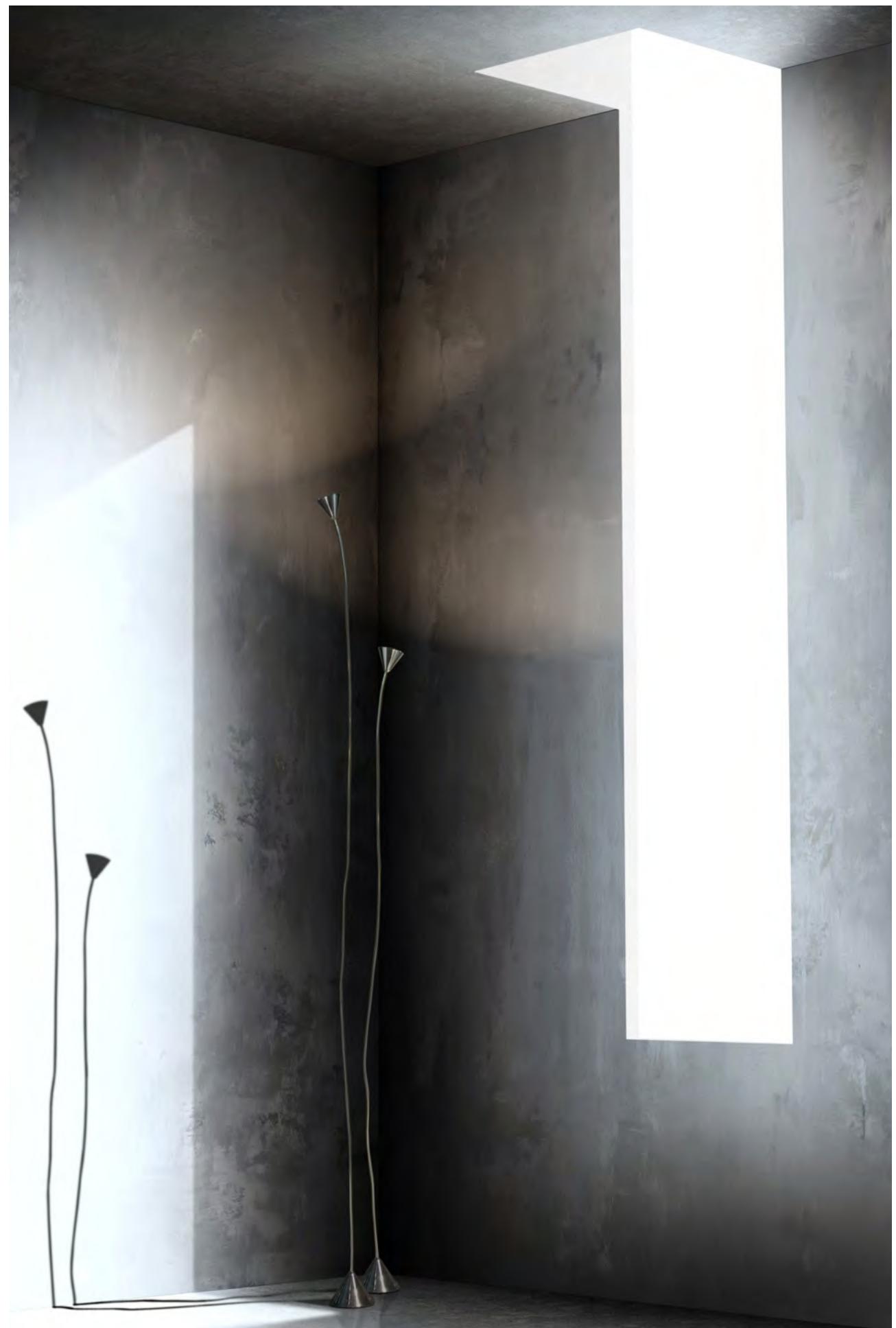
Una collezione di lampade che esplorano nuove sensazioni luminose, sperimentando l'utilizzo di una maglia metallica in due diverse finiture, acciaio e ottone. I diffusori dalla forma estremamente semplice, così rivestiti, risultano avvolgenti e assumono un valore architettonico oltre che d'arredo. La sorgente luminosa si intravede dall'esterno senza abbagliare lo sguardo, mentre la luce si diffonde nell'ambiente e accende riflessi preziosi sulla trama metallica.

A collection of lamps that explores new lighting effects, experimenting with a metal mesh in two different finishes (steel and bronze). The diffusers have an extremely simple shape, yet with the metal shades, they prove to be enveloping while also taking on an architectural value. You can get a glimpse of the light source from the outside without being blinded, while the light spreads across the room and lights up mesmerising highlights on the metal mesh.



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Orly	Terra	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	•	117
<b>A</b>	Floor	• 1 Led dimmerabile / dimmable 21 W • 1 Led 20 W	E 27 E 26	220 / 240 110 / 120	•	
Orly	Sospensione	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	-	116
<b>B</b>	Pendant	• 1 Led 21 W • 1 Led 20 W	E 27 E 26	220 / 240 110 / 120	-	
Orly	Tavolo	• 1 Alogena / Halogen max 205 W	E 27	220 / 240	•	
<b>C</b>	Table	• 1 Led dimmerabile / dimmable 21 W • 1 Led 20 W	E 27 E 26	220 / 240 110 / 120	•	

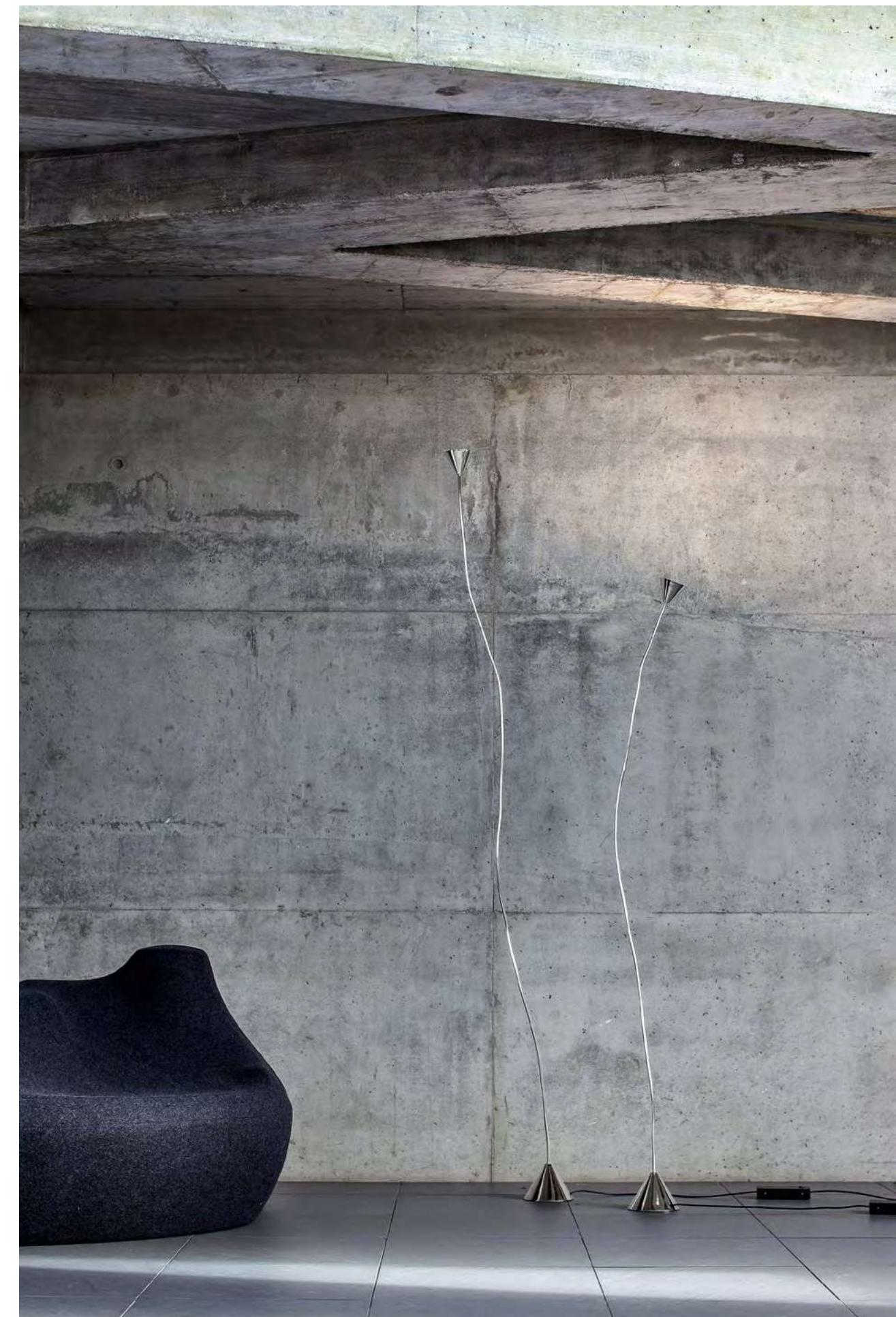




Papiro



122



Pallucco

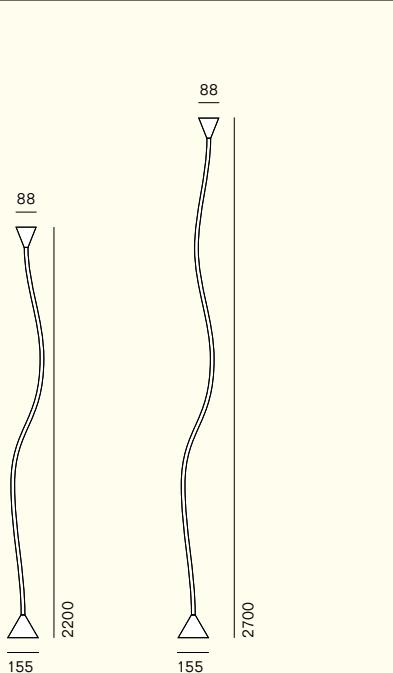
123

Considerata una icona della contemporaneità, la lampada Papiro occupa un posto da protagonista all'interno di Pallucco. Progettata nel 1989 da Sergio Calatroni, personalità eclettica divisa fra arte, design e architettura, Papiro si distingue per la sua capacità di essere modellata a piacimento. È una presenza sottile, organica e sinuosa, a metà fra lampada e scultura domestica. La versione Led unisce al fascino artistico di questo progetto l'efficienza di una tecnologia a basso consumo energetico e ad elevato potere illuminante.

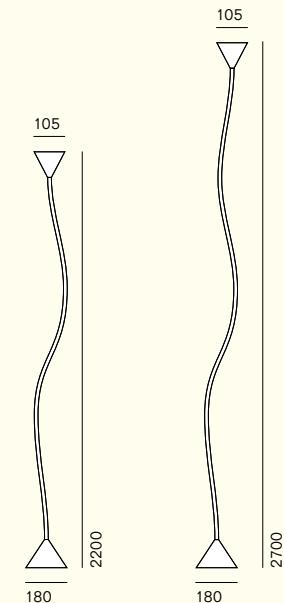
Considered an icon of contemporary design, the Papiro lamp is one of the stars of the Pallucco line.

Designed by Sergio Calatroni in 1989, its eclectic personality spans the realms of art, design and architecture. Papiro stands out for the possibility of being shaped at will, like a fine, organic, sinuous presence – halfway between a lamp and a home sculpture. The LED version combines the artistic charm of this design with energy-efficient and high luminous power technology.

A



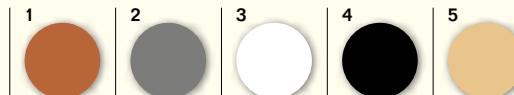
B



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Dimmer	Pag
Papiro	Terra	• 1 Alogena bispina / Halogen two-prong 100 W-12 V	E 27	220 / 240	• 120-123	
A	Floor	• 1 Alogena bispina / Halogen two-prong 75 W-12 V	E 26	110 / 120	•	

Lampadine Light bulbs						
Papiro	Terra	• 1 Led 18,5 W	-	220 / 240	•	
B	Floor	• 1 Led 18,5 W	-	110 / 120	•	

Finitura  
Finishes



1 Rame naturale / Natural copper 2 Nichel / Nickel 3 Bianco opaco / Matt white 4 Nichel nero lucido / High gloss black nickel 5 Oro perlato / Pearly gold



Rainy Day



128



Pallucco

129

## Rainy Day

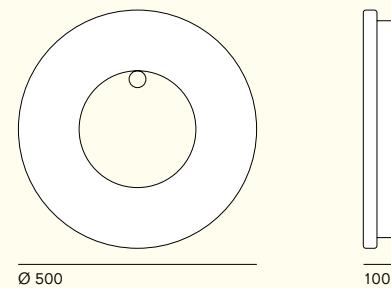
ita

La prima ispirazione di Kazuhiro Yamanaka per Rainy Day arriva dalla pioggia: "Mi piace molto il riflesso che fa quando appoggiata per terra, mi ricorda un giorno di pioggia, quando alla fine si creano le pozzainghere e vi si vede il mondo riflesso", racconta il designer. Rainy Day è anche una lampada comoda, una lampada nomade. Si può mettere per terra, a parete, sopra a un tavolo e all'esterno. Mettendole una sopra all'altra si possono fare colonne di luce. La lampada circolare è facile da spostare grazie a un cavo di alimentazione lungo 8 metri. Rainy Day è presente nella collezione permanente del MoMA Museum of Modern Art di New York.

eng

The initial inspiration for Kazuhiro Yamanaka for Rainy Day came from the rain: "I really like the reflection it makes when on the ground; it reminds me of a rainy day, when puddles end up forming and you can see the world reflected in them," says the designer. Rainy Day is also an easy lamp, a "nomad" lamp. You can put it on the ground, on the wall, a table or outside. If you put one on top of the other you can form columns of light. The circular lamp is easy to move around thanks to its 8 m long cord. Rainy Day is included in the permanent collection at the MoMA Museum of Modern Art in New York.

A

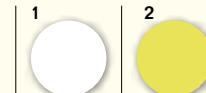


Ø 500

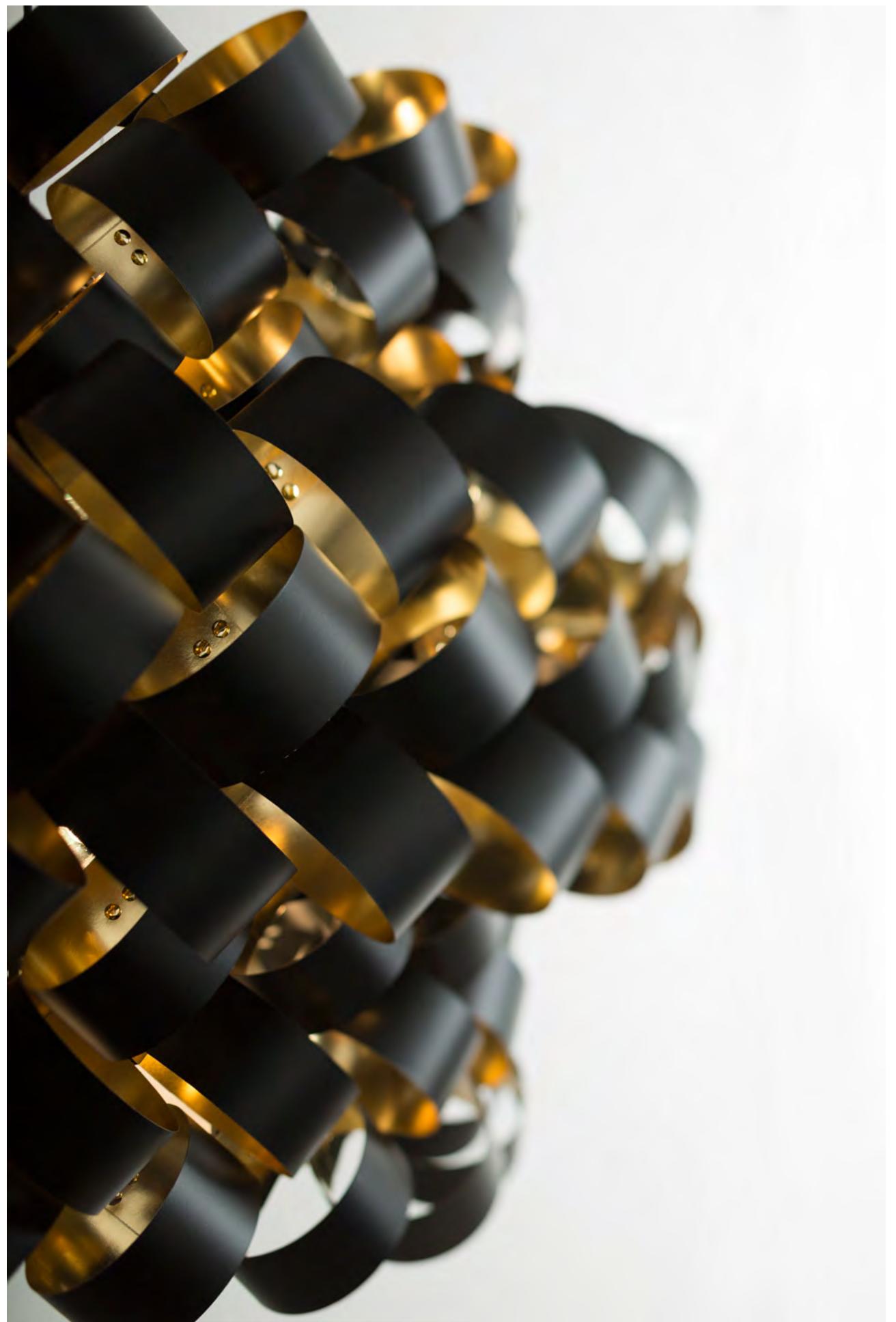
100

Prodotto Product	Tipologia Type	Lampadine Light bulbs	IP	Volt	Pag
Rainy Day	Terra	• Strip Led 10 W	67	220 / 240	126–129
A	/ Floor	• Strip Led 10 W	67	110 / 120	

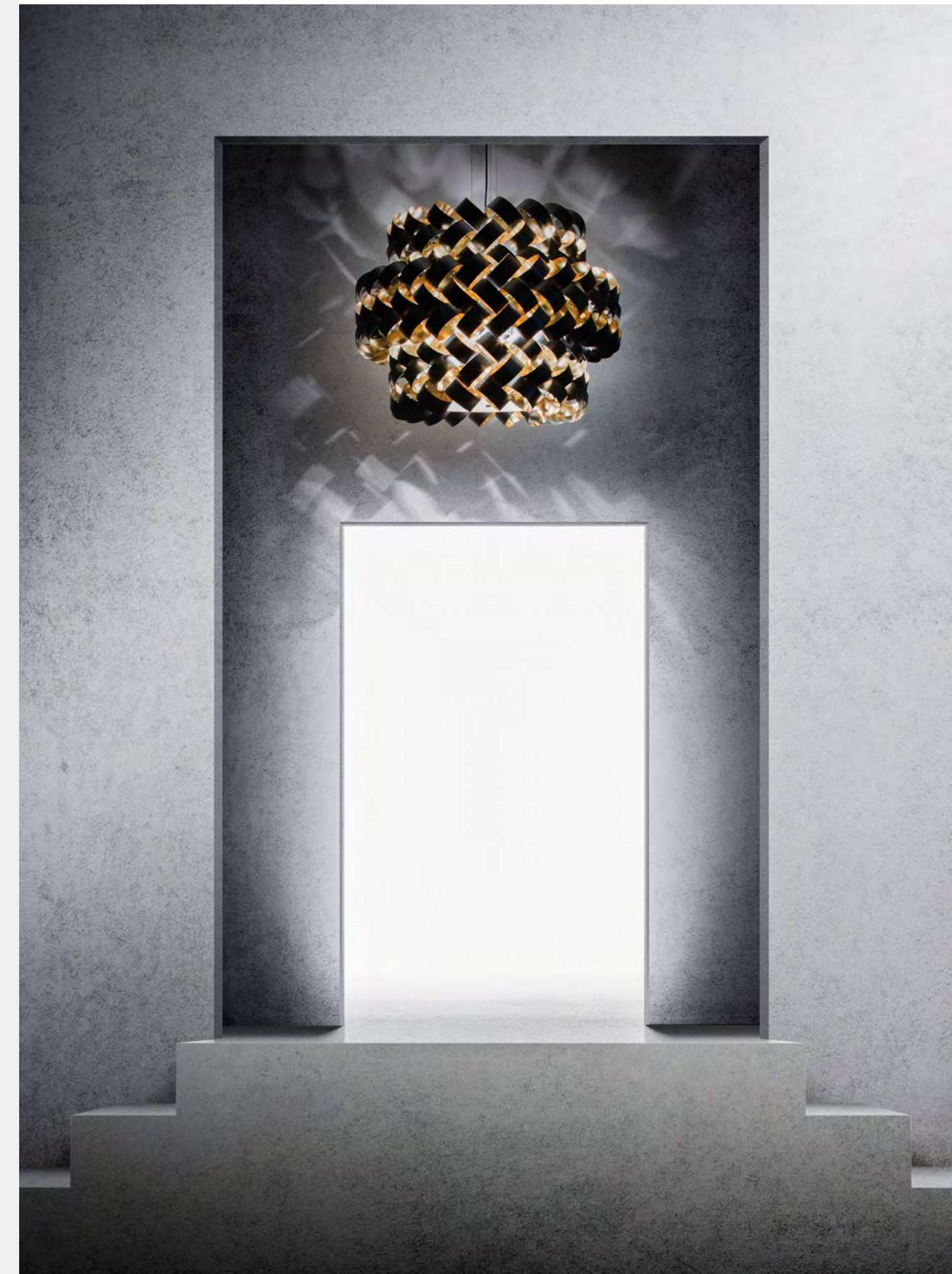
Finitura  
Finishes



1 Polietilene bianco traslucido / White polyethylene 2 Polietilene giallo / Yellow polyethylene







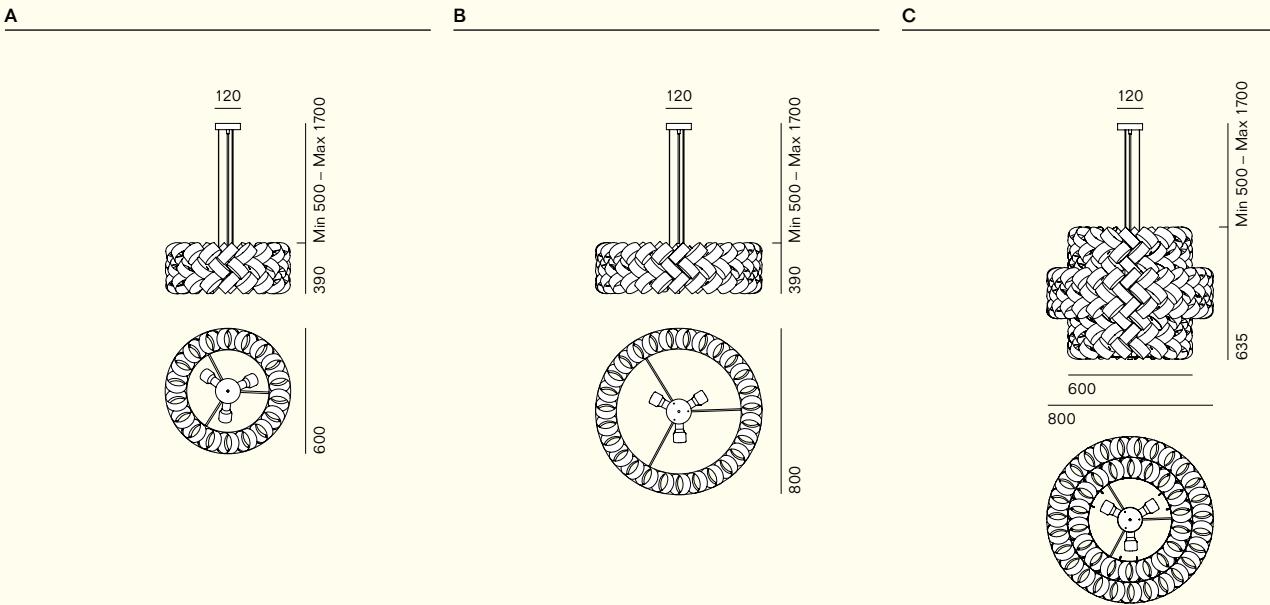
Ring Mix

Pallucco

## Ring

**ita**  
 Anelli ovunque. L'interno della lampada disegnata da Brian Rasmussen, attira a sé tutti gli anelli circostanti. Come se esercitasse un magnetismo. Per stare il più vicino possibile tra di loro si sono messi a seguire una logica geometrica che sembra ottimizzare lo spazio disponibile. Possiamo ingrandire la lampada quanto vogliamo, gli anelli copriranno comunque tutta la superficie con il loro pattern geometrico. Gli anelli dei diffusori sono in PVC nelle finiture bianco, bianco e oro, nero e oro e vengono fissati alla struttura metallica attraverso piccole borchie verniciate.

**eng**  
 Rings everywhere. The inside of the lamp designed by Brian Rasmussen draws all of the surrounding rings to it. As if it had a sort of magnetism. They follow a geometrical logic to keep as close as possibly, which seemingly optimises the space available. You can make the lamp as big as you want; the rings will still cover the entire surface with their geometric pattern. The rings of the diffusers are made in PVC with white, white and gold, and black and gold finishes and are attached to the metal structure with small painted studs.



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Ring	Sospensione	• 3 Alogene / Halogen 100 W • 3 Fluorescenti / Fluorescent 20 W • 3 Led max 15 W • 3 Led max 15 W	E 27	220 / 240	
A B	Pendant		E 27	220 / 240	
			E 27	220 / 240	
			E 26	110 / 120	
Ring Mix	Sospensione	• 6 Alogene / Halogen 70 W • 6 Fluorescenti / Fluorescent 20 W • 6 Led max 9 W • 6 Led max 9 W	E 27	220 / 240	132-133
C	Pendant		E 27	220 / 240	
			E 27	220 / 240	
			E 26	110 / 120	



1 Metallo verniciato bianco opaco / Matt white lacquered metal 2 Metallo verniciato nero opaco / Matt black lacquered metal



1 PVC bianco / white PVC 2 PVC esterno bianco opaco interno oro / PVC outside matt white inside gold  
3 PVC esterno nero opaco interno oro / PVC outside matt black inside gold



Rock Garden Spot

Pallucco

Rock Garden



## Rock Garden

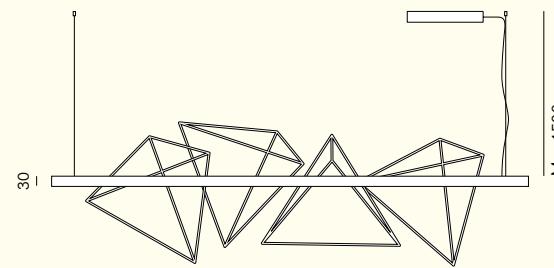


Rock Garden Spot

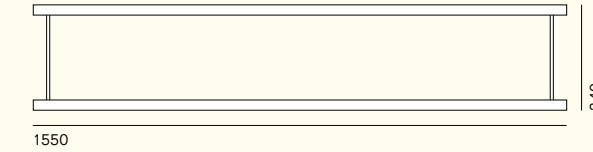
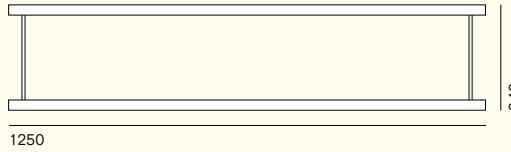
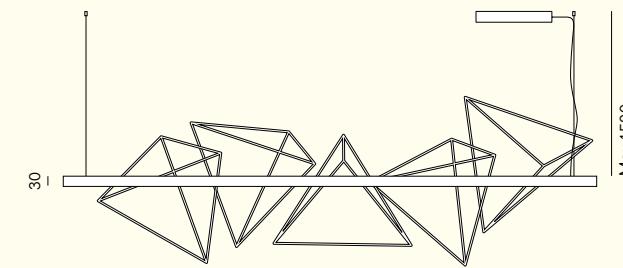
Pallucco

## Rock Garden

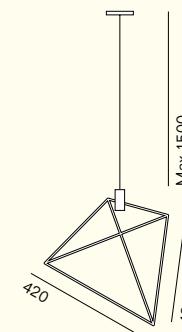
A



B



C



Prodotto Product	Tipologia Type	Lampadine consigliate Suggested light bulbs	Attacco Socket	Volt	Pag
Rock Garden	Sospensione Suspension	• 2 Fluorescenti lineari a basso consumo /Low consuming fluorescent linear T5 54 W / 830	G 5	220/240	136, 139
A B	Pendant	• 2 Fluorescenti lineari /Fluorescent linear T5 54 W / 830	G 5	110/120	
Rock Garden Spot	Sospensione Suspension	• 1 Led PAR 16 6,5 W	GU 10	220/240	137, 138, 140
C	Pendant	• 1 Led PAR 16 6 W	GU 10	110/120	

Struttura Frame	1	2
1 Alluminio verniciato bianco opaco / Matt white lacquered aluminium 2 Alluminio verniciato nero opaco / Matt black lacquered aluminium		
Diffusore Diffuser		
1 Metallo verniciato bianco opaco / Matt white lacquered metal 2 Metallo verniciato nero opaco / Matt black lacquered metal 3 Metallo verniciato rosso opaco / Matt red lacquered metal 4 Metallo verniciato grigio opaco / Matt grey lacquered metal		

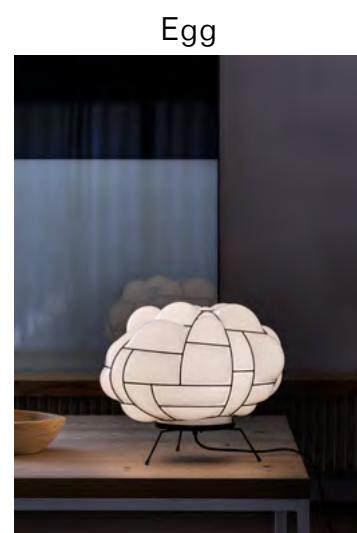
ita

Kazuhiro Yamanaka trae ispirazione dai giardini di roccia Giapponesi. La superficie delle rocce è quasi nascosta, il visitatore si lascia trasportare immaginando forme e volumi sommersi e invisibili. Ogni roccia ha una propria inclinazione e carattere. La relazione tra le diverse rocce crea una storia. Rock Garden è una serie di lampade composta da una versione a struttura rettangolare in cui si possono liberamente posizionare diverse elementi a forma di piramide ed una lampada sospesa singola con un'unica piramide.

eng

Kazuhiro Yamanaka draws inspiration from Japanese rock gardens. The surface of the rocks is almost hidden. Visitors get carried away imagining submerged and invisible shapes and volumes. Every rock has its own inclination and personality. The relation between different rocks tells a story. Rock Garden is a line of lamps comprised of a rectangular frame version, where different pyramid-shaped parts can be positioned at will, and a single suspended lamp with one pyramid.

## Collection



## Collection

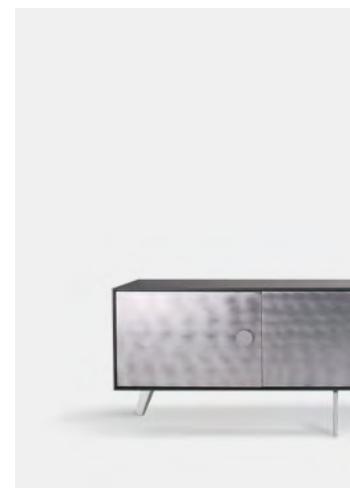
Gilda



Glow



Next Basic



Orly



Graffiti



Grand Ecart



Papiro



Rainy Day



Grid



Join



Ring



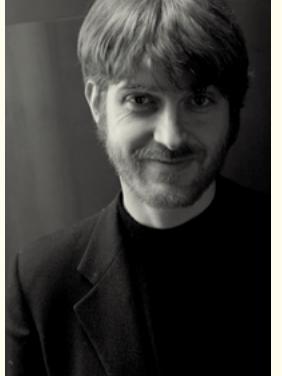
Rock Garden



## Designers

Brian Rasmussen  
Enrico Franzolini  
Hannes Wettstein  
Studio Hannes Wettstein  
Jean Nouvel Design  
Joe Colombo  
Kazuhiro Yamanaka  
Lagranja Design  
Mariano Fortuny y Madrazo  
Mario Asnago  
& Claudio Vender  
Sergio Calatrani  
Susanne Philippson  
Vicente García Jiménez

Brian Rasmussen



Brian Rasmussen è nato a Ringsted (Danimarca) nel 1973. Si laurea alla "Royal Academy of Architecture" di Copenaghen nel 2000. Nel primo anno di studi vince il concorso nazionale "Prisogave København" (Danimarca) con il progetto futuristico di una stazione della metropolitana. Nel 2002 vince il secondo premio del concorso nazionale "Cristiano D. Iv'S Bryghus" e decide di aprire il suo studio d'architettura e design a Venezia. Nel 2004 vince il concorso internazionale d'arte "Targetti Light Art Award" che si trasforma in un punto di partenza per la sua carriera come progettista d'illuminazione. Nel periodo tra il 2004 ed il 2006 progetta e sviluppa un lampione per la città di Ringsted, Danimarca, in collaborazione con Louis Poulsen Lighting. Dal 2011 svolge il ruolo di Direttore Artistico per Light4 e dal 2017 per Venetia Studium.

Brian Rasmussen was born in Ringsted (Denmark) in 1973. He graduates at The Royal Academy of Architecture in Copenhagen

in 2000. As a first year student he wins the national student competition "Prisogave København" (Denmark) with a project for a futuristic metro station. In 2002 he wins the second price in the national architecture competition "Christian D.IV's Bryghus" and decides to open his own office of architecture and design in Venice, Italy. In 2004 he wins the international art competition Targetti Light Art Award which becomes a starting point for his career as lighting designer. From 2004 – 2006 he designs and develops a streetlamp for the city Ringsted, Denmark in collaboration with Louis Poulsen Lighting. From 2011 he is in charge of the Artistic Direction in Light4 and from 2017 in Venetia Studium.

Enrico Franzolini



Architetto, compie gli studi universitari a Firenze e Venezia dove si laurea nel 1979. La passione e le ricerche artistiche giovanili si concretizzano in numerose partecipazioni ad esposizioni

personali e collettive, a partire da una presenza alla Biennale del 1972, nella sezione arti decorative. Parallelamente alla ricerca pittorica si sviluppa il suo impegno nei campi dell'architettura e del disegno industriale. Il suo studio, aperto ad Udine nel 1981, affronta temi progettuali molto differenti per scala ed oggetto ma connotati da un metodo e da una coerenza riconoscibili. Numerosi sono i progetti di architettura realizzati e pubblicati mentre nell'ambito del disegno industriale ha avuto modo di collaborare negli anni con alcune delle più prestigiose aziende nel settore del mobile e dell'illuminazione quali Alias, Cappellini, De Padova, Foscarini, Knoll International, Moroso.

Architect, he studied in Florence and graduated from University of Venice in 1979. His passion and early artistic research translated in to numerous exhibitions, starting with a presence at the 1972 Venice Biennale in the decorative arts section. Besides his pictorial research, he became interested in architecture and industrial design. His studio, founded in Udine in 1981, faces very diverse design projects for scale and object but all very recognisable for his distinctive method and coherence. Numerous architectural projects have been realised and published, while in industrial design he counts many collaborations with some of the most prestigious companies in the furniture and lighting sector such as Alias, Cappellini, De Padova, Foscarini, Knoll International and Moroso.

Hannes Wettstein



Hannes Wettstein è stato uno dei più importanti designer della sua generazione. Nato nel 1958 ad Ascona, si diploma in disegno architettonico e prosegue i suoi studi diventando designer e architetto. Spinto dalla passione per l'arte e la tecnologia, e sempre attento ad analizzare e migliorare ciò che lo circonda, ha saputo sviluppare più di 300 progetti, tra i quali: mobili, lampade, orologi, complementi d'arredo e progetti di architettura per clienti e marchi internazionali. Hannes Wettstein muore nel 2008 a Zurigo, all'età di 50 anni. Successivamente alla sua scomparsa, il suo socio, l'architetto e designer Stephan Hürlemann, rispettando le sue volontà, ha continuato l'attività dello studio di Zurigo. Questo studio, che inizialmente si chiamava Studio Hannes Wettstein, dal 2016 è stato rinominato Hürlemann.

Hannes Wettstein was one of the most influential designers of his generation. Born in 1958 in Ascona, he graduated as an architectural draughtsman and then guided his own further studies as designer and architect. Driven by a passion for art and technology and from his impulse to investigate and improve the things around him, he would develop more than 300 works of design in the years that followed. These included furnishings, lighting, watches, industrial products and architectural projects for international clients and brands. In 2008 Hannes Wettstein died in Zurich at the age of 50. His business partner, architect and designer Stephan Hürlemann, continued the Zurich agency in accordance with Wettstein's wishes. Initially this was under the name of Studio Hannes Wettstein; since 2016 it has been called Hürlemann.

Studio  
Hannes Wettstein



Dopo la scomparsa del designer svizzero Hannes Wettstein (1958-2008), il socio Stephan Hürlemann ha continuato l'attività dello studio in collaborazione con un collettivo di designer, progettando, sotto il nome di Studio Hannes Wettstein, mobili, complementi di uso comune e progetti di architettura per clienti e marchi internazionali. Hürlemann è poi diventato il direttore creativo dello studio che ha preso il nome di Hürlemann nel 2016.

The agency of Swiss designer Hannes Wettstein (1958-2008) was continued after his death by his business partner Stephan Hürlemann. Under the name of Studio Hannes Wettstein Hürlemann and a design collective developed furniture, product and architectural projects for international clients and brands. After Hürlemann emerged as the creative lead at the agency it was renamed Hürlemann in 2016.

Jean Nouvel Design



Jean Nouvel, nasce a Fumel (Francia) nel 1945. Dopo avere compiuto gli studi presso la Scuola delle Belle Arti di Bordeaux, Jean Nouvel è primo al concorso di ammissione alla Scuola nazionale superiore delle Belle Arti di Parigi nel 1966 dove si diploma nel 1972. Inizialmente assistente dell'architetto Claude Parent, ispirato dall'urbanista e saggista Paul Virilio, apre il suo primo studio nel 1970. È co-fondatore del movimento "Marzo 1976", il cui obiettivo è quello di lottare contro il corporativismo degli architetti, e del Sindacato dell'Architettura. Le sue prese di posizione e il suo impegno per inserire l'architettura nel contesto urbano nonché la costante originalità dei suoi progetti in tutto il mondo hanno contribuito a definire la sua immagine internazionale. Il suo lavoro viene riconosciuto da numerosi premi sia in Francia che all'estero. Nel 2008 riceve il prestigioso Pritzker Prize. Principalmente cantieri e studi in corso: Museo del Louvre (Abou Dhabi), Museo nazionale del Qatar (Doha), 53W 53 "Tour de Verre" ed estensione del MoMA (New York), Learning Resource Center (Nicosia), 2 torri residenziali (Kuala Lumpur), 4 torri residenziali Anderson

Jean Nouvel was born in Fumel (France) in 1945. After his studies at the School of Fine Arts in Bordeaux, Jean Nouvel is the first to be admitted to the National High School of Fine Arts Of Paris in 1966 where he graduated in 1972. Initially assistant to architect Claude Parent, inspired by urban planner and essayist Paul Virilio, he opened his first studio in 1970. He is co-founder of the "March 1976" movement, whose objective is to fight corporatism of Architects, and of the Syndicat de l'Architecture. His stance taken on the inclusion of architecture in the urban context, as well as the

18 (Singapore), torre residenziale Ardmore (Singapore), torre direzionale La Marseillaise (Marsiglia), torre direzionale ed hotel Duo (Parigi), Ufficio europeo dei brevetti EPO (Rijswijk), torre direzionale HEKLA (Parigi), Museo nazionale d'arte della Cina NAMOC (Pechino), capo architetto della pianificazione dell'Isola Seguin (Boulogne-Billancourt)...

Nell'ambito del design, Jean Nouvel realizza i primi mobili nel 1987, nell'ambito delle "Cartes Blanches du Via". In seguito sviluppa numerose collezioni legate ai suoi progetti architettonici: la poltrona Elémentaires per il Centro Congressi di Tours (Unifor 2017), la linea Saint James per l'hotel Saint James a Bouliac (Ligne Roset), le poltrone per il teatro dell'Opera di Lione (Figueras), la gamma Less (redisegnata nel 2013 in alluminio con il nome di Less Less) per la fondazione Cartier a Parigi (Unifor). Nel 1995 fonda la società Jean Nouvel Design. Fino ad oggi ha creato più di 100 esemplari di mobili fra i quali il tavolo da ufficio Quasi Normal (Bulo, 1996), la gamma Touch (Poltrona Frau, 1999), la libreria Graduate (Molteni, 2003), il servizio da caffè Tower (Alessi, 2004), la Chaiseuse Milana (Sawaya & Moroni, 2005), le sedie So So (Emeco, 2012), la sedia Oxymore (Figueras, 2012), la gamma Less Less (Unifor, 2013), il sistema Cases (Unifor, 2013), il tavolo 1=2 (Cassina, 2013), le lampade Objective (Artemide, 2013) ed Equilibrist (Artemide, 2014), una collezione di pavimenti Bolon by Jean Nouvel (Bolon, 2016). Dal 2009 Jean Nouvel ha sviluppato con le Galeries Gagosian e Patrick Seguin tre collezioni in edizione limitata: Table au Km (2011), Boite à Outils (2011), Triptyques (2014). Jean Nouvel Design ha sviluppato allo stesso tempo un'attività di architettura di interni e di scenografia. Fra le realizzazioni più importanti dello studio ricordiamo la scenografia della mostra "Extreme Beauty" per Dolce & Gabbana nelle sale espositive del Palazzo della Regione di Milano nel 2009, il negozio H&M degli Champs Elysées a Parigi nel 2010, la mostra "Progetto, ufficio da Abitare" al salone del mobile di Milano nel 2013, e il Design Lab di Hyundai Card a Seul nel 2014, e l'edificio che ha ospitato nel 2016 la mostra Lascaux a Gwangmyeong nel 2016.

Jean Nouvel was born in Fumel (France) in 1945. After his studies at the School of Fine Arts in Bordeaux, Jean Nouvel is the first to be admitted to the National High School of Fine Arts Of Paris in 1966 where he graduated in 1972. Initially assistant to architect Claude Parent, inspired by urban planner and essayist Paul Virilio, he opened his first studio in 1970. He is co-founder of the "March 1976" movement, whose objective is to fight corporatism of Architects, and of the Syndicat de l'Architecture. His stance taken on the inclusion of architecture in the urban context, as well as the

constant originality of his projects around the world have contributed to defining his international image. His work is acknowledged by numerous awards both in France and abroad.

In 2008 he received the prestigious Pritzker Prize. Main construction sites and ongoing studies: Louvre Museum (Abou Dhabi), National Museum of Qatar (Doha), 53W 53 "Tour de Verre" and extension of the MoMA (New York), Learning Resource Center (Nicosia), 2 residential towers (Kuala Lumpur), 4 residential towers Anderson 18 (Singapore), Ardmore residential tower (Singapore), La Marseillaise office tower (Marseille), office tower and Duo hotel (Paris), European patent office EPO (Rijswijk), HEKLA office tower (Paris), National Museum of Art of China NAMOC (Beijing), head architect of the planning for Seguin Island (Boulogne-Billancourt)... In the field of design, Jean Nouvel created his first items of furniture in 1987, under the "Cartes Blanches du Via". He then develops a number of collections linked to his architectural projects: the Elémentaires armchair for the Tours Congress Center (Unifor 2017), the Saint James line for the Saint James Hotel in Bouliac (Ligne Roset) the seats for the Opéra National de Lyon (Figueras), the Less range (restyled in 2013 in aluminum under the name Less Less) for the Cartier Foundation in Paris (Unifor). In 1995 he founded the company Jean Nouvel Design: to date Jean Nouvel has created more than 100 pieces of furniture including the Quasi Normal office desk (Bulo, 1996), the Touch line (Poltrona Frau, 1999), the Graduate bookcase (Molteni, 2003), the Tower coffee set (Alessi, 2004), the Milana Chauffeuse (Sawaya & Moroni, 2005), the So So chairs (Emeco, 2012), the Oxymore chair (Figueras, 2012), the Less Less range (Unifor, 2013) the Cases system (Unifor, 2013), the 1 = 2 Table (Cassina, 2013), the Objective (Artemide, 2013) and Equilibrist (Artemide, 2014) lamps, and the flooring collection Bolon by Jean Nouvel (Bolon, 2016). From 2009, Jean Nouvel developed three limited edition collections with the Galeries Gagosian and Patrick Seguin: Table au Km (2011), Boite à Outils (2011) and Triptyques (2014).

Jean Nouvel Design developed an interior architecture and scenography activity at the same time. Some of the most important creations by JND include the scenery of the "Extreme Beauty" exhibit for Dolce & Gabbana at the Palazzo della Regione in Milan in 2009, the H&M store on Champs Elysées in Paris in 2010, the "Progetto: ufficio da abitare" exhibit at the Salone del Mobile in Milan in 2013, the Design Lab by Hyundai Card in Seoul in 2014, and the building that hosted the Lascaux exhibit in Gwangmyeong in 2016.

Joe Colombo



Joe Colombo (Milano, 30 luglio 1930 – Milano, 30 luglio 1971). Frequenta il Politecnico di Milano, l'Accademia d'Arte di Brera e progetta opere di architettura ed arredamento. Dal 1963 si dedica al design di prodotti industriali di serie, molti dei quali, variamente assemblati, costituiscono dei veri e propri sistemi di oggetti. Sempre interessato ai progressi tecnologici e alla sperimentazione di nuovi materiali, produce una serie di progetti, oggetti e disegni che portano la sua idea del futuro nel presente. La sua opera è il risultato di un progressivo allontanamento dagli stili classici a favore di un'idea completamente nuova, a volte visionaria del disegno industriale, che si riflette nelle sue sperimentazioni, nella ricerca di sistemi di arredi programmabili e di programmi abitativi modulari come i monoblocchi polifunzionali Visiona 1, Total Furnishing Unit, Cabriolet-Bed e Rotoliving. Ottiene numerose segnalazioni e premi fra cui: il premio In-Arch per l'allestimento di un albergo in Sardegna (1964); tre medaglie alla XIII Triennale (1964), di cui una d'oro per la lampada Acrilica e due d'argento per il monoblocco Mini-Kitchen e il mobile Combi-Center; il Compasso d'Oro per la lampada Spider (1967) e per il condizionatore Candyzionatore (1970); l'International Design Award per le lampade Coupé (1968) e Spring (1970); il premio Tecnhotel per la sedia Universale (1968); il premio Smau per il carrello Boby (1971). Molte sue opere sono state esposte e fanno parte delle collezioni dei più importanti Musei di tutto il mondo.

Joe Colombo (Milan, 30 July 1930 – Milan, 30 July 1971) He attends the Politecnico and the Brera Art Accademy in Milan and he works on architectural and interior architectural projects. In 1963 he devotes himself to the design of industrial products, many of which, when differently assembled, are proper object systems. Constantly interested in technology and experiments in new materials, he produces a series

of projects, objects and drawings that bring his idea of the future into the present. His work is the result of a progressive removal from classical styles in favour of a new idea, sometimes visionary of industrial design. It reflects in his experiments, in the search for programmable furniture systems and modular housing programs as the multifunction units Visiona 1, Total Furnishing Unit, Cabriolet-Bed and Rotoliving. He wins numerous design awards including: First prize In-Arch for the interior design of a hotel in Sardinia (1964); three medals at the XIII Triennale (1964) (one gold for the lamp Acrilica and two silver ones for the multifunctional unit Minikitchen and the furniture piece Combicentre); the Compasso D'Oro for the Spider lamp (1967) and the Candyzionatore cooling system (1970), the International Design Award for the Coupé lamp (1968) and the Spring lamp (1970); the Tecnhotel prize for the Universale chair 81968; the Smau prize for the BOBY trolley (1971). Many of his works are part of the collections of the major museums around the world.

Kazuhiro Yamanaka



Nato a Tokyo nel 1971, Kazuhiro Yamanaka è laureato presso il Royal College of Art (Londra) nel 1997. Prende parte a diversi aspetti del design: dal design di mobili al lighting design, alle installazioni. La lista attuale dei clienti comprende Pallucco, Boffi, Ingo Maurer, Saatz, Alessi e musei in tutto il mondo.

Gli sono stati attribuiti numerosi premi tra cui Winner Design Report Award 2004 (Milano). La sua creazione appartiene alla collezione del MoMA (New York). Ha realizzato gli impianti di illuminazione al Victoria & Albert Museum (Londra), Collette (Parigi), Designboom, Laforet Museum (Tokyo), Design Museum Hangaram (Seoul), etc. Kazuhiro Yamanaka è stato menzionato in tutto il mondo nelle seguenti pubblicazioni: Abitare, Casa Abitare, Notizie design Diffusion, Esquire, Domus, Elle Decor, Interni, Intramuros, MD, Metropolitan Home, The New York Times, Ottagono, Vogue, Wallpaper\*. Ha preso parte come giudice in molti concorsi internazionali di design, come HKDA Design Awards 2009 e Designboom International

Design Competitions. È stato nominato professore associato presso Musashino Art University a Tokyo nel 2014. La sua prima importante mostra monografica è stata nel 2017 alla Power Station of Art di Shanghai. Collezioni permanenti: MoMA (New York), Museo Alessi (Italia), Power Station of Art (Cina). Clienti: Pallucco (Italia), Boffi (Italia), Ingo Maurer (Germania), Alessi (Italia), Saatz (Francia), Colette (Francia), Designboom (Italia), Victoria and Albert Museum (UK), Power Station of Art (China) etc.

Born in Tokyo in 1971. Kazuhiro Yamanaka graduated from Royal College of Art (London) in 1997. He participates in different aspects of design: from piece furniture design to lighting design and installation. Current client list includes Pallucco, Boffi, Ingo Maurer, Saatz, Alessi and Museums worldwide. Awarded many prizes including Winner, Design Report Award 2004 (Milan). His creation belongs to a collection of MoMA (New York). He has also realised lighting installations at Victoria & Albert Museum (London), Collette (Paris), Designboom, Laforet Museum (Tokyo), Hangaram Design Museum (Seoul) etc. Kazuhiro Yamanaka has been featured worldwide in the following publications: Abitare, Casa Abitare, Design Diffusion News, Esquire, Domus, Elle Decor, Interni, Intramuros, MD, Metropolitan Home, The New York Times, Ottagono, Vogue, Wallpaper\*. He has also judged at many international design competitions such as HKDA Design Awards 2009 and Designboom International Design Competitions. Appointed as an associate professor at Musashino art University in Tokyo since 2014. His first major solo exhibition taken place at Power Station of Art in Shanghai in 2017. Permanent Collection: MoMA (New York), Alessi Museum (Italy), Power Station of Art (China). Clients: Pallucco (Italy), Boffi (Italy), Ingo Maurer, Saatz, Alessi and museums in the world.

Lagranja Design story goes back to 1998, when the founders, Gabriele Schiavon y Gerard Sanmartí, met at Fabrica, the communication research center at Treviso (Italy). In 2002, they founded Lagranja Design, a multidisciplinary design studio that works on all kind of projects only two main conditions: having fun and never repeating itself. The name (Spanish for "the farm") comes from the street where the first studio was. The founders loved the idea of likening their work to a farm, where everything is kind of wild and unpredictable. The studio designs product and interiors. Their spaces and products always have some

Lagranja Design



L'avventura di Lagranja Design è cominciata nel 1998, quando i fondatori Gabriele Schiavon e Gerard Sanmartí si incontrarono nel centro di ricerca Fabrica di Treviso. Nel 2002 fondano Lagranja Design, uno studio di design multidisciplinare dove sviluppano progetti di varia natura a una sola condizione: divertirsi senza ripetersi.

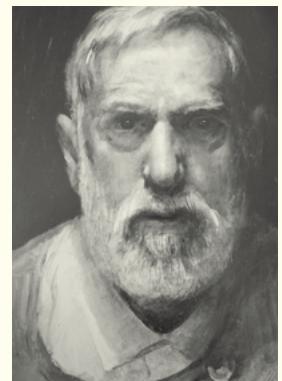
Lagranja Design prende nome della via dove venne aperto il primo studio e significa in spagnolo "la fattoria". Un concetto che ha subito conquistato i fondatori: infatti, il lavoro, per loro, deve essere come una fattoria, dove tutto segue il proprio corso naturale, in maniera quasi selvaggia e imprevedibile.

Lo studio progetta prodotti e arredamenti. Gli ambienti e i prodotti di Lagranja Design hanno sempre una storia da raccontare: è proprio questo lo scopo dei fondatori sui loro progetti, ossia contenere una storia e invitare l'osservatore a scoprirla; vogliono sorprendere senza essere invadenti. Nel 2010, questa avventura li ha portati prima a Hong Kong e poi a Singapore. L'anno successivo, Lagranja ha inaugurato un ufficio a Istanbul.

E come se non bastasse, due anni fa hanno lanciato e curato personalmente la Lagranja Collection, il proprio catalogo di mobili. Il loro lavoro è stato riconosciuto con vari premi, tra i quali: Red Dot Award (2007), Barcelona City Award (2008), IIDA Excellence Award dell'International Interior Design Association-USA (2009), IDEA Award (2008) e Silver Delta (2012).

storytelling, since they want their users to look for the stories behind the objects. They want to surprise, not to overwhelm. In 2010 this adventure took them to Hong Kong, and later to Singapore. Just a year later, Lagranja opened an office in Istanbul. As if that wasn't enough to keep them busy, two years ago they launched Lagranja Collection, their self-edited furniture catalogue. Their work has been recognized with several awards, like the Red Dot Award (2007), Barcelona City Award (2008), IIDA Excellence Award from the International Interior Design Association-USA (2009), IDEA Award (2008) and Silver Delta (2012), among others.

Mariano Fortuny y Madrazo



Mariano Fortuny, nacque da una famiglia di rinomati artisti a Granada, in Spagna, l'11 maggio 1871.

Si trasferì con la madre e la sorella a Parigi, ove prese lezioni di pittura con Benjamin Constant e di scultura nell'atelier di Rodin. Fu nella capitale transalpina che si rivelò il suo talento artistico. Nel 1889 si trasferì a Venezia ove rimase per il resto della sua carriera artistica, nonostante i frequenti viaggi all'estero. Fin da adolescente, Mariano era animato da un'industriosa creatività, che lo rese un prolifico pittore, incisore, rilegatore, scultore, fotografo, architetto e inventore. La moderna definizione di "artista" non è abbastanza esaurente per descriverlo adeguatamente: realizzava da solo i propri colori e tinture, e fabbricava i pennelli coi quali soleva dipingere.

Con la "cupola Fortuny" rivoluzionò l'illuminazione scenica e la scenografia teatrale, mettendo a frutto le proprie teorie sulla luce indiretta e diffusa.

Nel 1897, a Parigi, Fortuny incontrò la sua musa, Henriette Negrin che si trasferì a Venezia nella sua casa-atelier di Palazzo Orfei.

Il supporto incondizionato di Henriette fu fondamentale per la fioritura artistica di Mariano, che fece il suo ingresso anche nel mondo della moda nel 1907 con il Delphos, un abito in finissimo plissé di seta e perle di vetro. Fortuny coltivò la propria intramontabile passione per le belle arti ed il design fino alla morte, che lo colse nella sua

dimora veneziana il 2 maggio 1949.

Mariano Fortuny was born in Granada (Spain) on May 11th 1871, into a family of renowned artists. He moved to Paris with his mother and sister, where he took painting lessons with Benjamin Constant and sculpture lessons in Rodin's studio. He revealed his artistic talent in the transalpine capital. He moved to Venice in 1889, where he spent the rest of his artistic career, despite frequent trips abroad. As a teenager, Mariano was inspired by an industrious creativity which made him a prolific painter, engraver, bookbinder, sculptor, photographer, architect and inventor. The contemporary definition for 'artist' wouldn't describe him appropriately: he made himself colours, dyes, and the brushes which he used to paint with. With the 'Fortuny cupola' he transformed stage lighting and theatre scenographic artistry by exploiting his theories on indirect and soft light. In Paris during 1897, Fortuny met his muse, Henriette Negrin, who moved to Venice, in his studio-house at Palazzo Orfei. Henriette's unconditional support proved fundamental to Mariano's artistic flowering, who also entered the world of fashion in 1907 with the Delphos, a dress in fine pleated silk and glass beads. Fortuny developed his everlasting passion for fine arts and design until his death, which took him in his Venetian home on May 2, 1949.

Mario Asnago  
& Claudio Vender



Mario Asnago - Architetto (Barlassina 1896 - Milano 1980); operò sempre in collaborazione con Claudio Vender (Milano 1904 - ivi 1986). Entrambi conseguirono la licenza di architettura al regio Istituto di Belle Arti di Bologna nel 1922. I primi lavori svolti insieme sono progetti per concorsi tra i quali il monumento ai Caduti di Como. Nel 1928 dopo aver ottenuto l'abilitazione alla professione di architetto decisamente aprire insieme lo "Studio Asnago-Vender architetti". Si occupano soprattutto di urbanistica (scuole - abitazioni chiese...).

Le loro realizzazioni si inseriscono nella corrente razionalista degli anni Trenta con caratteristiche mantenute anche nel dopoguerra (Milano: case d'abitazione in via Euripide, 1933, 1937; edifici per uffici e abitazione in via Albricci, 1939-44, 1953-56; sistemazione di vari negozi, ecc.). Tra gli oggetti disegnati per gli arredi d'interni spiccano i tavoli e le sedie con la caratteristica "X". L'esile struttura rappresenta la filosofia architettonica dei due designer: le superfici sono ampie ma intervallate da spazi vuoti che segnalano la presenza discreta della materia, la quale non toglie leggerezza ma solo parte della rigida uniformità che caratterizza i loro interni. Nel 1971 Vender, dopo il ritiro di Asnago, continuò l'attività con il figlio Mario e Mario Moganti.

Mario Asnago - Architect (Barlassina (MI) 1896 - Monza 1980); He always worked in collaboration with Claudio Vender - Architect (Milan 1904 - Saronno 1986). They both graduated from the Royal Institute of Fine Arts in Bologna in 1922. The first works carried out together are projects for Design Contests including the Como War Memorial. In 1928, after obtaining the license to practice as architects, they decided to open the "Studio Asnago-Vender Architetti". They were mostly involved in urban planning architecture (schools - churches ...). Their achievements are part of the Rationalist Movement of the '30s with features retained in the post-war period (Milan: residential homes in Euripide street, 1933, 1937; office and dwelling buildings in Via Albricci, 1939-44, 1953-56; various stores, etc.). Tables and chairs with the characteristic "X" stand up among the objects designed for interior furnishings. The slim structure represents the architectural philosophy of the two designers: surfaces are wide but spaced from empty spaces that indicate the discreet presence of the material, which does not take away lightness but only part of the rigid uniformity that characterizes their interiors. After Asnago's retirement in 1971, Vender continued the business with his son Mario and Mario Moganti.

Sergio Calatrani



Sergio Calatrani nasce a Pavia nel 1951. Vive e lavora a Milano. Ha frequentato l'Accademia di Belle

Arti di Brera a Milano specializzandosi in scenografia. Lavora dal 1975 nel campo dell'architettura, industrial design, interior design, grafica, corporate image, direzione creativa, comunicazione e giornalismo. Ha curato regie di sfilate di moda e allestimenti per Luciano Soprani, GFT, Carshoe, Trussardi, Mario Buccellati, Hanae Mori ed altri. Grafica e comunicazione per Fausto Santini, Alfa Romeo, Issey Miyake, Marina Spadafora, Shiseido, Carshoe, Luciano Soprani, De Padova, The Tokyo University Museum, Stephanemarais\_Shiseido, ecc. È stato fondatore del gruppo Zeus e della Galleria Zeus Arte a Milano e New York. Ha esposto nei principali musei in Italia e all'estero. Il National Museum di Kyoto, Japan, ospita la seduta Poltroncina. Tra le realizzazioni più significative i palazzi per uffici: "Roux de Perfe", Osaka. "NOZ", Shizuoka, Japan. Gli spazi commerciali per: Shizuoka, Japan. Kashiyama Men, Parigi. Marina Spadafora, Milano. Ristorante Fujitaka, Milano. Seiren, Milano. Negozio Hilton-Vestimenta a Milano. Negozio Romeo Gigli, Milano ecc. Ha disegnato per Pallucco, Zeus, Barovier & Toso, Pozzi & Figli, Vilca, Alessi, Glass Design, Crassevig, Memphis, etc. For Shiseido he has designed the line of cosmetics and the packaging Untied, for which he received the Award of the Japanese Ministry of Commerce and the prize Packaging Design Biennal in Japan. From 1996 to 1998 Sergio Calatrani has been a visiting professor of Museology at Tokyo University. He has also been a professor of Architecture at the European Design Institute in Milan. From 2000 to 2003 he has been the creative director of Stephanemarais\_ / Shiseido, Paris. In 2003 he received the "Good Design Award", the "Category's Award", of the Japanese Ministry of Commerce and the "2003 London International Advertising Award" (LIAA). He works with many leading magazines of architecture, design, art and fashion, in Italy and abroad. Since 2004, he has been teaching at Accademia di Belle Arti di Brera, Milan (N.A.B.A.) Member of the ADC N.Y., U.S.A.

Carshoe, Luciano Soprani, de Padova, the Tokyo University Museum, Stephanemarais\_ / Shiseido, etc. He is one of the founders of the Zeus group and the Zeus Art Galleries in Milan and New York. His works have been exhibited in the major museums in Italy and abroad. The National Museum of Kyoto, Japan, includes his Poltroncina seat in its collection. Among his most important architectural projects are: "Roux de Perfe", Osaka and NOZ, Shizuoka, Japan. Shops and commercial spaces for: Shizuoka, Japan. Kashiyama Men, Paris. Marina Spadafora, Milan. Fujitaka Restaurant, Milan. Seiren, Milan. The new Hilton-Vestimenta Boutique in Milan. The Romeo Gigli in Milan, etc. He has designed products for: Pallucco, Zeus, Barovier & Toso, Pozzi & Figli, Vilca, Alessi, Glass Design, Crassevig, Memphis, etc. For Shiseido he has designed the line of cosmetics and the packaging Untied, for which he received the Award of the Japanese Ministry of Commerce and the prize Packaging Design Biennal in Japan. From 1996 to 1998 Sergio Calatrani has been a visiting professor of Museology at Tokyo University. He has also been a professor of Architecture at the European Design Institute in Milan. From 2000 to 2003 he has been the creative director of Stephanemarais\_ / Shiseido, Paris. In 2003 he received the "Good Design Award", the "Category's Award", of the Japanese Ministry of Commerce and the "2003 London International Advertising Award" (LIAA). He works with many leading magazines of architecture, design, art and fashion, in Italy and abroad. Since 2004, he has been teaching at Accademia di Belle Arti di Brera, Milan (N.A.B.A.) Member of the ADC N.Y., U.S.A.

Susanne Philippson



Susanne Philippson vanta un'esperienza ventennale nel mondo del design a livello internazionale. Dopo gli studi in interior design al Ravensbourne College di Londra,

nel 2005 consegne la laurea presso la Design Academy Eindhoven. Grazie a continue esposizioni tra il Salone del Mobile di Milano e quello di Copenhagen, riesce ben presto ad affermarsi e a lanciare propri progetti quali la scrivania compatta per Habitat o la Cherrystone Shirt per Droog Design. Tokyo rappresenta certamente una pietra miliare per la sua carriera: nel 2003, quando era ancora solo una studentessa, la Philippson è stata uno dei primi designer stranieri a entrare nel team di progettisti del colosso giapponese Muji. Tant'è che poco dopo, nel 2004, costituisce la propria azienda e lavora con clienti internazionali. Realizza i primi progetti d'illuminazione in collaborazione con Pallucco: Guardian of Light, le serie Jooin e la linea Crinolina sono alcuni dei progetti creati tra il 2006 e il 2009 che hanno ottenuto la nomination per il premio Compasso D'Oro per il design. Susanne Philippson, con la sua linea di prodotti, ha fornito ampia consulenza a Pallucco, persino progettando svariati allestimenti per lo stand fieristico aziendale. La sua attività di brand consultant ricopre un ruolo fondamentale nella professione di Susanne Philippson che attualmente lavora tra Potsdam e Berlino come designer per ambienti contract.

Susanne Philippson draws from almost 20 years experience in the international field of design. After studying furniture design at Ravensbourne College in London she graduated from the Design Academy Eindhoven in 2005. Through continuous exhibitions at furniture fairs in Copenhagen and Milan she managed to launch projects early in her career, e.g. the compact desk for Habitat or a Cherrystone T-Shirt for Droog Design. Further she was one of the first foreign designers to work with the in-house design team at Muji in Tokyo, 2003, while she still was a student. She set up her own company straight after in 2004 and has since worked with clients internationally. With Pallucco her first lighting families were conceived. Guardian of Light, the series Jooin and the lighting family Crinolina were amongst the projects created between 2006 and 2009 and have been nominated for the Compasso D'Oro design award. Susanne Philippson further consulted the company with their product range and designed numerous exhibition stands for Pallucco. Brand Consulting is also one of her key tasks in her design profession nowadays where she works as a contract interior designer with base in Potsdam and Berlin.

Vicente García Jiménez



Vicente García Jiménez si laurea in Ingegneria Tecnica con indirizzo Industrial Design presso la Facoltà di Scienze Sperimentali di Castellon de la Plana ed intraprende a Barcellona una prima attività di sviluppo di prodotti per l'illuminazione e l'arredo. Successive esperienze professionali lo portano a Milano ed a Udine, dove apre nel 2005 il suo studio personale. Ha partecipato a diverse esposizioni in Europa, Cina e Giappone e ricevuto importanti riconoscimenti: XXII Compasso D'Oro-Menzione d'Onore, Elle Decor Designer of the Year (edizione spagnola) 2011, ADI Design Index 2010 (selezione progetto Infinity), Elle Decor Young Talent Designer (edizione spagnola) 2009, Designer's Saturday 2008 (Best Space Design). Nel 2012 fonda assieme a Cinzia Cumini lo studio García Cumini.

Vicente García Jiménez holds a Bachelor of Engineering in Industrial Design at the Faculty of Experimental Sciences in Castellon de la Plana and undertakes in Barcelona a first activity in the development of lighting and furniture products. Further professional experiences take him to Milan and Udine, where he opens his personal studio in 2005. He attended several exhibitions in Europe, China and Japan and has received important awards: XXII Compasso D'Oro-Honor Mention, Elle Decor Designer of the Year (Spanish Edition) 2011, ADI Design Index 2010 (Infinity Project Selection), Elle Decor Young Talent Designer (Spanish Edition) 2009, Designer's Saturday 2008 (Best Space Design). In 2012 he founded the studio García Cumini with Cinzia Cumini.

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– pag. 4  
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• Stefano Zanette / Photografica

Colour separation & Print  
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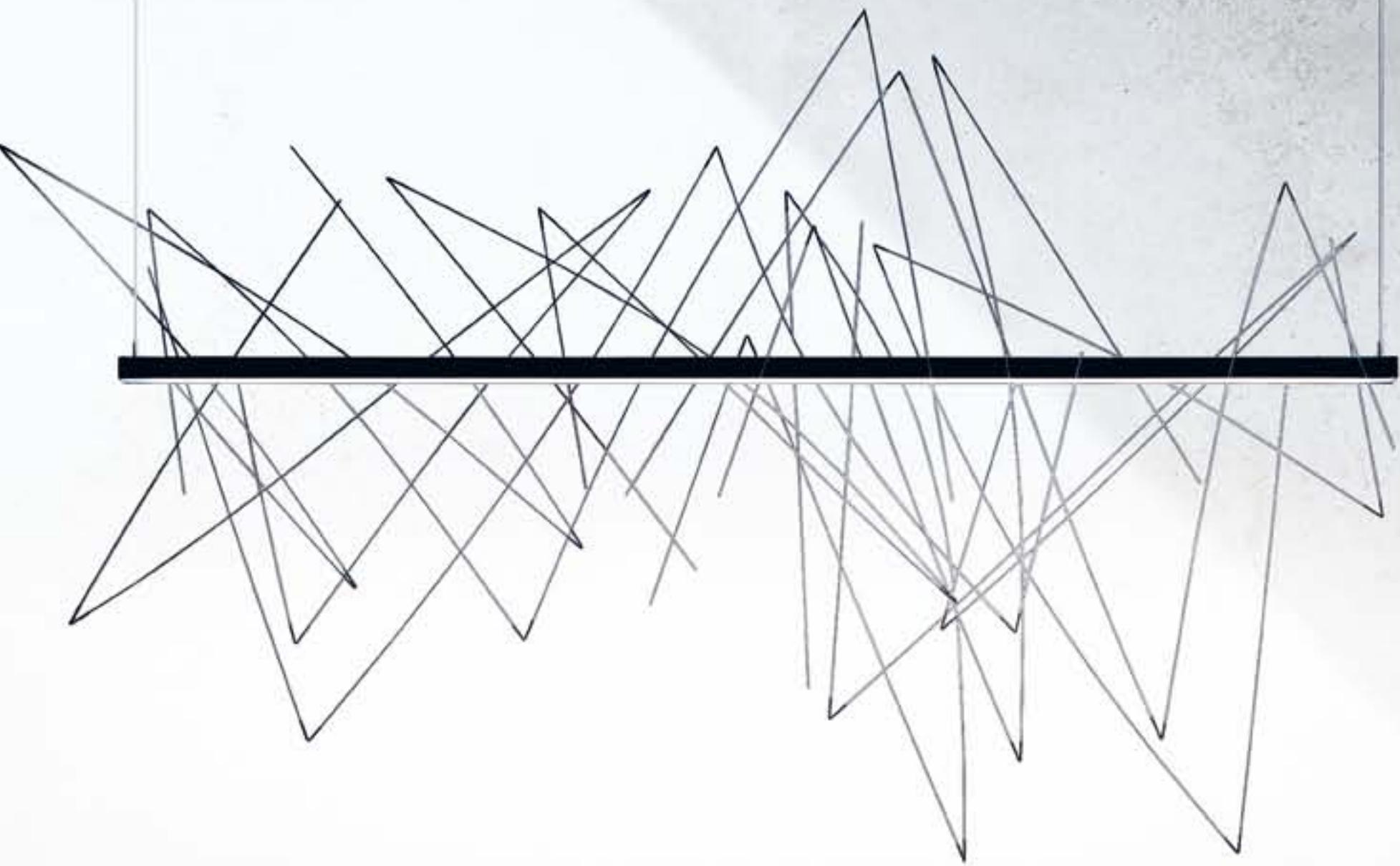
Alexandra, Asnago Vender, Bolle, Breeze, Collapsible Moon, Continua, Coral,  
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Joiin, Next Basic, Orly, Papiro, Rainy Day, Ring, Rock Garden.

pa//ucco



Exhibition 可见×可见 山中一宏设计展 Visible × Invisible, Power Station of Art, Shanghai

Collapsible Moon by Kazuhiro Yamanaka



Graffiti by Kazuhiro Yamanaka



Fortuny Silver Rubelli by Mariano Fortuny y Madrazo



Gilda Black by Enrico Franzolini



Papiro by Sergio Calatrani



Rock Garden by Kazuhiro Yamanaka



Ring by Brian Rasmussen



Rainy Day by Kazuhiro Yamanaka



Alexandra Long by Enrico Franzolini, Asnago Vender by Mario Asnago & Claudio Vender



Faro Next by Hannes Wettstein

For being part of Pallucco's story, we say thanks to:

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- E Edison Barone  
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- F Filippo Dell'Orto
- G Gabriele Rosa  
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- H Hannes Wettstein
- J Jaime Hayón  
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Joe Colombo
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- L Laura Agnoletto  
& Marzio Rusconi Clerici  
Luc Ramael  
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- M Marc Krusin  
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Paolo Pallucco  
& Mirelle River  
Peter Traag  
& Sebastian Noel  
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- S Sergio Calatroni  
Shirō Kuramata  
Studio Lagranja  
Susanne Philippson
- T Teruhiro Yanagihara  
Tom Dixon
- U Ueli Biesenkamp
- V Vicente Garcia Jiménez

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2019 news



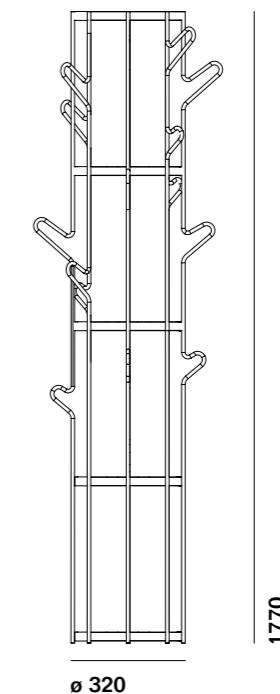
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## Albero by Pio e Tito Toso

Albero, a project with a linear and essential design. Its slim and minimal silhouette evokes an image of great poetic charge. The graphic design of Albero blends the function of the coat hanger with that of the shelf container, transforming an everyday object into a delicate sculpture.



### Pio and Tito Toso

Pio and Tito are brothers, they were born in Venice in 1973 and 1971. In Venice they were graduated in Architecture at the IUAV, the University Institute of Architecture of Venice, in 1998. They founded in 1996 the professional studio PIO&TITOTOSO. The Studio works in building projects in different countries. In the Industrial design they work with the most qualified companies: Artemide, Foscarini, Venini, Vistosi, Leucos, for lighting and Alessi, Pedrali, Segis, Fratelli Guzzini, Colombo design, Metalco, Rossi di Albizzate, Frighetto, Fly Line for furniture. They also plan stands, exhibitions, shops, offices and warehouses for several companies, working on the image and the graphics.

They received several prices such as Design Plus Award 2016, Red Dot Design Award 2015, Red Dot Design Award 2012 Good Design Award 2009, I.Dot selection 2006-2007, Young & design 2005. They took part in various exhibitions in Europe and United States.

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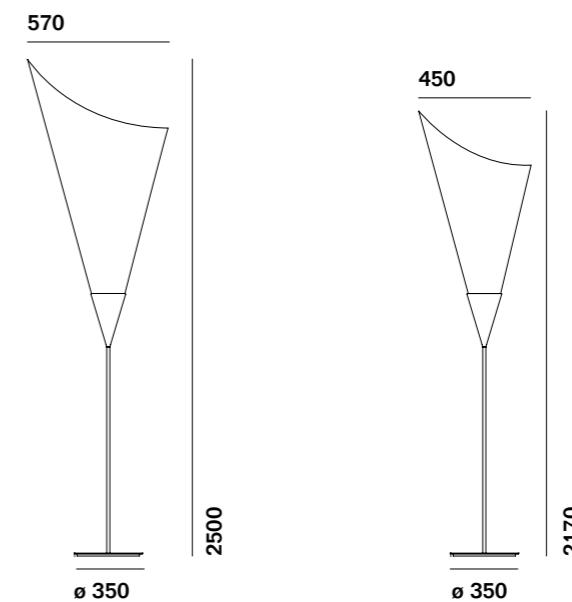
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## Calla by Enrico Franzolini

Designed by architect Enrico Franzolini, Calla represents the need to improve the quality of light. The lamp becomes a flower; the most elegant among flowers, the Calla. An essential and evocative design that adapts both to home furnishings and contract spaces.



### Enrico Franzolini

Architect, he studied in Florence and graduated from University of Venice in 1979. His passion and early artistic research translated in to numerous exhibitions, starting with a presence at the 1972 Venice Biennale in the decorative arts section. Besides his pictorial research, he became interested in architecture and industrial design. His studio, founded in Udine in 1981, faces very diverse design projects for scale and object but all very recognisable for his distinctive method and coherence. Numerous architectural projects have been realised and published, while in industrial design he counts many collaborations with some of the most prestigious companies in the furniture and lighting sector such as Alias, Cappellini, De Padova, Foscarini, Knoll International and Moroso.

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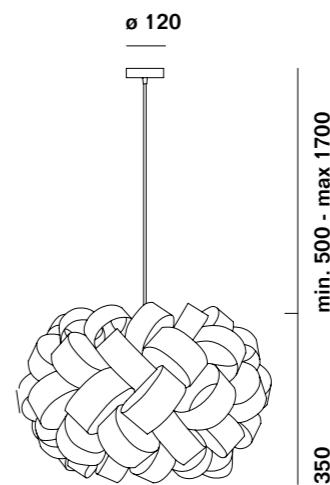
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## Ring by Brian Rasmussen

The pendant lamp Ring, designed by Brian Rasmussen, takes its name from the sequence of woven rings which define its original and unusual shape. A sort of bright crown which gives a touch of elegance to the space in which it is installed. To stay as closer as possible, the rings follow a geometric logic which seems to optimize the available space.

Ring is available in the new spherical version of 50 cm diameter. The rings of the diffusers are made of PVC in white, white and gold, black and gold colours and now in the new finishes gold, copper and nickel.



### Brian Rasmussen

Born in Ringsted (Denmark) in 1973. He graduates at The Royal Academy of Architecture in Copenhagen in 2000. As a first year student he wins the national student competition "Prisopgave København" (Denmark) with a project for a futuristic metro station. In 2002 he wins the second price in the national architecture competition "Christian D.IV's Bryghus" and decides to open his own office of architecture and design in Venice, Italy. In 2004 he wins the international art competition Targetti Light Art Award which becomes a starting point for his career as lighting designer. From 2004 – 2006 he designs and develops a streetlamp for the city Ringsted, Denmark in collaboration with Louis Poulsen Lighting. From 2011 he is in charge of the Artistic Direction in Light4 and from 2017 in Venetia Studium.

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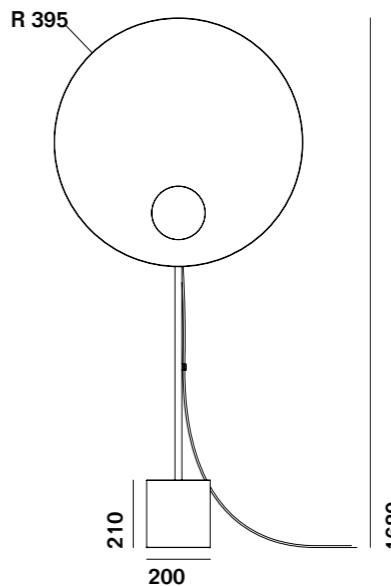
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## Futura by Øivind Slaatto

Futura is the tribute to the iconic Fortuny lamp, designed by the renaissance genius Mariano Fortuny back in 1907. Just as Mariano Fortuny's lamp, Futura is using the newest technology to create functional and comfortable glare free light.

Both lamps give reflective, non-direct light. While the Fortuny shade is built up around a single powerful central lightbulb, sending the light out from the center towards the huge reflector, Futura uses reflection sending the light to the opposite direction. Several tiny light-points around the rim spread the light towards the center creating a homogenic glare free light surface.

The poetry is provided by the cable, dancing unpredictable around the pole creating a unique signature for each house it enlightens. Honest, playful and functional.



### Øivind Alexander Slaatto

Danish designer, founder of the SLAATTO DESIGN design studio in Copenhagen, Denmark.

Øivind always tries to find simple, obvious yet poetic solutions – often with inspiration in the world of nature. In his work he's rather searching for the obvious rather than the spectacular - always aiming for the clearest possible solution. Among his clients are Danish High End brands, Bang & Olufsen, Louis Poulsen Lighting and Le Klint. Øivind graduated from the Danish Design School and studied music at the Royal Danish Academy of Music.

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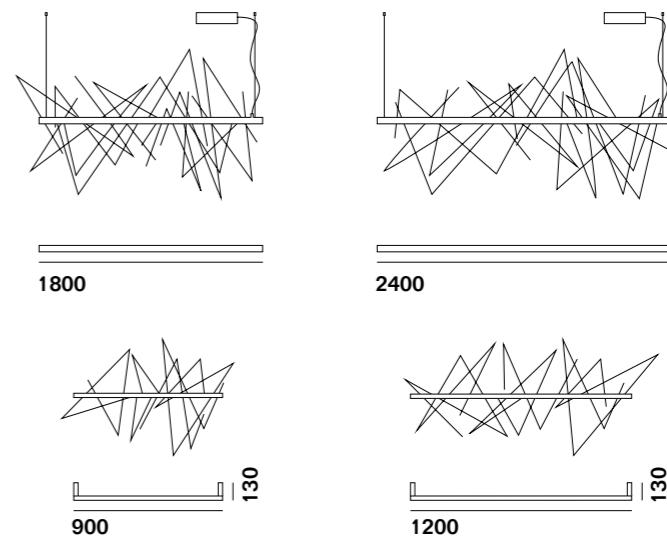


Photograph: Riccardo Munarin

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## Graffiti by Kazuhiro Yamanaka

Graffiti is Kazuhiro Yamanaka's brainchild, combining elegance with playfulness. The result is an original lamp, a sculpture of light that delicately steals the spotlight in the room. The lamp has stainless steel sticks that you can play with, drawing "graffiti" in the air and creating a work of art that builds the space around you. You can easily set the rods on the magnetic frame to give rise to a unique design that distinguishes its surroundings, time after time. The frame gives off light that emphasises the feature drawn by the steel sticks.



### Kazuhiro Yamanaka

Born in Tokyo in 1971. Graduated from Royal College of Art (London) in 1997. He participates in different aspects of design: from piece furniture design to lighting design and Installation. Current client list includes Pallucco, Boffi, Ingo Maurer, Saatz, Alessi and Museums worldwide. Awarded many prizes including Winner, Design Report Award 2004 (Milan). His creation belongs to a collection of MoMA (New York). He has also realised lighting installations at Victoria & Albert Museum (London), Collette (Paris), Designboom, Laforet Museum (Tokyo), Hangaram Design Museum (Seoul). He has also judged at many international design competitions such as HKDA Design Awards 2009 and Designboom International Design Competitions. Appointed as an associate professor at Musashino art University in Tokyo since 2014. His first major solo exhibition took place at Power Station of Art in Shanghai in 2017. Permanent Collection: MoMA (New York), Alessi Museum (Italy), Power Station of Art (China).

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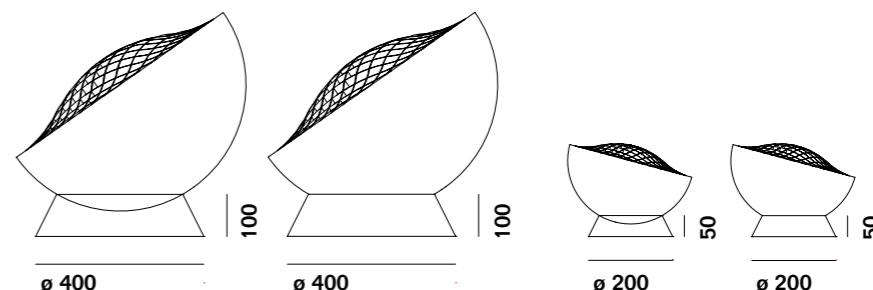
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## Grid by Brian Rasmussen

The Grid floor/table lamp designed by Brian Rasmussen takes its name from the aluminium grid which distinguishes its design, that is both functional and decorative at the same time. The Grid lamp has a classical, yet original shape: the hemispherical and regular shape of the dome is supported by the criss-crossing lines that give the lamp movement.



### Brian Rasmussen

Born in Ringsted (Denmark) in 1973. He graduates at The Royal Academy of Architecture in Copenhagen in 2000. As a first year student he wins the national student competition "Prisopgave København" (Denmark) with a project for a futuristic metro station. In 2002 he wins the second price in the national architecture competition "Christian D.IV's Bryghus" and decides to open his own office of architecture and design in Venice, Italy. In 2004 he wins the international art competition Targetti Light Art Award which becomes a starting point for his career as lighting designer. From 2004 – 2006 he designs and develops a streetlamp for the city Ringsted, Denmark in collaboration with Louis Poulsen Lighting. From 2011 he is in charge of the Artistic Direction in Light4 and from 2017 in Venetia Studium.

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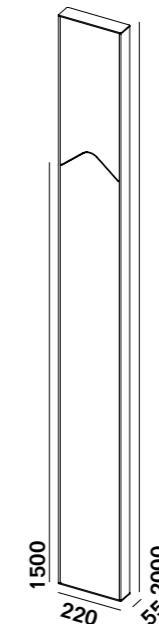


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## LaGronda by Luciano Bertoncini

Modular mirror/coat hanger.

Each module consists of a lower fixed part and an upper one which can be pushed back and turns the mirror into a coat hanger. The aluminium frame is available in 3 colors: matt black, gray white and titanium. The mirror has 3 finishes: natural, gray and bronze. A silk-screened decoration, inspired by the Mirrors series by Roy Lichtenstein, can be added to the natural finish



### Luciano Bertoncini

Born in Feltre in 1939, he moved to Treviso at the age of twenty, where he worked at the Architect Vittorio Rossi's studio. In this period he designed the Zattera bed and the Italian Look furniture for living room which, thanks to their innovative content, contribute to defining modern Italian furniture.

In 1968 he met Joe Colombo, who, as the art director of the Elco company, included the Gronda coat hanger in his catalog, which won second prize in the Abet Print competition in 1971. After the sudden death of Joe Colombo, he realizes the executive part of his project for the exhibition, "Italy: the new domestic landscape" at the MoMa in New York. With the Aprilia company, he also designed the Tuareg Wind motorcycle, selected for the 14th Golden Compass.

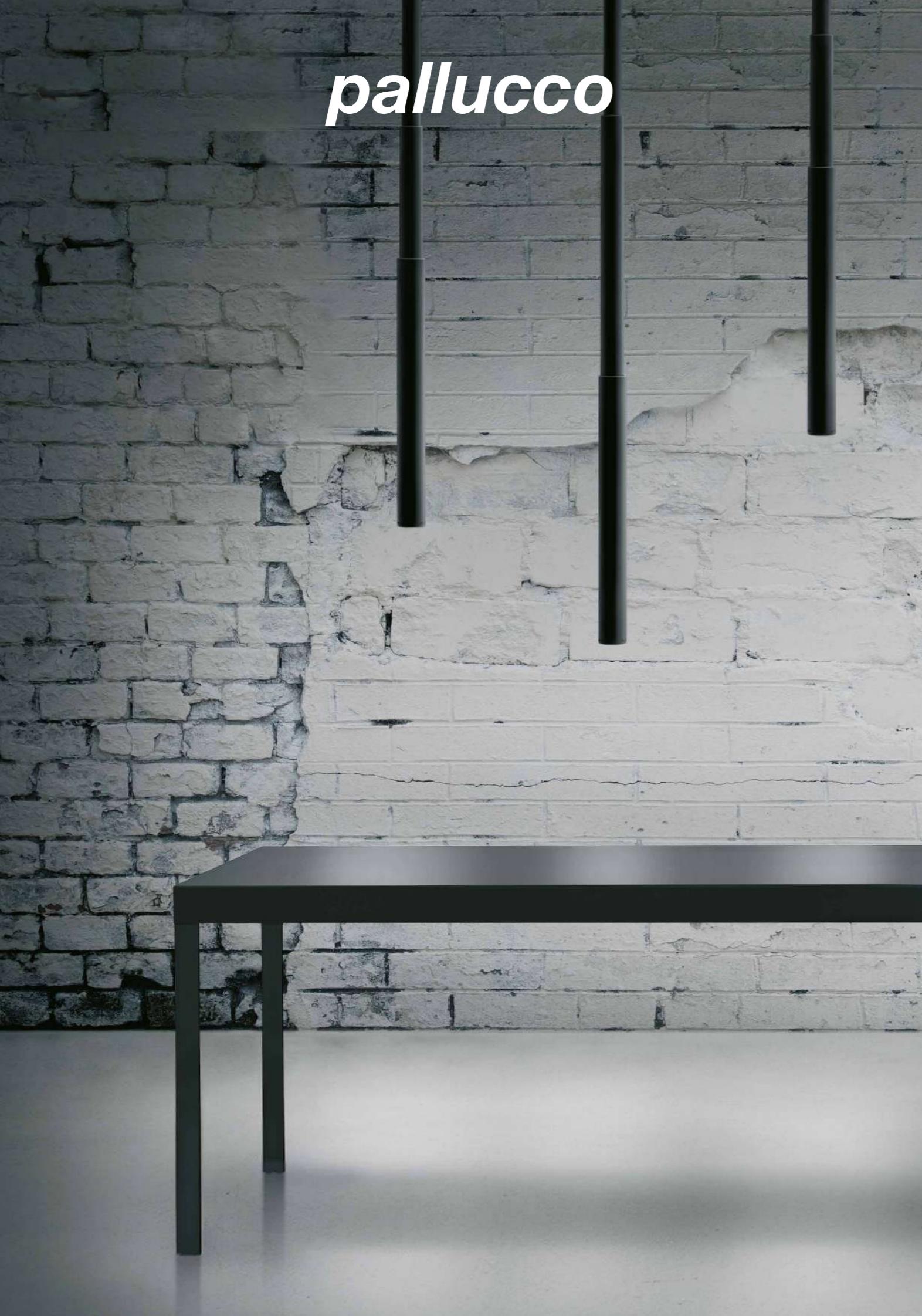
In the furniture sector he designed for various companies and, with the Bellato company, he was selected for the X° Compasso d'Oro with the Onda bed. With his studio in Treviso, he deals with design and architecture.

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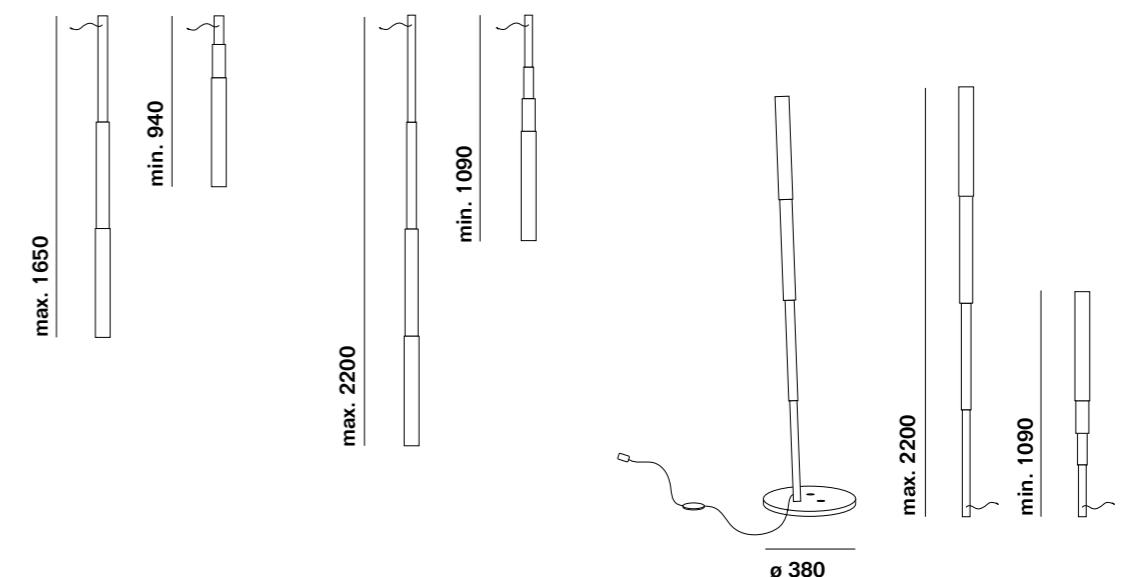
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## Microtelescopic by Jean Nouvel

The extension range of the new lamp Micro Telescopic, designed by Jean Nouvel, is incredible. Just a simple touch activates the opening mechanism and the lamp can be extended to the desired length, up to two metres and twenty. Everyone can enjoy the entertainment of being able to continually reinvent the atmospheres of light that can be produced by varying the different heights. When fully retracted, the Micro Telescopic practically disappears to look rather like a small torch, but when extended, all its incredible appeal is released and creates a magical, bright setting. Whether fixed to the ceiling on its own or in a group, the lamp evoke the surreal image of a hanging forest of stalactites of varying length, which can almost touch the floor, flooding it with light. As a floor lamp it can generate a sequence of different height columns.



**Jean Nouvel** was born in Fumel (France) in 1945.

After his studies at the School of Fine Arts in Bordeaux, Jean Nouvel is the first to be admitted to the National High School of Fine Arts Of Paris in 1966 where he graduated in 1972. Initially assistant to architect Claude Parent, inspired by urban planner and essayist Paul Virilio, he opened his first studio in 1970.

He is co-founder of the "March 1976" movement, whose objective is to fight corporatism of Architects, and of the Syndicat de l'Architecture. His stance taken on the inclusion of architecture in the urban context, as well as the constant originality of his projects around the world have contributed to defining his international image. His work is acknowledged by numerous awards both in France and abroad. In 2008 he received the prestigious Pritzker Prize.

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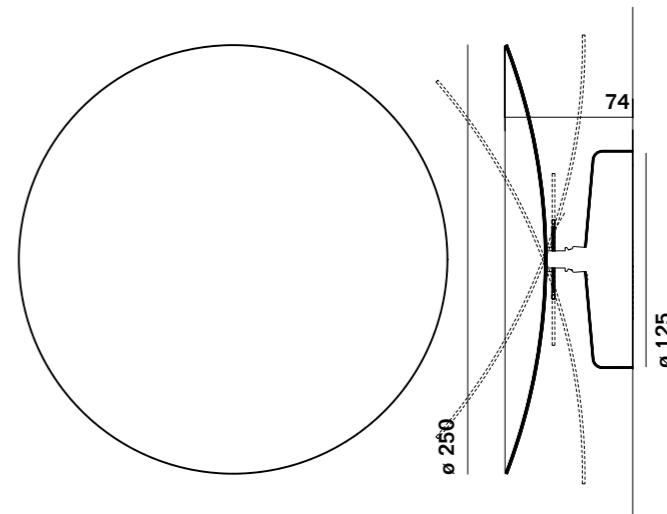


## Ròtea by Andrea Brugnera

The memory of an eclipse is evoked with a simple gesture, a light caress directs the luminous flux where desired.

Spin, play, touch the light.

Few elements for a versatile wall light, a concave metal disk, a light source grazing the wall, a spherical pivot that allows the inclination of the disk, reflecting the light in all directions.



### Andrea Brugnera

Works in Treviso. His education is intertwined between the degree in Botany and Wood Technology and the study of Luciano Bertoncini; these two worlds, industrial ecology and design, merge in 2009 with the thesis "Furnishing in honeycomb cardboard". In the same year he started the activity of designer and realizes cardboard projects in Italy and abroad, from playful furniture for children to retail and exhibition spaces as stands at Pitti; wins international competitions and designs for various companies in the furniture, lighting and clothing sectors. In 2015 he was selected with the prestigious Young & Design award, exhibited at the Milan Triennale and launched a self-produced collection, presented during the Salone del Mobile.

"I love to design in silence and I believe that design must be functional and passionate, attentive to detail, a design that conveys poetry and amazement, always having fun."

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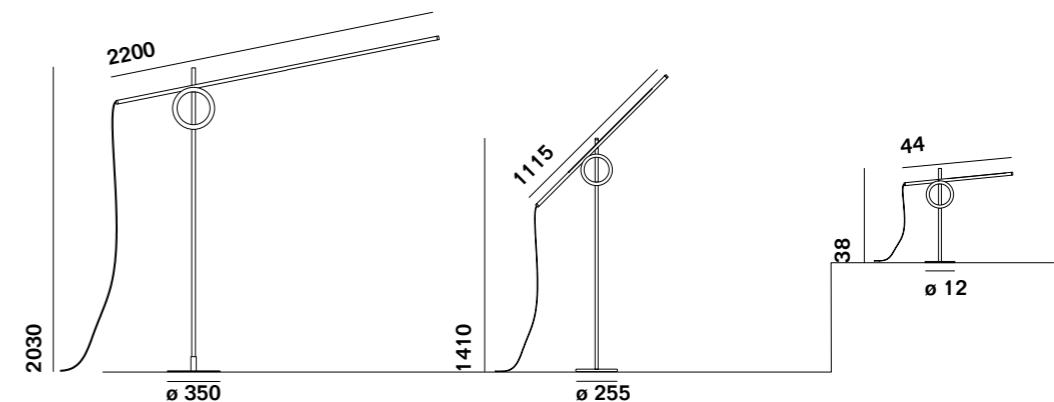
Photograph: Lasse Fløde

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## Tangent by Jenkins&Uhnger

Tangent is an adjustable floor lamp inspired by geometric principles. The form and simplicity of the lamp's mechanism gives it a sculptural quality that invites you to interact and explore its function.

The lamp consists of two main elements: A linear LED with an integrated dimmer is contained in the light tube. This interacts with the ring of the free standing pedestal through the combination of tension, friction and balance allowing the user to create whatever functional or aesthetic lighting effect is desired.



**Thomas Jenkins** is a British industrial designer now living in Oslo, Norway. After gaining experience in industry as a designer, he began his own studio in 2010. Jenkins has a particular interest in material usage, in craft skills and in industrial methods of production. He creates designs that are focused on interaction and daily use.

Located in Oslo since 2011, **Sverre Uhnger** specialises in furniture and product design. He is one of the three founding members of Klubben and works actively with exhibitions, curating and consulting. Sverre focuses on creating products that feel natural to the user and where the inherent qualities of the materials and the production techniques are emphasised. He is trained craftsman and educated designer from both Bergen National Academy of Art and Design and Aalto University.

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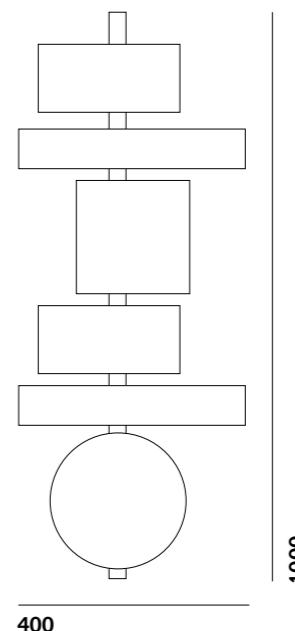
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## Totem by ChiaramonteMarin

"Totem" was born from the idea of creating a luminous object composed of elements with primary shapes that can be positioned at whim and according to the user's vision, giving this light sculpture a symbolic meaning.



### ChiaramonteMarin

The passion for objects meant as industrial products is the glue of the professional partnership between Alfredo Chiaramonte and Marco Marin, promoting partners of the homonymous Designstudio. The different activities experienced through the years (interiors, graphics, industrial and lighting design) brought to a mixed knowledge, contaminated by ideas developed in many fields.

**Alfredo Chiaramonte** was born in Bologna in 1961 and studied at the Faculty of Architecture of Venice.

**Marco Marin** was born in Venice in 1964 and graduated at the Academy of Fine Arts specializing in industrial design.

They worked together with well known companies such as Andromeda International, Axo Light, Artificia, Bonaldo, Calligaris, Cattelan Italia, Emu group, Eurobags, Estasis, Fornasarig, Gruppo editoriale Gemina, Hoffman Italia, Miniforms, Moulinex, NasonMoretti, Renault Italia, Sica, Vistosi.

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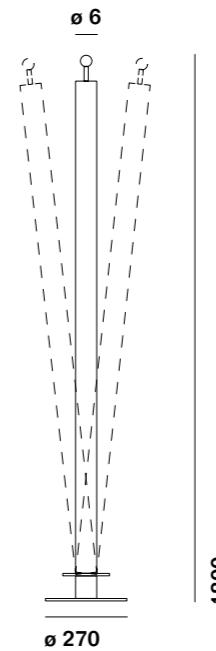


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## Tube by Christian Deuber

The floor lamp Tube was first presented, as a prototype, at the "Salone del Mobile" in Milan in 1997. The project has been produced by Pallucco since 1998. The lamp embodies the radical minimalism and the avant-garde of the 90's.

For the new series the design was "redeveloped" and, thanks to the LED technology, it has been adapted to present day.



### Christian Deuber

Has developed luminaires and lighting concepts for a number of well-known companies and his projects were awarded in national and international design awards. Deuber is fascinated by the effect the light and the design of lighting fixtures.

Many products of Christian Deuber are characterized by a sensual, technical dreaminess out. For the lighting designer and designer, a luminaire has succeeded if, on the one hand, it fulfills its utility values, on the other one it functions as a device. In other words, it must, as he says, "possess her own soul."

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