



DANESE SECONDO GILAD

UN ASILO-NIDO PER ADULTI¹

CHE COSA È DANESE?

Danese è un'azienda di design fondata a Milano nel 1957 da Bruno Danese e da Jacqueline Vodoz. L'iniziativa germoglia in un periodo di particolare fulgore della progettazione del design italiano – la seconda metà degli anni Cinquanta, e in relazione al DNA dei suoi fondatori guarda a una idea di design che includa linguaggi della fotografia, della grafica, delle arti visive e del produttore come editore, capace di ragionare in termini complessi e articolati sulla relazione tra industria, artigianato e mercato. Il fenomeno Danese si configura sin dai primi anni come un'impresa destinata a progettare oggetti, edizioni d'arte, allestimenti e situazioni innovative che stanno tra la casa, l'ufficio e la scuola. I designer coinvolti in questa avventura intellettuale diventano prima che collaboratori, complici e attraverso un lavoro di ricerca e dialogo intenso tra produttore, autore e artigiano sviluppano oggetti estetici e ludici adatti a una produzione seriale per adulti e bambini – cruciale è infatti l'intuizione di recuperare la dimensione del gioco come strumento cognitivo –. Bruno Munari, Enzo Mari sono i principali interlocutori accanto alla ricerca sulle ceramiche di Franco Meneguzzo (Danese nel 1957 assorbe la DEM, Daniele Meneguzzo, la società di ceramica della quale l'azienda acquisisce il laboratorio), autore anche del logo dell'azienda. A questi si affiancano figure quali Angelo Mangiarotti, Achille Castiglioni, Kuno Prey e Marco Ferreri. Nel 1992 Danese considera conclusa la sua vicenda; decide così di cedere l'attività alla multinazionale Strafor-Facom e di concentrarsi sulla programmazione della Fondazione Jacqueline Vodoz e Bruno Danese.

Successivamente il marchio è stato acquisito da Carlotta de Bevilacqua nel 1999.

Nel 2017 Ron Gilad accetta l'incarico di nuovo direttore creativo dell'azienda. In questo primo anno, Gilad sceglie di selezionare alcuni pezzi del catalogo dell'azienda e di introdurre dieci piccoli oggetti – una sorta di "Dieci piccoli indiani" – che si muovono nello spazio espositivo di via Canova con alcuni colpi di scena. Gilad toglie e aggiunge, stacca e attacca, in un gesto simile al collage, alla musica hip-hop, scatena una battaglia tra fiction e realtà, aneddoto e favola: la creazione si presenta come una forma di costruzione di fratture create nella memoria soggettiva dell'oggetto. Siamo tutti fatti di parti interscambiabili del medesimo collage.

¹ "Con un po' di ironia, a nostra volta, potremmo dire che il suo mondo ideale è un asilo-nido per adulti". Giulio Carlo Argan, "Introduzione", in *Bruno Munari*, quaderni 45, Università di Parma. Centro Studi e Archivio della Comunicazione, Parma, 1979.

DANESE ACCORDING TO GILAD

A KINDERGARTEN FOR ADULTS¹

WHAT IS DANESE?

Danese is a design company founded in Milan in 1957 by Bruno Danese and Jacqueline Vodoz. It all began in a particularly dazzling period for Italian design – the second half of the 1950s – and in relation to the DNA of its founders, the company looked to an idea of design that included the languages of photography, graphics, the visual arts, and of the producer as editor, a maker of editions capable of reasoning in complex terms on the relationship between industry, crafts and market. The Danese phenomenon took form in the early years as an enterprise destined to design objects, art editions, installations and innovative situations hovering between the home, the office and the school. The designers involved in this intellectual adventure became not so much collaborators as accomplices, and through a process of research and intense dialogue between producers, design and artisan they developed aesthetic and playful objects suitable for serial production, for adults and children – in fact, the intuition of recovering the dimension of play as a cognitive tool. Bruno Munari and Enzo Mari were the main counterparts, alongside the research on ceramics of Franco Meneguzzo (in 1957 Danese absorbed DEM, Daniele Meneguzzo, the ceramics company, acquiring its workshop), who also designed the company logo. These were joined by figures like Angelo Mangiarotti, Achille Castiglioni, Kuno Prey and Marco Ferreri. In 1992 Danese considered the affair over and done with; he thus decided to sell the business to the multinational Strafor-Facom, and to concentrate on the programs of Fondazione Jacqueline Vodoz & Bruno Danese.

Later the brand was purchased by Carlotta de Bevilacqua, in 1999.

In 2017 Ron Gilad accepts the appointment as the new creative director of the company. That same year, Gilad decides to select certain pieces from the company catalogue and to introduce ten small objects – a sort of "Ten Little Indians" – that move in the display space of via Canova, with some twists of the plot. Gilad removes and adds, detaches and attaches, in a gesture similar to the practice of collage, to hip-hop music, triggering a battle between fiction and reality, anecdote and fable: creation as a form of construction of fragments created in the subjective memory of the object. We are all made of interchangeable parts of the same collage.

¹ "With a bit of irony, in turn, we can say that his ideal world is a kindergarten for adults." Giulio Carlo Argan, "Introduzione" in *Bruno Munari*, quaderni 45, Università di Parma. Centro Studi e Archivio della Comunicazione, Parma, 1979.

DEGLUTIRE

"Ho iniziato a ragionare su Danese attraverso tre aspetti che ancora oggi mi interessano maggiormente: astrazione, sottrazione, disfazione". Inizia così una delle mie prime conversazioni con Ron Gilad. Lo incontro perché è il nuovo direttore creativo di Danese e in questa veste mi mostra dei disegni, delle fotografie in bianco e nero, delle planimetrie della sede di via Canova, dell'azienda dove sta curando una mostra di opere sue e di altri: pezzi scelti del catalogo Danese dal 1957 al 2017. Sessant'anni. Le stanze sono vuote e bianche. Del catalogo dei prodotti "questo lo tengo, questo lo elimino, questo lo sposto". Mi chiede di occuparmi dei contenuti con un testo. Deglutisco, e non solo come reazione nervosa alla proposta ma anche per entrare in sintonia con Gilad; vorrei imitarlo, anche se mi è difficile perché non fumo.

Cerco tuttavia progressivamente di entrare nella sua nuvola e allinearmi al suo atteggiamento produttivo: lui degluttisce sessant'anni di storia di Danese e così facendo assimila il fabbisogno alimentare per progettare oltre; guardo e ripeto l'esercizio.

IN PRINCIPIO ERA UNA MOSTRA

Gilad è spesso descritto come un designer concettuale, che opera dunque sull'idea più che sul prodotto, interessato ai processi, alle trasformazioni e alle esplorazioni destinate a creare nuove immagini che rigettano il familiare per il perturbante, il consolatorio per l'inquietudine, il ludico per il comico. Nell'immaginario comune non credo ci siano oggetti più familiari, consolatori e ludici di quelli legati a Danese. Eppure l'istanza innovativa, radicale, ribelle che in un certo senso lavorava sull'immaginario inconscio e sui meccanismi percettivi pre-logici ed era veicolata delle idee progettuali realizzate sessanta anni fa da Enzo Mari, Bruno Munari e Franco Meneguzzo era proprio efficace perché nasceva da una necessità pungente, da un bisogno viscerale di interrogazione della realtà più che da una voglia di consolazione. Quello che oggi è forma perfetta, era forse imperfezione, non finito, tentativo, dubbio, problema, anti-design, ricerca non finalizzata dell'essenza della forma nella prassi delle cose. E la mostra stessa, i suoi allestimenti come opere, firmati dagli stessi autori delle opere esposte, erano degli strumenti critici con la quale l'azienda non solo inaugurava la sua attività nel negozio-galleria di Piazza San Fedele n.2 a Milano, ma anche costantemente avrebbe verificato i suoi presupposti concettuali e le invenzioni progettuali. Un'impresa severa quella di Danese, nata a Milano nel 1957 per volontà di Bruno Danese e di sua moglie Jacqueline Vodoz, che non scinde mai l'ambizione dalla passione e che grazie a questo intercetta prima che accadano dei cambiamenti sociali di un paese moderno traducendoli in intuizioni progettuali formidabili che la storia recente ha a sua volta trasformato in concetti immutabili. Il portacenere, il macinapepe, il vaso, il portafrutta, la lampada, il tagliacarte, il puzzle, la serigrafia, il cestino, la cornice, il marmo oppure all'inverso Cubo, Faraglioni, Pago-pago, Atollo, Falkland, Benbecula, Sedici animali, Pantera, In attesa, Favignana, Paros: questi prodotti in piccola serie sono luoghi della

INHALE

"I began thinking about Danese through three aspects that still interest me most today: abstraction, subtraction, dysfunction." One of my first conversations with Ron Gilad began like this. I met him because he was the new creative director of Danese, and in this guise he showed me drawings, black and white photographs, plans of the company headquarters on Via Canova, where he was curating an exhibition of his works and those of others: pieces selected from the Danese catalogue, from 1957 to 2017. Sixty years. The rooms were empty and white. From the catalogue of products, "I keep this, I eliminate that, I move this." He asked me to work on the content: to write an essay. I inhaled, and not just as a nervous reaction to the proposal, but also to get in tune with Gilad; I wanted to imitate him, though it was hard for me, because I don't smoke. I tried to gradually get into his cloud and to align myself with his productive attitude: he inhales 60 years of history of Danese, and in doing so he gets what he needs to design beyond; so I watch, and repeat the exercise.

IN THE BEGINNING THERE WAS AN EXHIBITION

Gilad is often described as a conceptual designer, who thus operates more on the idea than the product, interested in processes, transformations and explorations destined to create new images that reject the familiar in favor of the uncanny, reassurance in favor of disquiet, the playful in favor of the comical. In the collective imaginary, I do not think there are any objects that are more familiar, reassuring and playful than those connected with Danese. Yet the innovative, radical, rebellious thrust that in a certain sense worked on the unconscious, on pre-logical perceptive mechanisms, and was channeled by design ideas implemented 60 years ago by Enzo Mari, Bruno Munari and Franco Meneguzzo, was effective precisely because it sprang from a pressing necessity, a visceral need to question reality, rather than some desire for consolation. What today is perfect form was perhaps imperfection, unfinished, tentative, dubious, problematic, anti-design, non-instrumental pursuit of the essence of form in the praxis of things. And the exhibition itself, its displays like works, done by the same authors as the works on view, were the critical tools with which the company not only launched its activity in the store-gallery at Piazza San Fedele 2 in Milan, but also constantly tested its conceptual premises and design inventions. A severe enterprise, that of Danese, founded in Milan in 1957 by Bruno Danese and his wife Jacqueline Vodoz, which never separated ambition from passion, and which thanks to this approach was able to intercept, before they happened, the social changes of a modern country, translating them into formidable design intuitions that recent history, in turn, has transformed into immutable concepts. The ashtray, the pepper mill, the vase, the fruit stand, the lamp, the paper cutter, the puzzle, the silkscreen, the wastebasket, the frame, the marble vase, or – inversely – Cubo, Faraglioni, Pago-Pago, Atollo, Falkland, Benbecula, Sedici Animali, Pantera, In Attesa, Favignana, Paros: these products, made in small series,

mente e non solo oggetti, e se non se ne conosce il nome di battesimo poco importa, poiché ci si attiva coi gesti, con una serie di giri di parole attraverso i quali visualizzare la forma, la situazione percettiva che ha segnato un momento della nostra comune formazione estetica. Non importa se è entrata presto nelle nostre case più o meno "illuminate" dalla vocazione radicale di genitori degli anni '70, se c'è arrivata come oggetto simbolico dei laureati dell'università di massa o è solo un'immagine galleggiante del museo immaginario cui oggi diamo il nome di gallery: il vocabolario di Danese è un patrimonio mobile, ma non per questo meno rilevante sul piano dell'identità culturale di un paese e della sua capacità produttiva internazionale. È costituito da una sequenza di oggetti, forse un tempo marginali della cultura industriale, che abitavano la soglia tra casa, scuola e ufficio e che tuttavia oggi definiscono nel profondo le identità ibride di queste tre tipologie abitative erranti, che scivolano l'una nell'altra senza soluzione di continuità e che, nonostante tutto, sono ancora all'origine della processi formativi dell'individuo e del suo fare e essere comunità. Nell'intreccio tra oggetto, persona e comunità un ruolo non secondario ha proprio l'esposizione temporanea, che Danese sin dagli esordi sceglie come strumento di comunicazione, supporto critico, forma d'arte in sé e strumento di analisi delle sue intuizioni progettuali. Mostre / manifesto sono dunque quelle che vanno in scena nel negozio / galleria di Piazza San Fedele, dove la relazione tra arte e artigianato è subito posta come una questione problematica, complessa, appassionante, storicamente radicata nel dibattito delle avanguardie, ma allo stesso tempo meno schiava della tirannia del moderno, più libera di andare avanti e indietro con le cronologie, tra innesti e opposizioni, tappeti e ferri saldati, marmi e vetrine, cartone e cristalli, strutture e ikebana.

Nel febbraio del 1958, a meno di un anno di distanza dalla sua fondazione, Danese apriva infatti al pubblico la sua prima esposizione, intitolata *Mostra dell'antica maiolica di Milano*. È una mostra omaggio all'artigianato milanese di un'impresa culturale che avrebbe riscritto i canoni della relazione tra arte, industria e artigianato. I pezzi arrivano da collezioni private e da quelle del Castello Sforzesco. Ne seguiranno numerose: le *Mostre di Natale*, i *Quaranta vasi di ferro di Mari* (con presentazione di Lodovico Belgiojoso nel 1959), la mostra delle *Ricerche e Strutture* sempre di Mari (con presentazione di Max Bill l'anno successivo), e gli *Oggetti Miriorama* del Gruppo T (del 1960), *L'Art visuel – L'instabilité* (nel giugno del 1962), la *Mostra del quadrato* di Bruno Munari e le sue *Strutture continue* (nel maggio del 1961) solo per citarne alcune allestite all'interno della sede di Milano alle quali si aggiunsero nei decenni successivi le mostre in sedi istituzionali italiane e straniere.

L'intensa attività espositiva di Danese è insieme propaganda, ricerca, autoanalisi e occasione intelligente per ampliare il suo vocabolario e la relazione tra design e società. Chi è il pubblico di Danese? Chi legge? Chi compra? Chi scarta il sistema d'imballaggio che in un'era ancora poco familiare al tema dell'immagine coordinata, inventa un design della confezione (packaging design) in

are places of the mind and not just objects, and it doesn't matter much if you do not know their given names, in order to activate with gestures, with a series of turns of phrase through which to visualize the form, the perceptive situation that marked a moment of our shared aesthetic background. It doesn't matter if it entered our homes early on, more or less "enlightened" by the radical leanings of parents in the 1970s, if it arrived as a symbolic object of graduates of mass higher education, or if it is just an image floating in the imaginary museum we now assign the name of gallery: the Danese vocabulary is a mobile legacy, but not therefore any less pertinent on the level of the cultural identity of a country and its international production capacity. It is composed of a sequence of objects, perhaps once marginal to industrial culture, that inhabited the threshold between home, school and office, that nevertheless now deeply define the hybrid identity of these three errant habitat typologies, that slide into each other seamlessly and, in spite of everything, still lie at the origin of the formative processes of individuals and their way of making or being a community. In the plot between object, person and community, the temporary exhibition has a non-secondary role, which from the outset Danese chose as a tool of communication, critical support, an art form in its own right, a tool of analysis of the company's design intuitions. The events staged in the store-gallery on Piazza San Fedele were manifesto-exhibitions, where the relationship between art and crafts was immediately addressed as a problematic, complex, absorbing issue, historically rooted in the debate of the avant-gardes, but at the same time less a slave of the tyranny of the Modern, freer to move forward and back in time, between grafts and oppositions, carpets and welded metals, marble and vitrines, cardboard and crystals, structures and ikebana.

In February 1958, less than a year after its founding, Danese opened its first exhibition to the public, entitled *Mostra dell'antica maiolica di Milano* (Exhibition of antique majolica of Milan). The show was a tribute to Milanese craftsmanship by a cultural enterprise that was to rewrite the canons of the relationship between art, industry and crafts. The pieces came from private collections and those of the Sforza Castle. Many other exhibitions followed: the *Christmas Exhibitions*, the *Quaranta vasi di ferro* (40 iron vases) of Mari (presented by Lodovico Belgiojoso in 1959), *Ricerche e Strutture* (Research and Structures), also by Mari (with a presentation by Max Bill, one year later), and the *Oggetti Miriorama* of Gruppo T (1960), *L'Art visuel – L'instabilité* (June 1962), the *Mostra del quadrato* (Square Exhibition) by Bruno Munari, and his *Strutture continue* (Continuous Structures, May 1961), just to mention a few of those set up in the Milan facility, which were followed in over the decades to come by exhibitions in Italian and foreign institutional settings.

cartone e serigrafia, che è parte di quell'opera d'arte totale che avvolge il prodotto? Per quanto commerciale esso svolge il ruolo di antenato dell'interfaccia del prodotto. Il packaging come una faccia dunque, un gesto, un'espressione della quale anche Gilad si appropria quando lascia sporgere delle vetrine dei volti o mette gli occhi dentro al logo disegnato da Meneguzzo e sembra sussurrare "tu non sei il mio LOGO, tu non sei il mio LOGO, tu non sei il mio LOGO" quasi per creare quella distanza necessaria per riconsegnare, da vero Hobbit, il tesoro.

SUL RISO

La mostra è forse stata d'altra parte lo strumento più feroce per la messa a nudo dei limiti del proprio lavoro, il luogo dove si faceva pubblica "l'intuizione autenticamente sociale di Danese" che stava invece "proprio nell'aver capito che il gioco, l'ironia e il divertimento sono parte integrante dell'esistenza, e che una produzione di oggetti che voglia raggiungere le persone "educandole", comunicando loro nuovi significati, suggerendo loro una nuova interpretazione del mondo deve farlo anche divertendoli, possibilmente fin da piccoli. Ma per far questo occorre essere liberi di produrre ciò che si vuole, o più esattamente dotarsi di una struttura produttiva agile, versatile, pronta all'innovazione, capace di creare un nuovo oggetto e non, al contrario, condizionare nel determinare che cosa è un "nuovo oggetto." La citazione è tratta dalla pubblicazione di Stefano Casciani – uno dei principali testi di riferimento per comprendere la complessità del discorso di e su Danese – il quale affronta la storia dell'azienda in termini di laboratorio artigiano, galleria, spazio espositivo. Attorno a questi termini si svolge anche il discorso – niente affatto consolatorio ma al contrario pungente, feroce, dissacrante – di Gilad che traduce laboratorio in parco giochi, galleria in sequenza, spazio espositivo in dispositivo.

E sceglie una mostra come specie di spazio, come drammaturgia, dove il ritmo è scandito da battute sconce e accostamenti dissacranti, silenzi disarmanti e voci di tuono, entrate in scena di oggetti instabili e uscite clamorose di luci prepotenti, mele e pere che si accoppiano, superfici e bordi che si annullano. Il livello di disfunzione dell'oggetto sembra essere infinito.

Mi descrive il piano di sviluppo del percorso espositivo, dove gli oggetti iconici di Danese diventano supporti, le scale s'invertono, le posizioni si scambino, i generi s'intersecano, l'ibrido è la regola, lui Gulliver io Alice. E mi fa ridere. Ma "che cosa significa il riso? Che cosa c'è al fondo del risibile? [...] Non vi è comicità al di fuori di ciò che è propriamente umano. [...] Il comico si rivolge alla pura intelligenza. [...] il riso nasconde sempre un pensiero di intesa, direi quasi di complicità, con altre persone che ridono, reali o immaginarie. [...] Per comprendere il riso, bisogna collocarlo nel suo ambiente naturale, che è la società; bisogna soprattutto determinare la funzione utile, che è una funzione sociale. [...] Il riso deve avere un significato sociale".²

In quest'ottica del tutto dissacratoria l'esposizione è un medium artistico in sé, una forma articolata che Gilad ha preso tra le mani non con il professionalismo di un

ed image invented packaging design in cardboard and screen printing, part of that work of total art that surrounded the product? Though commercial, it played a role as the ancestor of the product interface. Packaging as a face, then, a gesture, an expression that Gilad too adopts when he lets faces protrude in the windows, or puts eyes inside the logo designed by Meneguzzo and seems to whisper "you are not my LOGO, you are not my LOGO, you are not my LOGO," almost as if to create the required distance to restore the treasure, like a true Hobbit.

ON LAUGHTER

The exhibition was perhaps, on the other hand, the most ferocious means of laying bare the limits of one's own work, the place where "the authentically social intuition of Danese" was made public, which lies "precisely in having understood that play, irony and fun are an integral part of life, and that a production of objects that attempts to reach people by 'educating' them, communicating new meanings, suggesting a new interpretation of the world, has to do so by amusing them, if possible ever since childhood. But to do this it is necessary to be free to produce what you want to, or more precisely to have an agile, versatile production structure, ready for innovation, capable of creating a new object and not, instead, of exerting influence in determining what a 'new object' is." The quote comes from the publication by Stefano Casciani – one of the main texts of reference to understand the complexity of the discourse of and on Danese – which approaches the history of the company in terms of a crafts workshop, a gallery, an exhibition space. Gilad's discussion also unfolds – far from comforting, but instead biting, fierce, irreverent – around these terms, translating the workshop into a playground, the gallery into a sequence, the exhibition space into a device.

He chooses an exhibition as a kind of space, as dramaturgy, where the rhythm is set by dirty jokes and sacrilegious juxtapositions, disarming silences and thundering voices, the entry on stage of unstable objects and uproarious outbursts of aggressive lights, apples and pears that mate, surfaces and edges that cancel each other out. The level of dysfunction of the object seems to be infinite.

He describes the plan of development of the exhibition itinerary, where the iconic objects of Danese become supports, the scales are inverted, the positioned swapped, as genres intersect and the hybrid is the rule... he's Gulliver, I'm Alice. And he makes me laugh. But "what does laughter mean? What is the basic element in the laughable? [...] The comic does not exist outside the pale of what is strictly human. [...] The comic appeals to the intelligence, pure and simple. [...] Laughter always implies a kind of secret freemasonry, or even complicity, with other laughers, real or imaginary. [...] To understand laughter, you have to place it in its natural habitat, which is the society; above all, you have to determine its useful function, which is a social function. [...] Laughter has to have a social meaning."²

In this utterly irreverent perspective the exhibition is an artistic medium in its own right, an articulated form that Gilad has taken hold of not with the professionalism of a curator but as an artist who includes the practice of

curatore bensì come un artista che include la pratica espositiva tra i suoi linguaggi espressivi e se ne serve per interrogarsi sui limiti della sua arte e i contesti nei quali è resa pubblica.

Il riso è come un antidoto alla tirannia del moderno ma anche strumento lieve, naïve, primitivo che riporta tutti gli oggetti alla dimensione umana, domestica senza togliergli quella patina di oggetto sospeso, astratto. È qualcosa che puoi toccare ma che sai appartenere a una dimensione altra che non è né la casa, né l'ufficio e che forse assomiglia molto a un asilo-nido per adulti, luogo pieno d'insidie, di logiche comunitarie che ogni volta mettono a durissima prova la sopravvivenza di chi non le accetta o non le sa negoziare.

D'altra parte proprio la storia stessa degli oggetti di Danese è tanto la vicenda personale di autori dotati oltre che di talento, anche di un'autenticità capace di rompere ogni regola sociale, inclusa quelle della produzione industriale, quanto quella dei contesti (negozi, galleria, museo, laboratorio, scuola, ecc. ecc.). Ritorna dunque la questione del riso e la sua funzione sociale: vedere un oggetto e riderne in un contesto è riconoscere una dimensione di utilità sociale al comico e riconoscersi attraverso l'oggetto comico come parte di una comunità di riferimento. Chi non ride non è dei nostri.

Ecco allora perché la mostra assume un'importanza pari a quella del singolo oggetto disegnato da Gilad: il contesto ha lo stesso peso del suo contenuto e ne è influenzato profondamente. Contesti e oggetti sono le basi della società all'interno della quale l'oggetto "comico" trova il suo ambiente naturale. Gilad legge Danese attraverso una mostra progettando la quale non ha mai smesso di interrogarsi sulla mostra come strumento cognitivo, questionandone genere, categoria, formati e protocolli. "Ma la consequenzialità è secondaria; ciò che conta è conciliare – non opporre – la natura all'artificio, smontare e rovesciare le situazioni per poi rimontarle in chiave diversa, dimostrare che il fare non deve essere imitare, che l'opera d'arte deve essere usata e non più solo contemplata, che tra questa e il pubblico va vissuto un rapporto dialettico."³

TRE REQUISITI BEN PRECISI

Nel 1961 la Danese pubblica un catalogo dei suoi prodotti, realizzati dal 1957 al 1961: formato quadrato, copertina in tessuto, impaginazione di Enzo Mari, fotografie di Aldo Ballo, Davide Chiari e Jacqueline Vodoz, testo di Gillo Dorfles.

E con "tre requisiti ben precisi" proprio Dorfles andava elencando alcune caratteristiche fondamentali di una "accurata e selezionatissima progettazione da parte di tre artisti, dotati, ognuno in maniera diversa, di capacità inventive e tecniche [...]."

Dorfles scrive a proposito di Meneguzzo, Mari e Munari e cita:

- . la creazione di oggetti in "piccola serie";

² H. Berson, *Il Riso. Saggio sul significato del comico*, trad. italiana a cura di Federica Sossi, SE, Milano, 2002.

³ L. Vergine, "Uno straordinario deduttore", in *Libri Nuovi*, n. 4, 1971, in Bruno Munari, Parma, 1979, op. cit. p. 89.

display among his expressive languages, to investigate the limits of his art and the contexts in which it is made public.

Laughter is like an antidote to the tyranny of the modern, but also a light, naïve, primitive tool that takes all objects to a human, domestic dimension, without removing that patina of the suspended, abstract object. It is something you can touch but that belongs to another dimension that is not the house, not the office, and perhaps bears a great resemblance to a kindergarten for adults, a place full of dangers, of communitarian logic that each time sorely tests the survival instincts of those who do not accept it, or don't know how to negotiate their own terms.

On the other hand, the history itself of the objects of Danese is as much the personal tale of designers gifted not only with talent but also with an authenticity capable of breaking every social rule, including those of industrial production, as it is a history of contexts (store, gallery, museum, workshop, school, etc. etc.). So the question of laughter and its social function returns: to see an object and to laugh at it in a context implies recognition of a dimension of social utility of the comic, and recognition of ourselves – through the comic object – as part of a community of reference. Those who do not laugh are not on our side.

This is why the exhibition takes on an importance equal to that of the single object designed by Gilad: the context has the same weight as its content and is deeply influenced by it. Contexts and objects are the bases of the society inside which the "comic" object finds its natural habitat. Gilad interprets Danese through an exhibition, and while designing it he never stops exploring the exhibition as a cognitive tool, questioning its genre, category, formats and protocols. "But being consequential is secondary; what counts is to reconcile – not to put into opposition – nature and artifice, to dismantle and overturn situations in order to reassemble them in a different way, to demonstrate that doing does not have to be imitating, that the work of art has to be used and no longer just contemplated, that a dialectic relationship should exist between the artwork and the audience."³

THREE VERY PRECISE REQUIREMENTS

In 1961 Danese published a catalogue of its products made from 1957 to 1961: a square format with fabric cover, layout by Enzo Mari, photographs by Aldo Ballo, Davide Chiari and Jacqueline Vodoz, text by Gillo Dorfles.

With "three very precise requirements" Dorfles listed some of the fundamental characteristics of a "careful and extremely select design on the part of three artists who are gifted, each in a different way, with great inventive and technical abilities [...]."

Dorfles was talking about Meneguzzo, Mari and Munari, and listed:

- . the creation of objects in small production runs;

² H. Bergson, *Laughter. An essay on the meaning of the comic*, Macmillan, New York, 1914.

³ L. Vergine, "Uno straordinario deduttore", in *Libri Nuovi*, no.4, 1971, in Bruno Munari, Parma, 1979, op. cit. p. 89

- . la ideazione di formule nuove dove la funzionalità non pregiudica il fantastico;
- . la derivazione di oggetti da esperimenti d'arte pura, legati a fenomeni di ambiguità percettiva.

Serialità, fantastico e ambiguità sporgono il muso anche dalla nuvola di Gilad nonostante i termini certamente necessitino forse di essere decontestualizzati e dunque di subire un radicale cambiamento di significato.

La natura erratica del pensiero di Gilad non credo possa concepire di trovare dei “requisiti ben precisi” ma si potrebbe forse immaginare di ragionare in termini di anti-requisiti.

Nel lavoro per Danese Gilad dice di essere tornato a riflettere in un primo momento su alcune idee rimaste sul tavolo del suo studio di Brooklyn che non sono mai diventati nemmeno prototipi. Proprio questa loro condizione, questo essere sospesi, li ha resi adatti a raccogliere una sfida grande, come quella di relazionarsi produttivamente e insieme in modo alternativo con quelle immagini immutabili di Danese. La “piccola serie” di Gilad sono dei dispositivi: nessuno sa se prenderanno una forma e soprattutto se una volta presa quella sarà definitiva. Infatti più che opere, si dovrebbe parlare di metodologie che hanno trovato una forma. Sono oggetti “concerned with the cognitive aspects of perception relating to furniture and different types of objects and asked questions such as: What is vase? What is a bowl?” Non una tautologia, ma una domanda su se stessi – si può d'altra parte non partire da se stessi? –.

Come secondo anti-requisito della Danese secondo Gilad si potrebbe sostituire la relazione tra funzionalità e fantastico con quella tra disfunzione e primitivismo. Questa anima radicale che sovverte le regole – che mette un cestino sulla mensola, le dita negli occhi al logo, la mela dentro la pera, la mezza luna con la stella accanto alla croce – è d'altra parte autentica perché si lega alle motivazioni del lavoro di Gilad: è una reazione al modernismo, una sete di libertà espressiva dell'oggetto, una richiesta di asilo politico del corpo e delle sue brutture nell'era del bell'oggetto, quel medesimo bisogno di primitivo e di aderenza antropologica del design radicale italiano, da Global Tools a Memphis, che Gilad conosce e rivela come fonte.

Più facile infine è la parafrasi del terzo requisito dove al posto di ambiguità percettiva scriviamo dubbio. Gli oggetti della Danese secondo Gilad non rispondono più a bisogni domestico-funzionali, estetico-concettuali, tecno-politici, perché la casa, l'ufficio, la bellezza, la tecnologia, la politica non esistono se non nella loro costante messa in discussione. Siamo tutti immigrati e l'unica cosa che ci portiamo sempre in valigia è la nostra personale *Scultura da viaggio*, un oggetto innocuo e insieme potentissimo perché insinua il dubbio che la cultura può essere senza dogmi e la nostra identità una “Ricostruzione teorica di un oggetto immaginario”.

- . the invention of new formulas where functional quality did not interfere with fantasy;
- . the derivation of objects from experiments of pure art, connected to phenomena of perceptive ambiguity.

The series, fantasy and ambiguity also poke their faces out of Gilad's cloud, though the terms certain require a shift of context and thus a radical change of meaning.

I don't think the erratic nature of Gilad's thought could conceive of finding “very precise requirements,” but it might be able to imagine reasoning in terms of anti-requirements.

In the work for Danese, Gilad says that at first he went back to think about certain ideas that had remained on the table in his Brooklyn studio, and had never even become prototypes. Precisely this condition of being suspended made them suitable to face a big challenge, namely that of establishing a productive but also alternative relationship with those immutable images of Danese. Gilad's “small run” is in the devices: no one knows if they will take on a form, and above all if once it happens that form will be definitive. In fact, more than works, we might talk about methods that have found a form. They are objects “concerned with the cognitive aspects of perception relating to furniture and different types of objects, and they asked questions such as: What is a vase? What is a bowl?” Not tautology, but a question about themselves – after all, where can we start if not with ourselves?

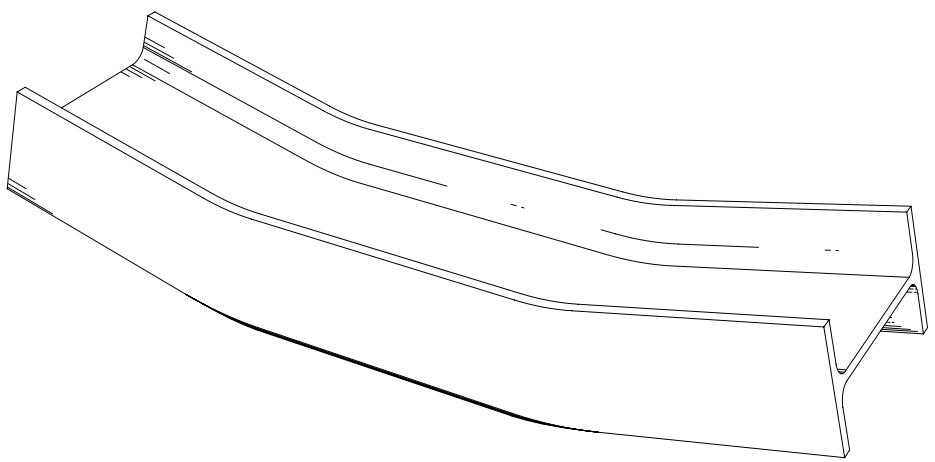
For the second anti-requiste of Danese according to Gilad we might replace the relationship between function and fantasy with the one between dysfunction and primitivism. This radical spirit that overturns rules – that puts a wastebasket on a shelf, pokes fingers into the eyes of the logo, sticks the apple into the pear, places the crescent moon with a star next to the cross – is in any case authentic, because it is linked to the motivations behind Gilad's work: a reaction to modernism, a hunger for expressive freedom of the object, an application for political asylum of the body and its unsightly aspects in the era of the beautiful object, that same need of the primitive and anthropological pertinence found in Italian Radical design, from Global Tools to Memphis, which Gilad knows and reveals as a source.

Finally, the paraphrasing of the third requirement is easier, which instead of perceptive ambiguity we can write doubt. The objects of Danese, according to Gilad, no longer respond to domestic-functional, aesthetic-conceptual, techno-political needs, because the home, the office, beauty, technology, politics do not exist if not in their constant rethinking. They are unstable places, hybrid genres, wandering domiciles. We are all immigrants and the only thing we always carry in our luggage is our personal *Scultura da viaggio* (Travel Sculpture), an innocuous and at the same time very potent object, because it insinuates the doubt that culture can be without dogmas, and our identity can be a “theoretical reconstruction of an imaginary object.”

“Danese è un laboratorio di idee e ricerca, un playground aperto alla contaminazione tra saperi”

"Danese is a laboratory of ideas and research, a playground open to contamination among fields of knowledge" *Carlotta de Bevilacqua*





PUTRELLA ENZO MARI 1958
CENTROTAVOLA • CENTREPIECE

MATERIALE • MATERIAL

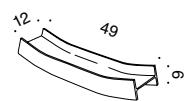
ferro verniciato trasparente • *transparent coated iron*

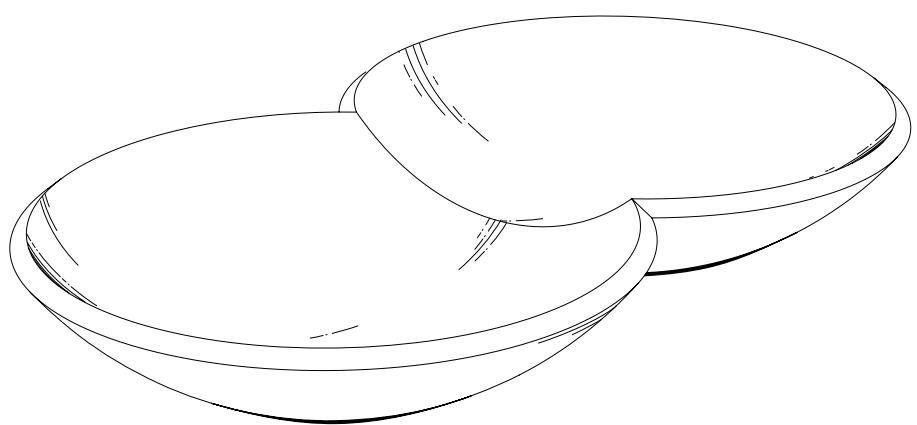
COD.

DE3013A

NOTE • NOTES

edizione limitata: 100 esemplari all'anno • *limited edition: 100 pieces per year*





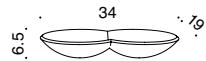
MALVINAS ALFREDO HÄBERLI, CHRISTOPHE MARCHAND 1996
CENTROTAVOLA • CENTREPIECE

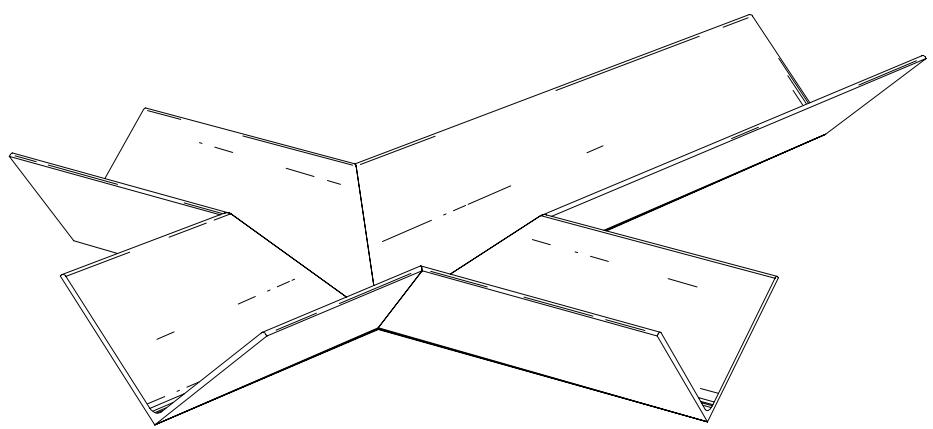
MATERIALE • MATERIAL

acciaio verniciato • *powder coated steel*

COD.

DH5011B





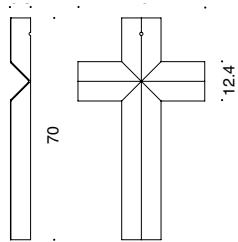
OH SIGnore! RON GILAD 2017
CENTROTAVOLA • CENTREPIECE

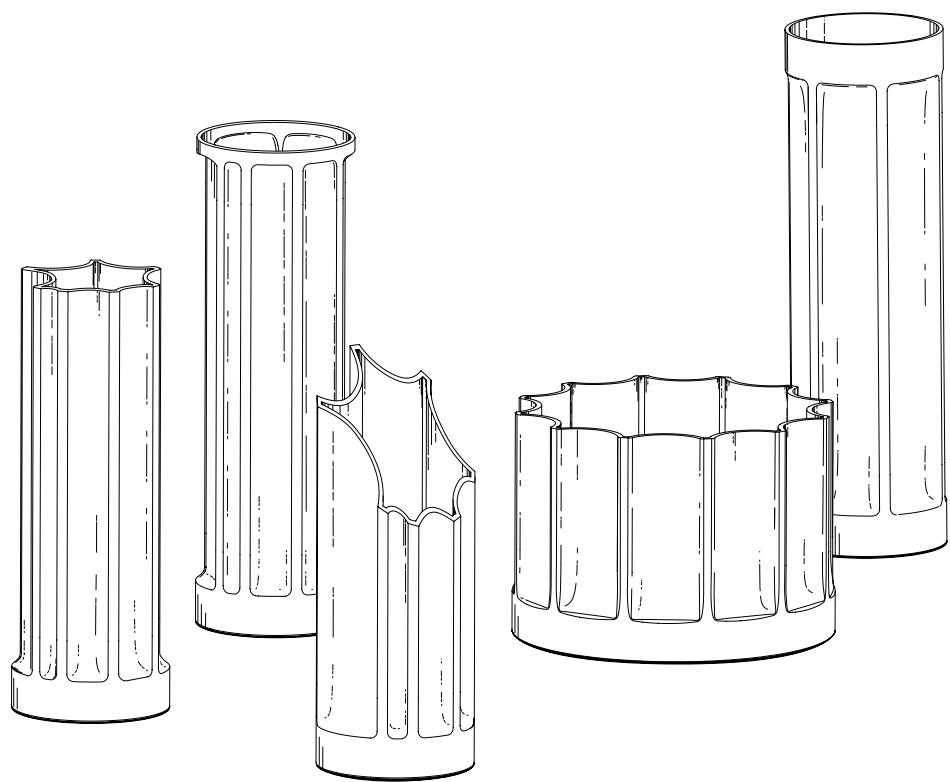
MATERIALE • MATERIAL

ferro verniciato trasparente • *iron transparent coated*

COD.

DRG8220A09





BAMBÙ ENZO MARI 1968-1969, RE-EDITION 2015

VASI • VASES

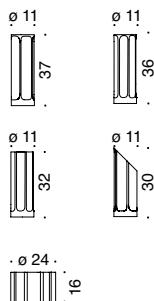
*Public collections: Metropolitan Museum of Art • MoMA • Cooper Hewitt, Smithsonian Design Museum • Centre Georges Pompidou

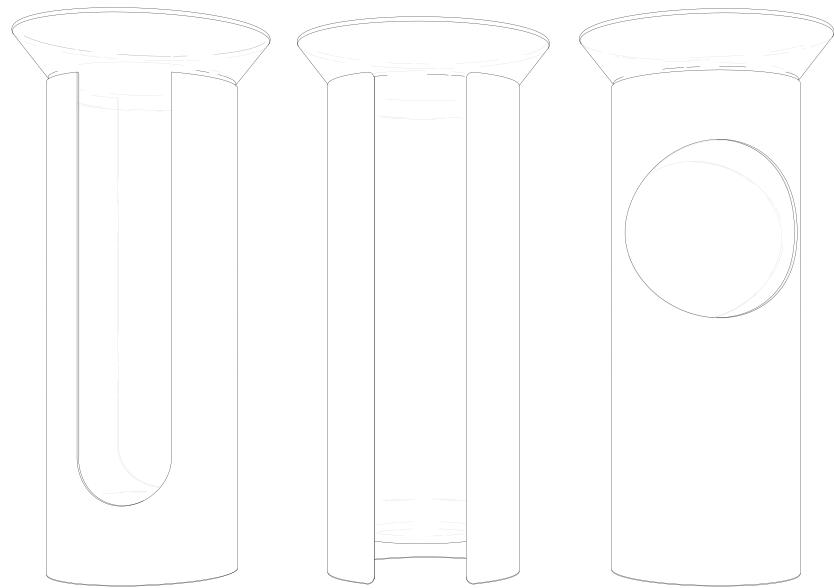
MATERIALE • MATERIAL

ceramica con cristallina opaca • *transparent glazed ceramic*

COD.

h 37	DE3086A10
h 36	DE3086B10
h 32	DE3086C10
h 30	DE3086D10
h 16	DE3086E10





CAMICIA ENZO MARI 1961

VASO • VASE

MATERIALI • MATERIALS

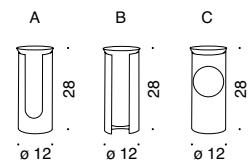
alluminio, acciaio inossidabile, vetro Pyrex • *aluminium, stainless steel, Pyrex glass*

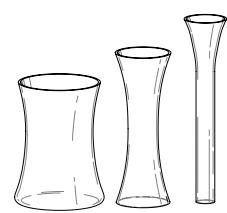
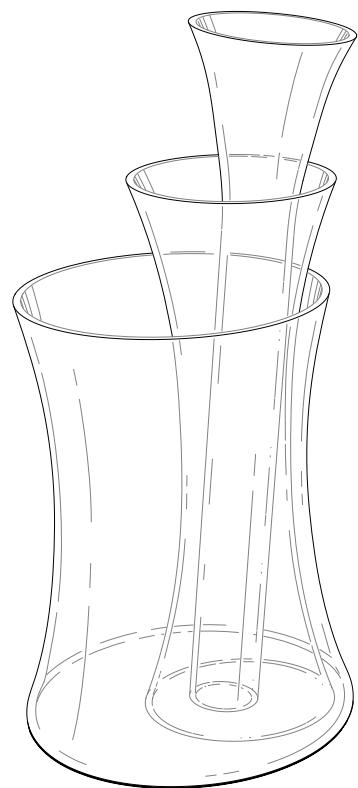
COD.

A alluminio anodizzato naturale • <i>natural anodized aluminium</i>	DE3033A0N
B acciaio inossidabile • <i>stainless steel</i>	DE3033C00
C alluminio anodizzato nero • <i>black anodized aluminium</i>	DE3033B09

NOTE • NOTES

vaso C riedizione 2017 • *vase C re-edition 2017*





MURANO D ENZO MARI 1991, RE-EDITION 2015

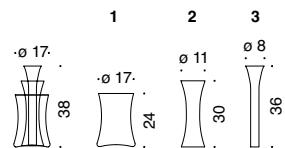
VASO • VASE

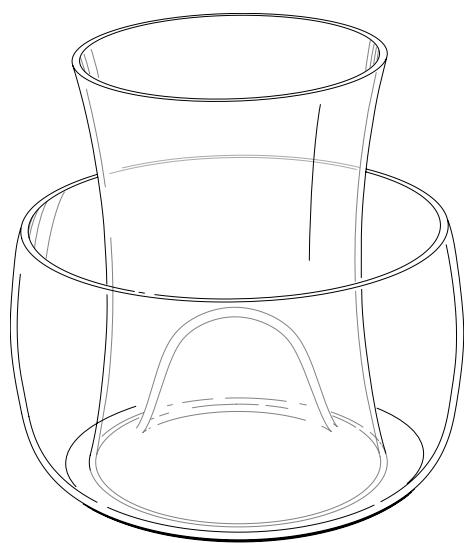
MATERIALE • MATERIAL

vetro di Murano soffiato e molato • *Murano blown glass*

COD.

- | | |
|---|----------|
| 1 - fumè / 2 - fumè / 3 - giallo chiaro • 1 - fumè / 2 - fumè / 3 - <i>light yellow</i> | DE3019D1 |
| 1 - acquamarina / 2 - blu / 3 - acquamarina • 1 - <i>aquamarine</i> / 2 - <i>blue</i> / 3 - <i>aquamarine</i> | DE3019D2 |
| 1 - ametista / 2 - blu / 3 - ametista • 1 - <i>amethyst</i> / 2 - <i>blue</i> / 3 - <i>amethyst</i> | DE3019D3 |





MURANO E ENZO MARI 1991, RE-EDITION 2015
VASO / CIOTOLA • VASE / BOWL

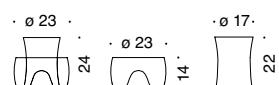
MATERIALE • MATERIAL

vetro di Murano soffiato e molato • *Murano blown glass*

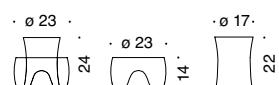
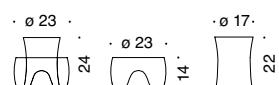
COD.

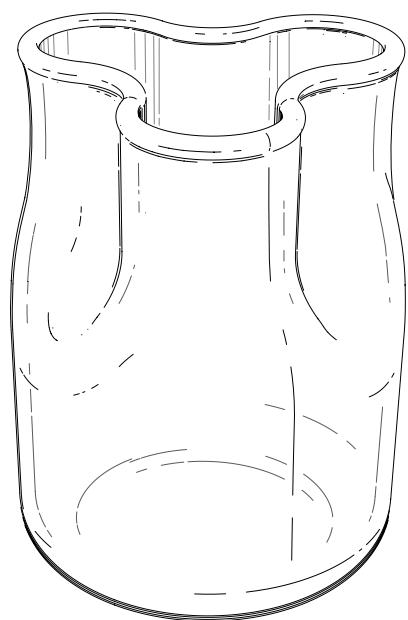
- 1 - verde chiaro / 2 - fumè • 1 - *light green* / 2 - *fumè*
1 - fumè / 2 - giallo chiaro • 1 - *fumè* / 2 - *light yellow*
1 - blu chiaro / 2 - ametista • 1 - *light blue* / 2 - *amethyst*

DE3019E1
DE3019E2
DE3019E3



1 2





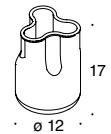
TRINIDAD ENZO MARI 1991, RE-EDITION 2017
CARAFFA • PITCHER

MATERIALE • MATERIAL

vetro Pyrex • *Pyrex glass*

COD.

DE3094A00





OVIO ACHILLE CASTIGLIONI 1983
BICCHIERI E CARAFFA • GLASSES AND PITCHER

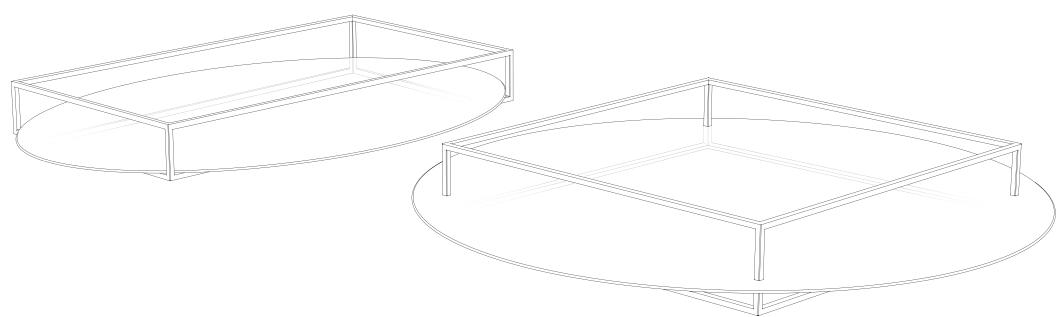
*Public collections: Metropolitan Museum of Art • Cooper Hewitt, Smithsonian Design Museum

MATERIALI • MATERIALS

cristallo PbO 24% soffiato a bocca , o-ring in silicone • PbO 24% mouth-blown crystal glass, silicone o-ring

COD.

bicchiere acqua • water glass	o-ring nero • <i>black o-ring</i>	DC6002D09		ø 7		ø 7
	o-ring opalino • <i>opaline o-ring</i>	DC6002D10				
	set nero (6x) • <i>black set (6x)</i>	DC6002DX09				
	set opalino (6x) • <i>opaline set (6x)</i>	DC6002DX10				
bicchiere vino • wine glass	o-ring nero • <i>black o-ring</i>	DC6002C09		ø 10		ø 5
	o-ring opalino • <i>opaline o-ring</i>	DC6002C10				
	set nero (6x) • <i>black set (6x)</i>	DC6002CX09				
	set opalino (6x) • <i>opaline set (6x)</i>	DC6002CX10				
bicchiere whisky • whisky glass	o-ring nero • <i>black o-ring</i>	DC6002B09		ø 7.5		ø 7.5
	o-ring opalino • <i>opaline o-ring</i>	DC6002B10				
	set nero (6x) • <i>black set (6x)</i>	DC6002BX09				
	set opalino (6x) • <i>opaline set (6x)</i>	DC6002BX10				
bicchiere liquore • liqueur glass	o-ring nero • <i>black o-ring</i>	DC6002A09		ø 5		ø 7
	o-ring opalino • <i>opaline o-ring</i>	DC6002A10				
	set nero (6x) • <i>black set (6x)</i>	DC6002AX09				
	set opalino (6x) • <i>opaline set (6x)</i>	DC6002AX10				
bicchiere flûte • flûte glass	o-ring nero • <i>black o-ring</i>	DC6002E09		ø 5		ø 7
	o-ring opalino • <i>opaline o-ring</i>	DC6002E10				
	set nero (6x) • <i>black set (6x)</i>	DC6002EX09				
	set opalino (6x) • <i>opaline set (6x)</i>	DC6002EX10				
caraffa • pitcher	o-ring nero • <i>black o-ring</i>	DC6002FX09				
	o-ring opalino • <i>opaline o-ring</i>	DC6002FX10				



SURFACE + BORDER NO. 1 / SURFACE + BORDER NO. 2 RON GILAD 2017

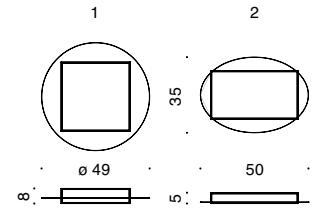
VASSOIO / PORTAFRUTTA • TRAY / FRUIT BOWL

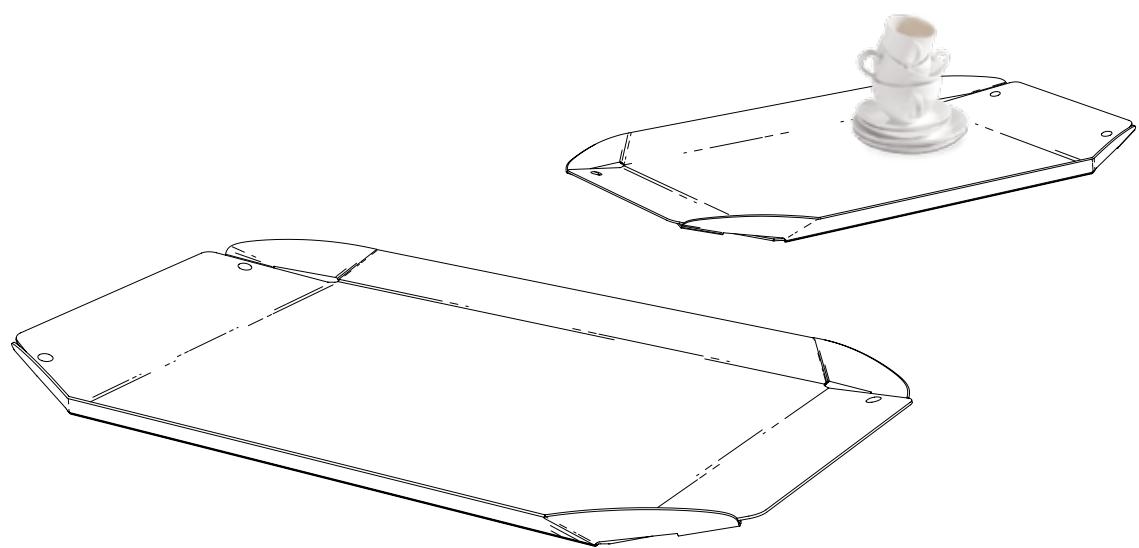
MATERIALI • MATERIALS

metallo lucido e verniciato a polvere • *polished and powder coated metal*

COD.

SURFACE + BORDER NO. 1	rosso • red	DRG8630A16
	nero • black	DRG8630A09
SURFACE + BORDER NO. 2	rosso • red	DRG8620A16
	nero • black	DRG8620A09





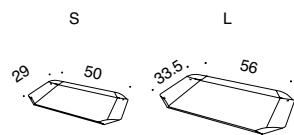
ELISABETTA ENZO MARI 2001
VASSOIO • TRAY

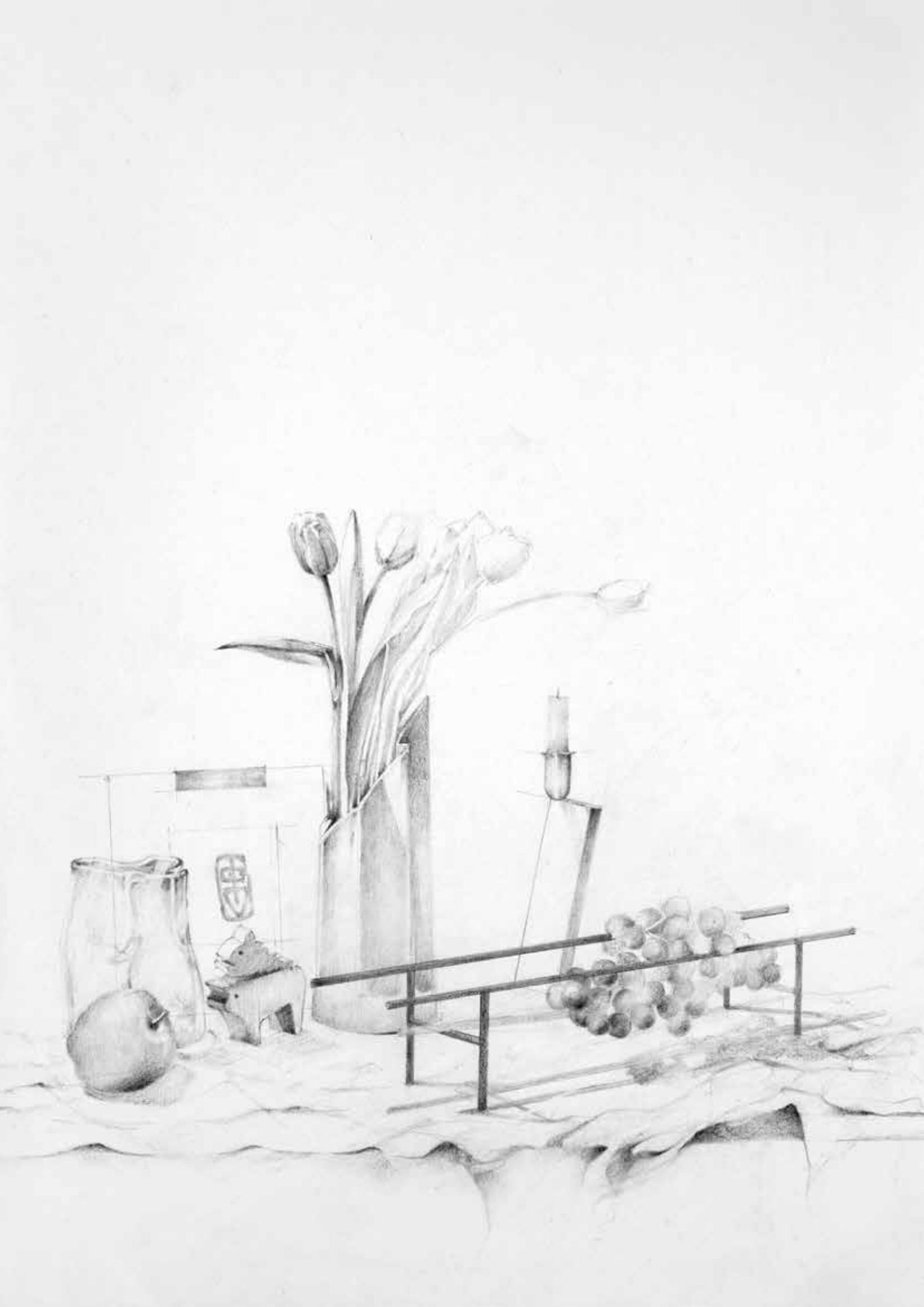
MATERIALE • MATERIAL

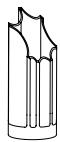
alluminio anodizzato naturale e verniciato a polvere • *natural anodized and power coated aluminium*

COD.

S	alluminio • <i>aluminium</i>	DE3201A00
	grigio antracite • <i>charcoal grey</i>	DE3201A70
L	alluminio • <i>aluminium</i>	DE3201B00
	grigio antracite • <i>charcoal grey</i>	DE3201B70

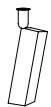






TRINIDAD
P. 27

BAMBÚ
P. 19



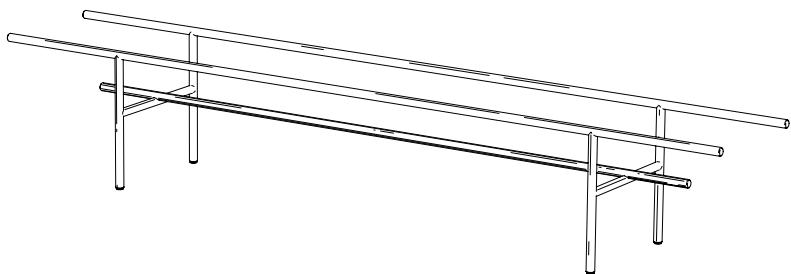
GALAPAGOS
P. 205

PISA
P. 45



16 ANIMALI
P. 237

FRUIT BOWL NO. 5.5
P. 37



FRUIT BOWL NO. 5.5 RON GILAD 2002 - 2017

PORATAFRUTTA • FRUIT BOWL

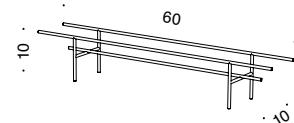
MATERIALI • MATERIALS

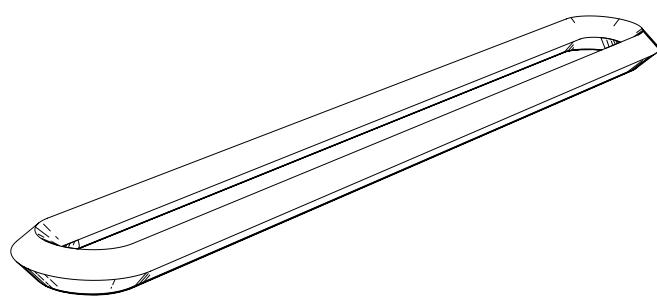
legno ramino, metallo verniciato e cromato • *ramin wood, powder coated and chrome metal*

COD.

nero + legno • *black + wood*
rosso + cromo • *red + chrome*

DRG8610A09L
DRG8610A16





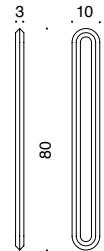
FRUIT BOWL NO. 9 RON GILAD 2010 - 2017
PORTAFRUTTA • FRUIT BOWL

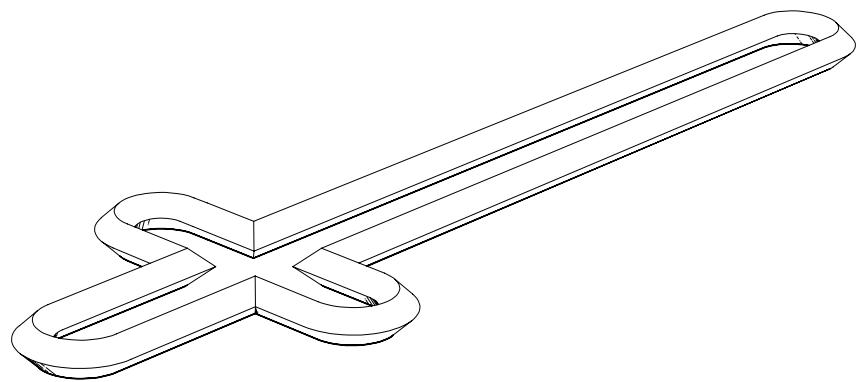
MATERIALE • MATERIAL

legno di faggio • *beech wood*

COD.

DRG8230A0L





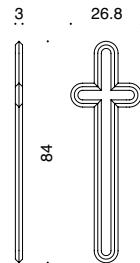
FRUIT BOWL NO. 10 RON GILAD 2010 - 2017
PORTAFRUTTA • FRUIT BOWL

MATERIALE • MATERIAL

legno di faggio • *beech wood*

COD.

DRG8210A0L







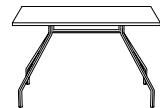
LIVORNO 60
P. 133



MORITZ
P. 149



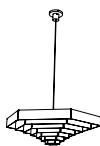
DOUBLE LIFE
P. 151



X&Y
P. 145



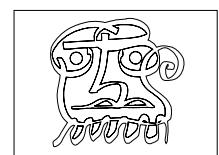
TWO FLAGS FLOOR
P. 187



LAMPADA ESAGONALE
P. 171



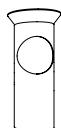
16 ANIMALI
P. 237



I VOLTI, DUE
P. 225



IN ATTESA
P. 97



CAMICIA
P. 21



PISA
P. 45



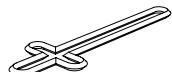
OVIO
P. 29



PUTRELLA
P. 13

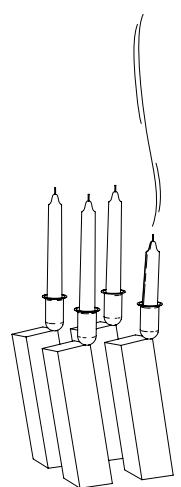
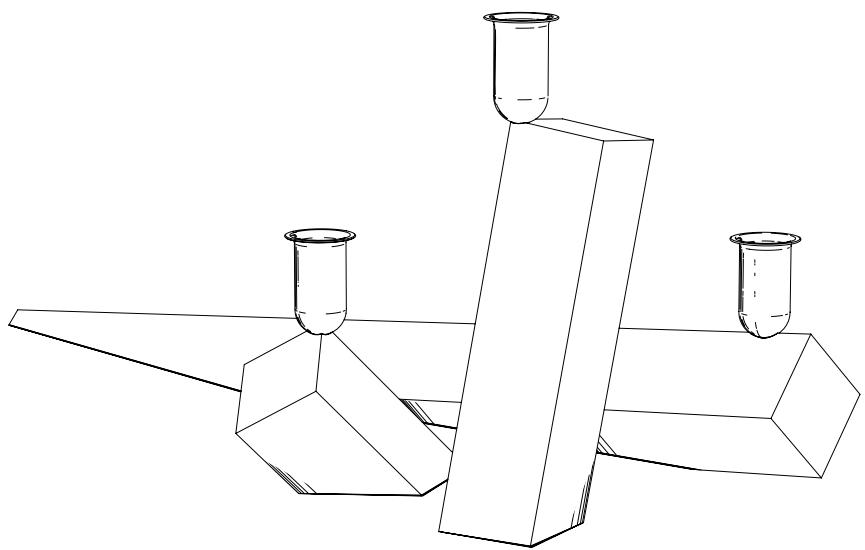


FRUIT BOWL NO. 9
P. 39



FRUIT BOWL NO. 10
P. 41





VENEZIA / PISA / TORCELLO RON GILAD 2006 - 2017

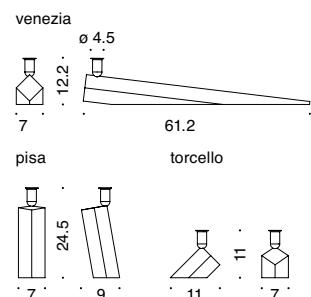
PORTACANDELE • CANDLE HOLDER

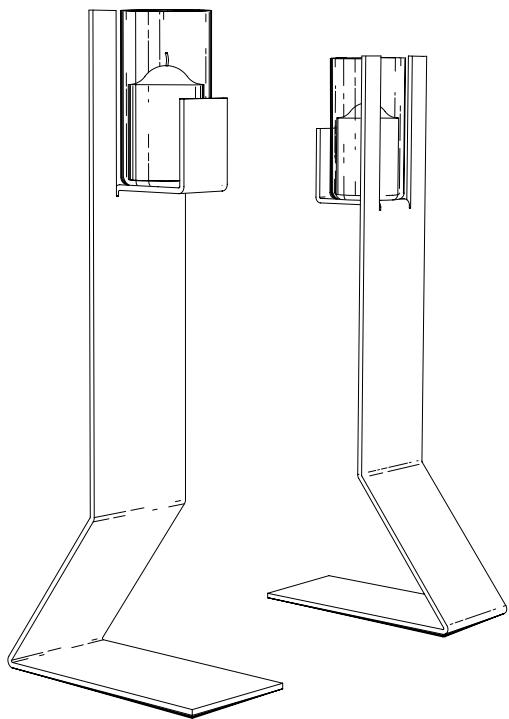
MATERIALI • MATERIALS

legno di faggio, marmo Calacatta venato oro, alluminio • *beech wood, gold veined Calacatta marble, aluminium*

COD.

VENEZIA	legno • <i>wood</i>	DRG8410A0L
	marmo • <i>marble</i>	DRG8410A10
PISA	legno • <i>wood</i>	DRG8420A0L
TORCELLO	legno • <i>wood</i>	DRG8430A0L





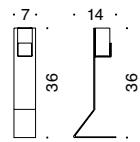
PANAREA BRUNO MUNARI 1973, RE-EDITION 2015
PORTACANDELE • CANDLE HOLDER

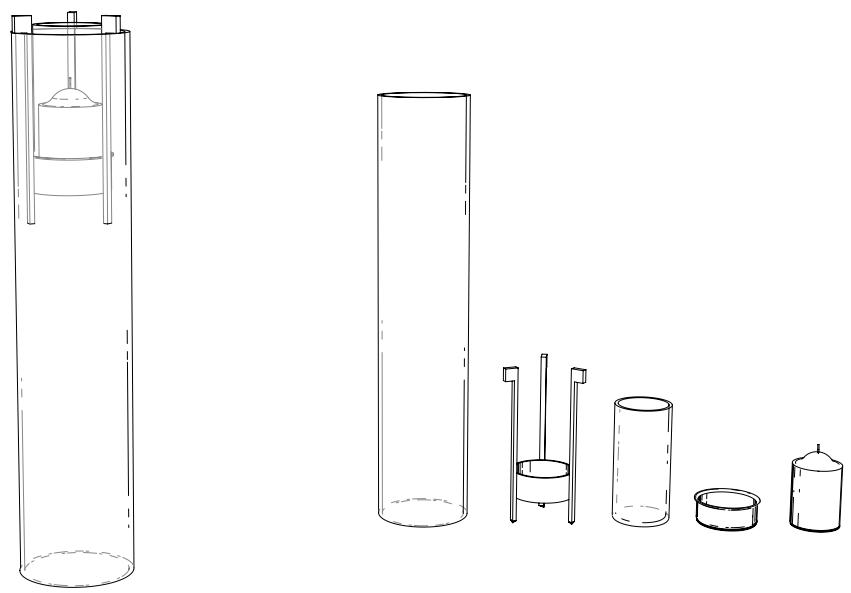
MATERIALI • MATERIALS

acciaio, vetro Pyrex • steel, Pyrex glass

COD.

DM2053B00





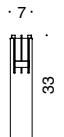
STROMBOLI BRUNO MUNARI 1961, RE-EDITION 2015
PORTACANDELE • CANDLE HOLDER

MATERIALI • MATERIALS

metallo cromato, vetro Pyrex • *chromed metal, Pyrex glass*

COD.

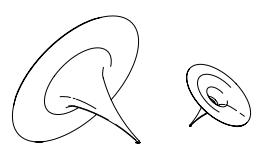
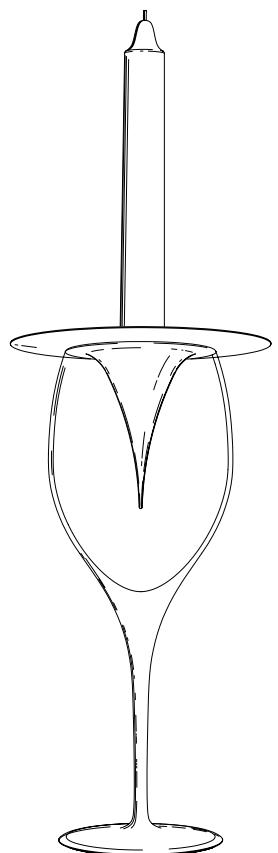
DM2026A00



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CANDLESTICK MAKER NO. 2 RON GILAD 2017
PORTACANDELE • CANDLE HOLDER

MATERIALE • MATERIAL

acciaio cromato • *chromed steel*

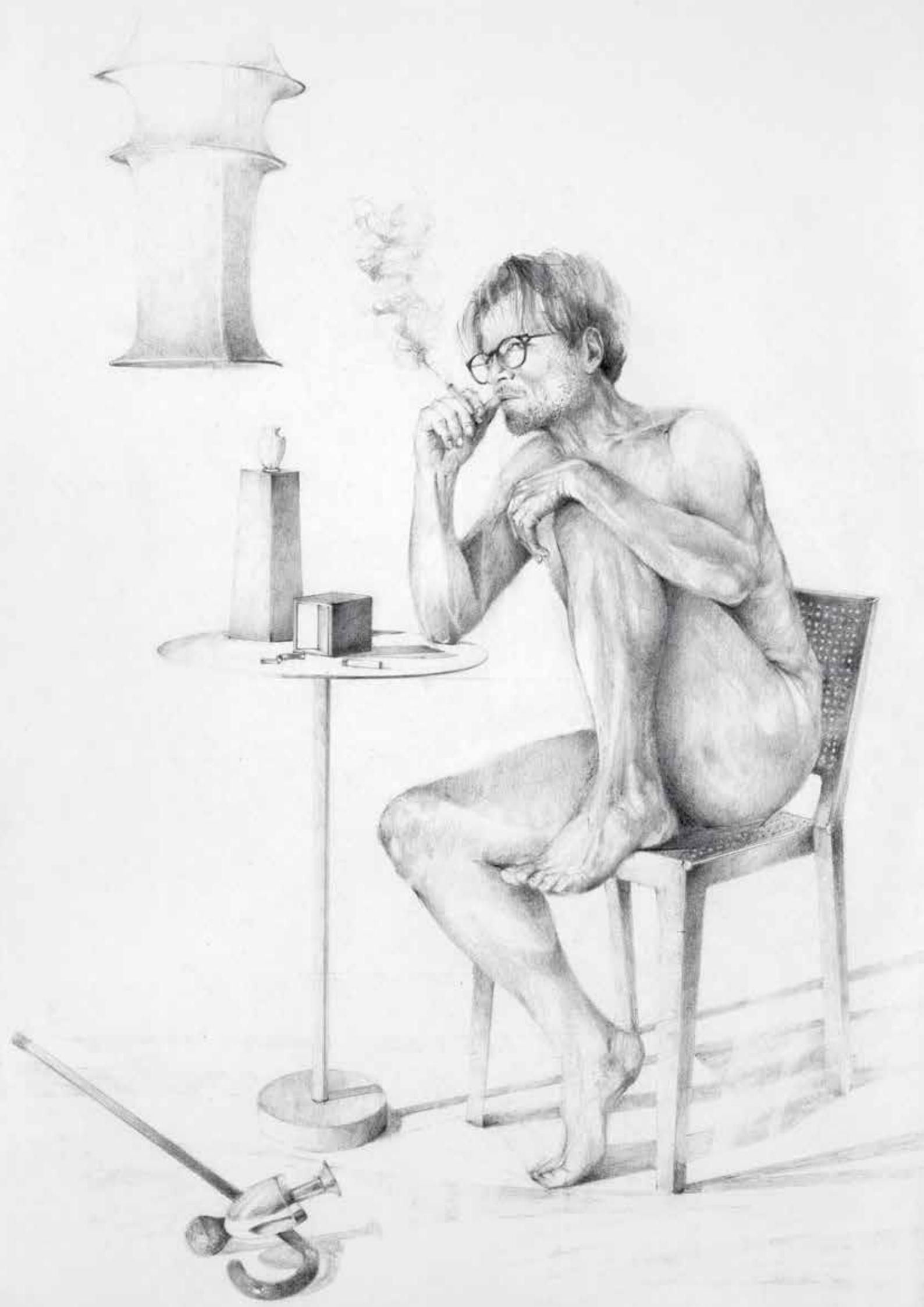
COD.

DRG8440A00

ø 11



7





BINCAN TABLE
P. 117



ABCHAIR
P. 143



FALKLAND
P. 167



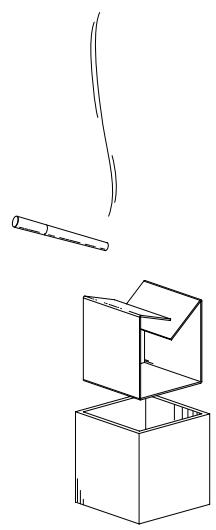
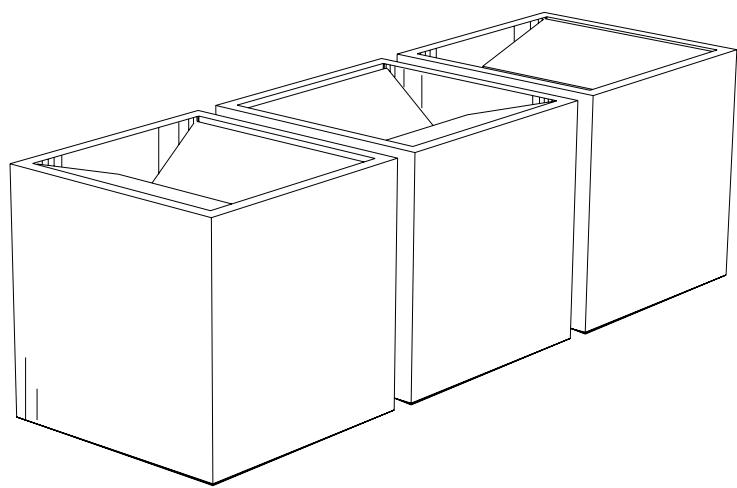
ELLIOTT
P. 241



PEDESTAL VASE NO. 2
P. 69



CUBO
P. 55



CUBO BRUNO MUNARI 1957

POSACENERE • ASHTRAY

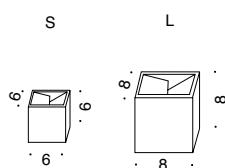
*Public collections: MoMA • Israel Museum • Art Institute of Chicago

MATERIALI • MATERIALS

melammina, alluminio • *melamine, aluminium*

COD.

S	nero • <i>black</i>	DM2000A09
	bianco • <i>white</i>	DM2000A10
	arancione • <i>orange</i>	DM2000A03
L	nero • <i>black</i>	DM2000B09
	bianco • <i>white</i>	DM2000B10

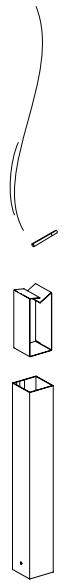
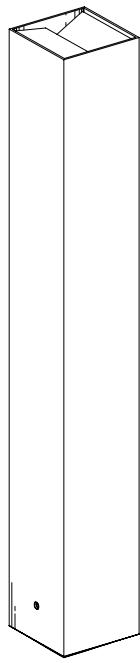


NOTE • NOTES

non infiammabile • *fire resistant*

interno in alluminio rimovibile • *removable inner aluminium part*





PONZA BRUNO MUNARI 1958
POSACENERE DA TERRA • FLOOR ASHTRAY

*Public collections: MoMA

MATERIALI • MATERIALS

alluminio, ferro • *aluminium, iron*

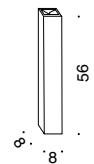
COD.

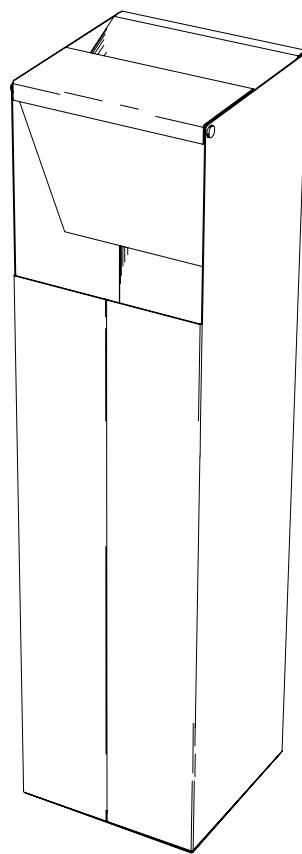
alluminio anodizzato naturale • *natural anodized aluminium*
alluminio anodizzato nero • *black anodized aluminium*

DM2001B0N
DM2001B09

NOTE • NOTES

interno in alluminio rimovibile • *removable inner aluminium part*





LEVANZO BRUNO MUNARI 1963

POSACENERE DA TERRA + CESTINO • FLOOR ASHTRAY + WASTEPAPER BASKET

MATERIALI • MATERIALS

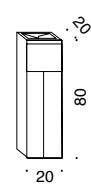
acciaio inossidabile satinato, alluminio anodizzato • *satinated stainless steel, anodized aluminium*

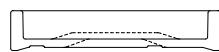
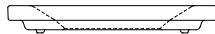
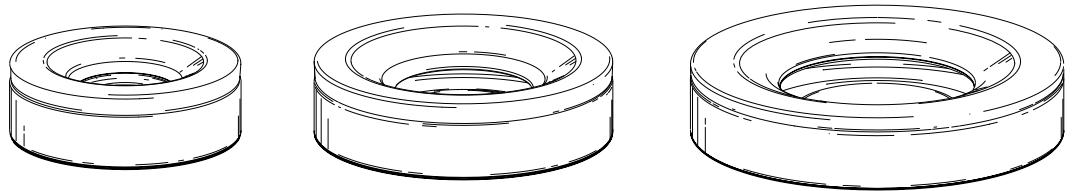
COD.

DM2038B00

NOTE • NOTES

posacenere rimovibile • *removable ashtray*





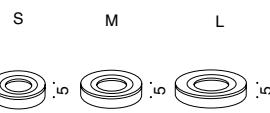
BARBADOS ANGELO MANGIAROTTI 1964
POSACENERE • ASHTRAY

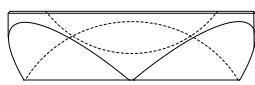
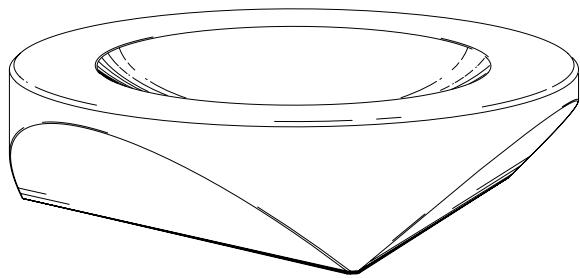
MATERIALE • MATERIAL

ceramica smaltata • *glazed ceramic*

COD.

S	nero • <i>black</i>	DA4000A09
	bianco • <i>white</i>	DA4000A10
M	nero • <i>black</i>	DA4000B09
	bianco • <i>white</i>	DA4000B10
L	nero • <i>black</i>	DA4000C09
	bianco • <i>white</i>	DA4000C10





PAROS D1 ENZO MARI 1964
POSACENERE / CENTROTAVOLA • ASHTRAY / CENTREPIECE

MATERIALE • MATERIAL

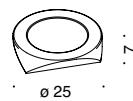
marmo nero Marquina • *black Marquina marble*

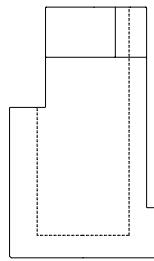
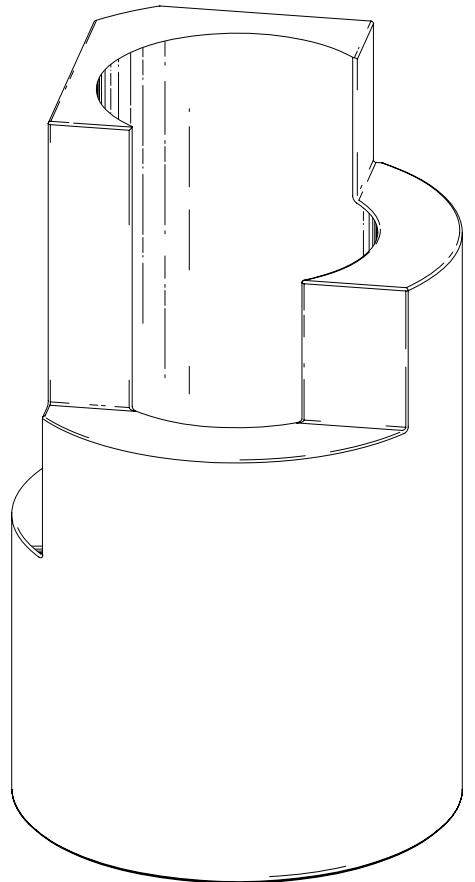
COD.

DMRMD/09

NOTE • NOTES

edizione limitata: 100 esemplari all'anno • *limited edition: 100 items per year*





PAROS H ENZO MARI 1964

VASO • VASE

*Public collections: Metropolitan Museum of Art

MATERIALE • MATERIAL

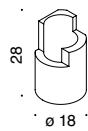
marmo Calacatta venato • *veined Calacatta marble*

COD.

DMRMH/10

NOTE • NOTES

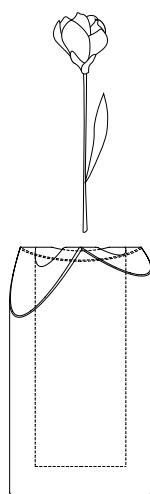
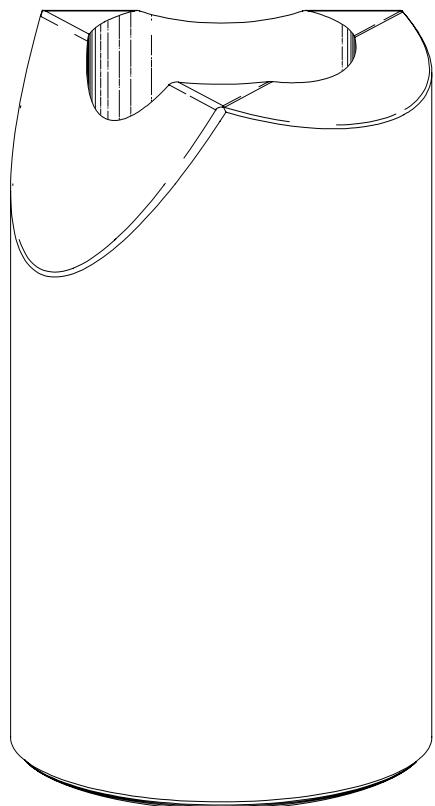
edizione limitata: 100 esemplari all'anno • *limited edition: 100 items per year*



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ø 18





PAROS M ENZO MARI 1964

VASO • VASE

MATERIALE • MATERIAL

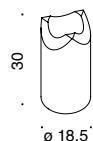
pietra Aurisina • *Aurisina stone*

COD.

DMRMM/00

NOTE • NOTES

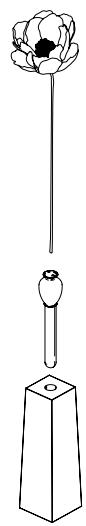
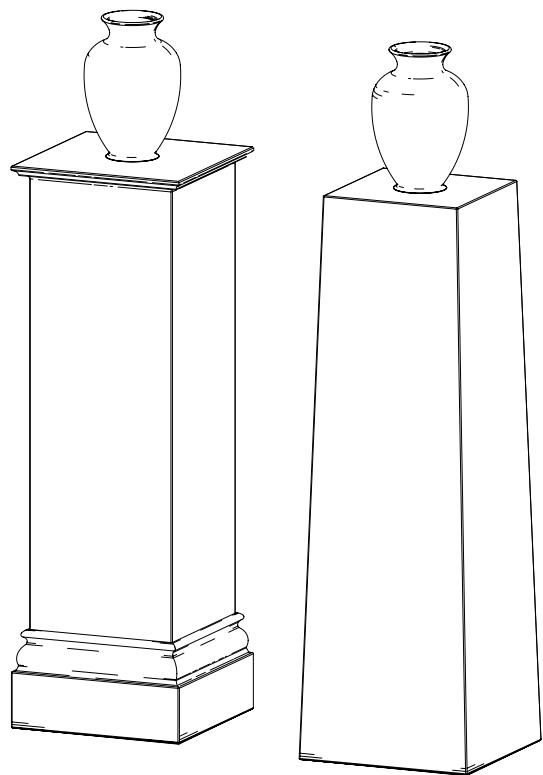
edizione limitata: 100 esemplari all'anno • *limited edition: 100 items per year*



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ø 18.5





PEDESTAL VASE NO. 2 / PEDESTAL VASE NO. 3 RON GILAD 1999 - 2017

VASO • VASE

MATERIALI • MATERIALS

marmo Calacatta venato oro, legno di faggio, porcellana • *gold veined Calacatta marble, beech wood, porcelain*

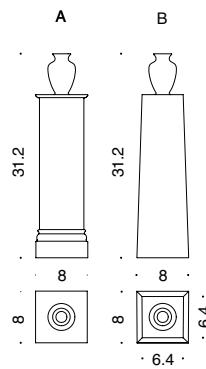
COD.

A - marmo • *marble*

B - legno • *wood*

DRG8310A10

DRG8310A0L







GRAN LIVORNO
P. 129



BINCAN DESK
P. 119



FARALLON LOUNGE CHAIR
P. 159



UNO, LA MELA
P. 207



BINCAN APPENDIABITI
P. 121



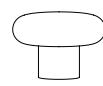
BINCAN TABLE
P. 117



PAROS H
P. 65

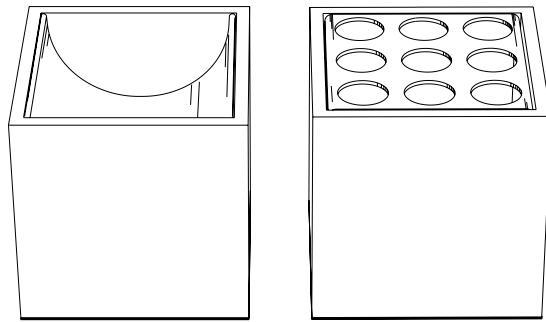


PAROS M
P. 67



ITKA BASE
P. 175

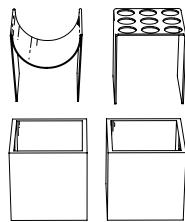




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□

□



MAIORCA BRUNO MUNARI 1958

PORTAMATITE + PORTAFERMAGLI • PENCIL HOLDER + PAPERCLIP HOLDER

*Public collections: Stedelijk Museum

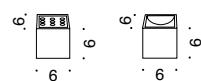
MATERIALI • MATERIALS

melammina, alluminio • *melamine, aluminium*

COD.

nero • *black*
bianco • *white*

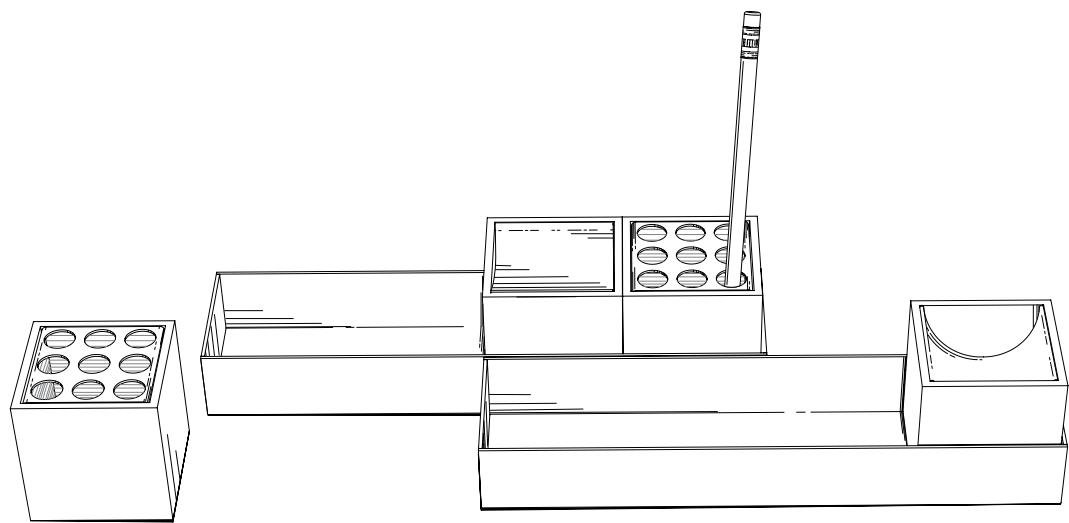
DM2002A09
DM2002A10



NOTE • NOTES

non infiammabile • *fire resistant*
interno rimovibile • *inner aluminium part removable*





CANARIE BRUNO MUNARI 1958

SERVIZIO DA SCRIVANIA • DESK SET

MATERIALI • MATERIALS

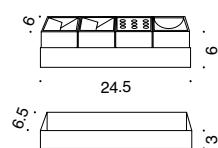
melammina, alluminio • *melamine, aluminium*

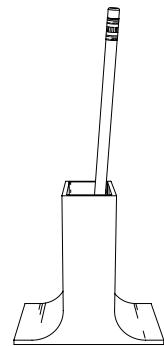
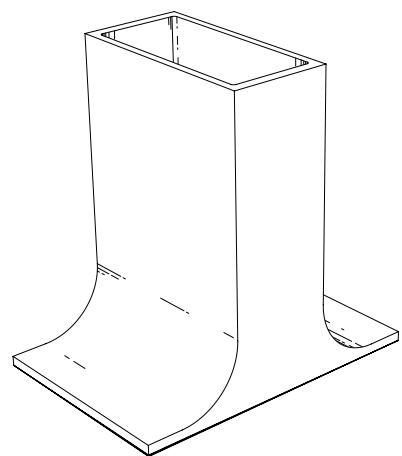
COD.

2 posacenere + 1 portamatite + 1 portafermagli • 2 ashtrays + 1 pencil holder + 1 paperclip holder	nero • black	DM2002B09
	bianco • white	DM2002B10
2 portamatite + 2 portafermagli • 2 pencil holders + 2 paperclip holders	nero • black	DM2002D09
	bianco • white	DM2002D10

NOTE • NOTES

non infiammabile • *fire resistant*





LAMPEDUSA ENZO MARI 1967, RE-EDITION 2015
PORTAMATITE • PENCIL HOLDER

MATERIALE • MATERIAL

melammina • *melamine*

COD.

arancione • *orange*

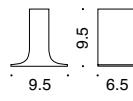
DE3055A03

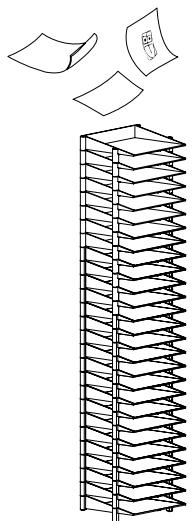
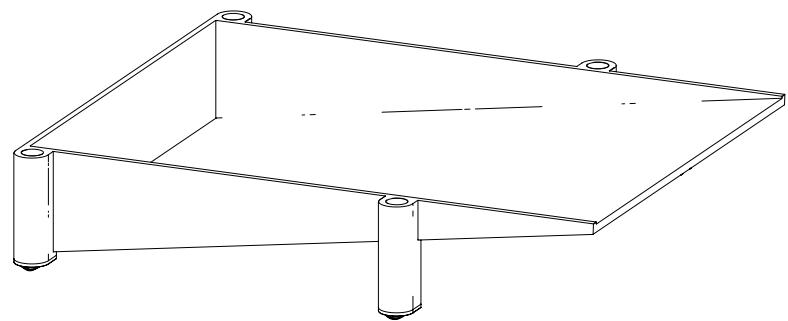
blu • *blue*

DE3055A14

NOTE • NOTES

non infiammabile • *fire resistant*





SUMATRA ENZO MARI 1976

PORTACORRISPONDENZA • PAPER TRAY

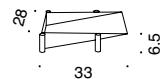
*Public collections: Cooper Hewitt, Smithsonian Design Museum • Art Institute of Chicago • Triennale di Milano

MATERIALE • MATERIAL

tecnopoliomer • *technopolymer*

COD.

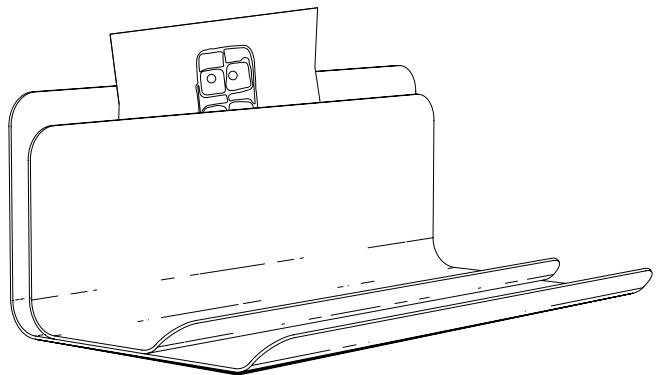
nero • <i>black</i>	DE3107A09
bianco • <i>white</i>	DE3107A10
rosso • <i>red</i>	DE3107A16
opalino • <i>opaline</i>	DE3107A20
grafite • <i>graphite</i>	DE3107A25



NOTE • NOTES

impilabile • *stackable*





VENTOTENE ENZO MARI 1962

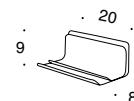
PORTAPENNE + PORTACORRISPONDENZA • PENCIL HOLDER + PAPERTRAY

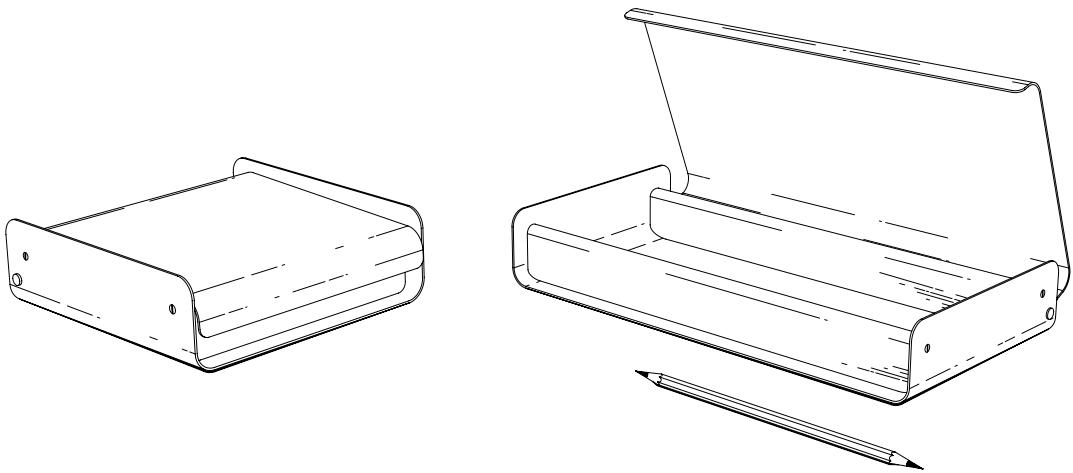
MATERIALE • MATERIAL

acciaio inossidabile lucido • *polished stainless steel*

COD.

DE3054A00





CITERA ENZO MARI 1960

SCATOLA • BOX

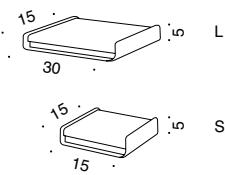
MATERIALI • MATERIALS

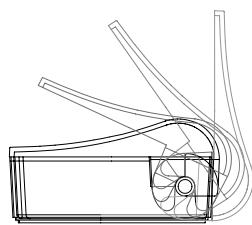
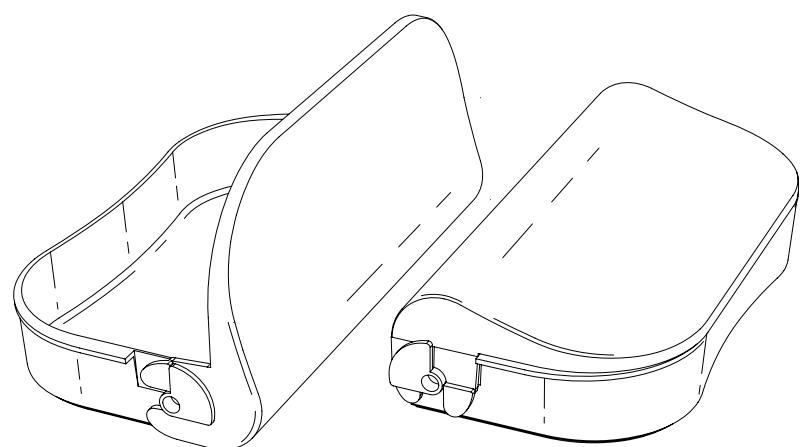
acciaio inossidabile lucido, legno di palissandro • *polished stainless steel, rosewood*

COD.

S
L

DE3021G00
DE3021F00





FLORES ENZO MARI 1992

SCATOLA • BOX

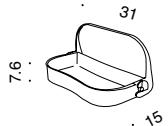
*Public collections: MoMA • Triennale di Milano • Art Institute of Chicago

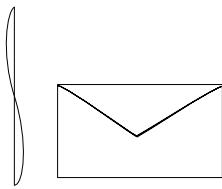
MATERIALE • MATERIAL

polistirene • *polystyrene*

COD.

arancione • <i>orange</i>	DE3140A03
nero • <i>black</i>	DE3140A09
bianco • <i>white</i>	DE3140A10
opalino • <i>opaline</i>	DE3140A21
grafite • <i>graphite</i>	DE3140A25





AMELAND ENZO MARI 1962

TAGLIACARTE • LETTER OPENER

*Public collections: MoMA

MATERIALE • MATERIAL

acciaio inossidabile satinato • *satinated stainless steel*

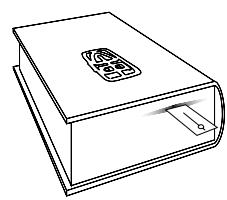
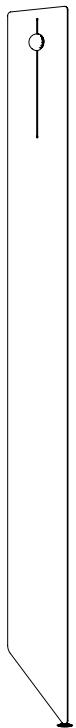
COD.

DE3061A00



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ELLICE MARCO FERRERI 1990
SEGNALIBRO • BOOKMARK

MATERIALI • MATERIALS

acciaio inossidabile, sfera in ottone • *stainless steel, brass sphere*

COD.

DF7001A0N

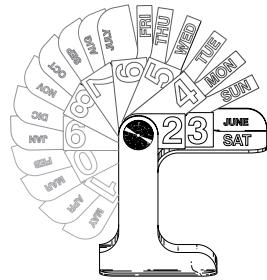
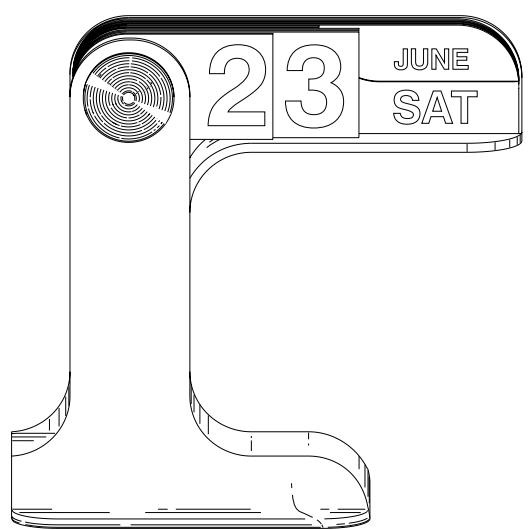


18.5

NOTE • NOTES

confezione magnetica • *magnetic package*





TIMOR ENZO MARI 1967

CALENDARIO PERPETUO • PERPETUAL CALENDAR

*Public collections: MoMA • Cooper Hewitt, Smithsonian Design Museum • Israel Museum

MATERIALI • MATERIALS

ABS, PVC • ABS, PVC

COD.

nero IT • <i>black</i> IT	DE3079A09I
nero EN • <i>black</i> EN	DE3079A09E
nero FR • <i>black</i> FR	DE3079A09F
nero D • <i>black</i> D	DE3079A09T
bianco IT • <i>white</i> IT	DE3079A10I
bianco EN • <i>white</i> EN	DE3079A10E
bianco FR • <i>white</i> FR	DE3079A10F
bianco D • <i>white</i> D	DE3079A10T

NOTE • NOTES

lingue: IT - EN - FR - D • languages: IT - EN - FR - D

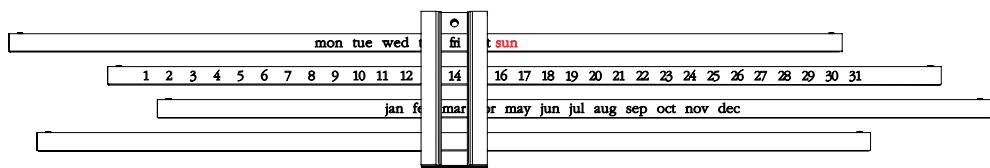
17



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CALENDARIO BILANCIA ENZO MARI 1959

CALENDARIO PERPETUO DA PARETE • PERPETUAL WALL CALENDAR

MATERIALI • MATERIALS

legni di: noce, tiglio, faggio evaporato, acero, palissandro • woods: *walnut, lime wood, beech, maple, rosewood*

COD.

italiano • *italian*

inglese • *english*

DE3017AI

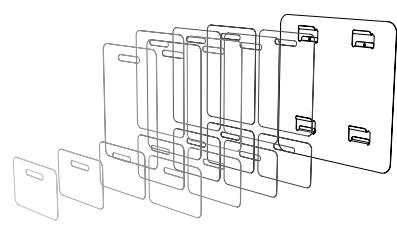
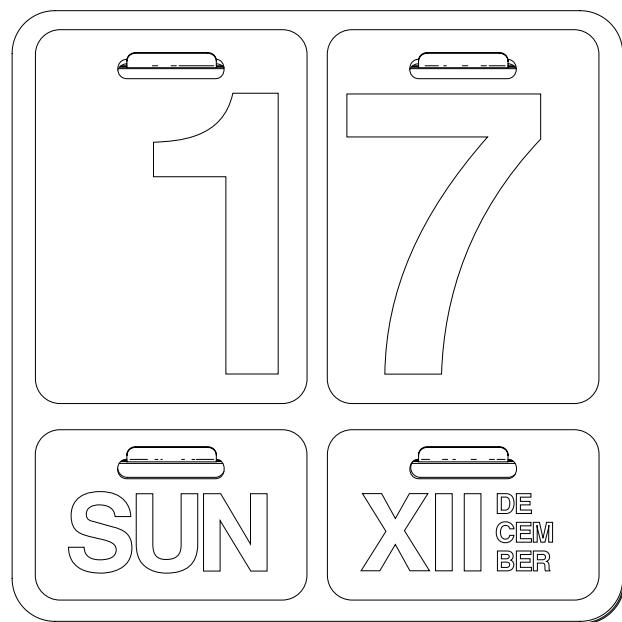
DE3017AE



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9





FORMOSA ENZO MARI 1963

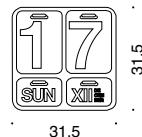
CALENDARIO PERPETUO DA PARETE • PERPETUAL WALL CALENDAR

MATERIALI • MATERIALS

alluminio anodizzato, PVC • anodized aluminium, PVC

COD.

anod. nero • <i>black anod.</i>	scritte nere IT • <i>black writings</i> IT	DE3064A21I
	scritte nere EN • <i>black writings</i> EN	DE3064A21E
	scritte nere FR • <i>black writings</i> FR	DE3064A21F
	scritte nere D • <i>black writings</i> D	DE3064A21T
anod. naturale • <i>natural anod.</i>	scritte nere IT • <i>black writings</i> IT	DE3064A23I
	scritte nere EN • <i>black writings</i> EN	DE3064A23E
	scritte nere FR • <i>black writings</i> FR	DE3064A23F
	scritte nere D • <i>black writings</i> D	DE3064A23T
ricambi • <i>replacements</i>	numeri neri • <i>black numbers</i>	RDS3064AN9
	lettere nere IT • <i>black letters</i> IT	RDS3064ALI9
	lettere nere EN • <i>black letters</i> EN	RDS3064ALE9
	lettere nere FR • <i>black letters</i> FR	RDS3064ALF9
	lettere nere D • <i>black letters</i> D	RDS3064ALT9

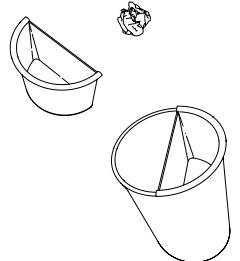
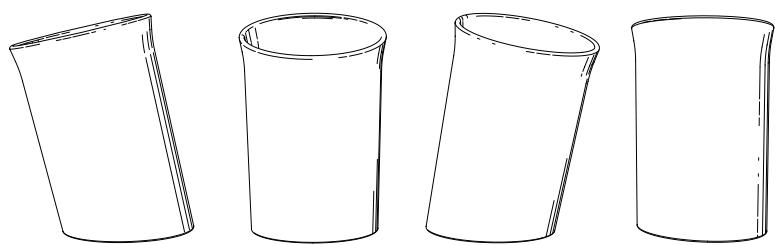


31.5

NOTE • NOTES

lingue: IT - EN - FR - D • *languages: IT - EN - FR - D*





IN ATTESA ENZO MARI 1971

CESTINO • WASTEPAPER BASKET

*Public collections: MoMA

MATERIALE • MATERIAL

polipropilene • *polypropylene*

COD.

cestino • *wastepaper basket*

nero • *black*

DE3095A09

bianco • *white*

DE3095A10

opalino • *opaline*

DE3095A20

grafite • *graphite*

DE3095A25

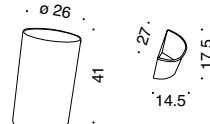
nero • *black*

DE3095B09

opalino • *opaline*

DE3095B20

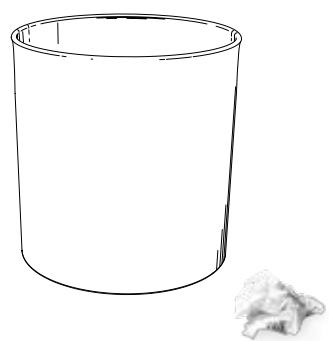
SCOMPARTO • *section for wastepaper basket*



NOTE • NOTES

SCOMPARTO adatto per IN ATTESA e KORO • *SCOMPARTO fits IN ATTESA and KORO*





KORO ENZO MARI 1977
CESTINO • WASTEPAPER BASKET

MATERIALE • MATERIAL

polipropilene • *polypropylene*

COD.

cestino • *wastepaper basket*

nero • *black*

DE3108A09

bianco • *white*

DE3108A10

silver • *silver*

DE3108A11

rosso • *red*

DE3108A16

SCOMPARTO • *section for wastepaper basket*

nero • *black*

DE3095B09

opalino • *opaline*

DE3095B20



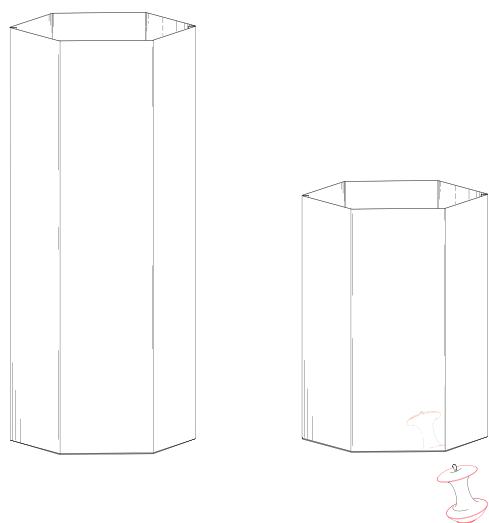
27

ø 26

NOTE • NOTES

SCOMPARTO adatto per IN ATTESA e KORO • *SCOMPARTO fits IN ATTESA and KORO*





SICILIA / SICILIA 56* BRUNO MUNARI 1959-2005
CESTINO / PORTAOMBRELLI* • WASTEPAPER BASKET / UMBRELLA STAND*

MATERIALI • MATERIALS

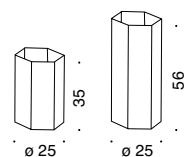
acciaio inossidabile lucido, polipropilene • *polished stainless steel, polypropylene*

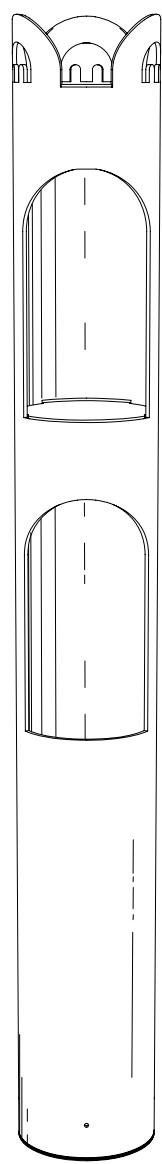
COD.

SICILIA cestino • <i>wastepaper basket</i>	DM2010C00
SICILIA 56* portaombrelli • <i>umbrella stand</i>	DD0002A00

NOTE • NOTES

- SICILIA 56*: vaschetta per l'acqua rimovibile • SICILIA 56*: *removable water bowl*
- *SICILIA 56 è un progetto Danese Design (2005), ispirato a SICILIA • *SICILIA 56 is a *Danese Design project (2005)*, inspired by SICILIA





KERGUELEN ENZO MARI 1968, RE-RELEASE 2014

APPENDIABITI / CONTENITORE / PORTAOMBRELLI • COAT HANGER / CONTAINER / UMBRELLA STAND

MATERIALI • MATERIALS

alluminio e ferro verniciati a polvere, polistirene • *powder coated aluminium and iron, polystyrene*

COD.

nero • *black*

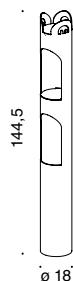
DE3080C09

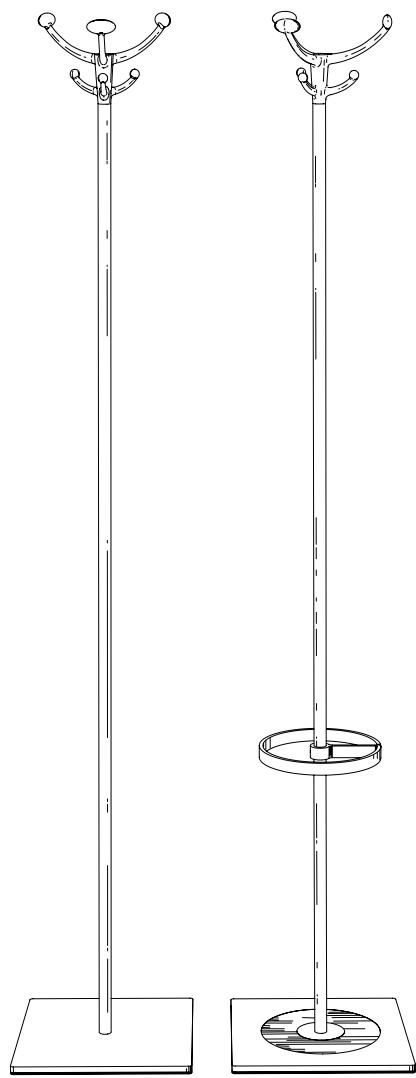
bianco • *white*

DE3080C10

NOTE • NOTES

mensole e vaschetta per l'acqua rimovibili • *removable shelves and water bowl*





HUMPHREY BASIC PAOLO RIZZATTO 2003-2005

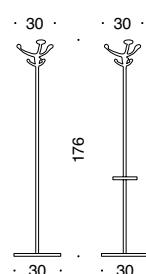
APPENDIABITI / APPENDIABITI CON PORTAOMBRELLI • COAT HANGER / COAT HANGER WITH UMBRELLA STAND

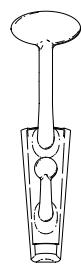
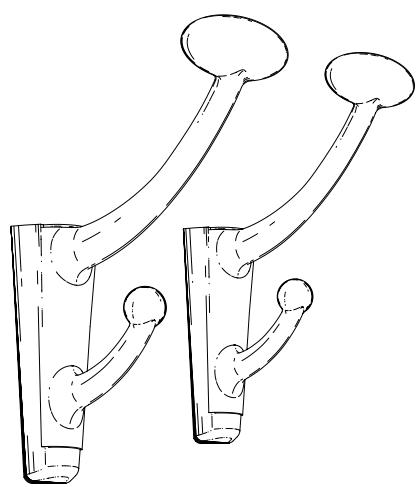
MATERIALI • MATERIALS

policarbonato trasparente, metallo verniciato a polvere • *transparent polycarbonate, powder coated metal*

COD.

appendiabiti • coat hanger	nero • black	DR9002B09
	bianco • white	DR9002B10
	grigio chiaro • light grey	DR9002B11
appendiabiti con portaombrelli • coat hanger with umbrella stand	nero • black	DR9002C09
	bianco • white	DR9002C10
	grigio chiaro • light grey	DR9002C11





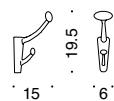
HANG UP PAOLO RIZZATTO 2001
GANCIO APPENDIABITI • HANGER

MATERIALE • MATERIAL

policarbonato trasparente • *transparent polycarbonate*

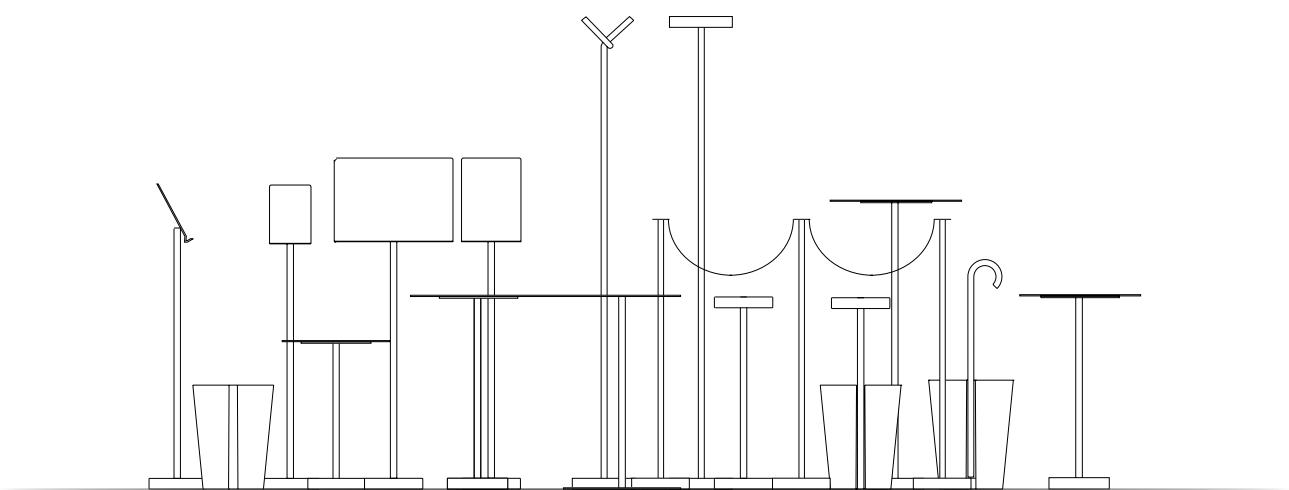
COD.

DR9003A0N



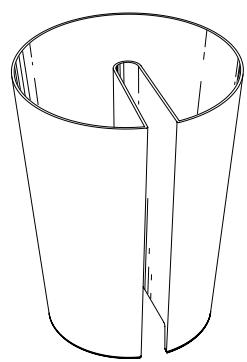
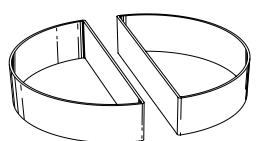






BINCAN FAMILY NAOTO FUKASAWA 2008-2010





BINCAN CESTINO NAOTO FUKASAWA 2004

CESTINO • WASTEPAPER BASKET

MATERIALI • MATERIALS

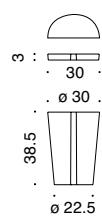
ABS, polipropilene • ABS, polypropylene

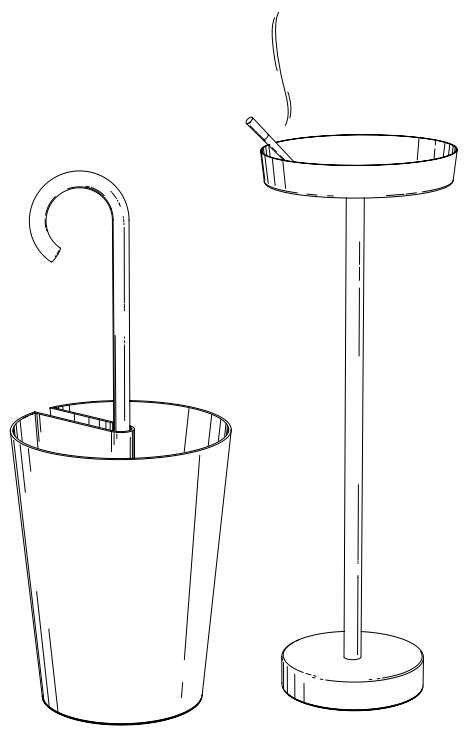
COD.

cestino • wastepaper basket	nero • black	DX0050A09
	bianco • white	DX0050A10
FERMASACCHETTO • wastepaper basket ring	nero • black	DS0050B09
	bianco • white	DS0050B10

NOTE • NOTES

- cestino nero: resistente alla fiamma (classe V-0/UL 94) • black basket: fire resistant (class V-0/UL 94)
- BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • BINCAN basket fits all BINCAN family bases





BINCAN PORTAOMBRELLI / POSACENERE NAOTO FUKASAWA 2004
PORTAOMBRELLI / POSACENERE DA TERRA • UMBRELLA STAND / FLOOR ASHTRAY

MATERIALI • MATERIALS

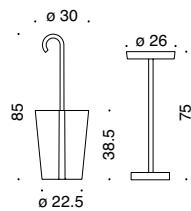
metallo verniciato a polvere, ABS • *powder coated metal, ABS*

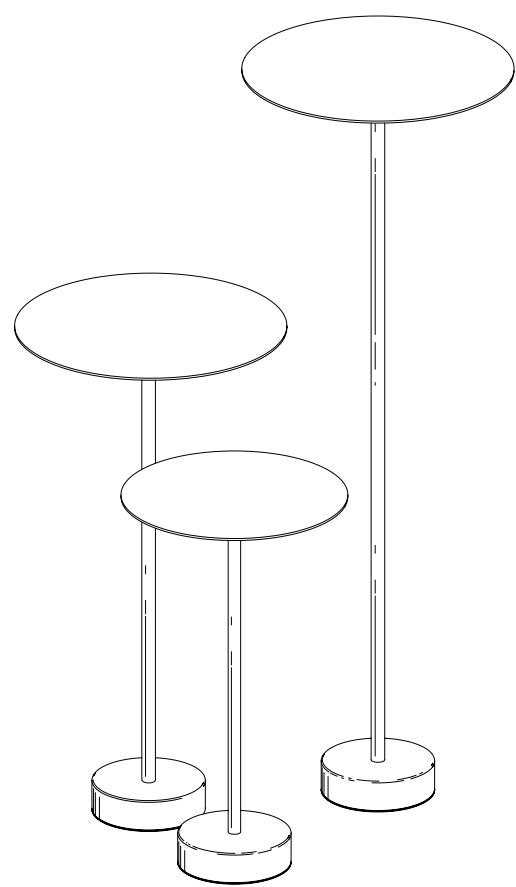
COD.

portaombrelli nero • <i>black umbrella stand</i>	cestino nero • <i>black basket</i>	DX0050F09N
	cestino bianco • <i>white basket</i>	DX0050F09B
portaombrelli bianco • <i>white umbrella stand</i>	cestino nero • <i>black basket</i>	DX0050F10N
	cestino bianco • <i>white basket</i>	DX0050F10B
posacenere da terra • <i>floor ashtray</i>	nero txt • <i>txt black</i>	DX0050G09
	bianco txt • <i>txt white</i>	DX0050G10
cestino • <i>wastepaper basket</i>	nero (V-0/UL 94) • <i>black</i> (V-0/UL 94)	DX0050A09
	bianco • <i>white</i>	DX0050A10

NOTE • NOTES

BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





BINCAN TABLES S / M / L NAOTO FUKASAWA 2004

TAVOLI • TABLES

MATERIALE • MATERIAL

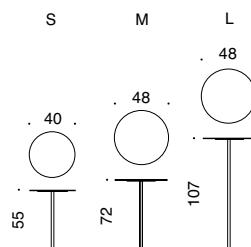
metallo verniciato a polvere • *powder coated metal*

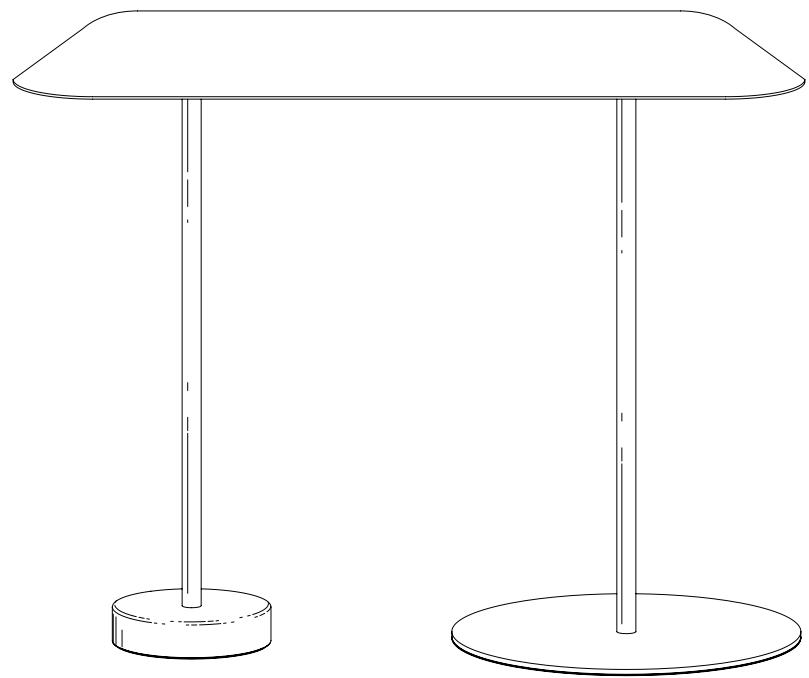
COD.

S	nero txt • <i>txt black</i>	DX0050C09
	bianco txt • <i>txt white</i>	DX0050C10
M	nero txt • <i>txt black</i>	DX0050D09
	bianco txt • <i>txt white</i>	DX0050D10
L	nero txt • <i>txt black</i>	DX0050E09
	bianco txt • <i>txt white</i>	DX0050E10
cestino • <i>wastepaper basket</i>	nero (V-0/UL 94) • <i>black</i> (V-0/UL 94)	DX0050A09
	bianco • <i>white</i>	DX0050A10

NOTE • NOTES

BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





BINCAN DESK NAOTO FUKASAWA 2010

SCRITTOIO • DESK

MATERIALE • MATERIAL

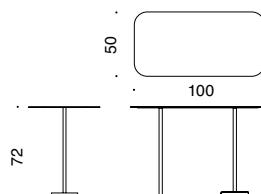
metallo verniciato a polvere • *powder coated metal*

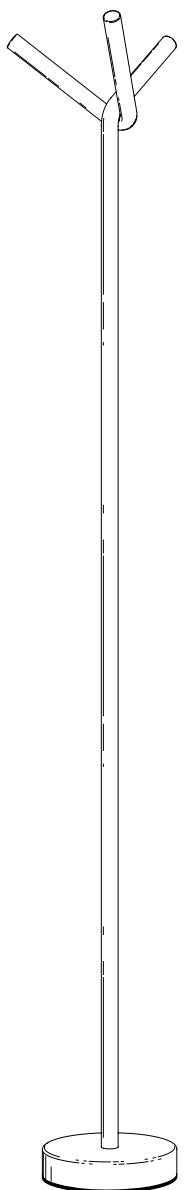
COD.

scrittoio • desk	nero txt • <i>txt black</i>	DX0050V09
	bianco txt • <i>txt white</i>	DX0050V10
cestino • wastepaper basket	nero (V-0/UL 94) • <i>black</i> (V-0/UL 94)	DX0050A09
	bianco • <i>white</i>	DX0050A10

NOTE • NOTES

BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





BINCAN APPENDIABITI

NAOTO FUKASAWA 2004
APPENDIABITI • COAT HANGER

MATERIALE • MATERIAL

metallo verniciato a polvere • *powder coated metal*

COD.

appendiabiti • <i>coat hanger</i>	nero txt • <i>txt black</i>	DX0050B09
	bianco txt • <i>txt white</i>	DX0050B10
cestino • <i>wastepaper basket</i>	nero (V-0/UL 94) • <i>black</i> (V-0/UL 94)	DX0050A09
	bianco • <i>white</i>	DX0050A10

NOTE • NOTES

- . BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*



BINCAN LIGHT NAOTO FUKASAWA 2005

LAMPADA DA TERRA • FLOOR LAMP

MATERIALI • MATERIALS

metallo verniciato a polvere, vetro • *powder coated metal, glass*

COD.

nero • <i>txt black</i>	DX0050N09L
bianco txt • <i>txt white</i>	DX0050N10L

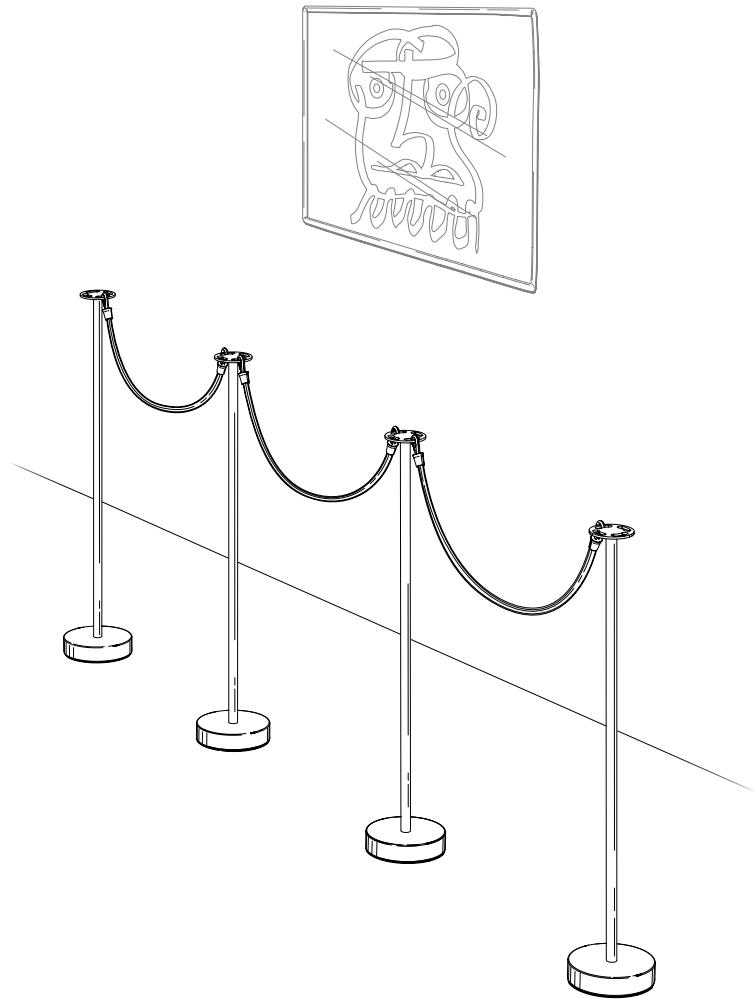
SPECS.

- . LED 45W, 3000K, 3449 lm, CRI = 90; Energy Label 1
- . sistema on-off / dimming • *on-off / dimming system*

NOTE • NOTES

- . BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





BINCAN TRANSENNA NAOTO FUKASAWA 2005

SISTEMA DI TRANSENNE • BARRIER SYSTEM

MATERIALI • MATERIALS

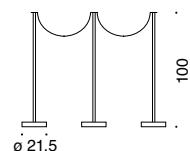
metallo verniciato a polvere, neoprene, ganci in acciaio • *powder coated metal, neoprene, steel hooks*

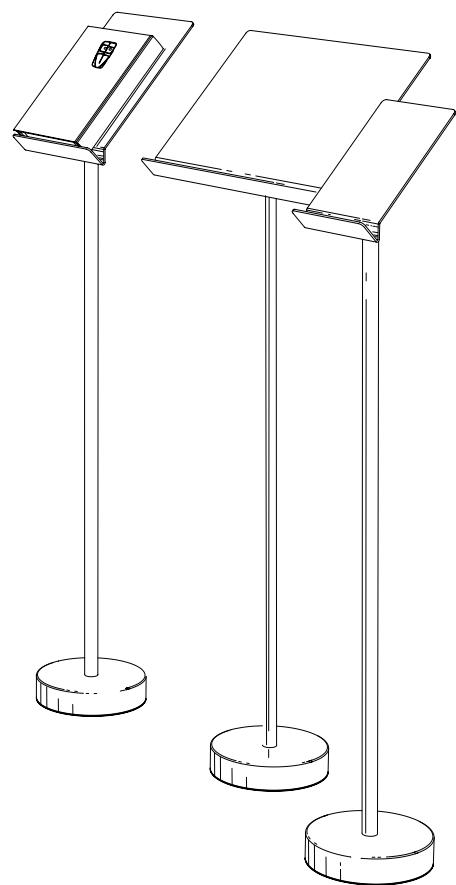
COD.

nero txt • <i>txt black</i>	DX0050S09
bianco txt • <i>txt white</i>	DX0050S10
corda 200cm • <i>cord 200cm</i>	DX0050T10

NOTE • NOTES

BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





BINCAN LEGGIO NAOTO FUKASAWA 2005

LEGGIO DA TERRA • BOOK STAND

MATERIALE • MATERIAL

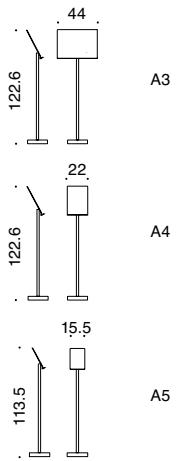
metallo verniciato a polvere • *powder coated metal*

COD.

A3	nero txt • <i>txt black</i>	DX0050P09
	bianco txt • <i>txt white</i>	DX0050P10
A4	nero txt • <i>txt black</i>	DX0050Q09
	bianco txt • <i>txt white</i>	DX0050Q10
A5	nero txt • <i>txt black</i>	DX0050R09
	bianco txt • <i>txt white</i>	DX0050R10
cestino • <i>wastepaper basket</i>	nero (V-0/UL 94) • <i>black</i> (V-0/UL 94)	DX0050A09
	bianco • <i>white</i>	DX0050A10

NOTE • NOTES

. BINCAN CESTINO è adatto per tutte le basi della famiglia Bincan • *BINCAN basket fits all BINCAN family bases*





GRAN LIVORNO MARCO FERRERI 2008

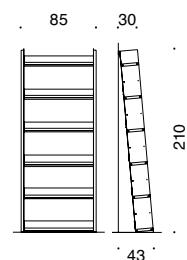
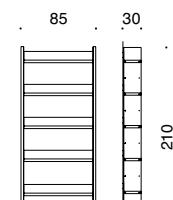
LIBRERIA • BOOKCASE

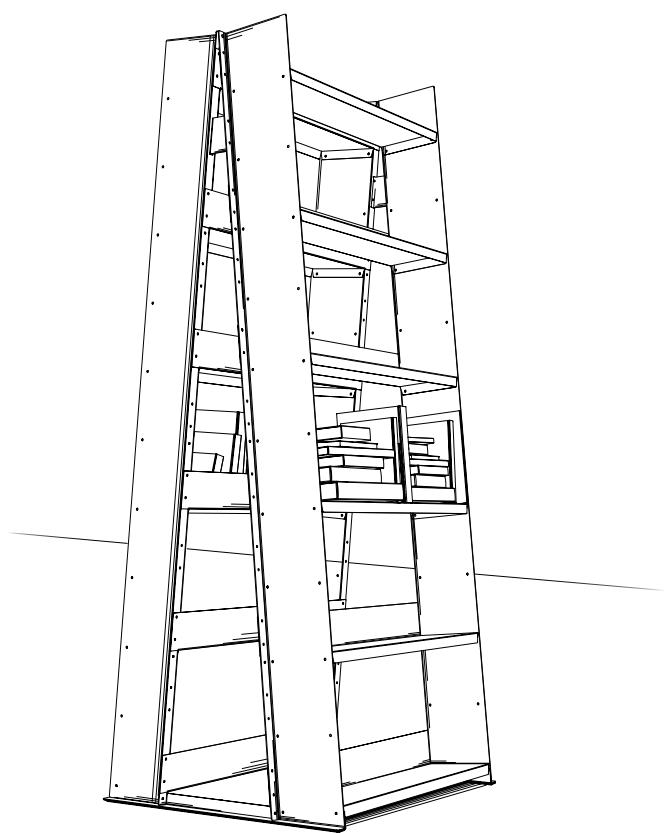
MATERIALE • MATERIAL

metallo verniciato a polvere • *powder coated metal*

COD.

struttura • <i>structure</i>	nero • <i>black</i>	DF7502D09
	bianco • <i>white</i>	DF7502D10
	rosso • <i>red</i>	DF7502D16
kit parete inclinazione 5° • <i>wall kit 5° inclined</i>	nero • <i>black</i>	DF7502EKIT09
	bianco • <i>white</i>	DF7502EKIT10
	rosso • <i>red</i>	DF7502EKIT16





GRAN LIVORNO SELF-STANDING MARCO FERRERI 2008

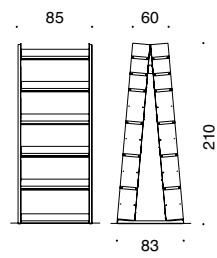
LIBRERIA AUTOORTANTE • SELF-STANDING BOOKCASE

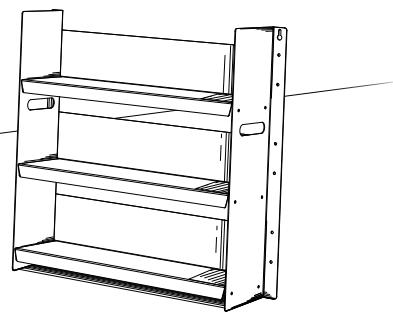
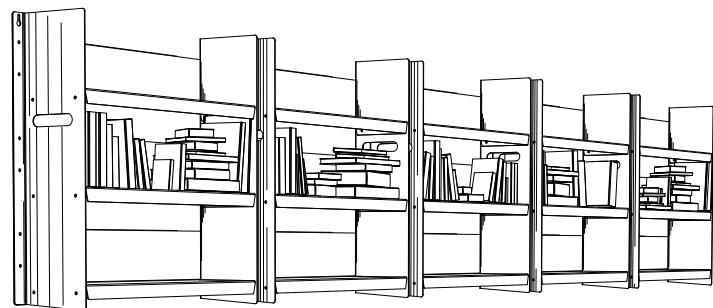
MATERIALE • MATERIAL

metallo verniciato a polvere • *powder coated metal*

COD.

struttura • <i>structure</i>	nero • <i>black</i>	DF7502D09	(x2)
	bianco • <i>white</i>	DF7502D10	(x2)
	rosso • <i>red</i>	DF7502D16	(x2)
kit self-standing • <i>self-standing kit</i>	nero • <i>black</i>	DF7502FKIT09	
	bianco • <i>white</i>	DF7502FKIT10	
	rosso • <i>red</i>	DF7502FKIT16	





LIVORNO 60 MARCO FERRERI 2003

LIBRERIA • BOOKCASE

MATERIALE • MATERIAL

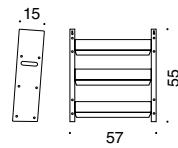
metallo verniciato a polvere • *powder coated metal*

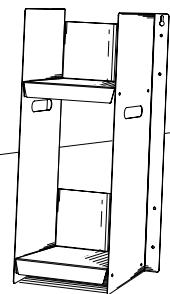
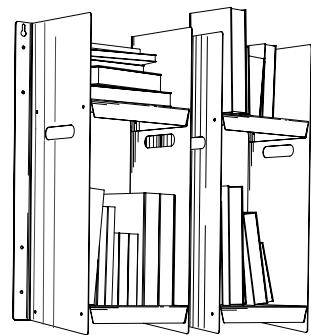
COD.

nero • <i>black</i>	DF7500B09
bianco • <i>white</i>	DF7500B10
rosso • <i>red</i>	DF7500B0R

NOTE • NOTES

prodotto sia da appoggio che da parete • *self-standing or wall-mounted*





LIVORNO MARCO FERRERI 2002-2003

LIBRERIA • BOOKCASE

MATERIALE • MATERIAL

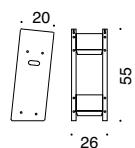
metallo verniciato a polvere • *powder coated metal*

COD.

nero • black	DF7500A09
bianco • white	DF7500A10
rosso • red	DF7500A0R

NOTE • NOTES

prodotto sia da appoggio che da parete • *self-standing or wall-mounted*





SARMIENTO FRANCISCO GOMEZ PAZ 2007

LIBRERIA • BOOKCASE

MATERIALE • MATERIAL

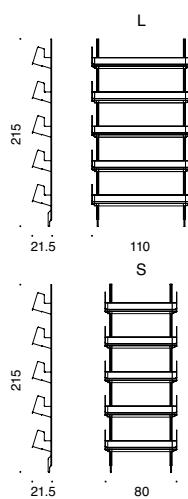
metallo verniciato a polvere • *powder coated metal*

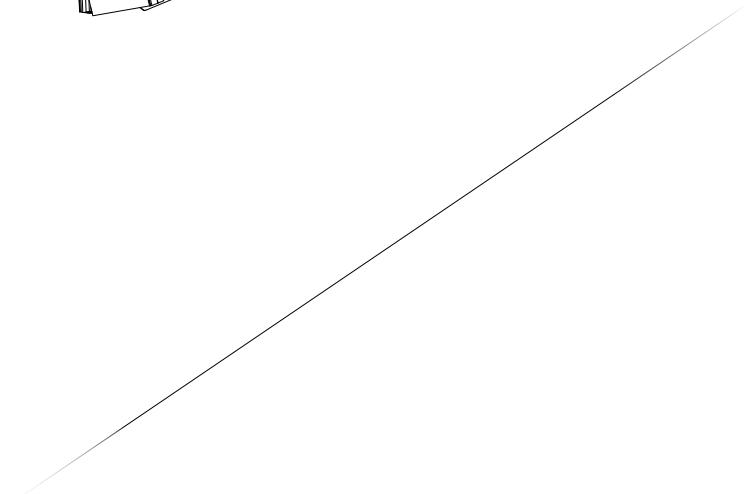
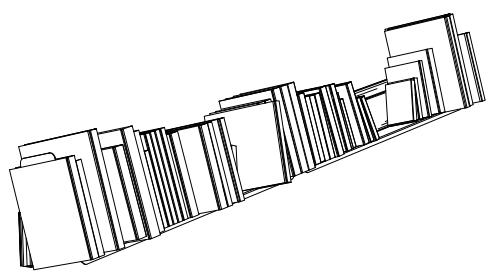
COD.

S 80x21.5x215h	silver txt • <i>txt silver</i>	DV7020A00T
	bianco txt • <i>txt white</i>	DV7020A10T
	antracite txt • <i>txt anthracite</i>	DV7020A80
L 110x21.5x215h	silver txt • <i>txt silver</i>	DV7020B00T
	bianco txt • <i>txt white</i>	DV7020B10T
	antracite txt • <i>txt anthracite</i>	DV7020B80

NOTE • NOTES

la distanza tra le mensole è modificabile • *the distance between the shelves is adjustable*





SARMIENTO MENSOLA

FRANCISCO GOMEZ PAZ 2007

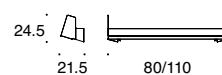
MENSOLA • SHELF

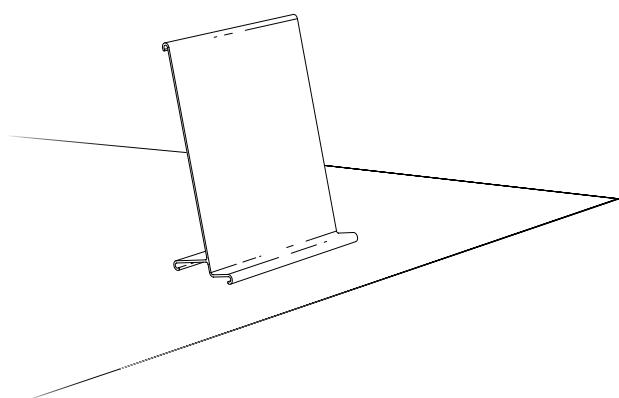
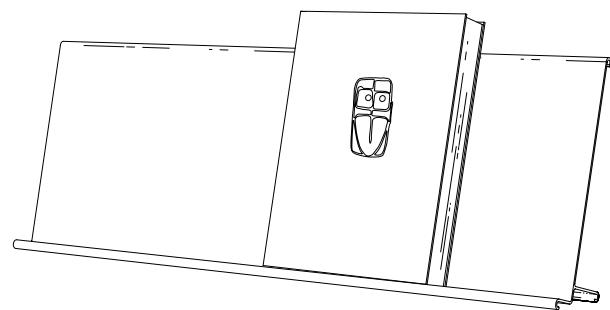
MATERIALE • MATERIAL

metallo verniciato a polvere • *powder coated metal*

COD.

S 80x21.5x24,5h	silver txt • <i>txt silver</i>	DV7030A00T
	bianco txt • <i>txt white</i>	DV7030A10T
	antracite txt • <i>txt anthracite</i>	DV7030A80
L 110x21.5x24.5h	silver txt • <i>txt silver</i>	DV7030B00T
	bianco txt • <i>txt white</i>	DV7030B10T
	antracite txt • <i>txt anthracite</i>	DV7030B80





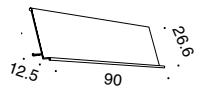
ARCHIVIO VIVO JAMES IRVINE 2001
 LEGGIO DA TAVOLO / PARETE • TABLE / WALL BOOK STAND

MATERIALE • MATERIAL

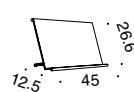
alluminio verniciato a polvere • *powder coated aluminium*

COD.

S (22.5)	silver • <i>silver</i>	DI6000C00
	bianco • <i>white</i>	DI6000C50
	blu • <i>blue</i>	DI6000C14
M (45)	silver • <i>silver</i>	DI6000A00
	bianco • <i>white</i>	DI6000A50
	blu • <i>blue</i>	DI6000A14
L (90)	silver • <i>silver</i>	DI6000B00
	bianco • <i>white</i>	DI6000B50
	blu • <i>blue</i>	DI6000B14



L



M



S





ABCCHAIR PAOLO RIZZATTO 2007
SEDIA • CHAIR

MATERIALE • MATERIAL

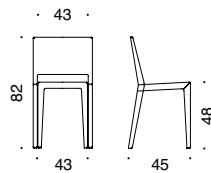
alluminio verniciato a polvere • *powder coated aluminium*

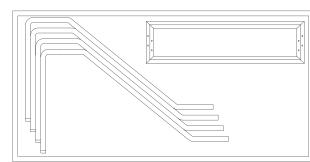
COD.

nero • <i>black</i>	DR9008A09
bianco • <i>white</i>	DR9008A10
rosso (seduta) + viola (schienale) • <i>red (seat) + violet (back)</i>	DR9008A16V

NOTE • NOTES

impilabile • *stackable*





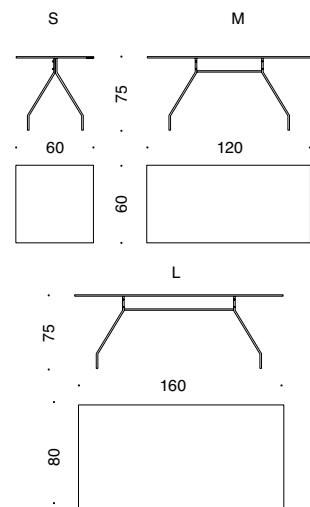
X&Y PAOLO RIZZATTO 2005-2007
TAVOLO • TABLE

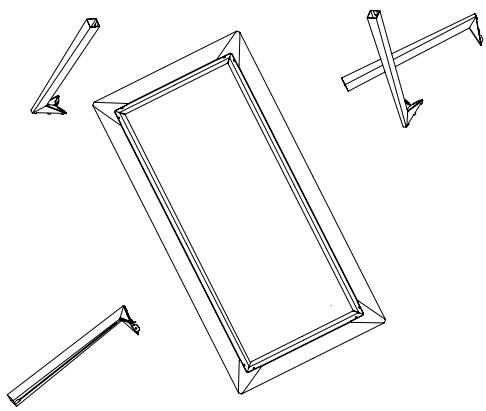
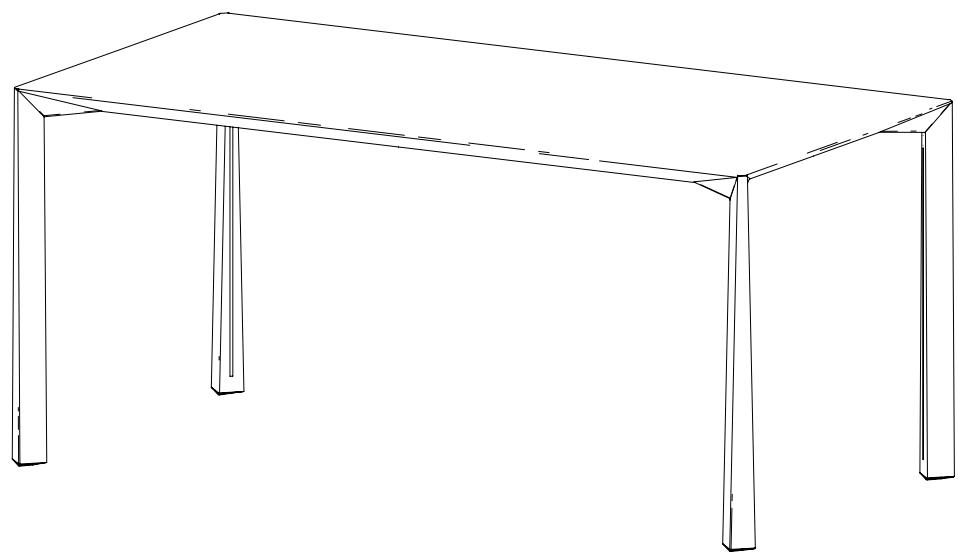
MATERIALE • MATERIAL

metallo verniciato a polvere • *powder coated metal*

COD.

S (60x60x75h)	nero • <i>black</i>	DR9004A09
	bianco • <i>white</i>	DR9004A10
	verde • <i>green</i>	DR9004A12
M (60x120x75h)	nero • <i>black</i>	DR9005A09
	bianco • <i>white</i>	DR9005A10
	verde • <i>green</i>	DR9005A12
L (80x160x75h)	nero • <i>black</i>	DR9005C09
	bianco • <i>white</i>	DR9005C10
	verde • <i>green</i>	DR9005C12





OVIDIO FRANCISCO GOMEZ PAZ 2005-2007

TAVOLO • TABLE

MATERIALE • MATERIAL

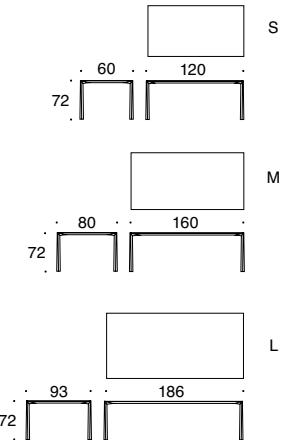
metallo verniciato a polvere • *powder coated metal*

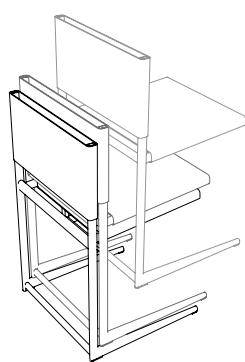
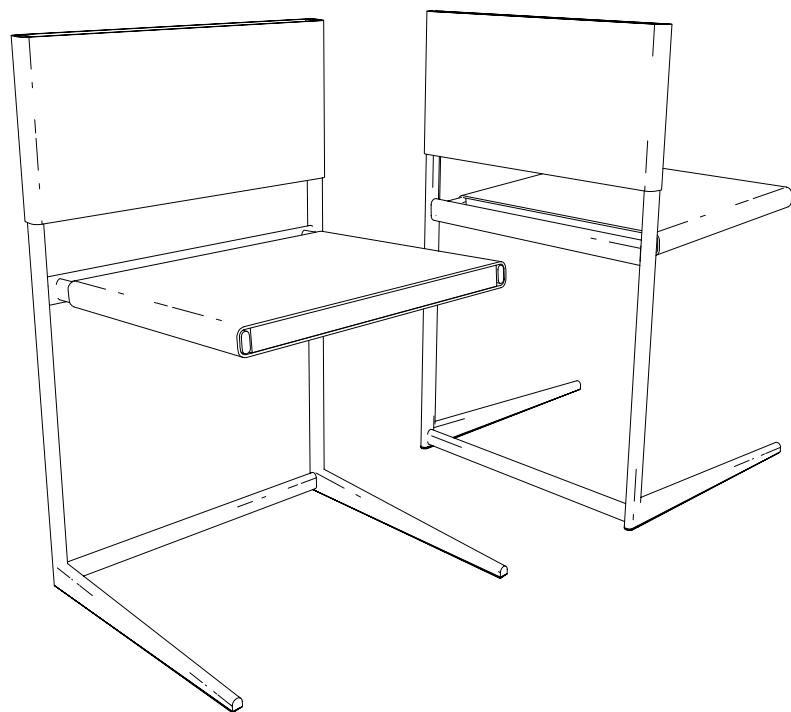
COD.

S (120x60x72h)	silver txt • <i>txt silver</i>	DV7010B00T
	nero txt • <i>txt black</i>	DV7010B09T
	bianco txt • <i>txt white</i>	DV7010B10T
	grigio antracite txt • <i>txt charcoal grey</i>	DV7010B80
M (160x80x72h)	silver txt • <i>txt silver</i>	DV7010A00T
	nero txt • <i>txt black</i>	DV7010A09T
	bianco txt • <i>txt white</i>	DV7010A10T
	grigio antracite txt • <i>txt charcoal grey</i>	DV7010A80
L (186x93x72h)	silver txt • <i>txt silver</i>	DV7010E00T
	nero txt • <i>txt black</i>	DV7010E09T
	bianco txt • <i>txt white</i>	DV7010E10T
	grigio antracite txt • <i>txt charcoal grey</i>	DV7010E80

NOTE • NOTES

piedini regolabili • *adjustable feet*





MORITZ JEAN NOUVEL 2014

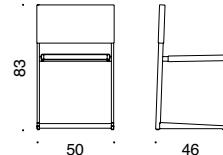
SEDIA • CHAIR

MATERIALI • MATERIALS

metallo verniciato a polvere, poliuretano, cotone, gomma, polipropilene • *powder coated metal, polyurethane, cotton fiber, rubber and polypropylene*

COD.

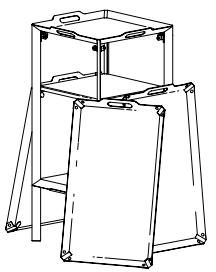
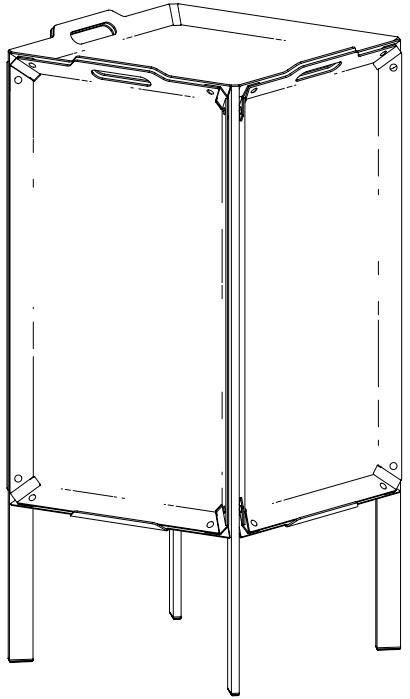
grigio • grey	DJN3972A11
bianco • white	DJN3972A10
rosso • red	DJN3972A16
grigio con logo • grey with logo	DJN3972B11
bianco con logo • white with logo	DJN3972B10
rosso con logo • red with logo	DJN3972B16



NOTE • NOTES

- . impilabile • *stackable*
- . certificazione CATAS - EN16139: 2012, 1° livello (uso pubblico) • *certified by CATAS - EN16139: 2012 regulation, 1st level (public use)*
- . seduta e schienale sono realizzati in fascia elastica • *seat and belt are made of elastic bands*





DOUBLE LIFE MATALÌ CRASSET 2015

MOBILE CONTENITORE MULTIFUNZIONALE • MULTIPURPOSE STORAGE UNIT

MATERIALE • MATERIAL

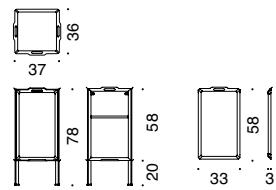
metallo verniciato a polvere • *powder coated metal*

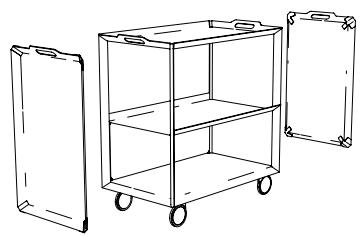
COD.

struttura • <i>structure</i>	argento • <i>silver</i>	DT0126A11
	nero • <i>black</i>	DT0126A09
vassoi • <i>trays</i>	nero • <i>black</i>	DT0127B09
	argento • <i>silver</i>	DT0127B11
	marrone • <i>brown</i>	DT0127B15
	blu • <i>blue</i>	DT0127B14
	rosso • <i>red</i>	DT0127B16
	giallo • <i>yellow</i>	DT0127B54

NOTE • NOTES

vassoi magnetici rimovibili • *magnetic removable trays*





MOBILE LIFE MATALÌ CRASSET 2016

CARRELLO MULTIFUNZIONALE • MULTIPURPOSE CART

MATERIALE • MATERIAL

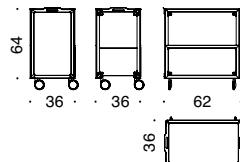
metallo verniciato a polvere • *powder coated metal*

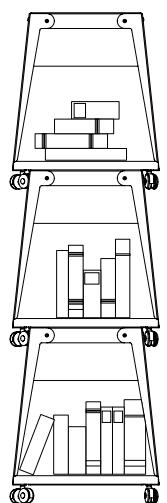
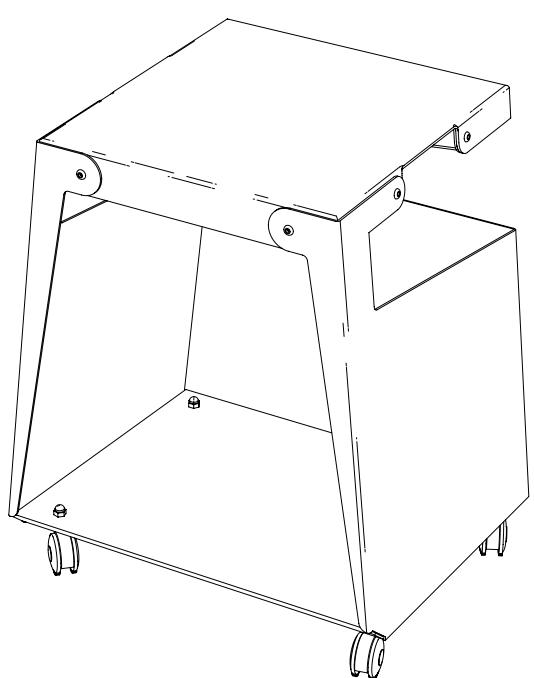
COD.

struttura • <i>structure</i>	argento • <i>silver</i>	DT0127A11
	nero • <i>black</i>	DT0127A09
vassoi • <i>trays</i>	nero • <i>black</i>	DT0127B09
	argento • <i>silver</i>	DT0127B11
	marrone • <i>brown</i>	DT0127B15
	blu • <i>blue</i>	DT0127B14
	rosso • <i>red</i>	DT0127B16
	giallo • <i>yellow</i>	DT0127B54

NOTE • NOTES

vassoi magnetici rimovibili • *magnetic removable trays*





SMITH JONATHAN OLIVARES 2007
CARRELLO MULTIFUNZIONE • MULTIPURPOSE CART

*Premio Compasso d'oro • Compasso d'oro award

MATERIALI • MATERIALS

metallo verniciato a polvere • *powder coated metal*

COD.

nero txt • *txt black*

DJO9191A09

bianco txt • *txt white*

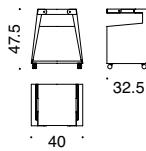
DJO9191A10

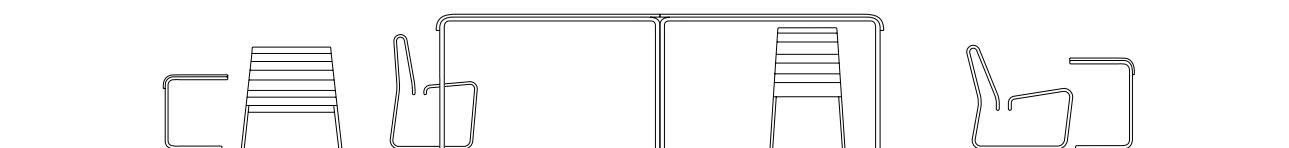
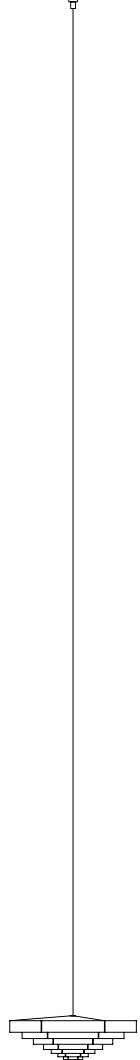
rosso • *red*

DJO9191A16

NOTE • NOTES

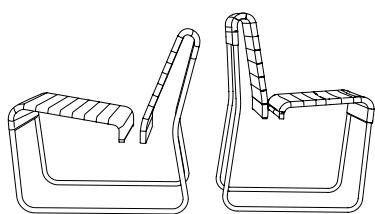
impilabile • *stackable*





FARALLON FAMILY YVES BEHAR 2014





FARALLON YVES BÉHAR 2006-2011

POLTRONA / SEDIA • LOUNGE CHAIR / CHAIR

MATERIALI • MATERIALS

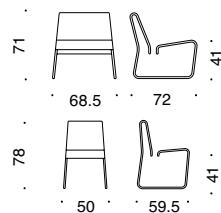
metallo cromato, gomma, polipropilene • *chromed metal, rubber, polypropylene*

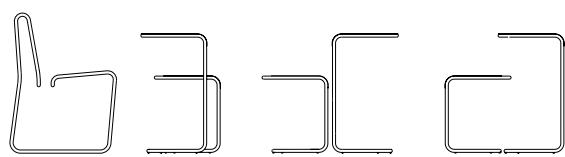
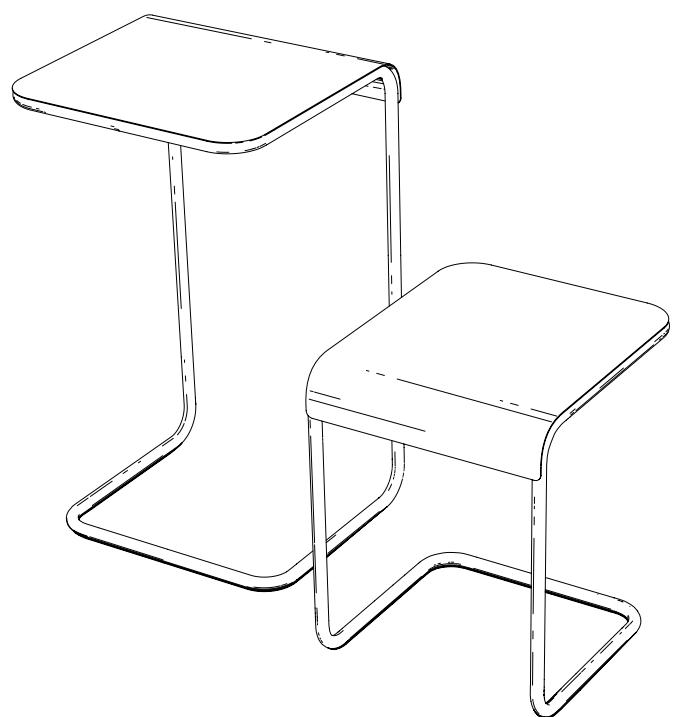
NOTE • NOTES

SIDE CHAIR	dark grey • <i>charcoal grey</i>	DYB0111A09B
	grigio chiaro • <i>light grey</i>	DYB0111A10N
	rosso • <i>red</i>	DYB0111A16
LOUNGE CHAIR	dark grey • <i>charcoal grey</i>	DYB0111B09B
	grigio chiaro • <i>light grey</i>	DYB0111B10N
	rosso • <i>red</i>	DYB0111B16

NOTE • NOTES

. seduta e schienale sono realizzati in fascia elastica • *seat and belt are made of elastic bands*





FARALLON SIDE TABLE YVES BÉHAR 2013

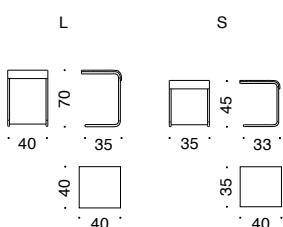
TAVOLINO • SIDE TABLE

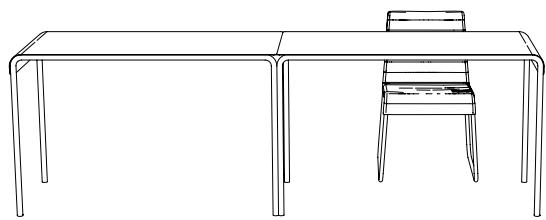
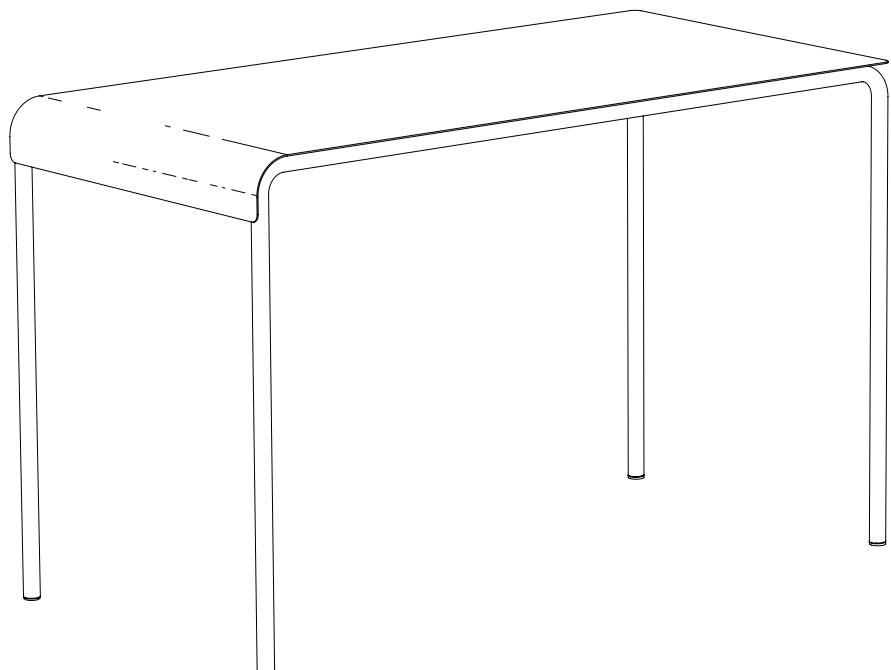
MATERIALI • MATERIALS

metallo cromato e verniciato a polvere, Dinoc • chromed and power coated metal, Dinoc

COD.

S (45h)	piano grigio antracite • <i>charcoal grey top</i>	DYB0112B80
	piano bianco • <i>white top</i>	DYB0112B10
L (70h)	piano in legno (Dinoc) • <i>wood top (Dinoc)</i>	DYB0112B0L
	piano grigio antracite • <i>charcoal grey top</i>	DYB0112A80
	piano bianco • <i>white top</i>	DYB0112A10
	piano in legno (Dinoc) • <i>wood top (Dinoc)</i>	DYB0112A0L





FARALLON DESK YVES BÉHAR 2013

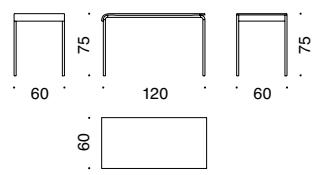
SCRITTOIO • DESK

MATERIALI • MATERIALS

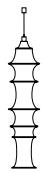
metallo cromato e verniciato a polvere, Dinoc • *chromed and power coated metal, Dinoc*

COD.

struttura cromata • <i>chromed structure</i>	piano grigio antracite • <i>charcoal grey top</i>	DYB0113B80
	piano bianco • <i>white top</i>	DYB0113B10
	piano in legno (Dinoc) • <i>wood top (Dinoc)</i>	DYB0113B0L
struttura verniciata bianca • <i>white painted structure</i>	piano grigio antracite • <i>charcoal grey top</i>	DYB0113C80
	piano bianco • <i>white top</i>	DYB0113C10
	piano in legno (Dinoc) • <i>wood top (Dinoc)</i>	DYB0113C0L







FALKLAND
P. 167



OVIDIO
P. 147



ABCHAIR
P. 143



LE PORTE
P. 221



KERGUELEN
P. 103



FILMOGRAFICA
P. 193



PAROS M
P. 67



PAROS D1
P. 63



ELLIOT
P. 241





FALKLAND BRUNO MUNARI 1964

LAMPADA A SOSPENSIONE / DA TERRA • SUSPENSION / FLOOR LAMP

*Public collections: MoMA • Cooper Hewitt, Smithsonian Design Museum • Art Institute of Chicago

MATERIALI • MATERIALS

alluminio, maglia elastica • *aluminium, elastic fabric*

COD.

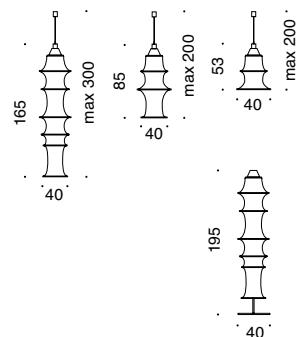
sospensione • suspension h 165	maglia • <i>fabric</i> maglia ignifuga • <i>fireproof fabric</i> parte elettrica sospensione • <i>suspension electric body</i>	DS2040CRC DS2040CRCI DS2040RIF
sospensione* • suspension h 85*	maglia • <i>fabric</i> maglia ignifuga • <i>fireproof fabric</i> parte elettrica sospensione • <i>suspension electric body</i>	DS2040CCRC DS2040CCRCI DS2040RIF
sospensione* • suspension h 53*	maglia • <i>fabric</i> maglia ignifuga • <i>fireproof fabric</i> parte elettrica sospensione • <i>suspension electric body</i>	DS2040DCRC DS2040DCRCI DS2040RIF
terra* • floor*	maglia • <i>fabric</i> maglia ignifuga • <i>fireproof fabric</i> parte elettrica + asta da terra • <i>floor electric body + stem</i> base lampada • <i>lamp base</i>	DS2040CRC DS2040CRCI DS2040BAR00 DS2040BB00

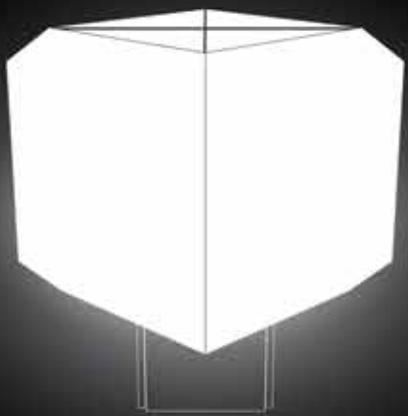
SPECS.

- . 1x 77W halo / LED 1x 8W (E27); energy label 30
- . sorgente esclusa • *bulb excluded*
- . il tessuto in filanca, anelli compresi, può essere lavato in acqua tiepida con detergente liquido delicato • *The fabric, with metal hoops included, can be washed in tepid water with mild soap*
- . i ricambi delle maglie comprendono i cerchi metallici • *replacement parts include metal hoops*

NOTE • NOTES

FALKLAND SOSPENSIONE h 85 / h 53 + FALKLAND TERRA sono progetti realizzati da Danese Milano su disegni di Bruno Munari • *FALKLAND SUSPENSION h 85 / h 53 + FALKLAND FLOOR are projects realized by Danese Milano inspired by Bruno Munari design





BALI BRUNO MUNARI 1958

LAMPADA DA TAVOLO • TABLE LAMP

*Public collections: Cooper Hewitt, Smithsonian Design Museum

MATERIALI • MATERIALS

multistrato di noce, metallo, PVC • *walnut plywood, metal, PVC*

COD.

metallo dorato • *golden metal*

DM2003B00

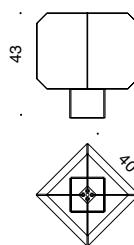
metallo nichelato • *nickel-plated metal*

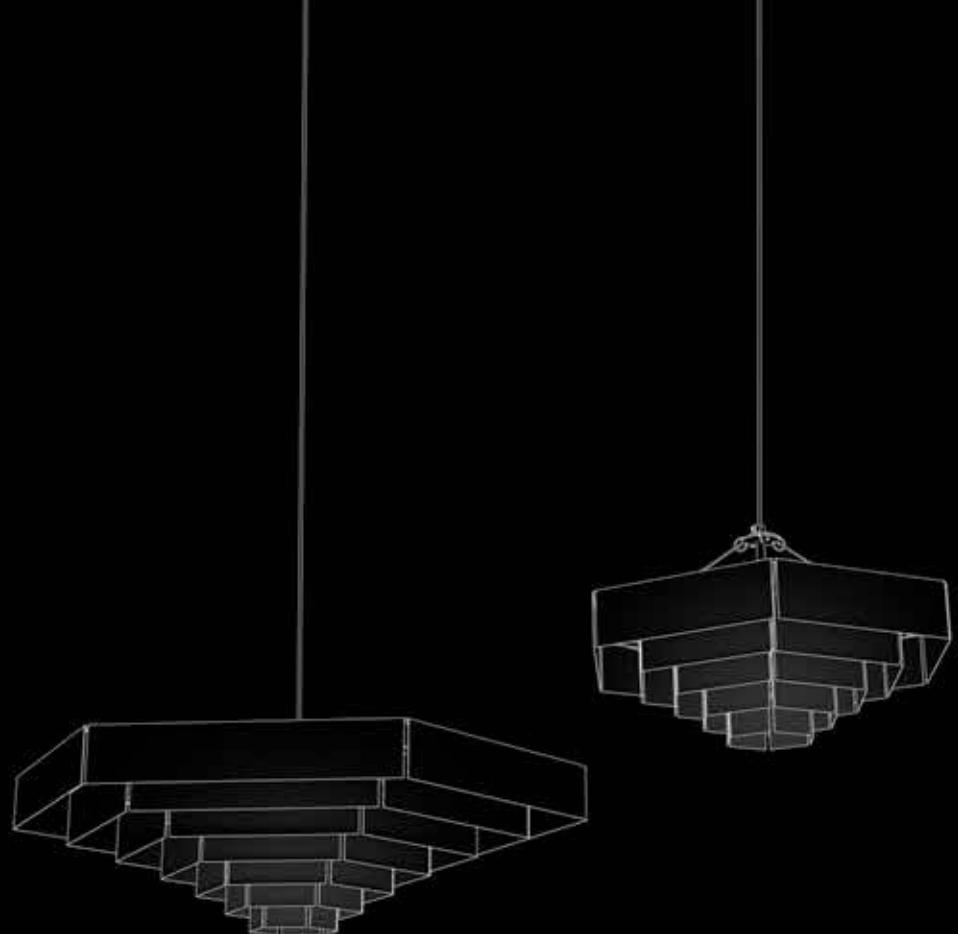
DM2003B0N

SPECS.

. 1x 46W halo / LED 1x 6W (E27); energy label 30

. sorgente esclusa • *bulb excluded*





LAMPADA ESAGONALE BRUNO MUNARI 1959

LAMPADA A SOSPENSIONE • SUSPENSION LAMP

MATERIALE • MATERIAL

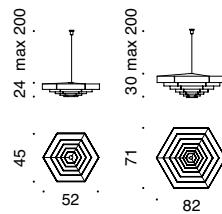
alluminio ottico o verniciato a polvere • *optical or powder coated aluminium*

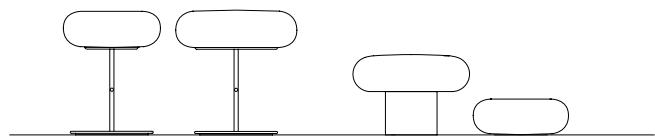
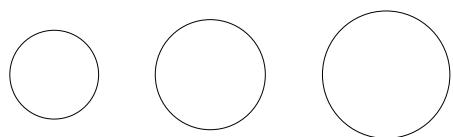
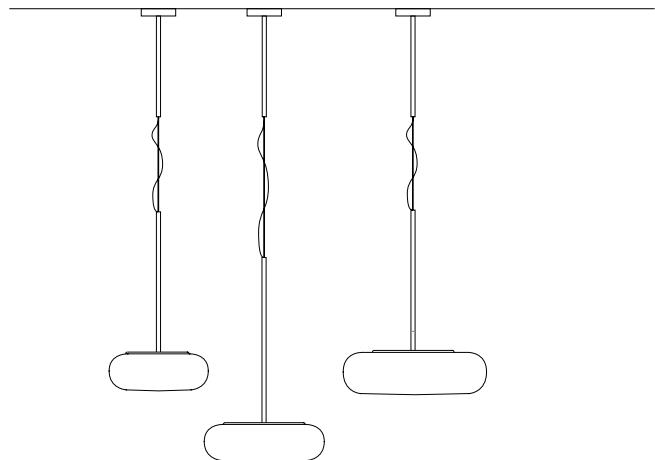
COD.

52	alluminio • <i>aluminium</i>	DM2004A00
	bianco • <i>white</i>	DM2004A10
82	alluminio • <i>aluminium</i>	DM2004B00
	bianco • <i>white</i>	DM2004B10

SPECS.

- . 1x 77W halo / LED 1x 8W (E27); energy label 30
- . sorgente esclusa • bulb excluded





ITKA FAMILY NAOTO FUKASAWA 2008-2010





ITKA BASE NAOTO FUKASAWA 2013

LAMPADA DA TAVOLO • TABLE LAMP

MATERIALI • MATERIALS

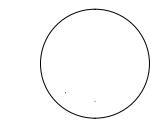
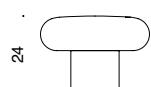
vetro opalino satinato lavorato a mano, ceramica smaltata, marmo Calacatta venato • *acid-etched
satinated handworked opaline glass, glazed ceramic, veined Calacatta marble*

COD.

ceramica bianca • <i>white ceramic</i>	DX0070A10
ceramica nera • <i>black ceramic</i>	DX0070A09
marmo • <i>marble</i>	DX0070A0M

SPECS

LED 9W, 3000K, 725 lm, CRI = 80; energy label 1



ø 35





ITKA TABLE STEM NAOTO FUKASAWA 2004-2010

LAMPADA DA TAVOLO • TABLE LAMP

MATERIALI • MATERIALS

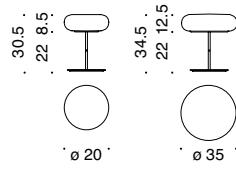
metallo verniciato a polvere, vetro opalino satinato acidato lavorato a mano • powder coated metal,
acid-etched satinated handworked opaline glass

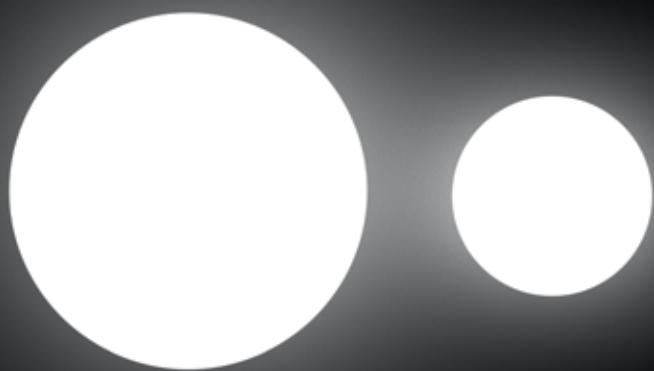
COD.

ø 20	DX0060L10
ø 35	DX0060C10

SPECS.

- . ITKA 20: 1x 9W fluo / LED 1x 5W (Gx53); energy label 19
- . ITKA 35: 3x 10W fluo / LED 3x 4W (E14); energy label 2
- . sorgente esclusa • bulb excluded





ITKA WALL / CEILING NAOTO FUKASAWA 2008-2010

LAMPADA A PARETE / SOFFITTO • WALL / CEILING LAMP

MATERIALI • MATERIALS

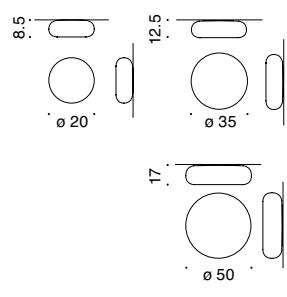
metallo verniciato a polvere, vetro opalino satinato acidato lavorato a mano • *acid-etched satinated handworked opaline glass*

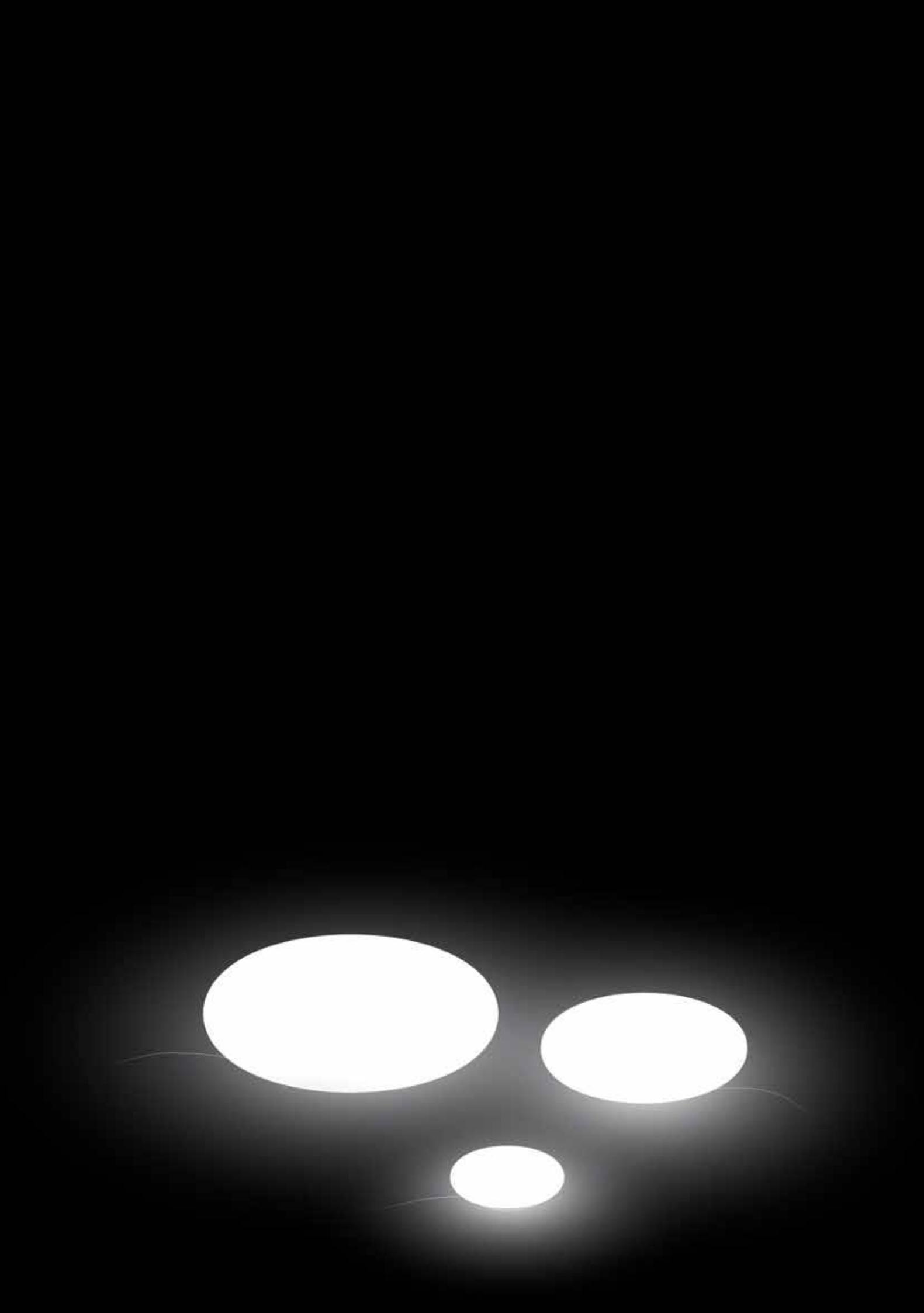
COD.

ø 20	DX0060M10
ø 35	DX0060I10
ø 50	DX0060E10

SPECS.

- . ITKA 20: 1x 9W fluo / LED 1x 5W (Gx53); energy label 19, IP65 (Outdoor)
- . ITKA 35: 3x 10W fluo / LED 3x 4W (E14); energy label 2, IP65 (Outdoor)
- . ITKA 50: 3x 22W fluo / LED 3x 8W (E27); energy label 2, IP20
- . sorgente esclusa • *bulb excluded*





ITKA TABLE NAOTO FUKASAWA 2008-2010

LAMPADA DA APPOGGIO • TABLE / FLOOR LAMP

MATERIALI • MATERIALS

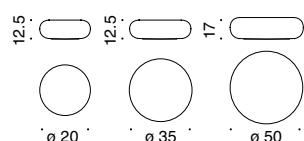
metallo verniciato a polvere, vetro opalino satinato acidato lavorato a mano • *acid-etched satinated handworked opaline glass*

COD.

ø 20	DX0060N10
ø 35	DX0060F10
ø 50	DX0060G10

SPECS.

- . ITKA 20: 1x 9W fluo / LED 1x 5W (Gx53); energy label 19
- . ITKA 35: 3x 10W fluo / LED 3x 4W (E14); energy label 2
- . ITKA 50: 3x 22W fluo / LED 3x 8W (E27); energy label 2
- . sorgente esclusa • *bulb excluded*



ITKA SUSPENSION NAOTO FUKASAWA 2008-2010

LAMPADA A SOSPENSIONE • SUSPENSION LAMP

MATERIALI • MATERIALS

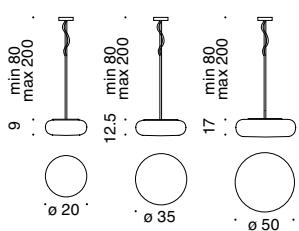
metallo verniciato a polvere, vetro opalino satinato acidato lavorato a mano • powder coated metal,
acid-etched satinated handworked opaline glass

COD.

ø 20	DX0060O10
ø 35	DX0060A10
ø 50	DX0060B10

SPECS.

- . ITKA 20: 1x 9W fluo / LED 1x 5W (Gx53); energy label 19
- . ITKA 35: 3x 10W fluo / LED 3x 4W (E14); energy label 2
- . ITKA 50: 3x 22W fluo / LED 3x 8W (E27); energy label 2
- . sorgente esclusa • bulb excluded





AMÁMI NAOTO FUKASAWA 2005

LAMPADA DA TAVOLO • TABLE LAMP

MATERIALE • MATERIAL

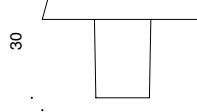
policarbonato opalino ignifugo • *opaline fire resistant polycarbonate*

COD.

DX0110A00

SPECS.

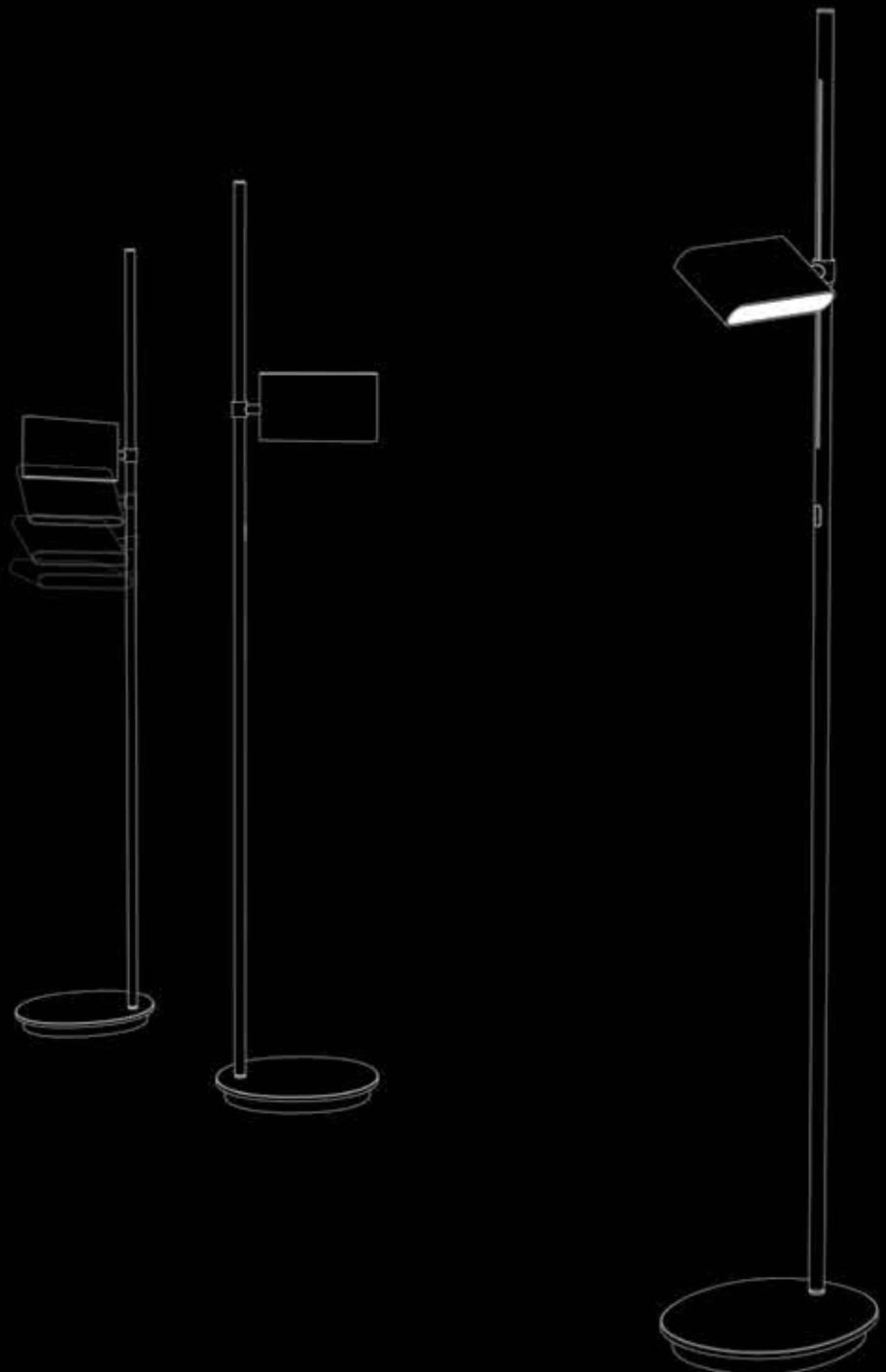
- . 1x 77W halo / LED 1x 8W (E27); energy label 30
- . sorgente esclusa • *bulb excluded*



30

39





TWO FLAGS FLOOR

ERNESTO GISMONDI, NEIL POULTON 2011
LAMPADA DA TERRA • FLOOR LAMP

MATERIALI • MATERIALS

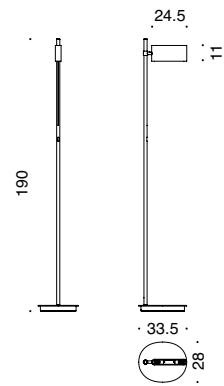
metallo cromato e verniciato a polvere, vetro borosilicato • *powder coated and chromed metal, borosilicate glass*

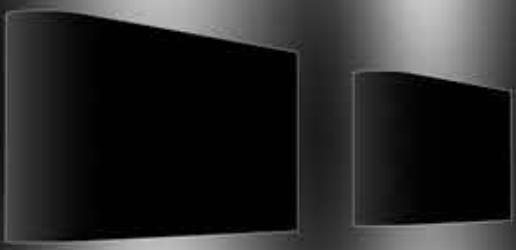
COD.

nero (testa e base) • black (head and base)	DEG8100C09L
bianco (testa e base) • white (head and base)	DEG8100C10L
alluminio lucidato (testa e base) • polished aluminium (head and base)	DEG8100C00L

SPECS.

- LED 21W, 3000K, 1131 lm, CRI 90
- energy label 1
- doppia emissione • *double emission*
- dimmerabile • *dimmable*





TWO FLAGS WALL ERNESTO GISMONDI, NEIL POULTON 2011

LAMPADA A PARETE • WALL LAMP

MATERIALI • MATERIALS

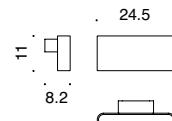
metallo cromato e verniciato a polvere, vetro borosilicato • *powder coated and chromed metal, borosilicate glass*

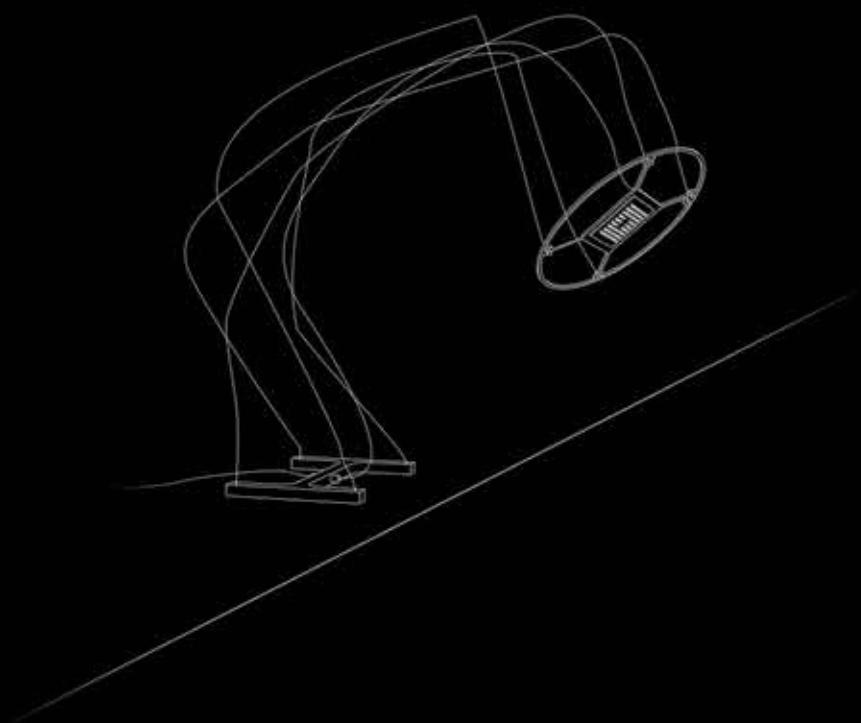
COD.

nero • black	DEG8100A09L
bianco • white	DEG8100A10L
alluminio lucidato • polished aluminium	DEG8100A00L

SPECS.

- . LED 21W, 3000K, 1131 lm, CRI 90
- . energy label 1
- . doppia emissione • *double emission*





FILMOGRAFICA TABLE MARTI GUIXÉ 2012

LAMPADA DA TAVOLO • TABLE LAMP

MATERIALI • MATERIALS

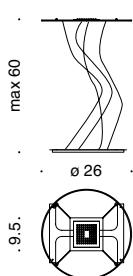
alluminio anodizzato e ferro verniciati trasparente • *anodized aluminium and iron transparent coated*

COD.

DMG5700B00

NOTE • NOTES

- . LED 12W, 3000K, 430 lm, CRI = 80; energy label 1
- . la forma può essere modificata dall'utente • *shape can be modified by user*





FILMOGRAFICA SUSPENSION MARTI GUIXÉ 2011

LAMPADA A SOSPENSIONE • SUSPENSION LAMP

MATERIALI • MATERIALS

alluminio anodizzato e ferro verniciat! trasparente • *anodized aluminium and iron transparent coated*

COD.

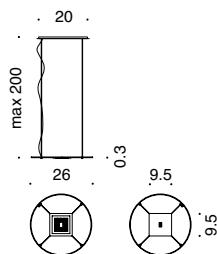
DMG5700A00

SPECS.

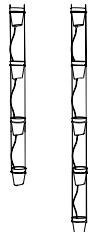
- . LED 12W, 3000K, 430 lm, CRI = 80; energy label 1
- . la forma può essere modificata dall'utente • *shape can be modified by user*

NOTE • NOTES

- . energy labels disponibili su www.danesemilano.com • energy labels available on www.danesemilano.com







WINDOW GARDEN PENDANT
P. 199



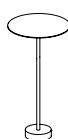
FARALLON DESK
P. 163



BINCAN LIGHT
P. 123



ABCHAIR
P. 143



BINCAN TABLE
P. 117



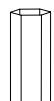
AMAMI
P. 185



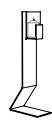
TIMOR
P. 91



16 ANIMALI
P. 237



SICILIA 56
P. 101



PANAREA
P. 47

CANDLESTICK MAKER NO.2
P. 51





WINDOW GARDEN SELF-STANDING BIG 2016

SISTEMA DI VASI PER COLTURA IDROPONICA • VASE SYSTEM FOR HYDROPONIC CULTIVATION

MATERIALI • MATERIALS

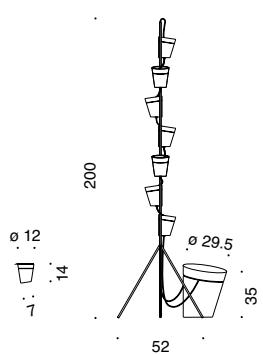
porcellana smaltata, metallo verniciato a polvere, cavo in acciaio • glazed porcelain, powder coated metal, steel cable

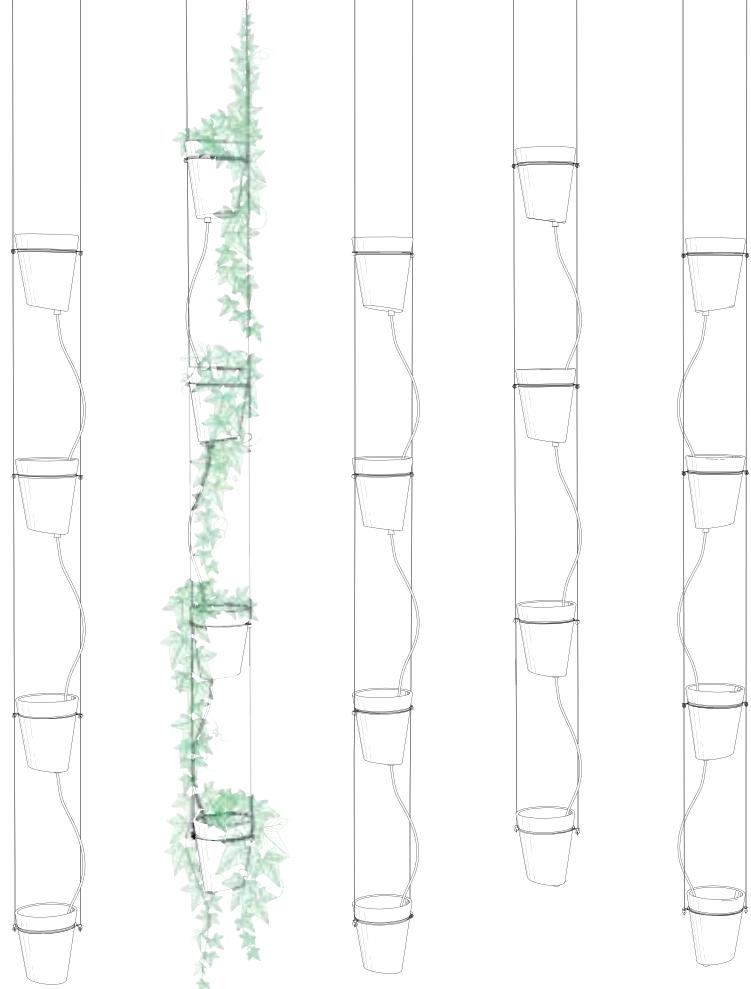
COD.

7x vaso singolo • 7x <i>single vase</i>	DBI6400A10VS (x7)
struttura self-standing • <i>self-standing structure</i>	DBI6400C10
vaso riserva d'acqua • <i>water reservoir vase</i>	DBI6410A10

NOTE • NOTES

- . vasi in porcellana prodotti da Rosenthal • *porcelain vases produced by Rosenthal*
- . una riserva alimenta fino a un massimo di 8 vasi • *a reservoir feeds up to max.8 vases*
- . pompa ad immersione non inclusa • *water pump not included*





WINDOW GARDEN PENDANT BIG 2016

SISTEMA DI VASI PER COLTURA IDROPONICA • VASE SYSTEM FOR HYDROPONIC CULTIVATION

MATERIALI • MATERIALS

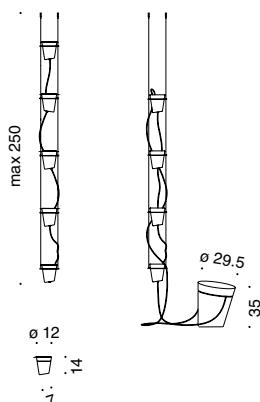
porcellana smaltata, cavo in acciaio • glazed porcelain, steel cable

COD.

4x vaso singolo • 4x <i>single vase</i>	DBI6400A10VS (x4)
struttura sospesa 4 vasi • <i>pendant structure 4 vases</i>	DBI6400E10
5x vaso singolo • 5x <i>single vase</i>	DBI6400A10VS (x5)
struttura sospesa 5 vasi • <i>pendant structure 5 vases</i>	DBI6400D10
vaso riserva d'acqua • <i>water reservoir vase</i>	DBI6410A10

NOTE • NOTES

- . vasi in porcellana prodotti da Rosenthal • *porcelain vases produced by Rosenthal*
- . una riserva alimenta fino a un massimo di 8 vasi • *a reservoir feeds up to max. 8 vases*
- . pompa ad immersione non inclusa • *water pump not included*





WINDOW GARDEN TABLE BIG 2016

SISTEMA DI VASI PER COLTURA IDROPONICA • VASE SYSTEM FOR HYDROPONIC CULTIVATION

MATERIALI • MATERIALS

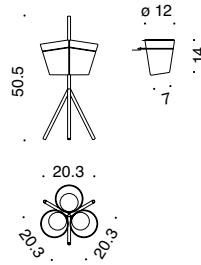
porcellana smaltata, metallo verniciato a polvere, cavo in acciaio • *glazed porcelain, powder coated metal, steel cable*

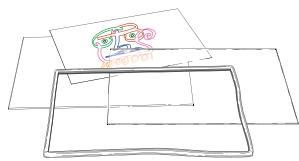
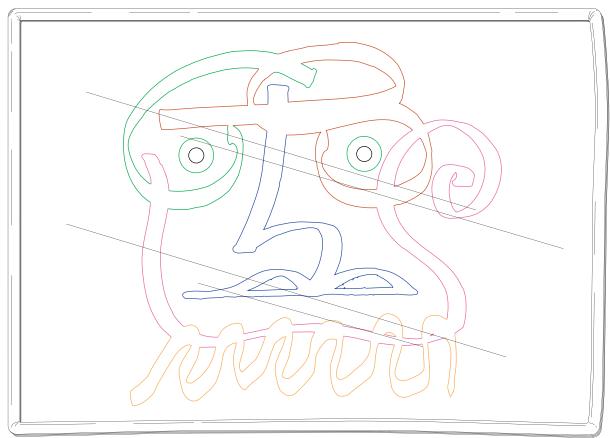
COD.

3x vaso singolo • 3x <i>single vase</i>	DBI6400A10VS (x3)
struttura tavolo • <i>table structure</i>	DBI6400B10
vaso singolo • <i>single vase</i>	DBI6400A10

NOTE • NOTES

. vasi in porcellana prodotti da Rosenthal • *porcelain vases produced by Rosenthal*





IRELAND BRUNO MUNARI 1970

CORNICE • FRAME

*Public collections: Centre Georges Pompidou

MATERIALI • MATERIALS

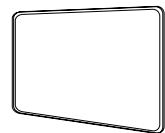
gomma, metacrilato, MDF • *rubber, methacrylate, MDF*

COD.

DM2048A00

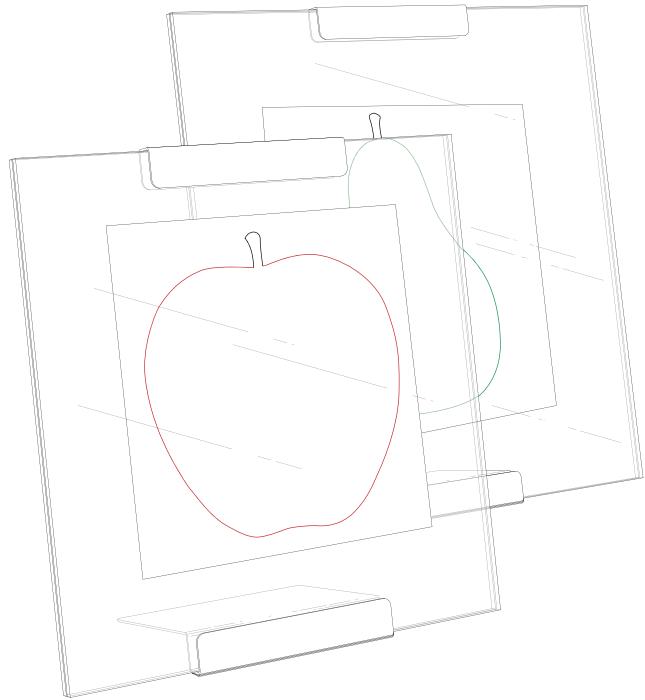
NOTE • NOTES

adatto per tutte le stampe Danese dimensione 50x70cm • *fits Danese 50x70cm art prints*



70





GALAPAGOS BRUNO MUNARI 1961
PORTARITRATTI • FRAME

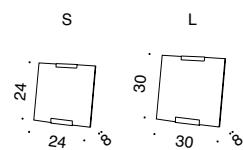
MATERIALI • MATERIALS

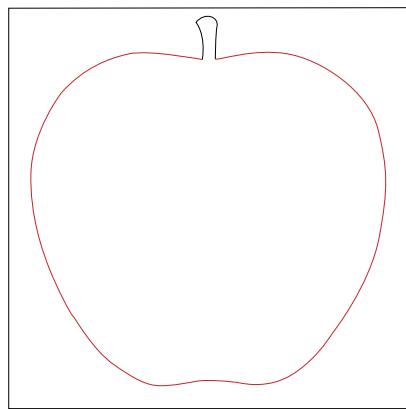
vetro extrachiaro, acciaio inossidabile satinato • *ultra-clear glass, satinated stainless steel*

COD.

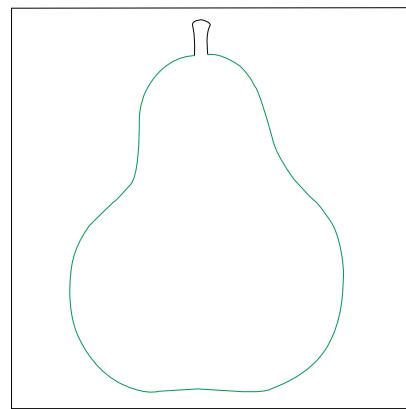
S (24x24)
L (30x30)

DM2024A00
DM2024B00





UNO, LA MELA



DUE, LA PERA

SERIE DELLA NATURA ENZO MARI 1963
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

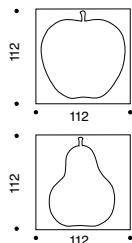
COD.

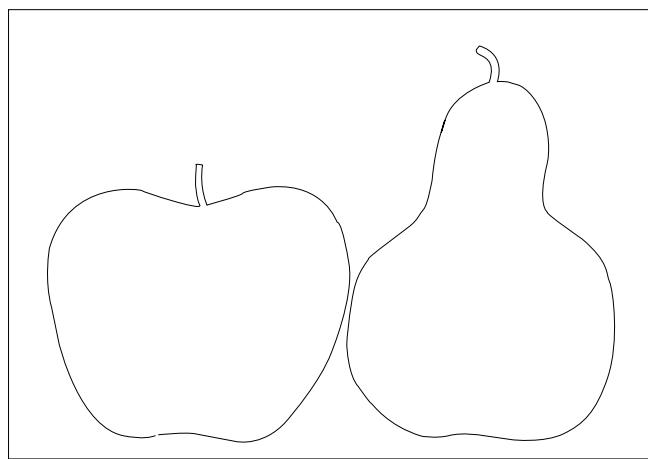
UNO, LA MELA
DUE, LA PERA

DEDZ001
DEDZ002

SPECS.

. stampa: serigrafia a 2 colori • printing: 2 colors screenprinted
. supporto: carta dropjet gr. 200 • support: dropjet paper gr. 200





TRE, LA MELA E LA PERA

SERIE DELLA NATURA ENZO MARI 1963-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

TRE, LA MELA E LA PERA

DEDZ003

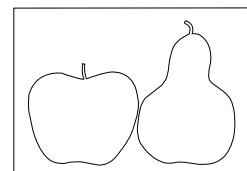
SPECS.

- . stampa: serigrafia a 1 colore • *printing: 1 color screenprint*
- . supporto: carta dropjet 200g/mq • *support: dropjet paper 200g/m²*

NOTE • NOTES

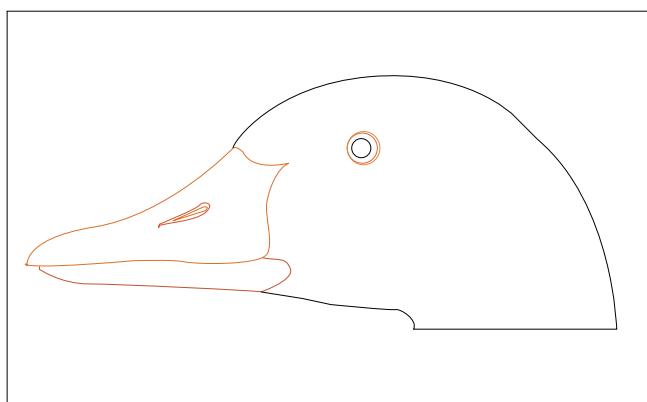
buccette in plastica incluse • *plastic hangers included*

78



112





OTTO, L'OCA

SERIE DELLA NATURA ENZO MARI 1963-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

OTTO, L'OCA

DEDZ008

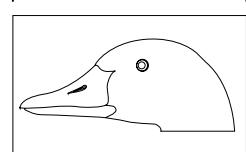
SPECS.

- . stampa: serigrafia a 4 colori • *printing: 4 color screenprint*
- . carta dropjet gr. 200 • support: dropjet paper gr. 200

NOTE • NOTES

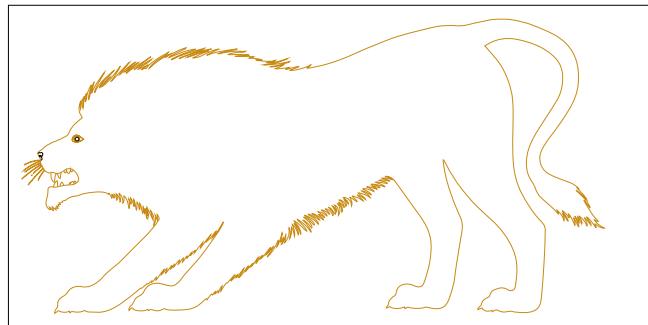
bacchette in plastica incluse • *plastic hangers included*

112

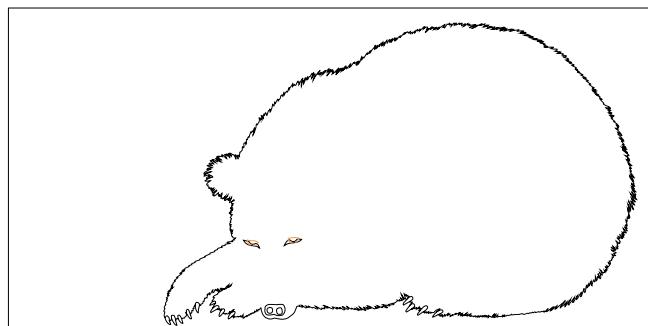


56

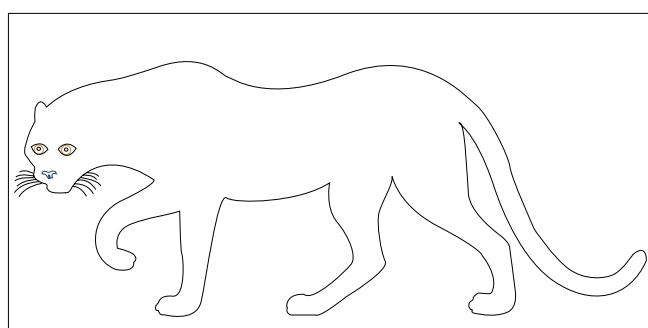




SETTE, IL LEONE



SEI, L'ORSO



QUATTRO, LA PANTERA

SERIE DELLA NATURA ENZO MARI 1963-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

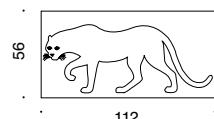
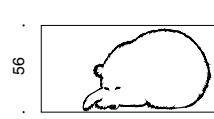
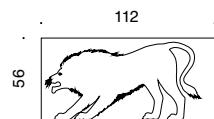
SETTE, IL LEONE	DEDZ07
SEI, L'ORSO	DEDZ06
QUATTRO, LA PANTERA	DEDZ004

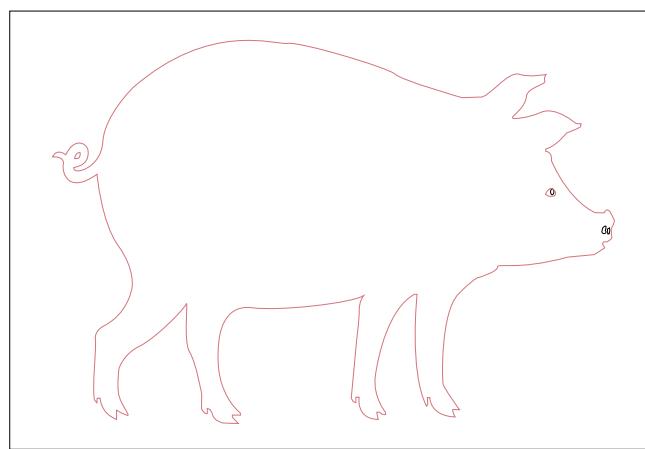
SPECS.

- LEONE, PANTERA: serigrafia a 4 colori • *4 color screenprint*
- ORSO: serigrafia a 3 colori • *3 color screenprint*
- supporto: carta 200g/mq • *support: paper 200g/m²*

NOTE • NOTES

bacchette in plastica incluse • *plastic hangers included*





DICOTTO, IL PORCELLO

SERIE DELLA NATURA ENZO MARI 1963-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

DICIOTTO, IL PORCELLO

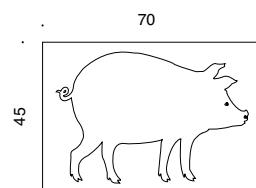
DEDZ18

SPECS.

- . stampa: serigrafia a 3 colori • *printing: 3 color screenprint*
- . supporto: carta 200g/mq • *support: paper 200g/m²*

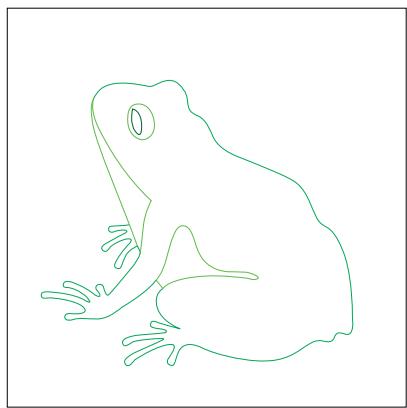
NOTE • NOTES

bacchette in plastica incluse • *plastic hangers included*

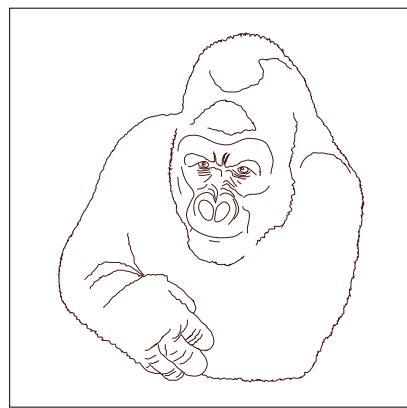


45





QUATTORDICI, LA RANA



QUINDICI, IL GORILLA

SERIE DELLA NATURA ENZO MARI 1963-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

QUATTORDICI, LA RANA
QUINDICI, IL GORILLA

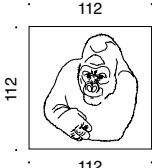
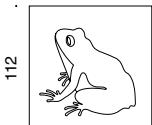
DEDZ14
DEDZ15

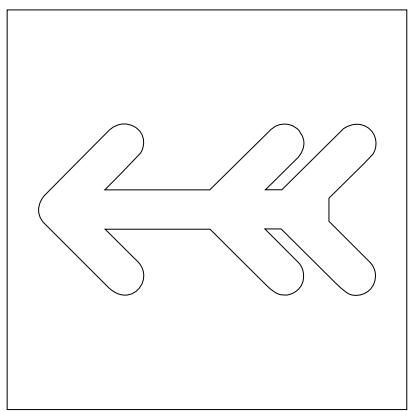
SPECS.

- . RANA: serigrafia a 3 colori • *3 color screenprint*
- . GORILLA: serigrafia toni del marrone • *brown tones screenprint*
- . supporto: carta 200g/mq • *support: paper 200g/m²*

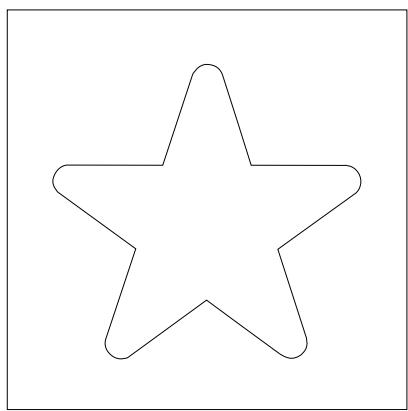
NOTE • NOTES

bacchette in plastica incluse • *plastic hangers included*

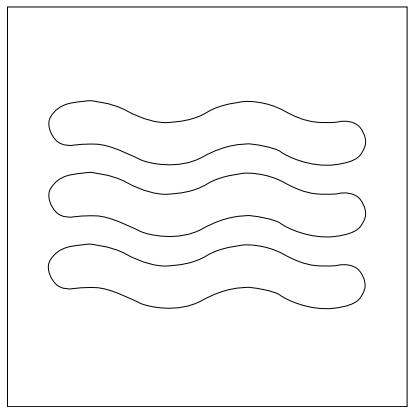




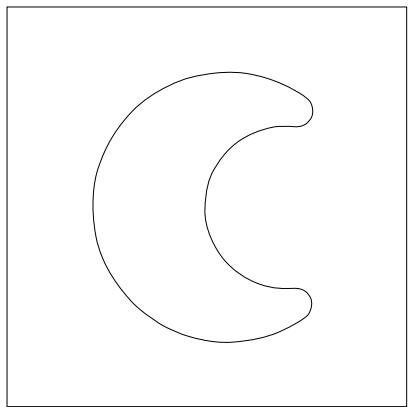
UNDICI, FRECCIA



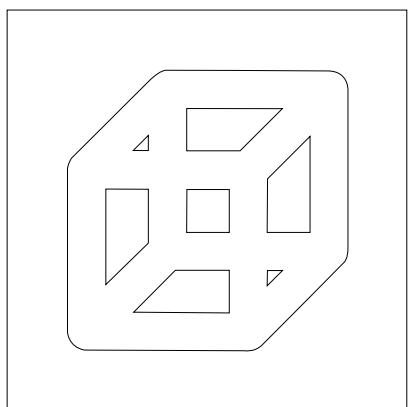
UNDICI, STELLA



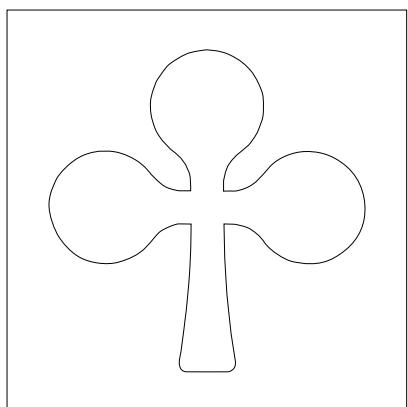
UNDICI, ONDE



UNDICI, LUNA



UNDICI, CUBO



UNDICI, TRIFOGLIO

SEI SIMBOLI SINSEMANTICI ENZO MARI 1972, 2ND EDITION 2013
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

*Public collections: Centre Georges Pompidou (Undici, onde)

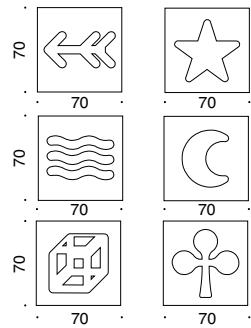
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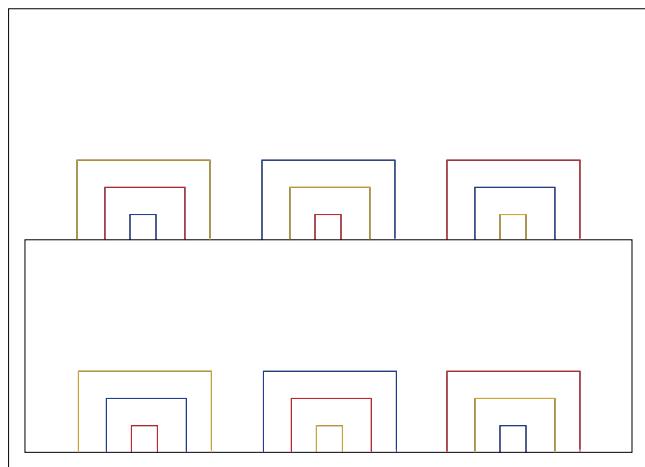
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UNDICI, STELLA
UNDICI, ONDE
UNDICI, LUNA
UNDICI, CUBO
UNDICI, TRIFOGLIO

DEDZ11/WF
DEDZ11/WS
DEDZ11/WO
DEDZ11/WL
DEDZ11/WC
DEDZ11/WT

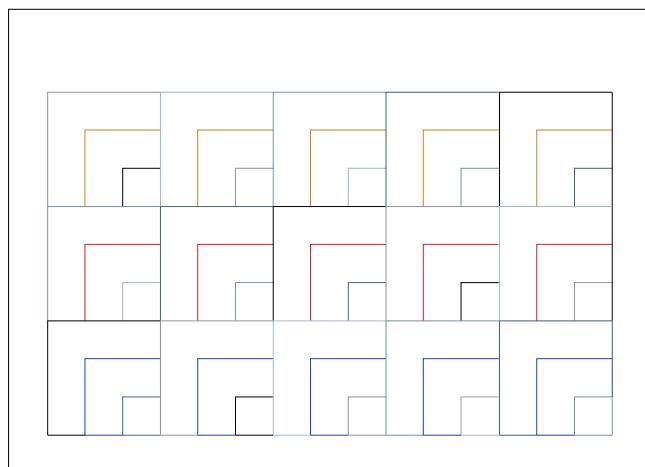
SPECS.

- . stampa: serigrafia a 1 colore • *printing: 1 color screenprint*
- . supporto: carta CordenonS tipo schedario bianca, 286g/m² • *support: CordenonS white paper, 286g/m²*





LE PORTE



LE STANZE

LE PORTE / LE STANZE ENZO MARI 1958-1976
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

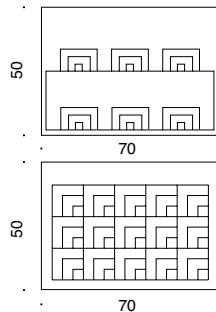
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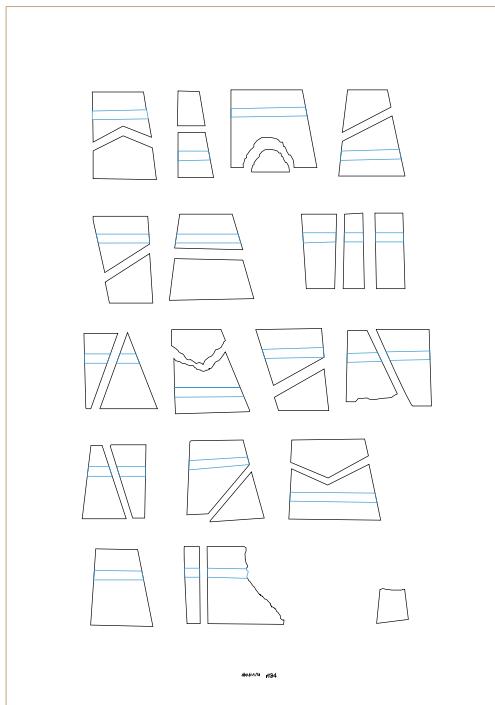
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LE STANZE

DEDZ16
DEDZ17

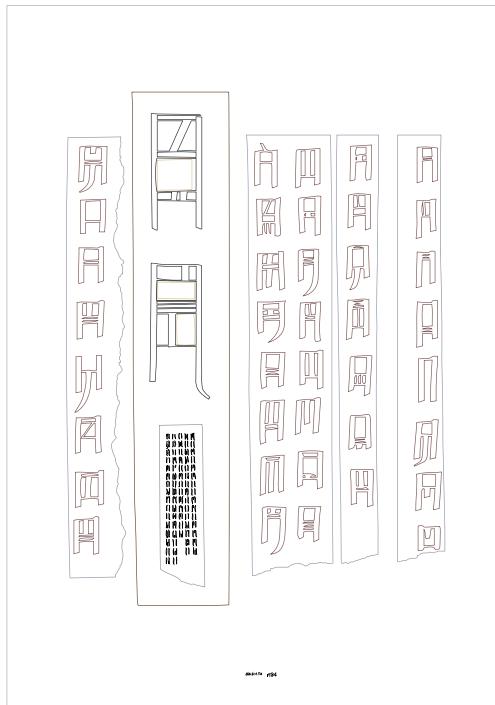
SPECS.

- . LE PORTE: serigrafia a 4 colori • 4 colors screenprint
- . LE STANZE: serigrafia a 8 colori • 8 colors screenprint
- . supporto: carta a mano 300g/mq • support: dropjet paper 300g/m²

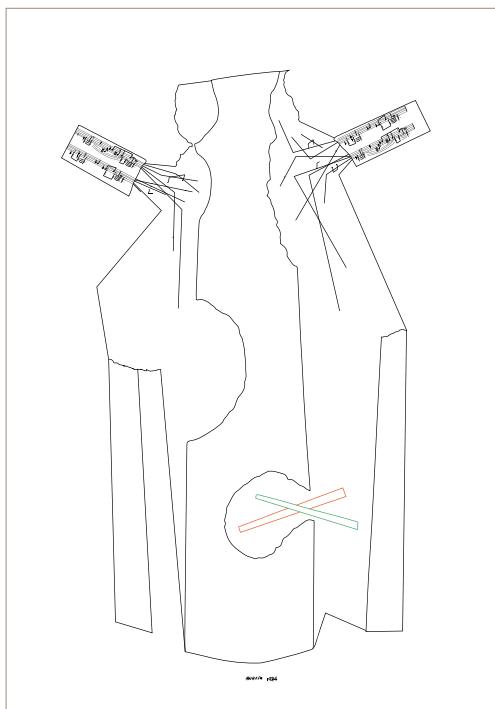




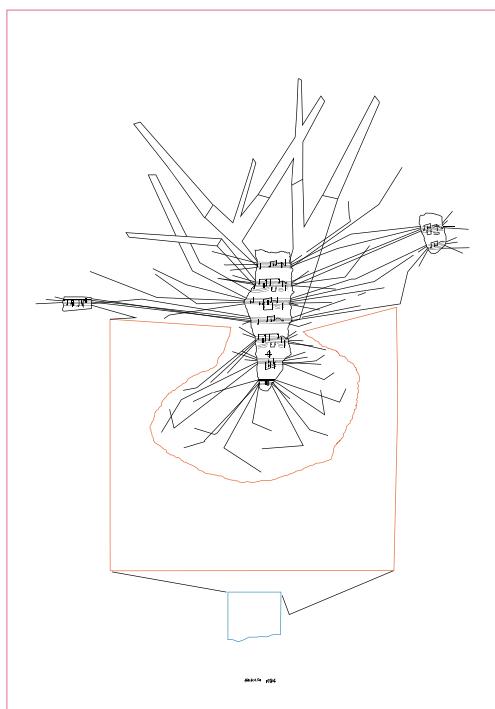
SCRITTURA ILLEGGIBILE DI UN POPOLO SCONOSCIUTO - OCRA



SCRITTURA ILLEGGIBILE DI UN POPOLO SCONOSCIUTO - BIANCO



RICOSTRUZIONE TEORICA DI UN OGGETTO IMMAGINARIO



RICOSTRUZIONE TEORICA DI UN OGGETTO IMMAGINARIO

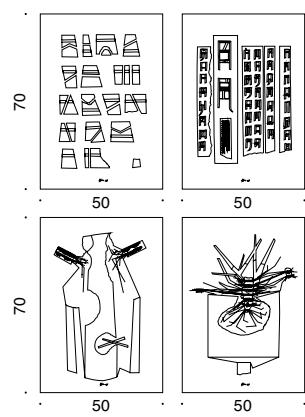
SCRITTURA ILLEGGIBILE / RICOSTRUZIONE TEORICA BRUNO MUNARI 1984
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

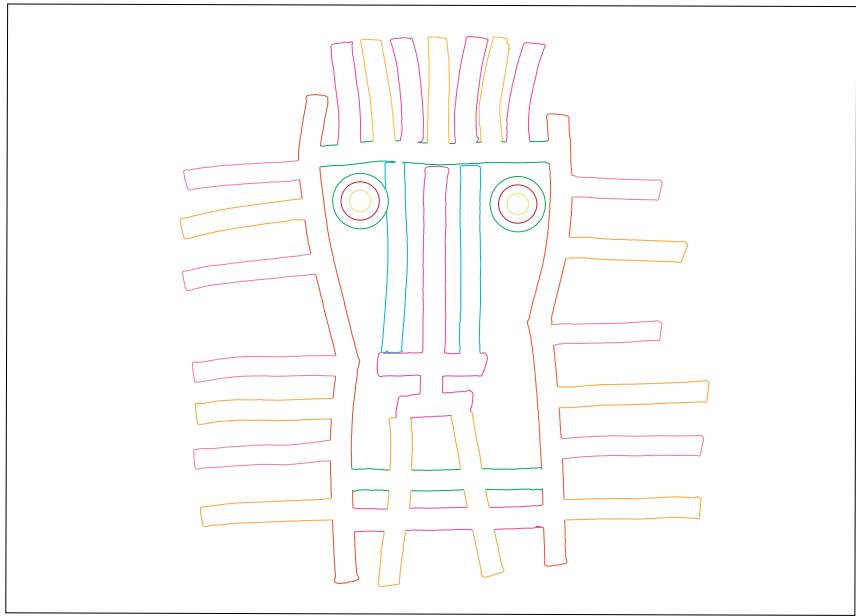
COD.

SCRITTURA ILLEGGIBILE DI UN POPOLO SCONOSCIUTO	ocra • <i>ochre</i>	DMDZSI1
	bianco • <i>white</i>	DMDZSI2
RICOSTRUZIONE TEORICA DI UN OGGETTO IMMAGINARIO	marrone • <i>brown</i>	DMDZRT1
	rosa • <i>pink</i>	DMDZRT3

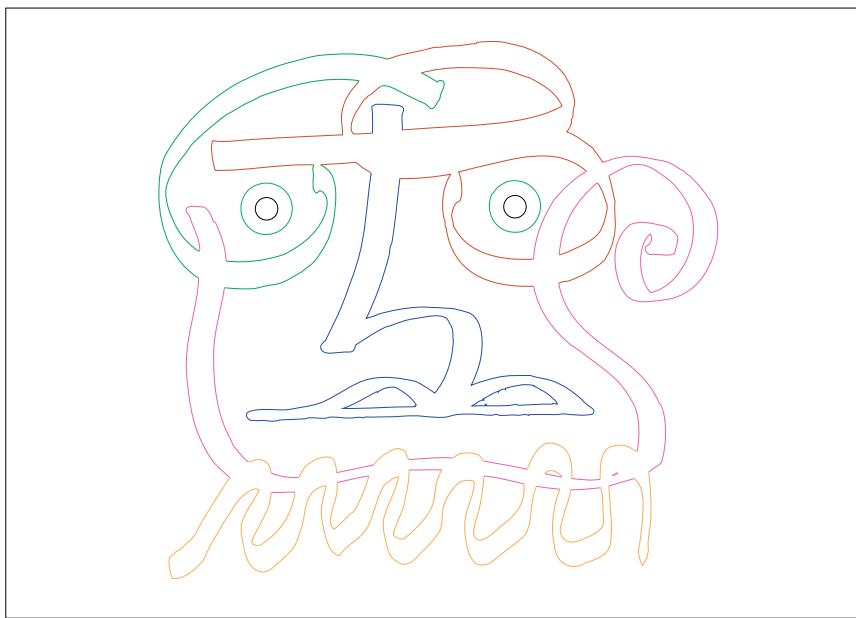
SPECS.

. supporto: carta a mano 300g/mq • support: dropjet paper 300g/m²





I VOLTI, UNO



I VOLTI, DUE

SERIE GIOCOSA MENTE MIMMO PALADINO 2007
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

MODELLO • MODEL

- I VOLTI, UNO
I VOLTI, UNO edizione autografata • *signed edition*
I VOLTI, DUE
I VOLTI, DUE edizione autografata • *signed edition*

COD.

- DMP9911A01
DMP9911B01
DMP9911A02
DMP9911B02

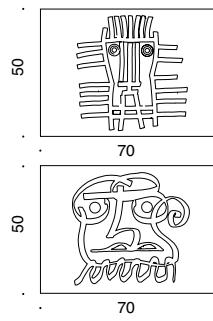
SPECS.

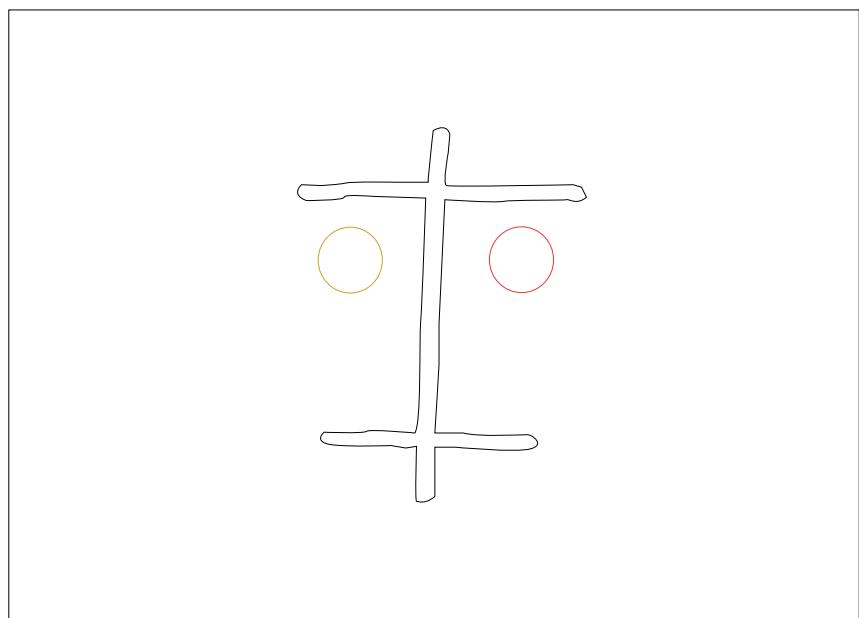
- . I VOLTI, UNO: serigrafia a 7 colori • *7 colors screenprint*
. I VOLTI, DUE: serigrafia a 6 colori • *6 colors screenprint*
. carta a mano-macchina Hahnemuhle 300g/mq • *hand-made paper Hahnemuhle 300g/m²*

. VERSIONE AUTOGRAFATA • SIGNED EDITION
. I VOLTI, UNO: serigrafia a 7 colori + collage • *7 colors screenprint + collage*
. I VOLTI, DUE serigrafia a 6 colori + collage • *6 colors screenprint + collage*
. carta a mano Arches 640g/mq • *screenprint on hand-made paper Arches 640g/m²*

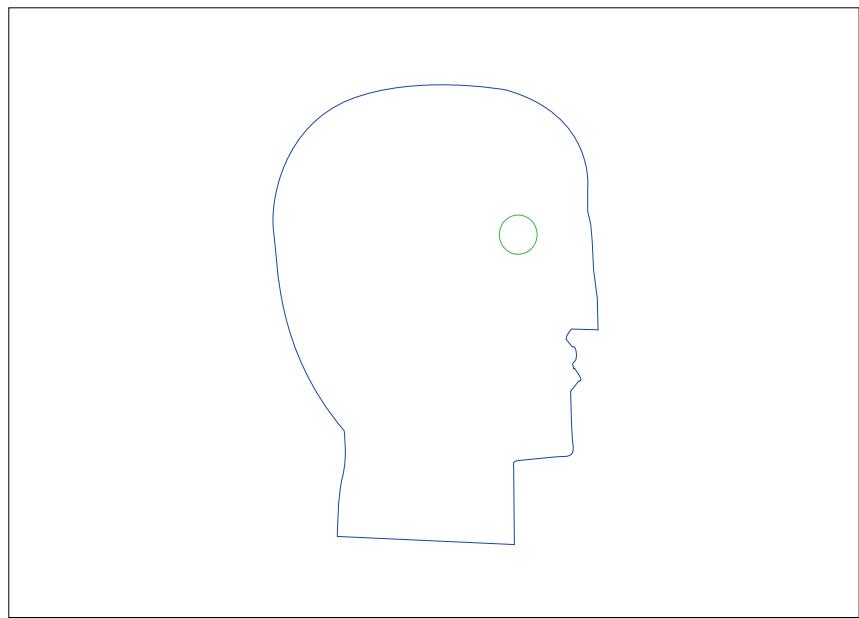
NOTE • NOTES

- . limited edition: tiratura 200 pezzi • *run 200 pieces*
. limited and signed edition: tiratura 50 pezzi • *run 50 pieces*





I VOLTI, TRE



I VOLTI, QUATTRO

SERIE GIOCOSA MENTE MIMMO PALADINO 2007
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

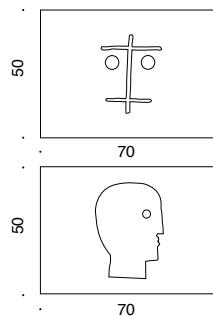
I VOLTI, TRE	DMP9911A03
I VOLTI, TRE edizione autografata • <i>signed edition</i>	DMP9911B03
I VOLTI, QUATTRO	DMP9911A04
I VOLTI, QUATTRO edizione autografata • <i>signed edition</i>	DMP9911B04

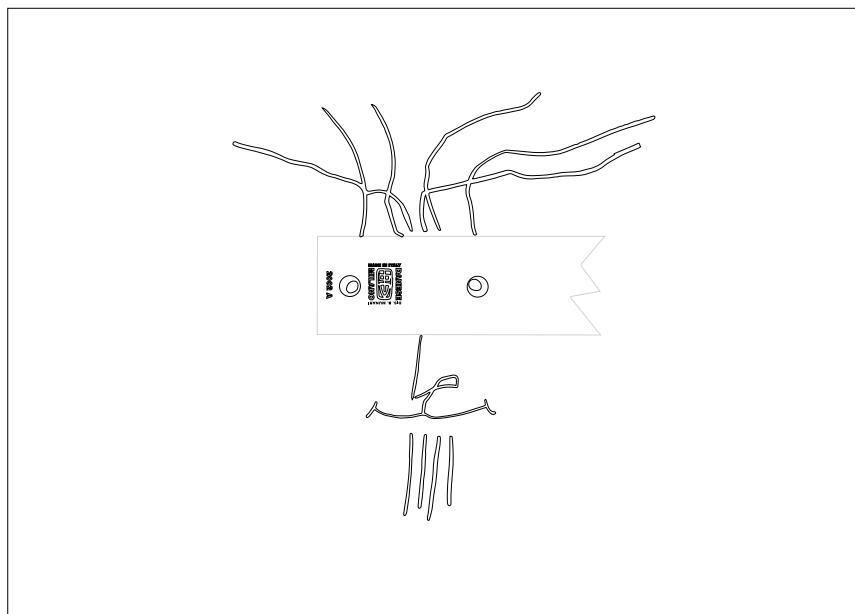
SPECS.

- . I VOLTI, TRE: serigrafia a 2 colori • *2 colors screenprint*
- . I VOLTI, QUATTRO: serigrafia a 3 colori • *3 colors screenprint*
- . carta a mano-macchina Hahnemuhle 300g/mq • *hand-made paper Hahnemuhle 300g/m²*
- . VERSIONE AUTOGRAFATA • SIGNED EDITION
- . I VOLTI, TRE: serigrafia a 2 colori + collage • *2 colors screenprint + collage*
- . I VOLTI, QUATTRO: serigrafia a 3 colori + collage • *3 colors screenprint + collage*
- . carta a mano Arches 640g/mq • *screenprint on hand-made paper Arches 640g/m*

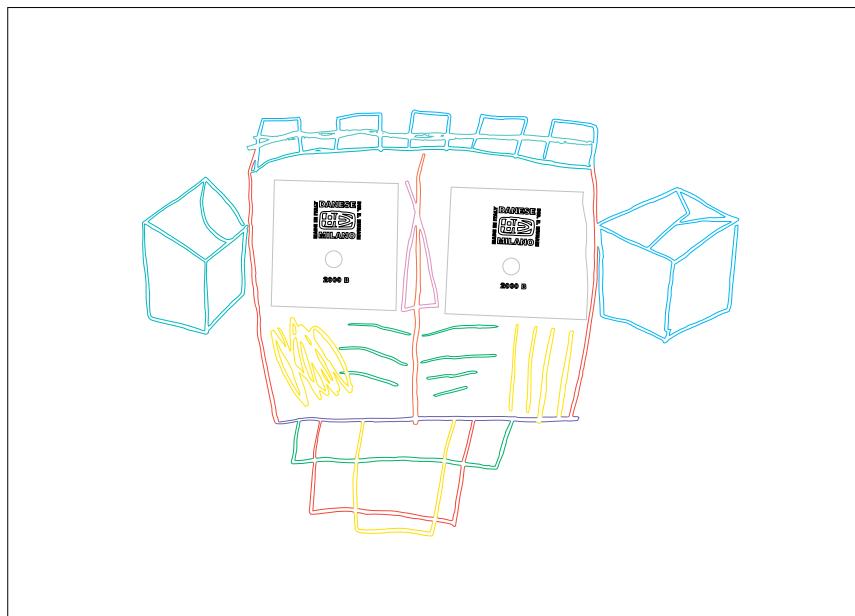
NOTE • NOTES

- . limited edition: tiratura 200 pezzi • *run 200 pieces*
- . limited and signed edition: tiratura 50 pezzi • *run 50 pieces*





I VOLTI, CINQUE



I VOLTI, SEI

SERIE GIOCOSA MENTE MIMMO PALADINO 2007
STAMPE SERIGRAFICHE • SILKSCREEN ART PRINTS

COD.

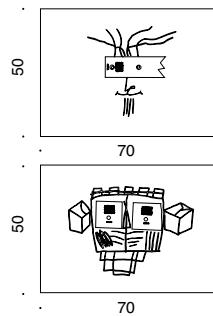
I VOLTI, CINQUE	DMP9911A05
I VOLTI, CINQUE edizione autografata • <i>signed edition</i>	DMP9911B05
I VOLTI, SEI	DMP9911A06
I VOLTI, SEI edizione autografata • <i>signed edition</i>	DMP9911B06

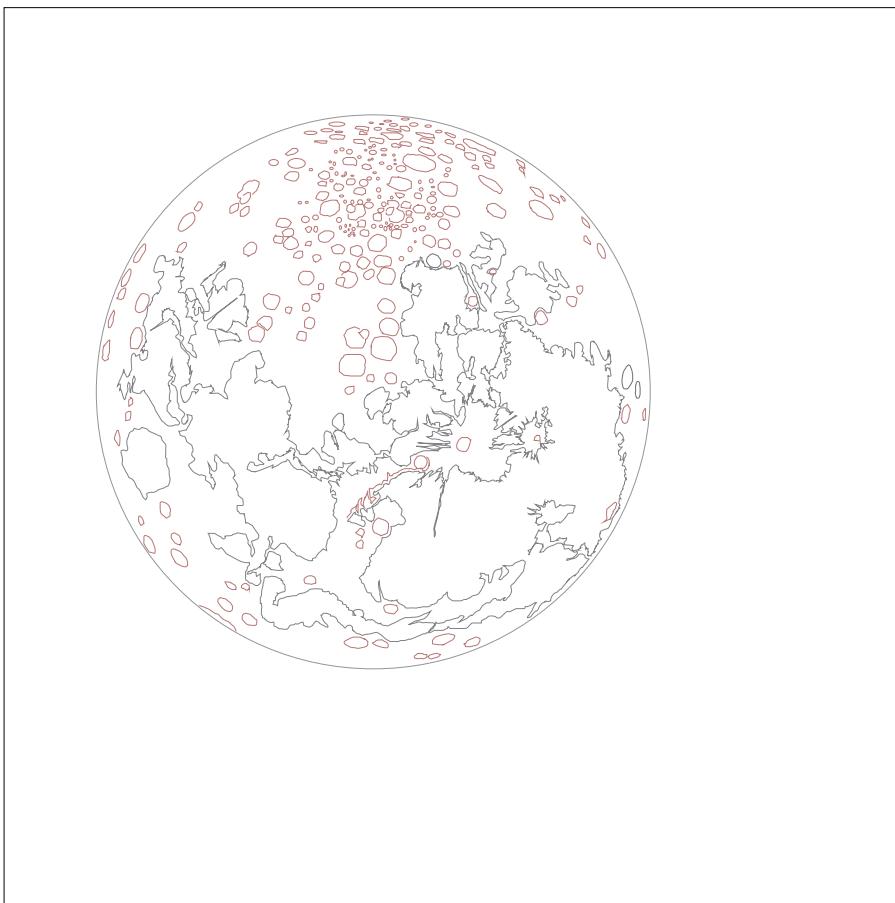
SPECS.

- . I VOLTI, CINQUE: serigrafia a 4 colori • *4 colors screenprint*
- . I VOLTI, SEI: serigrafia a 9 colori • *9 colors screenprint*
- . carta a mano-macchina Hahnemuhle 300g/mq • *hand-made paper Hahnemuhle 300g/m²*
- . VERSIONE AUTOGRAFATA • SIGNED EDITION
- . I VOLTI, CINQUE: serigrafia a 4 colori + collage • *4 colors screenprint + collage*
- . I VOLTI, SEI: serigrafia a 9 colori + collage • *9 colors screenprint + collage*
- . carta a mano Arches 640g/mq • *hand-made paper Arches 640g/m*

NOTE • NOTES

- . limited edition: tiratura 200 pezzi • *run 200 pieces*
- . limited and signed edition: tiratura 50 pezzi • *run 50 pieces*





CARTA DELLA LUNA BRUNO MUNARI 1959, RE-EDITION 2015
STAMPA SERIGRAFICA • SILKSCREEN ART PRINT

COD.

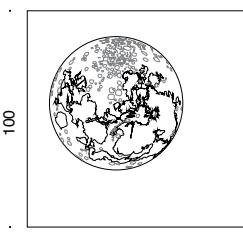
DMDZCL1

SPECS.

serigrafia su tela da legatoria • *silkscreen printing on book-binding canvas*

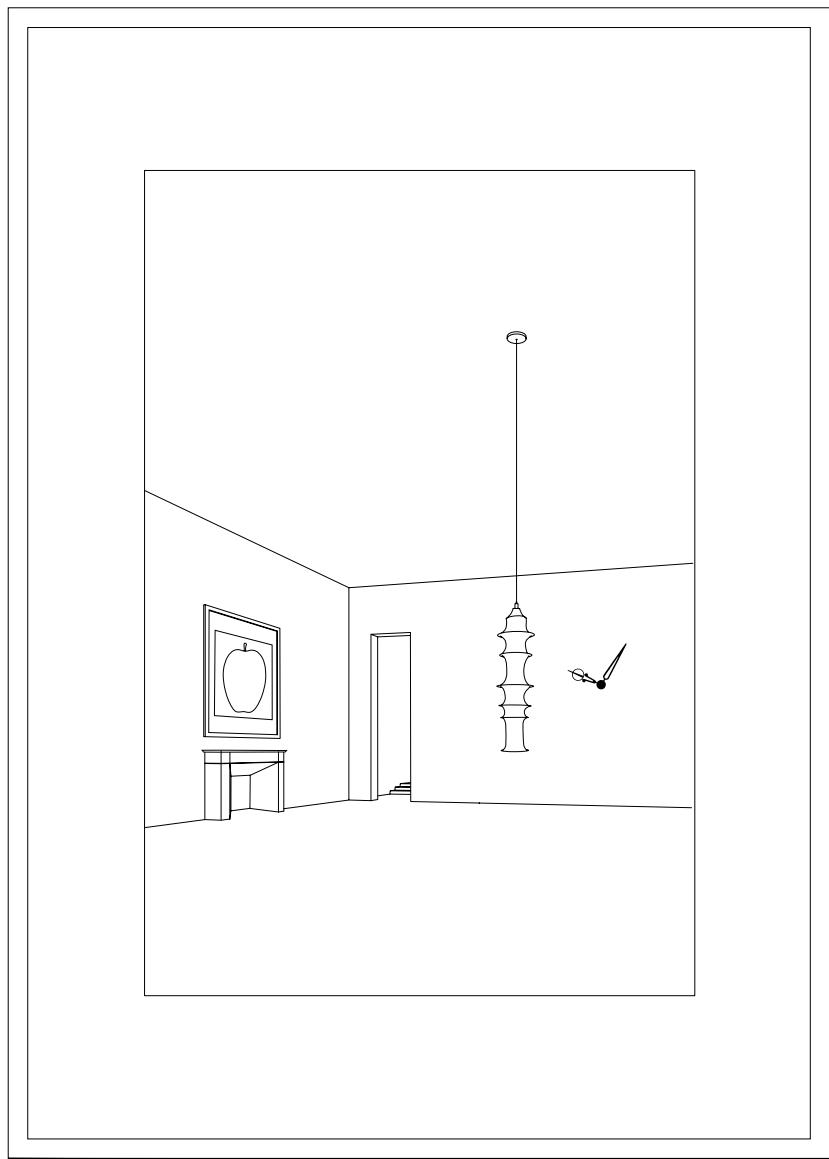
NOTE • NOTES

bacchette in plastica incluse • *plastic hangers included*



100





DRAWING NO. 12 RON GILAD 2006 - 2017

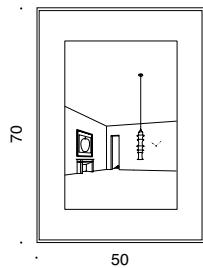
OROLOGIO • FRAMED CLOCK

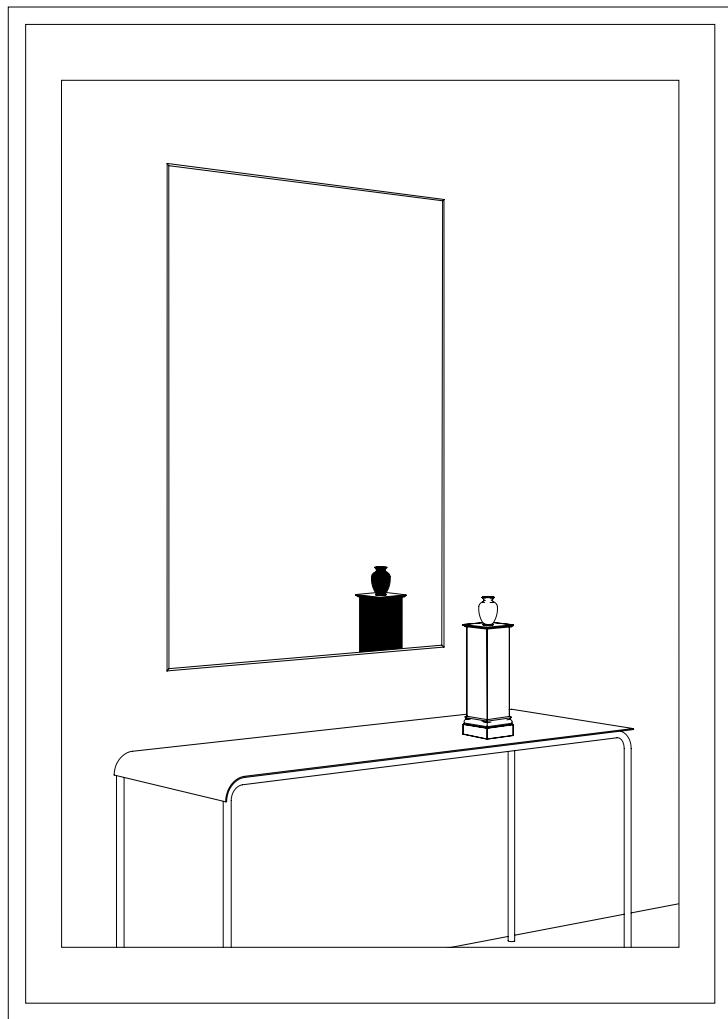
MATERIALI • MATERIALS

cartoncino serigrafato, alluminio, vetro, legno di tiglio • *silkscreen printed cardboard, aluminium, glass, lime wood*

COD.

DRG8710A00





DRAWING NO. 13 RON GILAD 2017

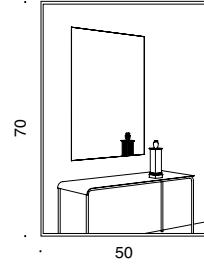
SPECCHIO • FRAMED MIRROR

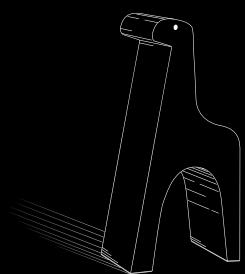
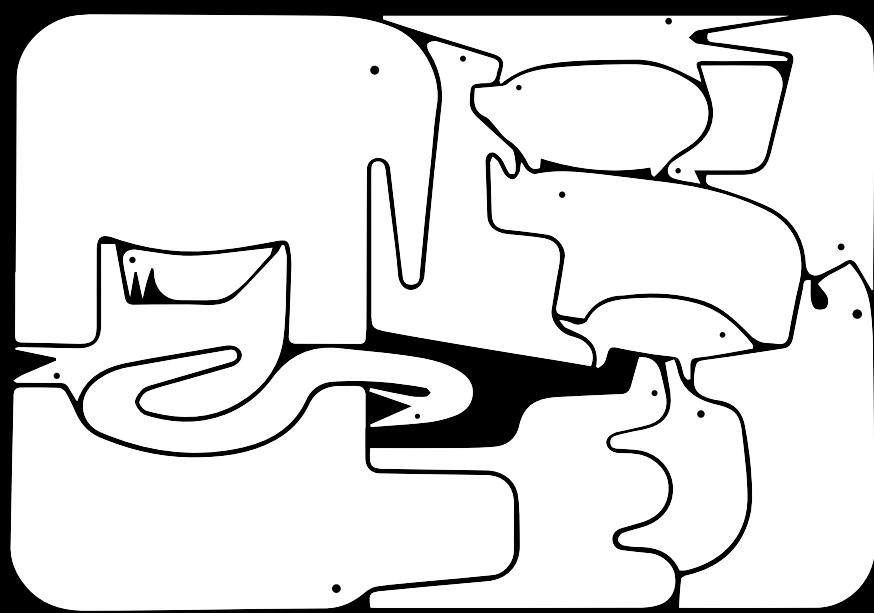
MATERIALI • MATERIALS

cartoncino serigrafato, alluminio, vetro, specchio serigrafato, legno di tiglio • *silkscreen printed cardboard, aluminium, glass, silkscreen printed mirror, lime wood*

COD.

DRG8720A0N





16 ANIMALI ENZO MARI 1957

PUZZLE

***Public collections:** Stedelijk Museum • Art Institute of Chicago

MATERIALE • MATERIAL

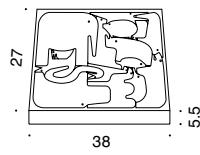
legno massello di rovere • *solid oak wood*

COD.

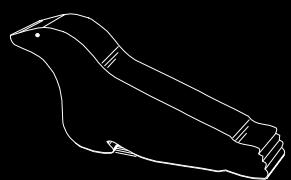
DE3015D00

SPECS.

- . limited edition: scatola in legno di rovere serigrafato, figure in legno di rovere •
limited edition: *silk screened wood case, oak wood figures*
- . tiratura: 200 esemplari l'anno • *run: 200 pieces per year*



27 38 5,5



16 PESCI ENZO MARI 1957

PUZZLE

*Public collections: Art Institute of Chicago

MATERIALE • MATERIAL

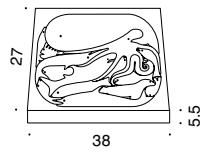
legno massello di rovere • *solid oak wood*

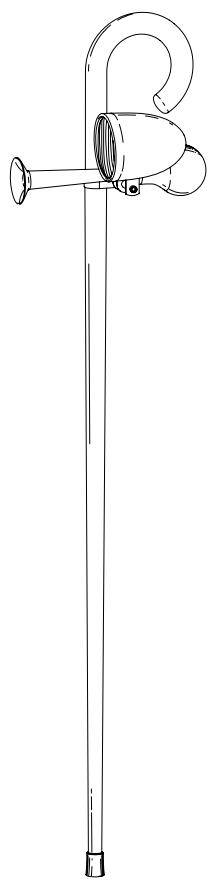
COD.

DE3106A00

SPECS.

- . limited edition: scatola in legno di rovere serigrafato, figure in legno di rovere •
limited edition: *silk screened wood case, oak wood figures*
- . tiratura: 200 esemplari l'anno • *run: 200 pieces per year*





ELLIOTT ELLIOTT ERWITT 2013
BASTONE DA PASSEGGIO • CANE

MATERIALI • MATERIALS

legno di faggio laccato, gomma, metallo cromato, plastica cromata • *laquered beech wood, rubber,
chromed metal, chromed plastic*

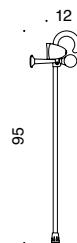
COD.

nero • *black*

rosso • *red*

DEE6510A09

DEE6510A16



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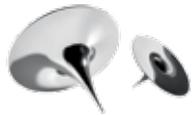
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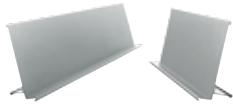
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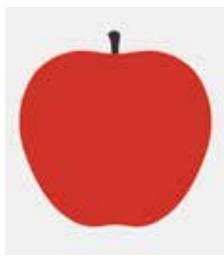
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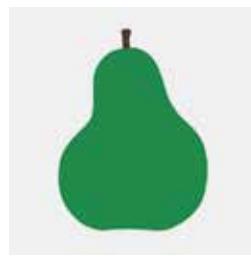
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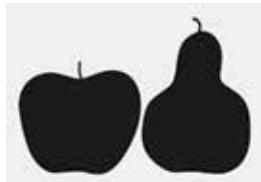
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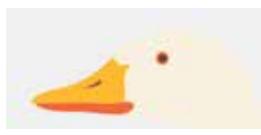
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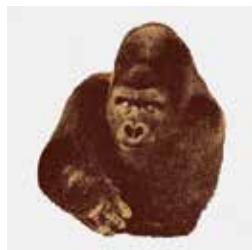
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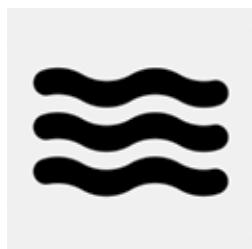
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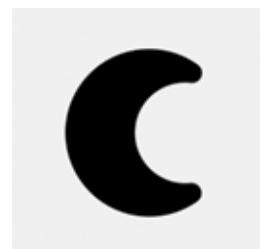
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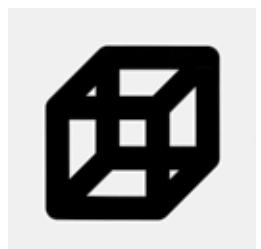
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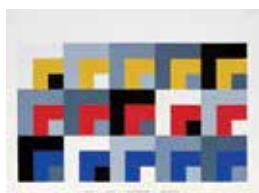
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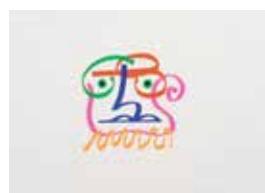
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Tutte le dimensioni riportate sono espresse in centimetri • all dimensions are in centimeters



Direttore creativo • Creative director: Ron Gilad
Testi • Text: Paola Nicolin
Progetto grafico • Graphics and layout: Lucia Lamacchia
Illustrazioni • Illustrations: Toot Chen, Francesco Bariani
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Artemide S.p.A. Corso Monforte, 19 - 20122 Milano (MI) Italia

DANESE OFFICE
Via Canova 34
20145 Milano (MI) Italy
T. +39.02.349611
info@danesemilano.com

DANESE SHOWROOM
Piazza San Nazaro in Brolo 15
20122 Milano (MI) Italy
T. +39.02.58304150
showroomdanese@artemide.com

www.danesemilano.com